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ВЕНГР ЭЛДИК МУЗЫКАСЫ (ИЗИЛДӨӨ, ОКУТУУ, САКТОО)

ВЕНГЕРСКАЯ НАРОДНАЯ МУЗЫКА (ИССЛЕДОВАНИЕ, ПРЕПОДАВАНИЕ, СОХРАНЕНИЕ)

HUNGARIAN FOLK MUSIC (RESEARCH, TEACHING, PRESERVATION)

Abstract. In my presentation, I will provide a brief overview of the research, education, and archiving of Hungarian folk music. First, I will highlight key figures like Béla Bartók and Zoltán Kodály, who were central in the early 20th century, as well as modern scholars. I will also discuss the history of folk music collections, including phases like notation, systematization, and typology, and how comparative studies with neighboring cultures enriched research. The European Folk Music Catalogue will also be mentioned, along with the relationship between Hungarian and Turkish folk music.

The second part will cover the evolution of Hungarian folk music education, with a focus on the «dance house movement» that significantly shaped its development. I will explain how education has progressed from amateur levels to the specialized programs at the Liszt Ferenc Academy of Music.

The final section will cover the archiving of folk music, with an emphasis on institutions like the HUN-REN Institute for Musicology and the Hungarian Ethnographic Museum, both offering valuable online recordings in Hungarian. Lastly, I will present my trilingual website (www.zti.hu/sipos), dedicated to the comparative study of Turkish folk music, featuring video materials, books, and research.

Keywords: Hungarian, Turkic, ethnomusicology, comparative folk music research, archives, music education, online folksongs, dance house movement

Аннотация. Мен өзүмдүн баяндамамда венгер элдик музыкасын изилдөө, окутуу жана архивдештирүүдөгү негизги кадамдарды кыскача айтып берем. Албетте, венгер элдик музыкасына арналган жүздөгөн изилдөөлөрдү жана китептерди эске алганда, бул макалада кыскача баяндама гана жасоого мүмкүн.

Биринчи бөлүмдө биз 20-кылымдын башында белгилүү болгон Бела Барток менен Золтан Кодайдын эмгектеринен баштап, акыркы жылдардагы жана бүгүнкү күндөгү маанилүү окумуштуулары жана алардын эмгектери менен таанышабыз. Андан ары элдик музыкалык жыйнактардын тарыхын, анын ичинде ноталоо, системдештирүү, типология, салыштыруу этаптарын көрсөтөм. Коңшу элдердин жана тектеш маданияттардын элдик музыкасын изилдөөнү салыштырып, алар венгер элдик музыка изилдөөлөрүн кандай байытканын сүрөттөп берем. Мен Европанын элдик музыка каталогу жөнүндө кыскача маалыматты, эң маанилүү кыскача эмгектерди тизмектеп, түрк элдик музыкасынын изилдөө тарыхын жана анын венгер элдик музыкасы менен байланышын өзүнчө талкуулайм.

Экинчи бөлүмдө венгер элинин музыкалык билим берүүсү кыскача баяндалат. Бул жерде «бий үйүнүн кыймылы» да белгиленет, анткени ал билим берүүнүн өнүгүшүнө олуттуу таасирин тийгизген. Мен венгердик элдик музыкалык билим берүүнүн бүгүнкү күнгө чейин кандайча өнүгүп, ышкыбоздук деңгээлден башталгыч жана орто деңгээлге чейин өсүп, дүйнөгө таанымал Ференц Лист атындагы музыка академиясында комплекстүү окуудан өткөнүн көрсөтүп берем.

Жыйынтыктоочу бөлүмдө ХУН-РЕН музыка таануу институтуна жана венгер этнографиялык музейине көңүл бурулуп, элдик музыкалык жазууларды архивдөө маселеси талкууланат. Көптөгөн жазуулар эки институттун тең веб-сайттарында окуу үчүн жеткиликтүү, бирок алар венгер тилинде гана бар.

Акырында мен үч тилдүү веб-сайтымды (www.zti.hu/sipos) көрсөтө кетейин, анда түрк элдик музыкасын салыштырып изилдөөгө багытталган жана көптөгөн видеоматериалдар, китептер, электрондук китептер жана макалалар камтылган.

Негизги сөздөр: венгр, түрк, этномузыка, салыштырма элдик музыка изилдөө, архив, музыкалык билим, онлайн элдик ырлар, бий үйү кыймылы.

