

New Regional Features in the Hungarian New-Style Songs

Katalin PAKSA

Institute for Musicology of the Hungarian Academy of Sciences
Budapest

Although oral culture has been squeezed to the background gradually from the mid-20th century, this process is slower than folklore collectors were made to fear by their solicitous zeal. Hungarian folksongs are still sung in the villages; true, the old ones are few, but new-style songs are known everywhere. They satisfy the demand of the people for music and also constitute the bulk of the repertory of village folksong ensembles, the most recent organized middle-class media ensuring the survival of folk music.

The new style of Hungarian folksongs emerged in the second half of the 19th century.¹ Folk tradition was so vigorous and lively at that time that it was capable of producing a new style in both folklore and material folk culture. The new dance – *csárdás* – also spread in the 19th century, the rhythm of which put its stamp on old and new tunes alike. That was when folk costumes in various regions became as colourful and luxurious as they are known today. These garments were no longer made wholly at home but various manufactured textiles, ribbons, beads were also applied. These “alien” elements, however, could still be incorporated in a singular peasant style – and that also applies to the development of the new musical style. Motifs were borrowed from composed music, from the music of West Europe and neighbouring peoples, and merged with the existing musical vernacular to produce a homogeneous new style which was utterly different from what there was earlier.

“The new-style tunes differ most obviously from the old-style tunes through their structure, which is rounded, architectural”, Bartók established.² That was indeed a revolutionary change, since all the major old styles are char-

¹ On its evolution most recently, see: Bereczky 1997.

² Bartók [1924] 1981a, p. 39.

acteristic of a descending melody line. The tunes of the new style move within a narrower scope of melody construction: the first line always ends on the key-note and the second on the dominant or the keynote, with only the end of the third enjoying some liberty of variation. It is, however, not only the more modern musical structure and melody types of the new style that differentiate it from the old style but also its performance. It expresses a liberated, self-conscious feeling of collective coherence with its buoyant and temperamental tone – in an everyday, simple manner. That is what it lends its appeal and esthetic value. The rhythm of the tune is *giusto*, the tempo more or less tallying with – a feature that especially makes it suitable for collective singing – and ornamentation has no role in it. At most, there is *portamento* or an ornament of one note.³ One of Kodály's handwritten notes say:

What differentiates the singing of today's young people from speech is volume [...] sober, syllabifying youngsters don't want to hear of the old tunes, or their performing style... The great old singing technique appears ridiculous to young people – they deride ornamentation as 'twisting', 'ugly singing'.⁴

The singing of the new style is not in need of technical expertise, its tools of expression are far more meagre and unsophisticated, just as the shrinking of the formal stock of new-style material folklore can be observed: the change is for simple technique, single but spectacular ornamentation.⁵

There are quite a lot of new-style tunes known from different parts of Hungary to which this characterization does not apply. The tempo may also be slower; as Lajos Vargyas explains:

There are two customary ways of singing new-style songs: a bright, clamorous, fast one and slow legato singing defining every note markedly.⁶

The tone is sometimes brooding or sad, the rhythm is *poco rubato* or *rubato*. It is to be added that in songs of certain areas more substantial ornamentation may appear. In the northern, north-eastern areas, for example, new-style songs are relatively often embellished and are also sung at a very slow tempo.⁷

³ Characterizing the new style, Bartók points out: "In the new-style tunes there are hardly any ornaments; or the ornaments will be melisms consisting of two notes, seldom of three. The portamento (or glissando towards or from a note) is common." Bartók 1981a, p. 49. Kodály remarks: "The few two-note melismata and portamenti that have survived as last traces of the old ornamentation show that singing cannot dispense with them." Kodály [1937] 1971, p. 76. (In contemporary terminology, a "two-note melisma" is a one-note ornament consisting of a main melody note + a grace note.)

⁴ Kodály 1993, p. 172.

⁵ Cf. Hofer 1982, p. 74.

⁶ Vargyas 1981, p. 166.

⁷ Cf. Paksa 1999, p. 271, Borsai 1959.

At the beginning, the new style was the collective style of the youth. During his collecting trips in the first decades of the 20th century Bartók found that

the new style is the only one in honour among the younger generation, which tends more and more to ignore the precious legacy of the past. This new current of taste was most plainly observable during the last decades; it mirrors an almost revolutionary change ...⁸

The revolution has been consummated since that time: the new style is predominant in all generations. (We have to note, however, that although it pushed the old songs towards the periphery, it did not annihilate them.)

