

<b>Course Description</b>		
<b>Title of Course:</b>	Communication in Folk Culture and Music (Singing and Using Folk Music Instruments in the Carpathian Basin)	
<b>Code:</b>	ERPB-BKO 0001	
<b>Method of Evaluation:</b>	oral examination	
<b>Time:</b>	Tuesday 12.00	
<b>Venue:</b>	Reviczky street 4.	
<b>Credit points:</b>	2	
<b>Instructor's name and e-mail address:</b>	Dr. Irén Lovász, lovasziren1@gmail.com	
<b>Academic status:</b>	Associate Professor	
<p>The aim of the course is to present folkmusic traditions in the Carpathian basin through the peasant way of life, regional characteristics and historical aspects. Besides the genres of vocal folkmusic students learn about the presentation techniques, stylistic layers and instruments of instrumental folkmusic. They get to know the relationship between Hungarian folkmusic and that of the neighbouring peoples as well as the traditional relationship between artistic music and folkmusic.</p> <p>Furthermore, the subjects aim at acquainting students with the functions, forms, historical layering of Hungarian folk music sothat they are able to place it within the culture of peoples in the Carpathian Basin. They will study folkmusic functionally, as a part of a continually changing culture. Students get to know the characteristics of every region and genre by original soundrecordings: they will learn folksongs that represent a certain genre and/or region.</p> <p>Throughout the course, the instructor (a qualified cultural anthropologist and a distinguished folk singer) will point out how vocal and instrumental folk music genres function(ed) as forms of communication in the wider frame of traditional folk culture in Hungary.</p>		
<b>No.</b>	<b>Date:</b>	<b>Topic:</b>
		Registration week
1.		Introduction. Hungarian folk music and the history of Hungarian culture.
2.		Hungarian folk music revival. Traditional folkmusic – world music. Attending folk/ethno / world music concerts.
3.		Hungarian folk instruments. Folk music revival in Hungary. The UNESCO protected „Táncház” movement (attending the Sebő Táncház)
4.		Dialects of Hungarian Folk music I. Dunántúl (Transdanubia) Features and genres of the folk music tradition of the region.
5.		Dialects of Hungarian Folk music I. Dunántúl (Transdanubia) Typical folk instrument: the long flute „ <i>hosszifurugla</i> ”
6.		Dialects of Hungarian Folk music II. North(Felföld). The first field recordings of Zoltán Kodály: Zoborvidék.
7.		Dialects of Hungarian Folk music II. North. Typical instrument: the bagpipe: „ <i>duda</i> ”. Typical genre: the „ <i>dudanóta</i> ”
8.		Dialects of Hungarian Folk music III. The Great Hungarian Plain (Alföld), Typical instrument: the hurdy-gurdy („ <i>tekerőlant</i> ”) and the shawm („ <i>tárogató</i> ”). Typical rythm and dance: the „ <i>csárdás</i> ”.

9.		Dialects of Hungarian Folk music IV. Transsylvania (Erdély): Subdialects: Kalotaszeg, Mezőség, Székelyföld, Gyimes.
10.		Main instruments of the Transylvanian peasant music and dance house music („táncház”), special string instrument: the „ütőgardon”. Ethnomusicologists of the region: László Lajtha, Zoltán Kallós.
11.		Dialects of Hungarian Folk music V.: Moldova („Moldvai csángó”). Main instrument: the historical lute („kobož”). Main dances, costumes, and other features of the region. History of ethnomusicology of the region: the work of Péter Pál Domokos.

### Literature:

Hungarian Folk Music and Folk Instruments. in: Iván Balassa-Gyula Ortutay: *Hungarian Ethnography and Folklore*. Library of Hungarian Studies, 1979.  
<http://mek.oszk.hu/02700/02790/html/index.html>

Irén Lovász: FEMALE VOICE AS A TOOL OF SACRED COMMUNICATION AND HEALING IN THE HUNGARIAN TRADITION  
in: Konference Hlasohled 2014. Hlas jako nastroj komunikace s tím, co cloveka presahuje.  
Praha 8-9. Listopadu .2014.: [http://www.hlasohled.cz/uploads/pdf/SBORNIKY%20-%20KONFERENCE/sbornik\\_konference%202014.pdf](http://www.hlasohled.cz/uploads/pdf/SBORNIKY%20-%20KONFERENCE/sbornik_konference%202014.pdf). 27-52.

Irén Lovász: Power of Sustainable Heritage through the Healing Voice of Traditional Singing.  
In: Hoppál, M. (Ed.) Sustainable Heritage, 227-238. 2010.  
Digitális népzenei olvasókönyv, *A magyar népzene*, [www.hagyományokhaza.hu](http://www.hagyományokhaza.hu)

Irén Lovász: Tito lives! Symbols of identity and assimilation in musical culture. In: Bente Gullveig Alver and Torunn Selbesrg (Eds.): Papers II. SIEF 4th Congress – Bergen, 19-23. June 1990. 417-440.

Kodály Zoltán-Vargyas Lajos: *A magyar népzene* Bp. Zeneműkiadó, 1952.  
Pávai István – Virágvölgyi Márta: *A magyar népi tánczene*, Planétás kiadó, 2000  
Bodza Klára – Paksa Katalin: *Magyar népi énekiskola* 1-2. Bp. Hagyományok háza 2010.  
Paksa Katalin: *Magyar népzene-történet*. Bp. 1999.

### Discography:

*Anthology of Hungarian Folk Music/ Magyar Népzenei Antológia/ Complete Digital Edition.*  
DVD-ROM: 1,2,3,4,5,6,7  
Richter Pál, ed. MTA Zenetudományi Intézet, 2009. Folkeuropa Kiadó  
*A magyarságnépzeneje*, Összeáll.: Vargyas Lajos, szerk.: Paksa Katalin CD sorozat,  
Budapest, Fono Records, 2002.  
Pátria: *Magyar népzenei gramofonfelvételek*, 3 cd rom. Budapest, Fono Records 2001