

as basic demographic information (age, gender, family size, etc). The same interview will also be administered to a control group of Hungarian children. An investigation of Chinese children in mainstream Hungarian school and their definition of self would also be enlightening.

## 5. Conclusion

Multicultural education has become essential in creating diverse societies that are fair, understanding, and peaceful. In Hungary, the opening of the Hungarian-Chinese bilingual school has been a monumental step in bringing systematic legitimacy and recognition to the permanence of a small but significant population in Hungary. Hopefully, Hungary will continue to financially back programs, such as this, that promote diversity of thought throughout society.

## Bibliography

A.S. "Kínai áruelosztó központ a magyar főváros." *Népszabadság*, 17 March 2004.

"Budapest Chinese-Hungarian Bilingual School opens." *China national office for teaching Chinese as a foreign language (NOCFEL)*, 8 September 8 2004. Retrieved 17 February 2005. <<http://english.hanban.edu.cn/market/HanBanE/411940.htm>>.

"Chinese charging clothing retail sector." *Budapest Business Journal*, 25 October 2004. Retrieved 14 March 2005. <[http://www.bbj.hu/?module=displaystory&story\\_id=243831&format=html](http://www.bbj.hu/?module=displaystory&story_id=243831&format=html)>.

"Chinese president due on Thursday." *Budapest Business*

*Journal* 8, June 2004. Retrieved 14 March 2005. <[http://www.bbj.hu/?module=displaystory&story\\_id=240666&format=html](http://www.bbj.hu/?module=displaystory&story_id=240666&format=html)>.

Escritt, Thomas. "Sino-Hungarian." *The Budapest Sun*, 9 September 2004, edition: Volume XII, Issue 37.

Chen, M. Personal interview. 15 March 2005.

Kaplan, Paul S. *A Child's Odyssey: Child and Adolescent Development*. St. Paul, Minnesota: West Publishing Company, 1986.

Magyar-Kínai Két Tannyasi Nyelvű Általános Iskola homepage. Retrieved 8 March 2005. <<http://www.magyar-kinai.sulinet.hu/hun/>>.

Németh H. Erzsébet. "Kínai iskola nyílt Újpalotán: Távol-keleti centrum formálódik a XV. Kerületben." *Népszabadság*, 3 September 2004, page 10.

Nyíri, Pál. "Chinese Migration to Eastern Europe." *International Migration* 41 (2003): 239 – 265.

---. *New Chinese Migrants in Europe: The case of the Chinese Community in Hungary*. Aldershot, England: Ashgate Publishing Ltd, 1999.

"Összefoglaló a magyar-kínai multikulturális két tanítási nyelvű iskola létrehozásáról." *Oktatási Minisztérium*, March 2004. Retrieved 17 February 2005. <<http://www.om.hu/main.php?folderID=216&articleID=1514&ctag=articlelist&iid=1>>.

Pieke, Frank N., Pál Nyíri, Mette ThunØ, and Antonella Ceccagno. *Transnational Chinese: Fujianese Migrants in Europe*. Stanford: Stanford University Press, 2004.

"Symposium on Establishment of The Chinese-Hungarian Bilingual School Held in Hungary." *China national office for teaching Chinese as a foreign language (NOCFEL)*, 20 July 2004. Retrieved 17 February 2005. <<http://english.hanban.edu.cn/market/HanBanE/411926.htm>>

Wang, Qi. "The Emergence of Cultural Self-Constructs: Autobiographical Memory and Self-Description in European American and Chinese Children." *Developmental Psychology* 40 (2004): 3 – 15.

Yee, Sonya. "Business-Savvy Hungarians Try to Make Chinese Feel at Home." *LA Times* 29 September 2004.