Аннотация. В своей презентации я сделаю краткий обзор исследований, преподавания и архивирования венгерской народной музыки. В первую очередь я расскажу о таких ключевых фигурах, как Бела Барток и Золтан Кодай, сыгравших центральную роль в начале XX века, а также о современных учёных. Я также расскажу об истории коллекций народной музыки, включая такие этапы, как нотация, систематизация и типология, а также о том, как сравнительные исследования с соседними культурами обогатили исследования. Также будет упомянут Европейский каталог народной музыки и взаимосвязь венгерской и турецкой народной музыки.

Во второй части будет рассмотрена эволюция венгерского народного музыкального образования с акцентом на «движение танцевальных домов», которое оказало значительное влияние на его развитие. Я расскажу о том, как образование развивалось от любительского уровня до специализированных программ в Музыкальной академии имени Ференца Листа.

В заключительном разделе будет рассмотрено архивирование народной музыки с акцентом на такие учреждения, как Институт музыковедения HUN-REN и Венгерский этнографический музей, предлагающие ценные онлайн-записи на венгерском языке. В заключение я представлю свой трёхязычный сайт (www.zti.hu/sipos), посвящённый сравнительному изучению турецкой народной музыки, с видеоматериалами, книгами и исследованиями.

Ключевые слова: венгерский, тюркский, этномузыкалогия, сравнительное исследование народной музыки, архивы, музыкальное образование, онлайн-фольклорные песни, движение танцевального дома.

1. Short History of Hungarian Ethnomusicology

Research on Hungarian folk music as a discipline began in 1905 with the emergence of Bartók and Kodály. However, efforts to collect had already started in the 19th century. Additionally, many folk songs and dance melodies were identified in 18th-century sources uncovered through historical music research.

Szabolcsi was the first to review various 18th-century manuscripts of student melodiariums (pub. by Bartha 1935), followed by Pálóczi Horváth (pub. by Bartha 1953). The notation of the melodies in these collections is sketchy (the key is uncertain, the rhythm is rough), making them suitable for matching with known folk songs. Better transcriptions of the 18th-century dance melodies exist from the Apponyi collection found in Slovakia (Bónis 1964) and mainly from Domokos (1978). The abundance of dance pieces with uniform styles presented here also allows us to conclude the history of styles.

Various songs and melodies were gathered in response to the Academy's 1831 folk song

collection competition, and a systematization plan was also developed (see Kodály 1943).

The first "folk song collection" to which this definition can be applied with strong restrictions is Szini's from 1865, along with Bartalus's seven-volume collection (1873–1896). Neither collection, nor those published up to and beyond the turn of the century (including Limbay 1880–1888), revealed the true characteristics of folk songs. Instead, they merely reinforced the prevailing notion that the artificial songs performed by Gypsy bands are considered the "true" Hungarian folk song. Only within the children's play songs genre do we find musical material worthy of collecting folk songs and ballad lyrics from the 19th century (Áron Kiss 1891).

In 1894, Béla Vikár began his significant work and accessed the deepest traditions of peasant and pastoral society. Following Vikár, Seprődi collected and published valuable material, half of which consisted of art songs.

The scientific research of Hungarian folk music began with the emergence of Bartók and Kodály in 1905. Along with their collecting

trips, they also became acquainted with Vikár's collections and set the goal of exploring the entire Hungarian linguistic area. Kodály followed the language border, where he suspected the oldest traditions existed. In 1910, Bartók gathered many pentatonic melodies from Transylvania (now Romania), marking the discovery of pentatonicity, crucial to Hungarian folk music. Kodály's study on the pentatonic character of Hungarian folk music was published in 1917 (Kodály 1917).

The results of collecting soon led to advancements in notation, systematization, typology, and comparison. By 1921, the findings had matured, resulting in two significant works: Kodály compiled Transylvanian melodies in his musical system, organized according to cadences (the last sound of the sections) and transposed to the standard G note (Bartók–Kodály 1923). At the same time, Bartók's monumental book (1925) was completed, offering a comprehensive description of Hungarian folk songs, accompanied by 320 melody examples. He arranged these according to syllable count and stanza structure, transposing the melodies to G. Bartók's book summarizes all the important results of Hungarian folk songs, outlining the old pentatonic style, the new style from the late 19th century, and the most significant musical types beyond these two. Additionally, his notes include numerous comparative and historical insights as well.

