

Bartok, Bela. Rumanian Folk Music; Martinus Nijhoff, The Hague, 1968.
3 volumes. Dutch guilders 171; \$42.50.

Ethnomusicology boasts in its ranks few men as well known as Bela Bartok. Although he is best known through his own music, he was as much dedicated to preserving Eastern European peasant music as he was to composing. To this end, he collected, transcribed and analyzed folk music from his native Hungary, and also from Rumania, Yugoslavia, Bulgaria and Czechoslovakia. Whether he was a finer composer or ethnomusicologist is unimportant; he was a master in both his fields. It is thus fitting that, after his many decades of work on them, the three volumes of Rumanian Folk Music, should finally have been published.

In Eastern Europe, folklore of a particular country is most often collected and studied by professional folklorists from that country. When materials are published, they are printed in limited editions in the language of that country. By and large, then, folkloristic materials from Eastern Europe are relatively unavailable to scholars outside the area. Rumanian Folk Music, in that it is published in English, makes available important materials to a greater number of scholars. Nationalistic-ideological biases, which in Eastern Europe have often resulted in distorted collection analysis, have been avoided, since Bartok, a Hungarian, wrote the major part of Rumanian Folk Music in the West.

Rumanian Folk Music is a misleading title, since the included materials come from the collection made by Bartok from 1908-1917 in the western section of present-day Rumania which was, at the time of collection, a Rumanian-speaking part of Hungary. Although Bartok wished to extend his research to the whole of Rumania, the post World War I tension between Hungary and Rumania made this impossible. Although the geographical scope of Rumanian Folk Music is smaller than its title implies, the work seems musically all-inclusive in most other respects. The first of the three volumes deals with instrumental music, the second with vocal melodies, and the third with song texts. Each volume, aside from copious notes, bibliography, errata, index and prefaces, contains a concise introductory section dealing with the categorization and analysis of the musical and textual materials and transcriptions of some 6,000 melodies and texts.

In Volume I, Bartok has collected rural instrumental music of Western Rumania. Using the lexicographical method, he has divided the melodies into categories by function. Thus, dance melodies, bridal and wedding music, instrumental melodies without specific function and alphorn music and its imitation on other instruments all fall into separate categories. These categories are further divided according to melodic structure. Thus, short two-measure melodies are separated from longer four-measure melodies, still longer melodies and unclassifiable melodies. These subclasses are in turn divided structurally according to the number of melodic phrases and the position of the main cadence. Bartok neglects to state his criteria for choosing main cadences, however. Melodies within the groups are further subdivided according to range and final tone.

Bartok draws certain conclusions on the basis of his functional-structural analysis. Rhythmically, he finds that western Rumanian instru-

mental melodies consist for the most part of groups of four or eight measures with four eighth notes in each. There are isorhythmic syncopated variants of the four eighth note groups. Most of the melodies are in simple meter, usually 2/4. In addition some 7.5% of them are performed in "Bulgarian" meters. This would indicate a rather strong Bulgarian musical influence on Rumania, since the area covered in this study is not adjacent to the Bulgarian border.

Bartok distinguishes structurally several different kinds of dance melodies. The Biher area melodies are distinguished by their peculiar pitch configurations as well as by their tendency to contain phrases repeated a fifth lower. The "heroic" type is distinguished by its march-like character and rugged syncopated rhythm. The faster ardeleana type is composed largely of unsyncopated 16th notes and is related to the Hungarian verbunkes and the Ukrainian kolemyjka. Yet another group lacks the larger melodic structure of the Biher ardeleana and heroic types; it is composed of short motifs repeated without special order. The last type discussed is the fluer (wooden flute) dance music of Hunedeara Province which, says Bartok, has asymmetrical, almost incomprehensible form. Bartok adds one more characteristic of performed dance music, the strigaturi, often ribald texts shouted in time with the music, by dancers. This phenomenon is more widespread than Bartok was aware, since it is found in Yugoslavia as well.

The next grouping, consisting of song melodies performed on instruments, is characterized by even greater development of ornamental figures than is found in the original sung versions. These melodies are often played in pairs, a fast tune following a slow one. The bridal pieces are characterized by their lack of meter, as are the alphorn pieces.

Western Rumanian instrumental music can be characterized by its instruments as well as musical structure. The violin, a three stringed violin used for accompaniment, a two stringed guitar, the fluer, a short peasant flute, the fluer mare, a long peasant flute, the double peasant flute, the long peasant flute without fingerholes, two types of bagpipes, the alphorn and the Jew's harp all exist, each with its special physical limitations, performance style, geographical distribution and special function. All are drawn and functionally and structurally described.

