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Understanding Folk Dance and Gypsy Style in Selected Pieces for Clarinet and Piano by 20th Century Hungarian Composers: An Interpretive Guide

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UNDERSTANDING FOLK DANCE AND GYPSY STYLE IN SELECTED PIECES
FOR CLARINET AND PIANO BY 20TH CENTURY HUNGARIAN COMPOSERS:
AN INTERPRETIVE GUIDE

by

Jessica Vansteenburgh

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UNDERSTANDING FOLK DANCE AND GYPSY STYLE IN SELECTED PIECES
FOR CLARINET AND PIANO BY 20TH CENTURY HUNGARIAN COMPOSERS:
AND INTERPRETIVE GUIDE

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University of Nebraska, 2009

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Hungary has a long and rich history of folk music and dance. The clarinet has played a part in this history and remains a popular instrument in the country. Clarinet is most often associated with the *verbunkos* and is a regular member of the Gypsy band. The desire for composers of art music to compose in the folk tradition grew out of Hungarian nationalism in the 19th century and continued into the 20th century partly due to political pressures and the value of tradition in Hungarian music education.

Following a historical overview of the folk music and dance tradition in Hungary, this document examines five works for clarinet and piano composed in the mid-20th century: *Négy Magyar Tánc* and *Verbunkos Rapszódia* by Rezső Kókai, *Korondi Táncok* by Lazslo Drazskóczy, and *Peregi Verbunk* and *Csurdöngölő* by Leó Weiner. Most of these works have roots in the *verbunkos* idiom. A formal analysis for each work is given, then the folk traits of the music are described, and suggestions for performance practice are offered. Several of these works are not often played by American clarinetists, and thus this document will serve as an introduction to the performer or educator of some lesser-known music of substantial interest and quality.

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Special thanks are owed to József Balogh, leading Hungarian clarinetist in folk music as well as classical, jazz, and Klezmer. Many of the interpretive remarks in this document were a result of my week of intensive clarinet study in Budapest including lessons, conversations, and observing performances of Mr. Balogh and his Gypsy band, Judrom. Jozsef's expertise has been invaluable in this project.

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Introduction

Hungarians enjoy a rich folk music tradition. Composers of art music in Hungary and abroad have used Hungarian folk sources in their work. Brahms's *Hungarian Dances*, Haydn's "Rondo all'ongarese," Mozart's *Violin Concerto* in A major, and the final movement of Beethoven's *Eroica Symphony* all owe their conception to the Hungarian peasant. In addition to this borrowing, native Hungarians have found value in using traditional music in their work. In the early 20th century, Béla Bartók and Zóltan Kodály championed the use of authentic folk sources in their music.

Singing was the earliest expression of music for the ancient Hungarians. As time passed, these songs began to be played on instruments and an instrumental tradition began. Instrumental peasant music has functioned chiefly to accompany dance. Dancing was an integral part of Hungarian peasant culture in ancient times and the tradition is continued in modern Hungary.

Folk music was originally played on peasant instruments such as the zither, bagpipe, hurdy-gurdy, shepherd's pipe, and cimbalom. Western manufactured instruments which gradually began to find their way into the peasants' houses included violin, accordion, and clarinet. The clarinet, along with the folk instrument called a *tárogató*, has been an important voice in Hungarian music. It was introduced in brass bands and became popular in Gypsy bands and folk ensembles, as well as a solo instrument. Modern Hungarian composers of art music have added to the clarinet repertoire throughout the 20th century, and continue to do so today. Composers such as Peter Eötvös and István Láng use elements of folk song to enhance their more international

style of modern classical music. Others take a more nationalistic approach and use authentic folk material, or folk-like tunes in their music in a more direct manner.

The Hungarian dance music discussed in this document is from the latter category. These works were composed in the mid-20th century by Hungarians who used either actual collected folk dance music, or originally composed tunes made to sound like folk music. In order to understand the folk music elements of these works, it is imperative to study Hungarian folk music and Gypsy performance style. The works discussed in this document cannot be accurately performed using only what is typical of standard performance practice taught in American music institutions. The performance practice suggestions in this document are informed not only by reference works on Gypsy and Hungarian music, but also by conversation and lessons with prolific Hungarian performer, József Balogh, who plays clarinet, saxophone, and the traditional Hungarian instrument, the *tárogató*, and is a master of classical, jazz, Gypsy, and Klezmer performance styles. Some techniques that differ from a Western performer's typical style include very strict tempo where *rubato* must never change the pulse, and a very extreme interpretation of accent, *tenuto*, and *staccato* markings, rather than tempering for an overall lyrical sound.

Following an overview of historical folk music and dance in Hungary, this document examines five works for clarinet and piano composed in the mid-20th century: *Négy Magyar Tánc* and *Verbunkos Rapszódia* by Rezső Kókai, *Korondi Táncok* by Lazslo Drazskóczy, and *Peregi Verbunk* and *Csúrdöngölő* by Leó Weiner. In addition to a formal analysis for each work, key folk traits of the music are described, and suggestions for performance practice are offered. Weiner's *Peregi Verbunk* is familiar to

clarinetists, but the other works are played less often. Thus, this document will serve as an introduction to some lesser-known music for the performer and educator, and provide guidance for a stylistically accurate and stimulating performance.

Chapter 1

Roots in Hungarian Folk Music and Folk Dance

Antiquity

In the 5th century, tribes from East Asia crossed the Carpathian Mountains and entered the region between the Danube and Tisza rivers. These people brought with them their Finno-Ugric language, and their folk songs. A tradition of dancing was already budding in the culture of these people who would become the Magyars. Traditions of Magyar dancing and music have always been interconnected, and were performed together, often as a part of ritualistic practice. The relation of these songs to those of other Asian peoples has been analyzed in detail by renowned Hungarian musicologist, Bence Szabolcsi.¹ Károly Visky, a Hungarian dance scholar, describes how Hungarian dances and other customs that accompany them can be traced back to ancient pagan ritual.² These ancient roots can still be heard in Hungary today.

The composition and dissemination of folk music fundamentally differs from that of art music. Each song or tune does not exist as a completed work, and is instead in a constant state of reinvention. In his book, *Folk Music of Hungary*, ethnomusicologist Zoltán Kodály reminds readers that until the end of the 19th century, Hungarian peasants did not read music at all, and all folk music survived strictly as an oral tradition.³ Therefore, these ancient songs are constantly evolving, retaining evidence of their Asian

¹ Bence Szabolcsi, *A Concise History of Hungarian Music*, trans. Sára Karig (London: Barrie and Rockliff, 1964).

² Károly Visky, *Hungarian Dances*, trans. Sydney H. Sweetland (London: Simpkin Marshall Ltd.).

³ Zoltán Kodály, *Folk Music of Hungary*, trans. and rev. Ronald Tempest and Cynthia Jolly (New York: Macmillan, 1960), 13.

roots, while taking on traits of other music to which their carriers were exposed. Béla Bartók, who was one of the early champions of his country's folk music, claims that the organic growth of the peasants' music makes it an ideal art. In *Hungarian Folk Music*, Bartók writes:

Peasant music is the outcome of changes wrought by a natural force whose operation is unconscious...it is as much a natural product as are the various forms of animal and vegetable life. For this reason, the individuals of which it consists—the single tunes—are so many examples of high artistic perfection...They are, indeed, classical models of the way in which a musical idea can be expressed in all its freshness and shapeliness—in short, in the very best possible way, in the briefest possible form and with the simplest of means. On the other hand, the favourite national or popular art songs of the ruling classes contain, besides a few interesting tunes, so many musical commonplaces, that their value remains far lesser than that of peasant music in the narrower sense of the term.⁴

Bartók found more artistic validity in peasant music, which the ruling classes had abandoned in favor of music from other more affluent parts of Europe. Thus, Bartók was concerned about the preservation of this cultural resource.

Modern Study of Ancient Times: the Popularity of Folk Song Collecting in Hungary

Ever since the feudal Hungary of Medieval times, there was disconnect between the peasants and the ruling class. This was still true in the 19th century, when feelings of nationalism swept the country as a reaction to Hapsburg rule, culminating in the 1848 war of independence. As in other parts of Europe, Hungarians were becoming more interested in their traditional culture. This trend showed in music, most notably in the works of Franz Liszt (1811-1856), Mihály Mosonyi (1815-1870), and Ferenc Erkel (1810-1893), who were all pioneers in developing a national musical language for

⁴ Béla Bartók, *Hungarian Folk Music*, trans. M.D. Calvocoressi (London: Oxford University Press, 1931), 3.

Hungary. Upper-class Hungarians wanted to identify with their ancient Magyar roots, yet they were disconnected from the people who were keeping those traditions alive.⁵

This situation made it necessary for folklorists to visit peasant communities to learn about the culture with which the upper-classes had lost touch. It is well known that Béla Bartók and Zoltán Kodály journeyed into the countryside to record the music of the peasants in their native Hungary, as well as in other lands. Although their study was the most thorough, they were not the first to collect folk music in Hungary. Before the phonograph came into wide use, folk songs were listened to and transcribed. The earliest known collector, Adam Pálóczi-Horváth, published a collection of older songs in 1814. Between 1832 and 1843, István Toth, cantor at Fülöpszállás, produced an unpublished manuscript of songs.⁶ One problem with early collections, probably due to the lack of electronic recording equipment, was that the texts and tunes were not typically put down together.⁷ Some efforts were made to connect these words with their music, but such practice can never be considered more than a good guess. Bartók uses three previous sources of folk song collection for comparison in his published collection, *Hungarian Folk Music*. Bartók considered Károly Színi's 1865 collection a good source, despite Színi's lack of formal musical training. István Bartalus published a seven-volume collection between 1873 and 1896, in which some, but not all, texts were linked to tunes, but Bartalus makes some of them cumbersome by adding his own piano accompaniments. Bartók's most highly valued 19th century folksong collection is Áron Kiss's collection of children's games published in 1891.⁸ Béla Vikár was the first to

⁵ Szabolcsi, *A Brief History of Hungarian Music*, 72-8.

⁶ Kodály, *Folk Music of Hungary*, 16.

⁷ Ibid., 17.

⁸ Bartók, *Hungarian Folk Music*, 5.

record the music of Hungarian peasants using a phonograph. His work began in 1896, nine years before Kodály began to collect.⁹

These early collectors inspired Bartók and Kodály. Kodály began his collecting trips in 1905, and was joined by Bartók in 1906. They saw that there was a need for a more organized and scientific method of collecting folk music. Songs and dance tunes were efficiently catalogued and grouped into categories for easier study. The two continued collecting folk music in Hungary and other parts of Eastern Europe, until the outbreak of World War I made travel dangerous, and forced a hiatus. Other musicologists, many of them students of Bartók and Kodály, continued collecting in more peaceful times. Bartók's work resulted in numerous books and articles. He published volumes of folk music collected from Hungary, Romania, Czechoslovakia, Serbia, Croatia, and Turkey, as well as numerous articles about folk music. Kodály's first important writing was "Strophic Structure of the Hungarian Folk Song," the thesis that earned him the Doctorate of Philosophy in Budapest in 1906.¹⁰ He went on to co-author collections of Hungarian folk music with Bartók, as well as articles on subjects of folk music and music education. Both composers incorporated traditional folk melodies they collected into their own compositions.

Characteristics of Hungarian Folk Music

The music of the Magyars displays kinship with other Asian musical traditions, as well as unique qualities. Asian roots are seen in some elements of rhythm and melody, in

⁹ Szabolcsi, *A Concise History of Hungarian Music*, 91.

¹⁰ Gyula Czigány, *Contemporary Hungarian Composers* (Budapest: Editio Musica, 1967), 109.

the tendency to repeat a phrase a 5th lower, and in the use of the pentatonic scale.¹¹ Unaccented passing tones outside of the pentatonic scale may appear in old Magyar tunes. Under Western influence, use of leading tones occurred, but a peasant singer unaccustomed to the interval would sing them out of tune.¹² Szabolcsi links Magyar music with that of the Finns, Chinese, Mongols, Mari or Cheremissians of the Volga region, and Turks.¹³ Similarly, Kodály illustrates how a Magyar tune was originally pentatonic, but evolved under Western influence.¹⁴

The rhythm of Hungarian folk music derives from two sources: body movement and the Hungarian language. Music originally conceived to accompany dance or work had the regular rhythm characteristic of each activity.¹⁵ In the Hungarian language, the accent almost always falls on the first syllable of a word. Therefore, any sort of anacrusis in a tune can be seen as an indicator of foreign influence. An exception to this is the practice of inserting an interjection, such as “hey,” “ey,” “i,” or “ə,” or a hummed consonant such as m, h, or ñ, before a phrase.¹⁶ Bartók lists three rhythmic cells common to Hungarian folk music, which are shown in examples 1A-1C:

¹¹ Szabolcsi, *A Concise History of Hungarian Music*, 7.

¹² Kodály, *Folk Music of Hungary*, 25.

¹³ Szabolcsi, *A Concise History of Hungarian Music*, 97-99.

¹⁴ Kodály, *Folk Music of Hungary*, 43-47.

¹⁵ Bartók, *Hungarian Folk Music*, 14.

¹⁶ Ibid.

Example 1A



Example 1B



Example 1C



Examples 2A and 2B show patterns never found in the Hungarian folk music Bartók studied:

Example 2A



Example 2B



Bartók explains that “there is a certain similarity in the halting fall of both these rhythmic schemes which Hungarian peasant music so carefully avoids”.¹⁷

The style of traditional Hungarian folk song falls into two broad categories: *Parlando-rubato* and *tempo giusto*. *Parlando-rubato* has a lyrical singing quality, where the performer alters the tempo according to mood and interpretation. *Parlando-rubato* tunes are dictated by text, so the rhythm reflects the words, and is also highly

¹⁷ Ibid., 29.

ornamented. *Tempo giusto* simply means that the rhythm is strict. These are the tunes that sprung from the movement in dance and work, so the rhythms resulting are simpler than *parlando-rubato*. These are the most primitive of Hungarian tunes. Some dance music in *tempo giusto* evolved from older *parlando-rubato* songs. These dances retain the complex rhythm and ornaments, but are sped up to a danceable tempo.¹⁸

Bartók's Classification System of Old and New Folk Song

Part of the scientific method of folk music collecting was Bartók's classification of old and new folk songs. Although this document is primarily concerned with dance music, the song tradition is closely related, and many of the same trends of change over time apply to both. The broadest of Bartók's criteria for classification was the "old style" and "new style," which was determined by the relative purity of a given tune—how much the tune resembled the ancient traditions of Magyar folk music, or how much it displayed influences of Western music. It should be noted that Bartók did not believe the newer tunes to be tainted as a result of outside influences, always acknowledging that they are still the peasants' music, though the integration of Western features should be recognized. Tunes in the old style are based on the pentatonic scale. Their structure is non-architectural, meaning that it does not contain a reprise of the first phrase. Most common structures are ABCD, ABBC, A⁵B⁵AB. The last demonstrates the tendency of ancient Magyar tunes to reprise material transposed by a 5th.¹⁹

In new-style songs, the rhythmic characteristics of the old style remain intact, while the use of the major or minor mode, and a rounded architectural structure,

¹⁸ Ibid., 9.

¹⁹ Bartók, *Hungarian Folk Music*, 51; Kodály, *Folk Music of Hungary*, 24-26.

especially ABBA, are introduced.²⁰ They are often occasional songs for specific events such as marriage, death, matchmaking, or holidays, whereas the old style songs are non-occasional. A key outside influence on Hungarian peasant music was the Hungarian popular song, or *notá*. *Notá* were at their height of popularity in the second half of the 19th century and were imitations of the art song in German-speaking areas.²¹ Most of these songs had major or minor tonality that peasants began to use, though the semitone was sometimes not used or obscured because it is so foreign to pentatonically-tuned ears. As a result, pentatonic tunes often took on Dorian and Mixolydian traits. Melisma and ornamentation integral to peasant music almost disappeared as a result of exposure to *notá*.²² Bartók concludes that this new style is remarkable and unique in that it is directly related to the old style and has not been affected by foreign influence enough to obscure tradition.²³ The existence of both old and new styles shows that the Hungarian peasants in the early 20th century enjoyed a vibrant and evolving musical tradition.

Gypsy²⁴ Influence

When studying Hungarian folk music, it is important to understand the influence Gypsy, or Roma, musicians had on its performance. Gypsies left the Turk-occupied Balkans in the early 15th century, and had spread out across Europe by the end of that century. Wherever they went they were subject to discrimination because they were

²⁰ Kodály, *Folk Music of Hungary*, 56.

²¹ Szabolcsi, *A Concise History of Hungarian Music*, 52.

²² Kodály, *Folk Music of Hungary*, 66.

²³ Bartók, *Hungarian Folk Music*, 80.

²⁴ The ethnic group is also known as Roma, a word meaning “man” in their language. The term “Gypsy” is sometimes considered derogatory and comes from the mistaken idea that the group originated in Egypt, whereas they actually came from India. However, many scholarly works cited use the term Gypsy, as do some of the Roma themselves, and it will be used in this document for continuity and because it remains the more familiar term.

outsiders of a different race and culture, a problem that continues in some areas to the present day. Professional music making was one of the earliest jobs Gypsies were able to find, and it is reported that Queen Beatrice of Hungary employed Gypsy musicians already in the late 15th century.²⁵ In the essay, “Hungarian Gypsies and the Poetics of Exclusion,” Jonathan Bellman explains that the Gypsies were suited to this occupation partly because it was one of few open to them. In post-counter-Reformation Hungary, as elsewhere in Europe, nobles and the upper class were not professional musicians. Those with the occupation were not trusted, and considered immoral.²⁶ Gypsies were already thought of this way, so they had little to lose by taking up the profession.

