

Select bibliography

Béla Bartók's writings

- Bartók, Béla Jr., and Adrienne Gombocz-Konkoly (eds.), *Bartók Béla családi levelei* [Béla Bartók's Family Letters] (Budapest: Zeneműkiadó, 1981).
- Demény, János (ed.), *Bartók Béla levelei* [Béla Bartók Letters] (Budapest: Magyar Művészeti Tanács, 1948–71); 5th edn (Budapest: Zeneműkiadó, 1976).
- Béla Bartók Letters*, trans. Péter Balabán and István Farkas, trans. rev. Elizabeth West and Colin Mason (London: Faber & Faber, 1971).
- Bartók Béla Briefe* (Budapest: Corvina, 1973).
- Suchoff, Benjamin (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976; repr. Lincoln, Nebr., and London: University of Nebraska Press, 1992).
- Szóllósy, András (ed.), *Bartók Béla összegyűjtött írásai I* [Béla Bartók's Collected Writings I] (Budapest: Zeneműkiadó, 1967).
- Tallián, Tibor (ed.), *Bartók Béla Írásai* [The Writings of Béla Bartók], vols. 1 and 5 (Budapest: Zeneműkiadó, 1989 and 1990).
- Ujfalussy, József (ed.), *Bartók breviárium (levelek, írások, dokumentumok)* [Bartók breviary (correspondence, essays and documents)] (Budapest: Zeneműkiadó, 1958).

Folk-music studies

- Bartók, Béla, and Zoltán Kodály (eds.), *Erdélyi magyar népdalok* [Transylvanian Hungarian Folksongs] (Budapest: A Népies Irodalmi Társaság, 1923; repr. Budapest: Állami Könyvterjesztő Vállalat, 1987).
- Bartók, Béla, and Albert B. Lord, *Serbo-Croatian Folk Song* (New York: Columbia University Press, 1951); later published as vol. 1 in Suchoff, Benjamin (ed.), *Yugoslav Folk Music* (Albany: State University of New York Press, 1978), 4 vols.
- Dille, Denijs (ed.), *Béla Bartók: Ethnomusicologische Schriften Faksimile-Nachdrucke* (Mainz: B. Schott's Söhne, 1965–68), 4 vols.
- Dobszay, László, and Janka Szendrei (eds.), *Catalogue of Hungarian Folksong Types* (Budapest: Institute for Musicology of the Hungarian Academy of Sciences, 1992).
- Elscheková, Alica, Oskár Elschek and Jozef Kresánek (eds.), *Slovenské ľudové piesne/Slowakische Volkslieder* (Bratislava: Academia Scientiarum Slovaca, 1959 and 1970), 2 vols.
- Kovács, Sándor, and Ferenc Sebő, *Magyar népdalok: Egyetemes gyűjtemény I* [Hungarian Folksongs: Universal Collection I] (Budapest: Akadémiai Kiadó, 1991).
- Suchoff, Benjamin (ed.), *Romanian Folk Music* (The Hague: Martinus Nijhoff, 1967–75), 5 vols.

- Turkish Folk Music from Asia Minor* (Princeton: Princeton University Press, 1976).
- Yugoslav Folk Music* (Albany: State University of New York Press, 1978), 4 vols.
- The Hungarian Folk Song* (Albany: State University of New York Press, 1981).
Originally published in English as *Hungarian Folk Music* (Oxford: Oxford University Press, 1931).
- Béla Bartók: Studies in Ethnomusicology* (Lincoln, Nebr., and London: University of Nebraska Press, 1997).