# Hungarian Folk Music And Jazz: Exploring New Concepts For Contemporary Improvised Music

Matthew Douglas

Graduate Student  
At-Large  
[mgd209@nyu.edu](mailto:mgd209@nyu.edu)

College of Liszt Ferenc Music Academy  
Jazz Department  
H-1052 Budapest, Semmelweis u. 12  
[www.isztacademy.hu](http://www.isztacademy.hu)  
Adviser : Borbély Mihály

*This year my Fulbright research project has been based around one primary concept: to fuse together elements of Hungarian folk music with my interpretation of contemporary jazz. As a saxophone player, I was immediately drawn to Hungarian music based around the furulya and other wind instruments. My first goal was to learn how to play the furulya, kaval, and tilinko, along with a small repertoire for each instrument. While studying these instruments, I was noticing melodic and structural similarities within the repertoire. Using some of these common characteristics, I have been composing music for a more modern jazz ensemble, specifically for acoustic bass, drums, guitar, and myself on saxophones and various Hungarian wooden flutes. This paper will discuss the motivations behind such a fusion of styles and the compositional techniques used in fusing Hungarian folk music with jazz, along with the academic and aesthetic limitations that were exposed in the process.*

## Introduction

American jazz has followed a somewhat natural trend in its progression over the last hundred years, from early dixieland, swing, and bebop, to free jazz and the avant-garde, funk, fusion, and all increments in between. Each style building on its previous and its parallel, or dramatically responding to it in an artistically logical way, just as classical music has since the middle ages. In American jazz over the last 10 years, there has been a growing fascination with incorporating Eastern European folk styles into contemporary improvised music. This can, in part, have to do with a stylistic move away from harmonically driven composition and towards more rhythmic and melody focused songwriting.

This fusion of folk music and jazz is not limited to Eastern European folk traditions. American folk, or today often known as “Americana,” has also made its impression on contemporary music. I believe that these new influences are the next logical step in the evolution of jazz. The “folk-fusion” style is a reaction to recent movements in that it incorporates tonal harmonies, phrase-like rhythmic concepts, and simpler melodies as they relate to the harmony. In other words, this could be a reaction to technology and modernity in contemporary improvised music. This is not a new trend in the history of Western music, but in jazz this is the most significant in its history.

But is this attraction to folk music simply a reaction to previous trends, or is it grounded in something else? What is the attraction to folk styles? I think that it has to do with the desire to reconnect with the “folk-ness” of jazz. To remind ourselves artistically that jazz was once an American folk music. Education is the

most blunt way to explain the departure of jazz from its folk roots. The method of acquisition and how it exists in the community defines music as “folk.” The changes that have occurred in jazz are natural and expected, but at the heart of a musician in the improvised music world, not much has changed. Jazz musicians thrive on innovation, exploration, and diversity, but still exist in small communities, rely on these communities for sustainability, and grow by educating each other. The “folk” has always been alive in jazz musicians, and it is now being manifested in the current styles.

## Finding Common Characteristics

The repertoire of Hungarian folk music is incredibly vast, consisting of five discernible dialects based on geographical regions. My initial problem with this study was that I wanted to get a general feel for the consistencies throughout Hungarian music as a whole in order to apply it to a contemporary music form. To understand the differences and subtleties of all Hungarian folk music would be a lifetime’s work, so I needed to focus on just a couple of specific areas. Being a saxophone and woodwinds player, but also having a strong interest in folk singer songwriting, I decided to concentrate mainly on furulya (flute) music and vocal music primarily from Transylvania. I also found these areas of focus easy to access through the lively dance house scene in Budapest, where the band is often led by a furulya player. And the Hungarian folk singing style is very unique, with a rich repertoire of music that is played both traditionally and is incorporated into contemporary music ensembles.

The first thing that struck me about

furulya music was how each melody seems to exist within both major and minor keys, and in this sense it tells an intricate story with incredible effect. It sounds like a simple generalization, considering all European based music uses a system of devices that build tension and allow for a release of that tension. But the usage of minor and major can be heard just within the melody itself, without necessarily harmonic support. A pentatonic scale system is often used to shift between minor and major tonalities. The major pentatonic scale starts on the root, and then uses the second, third, fifth, and sixth scale degrees to evoke a major sound with only five notes. The relative minor pentatonic scale uses the same tones, but begins on the major scale’s sixth degree. The minor pentatonic scale is almost exactly like a “blues” scale in jazz, except without the flatted fifth scale degree. It is very easy to use these scales together to create a feeling of major harmony, but then at the end, to issue a final resolution in minor. In simpler terms, many Hungarian folk tunes convey a positive, major feeling, but then end in a more sorrowful, minor mode. Transylvanian vocal music shares some of these same traits. The melodies do not often start on the root of a minor scale. They are more likely to start on the root of the relative major and then end in the minor.