Alongside Bartók's Hungarian collection, his music collection from neighboring peoples also began promptly. He submitted the arranged material for his Slovak collection in 1910, and his Bihari Romanian collection was published in 1913. A publication concerning the Arabic collection from Biskra was released in 1920, and the Maramures Romanian collection was published in 1923. In 1934, Bartók published a summary of these research findings from the perspective of Hungarian folk music. This summary included results related to the connections and distinctions with neighbouring peoples and referenced the Cheremis relations.

Kodály's summary, the Hungarian Folk Music, was published in 1937. Compared to Bartók's book, its main novelty is that it offers a historical overview alongside Bartók's descriptive approach. In this work, Kodály uses melodic parallels to illustrate the similarities

between Hungarian, Cheremis, and Chuvash melodies, provides historical music parallels to show European similarities across various centuries, and introduces ritual melodies that Bartók did not discuss. Szabolcsi's comparative and musicological research has also been significant. We thank him for many Oriental versions of our old folk songs and for connecting Hungarian music history data with folk traditions. (Szabolcsi 1933 and especially 1937).

In his introduction to Hungarian Folk Music (1937), Kodály outlined the tasks that needed to be addressed: describing the complete musical life of a village. Vargyas (1941) was the first to undertake this task, followed by Járdányi (1943) and Halmos (1959). Domokos's collection among the Moldavian Hungarians marked the discovery of this archaic peripheral area (Domokos 1941).

A significant post-World War II achievement was establishing the Corpus of Hungarian Folk Music Archive (*Corpus Musicae Popularis Hungaricae*) series in 1951. It began with children's play songs and songs from other festive customs, particularly laments. This effort followed the publication of strophic folk songs.

The extensive collection and analysis of folk dance and its accompanying music began in the 1950s. Bartók's earlier works only discussed a few «classical» folk instruments (1911; 1912; 1917). According to Sárosi's research (1967), we now observe a wider variety of instruments and their usage among Hungarians.

In musical classification, Járdányi is credited with several innovations. Following Kerényi's experiment, he identified the appropriate foundation for arranging children's plays within the sound set of the central motif. He organized the laments according to geographical criteria, often reflecting musical characteristics. Furthermore, he developed a new system of strophic folk songs based on the relative pitch relationships of the melodic lines (Járdányi 1961, also *Corpus of Hungarian Folksongs VI., Introduction*), which serves as a practical principle in Hungarian for logically ordering melodic styles and types. At the same time, he avoids arranging individual melodies side by side; instead, he groups variants according to their most prominent general features. This approach further enhances the system developed and utilized by both Bartók and Kodály.

Here we must mention Bartók's 1936 research in Asia Minor, where he discovered several groups of melodies that also exist in Hungarian folk music.

Vikár and his linguist colleague Bereczki conducted several collecting trips among the peoples of the Volga-Kama-Byelaya region. Their collections (Vikár-Bereczki, 1989, 1999) and Vikár's field experiences (1964–1969) significantly changed our understanding of the origin and relationships of the fifth-changing styles.

I have been conducting this Turkic research since 1987 among the Turks, Azeris, Turkmens, Karachays, Kazakhs, Kyrgyz, and Mongols (see www.zti.hu/sipos).

The dynamic development of Hungarian music history research and source publication after World War II is also essential for folk music research. Szabolcsi's summary of Hungarian music history was published in 1947, followed by the release of several historical collections, such as the great Hungarian writer János Arany's folk song collection (1952), Horváth Pálóczi's collection (1953), medieval hymns and sequences (Rajeczky 1956), along with the 16th and 17th-century volumes of the Collection of Old Hungarian Melodies (Csomasz Tóth 1958; Papp G. 1970). Folk music researchers organized the European Folk Music Catalogue according to tone-set and tonal range. This primarily identifies melodies with a narrow tonal range and incomplete scales. They are also curating a collection of sacred folk songs. All of this creates greater opportunities for historical and comparative research. Moreover, in the Folk Music Research Group studio, it has become possible to conduct acoustic examinations of melodies, and development has started on a computerized method for musical classification.

In addition to all these new experiments and results, the fieldwork, made extremely easy and refined by the tape recorder, continued. It was incredibly beneficial that the richest traditions of Hungarians living in neighboring states were also collected and published with enthusiasm. In the area inhabited by Hungarians in what is now Romania, in Kolozsvár, the Folklore Institute was established, from whose vast material a Moldavian collection was published (Faragó-Jagamas 1954), followed by selected melodies from the entire Hungarian

community in Romania (Jagamas-Faragó 1974). Our knowledge was further expanded by the collecting efforts of Zoltán Kallós, resulting in two published volumes (Kallós 1970). His extensive unpublished material is also available: from this, we learned about the almost unexplored music of the Gyimes and Mezőség Hungarian regions (now Romania), along with numerous unknown, archaic melody types and musical styles.