As regards the geography of the new style, it came into being in the central area of the language territory and spread to the surrounding parts and even to some northern neighbouring peoples (Slovaks, Moravians, Ruthenians) from there, from the Great Hungarian Plain. However, it arrived at a delay in Transylvania, the eastern part of historical Hungary. This fact is well illustrated by Bartók's book "The Hungarian Folk Song" – the first scientific synthesis of Hungarian folk music – closed off in 1921 and published in 1924. It contains a total of 80 new-style songs from four dialectal areas: I. Transdanubia, II. North (Upper) Hungary, III. Great Plain, IV. Transylvania (see *Map 1*). The bulk of tunes – 50% of all the material – came from the Great Plain and the fewest – 10% – from Transylvania, all from the Székely land. (Typically enough, the proportion of old-style songs is just the opposite: most old-style songs are from Transylvania – some 40%⁹ – and the fewest from the Great Plain, 15%.)¹⁰ Thus, in the first decades of the 20th century, when the new style was predominant in the Great Plain, it was still a rarity in Transylvania. This fact does not correlate with the new political frontiers, since Transylvania was annexed to Romania in 1921.

Since subsequent folksong publications hardly provide clues as to the real weight of the new style because selections were usually to the detriment of this style, it is noteworthy that in the folk music recordings of the late 1930s, there is but a single Transylvanian new-style song (from *Kalotaszeg*),¹¹ and László Lajtha's Transylvanian collecting work (in *Szék*) only resulted in four new-style songs performed by three young singers below 30.¹² The presence of the new style must have been more marked than that, but

⁸ Bartók [1924] 1981a, 51.

⁹ 34 out of 84 old-style tunes.

¹⁰ 12 tunes.

¹¹ Both record and printed score: Bartók 1981a, 1.5.b.

¹² Lajtha 1954a, nos. 80, 88, 94, 98. One served in Kolozsvár, and learnt the songs, as he said "here and there". He sang the song on score 3b.



Map 1: Counties and dialect areas of Hungary prior to 1920

still on this side of predominance. (It is to be considered that collectors intent on saving tradition on the verge of extinction did not find in new-style songs enough ethnographic-musical values worth recording for the gramophone.)

An attempt to retrace the routes of the spreading new style in Transylvania must rely on the complete collection of songs. The available data suggest that the revolutionary speed of its dissemination was somewhat slowed down there, perhaps because of the vitality of the old style,¹³ so it had more chance to adapt to the local musical language, to integrate existing modes of singing, at least in some areas and by some performers.

How did the performance of the new style evolve in a dialectal area where there lived an extraordinary tradition of ornamentation which was far more vigorous than in any other areas? When Bartók and Kodály wrote about the embellishment of Hungarian folksongs, they always picked Transylvanian examples. In Bartók's "The Hungarian Folk Song" one can read: the octosyllabic *parlando-rubato* old-style songs of Transylvania "are mostly very rich in ornaments".¹⁴ In his book "Folk Music of Hungary" Kodály mentions "highly ornamented, melismatic outpourings of old *Székely* complaints [plaintive songs]" and he adds: "Particularly in Transylvania, the old people sang with much variety of vocal timbre..."¹⁵ With the growth of the folk music collections, the Transylvanian ethnomusicologist János Jagamas had a basis to outline the regional differences within the Transylvanian dialect in the mid-1950s, also pointing out differences in ornamentation and its changes over the times. He warned that it was precisely in areas known from the classic collections that a substantial decrease, impoverishment could be discerned in the use of melismata ("eine wesentliche Verringerung, Verarmung in der Anwendung der Melismen"). At the same time, it could be frequently encountered in some *Mezőség* villages that not only the old people but also the youth sang the *parlando-rubato* tunes with rich ornamentation, and this was thrown in deep relief in group singing.

Zu gleicher Zeit finden wir im allgemeinen eine ziemlich reiche Ornamentik in unseren *parlando-rubato* Melodien aus *Mezőség* [...] In einigen *Mezőséger* Dörfern begegnet man bei *parlando-rubato* Vortragen von Alt und Jung blühenden Verzierungen, die selbst beim Gruppengesang noch gut zur Geltung kommen.¹⁶

¹³ "There was a marked delay at which this process reached Transylvania both in music, dancing or, for that matter, the use of the embroidered shepherd's felt cloak," T. Hofer points out. Hofer 1982, p. 73.

¹⁴ Bartók [1924] 1981a, p. 15.

¹⁵ Kodály [1937] 1971, p. 75.

¹⁶ Jagamas 1956, p. 482.