Another common characteristic within the vocal music has to do with the structure of the song. I often found that within a simple 4 or 8-bar melody, there existed an internal structure. In traditional jazz composition, one very common structure would be A-A-B-A, equaling a 32-bar song: A melody repeated, a bridge section, and then the original melody repeated with a slight variation for the ending. Within an 4-bar vocal or furulya tune, there can be an A-B-B-A structure: A theme, a rhythmically similar but harmonically different melody repeated, and a closing theme that relates back to the beginning. This isn’t a particularly unusual thing in music theory, but for folk tunes to have it represented so consistently, and especially in tunes of such a short length, it is a defining characteristic. Phrasing and rhythmic patterns within different song structures also have many common characteristics.

## Analysis of Compositions

When I started writing tunes that I thought would represent both elements of Hungarian folk music and contemporary jazz, my first approach was to begin a new song from scratch, and hope that the analysis I was doing of the folk songs would seep through my creative filter and onto the paper. I quickly realized that my

4/85 118 *Bátya (Bács-Kiskun)*

Cson - go - rá - di gu - lyás szál - lás, Jaj, de ne - héz a ka - szá - lás,  
Köny - nyebb egy lányt meg - ő - lel - ni, Mint egy szé - les rön - döt vág - ni.

technique was incredibly ineffective and artistically naive. My next attempt was to take an existing folk song and rewrite it to incorporate contemporary elements. This proved to be much more productive. I think that it worked much better because I simply reversed my original approach. Instead of using what I KNEW as a base, i.e. contemporary songwriting elements, and imposing upon them characteristics that were still very foreign to me (Hungarian folk style), I started using actual Hungarian folk melodies and manipulating them with contemporary techniques.

In the first example, I use this new "rewrite" technique. This furulya tune is called Feketemagú Cseresznye, and it comes from Székelyszentmihály in Transylvania. All of the original notes are in the rewritten form, and the melody is completely discernible. The changes I made were to the time signature and to the harmony. I also rewrote it in a

different key, but often times these tunes are played in various keys depending on what instruments are available. The original tune is also played in a rubato style, meaning slow and on cue, but I decided to write it with a steady tempo. As accompaniment, I wrote two harmonized counter lines to be played by guitar and bass. At the end of the tune, where the melody implies a minor chord ending, I first use a deceptive cadence and resolve it to a major harmony, but then I repeat the section again and resolve it in minor, as it would have been in the original. I did this in order to play on the fact that so many of these furulya melodies begin in major and end in minor. The deceptive cadence prolongs and magnifies this fall into minor at the very end. The reason for the mixed time signatures is because I wanted to have a steady pulse, but I wanted the downbeats to be more unexpected, which serves to reference the original rubato style of the tune.

17/a. a) Feketemagú cseresznye Székelyszentmihály (Udvarhely m.)

Rubato ♩ ≈ 87

Variáns

Jugos Paris Of The Puzsza - M. Douglas

(ORIGINAL FURULYA MELODY)

(ARRANGED FOLK MELODY)

Another compositional technique I used is to take a traditional melody and use it merely as a component of a bigger piece. In this next example I take a reversed approach at using the folk melody. I started writing an 8-bar guitar line which is based off of a pentatonic scale. I liked this guitar part because it invokes a minor feel for the most part, but at the end alludes to its relative major. This is a play on many

Hungarian folk tunes that seem to do just the opposite. After writing the guitar part, I wrote a bass line that contrapuntally weaves into the guitar part. This groove oriented composition style has been used a lot in reggae, funk, and afro-cuban styles, as well as jazz. Once I was happy with how those two parts worked together, I searched for a pentatonic vocal melody that would fit on top of them.