Although Bartok's grouping and analysis of instrumental melodies is meticulous and detailed, the necessary correlation of connected concepts is too obliquely made. Bartok explains his general categories in functional terms at the beginning of his introduction. Not until its end does he explain that the distinctions he wishes to make are indeed structural as well; in fact, without careful scrutiny of the transcriptions, the correlations almost elude the reader. Since one of the important characteristics of Western Rumanian instrumental music seems to be that its metric structure and musical function are closely related, Bartok and his editor have failed to clarify a most important part of his analysis.

In his care for detail, Bartok has included a section on dance choreology in his analysis. Unfortunately, his meticulousness has not extended fully enough into this area. Although he has faithfully recorded the general body positions of the dancers as well as their positions relative to each other, he has neglected to note any of the footwork

they execute. The result is a most incomplete picture of Western Rumanian dance. This is especially important in that a close relationship exists between musical and choreological metrics. This relationship is important to an overall analysis of rhythm and metrics in dance music. In the Balkans, at least, the relationship can only be ascertained through reference to the footwork which, especially in Rumania, often adds a rhythmic counterpoint to the existing rhythmic patterns.

Volume II of Rumanian Folk Music is concerned with vocal melodies. Bartok has grouped these both according to function and structure, since the two are correlated here as they are in the instrumental music. He has isolated six general types: non-ceremonial melodies, mourning song melodies, wedding song melodies, harvest song melodies, rain-begging song melodies and Colinde, winter solstice song melodies. He uses the same subgroupings as are found in Volume I.

Bartok, after analyzing the vocal melodies much as he does the instrumental ones, isolates a number of their characteristic traits. The songs are not divisible into strophes, but rhymes are frequently used. The text lines are usually eight syllables in length, while the frequently found refrains are eight or more syllables long. There are many distinctive local musical characteristics, so that no general ones can be stated. The metrical and melodic variety characteristic of instrumental melodies is also characteristic of vocal ones. Foreign influences of Arabic, Hungarian and Yugoslav origins are present, but, as a whole, the vocal music differs from that of adjacent areas. Despite the uniformity of textual metrical structure, variety is achieved through the use of various devices, e.g. differing isometric strophe structures and metrically different refrain lines. The categorization of the transcriptions in Volume II, in general, is better organized than that of Volume I. Bartok widens his scope by listing many foreign variants of Western Rumanian texts.

Volume III of Rumanian Folk Music is concerned with the transcription and analysis of the full texts of the songs whose melodies are transcribed in Volume II. The texts are categorized by a motif system which Bartok seems to have developed himself. The general categories include love songs, songs of sorrow, soldier's songs, death, worldly wisdom, nature, jeering, jesting songs, singing, revelry, dancing songs, ribald songs, enumerating songs, songs about bad people, songs against authority, songs about highwaymen, jail songs, songs on miscellaneous subjects, Romany (gypsy) texts, epics, wedding songs, rain-begging songs, harvest songs and songs of mourning. Bartok utilizes this system since he feels that it mirrors the human concerns and sentiments particular to various states of life. He says,

Using structure as a basis in classifying texts is out of the question, especially with Rumanian rural texts, as almost all of them have the same structure (acatalectic or cateletic eight /seven/ syllable lines in four feet, no text stanzas) and a length which does not indicate any structural feature. The only basis for grouping texts, therefore, is their content. (p. xlii, Vol. III)

Bartok, of course, is a musician and an ethnomusicologist, not a folklorist who primarily studies oral tradition. However, in that he must deal with texts in his ethnomusicological work, he is faced with a

problem that confronts all folklorists. There is no generally accepted motif index which covers song texts, just as there is none for many other oral genres. Such an index would simplify greatly comparative work such as Bartok himself attempts with his references to Serbo-Croatian song texts in Volume III. Bartok's motif index seems quite adequate for his material. But it is inadequate for comparative purposes because its subject headings are limited to those which are necessary to categorize the songs of Rumanian culture.

Although he indexes his text collection, Bartok does no other detailed analysis of his texts. He says only that, in their inclusions and omissions, they reflect the sentiments and character of rural Rumania. He includes no data to support this assertion but the texts themselves. He feels that the epic ballads, in that their subject matter is historical and international, reflect rural sentiment less than do the lyric ballads, since "there is a very pronounced trend among peasant singers toward a choice of texts whose sentiments can be applied to themselves individually" (p. lxxxix, Vol. III). For instance, Western Rumanian soldier's songs unanimously criticize compulsory military service.