Gypsy orchestras became popular and more widespread by the 18th and 19th centuries, with even the smallest towns having their own three-member Gypsy band. These were sometimes called “plasterer” or “sticker” bands, after the Gypsies’ common weekday trade of making mud bricks and wall mud.²⁷ The traditional Gypsy ensemble enjoys continued popularity in Hungary today. The bands still perform traditional folk tunes and *nóta*, but band members now are Hungarians with all ethnic backgrounds. Typical instrumentation consists of a violin, viola or second violin, bass, clarinet, and cimbalom. The violinist is called the *primás*, and is the leader of the band. The *primás* stands in the front of the band and acts as conductor while playing the melody line, usually with improvised embellishments. The bass and viola are the foundation of the group, responsible for laying down a regular danceable beat. Strong downbeats and stress on the 3rd beat in 4/4 meter creates a back and forth effect known as *düvő*, which

²⁵Viski, *Hungarian Dances*, 179.

²⁶ Jonathan Bellman, “Hungarian Gypsies and the Poetics of Exclusion” in *The Exotic in Western Music*, ed. Jonathan Bellman (Northeastern University Press, 1998), 81-82.

²⁷ Viski, *Hungarian Dances*, 172.

comes from *dövele*, meaning “two” in the Gypsies’ language.²⁸ The clarinetist and cimbalom both play the melody at times, but usually they provide color through florid improvisation. The music can sound out of sync to an ear unaccustomed to Hungarian traditional music. The improvised lines do not always line up perfectly, but the faithful *dűvő* and accomplished leadership of the *primás* assure that all members are together, and their perfectly matched phrase endings sometimes come as a surprise to a listener.

Historically, Gypsies have performed the music of the country where they lived when working as professional musicians, even though they had their own traditional folk music. In Hungary, they performed traditional folksongs and dances, and popular *notá*. They added their own interpretations and inflections, which are still a part of performance practice today. Gypsies used major and minor scales more frequently than peasant musicians, and were also known for their virtuosic embellishments of a melody, especially on violin.²⁹ One of the most recognizable features of Gypsy performance is the Gypsy scale. Also called the “Hungarian Scale,” the Gypsy scale is a harmonic minor scale with a raised 4th scale degree. Example 3 shows the Gypsy scale beginning on E.

Example 3: Gypsy scale beginning on E



This scale came to Hungary from Turkey.³⁰ The same scale, known as *makam* in Arabic and *ahavurabu* in Hebrew, is also used in Middle Eastern and Klezmer music.³¹ During

²⁸ József Balogh, lesson with the author, July 17, 2009.

²⁹ Kodály, *Folk Music of Hungary*, 8.

³⁰ József Balogh, interview by author, tape recording, April 25, 2008.

their travel and migration, Gypsy musicians learned some practices from musicians of Eastern cultures.³² The two augmented seconds found in the scale are exploited in typical Gypsy performance, but entirely foreign to Hungarian peasants.³³ Bellman believes that the “Hungarian” or “Gypsy” scale is neither Hungarian, nor Gypsy, nor a scale, but instead developed as a result of performers embellishing a melody with augmented seconds.³⁴ It is often more appropriate to refer to a Gypsy inflection rather than a scale. This Gypsy inflection is always created by an augmented second between scale degrees 3 and 4, whether or not another augmented second occurs between scale degrees 6 and 7. Though the Gypsies’ performance style was often criticized for its lack of authenticity, their style was linked to their purpose of performance: entertainment for their employers. Gypsy musicians did well to play whatever they thought their audience would like to hear. Bellman gives an anecdote of a folklorist studying Gypsy music. The Gypsy subject played many Phrygian cadences—not because it was his natural inclination—but because it was what he understood the folklorist wanted to hear.³⁵ The Gypsies’ desire to please, along with the growing popularity of the music they played—in Hungary and abroad—gradually developed into a style full of mannerisms and little originality. Since it was the nobles and upper classes who hired the Gypsy musicians, this was the music foreign dignitaries and other visitors heard when they traveled to Hungary, and what they began to associate with Hungarian music. Wealthier Hungarians did the same, as it was a rare thing for a nobleman to venture into a village and hear the songs of the shepherds and peasant girls.

³¹ József Balogh, lesson with author, July 27, 2009.

³² Bartók, “Gypsy Music or Hungarian Music?,” 252-3.

³³ Kodály, *Folk Music of Hungary*, 8.

³⁴ Bellman, “Hungarian Gypsies and the Poetics of Exclusion,” 81-82.

³⁵ Bellman, “Hungarian Gypsies and the Poetics of Exclusion,” 85.

This situation is part of what prompted Bartók and Kodály to collect peasant music. They wanted to make public the knowledge that Gypsy performances and peasant music did not sound the same. Some of the confusion was perpetuated by Franz Liszt's 1859 book, *The Gypsy in Music*.³⁶ Liszt was not a scholar, and the book shows this lack, as he writes assuming the music played by the Gypsies is their own, and the only folk music existing in Hungary.³⁶ Kodály states that even though some Gypsies composed their own music, "Gypsy composers at best are never more than second-rate imitators of the regular Hungarian style," and their music should not be equated with authentic Hungarian folk music.³⁷ Bartók blames the Gypsies for producing an untrue rendering of popular art song, turning it into dance music, so that "if a person were compelled to reconstruct our popular art music with the aid of gypsy bands alone, he would find the task impossible because half of the material—the texts—is lost in the hands of the gypsies."³⁸ Viski chastises the Gypsy musicians for incorrect interpretation of tempo especially. He blames the "caprices and lack of discipline of the gypsy orchestras," for giving Franz Liszt a false representation of Hungarian dancing, evident in Liszt's references to *danse frénétique*, and *danse échevelé*, while the traditional dance is always stately.³⁹

A distinction must certainly be made between the music that was being performed in the remote villages where Bartók and Kodály conducted their research in the early 20th Century, and the music Gypsies played in more urban areas. Still, both styles are Hungarian. The Gypsy style of performance that captivated and inspired Western

³⁶Bellman, "Hungarian Gypsies and the Poetics of Exclusion," 97.

³⁷ Kodály, *Folk Music of Hungary*, 9.

³⁸ Bartók, "Gypsy Music or Hungarian Music?," 252.

³⁹ Viski, *Hungarian Dances*, 86.

composers of art music is still performed Hungary today. Though the Gypsy performers changed the style of old folk tunes, many of these tunes were preserved only through Gypsy performance. The old songs are close to the hearts of many Hungarians, especially those who can remember the years of isolation before the 1990's, when the *nóta* were the only popular music heard in their country. The peasant music, considered more pure by the folk song collectors, is less widely performed. Much of its preservation is thanks to the folk song collectors and the composers who used the old tunes in their compositions. Works for clarinet and piano in this document come from both Hungarian Gypsy-influenced style, and the style, or actual tunes, of traditional Hungarian peasant music.

Instruments

High level of instrumental technique is not traditionally common among Hungarian peasants.⁴⁰ Most performed instrumental music in the Hungarian folk idiom is played by Gypsies. Peasant instrumental music is played in unison, with no separate voices aside from octave variation.⁴¹ There are a few instruments that peasants play, which Gypsies do not. Peasant wind instruments include some tools of the trade which are not used for recreational or ceremonial music, such as the swineherd's horn (*tulok*) and shepherd's horn (*pasztorkurt*).⁴² Shepherds also play bagpipes (*duda*), as well as 6-note flutes, called *furulya*, which were sometimes played while humming, imitating the drone of the bagpipe.⁴³ The zither is one of the most common peasant instruments

⁴⁰Kodály, *Folk Music of Hungary*, 110.

⁴¹ Viski, *Hungarian Dances*, 168.

⁴²Kodály, *Folk Music of Hungary*, 113.

⁴³ Viski, *Hungarian Dances*, 163.

because it is easy to play.⁴⁴ As the new style of folk music became popular, zithers and shepherd's flutes were made with Mixolydian tuning.⁴⁵ The cimbalom is a trademark of Hungarian music, and hurdy-gurdy, accordion, Jew's harp, and mouth organ are also played.⁴⁶ The percussive clicking of a dancer's spurs can be considered an essential Hungarian folk instrument, since the sound is heard throughout the dance. Spurs, or *sarkantyú*, were traditionally worn strictly by noblemen, and forbidden to serfs.⁴⁷ If real spurs were lacking, round metal plates, or leg rattles would be worn instead.⁴⁸

Tárogató

The *tárogató*, a folk relative of the clarinet, is frequently associated with Hungarian folk music. The modern *tárogató* is a single reed conical bored instrument developed in the 1890's.⁴⁹ The same name was given to an older double reed instrument, more like the shawm or Viennese oboe, which was probably brought to Hungary from Asia by Arabs and Turks sometime in the 17th century.⁵⁰ This older *tárogató* became a symbol of Hungarian nationalism during the Rákóczi war of independence.⁵¹ Ferenc Rákóczi II, a Transylvanian prince, lead a rebellion against the Hapsburgs that lasted from 1703 until 1711.⁵² During the war *tárogatók* were used for communication in the

⁴⁴ Ibid., 168.

⁴⁵ Kodály, *Folk Music of Hungary*, 114.

⁴⁶ Ibid., 111.

⁴⁷ Viski, *Hungarian Dances*, 158-9.

⁴⁸ Ibid., 159.

⁴⁹ Daniel Seidenberg, Mal Harris, and Leonardo Fuks, "The Tárogató Page" [website]; <http://hungaria.org/hal/folklor/tarogato/>; Internet; accessed 27 March, 2009.

⁵⁰ János Grüber, "The Brief History of the Tárogató," [website]; http://www.tarogato.hu/english/index_elemei/page0001.htm; accessed 27 March, 2009.

⁵¹ Lajos Winkler. "From the ungarasca to verbunkos" and "The tárogató" in accompanying booklet, *Kuruc idők zenéje Hungarian Dances from the 17-18th centuries* performed by Csaba Nagy, Péter Ella, Viktória Herencsár, and István Németh, Hungarton classic Digital HCD 32339, 2005, compact disc, 4.

⁵² Miklós Molnár, *A Concise History of Hungary* (New York: Cambridge University Press: 2001), xiii.

battlefield and also to accompany evening entertainment in the camps.⁵³ After the rebellion was crushed, authorities burned piles of *tárogatók*, because it was a symbol of Hungarian nationalism.⁵⁴ *Tárogató* playing began to taper off in the decades following the war, although there were attempts at revival, especially during the surge of nationalism in the mid 19th century.⁵⁵ Budapest instrument maker, Vencel József Schunda, developed the modern *tárogató* in the 1890's. He used a clarinet-like mouthpiece, added keys to fill out the full chromatic scale, and increased the taper of the bore.⁵⁶ These developments made it easier for the *tárogató* to find a voice beyond the realm of folk music. *Tárogatók* began to be used in military bands, orchestral music, and as a solo instrument. In 1901 Schunda presented his instrument to professors at the Budapest Academy, asking what orchestral use it might have. Professor Viktor Herzfeld suggested it would produce exactly the sound Wagner intended when he wrote a part for "holztrumpete" or shepherd's pipe in *Tristan und Isolde*, a part that had been played on French horn. The *tárogató* was then heard in performances of *Tristan und Isolde* in Bayreuth, Vienna, and Budapest for the next few years.⁵⁷ Karóly Thern had already used it in 1839 in his incidental music to *Szvatopluk*.⁵⁸

The sound of the modern *tárogató* is mellow and reedy. It was Schunda's hope that the *tárogató* would be desired for its ability to blend as it "practically combines the

⁵³ Winkler, 4.

⁵⁴ József Balogh, interview with the author, April 25, 2008.

⁵⁵ János Grüber, "The Brief History of the Tárogató," [website].

⁵⁶ Winkler, 4.

⁵⁷ János Grüber, "The Brief History of the Tárogató," [website];

⁵⁸ Zoltan Falvy, "Tárogató as a Regional Instrument," *Studia Musicologica Academiae Scientiarum Hungaricae* 38 (1997): 369-70.

⁵⁸ Eszter Fontana, "Tárogató," In Grove Music Online. Oxford Music Online, <http://00-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/27520> (accessed march 27, 2009).

colours of three instruments now: the oboe, the clarinet, and the bassoon.”⁵⁹ But it never became a standard orchestral instrument. Modern *tárogató* players often play clarinet or saxophone as well. Schunda’s fingering system was developed from the German clarinet and resembles the modern Albert System. Boehm system *tárogatók* are also available.⁶⁰ Some modern music has been written for *tárogató*, especially by commission for Esther Lamnek, director of the NYU new music ensemble.⁶¹

Clarinet

Today, the clarinet enjoys great popularity in Hungary, where it is has been said that “no other instrument comes as close to the Hungarian soul as does the clarinet.”⁶² It is difficult to say exactly when the clarinet was introduced to Hungary. A possible explanation is that the clarinet’s appearance in Hungary was obscured in history because of Hungary being overshadowed as part of Austria-Hungary.⁶³ It probably first appeared in military bands, which were ubiquitous in Europe by the mid-18th century, even before the clarinet became a regular member of the orchestra.⁶⁴ The clarinet became a popular instrument for folk musicians of various regions because it is relatively cheap and easy to obtain. Gypsy bands adopted the clarinet as a replacement for the *zurna*, a Turkish double reed instrument, and found it to be well suited to their purposes, with a sound that could carry a melody over the rest of the band. Eric Hoeprich adds in his 2008 monograph, *The Clarinet*, that “the well-developed woodwind culture in and east of

⁵⁹ Winkler, 4.

⁶⁰ János Grüber, “The Brief History of the Tárogató,” [website];

⁶¹ Seidenberg, Harris, and Fuks, “The Tárogató Page” [website];

⁶² Paul Globus, “The Clarinet in Hungary: an Enduring Love Affair,” *The Clarinet* 32 (June 2005), 71.

⁶³ Gregory Andrew Seigel, “Hungarian Music and the Clarinet: Their Historical and Cultural Relationships and a Catalogue of Twentieth Century Works for Clarinet” (DMA diss., Michigan State University, 2003), 16.

⁶⁴ Eric Hoeprich, *The Clarinet*, (London: Yale University Press: 2008), 289.

Vienna c. 1800 would have helped encourage inclusion of the clarinet.”⁶⁵ Though the voice of the clarinet has been heard in Hungarian orchestral and chamber music since its inclusion in the orchestra in the late 18th century, there was not a solo piece written for it until Leó Weiner’s *Ballade* in 1908. The work was composed four years after the establishment of the diploma in clarinet at the Budapest Academy. It is possible that Weiner, who began his professorship at the Budapest Academy in 1908, composed the *Ballade* in honor of the new program, but that does not explain the lack of clarinet writing before this date, when there were certainly plenty of capable Hungarian clarinetists.

Hungarian Dances

Hungarians use the German-derived word, *tánc*, for dance, which was probably adopted during the 13th or 14th century.⁶⁶ This is evidence that, like folk music, the more organized dance forms of Western Europe, such as the waltz or gavotte, influenced Hungarian dancing. The middle and upper classes danced Western dances, or Westernized versions of Hungarian dances, while the style of the peasants remained Magyar. Many newer Hungarian dance forms, such as the *csárdás*, are done in couples, which is a Western style unknown to the ancient Magyars. Dancing is a way for men to show off their athletic skill and creativity in improvisation, while performing complex footwork and impressive leaps. Traditional men’s dances may be done with implements of trade or weapons such as shepherds staves or barrel rings, swords or axes.⁶⁷ Women and girls participate in dance just as much, but their steps are somewhat less showy.

⁶⁵ Ibid., 312.

⁶⁶ Elizabeth G. Rearick. *Dances of the Hungarians*, (New York: Columbia University Press, 1939), 43.

⁶⁷ Ibid, 44.

Circle dances are the most traditional for female dancers.⁶⁸ Dance music does not generally have lyrics, but Hungarian dance often involves “dance words,” which are shouts and exclamations, sometimes little rhymes, in which dancers describe their elation in the dance, make jokes, or show off.⁶⁹

Roots in Ancient Dancing

Dancing has bound together Magyar customs and culture since ancient times. It probably began as inspired jumping and grew more sophisticated and organized as the culture did the same. Throughout history, dance has been a part of rituals, work, and relaxation. There are even eyewitness reports of dancing in the palace of Attila.⁷⁰ Very early dancing of this kind was often in celebration for victory in battle, and a martial character continues to be present in many forms of Hungarian dance. Ancient pagan customs often involved dancing, and can still be observed in modern dances. These dance customs were primitive and lacked complex steps, yet they were the foundation for centuries of dance tradition. Residual beliefs about healing and shamanism can be found in children’s dance songs. *Regös*, or minstrels, danced from house to house on solstice, bestowing unity and fertility on the citizens with sorcery.⁷¹ Round dances are an example of ancient tradition that was connected with the cult of sorcery, and pictorial evidence of these customs can be seen in artifacts of peoples throughout the Carpathian region.⁷²

Types of round dance were popular throughout Europe in the Middle Ages, and are still

⁶⁸ Andor and Ann I. Czompo, *Hungarian Dances*, rev. 2d ed., (Homer, NY: AC Publications, 1979), 1.

⁶⁹ Viski, *Hungarian Dances*, 90.

⁷⁰ Rearick. *Dances of the Hungarians*, 41.

⁷¹ Viski, *Hungarian Dances*, 122.

⁷² *Ibid.*, 124-5.

danced, usually by women and girls.⁷³ Men's round dances at the beginning of festivities may also be a remnant of ancient sorcery.⁷⁴ After the Magyars were Christianized, the Church was wary of the Hungarians' dancing, and in 1279 dancing was even banned in the region. The Magyars even danced in cemeteries at funerals, which was especially puzzling and detestable to the Church.⁷⁵

The ancient custom of graveside dancing, though condemned by various churches throughout the ages, persisted in peasant culture into the second half of the 19th century.⁷⁶ This was especially important if the deceased was unmarried. Mourners performed wedding songs and dances to prevent the spirit to return to haunt its former home.⁷⁷ There were also mourning songs and dances that were performed, regardless of the marital status of the deceased. A woman always did this singing. Traditionally, the closest female relative would perform the songs, or a "wailing woman" would be hired.⁷⁸ Sometimes a group of women would sing mourning songs as they walked in a circle around a corpse.⁷⁹ During World War I, lone mourners could be heard singing in graveyards or at home if they had received no news from a husband or son.⁸⁰ Kodály, who did extensive study on laments, reports that these were the most difficult songs to collect because peasants were so self-conscious about singing them. A singer often had difficulty taking on the proper emotional state for an authentic recording, and if she managed it would burst into tears and be unable to finish. Recording technology in

⁷³ Andor and Ann I. Czompo, *Hungarian Dances*, rev. 2d ed., (Homer, NY: AC Publications, 1979), 1.