The melody I used is from Bática. The three lines, played by furulya, guitar and bass, ended up sounding nothing like Hungarian folk music even though I had literally copied the folk tune from a book note for note. So as I continued with the composition, I tried to place it back into a more Eastern European setting, which I accomplished by writing a more active line for the furulya and laying it on top of mixed meter, as opposed to the 4/4 meter at the beginning. The first example is the original folk melody, and the second example is the full arrangement.

4/90 210 Bática (Bács-Kiskun)

Nem messze van i - de Kisma - rin - ka,  
 Kö - rös - kö - rül folyja azt a Ti - sza  
 Kö - ze - pé - be van egy kopott csár - da,  
 Abba mu - lat egy betyár bú - já - ba.

(PENTATONIC VOCAL MELODY)

141301A ~~Monks Monks For Shave~~ #210 Pécs Contingent Bática (Bács-Kiskun) [from red book]

One Day One Day

(PÉCS CONTINGENT P.1)

(PÉCS CONTINGENT P.2)

Pécs p.2

D.C. for Solos

Up to this point, I had been trying to showcase melodies from either the furulya or vocal repertoire, but I had not used the melodies as tools for showcasing improvisation. This seemed to be the next logical step to fusing these two styles. In the following example, I use a vocal melody from the village of Andrasfalva. This melody is being utilized as an improvisational tool. Leading up to this, I wrote a piece that pulled melodic characteristics from Hungarian folk music, but it is ultimately an original

composition. Where there would normally be either a bass line or chord changes to serve as a guideline for improvisation, I use this folk melody as a platform. As I have arranged it in this particular example, the folk melody will be played by the bass and guitar while the saxophone and drums improvise freely over top of them. This free style of improvisation appeals to me because there is a steady, almost hypnotic undercurrent, provided by the bass and guitar. I think that when a phrase is repeated the same way over and over

again, it somehow propels the soloist into complete freedom, knowing that there is a solid base underneath. This compositional technique for improvisation can be very liberating for the players.

The instrument that I was most fascinated by is called the tilinkó. It is a wooden flute that has the same opening as a furulya, but is longer and has no finger holes. It works by

(TRADITIONAL VOCAL MELODY)

18 / 164

136

Bass line?  
Andrásfalva

Mē-nyecs-ke, mē-nyecske, Ne mēnny a cse-rēs-be,  
Mert mēg-mar a kí-gyó Sze-re-lēm ké-pé-be.

In 145 Call Me... Half-Brite - M. Douglas

(CALL ME... HALF-BRITE P.1- FIRST 8 BARS ARE WRITTEN IN THE STYLE OF PENTATONIC VOCAL)

(CALL ME...P.2- ORIGINAL TO COMPOSER)

Half-Brite p. 2

navigating the overtone series. By closing off the end of the flute, you get a series of pitches, and by opening it you get another series. When you alternate opening and closing, you can play a scale almost like a major scale, except for a sharped fourth tone and a flatted seventh tone. This sound was very new to me, and I wanted to learn the instrument and then figure out how to use it in a contemporary context. This idea opened up a new avenue for composition.

The tilinkó has such a unique scale, I knew that I could write specific melodies that would only be played on this particular flute. The traditional repertoire for the tilinkó has certain defining characteristics. For one, all of the music has to use the scale that can be played on the instrument. Stylistically, most tilinko melodies have very quick phrases. Notes are not often sustained, even in a rubato style the notes go by quickly and the rhythmic freedom

(CALL ME...P.3- LAST 4 BARS IS TRADITIONAL FOLK MELODY, USED FOR IMPROVISATION)

Half-Write p. 3

(SCARF ENVY – ORIGINAL TO THE COMPOSER, WRITTEN FOR TILINKÓ)

-M. Douglas

comes from the pauses in between the phrases.

I wanted to use the sound of the tilinko, but write a short melody with accompaniment that did not obey the traditional repertoire's style or method of playing the flute itself. Instead of writing a melody based off of the tilinkó's scale and then composing appropriate harmonic support, I wrote a simple four bar guitar part, with a two bar turnaround at the end. The tilinkó melody is in unison with the guitar part for the first three notes, and then it goes off on its own, ending the four bar phrase with a sustained note. The four bars is repeated and then the extra two bars is played before going back to the beginning. In the last bar of the turnaround, I wrote two notes for the tilinkó that can only be played by covering the hole half way, which is not something that is done in the traditional repertoire.