Secondary sources

- Agawu, V. Kofi, 'Analytical Issues Raised by Bartók's Improvisations for Piano, Op. 20', *Journal of Musicological Research* 5 (1984), pp. 131–63.
- Antokoletz, Elliott, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley: University of California Press, 1984).
'Organic Development and Interval Cycles', *Studia musicologica* 36 (1995), pp. 249–61.
- Béla Bartók: A Guide to Research*, 2nd edn (New York: Garland Publications, 1997).
- Babbitt, Milton, 'The String Quartets of Bartók', *Musical Quarterly* 35 (1949), pp. 377–85.
- Bachmann, Tibor, and Peter J., 'An Analysis of Béla Bartók's Music through Fibonacci Numbers and the Golden Mean', *Musical Quarterly* 65 (1979), pp. 72–82.
- Baker, James, 'Schenkerian Analysis and Post-Tonal Music', in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven and London: Yale University Press, 1983), pp. 153–86.
- Baloghy, Ernő, *A Magyar Kultúra és a Nemzetiségek* [Hungarian Culture and the Nationalities] (Budapest: Deutsch Zsigmond és Társa Könyvkereskedése, 1908).
- Bartók, Béla, Jr., 'Béla Bartók's Diseases', *Studia musicologica* 23 (1981), pp. 427–41.
- Bellman, Jonathan, *The Style Hongrois in the Music of Western Europe* (Boston: Northeastern University Press, 1993).
- Berger, Arthur, 'The Two Bartóks', *The Saturday Review* (29 August 1953), pp. 52–53.
- Bernard, Jonathan W., 'Space and Symmetry in Bartók', *Journal of Music Theory* 30/2 (Fall 1986), pp. 185–201.
- Berry, Wallace, 'Symmetrical Interval Sets and Derivative Pitch Materials in Bartók's String Quartet No. 3', *Perspectives of New Music* 18 (1979–80), pp. 287–379.
- Bónis, Ferenc (ed.), *Béla Bartók: His Life in Pictures*, 2nd edn (Budapest: Corvina, 1964).
- Így láttuk Bartókot* [As We Saw Bartók] (Budapest: Püski, 1995).
- The Selected Writings of Zoltán Kodály*, trans. L. Halápy and F. MacNicol (London: Boosey and Hawkes, 1964).
- Borio, Gianmario and Hermann Danuser (eds.), *Im Zenit der Moderne: Die Internationalen Ferienkurse für Neue Musik Darmstadt, 1946–1966* (Freiburg im Breisgau: Rombach Verlag, 1997).

- Cohn, Richard, 'Inversional Symmetry and Transpositional Combination in Bartók', *Music Theory Spectrum* 10 (1988), pp. 19–42.
- 'Bartók's Octatonic Strategies: A Motivic Approach', *Journal of the American Musicological Society* 54 (1991), pp. 262–300.
- Cooper, David, *Béla Bartók: Concerto for Orchestra* (Cambridge: Cambridge University Press, 1996).
- Crow, Todd (ed.), *Bartók Studies* (Detroit: Information Coordinators, 1976).
- Demény, János, 'Bartók Béla tanulóévei és romantikus korszaka (1899–1905)' [Béla Bartók's Student Years and Romantic Period], *Zenatudományi tanulmányok* [Studies in Musicology], ed. Bence Szabolcsi and Dénes Bartha, 2 (1954), pp. 323–489.
- 'Bartók Béla művészi kibontakozásának évei I: találkozás a népzenevel (1906–1914)' [The Years of Béla Bartók's Artistic Evolution I: Encounter with Folk Music (1906–1914)], *Zenatudományi tanulmányok*, ed. Bence Szabolcsi and Dénes Bartha, 3 (1955), pp. 286–459.
- 'Bartók Béla művészi kibontakozásának évei II: Bartók megjelenése az európai zeneéletben (1914–1926)' [The Years of Bartók's Artistic Evolution II: Bartók's Appearance in European Musical Life (1914–1926)], *Zenatudományi tanulmányok*, ed. Bence Szabolcsi and Dénes Bartha, 7 (1959), pp. 5–425.
- 'Bartók Béla pályája delelőjén: teremtő évek – világhódító alkotások (1927–1940)' [Béla Bartók at the Height of his Career – Creative Years – World-Conquering Works (1927–1940)], *Zenatudományi tanulmányok*, ed. Bence Szabolcsi and Dénes Bartha, 10 (1962), pp. 189–727.
- 'Zeitgenössische Kritiken über die erstaufrührungen der Kossuth-Symphonie von Béla Bartók (Budapest, 13. January 1904 – Manchester, 19. Februar. 1904)', *Documenta Bartókiana* 1 (1964), pp. 30–62.
- Dille, Denijs, 'Angaben zum Violinkonzert 1907, den *Deux Portraits*, dem Quartett Op. 7 und den Zwei rumänischen Tänzen', *Documenta Bartókiana* 2 (1965), pp. 92–102.
- Dubal, David, *Reflections From the Keyboard* (New York: Summit Books, 1984).
- Dunsby, Jonathan (ed.), *Models of Musical Analysis: Early Twentieth Century* (Oxford: Blackwell, 1993).
- Eimert, Herbert, 'Das Violinkonzert von Bartók', *Melos* 14/12 (October 1947), pp. 335–37.
- Éri, Gyöngyi, and Zsuzsa Jobbágyi (eds.), *A Golden Age: Art and Society in Hungary 1896–1914* (Budapest: Corvina, 1989).
- Fassett, Agatha, *Béla Bartók's Last Years: The Naked Face of Genius* (London: Gollancz, 1958).
- Földes, Andor, 'Béla Bartók', *Tempo* 43 (1957), pp. 22–24.
- Forte, Allen, 'Bartók's "Serial" Composition', *Musical Quarterly* 40 (1960), pp. 233–45.
- Frigyesi, Judit, 'Between Rubato and Rigid Rhythm: A Particular Type of Rhythmical Asymmetry as Reflected in Bartók's Writings on Folk Music', *Studia musicologica* 24 (1983), pp. 327–37.
- 'Béla Bartók and the Concept of Nation and "Volk"', *Musical Quarterly* 78/2 (1994), pp. 255–87.