⁷⁴ Viski, *Hungarian Dances*, 124.

⁷⁵ Rearick, *Dances of the Hungarians*, 41.

⁷⁶ Viski, *Hungarian Dances*, 149.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Kodály, *Folk Music of Hungary*, 81.

⁸⁰ Ibid.

Kodály's time was limited to 2 minutes on a wax cylinder, or 3 to 4 minutes on a record, so he was unable to capture a full lament, which could go on for half an hour or more.⁸¹

The lament, or *sirató*, is the only completely improvised type of Hungarian folk song. It is traditionally sung in a recitative style with melody sung to prose, and tune lines are repeated irregularly.⁸² Texts were difficult to notate because of the improvisatory nature of the most traditional songs.⁸³ Another unique feature of the *sirató* is the use of dynamic shading for expression. The style grew more fixed as time went on, especially in the Nagyszalonta (Bihar) region, where a rhymed text would be fitted to a regular tune.⁸⁴

Verbunkos

Szabolcsi claims that “everything known abroad since 1780 by the name of Hungarian music, consisted without exception of the music of the *verbunkos*.”⁸⁵ The *verbunkos* was the source of the *style hongrois* used by art music composers who wanted to add an exotic flavor to their music. For example, Johannes Brahms' *Hungarian Dances* WOO1 1868-1880, and Joseph Haydn's “Rondo all'ongarese” of the *Piano Trio* Hob. XV: 25 are derived from the *verbunkos*. *Verbunkos* was the chief material Liszt used for all of his Hungarian-influenced compositions.

The *verbunkos* was used as propaganda by the Austrians to cajole young peasant men into enlisting in the hussar army through passionate music and dance. The practice

⁸¹ Ibid., 77.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid., 81.

⁸⁵ Szabolcsi, *A Concise History of Hungarian Music*, 56.

occurred from about 1720-1820 and was at its height around 1760.⁸⁶ The word “*verbunkos*” came from the German *verbung*, meaning vow. *Verbung* later came to mean “enlistment” and “*verbunkos*” to mean the dance and later, the music for that dance.⁸⁷ Gregory Czuczor, a scholar and the grandson of a famous corporal, wrote this account of an 1843 recruiting ceremony:

“On our ears fall the joyful shouts of the noisy throng mingled with the melodious notes of the tárogató, while here and there above the heads of the crowd we catch sight of panaches of cock’s feathers. Suddenly our attention is drawn to the arrival of the recruiting gang which is surrounded by a number of youths from the different villages. At their head marches the sergeant, strutting with true military precision and rigidity and with the determination of a man who fully realizes the gravity of his task. He does not dance, hop about, or click his heels, or shout while marching, yet every movement, every step is in a perfect rhythm with the music... Three or four paces behind him march the recruiters with the corporal whose stately bearing marks him out from among the others even before his braided shako and hazel stick proclaim his rank... It is one of his duties to lead the dance. It is for this reason that his steps are simple yet extremely characteristic. Beside and behind him the lads perform their more intricate movements, striking their ankles with their hands and clapping. Thus they enter the market square where the sergeant, finding a suitable place, stops, leans on his cane and gives a sign.”⁸⁸

It was a big event, almost a carnival atmosphere, when the recruiters came to town. In addition to the ritual of dancing, the recruiters would entice the peasant boys by showering on them promises of wealth and glory, complimenting their strength and masculinity, and dressing them in military uniform, sword and the shako, a cylindrical military hat, often decorated with ribbons.⁸⁹

When the dance begins, the men form a circle around the corporal, who leads the dance. The *verbunkos* consists of a slow and a fast section. In the slow section, called

⁸⁶ Ibid., 53-4.

⁸⁷ Rearick, *Dances of the Hungarians*, 107.

⁸⁸ Viski, *Hungarian Dances*, 40-44.

⁸⁹ Ibid., 36-7.

gyors, dancers move in stately sideways steps. The fast section, or *lassu*, is traditionally improvised and provides opportunity for the men to show their agility and creativity.⁹⁰ The dancers leap in the air, crouch low to the ground, and perform complex kicks. An eyewitness report from the time of the Napoleonic wars is said to have counted over 300 different steps.⁹¹ The *verbunkos* is accompanied by the sound of clinking sabers and the clicking of the heels at the end of each phrase, which is known as *bokázó*. Heel clicking is a common trait of many Hungarian men's dances--since the men would have been wearing spurs traditionally--and in modern times, Hungarian folk dance teachers use the term *bokázó* to designate heel clicking of any kind.⁹² Though characteristic of the *verbunkos*, these steps were not necessarily invented for it. The *verbunkos* probably evolved from older dance types such as the *heyduck*.⁹³ The *heyduck* was danced by shepherds, but had military characteristics, as herdsman often became soldiers in tough times.⁹⁴

Verbunkos music has the same stately character as the dance. The Gypsy scale is used frequently as is the augmented second interval. Even the composed *verbunkos*, which was not necessarily intended for dancing, included a slow and a fast section, with the fast often called *friss*, literally meaning "fresh." The slow section exhibited *hallgató*, or widely arched, free melodies without words. *Hallgató* means "to be listened to," as opposed to music for dancing, but it was incorporated into this dance. The style evolved from Gypsy performances of *notá*, and features wild rhapsodic ornamentation, with *rubato* and flourishes between phrases. The second movement of Brahms' *Clarinet*

⁹⁰ Rearick 44-6

⁹¹ Viski, *Hungarian Dances*, 39.

⁹² Andor and Ann I. Czompo, *Hungarian Dances*, 41.

⁹³ Szabolcsi, *A Concise History of Hungarian Music*, 54.

⁹⁴ Viski, *Hungarian Dances*, 29, 34.

Quintet, op. 115, is an excellent example of *hallgató*.⁹⁵ The phrase structure of these melodies was much more akin to Germanic art music of the time than to Hungarian folk music. In the *friss*, virtuosic passages abounded, especially with strings of triplets.⁹⁶ This technique was one of the most frequently imitated by Western composers in *style hongrois* music.

The term *bokázó*, signifies not only heel clicking, but also the cadence pattern it accompanies. *Bokázó* is one of the most Hungarian musical elements, and Liszt, who called it *cadence maygare*, frequently used it.⁹⁷ Example 4 shows one instance of Liszt's use of *bokázó*.

Example 4: Liszt's use of *bokázó* played by the violin solo in the Benedictus of the *Coronation Mass*



The tonic, A, is approached from the second scale degree, moves to the leading tone, and returns to the tonic, which is typical of *bokázó*. Martial dotted rhythm and grace notes are another characteristic feature. Another *verbunkos* element, which composers of art music frequently borrowed, is the choriamb rhythm. The term, choriamb, is used in poetry to designate phrases containing syllables with long-short-short-long stress, and is notated in Example 5:

⁹⁵ Bellman, "Hungarian Gypsies and the Poetics of Exclusion," 83.

⁹⁶ Szabolcsi, *A Concise History of Hungarian Music*, 56.

⁹⁷ Dezső Legány. "Erkel." In *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/08938pg1> (accessed March 27, 2009)

Example 5: choriamb rhythm



As mentioned previously, Bartók lists this rhythm as one of the most common in Hungarian music. “*Cifra*,” or fiery rhythms, were part of *verbunkos* also, just as complex rhythms are characteristic of Hungarian folk dances that were originally sung.⁹⁸

Nineteenth-century Hungarian composers wrote *verbunkos* tunes, but these were not necessarily used by the recruiters. Recruiters were satisfied as long as the hired Gypsy musicians played music that seemed to motivate the recruits.⁹⁹ By 1800 *verbunkos* music was used in non-military recreational dancing, and eventually made its way to the concert hall. The Gypsy *primás*, János Bihari, played *verbunkos* with his band, and many of their tunes were old Hungarian songs Bihari had adapted to the *verbunkos* style. János Lavotta, conductor of the Hungarian theatrical company at Pestbuda and Kolozsvár, organized the first ever concert of *verbunkos* music in 1797.¹⁰⁰ As the *verbunkos* fad spread throughout Hungary, and new *verbunkos* were written by everyone, naturally the style became manneristic.

The *verbunkos* maintained some popularity throughout the 19th century, but was slowly giving way to the *csárdás*. *Csárdás* began to develop around 1835 and came from the *friss* section of the *verbunkos*, though it had slow and fast parts as well.¹⁰¹ *Csárdás* was known as the national dance of Hungary, though it really was an adaptation of the *verbunkos*, which was in turn an adaptation of Hungarian peasant music. Upper class

⁹⁸ Szabolcsi, *A Concise History of Hungarian Music*, 56.

⁹⁹ Viski, *Hungarian Dances*, 45.

¹⁰⁰ Bence Szabolcsi, *A Concise History of Hungarian Music*, trans. Sára Karig (London: Barrie and Rockliff, 1964), 57-9.

¹⁰¹ *Ibid.*, 63.

Hungarians danced the *Csárdás* in ballrooms and it lost the improvisation of the *verbunkos*, and became much more like the couple dances enjoyed by upper classes in other parts of Europe. The *Csárdás* has very similar musical features to the *verbunkos*, and has now become a generic term for any dance-like piece composed in a Hungarian style.

Csúrdöngölő

Traces of the *verbunkos* remain in other Hungarian dances after the end of the age of recruiting. The *csúrdöngölő* is a peasant dance that sprung from the *verbunkos*. The steps and form are very similar to *verbunkos*, though the purpose is different. In the Editio Musica Budapest edition of Leó Weiner's *Két Tétel*, *Csúrdöngölő* is translated in German to "*Bauerntanz*" (farmers' dance) and in English to "Peasants' Dance."¹⁰² The recording by Swiss clarinetist, Fides auf der Maur, gives the name *Szökeler Tanz* in the accompanying notes.¹⁰³ These are all correct. *Csűr* is the word for the large barns in which the Szekeler peasants thresh corn by hand.¹⁰⁴ *Döngölő* means "to stamp." The original intention of the *csúrdöngölő* was to flatten the floor of a newly build barn. *csúrdöngölő* is often associated with the Székely people, a Hungarian ethnic subgroup living in eastern Hungary and Transylvania. The dance begins in a circle with the best dancer in the middle, playing a role similar to the corporal in the *verbunkos*.¹⁰⁵ Spur clicking is a frequent step, and the dance is entirely improvised. Some steps include high leaps and heel clicks upon descent, squatting, intricate and fast twisting and kicking of

¹⁰² Leó Weiner, *Két Tétel*, (Budapest: Editio Musica Budapest, 1959).

¹⁰³ Leó Weiner, et. al, *Around Bartók*, Fides auf der Maur and Michiko Tsuda, (Zürich, Switzerland: Koch Discover International 920491, 1996), compact disc.

¹⁰⁴ Károly Viski, *Hungarian Dances*, trans. Sydney H. Sweetland (London: Simpkin Marshall Ltd.), 58.

¹⁰⁵ *Ibid.*, 59.

the feet and legs, and clapping hands, legs, boots, thighs, and arms.¹⁰⁶ The *csúrdögölő* is unique in that it involves interaction with the Gypsy musicians. It is usually a short dance because the tempo is tiring for the dancers, so the music eventually slows and another dance commences.¹⁰⁷

Historical Context for Music Discussed in this Document

The composers of the music to be discussed in the forthcoming chapters chose to write in the folk dance style for many of the same reasons. Four of these five pieces were written between 1951 and 1960, during the time when Hungary was a satellite of the Soviet Union. The political situation made it safer to write folkloristic music, music more comprehensible to the masses, or music with educational use. Draskóczy's *Korondi Táncok* was written much later, in 1981, which shows the continuing value of music education in Hungary and the desire to write pieces for developing players using folk music.

The gap between people living in outlying villages and more affluent urbanites began to close as the 20th century moved ahead. During the 1950's the results of the work Bartók and Kodály had done gained more publicity, and began to see more tangible results. The national collection of Hungarian folk music, *Magyar Népzene Tára (Corpus Musicae Popularis Hungaricae)*, was first published in 1951, and continues to be expanded. Kodály also helped to establish the *Nézenekutató Csoport* (Folk Music Research Group), and to found the Department of Ethnomusicology at the Franz Liszt Academy of Music. Also in 1951, Dénes Bartha and Bence Szabolcsi founded the

¹⁰⁶ Marián Réthie Prikkel, *A Magyarság Táncai* (Budapest 1924), quoted in Károly Viski, *Hungarian Dances*, trans. Sydney H. Sweetland (London: Simpkin Marshall Ltd.), 60, 62.

¹⁰⁷ Ibid., 63.

Department of Musicology at the Franz Liszt Academy. Around the same time, musicological research began to be done at the *Magyar Tudományos Akadémia* (Hungarian Academy of Sciences), and continues today. All of these institutions served to make notated folk music accessible to Hungarian composers, and many of them chose to draw upon these sources for thematic material in their work.

Music education in Hungary grew after the communist takeover in 1949, though Hungary had already begun to take ownership of its music education with the opening of important institutions in the late 19th century. The Philharmonic Society opened in 1853, Budapest Academy of Music in 1875, and the Opera House of Budapest in 1884.¹⁰⁸ The Budapest Academy has emphasized Hungarian music from its inception. Folk music has been emphasized in public education for younger students as well, most famously with the work of Kodály. Kodály's method for school music programs focuses on singing, especially folk songs, with the goal to promote appreciation and enjoyment of music and familiarity with the classics. In his article, "Folksong in Pedagogy," Kodály states that, "[t]o understand other people, we must first understand ourselves. And nothing will accomplish this better than a thorough knowledge of one's native folk songs."¹⁰⁹ Bartók, too, was very involved in enlarging the repertoire music for young people, which was his intention with his well-known piano series, *Mikrokosmos*, and numerous other pieces based on folk music.

The trend of educational compositions began with singing and piano and soon spread to other instruments. Prolific Hungarian recording artist, Kalman Berkes, has edited several collections of clarinet duets and collections of easier works, often well-

¹⁰⁸ Szabolcsi, *A Concise History of Hungarian Music*, 80.

¹⁰⁹ Zoltán Kodály, "Folk Song in Pedagogy," *Music Educators Journal* 53, no. 7 (March 1967): 61.

known classical pieces transcribed for clarinet. Berkes also transcribed Bartók's *Romanian Folk Dances* for clarinet. Berkes was instrumental in expanding the repertoire for younger clarinet players. He co-authored, with Budapest Academy professor, György Balassa, *Clarinet Tutor, Volumes I and II*, published in 1969 and 1970, respectively. Through these methods, beginning clarinet students can enjoy learning to play folk tunes from Hungary and other parts of Europe along with well-known tunes from the classical literature. Many of the exercises composed for the method are pentatonic.¹¹⁰

György Balassa (1913-1983) is a well-known figure in the clarinet world for his many editions of clarinet music. He has made arrangements of several of Bartók's piano works, and also published editions of clarinet works from the classical repertoire. Balassa studied at the Budapest Conservatory and the Budapest Academy of Music. He held principal positions in the Municipal Symphony Orchestra and the Hungarian Symphony Orchestra, and was a member and co-founder of the Budapest Wind Quintet. Balassa became professor of clarinet at the Budapest Academy in 1949 and retained the post for the rest of his life.¹¹¹ It was at this time that he did most of his arranging and editing, and many composers dedicated clarinet works to him. Part of the reason for these dedications was Balassa's key role in the arts department of the Communist Party, so it was in composers' best interest to stay in Balassa's good favor. Works in this document, Rezső Kókai's *Négy Magyar Tánc*, and the clarinet part to Weiner's *Peregi Verbunk* are both dedicated to Balassa, having been written by his colleagues at the

¹¹⁰ György Balassa and Kalman Berkes, *Clarinet Tutor, Volumes I and II* (Budapest: Editio Musica Budapest, 1969, 1970).

¹¹¹ "György Balassa, 1913-1983, *The Clarinet* 11, no. 2 (Winter 1984): 44.

Academy. Balassa also introduced the Boehm system clarinet to Hungary, insisting that his students switch to it from the German clarinets they had been using previously.¹¹²

Conclusion

The Hungarians have a rich musical heritage of which they are very proud. Understanding of this heritage is necessary in the interpretation and analysis of the music by Hungarian composers. A desire for national cultural identity and conviction for music education has resulted in the publication of many delightful pieces for clarinet and piano. Keeping in mind the traits of Magyar music, Gypsy performance, and art music, as well as the types and history of Hungarian dance, we can now proceed to the analysis of five works for clarinet and piano based on Hungarian folk dances.

¹¹² Paul Globus, "The Clarinet in Hungary: an Enduring Love Affair," *The Clarinet* 32 (June 2005), 71-2.

Chapter 2

Négy Magyar Tánc by Rezső Kókai

Rezső Kókai has made significant contributions to the clarinet repertoire. Kókai played the clarinet and was able to write for the instrument with a good understanding of its strengths and challenges. *Négy Magyar Tánc* is the most popular of his clarinet works and *Verbunkos Rapszódia* is often played by students. The *Quartettino* for clarinet and string trio (1952) is a wonderful chamber piece that deserves more attention.

Kókai was born in Budapest in 1906. A child prodigy, he composed a symphony at the age of 11, which was performed the same year.¹¹³ In 1920, he began to study with the master composition teacher, Hans (János) Koessler, who had also taught Kodály, Bartók, Dohnányi, and Weiner. He then studied piano and composition at the Budapest Academy from 1925 until 1926, when he was awarded a composition prize for his quartet in F-sharp minor. The award allowed him to study in France and Italy, but also required him to collect folk song in Gömör County, in what is now Slovakia. Despite this activity, Kókai did not share Bartók's and Kodály's approach to folk material in composition. He was more similar to Liszt in his use of *verbunkos* and *csárdás* music. Kókai was offered a position at the National Conservatory, where he taught from 1926 until 1934,¹¹⁴ and then became a professor at the Budapest Academy of Music in 1929, teaching aesthetics, education, and composition. He remained at the Budapest Academy until his death in

¹¹³ György Kroó, "Kókai, Rezső," In *Grove Music Online, Oxford Music Online*, <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/15275> (accessed April 14, 2009).

