

Research Summary

At the beginning of the 20th Century New musical Schools appeared depending on universal Songs and melodies, and at the first half of the century, new musical schools and ideologies developed as. Nationalism, also composers aimed to search for new scales and modes in creating varieties of composition on new basis and conceived suites the era, and that appeared obviously in the nationalism school led by Bela Bartok, which relied on folk music as a base for music education curriculum in Hungary, where Bartok is considered one of the genius prominent in the history of the twentieth century. He has been independent in his style.

The pentatonic scale is one of the oldest musical scales, as the music scientist have traced its history and found ancient Chinese tunes dating back to about 2000 BC, using on this scale, which shows its importance.

The researcher has chosen ten compositions of a variety of works of the piano by Bela Bartok on the pentatonic scale for analysis and characterization of the Bartok style in placing harmonies in these compositions, and through them, the researcher wrote melodies in pentatonic scales, and harmonies variety, and take advantage of these melodies in the teaching of practical harmony course for undergraduate and graduate students, due to the lack of interest in teaching the pentatonic scale in the practical harmony course.

Research problem:

The researcher found, through her study of Music courses, that there is a significant omission in the teaching of pentatonic scale, despite the presence of some of the world melodies and folk songs in the regions and governorates of Egypt, prompting the researcher to consider using some of the works of Bartok on the pentatonic scale compositions for piano and take advantage of its harmonies, deriving Harmonic Exercises, reproduction pentatonic used in sample

in research, and composing eight melodies on different pentatonic scales, and different accompaniment to teach in different courses of practical harmony, for undergraduate and post graduate students.

Research objectives:

The research aims to identify the harmonies of Bartok compositions, on the pentatonic scale, and the benefit for students in practical harmony course in colleges and conservatories of new harmonies of pentatonic scale used in the works of Bartok and site reading in the same melodic context of the pentatonic scale.

Methodology:

This research follows the descriptive approach (content analysis), through the piece subject of the study.

The importance of the study:

The importance of this research returns to

Definition of specialized learns how to deal with Bartok the pentatonic scale as kind mode not teach before.

Provide analysis studies of Bartok compositions at the pentatonic scale to help students to install concepts and laws this mode.

Benefit of this in practical harmony to student of faculty of specific education.

Questions search:

- what are the characteristics of composition Bartok on the pentatonic scale for piano.
- How can banafit on accompanying on the pentatonic scale at Bartok t teach precycical harmony?(Harmony or melodies).

The study limits :

Collection of compositions Bartok for piano on the pentatonic scale(Nine composition) selecting randomly, and which of them can be benefit to teach practical harmony for undergraduate and post graduate students.

The Curriculum:

Some of compositions Bartok for piano at basis of pentatonic scale, and suitable to take advantage on harmonies to teach practical harmony and researches chosen randomize on analysis for some compositions Bartok for piano.

This study included four chapters as follows:

Chapter One

Research problem and previous studies

It includes two sections

Section One

It addresses the research problem and its objectives, importance, questions, sample, method, limits, tools and research terminology.

Section Two

It presents the previous studies relevant, and has been divided into two types, studies address works of pentatonic scale.

Chapter Two

Theoretical framework

The researcher addressed in this part

First part: researcher addressed in this part

1. *Twentieth century music.*
2. The most important musical schools in the twentieth century.

3. Nationalism school in the twentieth century.
4. Biography of Bela Bartok, and his trips to collect the Hungarian folk music.
5. His composition and stages of his creativity, and style.
6. The most important compositions for piano.

Second part: researcher addressed in this part

1. *Pentatonic scale, Definition, characteristics, types.*
2. *Harmony, practical Harmonic "harmony, harmony definition".*
3. twentieth century Harmonic, the beginnings of the emergence of practical harmony, Definition of practical harmony, The importance and objectives of the subject of harmony course.

Chapter Three

It includes analytical study of ten compositions of piano by Bela Bartok

1. Mikrokosmos Vol IV. Play song No. 105.
2. Mikrokosmos Vol III. Five tone scale No. 78.
3. For children. Hungarian Melodies No. 28.
4. For Children. Hungarian Melodies I remember mama No. 31.
5. Romanian Christmas songs No. 5.
6. Ten easy pieces. Sostenuto No. 5.
7. Mikrokosmos Vol II. Penta tonic melody No.61.
8. New Hungarian Folk song No. 127 Mikrokosmos Vol II.
9. For Children-Hungarian Melodies. No. 42.

In terms of the detailed analysis

1. General tonal.
2. Form.
3. Time element.
 - A. Speed.
 - B. Time signature.
4. Total measure numbers

Main sections.

Detailed analysis

1. Form construction.
2. Melodic material.
3. Rhythm.
4. Consistency.
5. Tonal intensification.
 - A. Texture.
 - B. Harmonic Development.

Chapter Four

Results and Recommendations

It includes research results and proposed recommendations and the most important Arabic and foreign references and a summary of research in Arabic and English.