On the basis of his analysis, Bartok cites certain general characteristics of Rumanian folk song texts. He again mentions the absence of strophes, the universal appearance of eight or seven syllable lines and the existence of rhymed couplets which are frequently interrupted by groups of three, four or more rhymed or unrhymed lines. Line chains of from two to four line links are common as are formulaic rhyme-completing lines and refrains. Among expressive characteristics, Bartok cites the intimacy of expression in lyrics, an elaborated, profuse narrative style in the epics, an abundance of texts of love and sorrow, anti-militaristic sentiments, a lack of hatred towards other nationalities and the absence of expression of certain family sentiments, such as those connected with quarrels.

Of all the analytic materials, those relating to the texts are, as might be expected, the least detailed and most intuitive. The omissions in this analysis bring to the fore two problems which confront ethnomusicologists in general. First, too few of us are as well trained to analyze textual materials as we are to analyze musical ones. The field of ethnomusicology, young though it is, has become specialized to the point that it is often divorced from the rest of folklore and esthetics, so that it is studied, as it were, in a vacuum. This problem is aggravated especially in Europe, by its historical development as a subdiscipline of musicology rather than folklore or anthropology. To be successful, ethnomusicology must benefit from its contacts with all its related fields. Both social scientific and humanistic methods of research and analysis are necessary for an interdisciplinary study such as ethnomusicology.

Basically, Rumanian Folk Music reflects well some of the problems and achievements of ethnomusicology as a whole. In terms of transcription and categorization, it is a meticulous tour de force. Although no recordings with which to compare the transcriptions are available, they are no doubt executed with as much objective attention to relevant detail as are Bartok's Serbo-Croatian transcriptions. Relevant information about instruments and some performers is included. There are charts indicating the geographical distribution of various musical genres.

Although Bartok has obviously analyzed his materials in order to classify them and has presented us with a partial set of conclusions, he has omitted any organized reference to his analytical methodology. He, like ethnomusicologists in general, has no doubt been unable to develop such a systematic methodology. One of the problems in Rumanian Folk Music, and in ethnomusicology in general, then, is the lack of a consistent, all-embracing set of criteria for analysis. Bartok, then, along with his colleagues, can but classify material which, hopefully, might later be less intuitively analyzed.

It must be pointed out that the lack of a consistent analytical system for ethnomusicology is not an oversight but an almost insurmountable problem. Such analysis involves, first, a decision about which of the many musical characteristics are relevant for analytic and comparative purposes and, second, a weighing of these characteristics. The resulting methodology must, of course, be cross-culturally applicable.

Rumanian Folk Music suffers from yet another lack. Although Bartok attempts to connect the subject matter of his texts to the mores and sentiments of the people who sing them, he presents no ethnographical data to support his textual conclusions. His analysis of the pertinancy of texts is thus largely intuitive, and would benefit from the addition of corroborative data. Bartok, although he is not successful in his ethnographic attempt, at least feels such an attempt valuable enough to make. Many ethnomusicologists, unfortunately, make no such effort. The stylistic and functional correlations which Bartok is able to find in Western Rumanian music are certainly indicative of the fact that, to be well and contextually understood, traditional music should not be studied in a vacuum.

In conclusion, Rumanian Folk Music is an excellent legacy for the future; its carefully catalogued collection of music of pre-World War I Western Rumania awaits only the future application of a yet-to-be-developed scientific ethnomusicological methodology. Even without this, it is a notable achievement.

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Mintz, Jerome R. Legends of the Hasidim: An Introduction to Hasidic Culture and Oral Traditions in the New World; University of Chicago Press, Chicago and London, 1968. 462 + viii pp. Index, glossary, appendices. \$12.50.

Too often folklorists have had to satisfy themselves with mammoth folklore collections, carefully collected, transcribed, annotated and edited, which were devoid of any meaningful ethnographic description of the people that produced and maintained the lore. It would seem that Jerome Mintz has attempted to balance this overemphasis of folklore text and annotation in Legends of the Hasidim. Approximately thirty percent of the volume's 462 pages are devoted to describing the culture and community of the Hasidim in the New World. Indeed the subtitle of the book, "An Introduction to Hasidic Culture and Oral Tradition in the New World," would seem to underscore this contention. Yet the subtitle also raises some question as to whether the book is chiefly concerned with Hasidic culture or with Hasidic oral tradition. This problem resides not only in the subtitle but within the body of