¹¹⁴ Gyula Czigány, *Contemporary Hungarian Composers*, 4th rev. enl. Ed. (Budapest: Editio Musica Budapest, 1974) 119.

1962. In the midst of all his teaching and compositional activities, Kókai completed a Doctorate in music from the University of Freiburg in 1933.

Kókai's earliest compositions demonstrate a Brahmsian Romantic style, while his later work more often employs authentic folk melodies, or imitations of folk melodies. Kókai's best-known works are his *Violin Concerto*, completed in 1952, and the *Concerto all'ungherese* for orchestra, from 1957, both of which have folk ingredients. His interest in education shows in his offering of two works for youth orchestra, both based on folk music.¹¹⁵ In addition to his compositions, Kókai published some scholarly works, beginning with his doctoral dissertation on Liszt's early piano works, in 1933, and continuing with *Rendszeres zeneesztétika (Methodical Aesthetics of Music)* in the same year. In 1961, he collaborated with Imre Fábíán on the monograph, *Századunk zenéje (The Music of our Century)*.¹¹⁶

Négy Magyar Tánc, or *4 Hungarian Dances*, was composed in 1951, and is dedicated to György Balassa, Kókai's clarinetist colleague at the Academy. *Négy Magyar Tánc* is one of two works in this document that were specifically written for clarinet. The dances were originally conceived as a concerto for clarinet and folk orchestra. The score and parts have unfortunately been lost, but the Hungarian Radio Archives house a recording of the concerto.¹¹⁷ The concerto version is for clarinet in A, which accounts for many awkward passages when played on B-flat clarinet. Kókai composed his *Violin Concerto* and the *Quartettino* in the same year as *Négy Magyar Tánc* and both use similar dissonances and simple motives for a folk-like sound. The

¹¹⁵ Ibid.

¹¹⁶ Ibid, 120.

¹¹⁷ Gregory Andrew Seigel, "Hungarian Music and the Clarinet: Their Historical and Cultural Relationships and a Catalogue of Twentieth Century Works for Clarinet" (diss., Michigan State University, 2003).

clarinet is the soloist throughout much of the *Quartettino* and the clarinet writing is idiomatic to the instrument. Both the *Quartettino* and *Négy Magyar Tánc* call for versatility from the clarinetist, who must imitate a folk singer or folk instrument.

Each movement in *Négy Magyar Tánc* is based on a different Hungarian dance: “*Verbunkos*,” “*Népi tánc*,” “*Sírató tánc*,” and “*Friss*.” Originally titled, *Verbunkos Szvit* (*Verbunkos Suite*), the entire suite is modeled after a type of folk theater, popular in the 1950’s where contrasting scenes were staged. Soldiers dance a *verbunkos* to begin the entertainment, followed by an idyllic country scene. Peasants mourn a lost relative in the third scene, and the suite closes with joyous fast dancing.¹¹⁸ Kókai composed several tunes in a style to imitate traditional dance forms, except in the case of “*Sírató tánc*,” where an authentic folk source is used. These folk or folk-like tunes are woven into music with predictable Western form, making the piece simple and accessible.

The first dance, “*Verbunkos*,” is a *lassu*, the slower and dignified first part of the *verbunkos*. The final movement “*Friss*” is named for the fast part of the *verbunkos*. Kókai uses the outer movements like bookends for this piece. In this *lassu*, Kókai crafted very simple tunes, meant to resemble folk tunes, and added embellishments to make the music sound virtuosic and improvisatory, as the genre demands. The movement flaunts numerous trademarks of the *verbunkos* style. The harmonic language Kókai uses in “*Verbunkos*” is the least adventuresome of all the movements, but is used effectively to portray the proper mood for this dance. He relies chiefly on the tonic-dominant relationship for the harmonic foundation, which builds tension and delays real gratification until the conclusion of the movement.

¹¹⁸ Jozsef Balógh, lesson with author, July 21 2009.

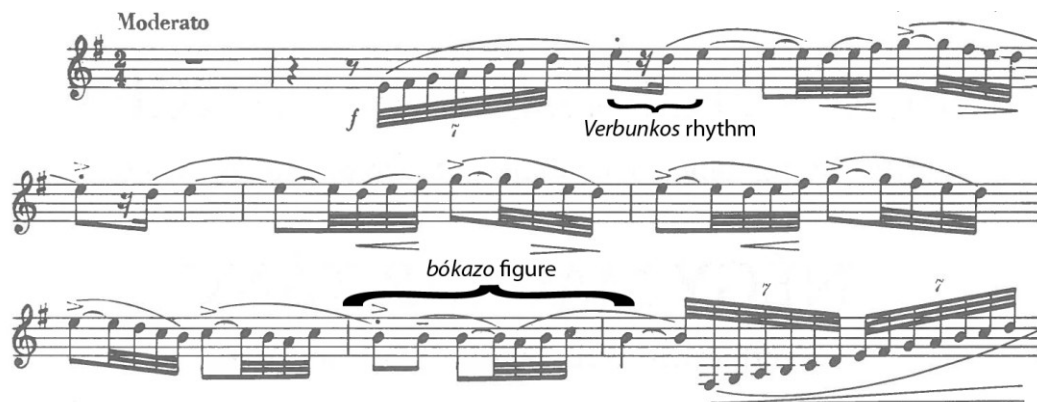
Kókai chooses a simple ABA form for his opening movement. The form and key areas are shown in Table 1. The A section is in concert D minor (E minor for clarinet) and employs two contrasting themes: one martial and one lyrical. The B section is in the chromatic mediant key, concert F-sharp minor (G-sharp minor for clarinet), and has its own theme. This move to the chromatic mediant in the B section is common in the late 19th Century, which is characteristic of Kókai's style. The return of section A is somewhat truncated.

Table 1: Sections, Themes, and Key Areas in Kókai's *Négy Magyar Tánc*, mvmt. 1

A			B	A		
Theme 1	Theme 2	Theme 1	B Theme	Theme 1	Theme 2	Theme 1
mm. 1-18	mm. 19-36	mm. 37-52	mm. 53-120	mm. 121-135	mm. 136-151	mm. 152-165
D minor	D minor	D minor	F-sharp minor	D minor	D minor	D minor

The three themes used in this *verbunkos* are composed to sound like folk music, and are developed using methods very common in Western music. The A section opens solidly in concert D minor (E minor for clarinet) with Theme 1 played by the clarinet, shown in Example 6. The elemental structure of Theme 1 is the minor third between concert D and F (E and G for clarinet). The minor third is a common interval in folk music because it occurs naturally and frequently in pentatonic music. This very basic motive is embellished with scalar 32nd note flourishes, which are much more in line with Gypsy performance practice than peasant music.

Example 6: Mvmt. 1 Theme 1 of Kókai's *Négy Magyar Tánc*, (clarinet mm. 1-10)

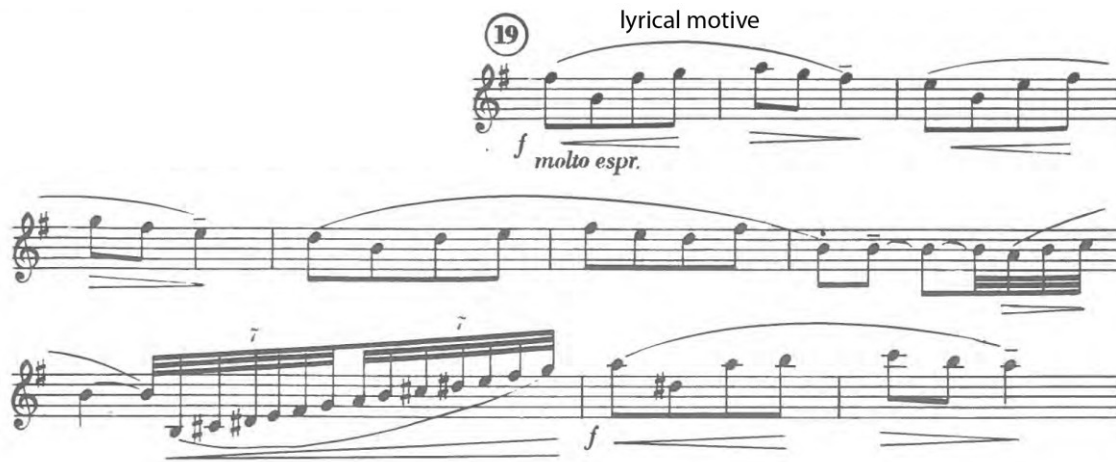


The martial rhythm is typically *verbunkos*, with a strong downbeat followed by a 16th note leading to another strong beat. Each eight-bar phrase ends with a half cadence, and employs the *bókazo* figure, which stretches the dominant chord over two measures. The character of this theme is apt accompaniment to the dignified sideways-stepping dance of the soldiers and young recruits. Throughout the movement, the piano plays block chords on the beats, which imitate the *düvő* of the bass and viola in a Gypsy ensemble. The pianist must create a strong feeling of up bow and down bow. The clarinetist must do the same in the melody line. The accents should be weighty; these are placed specifically to help the clarinetist achieve the proper *düvő* emphasis. The beat must be absolutely steady throughout the movement and any *rubato* used must alter the steady pulse.¹¹⁹ Both musicians should play with the intention of inspiring dancers to move.

The clarinet's lyrical Theme 2 of the A section, shown in Example 7, is graceful and expressive, but still stately, and it concludes with the same *bókazo* cadence and melodic figure as in the opening phrase.

¹¹⁹ Ibid.

Example 7: Mvmt. 1 Theme 2 of Kókai's *Négy Magyar Tánc* (clarinet mm. 19-28)



Like Theme 1, Theme 2 is 8 measures long, and consists of a very simple motive that is repeated. This lyrical motive in measures 19 and 20 is developed in sequence, with four repetitions, each down a step in the clarinet part.

Section A has a feeling of tension and unrest because most phrases end on half cadences. The *bókazo* figure that ends each cadence increases the tension by extending the dominant harmony for an additional measure. The phrases are linked by a flourish in the clarinet part, as in measure 26 in Example 7, to announce the beginning of the next phrase on the tonic chord. These flourishes must be played with *crescendo* and *accelerando*, without losing the steady pulse, to emphasize the dramatic effect of prolonging the dominant in this movement.

Only one theme is presented in the B section, and it is played on the clarinet as shown in Example 8:

Example 8: Mvmt. 1 B Section Theme of Kókai's *Négy Magyar Tánc* (clarinet mm. 53-68)



The tension created in the A section from the half cadences is not continued in the B section. The theme is presented first as a parallel period: the antecedent phrase ends in a half cadence in measure 60, and its consequent contains nearly the same material, but with a concluding authentic cadence. The *verbunkos* character is apparent in the rhythmic patterns of this theme. Measures 53 and 54 display the very typical accent on the first beat of the motive. The snap in measures 57-58 and 65-66 is also characteristic. The *bókazo* cadence decorates measures 59 and 60 to conclude the phrase.

The ternary form and presentation of themes in this *verbunkos* is conventional, but the music is engaging because of the *verbunkos* character. The spirit of the dance is present, which was the purpose of the original *verbunkos*: to inspire emotion and movement, rather than awe at compositional originality.

Nepi Tánc simply means “folk dance.” The music does not represent any particular Hungarian dance, but combines general characteristics of Hungarian dance music. The opening of the movement is marked *Allegro assai, sempre molto scherzando*, indicating that Kókai meant to compose a bright and lively dance to contrast the more

serious *verbunkos* which precedes it. He even overemphasizes some cliché traits of the rustic country style of dance music for humor. “*Népi Tánc*” is in ternary form as well, but each section has only one theme. The way Kókai develops this theme creates interest in a movement with very little thematic material for its length. The themes and keys of “*Népi Tánc*” are shown in Table 2.

Table 2: Sections, Themes, and Key Areas in Kókai’s *Négy Magyar Tánc*, mvmt. 2

A	B	A	Coda
Theme 1	Theme 2	Theme 1	Theme 1
mm. 1-99	mm. 100-137	mm. 138-221	mm. 222-256
G Lydian → C Lydian/ Mixolydian→ transitional	G-sharp Dorian→ E-flat Dorian→ transitional	C Lydian/ Mixolydian→ G Lydian	transitional→ G Lydian

The single theme in the A section of “*Népi Tánc*” is essentially 8 measures long, but with a sustained final note, a technique Kókai uses frequently in the entire piece. The clarinet introduces the melody in measures 5-12, as shown in Example 9. The frequent appearance of C-sharp concert (D-sharp for clarinet), indicates concert G Lydian (A Lydian for clarinet).

Example 9: Mvmt. 2 A Section Theme of Kókai's *Négy Magyar Tánc* (full score mm.5-14)

The image displays a musical score for a section of Kókai's *Négy Magyar Tánc*. It consists of two systems of music. The first system covers measures 5 through 8. The melody is written in the treble clef, featuring a series of eighth notes with grace notes and accents. The piano accompaniment is in the bass clef, marked *mf* (mezzo-forte), and consists of a steady eighth-note pattern. The second system covers measures 9 through 14. The melody continues in the treble clef, ending with a *dim.* (diminuendo) marking. The piano accompaniment remains in the bass clef, maintaining the eighth-note pattern.

Kókai has done excellent work composing a simple folk tune for dancing. The accents placed on the first beats of each measure are not only typical of Hungarian music; they reinforce the beat for the dancers. The clarinetist does well to heed and exaggerate these markings throughout the movement, as they make technique lie better in many passages that can be rather awkward on the B-flat clarinet. The grace notes are an obvious folk element, and should be played as close to the beat as possible. Especially characteristic is the *spondee* phrase ending, common in Hungarian music: ♩ ♩. Kókai intends humor with the quarter notes preceded by grace notes in this theme. They are all marked *tenuto*, and some accented as well, which must be emphasized in performance.

In the monothematic A section, the interest is in the harmonic shifts and thematic development. Kókai accomplishes this by presenting the theme in other keys, sometimes developed in fragmentation for increased variety. After the theme is introduced, the piano plays an interlude, and then the clarinet performs the melody a perfect 5th below the original theme. Example 10 shows the theme in concert C Lydian/Mixolydian. The piano plays an incessant G minor triad, firmly establishing the flat 7 (Concert B-flat).

Example 10: Mvmt. 2 A Section Theme of Kókai's *Négy Magyar Tánc* in C Lydian/Mixolydian (full score mm. 33-41)

The musical score for Example 10 consists of two systems of staves. The first system shows the piano interlude with a G minor triad (B-flat) in the bass and a clarinet melody in the treble. The second system shows the main theme in concert C Lydian/Mixolydian, with the piano playing a G minor triad (B-flat) and the clarinet playing the melody a perfect 5th below the original theme. The score includes dynamic markings like *f*, *(secco)*, and *(loco)*, and articulation like *sf*.

In addition to transposition of the theme, Kókai develops motives through melodic fragmentation. A good example occurs in measures 42-53, shown in Example 11.

Example 11: Mvmt. 2 Motivic development of A section theme in Kókai's *Négy Magyar Tánc* (full score mm. 42-53)

The musical score is divided into three systems. The first system (measures 42-49) features a vocal line with lyrics "de... cres... cen... do... (p)" and piano accompaniment. The tempo is marked "poco rall.". The second system (measures 50-53) features a clarinet line with a forte crescendo and piano accompaniment. The tempo is marked "a tempo". The score includes various musical notations such as dynamics (molto f, f, cresc. molto, poco f), articulation (accents, slurs), and phrasing (breath marks).

In this section, the clarinet and piano trade concert B-centric versions of the first three beats of the theme in measures 42-49. The music is even less harmonically stable in measures 50-54, while the clarinet plays only the first beat of the motive, and the piano finishes the statement, overlapping the beginning of the clarinet's next statement by one beat. This section is transitional and is followed by a return of the A section theme.

The B section provides a break from the frenetic A section, with a new staggering theme, a tavern scene, perhaps. The tempo is slower, and the piano interlude has modulated to concert G-sharp Dorian (B-flat Dorian for clarinet). Example 12 shows the new theme in the B section. The phrase remains intact throughout the B section, and is not developed by fragmentation, as in the A section. Variety is achieved by presenting the theme in different keys. Concert E-flat (F for clarinet) is tonicized in the second statement of the theme, beginning in measure 105, using the given key signature of concert E-flat minor (concert F minor for clarinet). A four-measure reprise of the lyrical theme from the first movement returns as a transitional theme at measure 110. The beginning of the theme in concert G Dorian (A Dorian for clarinet) can be seen in the last two measures of Example 12. The B section is completed in the music following Example 12, with a return to the theme in B-flat minor and then F minor, followed by the retransition back to the A section.

Example 12: Mvmt. 2 B Section Theme of Kókai's *Négy Magyar Tánc* (clarinet mm. 100-113)

The musical score for Example 12 is presented in four staves. The first staff begins with a tempo change to *poco rall.* and a measure rest of 2 measures, followed by *Poco meno allegro*. The second staff continues the theme. The third staff starts at measure 110 with a tempo change to *Allegretto moderato sempre poco giocoso*. The fourth staff concludes the section with a tempo change to *subito poco meno* and ends with *poco f. sub.* and *poco tratto*.

Similar folk elements occur in Sections A and B, such as modality, the use of ornaments, and the *spondee* phrase ending. The *spondees* in measures 103 and 108 of Example 6 are still marked *tenuto* and should be played heavily as in the A section. Eighth notes are marked *staccato* throughout, which should be strictly observed for a contrast between the light and heavy notes.

The melodies in “*Népi Tánc*” are skillfully crafted to sound like peasant tunes. In his arrangement, Kókai has successfully managed 256 measures of music on two themes, creating interest through motivic fragmentation and shifting of tonality.