- Béla Bartók and Turn-of-the-Century Budapest* (Berkeley: University of California Press, 1998).
- Gillies, Malcolm, *Notation and Tonal Structure in Bartók's Later Works* (New York: Garland, 1989).
- Bartók in Britain* (Oxford: Oxford University Press, 1989).
- Bartók Remembered* (London: Faber & Faber, 1990).
- 'Bartók Analysis and Authenticity', *Studia musicologica* 36 (1995), pp. 319–27.
- 'Bartók and Boosey & Hawkes: The American Years', *Tempo* 205 (July 1998), pp. 8–11.
- 'Bartók's Last Concert?' *Music and Letters* 78 (1997), pp. 92–100.
- Gillies, Malcolm (ed.), *The Bartók Companion* (London: Faber & Faber, 1993).
- Gluck, Mary, *Lukács and His Generation: 1900–1918* (Cambridge, Mass.: Harvard University Press, 1985).
- Gow, David, 'Tonality and Structure in Bartók's First Two String Quartets', *Music Review* 32 (August–November 1973), pp. 259–71.
- Howat, Roy, 'Bartók, Lendvai and the Principles of Proportional Analysis', *Musical Analysis* 2 (1983), pp. 69–95.
- Kadarkay, Árpád (ed.), *The Lukács Reader* (Oxford: Blackwell, 1995).
- Kárpáti, János, *Bartók's String Quartets*, trans. Fred MacNicol (Budapest: Corvina, 1975). (The Hungarian original was published in 1967.)
- Bartók's Chamber Music*, trans. Fred MacNicol and Mária Steiner; trans. rev. Paul Merrick (New York: Pendragon Press, 1994).
- 'A Typical *Jugendstil* Composition: Bartók's String Quartet No. 1', *The Hungarian Quarterly* 36 (Spring 1995), pp. 130–40.
- Kenneson, Claude, *Székelly and Bartók: The Story of a Friendship* (Portland: Amadeus Press, 1994).
- Korbay, Francis, *Hungarian Melodies* (London and Leipzig: Stanley Lucas, Weber, Pitt and Hatzfeld Ltd., 1893).
- Kovács, Sándor, 'Reexamining the Bartók/Serly Viola Concerto', *Studia musicologica* 23 (1981), pp. 295–322.
- 'Formprobleme beim Violakonzert von Bartók/Serly', *Studia musicologica* 24 (1982), pp. 381–91.
- Krenek, Ernst, *Exploring Music: Essays by Ernst Krenek*, trans. Margaret Shenfield and Geoffrey Skelton (London: Calder & Boyars, 1966).
- Kroó, György, *A Guide to Bartók* (Budapest: Corvina, 1974).
- Laki, Peter (ed.), *Béla Bartók and His World* (Princeton: Princeton University Press, 1995).
- Lampert, Vera, 'Quellenkatalog der Volksliedbearbeitungen von Bartók', *Documenta Bartókiana* 6 (1981), pp. 15–149.
- 'Bartók at Harvard University', *Studia musicologica* 35 (1993–94), pp. 113–54.
- 'Bartók's Music on Record: An Index of Popularity', *Studia musicologica* 36 (1995), pp. 393–412.
- Leafstedt, Carl, *Inside Bluebeard's Castle: Music and Drama in Béla Bartók's Opera* (New York: Oxford University Press, 1999).
- Leibowitz, René, 'Béla Bartók, ou la possibilité du compromis dans la musique contemporaine', *Les Temps modernes* 3/25 (October 1947), pp. 705–34.