This simple device slightly changes the character of the instrument. Manipulating what an instrument can do is something that is done in jazz all the time, such as playing multiphonics on a saxophone or prepared piano techniques to change the timbre of the sound. So I thought I would try something like that with the tilinkó. The bass line that supports the guitar and the melody is one that can often be heard in popular music. It is a simple descending line that repeats over and over again, and is very recognizable. It was an easy thing to do to the bass line in order to give the whole tune a contemporary feel, along with the fact that the assumed drum rhythm would be a slow rock beat.

After using these tricks and strategies for "re-vamping" traditional folk songs and instruments, I felt like I was able to write some completely original music that is simply rooted in the spirit of Hungarian

folk music. There is a folk song that I have heard sang many times by many different singers, and it has had an inescapable presence in my mind. It is called "Volt Nekem Szeretom...", or, "I Had a Lover..." The lyrics are roughly translated as such:

*I had a lover  
Or two, on the edge of town  
Wasn't any wheat bread  
Both of them are dead*

*One of them I buried  
In a small flower garden  
The other one however  
In the center of my heart*

*One of them I water  
With clear Danube water  
The other one however  
With my many tears*

This particular song is indescribably beautiful. It is rare when melody and lyrics are bound together so tightly, where you could never imagine one without the other. This, to me, is where the true essence of folk music lies. It cannot be analyzed. For whomever the songwriter in Komarom County was that created this piece, putting the lyrics and harmony together was an obvious creation.

Despite all of the melodic and harmonic interpretation that I did in order to create compositional devices, the desire to write music that comes so obviously never faded away. I don't think that timeless music can be written with intention to do just that. An idea comes, and the next thing to do is unmistakably clear. I have never been able to accomplish this act, but discovering the existence of this fact has opened more doors for creativity than I could ever achieve through theoretical analysis.

## Conclusion

### *Making a Recording*

After writing dozens of compositions that use these elements of Hungarian folk music, I wanted to make a recording to document them. Since the music is so heavily influenced by contemporary jazz, it doesn't do much good to have the tunes simply written on a piece of paper. The majority of the music is intended to come from musicians, their interpretation of the melodies, and their improvisational style. All of the music I wrote was arranged for saxophone (and other woodwinds), double bass, acoustic guitar, and drums. For primarily illogical reasons, I had it in my head that the "folk" sound would come from the bass and guitar, while the contemporary sound would come from the drums and myself on saxophone. So for this reason I enlisted the help of a guitarist and bass player from Budapest, and invited an American drummer from New York City to play on this recording.

Though the guitarist and bass player are contemporary musicians working professionally in Hungary, their approach to the compositions was uniquely melodic, and they played their cooperative parts with a steady persistence that seems to well represent the intangible quality that I have felt in Hungarian folk tradition. The drummer brought with him his originality that in some ways can only be traced back to New York. His sense of time and rhythm is unlike Hungarian music in many ways, so it was the perfect contrast to the Hungarian players.

This was a unique recording project in that we were intentionally paired up in two's: two Americans with a very American jazz sound, and two Hungarians

with what local musicians would call an "ethnic jazz" sound. The two pairs complimented each other extremely well, and after some time was spent together rehearsing and discussing the music, this duality did not exist anymore. It was simply a quartet with the common goal of documenting someone's musical ideas. And with regards to folk music in general, this production documented how folk music has changed over the recent years, and how contemporary jazz will never abandon its spirit as a folk art.

### *Limitations*

There are always limitations to an artistic study. The first and foremost is that of time. The Hungarian folk music repertoire is huge, dating back hundreds and hundreds of years. I have had only enough time to scratch the surface of a small area of it. As an instrumentalist, my exploration of the *furulya* and *tilinko* has been filled with frustration. To play these flutes with all of the ornamentation, articulation, and nuance that they deserve requires years of listening to the masters, sitting in with bands at dance houses, and traveling all over Hungary and the former Hungarian regions to experience the roots of this music that cannot be read in books or heard on recordings.