“*Sirató Tánc*” means “mourning dance,” and is a lament. Despite the title, this movement is not a dance. It was added to the suite after its completion because the composer felt it needed a contrasting slower section, much like the “Relaxation” movement in Bartók’s *Contrasts*.¹²⁰ For this addition, Kókai decided to use real collected folk music. The composer’s subtitle of the movement is “variations on a *Csángó* folk tune.” A footnote in the score refers to the composer’s source for the tune, *A Moldvai Magyarság* by Pál Péter Domokos.¹²¹ Example 13 shows the tune as it appears in Domokos’ book. As the title of the book indicates, the *Csángó* people live in Moldova, but are ethnic Hungarians. Though their origins are disputed, *Csángó* folklore maintains that they are direct descendents of Attila. They speak an archaic form of Hungarian and also Romanian as in the rest of Moldova. The folk tune used for this movement bears some resemblance to the Hungarian dirges Kodály described. Kókai, who was obviously familiar with the genre, further authenticates the tune with expression markings and notation that honors the tradition of lament singing and folk instruments.

¹²⁰ Jozsef Balógh, lesson with the author, July 22, 2009.

¹²¹ Pál Péter Domokos, *a moldvai magyarság* (Kolozsvár, 1941).

Example 13: Original *Csángó* folk tune, “*Kerek a Szüllé Levele*” used in mvmt. 3 of Kókai’s *Négy Magyar*

Tánc

75. KEREK A SZÜLLÉ LEVELE ...

Andante.

Ke-rek a szül-lé le-ve-le

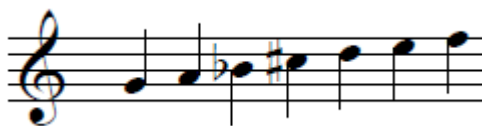
ke-rek a szül-lé le-ve-le

Vár-ta-lak ru-zám ez esz-te

vár-ta-lak ru-zám ez esz-te.

The Gypsy scale in the original tune is suggested with the key signature indicating B-flat and C-sharp, which create an augmented 7th. G is tonic, with B-flat and C-sharp creating the characteristic augmented second. Example 14 shows the scale used in the song.

Example 14: Scale used in *Csángó* folk tune, “*Kerek a Szüllé Levele*”



This scale is not built from a harmonic minor, which supports Jonathan Bellman's claim that the Gypsy scale is more of an inflection than a tonality.¹²² The modality is best interpreted as modified Dorian with sharp 4. The augmented second appears in all but the first and third measures of the song. A time signature is not supplied, but the meter appears to be 5/4. The genre, the tempo, and the long notes at ends of phrases suggest that some *rubato* may be used in performance of this song, in which case the meter may not be as evident when heard.

Kókai's version of the *Csángó* song is shown in Example 15.

Example 15: Kókai's version of the *Csángó* folk tune used in mvmt. 3 of Kókai's *Négy Magyar*

Tánc (clarinet mm. 3-11)

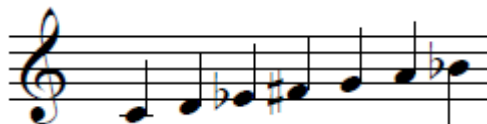
The musical score is for a clarinet part in B-flat major, 5/4 time. It consists of three staves. The first staff begins with the tempo marking 'Poco lento' and a '2' indicating a half note. The second staff has a circled '7' at the beginning. The third staff has a circled '12' at the beginning. The score includes various performance markings such as 'poco f', 'molto lugubre', 'poco f sub.', 'poco vibr.', 'poco rall.', 'a tpo', 'di nuovo poco rall.', 'molto dim.', 'PP', 'f molto espr.', and 'mf f sub.'.

Kókai changes the rhythm to accommodate four beats in a measure. He also changes the grace note patterns in the second, fourth, and eighth measures of the tune so they are more suitable for clarinet. He keeps the intervals the same, transposed to concert B-flat

¹²² This idea is discussed on page 12 of this document, and references Jonathan Bellman, "Hungarian Gypsies and the Poetics of Exclusion," 81-82.

(C for clarinet). The tune's final note and the key signature indicate concert B-flat minor (C minor for clarinet). Example 16 isolates the clarinet's notes used in the tune.

Example 16: Notes played by the clarinet in the theme of mvmt. 3 of Kókai's *Négy Magyar Tánc*



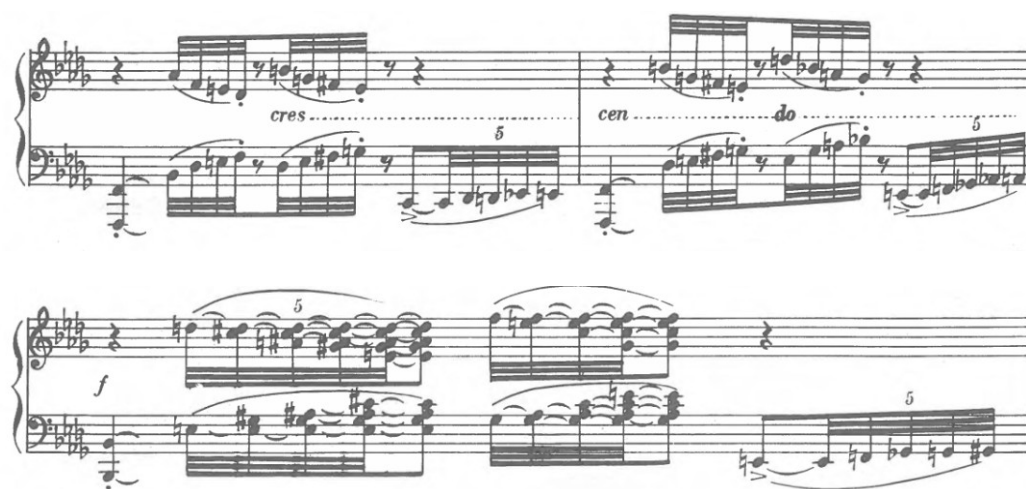
The two alterations to the Aeolian scale, sharp-4 and sharp-6, create the lachrymose half step which begins each measure. The augmented 2nd is related to the Gypsy scale, and its repeated use in the 2nd and 4th-7th measures give the melody an Arabian flavor. The minor third between E-flat and C in the 4th and 8th measures of Example 15, and the lack of scale degree 2 in the tune, may indicate a distant pentatonic origin. The melody is certainly suitable for a lament with its descending melodic contour, evocative of weeping, and the half-steps, which add tension and a wringing-out quality.

Kókai adds dynamic markings to imitate the dynamic shading unique to the lament genre. Extra care must be taken to follow these markings, because their sudden changes do not feel natural to the classical musician. Kókai also instructs the clarinetist to use vibrato on some notes, producing a plaintive vocal effect. The clarinetist should produce a wide and even erratic vibrato to imitate the emotive voice of the singing woman. The pitch can be bent down a half step if the player is skilled at the technique. The grace notes are another vocal aspect of this tune, characteristic of Hungarian song, and should be played quickly for a sobbing effect.

After the tune is played, three variations follow, with interludes between them. The first variation, for the clarinet, is simply a repetition of the theme an octave higher, while the piano's cimbalom-like accompaniment grows in intensity. In the second variation, Kókai adds ornamentation to imitate the wailing of a mourner singing the lament. The ornamentation also makes the music sound improvisatory. The clarinetist can feel free to get a bit wild here, even with tone, because this passage must be played with passion and abandon. The third variation is sparse and desolate, as the piano plays the melody in octaves without accompaniment, punctuated by the clarinet's cimbalom-inspired interjections.

The piano's role in this movement is to mimic the cimbalom, playing rolled chords, scalar flourishes, and tremolos to imitate the hammer striking the strings. In the passage in Example 17, the pianist can concentrate less on rhythm than on effect.

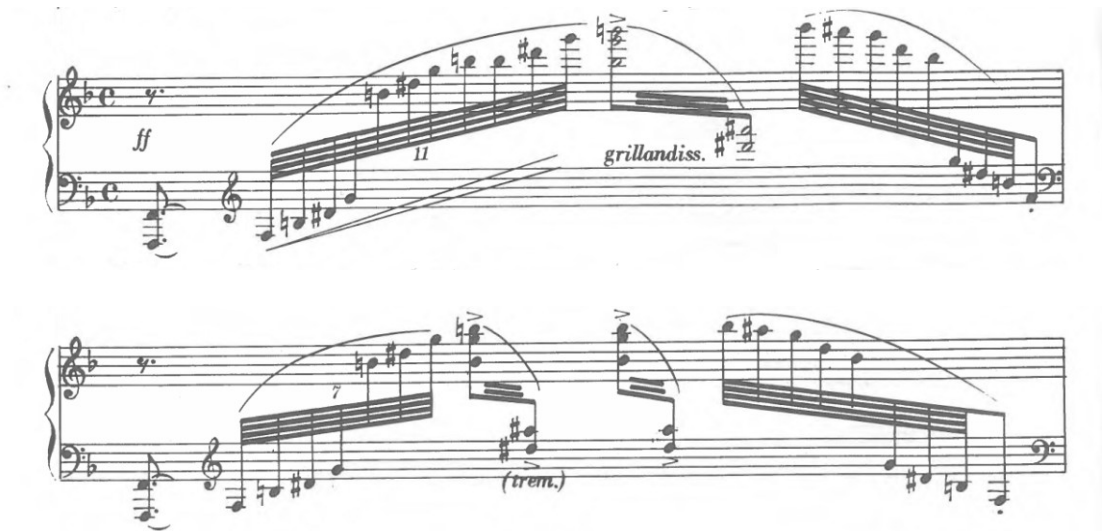
Example 17: Piano's cimbalom effect in mvmt. 3 of Kókai's *Négy Magyar Tánc* (piano mm. 15-17)



The piano must imitate the cimbalom, which does not immediately dampen each note after it is struck. The accompaniment becomes increasingly agitated with each variation,

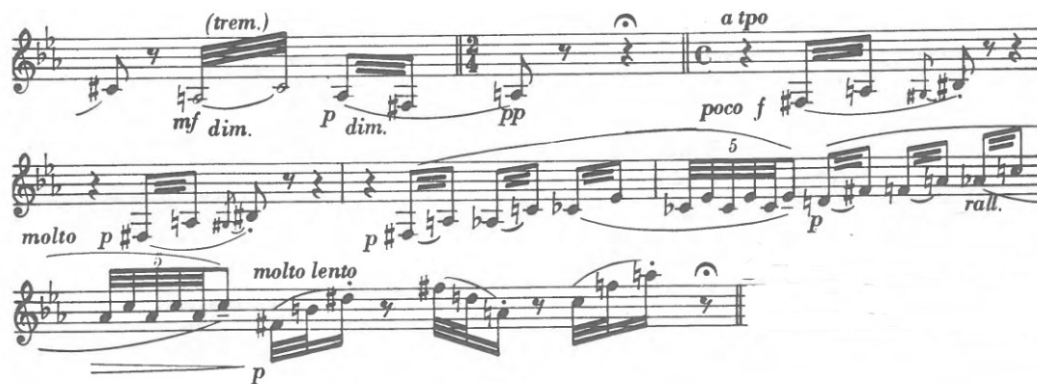
culminating in the end of the 2nd variation with grand sweeping flourishes and tremolos shown in Example 18:

Example 18: Piano's increased agitation in the second variation of mvmt. 3 of Kókai's *Négy Magyar Tánc*
(piano mm. 32-33)



In the final variation and the interlude before it, the clarinet takes over the imitation of the cimbalom, with the string of tremolos that begin Example 19:

Example 19: Clarinet tremolos in the transition to the third variation of mvmt. 3 in Kókai's *Négy Magyar Tánc* (clarinet mm. 35-41)



The clarinet's final statement of repeated articulated notes, beginning at measure 48 in Example 20, imitates the hammer repeatedly striking individual strings:

Example 20: Repeated articulation in the clarinet's final statement of mvmt. 3 of Kókai's *Négy Magyar*

Tánc (clarinet mm. 49-52)



The clarinetist must produce a buoyant articulation to sound like the cimbalom. Here and throughout the movement it is imperative to preserve the character of a folk performer. The clarinetist may even consider making a difference between the cimbalom shakes and trills and the vocal trills in the third variation. The vocal trills can be much wilder, while the cimbalom is more subdued, but still played with intensity. These considerations of the historical and cultural roots of the lament genre make the highly emotional “*Sírató Tánc*” even more rewarding to perform.

The “*Friss*” completes this suite of Hungarian dances. In this fast section of the *verbunkos*, the dancers show off their improvisatory and athletic skill, and the dancing is jubilant, yet dignified. Kókai creates this character with a bright tempo and two light, sparkling themes: a frenzied string of looping running 16th notes, and a militaristic dotted rhythm. These two themes contrast each other, but are both typical for the *verbunkos*. The sixteenth-note theme prevails throughout the movement, and the dotted theme is

transitional, often accompanying a modulation. Alternation of the themes creates a rondo-like form, shown in Table 3.

Table 3: Themes and keys in Kókai's *Négy Magyar Tánc*, mvmt. 4

16 th note theme	<i>Verbunkos</i> theme	16 th note theme	<i>Verbunkos</i> theme	16 th note theme	Coda with <i>Verbunkos</i> material
mm. 1-18	mm. 19-26	mm. 27-42	mm. 43-52	mm. 53-74	mm. 75-106
D Lydian/Mixolydian→ B-flat major	Transitional	B-flat major	Transitional	D major	D major

The sixteenth-note motive is repeated in sequence, a common technique for Kókai in this piece. This theme is introduced first by the piano in mm. 5-12, shown in Example 21:

Example 21: Sixteenth-note theme in mvmt. 4 of Kókai's *Négy Magyar Tánc* (full score mm. 5-

12)

The musical score for Example 21 shows measures 5 through 12. The key signature is D major (two sharps). The piano accompaniment features a continuous sixteenth-note figure in the right hand and a broken chord accompaniment in the left hand. The clarinet part enters in measure 5 with a melody of eighth notes. A rehearsal mark '11' is placed above the staff in measure 11.

The piano begins the 16th note theme in measure 5. The clarinet's broken chord accompaniment emphasizes concert D (Clarinet E) at the downbeat of every measure, but the piano plays G-sharp and C-natural, indicating another Lydian/Mixolydian modality, with sharp 4 and flat 7. The clarinet takes over beginning in measure 27, playing the same theme in concert B-flat major (C major for clarinet), as shown in Example 22.

Example 22: Sixteenth-note motive played by clarinet in mvmt. 4 of Kókai's *Négy Magyar Tánc* (full score mm. 26-37)

The image displays a musical score for a clarinet and piano. It consists of three systems of music. The first system begins at measure 27, marked with a circled '27' and the word 'brillante'. The clarinet part features a series of sixteenth-note runs. The piano accompaniment is marked 'sub. meno f' and 'f'. The second system continues the piece. The third system begins at measure 35, marked with a circled '35' and 'f'. The clarinet part continues with sixteenth-note runs, and the piano accompaniment provides harmonic support.

Such passages in this movement are deceptively tricky. They appear easy, but the fingerings do not lie well and must be practiced slowly and in different rhythms with special attention to avoid unevenness.

The motive on the last beat of this theme, measure 34, beat 2, is developed later in the movement, most notably in measures 67-79, the passage which begins on the second beat of the second bar of Example 23.

Example 23: Development of motive on last beat of sixteenth note theme in mvmt. 4 of Kókai's *Négy*

Magyar Tánc (full score mm. 66-79)

The musical score consists of four systems of staves. The first system (measures 66-69) features a piano part with a treble and bass staff and a violin part. The piano part has a key signature of two sharps (F# and C#) and a 2/4 time signature. The violin part has a key signature of one sharp (F#) and a 2/4 time signature. The second system (measures 70-73) includes the word "accel." above the violin staff and below the piano bass staff. The third system (measures 74-77) includes the word "sub. Tempo I." above the violin staff and "molto f" below the piano bass staff. The fourth system (measures 78-79) includes the word "sf" above the piano treble staff and "con basso..." below the piano bass staff. The score ends with a double bar line and repeat signs.

The repeated motive of consecutive major seconds stretches two octaves, creating a whole tone scale. The whole tone scale is probably an incidental result of the real sequence, though it is fitting for folk music because of the prevalence of the major second in the pentatonic scale and the lack of leading tone. The contrary motion between the clarinet and piano creates interest in this passage.

This rhythmic martial theme is transitional in this movement. It is first introduced by the piano in m. 19 of Example 24.

Example 24: Transitional martial theme in mvmt. 4 of Kókai's *Négy Magyar Tánc* (full score mm.

19-26)

Its purpose here is to modulate to concert B-flat major (C major for clarinet), which is reached in measure 27. The same theme is developed later in the movement to return to the original key. It also concludes the movement and the piece with a *presto finale*, solidly in D major. This *friss* displays the frivolous, yet still stately character of the *verbunkos* and makes a fitting finale to Kókai's set of dances.

Kókai's suite of dances appears simple on the surface, but is complex in modality, and historical and cultural heritage. Folk-like melodies are crafted in an authentic manner that shows the composer's familiarity with peasant music. This more traditional genre is seen alongside the *verbunkos*, which is perhaps why the composer chose to change the title. By turns passionate and frivolous, *Négy Magyar Tánc* fills the niche of a less conventional, yet very accessible recital piece.

Chapter 3

Verbunkos Rapszódia by Rezső Kókai

Rezső Kókai composed the *Verbunkos Rapszódia* in 1955 as a violin showpiece in the Gypsy style. The original has since gone out of print, but a simplified version is available, created by the violinist Árpád Kígyósi. Kígyósi eliminates the harmonics and the jumps into the extremely high tessitura in the original. What remains is the same Gypsy style rhapsody with a level of difficulty appropriate for a secondary school student. In 1960, the simplified version was published with transcriptions for viola and for clarinet by Sándor Jánosi and László Kraszna, respectively. Kraszna teaches at the Béla Bartók Music School in Budapest, which explains his motivation to increase the repertoire for young clarinetists. He made Kígyósi's adaptation of the *Rapszódia* clarinet-compatible by substituting single notes or grace notes for double stops, and by changing a few articulations. In preparation for performance on clarinet, much can be learned from Kókai's original score as well as the violin part of the simplified version. It is important to see where alterations have been made in order to know the composer's original intentions, even though some elements have been reworked to better suit the clarinet. Because the transcription is from a source intended for a student musician, some features of the original can be retained for performance by a more advanced student or professional.