- Published in English as 'Béla Bartók, or the Possibility of Compromise in Contemporary Music' in *Transition Forty-Eight* 3 (1948), pp. 92–123.
- Lendvai, Ernő, *Bartók stílusa a 'szonáta két zongorára és ütőhangszerekre' és a 'Zene húros-ütőhangszerekre és celestára' tükrében* [Bartók's Style as Seen in the Sonata for Two Pianos and Percussion and in the Music for Strings, Percussion and Celesta] (Budapest: Zeneműkiadó, 1955).
- Béla Bartók: An Analysis of his Music* (London: Kahn and Averill, 1971; rev. edn 1979).
- The Workshop of Bartók and Kodály* (Budapest: Editio Musica, 1983).
- 'The Limits of Musical Analysis', *The New Hungarian Quarterly* 26/97 (Spring 1985), pp. 201–07.
- Lukacs, John, *Budapest 1900: A Historical Portrait of a City and Its Culture* (New York: Weidenfeld and Nicolson, 1988).
- Macleod, Joseph, *The Sisters d'Aranyi* (London: George Allen and Unwin Ltd., 1969).
- Mason, Colin, 'An Essay in Analysis: Tonality, Symmetry, and Latent Serialism in Bartók's Fourth Quartet', *Music Review* 18 (1957), pp. 189–201.
- Mayer, Hans, 'Kulturkrise und Neue Musik', *Melos* 15/8–9 (August–September 1948), pp. 218–23, and 10 (October 1948), pp. 276–79.
- Meyer, John A., 'Beethoven and Bartók: A Structural Parallel', *Music Review* 31 (1970), pp. 315–21.
- Michael, Frank, 'Analytische Anmerkungen zu Bartók's 2. Klavierkonzert', *Studia musicologica* 24 (1983), pp. 425–37.
- Mihály, András, 'Harc a formalizmus ellen' [Battle against Formalism], *Fórum* 3/3 (March 1948), pp. 236–38.
- Milne, Hamish, *Bartók: His Life and Times* (Tunbridge Wells: Midas Books, 1982).
- Nüll, Edwin von der, *Béla Bartók: Ein Beitrag zur Morphologie der neuen Musik* (Halle and Saale: Mitteldeutsche Verlags-Aktiongesellschaft, 1930).
- Olkhovsky, Andrey, *Music Under the Soviets: The Agony of an Art* (New York: Frederick A. Praeger for the Research Program on the USSR, 1955).
- Parks, Richard S., 'Harmonic Resources in Bartók's "Fourths"', *Journal of Music Theory* 25 (1981), pp. 245–74.
- Perle, George, 'Symmetrical Formations in the String Quartets of Béla Bartók', *Music Review* 16 (1955), pp. 300–12.
- 'The String Quartets of Béla Bartók', in *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Claire Brook and E. H. Clinkscale (New York: Pendragon Press, 1977), pp. 193–210.
- Petersen, Peter, *Die Tonalität im Instrumental-Schaffen von Béla Bartók* (Hamburg: Karl Dieter Wagner, 1971).
- Philip, Robert, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900–1950* (Cambridge: Cambridge University Press, 1992).
- Salzer, Felix, *Structural Hearing: Tonal Coherence in Music*, 2nd edn (New York: Dover, 1962) (first edn 1952).
- Scherchen, Hermann, 'Die gegenwärtige Situation der modernen Musik', *Melos* 16/10 (October 1949), pp. 257–59.
- de Schloezer, Boris, 'Béla Bartók (History vs. Esthetics)', *Transition Forty-Eight* 3 (1948), pp. 123–28.