The Transylvanian performing style varies by subregion (see *Map 2*) (which can be attributed to different geographical, economic and social differences and various ethnic composition rates of Romanians and Hungarians). I am describing these features first of all on the basis of the degree of melody ornamentation. I have defined four degrees of embellishment:

1. No ornamentation, 2. *Portamento* and a few gracing notes in the manner of an *appoggiatura* or passing note, 3. One-note ornament as a self-contained musical motif: changing notes, passing notes of equal value to the melody notes, 4. Ornaments of two or more notes, clusters of decoration.



Map 2: The subregions of Transylvania

In *Szilágyság*, which has a mixed population, new-style songs are sung almost like in geographically nearby Great Plain. Out of 110 new-style tunes in István Almási's book of *Szilágyság* music¹⁷ 46% were sung without ornaments. If there is some ornamentation, it is *portamento* or one-note *appoggiatura* – 30%. There is even less embellishment with passing or changing notes – 20%, and two-note ornaments have a negligible rate at 4%.

In the *Székelyland*, on the eastern side of Transylvania, where there is a large contiguous Hungarian community and their rise to a middle-class way

¹⁷ Almási 1979.

of living is well advanced, musical ornamentation has an even less significant role. For example, the wonderful Székely ornaments of *Kászon* county registered by Kodály¹⁸ were not transferred to the new style, and they gradually thinned out from the fading old style as well.¹⁹ By contrast, the decoration of the old-style tunes was prevalent among the *Gyimes* Hungarians settled in the valleys of the Carpathian Mountains along the eastern frontier in recent decades as well, and some performers could boast of an outstandingly rich arsenal of gracing motifs. The new tunes, however, get few ornaments – a one-note figure (e.g. *Example 1a*) sometimes – in this area, too. The manner of singing is usually light-hearted and relaxed, but even when the mood is sad, it cannot be compared to the tragic tone of the local laments and ballads. This applies to outstanding performers as well who sing their old songs with a profusion of ornaments and with dramatic force (e.g. *Example 1b*: excerpt from the archaic tetratonic tune of the “The rich woman’s mother” ballad with dynamically varied ornamental clusters of 6–9 notes²⁰). Among the

1a
Gyimesi $\text{♩} = 84$

El-mennék én, babám, tihoz-zá-tok es-té-re,
Ha jáz á-gyad pu-há-ra vó-na vet-ve.
Vesd meg, ba-bám, az á-gya-dot pu-há-ra a fa-lig,
Mer én itt mara-dok reg-gel ki-lenc ó-rá-ig.

I'd go to your place, my darling, tonight,
If your bed were made soft. Make your bed soft up to the wall, darling,
For I'll stay with you till nine in the morning.

Example 1a

¹⁸ Cf. Tari 1983; Paksa 1993, 129–130.

¹⁹ Cf. 22 tunes from *Kászon* in Jagamas–Farágó 1974.

²⁰ Cf. Paksa 1982, pp. 130–131.

1b
Rubato ♩ = cca 76

El-me- nyek a ka-pu - já - ba,
Rá - ü - lök a híd fá - já - ra,
El- me - nyek a ka-pu - já - ba,
Rá - ü - lök a híd karjá-ra.

[I will go, I will go	I will go to her gate,
Into Turkey,	I will sit on the bridge rail,
To visit	I will go to her gate,
My youngest daughter.]	I'll sit on the bridge rail.

Example 1a–b: Gyimes. *Gyimesfelsőlök–Sántatelek–Lunca de Sus* (former Csík County), Gyula Gercuj (aged 55). Collected by Z. Kallós, 1962. Transcribed by K. Paksa (Registermark: AP 5202d, AP 5201c, pyral record of the Hungarian Academy of Sciences)

ornaments of the new-style tune of *Gyimes* the changing notes and passing notes of melody-note volume are shown encircled as figures relevant to the melody in Example 1a. Such elements are relatively frequent around the *Maros–Küküllő* rivers. The analysis of the monograph of an outstanding singer and dancer, Zsigmond Karsai reveals that 37% of his new-style tunes includes such elements and 32% has *portamento* or *appoggiatura*.²¹ Two-note figures also appear, although rarely (at 18%) and a small (13% share) of the songs are unadorned. The handwritten stock of the folksong collection at the Hungarian Academy of Sciences²² is still being systematized, so a conclusive survey is not yet possible. It is most likely that the one-note ornaments of relevance to the melody (changing grace notes turning above the main notes, e.g. at the end of the first bars: *Example 3a*) are typical of the new style

²¹ Out of 43 new-style tunes. Cf. Kiss 1982.

²² Cf. 50 thousand new-style tunes at the Ethnomusicological Department of the Institute for Musicology.

along the *Maros–Küküllő* rivers, and that the rate of ornamentation is slightly higher than in the *Székelyland* or *Szilágyság*.