All thematic material in the *Rapszódia* is borrowed from Gypsy performance style. The piece is a good example of *verbunkos* music that moves beyond the strict tempo tunes that are to be danced in the traditional way. Focus is on the soloist's

expression and capriciousness. Strict, militaristic *verbunkos* is still present in the themes, but frequent tempo changes pepper the score, and must be observed and felt organically. A player should spend some time listening to the *primás*' interpretation in a Gypsy band to feel the appropriate style. Also any of Liszt's Hungarian inspired works, especially the *Hungarian Rhapsodies*, are good resources for examples of classical compositions in this style.

The form of the *Rapszódia* is ternary ABA¹, followed by a cadenza and a coda. Section A is comprised of two alternating themes, both in G minor (A minor for clarinet). Theme 1, shown in Example 25, is an 8-bar phrase, with a two-measure extension echoing the final two measures of the phrase an octave lower.

Example 25: Theme 1 of Kókai's *Verbunkos Rapszódia* (clarinet mm.1-12)

An argument could be made for the use of the Gypsy scale in this theme, due to the appearance of concert C-sharp (D-sharp for clarinet), but since the augmented second is not exploited, it is best to consider the key simply concert G minor (A minor for clarinet), and the concert C-sharp (D-sharp for clarinet) as a chromatic lower neighbor. The martial rhythm, ornaments, and accents are familiar *verbunkos* traits. The piano sets

up the *düvő* foundation beneath the melody, and the soloist should follow the style, making the accents stand out. The piano accompaniment is shown in Example 26.

Example 26: *Düvő* foundation in piano accompaniment of Theme 1 of Kókai's *Verbunkos Rapsódia*

(piano mm. 1-7)



Because Theme 1 makes many appearances in this piece and the interest is not in the melody, but in the drama of the interpretation, the dynamic changes and the *rallentando* must be exaggerated. A lugubrious *rallentando* followed by a much louder snap to attention at circle 1 makes an exciting performance.

In Kókai's original violin part, the slurs in measures 5 and 6 are over the first three notes of each measure. Kraszna's version of the articulation pattern comes from Kígyósi's transcription, which makes the change for ease of bowing. In this instance, Kókai's original violin articulation can be used, because setting apart the final note helps to put more emphasis on the accented downbeats. In Kókai's original version, as well as the adapted violin and viola parts, the *staccato* notes are also marked *tenuto*. Kraszna may have chosen to omit the *tenuto* to ensure that the notes stay light rather than short, so the clarinetist should take care not to play them too clipped, and to contrast the light *staccato* notes with heavier *tenuto* notes.

Theme 2 makes up the remainder of the A section and is shown in Example 27.¹²³

The large structure of Theme 2 is a 4-measure phrase that is developed in a sequence outlining a concert C minor triad (D minor for clarinet). This simple tune is decorated with Gypsy-style ornamentation, essentially in the form of written-out mordents. Accents and *tenutos* abound in Theme 2 and these notes must stand out. Here too, the *staccatos* are marked *tenuto* in the original version and violin and viola transcriptions.

¹²³ N.B. The solo voice in the full score of *Verbunkos Rapsódia* is the violin part, rather than clarinet.

Example 27: Theme 2 of Kókai's *Verbunkos Rapsódia* (full score mm. 23-43)

23 **2** a tempo

molto f

(leggiero)

f *mf* *(leggiero)*

30 *molto rall.* *poco dim.* *mf* *p* *f* *mf sub.*

dim. *p* *mf*

37 *rall.* *a tempo* *molto rall.*

f *p* *p*

As in Theme 1, the *molto rallentando* and *poco diminuendo* before Circle 3 should be exaggerated. The triplet in measure 34 should be played with a slight lift afterwards. This will be both rhythmically and stylistically accurate, as sometimes students can be confused over the 16th rest. Measures 35-38 in Example 27 serve as a link between Theme 2 and Theme 1, which returns in measure 39, following Example 27.

Dynamics and tempo markings must not be ignored here. It is easier to imagine a *subito* effect on the *forte* at circle 3, rather than the *mezzo forte* that directly follows. The surprise *forte* is the crucial element, while dropping down a dynamic afterwards is secondary. Time can be taken after the breath mark to increase the element of surprise.

It is useful to refer to the Kókai's original violin part at the opening of Theme 2, whenever it occurs. The violin plays a run of seven notes before circle 2, a run of fourteen notes before circle 4, and a run of seven notes before circle 11. Kígyósi changed all figures to groups of three grace notes to lessen the technical difficulties for younger players. A more experienced clarinetist may play the more decorated original version, if desired. Examples 28a, 29a, and 30a excerpt Kraszna's clarinet part. Examples 28b, 29b, and 30b show the original violin part. Below each violin excerpt a revision for clarinet is suggested in examples 28c, 29c, and 30c. These can be added to the clarinet part by an advanced player desiring a performance closer to the composer's original intentions.

Example 28a: Kraszna's clarinet Part



Example 28b: Original Violin Part



Example 28c: Revised Clarinet Part



Example 29a: Kraszna's Clarinet Part



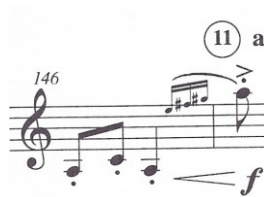
Example 29b: Original Violin Part



Example 29c: Revised Clarinet Part



Example 30a: Kraszna's clarinet part



Example 30b: Original Violin Part



Example 30c: Revised Clarinet Part



The composer's original intention is obscured in the short transition before the B section of the clarinet version. Example 31 shows Kókai's original, which uses double and quadruple stops, and Example 32 shows Kraszna's adaptation for clarinet. The player or teacher can use his or her own discretion on how to play this part on the clarinet. Though grace notes are the most common compromise when transcribing string music for clarinet, it is impossible to produce the same effect as a double stop. In the case of the octaves in measures 68 and 69 of Examples 31 and 32, the clarinetist should not feel shame in playing only the upper octave if no satisfactory result can be achieved with grace notes. This may be especially wise when working with a young student. If

the performer chooses to play the all the grace notes, they should be played quite short, and before the beat. The grace notes in measure 66 are more necessary, however, because the tonic triad must be heard. Because of the *rallentando*, the performer need not be afraid to take some time with this figure and emphasize the low concert G (A for clarinet) to aid in the dramatic effect.

Example 31: Violin part with double stops Kókai's *Verbunkos Rapsódia* (violin mm. 64-69)



Example 32: Kraszna's clarinet part with grace notes in Kókai's *Verbunkos Rapsódia* (clarinet mm. 64-69)



Another passage with double stops occurs in the transition from the B Section to A¹. Example 33 shows Kókai's original violin version and Example 34 shows Kraszna's transcription. In this case, Kraszna chose not to translate the double stops, and instead to use single notes in an easily accessible range. The passage is effective this way, but would have been nearly impossible to play tastefully *molto allegro* with the addition of grace notes to outline the original double stops. In this example, creating a mood of energy and suspense is much more important than playing two pitches at once.

Example 33: Violin part with double stops and high range in Kókai's *Verbunkos Rapsódia* (violin mm.118-130)

Example 34: Kraszna's clarinet part without double stops and with modified range (clarinet mm.118-130)

Theme 3, the only theme in the B section, is introduced by the piano and then played by the clarinet beginning in measure 79, as shown in Example 35. Theme 3 consists of a parallel period, with two, four-measure phrases. The second phrase of the theme is essentially a repeat of the first phrase, but ends on the tonic in an authentic cadence.

Example 35: Theme 3 of Kókai's *Verbunkos Rapsódia* (full score mm. 87-93, same as 79-86)



Diversity and interest is created in the B section by alternation of the melodic line between the clarinet and piano and by placing the melody in various octaves. This alternation is a standard practice in Gypsy band performance because the traditional music consists of short melodies, and variations are often done with instrumentation changes. Because of this trade-off, both musicians must be sure to match each other in style. While the clarinet adaptation notates *tenutos* over all quarter notes, the original and adapted violin and viola parts, and most importantly the piano accompaniment, have all *staccato* quarter notes except for the final note in each phrase, which is *tenuto*. Piano and clarinet may choose either style, but must play with uniformity. If the players choose to play all *tenutos*, the final note of each phrase must be heavier than the quarter note preceding it. Also, the *tenuto* quarters must be played heavily, but without causing the tempo or dance style to lag.

The accents and the expression they produce in this theme are extremely important and must not be overlooked. In the antecedent phrase, an accent and a mordent draw attention to the concert C-sharp (D-sharp for clarinet) in the clarinet part in measure 88. The C-sharp is sharp 4 and the first evidence of Gypsy inflection, so it must be

stressed. In the consequent phrase, the accent on the concert E (F-sharp for clarinet) in measure 84 emphasizes the syncopation in the measure, while the accent on the downbeat of the following measure is a reminder that the conventional metric accent pattern has resumed.

The clarinet's accompaniment to the piano's melody in the B section is adapted well from the violin original. Kókai writes double stops for the violin, shown in Example 36, and Kraszna writes a two-note accompaniment for the clarinet, shown in Example 37. Kraszna has chosen an excellent alternative because the clarinet accompaniment is characteristic of the instrument and does not appear to be an adaptation of a violin part. Kraszna has chosen to omit the accents in measures 74 and 75, which were included in the original violin part as well as Kígyósi's transcription. This omission may have been an oversight, and the clarinetist may choose to place accents on the last eighth note in measure 74 and the first eighth note in measure 75.

Example 36: Violin accompanying part with double stops in Kókai's *Verbunkos Rapsódia* (violin mm. 70-

75)



Example 37: Kraszna's version of clarinet accompanying part with alternating notes in Kókai's *Verbunkos*

Rapsódia (clarinet mm. 70-75)



The coda begins with a cadenza-like *ad lib.* section, shown in Example 38. The opening *staccato* eighth notes are the same conclusion to Theme 2 used first in measures 35-38, only this time a *subito pianissimo* replaces the *subito mezzo forte*. This small detail must be emphasized in order to show the listener that something new is coming. The dance feeling is suspended here with a rhapsodic moment. Much must be made of the *poco crescendo* in measure 161 for a more exhilarating flourish on the seven diminished seventh chord. The tremolos in measures 161 and 165 should begin slowly and the *accelerando* melt into the flourish so that they sound like one gesture. It is easy to separate the two figures because they are so different visually. Delaying the *crescendo* in the phrase beginning in measure 163, as is written, makes the high F-sharp sound more final. Then, an increase in energy must be perceived at the *a tempo* at Circle 13. It is helpful to practice the *poco accelerando* and *poco più allargando* sections silently while conducting in order to get the tempo variations to sound organic, while remaining faithful to meter. The Tempo I in measure 174 needs to sound abrupt. An easy mistake is to play the eighth notes as sixteenths. It helps to think of the strict and stately dance pulse from the beginning of the piece, returning for a grand finish.

Example 38: Coda of Kókai's *Verbunkos Rapszódia* (clarinet mm. 159-177)

159 **12** Molto meno (*ad lib.*)

poco f sub. pp delicatiss. *poco cresc.* *mf*

163 *poco f sub. pp delicatiss.* 23

166 **13** a tempo *poco f* *cresc.*

169 *f* *poco accel.* *molto cresc.* *poco più allarg.*

171 *Tempo I*

173 *sf* *sf*

The use of the simple *verbunkos* themes in *Verbunkos Rapszódia* positions the work in the category of *verbunkos*-inspired works never meant for dancing, yet still echoing a heritage of dance music. Kígyósi's adaptation has stood the test of time better than the original, finding its niche as a teaching piece, and as an option for three different solo instruments. Still, familiarity with the original violin score is a definite advantage

for historic grounding as well as the borrowing of ideas. The adaptation is a gratifying piece for clarinetists of varying skill levels, especially since some borrowing from the original can help the music accommodate different players. *Verbunkos Rapszódia* makes a superb introduction to Hungarian music for a student, or an encore piece on a professional recital.

Chapter 4

Korondi Táncok by László Draskóczy

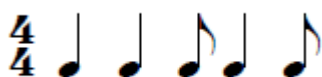
Little is known about László Draskóczy, though several chamber works exist under his authorship. His published output is entirely music for solo instrument with accompaniment, and duos for like instruments, most of which are technically accessible and probably meant for pedagogical purposes. Draskóczy's other clarinet work, *Népdal-Szonatina* (Folksong Sonatina), for two clarinets, was published in 1940. *Korondi Táncok* was published in 1981, about 30 years later than the other pieces discussed in this document. It is dedicated to Nándi Götz, a Hungarian clarinetist who studied with renowned clarinetist, composer, and teacher, József Balogh. Götz showed great talent at an early age, and was 15 years old at the time the piece was written.

The title suggests that these tunes were heard as dance music in the village of Korond, though scholarship is lacking on whether Draskóczy used authentic melodies from village musicians. Korond is a Transylvanian village, which is in present-day Romania, but was formerly part of Hungary. Hungarian-speaking people still live in Korond and the village is well known for artisans skilled in traditional Hungarian pottery and ceramics. *Korondi Táncok* is certainly Hungarian, and typical of the *verbunkos* or *csárdás* idiom, using the Gypsy scale and major keys, as well as characteristic *verbunkos* rhythms and melodic figures. The tunes are arranged in a simple, rondo-like structure: ABACADABEA, preceded by a short introduction and followed by a coda. In the following analysis, only the clarinet part will be shown, as the accompaniment is very

simple and often plays the theme along with the clarinet. Therefore, all notes and key areas will be discussed in the clarinet's B-flat transposition only.

Korondi Táncok is true to the dance tradition in that it is quite repetitive. Movements of the dancers create interest in a performance of such music. In a performance with only clarinet and piano, the musicians must be as lively as possible to keep the music exciting. One way to help with this energy is to practice accents and stresses in a rhythm common to Gypsy music, shown in Example 39, consisting of *spondee* and *amphibrach* metrical feet.

Example 39: *Spondee* and *amphibrach* accompanying rhythm for Draskóczy's *Korondi Tancók*



This rhythm comes from classical Latin sung poetry.¹²⁴ It should be felt in a subdivided 4 with the last three notes given the kind of buoyant suspended quality felt in the compound beat of a 7/8 measure. In this way it is somewhat similar to Bulgarian rhythm, only it is not really a mixed meter, whereas Bulgarian rhythm is typically 7/8.

Practice by first tapping or clapping the rhythm to internalize it. A teacher could also tap or play the Bulgarian-like rhythm while the student plays the melody. Play the piece with the same accent pattern created by the rhythm in Example 39. The change in the interpretation may seem slight, but this imagined accompaniment makes the tune much more lively and danceable, as the accent is thrown on a different beat from what a

¹²⁴ Jozsef Balógh. Lesson with the author July 23, 2009.

performer may naturally accent. It essentially implies syncopation at the end of each measure even in bars where there is none, and the result sounds more exotic.

The short cadenza-like introduction in Example 40 outlines the Gypsy scale, D melodic minor with raised 4th scale degree (G-sharp). The introduction can be dramatic. It is the clarinetist's only chance to use *rubato*, because the remainder of the music must be in strict dance tempo. The trill should start slowly and *accelerando*. The remainder of the cadenza should also continue to *accelerando*, but with a slight pull back on the last beat to announce the arrival of Theme A in a suspenseful and grand manner.

Example 40: Opening cadenza in Draskóczy's *Korondi Tancók* (clarinet mm. 1-3)



Theme A is introduced, as illustrated in Example 41. The rhythm of the first measure is a *choriamb*, with the long-short-short-long beat pattern, frequently used in Hungarian music.

Example 41: Theme A in Draskóczy's *Korondi Tancók* (clarinet mm. 4-11)



The second phrase of Theme A concludes with the *bokázó* cadence, where the dancers click their heels. This motive, swirling around the tonic, appears in nearly every theme of the piece and is extremely common in improvised Gypsy-style music. It will be referred to as Motive x throughout this chapter. The *verbunkos* rhythmic pattern of dotted eighth to sixteenth preceding straight eighth notes appears frequently. A folk player may ornament the groups of four quarter notes differently each time. Csaba Nagy and Viktória Herencsár have recorded *Korondi Táncok* for *tárogató* with cimbalom accompaniment.¹²⁵ In Nagy's interpretation, the mordents are not played in strict rhythm, nor are they the same every time. The mordents offer just one option for ornamentation. Improvisation on this part and others is welcome in this piece because Theme A appears a total of five times. The same mordent figures occur in the piano part, so some discussion is necessary between the players.

Theme B, shown in Example 42, immediately follows Theme A, and the mode abruptly changes to the relative major, F.

Example 42: Theme B in Draskóczy's *Korondi Táncok* (clarinet mm. 12-19)



¹²⁵ *Kuruc idők zenéje: Hungarian Dances from the 17-18th centuries*, Csaba Nagy, Péter Ella, Viktória Herencsár, and István Németh, Hungaroton Classic Digital HCD 32339.

The first phrase of the theme closes with the decoration of the tonic F in measure 15, but the second phrase returns to the Gypsy scale on D in the last two beats of measure 16, closing with the Motive x, as Theme A.

Theme C is comprised entirely of scales and arpeggios in C major, the dominant of Theme B. The first phrase of Theme C is shown in Example 43, starting in measure 36.

Example 43: Theme C in Draskóczy's *Korondi Tancók* (clarinet mm. 33-39)



Draskóczy presents the motivic material in a step progression beginning on F in measure 36, then on E, then D, and back to E for the common IV-I-V-I progression.

Theme D, *poco tranquillo*, is introduced in B-flat major and then repeats in E-flat major. The opening 2 measures of Theme D are shown in Example 44. The slight change in tempo and mood provides much needed variety in this arrangement of dance tunes. The clarinetist must be careful, however, not to play Theme D too lyrically.¹²⁶ This is still a *verbunkos* and therefore must accompany dance steps that are rigid and sharp.