- Somfai, László, 'Béla Bartók. Second Sonata for Violin and Piano', *A hét zeneműve* [The Masterpiece of the Week] 4 (Budapest: Editio Musica, 1977), pp. 44–55.
 'Strategics of Variation in the Second Movement of Bartók's Violin Concerto 1937–38', *Studia musicologica* 19 (1977), pp. 161–202.
Béla Bartók: Composition, Concepts, and Autograph Sources (Berkeley: University of California Press, 1996).
- Stevens, Halsey, *The Life and Music of Béla Bartók*, 3rd edn, ed. Malcolm Gillies (Oxford: Clarendon Press, 1993).
- Straus, Joseph N., 'The Problem of Prolongation in Post-Tonal Music', *Journal of Music Theory* 31 (1987), pp. 1–21.
- Stravinsky, Igor, *Poetics of Music in the Form of Six Lessons*, trans. A. Knodel and I. Dahl (New York: Vintage Books, 1956).
An Autobiography (New York: The Norton Library, 1962).
- Sugar, Peter F., Péter Hanák and Tibor Frank (eds.), *A History of Hungary* (Bloomington: Indiana University Press, 1990).
- Szabolcsi, Bence, *A Concise History of Hungarian Music* (Budapest: Corvina, 1964).
- Szigeti, Joseph, *With Strings Attached*, 2nd edn (New York: Alfred A. Knopf, 1967).
- Tallián, Tibor, *Béla Bartók: The Man and his Work*, trans. Gyula Gulyás, trans. rev. Paul Merrick (Budapest: Corvina, 1988).
Bartók fogadtatása Amerikában, 1940–1945 [Bartók's Reception in America 1940–1945] (Budapest: Zeneműkiadó, 1988).
- Taruskin, Richard, *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995).
- Travis, Roy, 'Towards a New Concept of Tonality?' *Journal of Music Theory* 3 (1959), pp. 257–84.
 'Tonal Coherence in the First Movement of Bartók's Fourth String Quartet', *Music Forum* 2 (1970), pp. 298–371.
- Treidler, Leo, 'Harmonic Procedures in the Fourth Quartet of Béla Bartók', *Journal of Music Theory* 3 (1959), pp. 292–98.
- Ujfalussy, József, *Béla Bartók*, trans. Ruth Pataki (Budapest: Corvina, 1971).
- Vikárius, László, 'Béla Bartók's *Cantata Profana*', *Studia musicologica* 35/1–1 (1993), pp. 249–301.
Modell és inspiráció Bartók zenei gondolkodásában [Model and Inspiration in Bartók's Musical Thinking] (Pécs: Jelenkor Kiadó, 1999).
- Waldbauer, Ivan, 'Polymodal Chromaticism and Tonal Plan in the First of Bartók's Six Dances in Bulgarian Rhythm', *Studia musicologica* 32 (1990), pp. 241–62.
 'Theorists' Views on Bartók from Edwin von der Nüll to Paul Wilson', *Studia musicologica* 37 (1996), pp. 93–121.
- Whittall, Arnold, 'Bartók's Second String Quartet', *Music Review* 32 (1971), pp. 265–70.
Music Since the First World War (New York: St Martin's Press, 1977).
- Wilson, Paul, *The Music of Béla Bartók* (New Haven: Yale University Press, 1992).
- Zimmerreimer, Kurt, 'Der Stil Béla Bartóks', *Musica* (Kassel) 1/5–6 (September–December 1947), pp. 262–66.
- Zsuffa, Jozsef, *Béla Balázs: The Man and the Artist* (Berkeley and Los Angeles: University of California Press, 1987).