The simplest definition of jazz that I know is a music form that incorporates improvisation, but contemporary jazz is a warped and fickle anomaly. Jazz can sound like anything from swing to rock to electronica. My interpretation of this genre is based off of relatively little experience, a handful of teachers, and a personal taste that ranges from Bob Dylan, to Miles Davis, to music on popular radio. Art will always be subjective, and the

only tool to overcome these limitations is honesty within and around each creative endeavor. I have tried to do so with these compositions. Although I have dedicated a lot of time to this study, I realize that I have not only just scratched the surface of Hungarian folk music, but also that of the endless possibilities that contemporary improvised music provides.

## Bibliography

### Recordings:

- Besh O Drom: Macso Himzes, Fonó Records, 2000  
 Besh O Drom: Nekemtenemmutogatol!, Fonó Records, 2002  
 Borbély Mihály, Quartet B: Üveghegy. Fonó Records, 2003  
 Dresch Mihály: Zeng A Lelek, Fonó Records, 1993

Grencsó Surprise Kollektív: Dream Car Adventure Music.  
 KVB Records, 2003

György Szabados: Az Esküvő. Hungaraton Records, 2002

Herczku Ágnes: Arany és Kék Szavakkal. Fonó Records, 2002

Hodorog András: Furulyazene Moldvából. Dialekton Népzenei  
 Kiadó, 2004

Kiss Ferenc: Nagyvárosi Bujdosók. Etnofon Népzenei Kiadó,  
 1999

Makám: Anzix. Folk Europa, 2003

Tudósok: Szép A Pusztá. HMK Records, 1999

Tüzkö Csaba Septet: Tavaszköszöntő. Antenna Hungaria, 2003

### Books:

Balogh Sándor: Moldvai Hangszeres Dallamok. Óbudai  
 Népzenei Iskola with Etnofon Records, Budapest, 2001

Csoóri Sándor: Zeneszavak. Süss Fel Nap Kiadó, Budapest,  
 2004

Géza Gábor Simon: The Book Of Hungarian Jazz. Hotelinfo,  
 Ltd., Budapest, 1992

Juhász Zoltán: Furulyaiskola II. Skékelyföld. Hagyományok  
 Háza, Budapest, 2001

Juhász Zoltán: Furulyaiskola III. Gyimes. Néptáncosok  
 Szakmai Háza, Budapest, 1999

# Staging the Folk: A Suggested Framework for Researching Staged Folk Dance in Hungary

Lisa Overholser

.....  
*Indiana University-Bloomington*  
*Folklore and Ethnomusicology Institute*  
*Bloomington, IN*  
*<http://www.indiana.edu/~folklore>*  
*[overhols@indiana.edu](mailto:overhols@indiana.edu)*

*Hagyományok Háza*  
*Budapest, Hungary*  
*<http://www.hagyomanyokbaza.hu>*  
*Advisor: Kelemen László*

.....  
*ABSTRACT: Staged folk dance is a unique performance genre that has the ability to display and, in many cases, transform folk elements as a basis for representation, commentary, and reflection. In Hungary, the staging of folk dance forms has a significant history, dating back to the 19<sup>th</sup> century and continuing to the present day. Throughout its history, the staging process of folk genres has adapted in accordance with social, political, economic, and cultural conditions of the given time. This paper summarizes my preliminary research into how folk elements are used to provide a basis for the creative activity of folklore ensembles. I start with an examination of the relationship between staged folk dance and the development of folk dance ethnography, since this relationship has in many cases defined the constitutive elements of the staging process. A basic historical overview, focusing on contemporary precedents of staged folk dance, particularly on the defining features of the staging process at each historical stage, follows. In conclusion, I will briefly discuss other contexts of dance folklorism in Hungary, suggesting a basic outline for how to best analyze the current phenomenon of staged folk dance in the early 20<sup>th</sup> century. This is a work in progress for my doctoral dissertation in ethnomusicology at Indiana University on the staging processes of the Hungarian State Folk Ensemble.*