¹²⁶ Jozsef Balógh. Lesson with the author July 23, 2009.

Example 44: Theme D in Draskóczy's *Korondi Tancók* (clarinet mm. 60-61)



The patterns of eighth and sixteenth-note groupings are much like the previous themes.

The sixteenth-note group on beat 3 of the first measure decorates D, in the retrograde inversion of Motive x.

Theme E, *Tranquillo e pianamente*, measure 104 of Example 45, is the final contrasting section before the coda. As in Theme D, a new mood must be set here, while still adhering to the conventions of the *verbunkos*.

Example 45: Theme E Theme E in Draskóczy's *Korondi Tancók* (clarinet mm.104-119)

(first section)

Theme E (second section)



The two 8-measure sections of Theme E both contain variations of Motive x in their cadences, in measures 107, 111, and 119. Each section cadences in C major after the first phrase, and then in the relative minor, A, with the addition of the sharp 4 of the Gypsy scale.

The *Friss* acts as a coda for the piece. Its two jubilant themes are each eight measures long and return to the original key of D minor, with the Gypsy scale inflection of G-sharp. Theme F, in Example 46, features a syncopated figure to which a dancer may leap in the air. The accented D is the loudest part of this theme and the accent must be exaggerated.

Example 46: Theme F in Draskóczy's *Korondi Tancók* (clarinet mm. 133-140)



The second theme of the *Friss*, Theme G in Example 47, is composed of running sixteenth notes with a variant of the concluding Motive x. A slight emphasis on the first note of each beat will make the passage steadier and retain the proper dance pulse.

Example 47: Theme G in Draskóczy's *Korondi Tancók* (clarinet mm. 167-185)



The *Friss* should go as fast as it can possibly be played cleanly, keeping in mind the Gypsy musicians who pushed the dancers' limits with their fiery tempos.

Korondi Tancók is accessible to high school or even junior high clarinetists. It is flattering to younger players because of the narrow range, not exceeding high E-flat, and relatively simple rhythms. Also, the piano part is not difficult. It is an excellent piece for developing finger technique and speed, especially in the *Friss* section. The short cadenza at the opening could serve as an introduction to cadenza playing. Draskóczy has assembled these dance tunes into a classical form, blending the *verbunkos* tradition and Western art music.

Chapter 5

Peregi Verbunk by Leó Weiner

Hungarian musicologist, Bence Szabolcsi, hails Leó Weiner (1855-1960) as Hungary's "most important representative of classical chamber music culture in the first half of the twentieth century."¹²⁷ Weiner was appointed professor of Chamber Music, Theory, and Composition at the Budapest Academy of Music in 1908, and held the position for the rest of his life. He is well known for his orchestral transcriptions as well as original compositions. His incidental music to Mihály Vörösmarty's play *Csongor és Tünde* was later arranged into an orchestral suite and is probably his best known and revered work. Another pupil of Koessler at the Budapest Academy of Music, Weiner retained more of the German style than Koessler's other famous students, Bartók, Kodály, and Dohnányi.¹²⁸ Weiner was a contemporary of Bartók and Kodály, born in Budapest in 1885, but he was influenced by Bizet, Mendelssohn, and Brahms. He was not attracted to Bartók's modernism, though he shared his nationalist interest in some works, using folk music sources collected by Bartók and Lajtha.¹²⁹ In the years between 1931 and 1951, Weiner produced the bulk of his folk music compositions.

Weiner composed three works for clarinet and one for *tárogató*. He was awarded the Schunda Prize for *Magyar ábránd* for *tárogató* and cimbalom in 1906, the year of his graduation from the Budapest Academy. Unfortunately this work has been lost.

¹²⁷ Szabolcsi, 82.

¹²⁸ John S. Weissmann, "Guide to Contemporary Hungarian Composers," *Tempo*, New Series 44 (Summer 1957). 25.

¹²⁹ Fides Auf der Maur and Michiko Tsuda, "Around Bartók," Koch Discover International, March 17, 1998, program notes in accompanying booklet.

Weiner's *Ballade for Clarinet or Viola and Piano*, op. 8, was completed in 1911, and was the first piece for clarinet ever written in Hungary. Weiner arranged it for clarinet or viola and orchestra in 1949.

Weiner used the material from *Peregi Verbunk* in three published works. It was originally published in 1950 as the second movement in Weiner's *Magyar Parasztdalok*, Op. 34, for piano. Opus 34 is one of Weiner's many piano adaptations of peasant songs, which has been compared to Bartók's folk song arrangements for piano.¹³⁰ *Peregi Verbunk* was later orchestrated in 1951 and published as the first movement of *Divertimento No. 5*, op. 39 for orchestra. In the same year, *Peregi Verbunk* was published for violin, viola, or clarinet with piano accompaniment. The arrangement for solo instrument and piano is much the same as the piano original, only Weiner gives the soloist the melody line and the opportunity to display his virtuosity with an extended cadenza. He made later arrangements of the piece for woodwind quintet and for string quintet. The clarinet version is dedicated to György Balassa, clarinet professor and Weiner's colleague at the Academy of Music, and is the most often performed of all these incarnations.

The title suggests that *Peregi Verbunk* is a *verbunkos* from the village of Pereg, in northern Hungary. Pereg is just south of Budapest, where Weiner lived his entire life, so he probably visited there, although there is no evidence that Weiner obtained these tunes from Pereg villagers. *Peregi Verbunk* begins with an introduction, followed by three *verbunkos* tunes, which are then embellished with sweeping arpeggios in a variation, and further developed in an extended cadenza. A coda incorporating previous

¹³⁰ Ibid, 26.

Example 49: Tune 1 in Weiner's *Peregi Verbunk* (clarinet mm. 2-9)



This is the beginning of the dance music, so any use of *rubato* cannot stretch the beat, because the *dűvő* bass line in the piano must be maintained at a consistent tempo.

The key of Tune 1 is concert D minor (E minor for clarinet), but the concert G-sharp (A-sharp for clarinet) in measure 8 reminds the listener of the Gypsy scale that came before. The rhythmic motive of dotted eighth to sixteenth-note followed by straight eighth-notes was also seen in Kókai's works, and is common in *verbunkos* tunes. The three phrases of this tune are to be played with increasing intensity, as the dynamics indicate. The release comes at the *bokázó* cadence figure in measure 8, at the end of the final phrase.

In his orchestration, Kókai gives Tune 2 to the clarinet. The melody is shown beginning in the fourth measure of Example 50. The rhythm in the opening measure of Tune 2 is the *choriamb* foot, long-short-short-long, common to the *verbunkos*.

Example 50: Tune 2 in Weiner's *Peregi Verbunk* (clarinet mm.10-17)

Though Tune 2 begins in the relative major, concert F (G for clarinet), a modulation in the third measure of the tune back to concert D minor (E minor for clarinet) allows the theme to end with the same *bokázó* motive at the cadence as Tune 1. This shared cadence figure and the relative key relationship tie the first two strains together. Frequent sliding between relative keys is usual practice in a *csárdás*.¹³¹

The playful Tune 3, shown in Example 51, is in the parallel major, concert D (E for clarinet). A tonic pedal is maintained in the piano throughout the strain. The flute is given this melody in the *Divertimento*, and the clarinetist should play this section with a light style and articulation.

¹³¹ Jozsef Balógh, Gypsy band masterclass, July 24, 2009.

Example 51: Tune 3 in Weiner's *Peregi Verbunk* (clarinet mm. 18-26)

A variation on the characteristic *choriamb* rhythm is used in the fourth measure of Example 51. The high B should be a goal in this measure: motion should lead to the B and it should be slightly accented to emphasize the syncopated *choriamb*. Motivic figures that move to the upper and lower neighbors of a principal note are stylistic as well, for instance in the second measure of Example 51. This strain contains a written-out repeat for which Weiner supplies the clarinetist with varying ornamentations to mimic the improvisatory playing of a Gypsy fiddler.

Following the introduction of the three tunes of the piece, Weiner gives the soloist the opportunity to demonstrate his technical prowess with a sweeping *hallgató*¹³² variation. The variation is a written-out example of the style of improvisation a *primás* or clarinetist plays in a Gypsy band. As with most variations, the chord structure is mostly the same and the melody is still evident.

¹³² See page 24 in Chapter 1

Example 52: Opening measures of *hallgató* variation in Weiner's Peregı Verbunk (clarinet mm. 41-50)

Because the piano part in the variation section consists solely of chords on the beat, many performers assume that the soloist is to play with a free tempo since it is easy for the accompanist to follow. This is not traditional Gypsy performance practice, however. The piano's simple accompaniment is the solid *düvő*, and the tempo cannot waiver.¹³³ Just as in the opening three themes, the clarinet must use *rubato* conservatively, so that the beat is solid enough for a dignified martial dance. Interest and variety must be achieved only through adherence to Weiner's dynamic suggestions and expression markings. Piano dynamics should be played *subito* nearly every time they are marked. But in some cases, such as the flourish in Example 53, the clarinetist should not

¹³³ Jozsef Balógh, lesson with the author, July 22, 2008.

try to force a soft dynamic. It is better to think of this passage as less loud, yet still exuberant, rather than *piano* but restrained.

Example 53: Clarinet flourish in *hallgató* variation in Weiner's *Peregi Verbunk* (clarinet m. 55)



Marked difference must be made between the ending notes of the flourishes. For example, the final B at the end of the first line in Example 54 should be short and forceful as indicated, in contrast to the B at the end of the second line.

Example 54: Difference in note lengths at ends of flourishes in *hallgató* variation of Weiner's *Peregi Verbunk* (clarinet mm. 44-47)



The diverse characters need to come out in the variation section: the dignified military *verbunkos*, and also the wildness of the Gypsy improvisation.

In the *Peregi Verbunk* for piano and solo instrument, Weiner writes a cadenza to follow the variation. Neither the *Divertimento* for orchestra nor *Paraszdalok* for solo

The first measure of the cadenza can be played more or less in time. In the second measure an *accelerando* accompanies the *crescendo* and leads to the held low E at the beginning of the second line.

Example 56 shows the entire cadenza, and can be referred to in association with the following text.

Example 56: Cadenza and coda in Weiner's *Peregi Verbunk* (clarinet mm. 58-90)

Cadenza

p *cresc.*

f *sempre forte*

ff *pp subito* *pp* *cresc.*

cresc. molto *ff* *mf*

a tempo *f*

accel.

rit. *Poco meno mosso (quasi Andante)* *f espr.*

Poco rit. *f espr.* *mp*

In the second line, breaths can be taken after the first and third fermatas. This way, the two arpeggio flourishes sound more like related gestures. The second fermata need not be held as long as the first. If the second flourish is played as a softer echo of the first, the effect will foreshadow what happens later in the fourth line. In the second measure of the third line, the motive from the introduction emerges and is subsequently developed. A slight pull back in tempo in the preceding measure and a strong *tenuto* on the B in the second measure of line 3 draw attention to the arrival of this motive. An *accelerando* through the second measure of line 3 is tasteful, but the tempo must be steady in the first measure of line four. The *fortissimo* should be played as loudly as possible and the *pianissimo* as softly as possible while maintaining good tone. A repeated figure like this with sudden drop in dynamic is a common trick in Gypsy violin playing.¹³⁴

Not much delay need be at the *fermata* in the second measure of line 4. The *fermata* and breath mark appear in the clarinet version, but not in the violin version. Weiner took the clarinetist's need for breath into consideration in transcribing the part. A clarinetist can also look to the violin part for the second measure of line 5. Weiner gives the violinist a breath mark after the *tenuto* on beat three. It is not written in the clarinet part, and so many players continue the phrase to the end of the line, which is acceptable. But a case can also be made for the lift, because of the violin part, as it sets apart the arrival of the motive from Tune 1. The motive takes on a new role of questioning here and until the end of the piece, and a breath before its appearance in line 5 helps make the accent more pronounced to draw attention to the motive's reappearance.

After its return in line 5, the first strain motive is repeated in a modified form an octave higher and ends with the even more questioning dominant, B, in line 6. This

¹³⁴ Ibid.

dominant prolongation remains unresolved until the consequent phrase from the first strain returns and is developed in line 7. This motivic material leads back to the dominant in line 8 and the final statement of the introductory motive. The first three measures of line 9 must be made very dramatic. The first measure requires a large *crescendo* and *ritardando*, and the piano in the second measure is *subito*.¹³⁵

The older versions for orchestra and for piano solo do not include a cadenza, moving instead from the variation section directly to the coda. The melodic material of the *poco meno moso* is given to the piano as a change of color in the version for clarinet and piano. The piano accompaniment in the coda incorporates material from Tune 3, the only tune not used in the cadenza. The piano part is shown in Example 57, with the melody in the upper voices of the left hand.

¹³⁵ Ibid.

Example 57: Tune 3 material in piano accompaniment of coda in Weiner's *Peregi Verbunk* (full score mm.

79-86)

Poco meno mosso (quasi Andante)

The musical score is for a piano accompaniment. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo is marked 'Poco meno mosso (quasi Andante)'. The first system includes markings for 'tr' (trills), 'mp cantab.' (mezzo-piano cantabile), and 'con Pedale' (with pedal). The second system includes markings for 'espr.' (espressando), 'f' (forte), and 'mp' (mezzo-piano). The score ends with a final chord in the bass staff.

When the soloist reenters with the opening motive, the *espressando* should be emphasized rather than the *forte* because the mood is melancholy, in contrast with the opening. A somber mood continues to the end, as the first strain motive evaporates in a *decrecendo*.

Peregi Verbunk is a well-crafted short piece with a great deal of substance. It is the best known of all the music discussed in this document, but is not often played with an understanding of the *verbunkos* as a dance form, or of the Gypsy performing tradition. Familiarity with these performance practice issues, as well as consideration of the original versions for piano, for orchestra, and for solo violin, can make for a much more authentic and satisfying performance.

Chapter 6

Csüördögölő by Leó Weiner

Eight years after *Peregi Verbunk* was published for solo violin, viola, or clarinet with piano accompaniment, Weiner decided to arrange two more movements for clarinet and piano. These were published in 1959 as *Két Tétel*, which simply translates as “Two Movements.” The first movement, “*Búsuló juhász*,” means “woeful shepherd” or “grieving shepherd” and is the 3rd movement of *Divertimento no. 4*, op. 38, published in 1951, and also the 3rd movement of *Magyar Pasztordalok*, op. 33, published for piano in 1950. *Csüördögölő*, the dance movement discussed below, is the 5th movement of *Divertimento no. 1*, op. 20, for strings composed in 1923, and also the third of *Three Hungarian Folk Dances (Harom Magyar Népi Tánc)*, published for piano in 1941.

The dance tradition of *csüördögölő* has been discussed in Chapter 1. Weiner writes a very fast rustic *csüördögölő* that fits the category. The folk character of the dance must be emphasized, even to the point of mocking, as this is a piece that exaggerates the rural peasant music. Jozsef Balógh often pairs this *csüördögölő* with *Peregi Verbunk* in performance as companion pieces in the roles of *lassu* and *friss*. The *csüördögölő* does not have any of the martial traits of the *verbunkos*’ *friss*, but the two movements still work very well as a set. Weiner has arranged the *csüördögölő* in a rondo form: ABACA with codetta.

Example 58 shows Theme A, the clarinet’s melody in Section A. The key is concert C minor (D minor for clarinet) with the Gypsy inflection of concert F-sharp (G-sharp for clarinet). In the last two measures, concert E-natural (F-sharp for clarinet) is

introduced to create C major (D major for clarinet), using the common Gypsy music technique of shifting between major and minor. The piano accompaniment in Theme A, shown in Example 59, consists of repeated eighth notes on the tonic and dominant. These open 5ths allow for easy switch between modes in the solo part.

Example 58: Theme A in Weiner's *Csárdögölő* (clarinet mm. 3-18)



In contrast to most of the music discussed in previous chapters, the *csárdögölő* does not display the militaristic dotted rhythms or rigid style of the *verbunkos*. Still, these tunes represent a Westernized form of Hungarian folk music. The grace notes are characteristic, as is the *spondee* phrase ending at the close of Theme A in measure 18. The surprise interruption before Circle 1 and the strings of sixteenth notes are typical Gypsy violin figures. Use of the major and minor modes indicates that this is not ancient folk music. However, the repeated open 5ths in the piano part, shown in Example 59, sound primitive and pastoral.

Example 59: Fifths in piano part of Theme A in Weiner's *Csárdögölő* (piano mm. 1-5)



The most important stylistic consideration in Theme A is to stress the downbeat of each measure in an exaggerated manner, as if accompanied by the pounding of grain with a large wooden mallet. Playing this way not only makes a more authentic performance, but helps keep the tempo steady and the technique under control. The *tenuto* accents in the last measure of Example 58 must be the strongest in the excerpt. Second strongest is the vertical accent in the bar before Circle 1. With regards to dynamics in Theme A, it is best to focus on contrast rather than literal adherence to markings. Endeavoring to play a true *piano* results in a tentative sound, especially when accenting downbeats as described above. Instead, those parts marked *piano* should be thought of as less loud, with the purpose of showcasing the *forte* and *sforzando* sections.

The major mode introduced in the last two measures of Theme A continues in Theme B, which is now in the key of C major. Theme B, shown in Example 60, is repeated twice within Section B, which is much lighter and in a more relaxed style than Theme A. The nine-note range of the melody makes it suited to a folk instrument not capable of the much greater range of the clarinet. The *spondee* and decorative triplet in the second measure of each phrase sound folk-like also.

Example 60: Theme B in Weiner's *Csördögölő* (clarinet mm. 43-52)

Theme B is one place where some license can be taken with tempo. Strict tempo is less important in this part of the dance than in the *verbunkos*. The first measure of each 4-bar phrase can be stretched just a bit; here the dancers may take grand steps. Then the rest of the phrase can move forward. The use of *rubato* in this section allows for more variety for the listener and more opportunity for the clarinetist to breathe and reset. Fatigue is a challenge in this movement because there are no rests, so it is also acceptable to take a long breath before Section B for musical and practical purposes.