Finally, I mention Vargyas' comprehensive books from 2005 and Dobszay-Szendrei from 1988. Sipos's book, *Eastern Relations of Hungarian Folk Music*, gives a comparative overview of the folk songs of Turkic and Mongolian people and analyzes their relation to Hungarian folk songs.

2. Teaching

The Dance House movement began in the early 1970s and radically transformed folk music education. Its participants were primarily semi-professional performers with extensive experience, although they generally lacked professional training. The method involved musicians and dancers regularly visiting villages to learn the repertoire of traditional performers, followed by the establishment of clubs to teach these traditional dances to urban youth. Additionally, concert performances developed rapidly, bringing folk music and folk-dance culture to the stages of major cities across the globe.

The Óbuda Music School in Budapest was the first state music school to teach folk music starting in 1975. Folk music teacher training was also introduced in the early nineties in two other cities. Recently, folk music vocational high schools have emerged, and instruction at the secondary level has begun in various regions across Hungary.

Higher education. The Franz Liszt Academy of Music launched its advanced practical training program for instrumental and vocal folk musicians in 2007, followed by the folk music teacher master's program, which began in 2010. These programs created a framework that ensures the preservation of traditional Hungarian musical culture and its reintroduction into society in an official and professionally supervised manner. Within the musicology master's program, there is an option to specialize in ethnomusicology.

To sum it up, in Hungary, the Franz Liszt

Academy of Music, which primarily focuses on classical music education, trains independent instrumental and vocal folk musicians. In the three-year bachelor's and two-year master's degree programs, applicants can choose from five specializations: folk singer, folk string player, folk plucked/stringed player, folk cimbalom player, and folk wind player. During practical training, top experts (preferably authentic musicians) are invited to conduct courses on teaching folk music from various areas or regions. Each specialization is supervised by its designated educator according to the curriculum and professional standards. In addition to core instrumental and vocal training subjects, theoretical courses play a vital role in the curriculum, providing essential theoretical knowledge for education and ethnomusicological research in the master's degree program. (I also teach the subject of Eastern Relations of Hungarian Folk Music here).

The theory instructors here primarily hold degrees in musicology. At the same time, the instrumentalists were the top performers from the Dance House movement, who also graduated from the appropriate major at the College of Music. It is crucial for 'authentic' village masters to also provide lessons here. Note: In the Hungarian territories, active traditional folk music had lost much of its strength by the early 20th century, and the deterioration intensified during the communist era. From the 1950s onward, effective collection mainly occurred in minority areas, particularly among Hungarians in Romania. By the 1980s, a notable decline was evident, with traditional melodies, dances, and performance styles becoming less common. At the same time, a revival movement emerged, primarily due to the Hungarian dance house movement. It is important to know that revival bands reproducing old-style folk songs are highly regarded in Hungary. Even members of "world music" formations can perform traditional folk music when necessary.

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3. Archiving

Among the archives that have been scientifically processed, the most significant is the folk music archive of the BTK Institute of Musicology (<https://www.hungaricana.hu/hu/adatbazisok/zti/>). Created as supplemental material for research on Hungarian folk music over the past century, it has been managed and developed by the Folk Music Research Group of the Hungarian Academy of Sciences since 1953, and subsequently by the folklore departments of the institute, which have operated under various names since the establishment of the unified Institute of Musicology in 1974.

Since the establishment of the Folk Music Research Group, the material collected at the Hungarian Academy of Sciences has gradually become the central collection of folk music, replacing the sound collection of the Ethnographic Museum. By 1955, around 150 hours of recordings had been captured on tape reels. Due to the technical equipment and readiness of the academic research group, starting in the 1960s, other institutions and individual collectors began submitting their sound recordings to the group for copying and preservation. The Institute for Musicology has approximately 20,000 hours of audio recordings. Today, about 75% of the recordings have been digitized.

Computer data entry and collection cataloguing began in the early 1990s. The aim was to achieve transparency throughout the collection, ensure data completeness, and enhance searchability by linking various documents using database management software. Through the Hungaricana portal developed by Arcanum Ltd., a wider range of users can now find information, search for, and listen to recordings in the Institute of Musicology's digital folk music collection (<https://zti.hu/hu/adatbazisok>).

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