

Various Tune Systems in the Folk Music Research Department of the Institute for Musicology

Bartók System: The Bartók System includes about 13,500 Hungarian melodies collected before 1938 and classifies folksongs on the basis of their rhythmic and stanza structure. The system has more or less a dictionary format, but attempts at focusing on stylistic similarities. Bartók formed three main classes, classes A, B and C, differentiating between old and new style melodies and observed the chronology of the melodies. Before moving to America Bartók completed his system by numbering the melodies. The Bartók System is an important document in the history of sciences. Unfortunately, data from later field collections could not be integrated into it.

Kodály System: Kodály focused on melody, especially on the primary structural unit, the end note or end cadence. He used a system invented by Ilmari Krohn and transcribed melodies so they have the same end note (g') (Bartók used the same method, and it is used in vocal folk music even today). The cadence of the second line, the principal cadence or dividing line of the song, formed the basis of classification and the cadences of the first and third lines were used for subclassification. Kodály had intended to construct a dictionary-like system, however, he often placed variants of a melody next to each other even when they fell into two different classes based on their cadences. Thus content overrode format. (This, in fact, is one of the major methodological problems of Hungarian folk music archiving.) The Kodály System contains about 30,000 discrete data items and formed the Central Archive of Folklorics at the Hungarian Academy of Sciences from the middle of the 20th century.

Járdányi System: After the publication of the first five volumes of *Magyar Népzene Tára* [Collection of Hungarian Folk Music] (containing children's games, folk customs, wedding songs, pairing songs and laments) strophic material which was not connected to local customs had to be prepared for publication in a musically organized form. Classification was begun by Pál Járdányi, who had to meet a double challenge.

1. basic types had to be identified, variants of the same melodies had to be assembled and categories had to be set up to describe discrete data

2. the order of arrangement had to be determined

The basic unit of classification in Járdányi's system was 'type'. 'Type' is a general synthesizing unit against which a particular or new data can be measured. The notion of type allows for a differentiation between the general and the particular, the typical and the arbitrary or authentic and fake. Instead of a collection holding tens of thousands of melodies a system of 2-3,000 representative *types* was created. Material which did not belong to any of the *types* (for instance, non-strophic melodies) were compiled into a separate collection if they represented a significant layer of folk music (for example, children's games, laments and in part, melodies related to folk customs) or were put into the class they resembled most.

The order of arrangement was determined by the melodic line of each type, that is, the relationship of successive notes within the melody. To Járdányi, melody had a primacy over rhythm. Melodies were first classified on the basis of their initial and final lines, the pillars of the song. Although theoretically Hungarian folk songs fall into three main classes Járdányi only had to deal with two classes: (a) songs where the first line has a higher compass than the last line and (b) songs in which the first line has the same compass as the last line. Melodies were subclassified on the basis of the relationship between their first and second lines. Melodies (or types) which were alien to Hungarian folk music were excluded from the system. Due to Járdányi's untimely death the system was left incomplete. *Corpus Musicae*

Popularis Hungaricae presents melodies in an improved system based on Járdányi's principles.

Szendrei-Dobszay System: (so-called Large System) Instead of a mechanical arrangement of the *types* of the Járdányi System (for instance, based on melodic line) the Szendrei-Dobszay System introduced a new notion: that of *style*. The basic principle of this kind of arrangement is that by using '*styles*' (which may overlap but cannot be derived from each other) the material was not ordered linearly. Instead, groups of melodic centers were set up. '*Styles*' denote such melodic centres to which data were attached at varying distances from the centre. The folklore collection of the Hungarian Academy of Sciences was reclassified in this fashion between 1975-1980 and Bartók's Class A and Class C type melodies are at present stored in this arrangement.

Bereczky System: New-style melodies have recently been systematized by János Bereczky (the work was completed in 2004). Bereczky formed two basic groups: early and mature new-style melodies. Melodies were subclassified on the basis of their musical characteristics (compass, cadence, number of syllables, etc.) and arranged into a mechanical system which allows for an easy retrievability of data.