Section C follows the second A section. Before Theme C is introduced, an 8-measure transition is played, beginning at Circle 12 in Example 61. Another excellent time for a slight pause is between the end of Section A and the transition, because the clarinet plays *a capella* at the opening of the transition. The clarinet plays the transition melody in concert C major (D major for clarinet), then the piano repeats it while the clarinet holds the dominant low A (concert G). The transition is effective if played as the slowest and most *pesante* moment in the movement. This is the peak of the imitation of low peasant music of the *csördögölő*.

Example 61: Transition and Theme C in Weiner's *Csüddöngölő* (full score mm. 97-114)

The musical score is presented in four systems, each with a piano (left) and violin (right) part. The key signature is one flat (F major). The time signature is 2/4. Measure numbers 97, 102, 107, and 112 are indicated at the start of their respective systems. Circled numbers 12, 13, 13, and 13 are placed above the first measures of the second, third, fourth, and fifth systems, respectively. Dynamic markings include *ff*, *f*, *p*, and *ten.* (tension). Articulation marks include accents and slurs.

Theme C begins at Circle 13 and is in F Mixolydian (G Mixolydian for clarinet). The piano establishes the new key with a dominant 7th chord in the measure before Circle

13. No point of repose on the tonic exists in the melody line, giving the tune a constant feeling of forward motion. *Rubato* is acceptable in Theme C. The first two measures should move toward the dotted eighth-note leading tone in the second measure of each of the 4-bar phrases. Time can be taken on the last beat of each phrase, stretching the F (concert E-flat) especially in measure 110, and then playing the D (concert C) in time, continuing to the next phrase. Similar to Theme A, the dynamics need not be strictly followed, as long as the final beat of each phrase and the accented notes are considerably louder than everything else.

The codetta, beginning in the 5th measure of Example 62, is an extension of the end of the final appearance of Theme A. The *spondee* Ds (concert Cs) in measures 155 and 157 of Example 62 are the loudest and heaviest in the movement. The eighth notes in the first measure of the codetta should be softer and lighter to make the *spondee* stand out rudely. The codetta functions as a celebration of the attainment of concert C major (D major for clarinet) once again. It must be played with maximum flash, regardless of the clarinetist's inevitable fatigue.

Example 62: Codetta in Weiner's *Csüirdöngölő* (clarinet mm. 152-162)



Whether played following the *Peregi Verbunk* or the *Búsuló Juhász* with which it was published, *Csüirdöngölő* is an exciting finale to a short suite. Though it may not

appear very difficult, it is not as highly recommended for younger players as some of the other pieces in this document. This *csűrdöngölő*'s difficulties lie in the amount of endurance needed despite its length and the interpretive finesse necessary for a stimulating performance. Even for an advanced player, the piece requires more practice than may be initially evident. With the *csűrdöngölő*, Weiner has added to the clarinet repertoire an exiting Hungarian dance, apart from the much more common *verbunkos* genre.

Chapter 7

Conclusions

The long musical history of the Magyars continued to permeate the style of Hungarian composers in the twentieth century and the present. *Verbunkos* remains the most widely known style of Hungarian music outside of Hungary, despite Bartók's efforts to dispel what he felt was a misconception of Gypsy music as Hungarian music. This dichotomy is still upheld by Hungarian people today who revere Bartók as a national hero, yet love to sing the old popular art songs and dance to the music of the modern day Gypsy bands. It is widely accepted that Gypsy music is Hungarian music, because the Gypsy's performances originated with Hungarian peasant folk songs. Their performance style is uniquely Hungarian, too. Still, the origins and differences between the genres must be recognized, in order to have a clear understanding of Hungarian music.

Bartók's collected music is invaluable because it is difficult, if not impossible, to find what Bartók would have called authentic peasant music in present day Hungary, which now shares even more in common culturally with Western Europe. Even so, when talking about Bartók's work with József Balogh, prominent Hungarian clarinetist and folk musician, Balogh indicated that the singing and playing of the peasants was of a much poorer quality than that of the Gypsies, and that he questioned its artistic value. Historically, many Gypsy musicians performed Hungarian music, and virtuosity has always been a key characteristic of their performance. Rather than discuss traditional peasant music and Gypsy performance as conflicting in value, it may be wiser to examine them as different genres, with separate purpose and value.

The clarinet historically has been an essential member of the Gypsy band. For this reason, much of the music written for clarinet is reminiscent of the Gypsy performance style, and *verbunkos*, specifically. The pieces discussed in this document draw heavily on the *verbunkos* tradition, whether or not they are specifically conceived as *verbunkos*. The music frequently uses the augmented 2nds of the Gypsy scale, martial rhythm and character, and also the Gypsy ornamentation and fiery abandon for which their performances have been famous throughout their history. A few ancient Magyar traces can be observed as well. Numerous grace notes, evidence of ancient pentatonic origins, and *spondee* phrase endings are common, and even mocked for their commonness in Weiner's *Csüddögölő* and the second movement in Kókai's *Négy Magyar Táncok*.

Folk music retains a vital role in Hungarian life today. In larger cities, Hungarians have many choices of live music genres. They can attend performances of classical music and American and international popular music. Folk and folk fusion bands are also very popular, playing music predominantly from Hungary, Romania, and the Balkans. Such choices are a relatively recent development in Hungarian culture. Isolation of rural areas kept musical traditions pure, but this was already changing in the early 20th century when Bartók and Kodály were actively collecting. Soviet occupation caused the prolonged isolation of Hungary in the middle and later 20th century, so that the style of folk music played by Gypsy bands was the only popular music known in many parts of Hungary before the 1990's.¹³⁶ The tourism industry helps keep traditional music and dance alive with performances held in the most visited areas of Budapest and other large cities. The Hungarian State Folk Dance Ensemble performs throughout the summer

¹³⁶ József Balogh, Interview with the author, July 19, 2009.

season in Budapest for thousands of tourists each year. Though it is presented to foreigners, the dancing is traditional and authentic. A more spontaneous modern example of Hungarian traditional dance and music is called *Tanzhaus*. *Tanzhaus*, held at various venues in Hungary's larger cities, is essentially a dance party incorporating live music and dance, often in traditional costume.

Listening to Hungarian music is vital to the success of performance and pedagogy of Hungarian dance music for clarinet and piano. Familiarity with the folk-inspired works of Bartók, Kodály, and Liszt are crucial to learning the appropriate style. It is important to listen to folk music, too. Some current Hungarian folk groups include Czík Zenekar, Rozsdamaró Zenekar, Zagyva Banda, and József Balogh's gypsy band, Judrom. Taraf de Haïdouks is a very popular Romanian Gypsy band whose members are ethnic Roma. Listening to Klezmer music can also be useful in finding the appropriate style, but it must be remembered that Gypsy performance style does not always feature the extended techniques and scooping of notes which makes Klezmer playing so distinctive.

One of the most general stylistic considerations when performing this music is to exaggerate expression markings indicating notes to be accented or played short. Classical musicians are trained to play with a much more lyrical style than is called for in Gypsy and folk music. The other general stylistic consideration is *rubato*. Traditional *verbunkos* is a strict tempo dance in which any *rubato* must be played without altering the pulse. When *verbunkos* became an abstract style rather than functional recruiting music, more *rubato* was used. This aesthetic was perpetuated by Liszt who knew little about the origins and traditions of Hungarian music, but who often composed in a

rhapsodic style whether he was using Hungarian sources or not. Other composers followed his example, so rhapsodic character crept into the *verbunkos* tradition. One example of this style is Kókai's *Verbunkos Rapszódia*, which can be played with a freer *rubato* than the other *verbunkos* pieces. Weiner's *Csüördögölő* can also be somewhat rhapsodic as it is not explicitly *verbunkos*, and tempo variation is necessary for a more captivating performance that is less tiring for the clarinetist.

Whether they use collected folk music or composed folk tunes, the composers of works in this document utilize three different methods of thematic development. The most common technique of using folk or folk-like tunes is not to develop them, but to present them always in their entirety, and often to arrange them in a rondo form. For example, Draszkóczy's *Korondi Táncok* and Weiner's *Csüördögölő* are both rondo-like. The "Verbunkos" movement of Kókai's *Négy Magyar Tánc*, and Kókai's *Verbunkos Rapszódia* are not a rondos, but the themes are never developed, as they are in the *Népi Tánc*. Kókai's *Sírató Tánc* and Weiner's *Peregi Verbunk* use variation to develop themes. In the *Peregi Verbunk*, variation is true to the genre, being written in the *hallgató* style of a Gypsy soloist. The *Sírató Tánc* variation does not follow the genre in form, but it does work well because of the increasingly intense emotional quality of the variations. Kókai is the only composer to use techniques of motivic development. In *Népi Tánc* he develops a very short theme over a large amount of musical space, and some development is used in the *friss* as well. Development of this sort may be used less frequently in folk-inspired pieces because it is such a common Western art music technique. This may have been the reason for the composers' choices in the presentation of folk tunes.

Many of these pieces are transcriptions, or include parts for several solo instruments. In some cases arrangements were made by clarinet players who heard the piece and wanted to play it on their instrument, as was the case for *Verbunkos Rapszódia*. *Peregi Verbunk* and *Csúrdöngölő* were both arranged by Weiner. *Peregi Verbunk* was arranged to honor György Balassa, while the reasons for arranging *Csúrdöngölő* are not known. Other short pieces which are not included in this document are also arranged for more than one possible solo instrument. Usually this is for pedagogical reasons, as it was for *Verbunkos Rapszódia*, which is an appropriate practice for the folk genre. It goes according to Hungarian sentiment that all music students in Hungary have the opportunity to play music from their heritage on their instrument. Transcriptions increase the availability of these pieces to more students.

The Hungarian tradition of music education is embodied especially in two of these five pieces for clarinet and piano. The *Verbunkos Rapszódia* and *Korondi Tancok* are accessible to young students and were written with them in mind. They each provide challenges for building technique and musicality as well as an opportunity to learn about music of another culture.

A wealth of music by Hungarian composers that prominently features the clarinet exists in addition to what has been presented in this document. Ferenc Farkas' *Bihari Román Tancok* and Béla Bartók's *Roumanian Folk Dances* are both arrangements of Romanian folk tunes Bartók collected from the county of Bihar. These dances are similar in some ways to the Hungarian ones, but Bartók's introduction to his collection affirms that Romanian dances belong in their own category.¹³⁷ Some Hungarian folk dance

¹³⁷ Béla Bartók, Preface to "Romanian Folk Songs from Bihar County," *Studies in Ethnomusicology*. Ed. Benjamin Suchoff. Lincoln: University of Nebraska Press, 1997.

compositions for clarinet and piano do not appear in this document because they are either extremely short, or they are not published. Book 2 of Kalman Berkes' compilation, *Little Concert Pieces* includes three dance pieces for clarinet: *Round Dance* by Mihály Hajdu, *Recruiting Dance 1848* by György Geszler, and *Old Hungarian Dance* by Pál Károly. Some unpublished works include *Erdely Verbunk* ("Transylvanian Verbunkos") by Rudolf Maros and *Transylvanian Dances* by Béla Vavrinecz.

Many composers chose to adapt folk songs for clarinet and piano, rather than dances. Zsolt Gárdonyi's *Hungarian Folk Song Suite* (1984) and Mihály Hajdu's *Hungarian Shepherd's Songs* (1953) are excellent examples. György Balassa made clarinet and piano arrangements of several of Bartók's piano works including *Three Folksongs from the County of Csík* and *Sonatine*. These four short pieces are similar to those discussed in this document, because they are also arrangements of traditional or composed folk songs.

Hungarian composers have contributed a great body of chamber music to the clarinet repertoire, many of which incorporate dance themes. Bartók's *Contrasts* is the best known piece of Hungarian chamber music in which the clarinet is featured. Its final movement, "*Verbunkos*," displays the character of the genre discussed earlier. Kókai's *Quartettino* for clarinet, violin, viola, and cello is another excellent folk-inspired piece which deserves more notice. Ferenc Farkas' *Régi Magyar Táncok* is a wonderful set of folk dances for woodwind quintet and *Scenes from Hungary* is a good choice for a student clarinet quartet or clarinet choir.

Compositions for solo clarinet go back as far as 1930 with a little-known piece by Zoltan Kodály, *Este a tábortűznél* (An Evening at the Campfire). More recent solo

compositions include József Sári's *Stati Quattro Tempi*, István Láng's *Monodia*, neither of which conspicuously incorporates folk music. Béla Kovács' book of etudes in the styles of various composers, *Homages*, is becoming increasingly popular in studio and on stage, with Bartók and Kodály among those honored.

Kókai's *Négy Magyar Tánc* was originally for clarinet and orchestra, and is one of many concerti that are not often played outside Hungary. The *Capriccio all' ongarese* by Mihály Hajdu is an energetic concerto with *verbunkos* flavor. Sándor Veress composed an unusual clarinet concerto with distinctive percussion parts. These are only a few of the many Hungarian works for clarinet published in the 20th and 21st centuries. A comprehensive list can be found in Andrew Seigel's catalogue of 20th century Hungarian clarinet compositions.¹³⁸

Further opportunities for research on Hungarian clarinet music and related subjects are numerous. Many of the above works could be incorporated into a document similar to this one, concentrating on solo works, chamber music, or concerti. The clarinet music incorporating folk song sources could also be researched. Further study can be done on works that do not explicitly borrow from folk sources, but that still display influences of Hungarian folk music. Broader subjects are possible as well. Because of the popularity of Klezmer and Gypsy clarinet playing in Hungary, a study of the development of the two styles and their continued relationship and growth could be made. Further study into the relationship between the Gypsy performance and the Asian and Middle Eastern influences involved would also be a worthy effort.

¹³⁸ G. Andrew Seigel, "Hungarian Music and the Clarinet: Their Historical and Cultural Relationships and a Catalog of Twentieth-Century Works for Clarinet" (DMA document, Michigan State University, 2003).

Clarinetists in all parts of the world are fortunate to have this musical legacy of Hungarian music and Gypsy improvisatory playing. It is hoped that the five pieces discussed in this document will receive increased attention in recital and studio. These pieces which are more explicitly based on folk sources can serve as an introduction to the many other works for clarinet by Hungarian composers who write music with less obvious folk roots, and also those who prefer to compose in a more international style less related to their heritage. These Hungarian dances may also inspire clarinetists to dabble in improvisation and Gypsy music.

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Appendix A: Guide to Pronunciation of Composers and Works discussed in this Document

The following are approximate phonetic pronunciations for English speakers.

Rezső Kókai = *Rezh-ur Ko-koi*

Laszlo Draskóczy = *Las-lo Drash-ko-chee*

Leó Weiner = *Lay-o Vine-er*

Négy Magyar Tánc = *Nayd Mo-dyor Tants*

Verbunkos Rapzsódia = *Ver-bunk-osh Rap-zho-dee-a*

Kóroni Táncok = *Koh-rohn-dee Tahn-tsok*

Peregi Verbunk = *Pe-re-gee Ver-bunk*

Csurdöngölű = *Choor-deurn-geur-leu*

Appendix B: Available Recordings of Works Discussed in this Document

***Négy Magyar Tánc* by Rezső Kókai**

Auf der Maur, Fides and Tsuda, Michiko. "Around Bartók." Koch Discover International. March 17, 1998, CD recording.

Balogh, József "Contrasts" FonTrade, 1990, CD recording.

Gresham, David, clarinet, Cassidy, Robert, piano. "Works for clarinet and piano by Poulenc, Brahms, Vanhal, Debussy, and Kókai." New York, 2000, CD recording.

***Verbunkos Rapzsódia* by Rezső Kókai**

None available

***Korondi Táncok* by László Draskóczy**

Auf der Maur, Fides and Tsuda, Michiko. "Around Bartók." Koch Discover International. March 17, 1998, CD recording.

Nagy, Csaba, *tárogató*, Viktória Herencsár, cimbalom. "Hungarian Dances from the 17-18th centuries." Hungaroton Classic Digital HCD 32339. CD recording.

***Peregi Verbunk* by Leó Weiner**

Balogh, József "Contrasts" FonTrade, 1990, CD recording.

Berkes, Kálmán, clarinet and Ránki, Dezso. "Klarinet & Klavier." Hamburg Telefunken, 1981. LP recording.

Campbell, James, clarinet and York, John, piano. Crystal Records, Sedro Woolley, WA, 1986, LP recording.

Dangain, Guy, clarinet. Tokyo Kosei Wind Orchestra. 1992. CD recording.

Hartig, Caroline, clarinet. "Clarinet Brillante." Centaur, Baton Rouge, LA 2002, CD recording.

Lee, Im-Soo, clarinet and Garten, Roberta, piano. "Presenting Im-Soo Lee." Summit Records, Tempe, AZ, CD recording.

Moisan, André clarinet and Baril, Louise-Andrée, piano. "Alla Gitana." ATMA Classique, 1999, Montreal. CD recording.

Schweickhardt, Brian clarinet and Cobb, John, piano. "The Composer's Clarinet." Columbus, OH Coronet, 1981. LP recording.

Snively, Jack, clarinet and Harrison, Shirley, piano. "Sonata for Clarinet and Piano." Schott 1979, LP recording.

West, Charles, clarinet and Grace, Susan, piano. "Treasures for Clarinet and Piano." Wilson Audiophile, 1991. CD recording.

Wright, David, clarinet and Tardif, Paul, piano "David Wright and Paul Tardif play music by Weiner, Clifton, Laderman, Schumann, Debussy, Babin." Minnetonka, MN, Music Endeavors Records, 1984. LP recording.

***Csürdögölő* by Leó Weiner**

Auf der Maur, Fides and Tsuda, Michiko. "Around Bartók." Koch Discover International. March 17, 1998, CD recording.

Balogh, József "Contrasts" FonTrade, 1990, CD recording.

Berkes, Kálmán, clarinet and Ránki, Dezso. "Klarinet & Klavier." Hamburg Telefunken, 1981. LP recording.

Dangain, Guy, clarinet. Tokyo Kosei Wind Orchestra. 1992. CD recording.

Moisan, André clarinet and Baril, Louise-Andrée, piano. "Alla Gitana." ATMA Classique, 1999, Montreal. CD recording.