

**On the transformation of terminology in Bartók's writings on folk music
—An essay on the historicity of the composer's interpretation of musical
structures**

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It is well-known that in his early discussion of melodic structures of folk music Bartók frequently used the concepts of art music originated from German *Formenlehre*, which he had learned in his student years at the Royal Academy of Music in Budapest. The present paper examines the influence of German musicologist Ludwig Bussler on Bartók's understanding of the concept such as "period", and clarifies that after his famous book *Hungarian Folk Songs*, which was written around 1921, folklorist Bartók came to avoid such words as "period" and "cadence" that suggested the presence of the formal principles similar to those of the western art music based on functional harmony: Probably under the influence of the comparative musicologists like Hornbostel, the Hungarian composer became more keen to emphasize the stylistic difference between "primitive" music and the western music.

This transformation of terminology could have something to do with Bartók's reformulation of artistic strategy in composition at that time (e.g. reinterpretation of the concept of tonality), which was made to justify his own modernist endeavor under the influence of "primitive" music, partly by focusing new possibilities by the use of "primitive" stylistic features, and partly by expanding the concept of "tonality" so widely that one could argue the "tonality" of "primitive" music. At least it is certain that Bartók's research was deeply conditioned by its historical circumstances, such as tendencies of comparative musicology and contemporary artistic trends.