Research results

- Pentathlon scales used in randomly selected tracks pentatonic (G), pentatonic (B), pentatonic (D), pentatonic (E) kumoi, pentatonic (B) Pelog, pentatonic (Bb), pentatonic (D) Kumoi, pentatonic (C), pentatonic (Lab).
- Counterpoint arts, most of Bartok's melodies on the pentathlon scale are counterpoint with counterpoint accompaniment.
- Poly tonal is one of the important developments that occurred in the 20th century, and appeared clearly in Bartok compositions, as he used multiple modes at the same time.
- Rythum: Bartok used in the pentatonic scale sample composition clear and specific rythum, and he didn't insert any complicated patterns.
- Textuer: He used polyphonic texture, but mostly used homophonic textuer depending on harmonic blocks.
- The use of harmonic chords relying on Tonic and supertonic with eliminated third and mediant with

eliminated fifth and dominant seventh, and we can conclude that it's applicable to omit the third note of the triad as it is eliminated off the pentatonic scale, and the use of lusters and added fourth chords, added ninth chord, whole seventh, and notes chromatic alteration to touch other scales.

- His use of counterpoint harmonies based on first degree harmony and second degree harmony, with third deleted, and third degree harmony with its fifth deleted, and fifth degree harmony with its seventh, and we therefore conclude that the deletion of the third degree is permissible in pentatonic scale, so as to produce the largest possible number of harmonies in pentatonic scale.

Through these results the researcher managed to deriving Harmonic Exercises, reproduction pentatonic used in sample in research, And compose several models (eight models) in different pentatonic scales, and also using the poly tonal, with harmonic or melodic accompany mimic to what Bartok used sample in the pentatonic scale compositions for piano.

Abstract of the researcher

at the first half of the century, new musical schools and ideologies developed as. Nationalism, also composers aimed to search for new scales and modes in creating varieties of composition on new basis and conceived suites the era, and that appeared obviously in the nationalism school led by Bela Bartok. The pentatonic scale is one of the oldest musical scales, as the music scientist have traced its history and found ancient Chinese tunes dating back to about 2000 BC, using on this scale, which shows its importance.

Chapter One

Research problem and previous studies

It includes two sections

Section One

It addresses the research problem and its objectives, importance, questions, sample, method, limits, tools and research terminology.

Section Two

It presents the previous studies relevant, and has been divided into two types, studies address works of pentatonic scale.

Chapter Two

The researcher addressed in this part

First part: researcher addressed in this part

Twentieth century music, The most important musical schools in the twentieth century, Nationalism school in the twentieth century, Biography of Bela Bartok, and his trips to collect the Hungarian folk music, His composition and stages of his creativity, and style, The most important compositions for piano.

Second part: researcher addressed in this part

Pentatonic scale, Definition, characteristics, types, Harmony, practical Harmonic "harmony, harmony definition", twentieth century Harmonic, the beginnings of the emergence of practical harmony, Definition of practical harmony, The importance and objectives of the subject of harmony course.

Chapter Three

It includes analytical study of Nine compositions of piano by Bela Bartok

Chapter Four

Results and Recommendations

It includes research results and proposed recommendations and the most important Arabic and foreign references and a summary of research in Arabic and English.

Research results

- Pentathlon scales used in randomly selected tracks
pentatonic (G), pentatonic (B), pentatonic (D),
pentatonic (E) kumoi, pentatonic (B) Pelog, pentatonic
(Bb), , pentatonic (C), pentatonic (Lab).
- Counterpoint arts, most of Bartok's melodies on the
pentatonic scale are counterpoint with counterpoint
accompaniment.
- Poly tonal is one of the important developments that
occured in the 20th century, and appeared clearly in
Bartok compositions, as he used multiple modes at the
same time.
- Rythum: Bartok used in the pentatonic scale sample
composition clear and specific rythum, and he didn't
insert any complicated patterns.
- Textuer: He used polyphonic texture, but mostly used
homophonic textuer depending on harmonic blocks.
- The use of harmonic chords relying on Tonic and
supertonic with eliminated third and mediant with
eliminated fifth and dominant seventh, and we can

conclude that it's applicable to omit the third note of the triad as it is eliminated off the pentatonic scale, and the use of lusters and added fourth chords, added ninth chord, whole seventh, and notes chromatic alteration to touch other scales.

- His use of counterpoint harmonies based on first degree harmony and second degree harmony, with third deleted, and third degree harmony with its fifth deleted, and fifth degree harmony with its seventh, and we therefore conclude that the deletion of the third degree is permissible in pentatonic scale, so as to produce the largest possible number of harmonies in pentatonic scale.

Through these results the researcher managed to deriving Harmonic Exercises, reproduction pentatonic used in sample in research, and compose several models (eight models) in different pentatonic scales, and also using the poly tonal, with harmonic or melodic accompany mimic to what Bartok used sample in the pentatonic scale compositions for piano.