In two Transylvanian subregions (*Mezőség* and *Kalotaszeg*) the new style arrived in a traditional musical context in which ornamentation plays an important role in time-tested old styles (as well as tunes of external origin borrowed a long time ago)²³ and this technique appears to get incorporated in the performance of new-style songs as well. The tunes are adorned at more points in a strophe here than elsewhere, and the ornaments often consist of more than one note. Prominent performers may also apply clusters of grace notes; this they do when singing slow songs, often in *poco rubato* or *rubato* rhythm. Two sisters sang a new-style song in this style in *Mezőség*; their ornaments contain three or four, or sometimes even more grace notes.²⁴

András Gergely of *Kalotaszeg* sings both the old and the new style tunes embellished, the two styles not differentiated either in intonation or tone. Singing that is really to his taste is loud, in a high register, in liberally handled rhythm, the grace notes being lent as much importance as main melody notes, with hickuping effects, and additional words or syllables preceding each line. The best singers perform like that in his native village – both in solo or at most in pairs²⁵ when riding a cart, doing field work, sitting in the pub. András Gergely also showed to the collector the difference between average and outstanding performances. “This one’s known by many in this style”, he said and sang the tune in *giusto* rhythm, with just a few ornaments (*Example 2a*). Then he went on: “But the one I heard the song from Pista Gazsi it still rings in my ear how he sang ‘God Almighty!’”. Then he coloured it somehow as it went best with his voice” (*Example 2b*): ‘Colouring’ implies more than just ornamentation; it denotes more strongly the passionate emotional charge that elicited a wide variety of expressive tools and even modified the main notes of the tune: he sometimes replaced them with figures rising higher (raising the register by a minor second), transforming the scale of the tune into pure pentatony.

The layout of ornamentation is basically the same for old- and new-style songs for all dialectal areas: its function is to accentuate the musical form and it adjusts to the basic line-structure of the strophe. Most often, the ornament is attached to the unstressed notes as an accompanying

²³ However, they sing the latest pieces borrowed from composed music without gracing them.

²⁴ Paksa 1996, p. 134, ex. 5. Cf. Jagamas-Faragó 1974, no. 319 – a slightly less ornate variant also from Magyarország.

²⁵ Cf. Berecz 1997, pp. 27–59.

2a
Gy. 1880 $\text{♩} = \text{cca } 88$

Za-va-ros a Ti-sza, nem a -kar megtisztulni, megszállni.
 Haragszik a ba-bám, nem a-kar megszóllalni, szóllal - ni.
 Szól-jál, ba-bám, áld - jon meg a Te-rem - tő, Teremtő!
 Te-jír-ted ha-lok meg, nemsoká-ra jelzár a te-me- tő.

2b
Rubato $\text{♩} = \text{cca } 60$

ej de Za- va - ros a Tisza, nem a - kar meg- tisztulni, megszállni.
 Ha - rag - szik a babám, nem a - kar megszóllal-ni, szóllalni.
 e'de Szóljál, babám, áld - jon meg a te-remtő jó Isten!
 Te-jír - ted halok meg, nemsokára jelzár a teme - tő.

The Tisza is troubled, it won't clear or settle.
 My sweetheart is angry, she won't utter a word.

Say something, my darling, may the Creator bless you!
 I am dying for you, soon I'll be buried in the churchyard.

Example 2a–b: Kalotaszeg, Magyarvista–Vistea (former Kolozs County),
 András Gergely (born in 1926). Collected by A. Berecz, cca. 1990–96.
 Transcribed by K. Paksa

grace-note. Here, however, there is no possibility to apply a certain device of old-style descending songs in which the end of the first line is rounded off and linked to the second line with an ornament, and so is the end of the third line and the fourth, while the ends of lines two and four are unadorned.²⁶ The first line of new-style tunes ends with such a firm rest by arriving on the key-note that it cannot be moved by any ornamentation. The final note of the third line is, however, sometimes embellished (e.g. Ex. 1a). The arrangement of the fancy elements is not rigidly fixed as it can be modified by the dotted adjustable rhythm – one of the major new rhythmic characteristics of the new style. The ornament is called for by the longer note, or more precisely, it has more ‘room’ for an ornament, and when rhythm changes according to the text, so does the place of the ornament, depending on the length of the syllables. In very slow tempo, the adjustment may even affect quavers. In one of András Gergely’s songs (*Example 3c*) he adorns the end of bar 2 of line 4, which is a typical place for decoration, while in the first – melodically identical – line the ornament is placed one bar earlier. The second syllable of the word *világ* and the first syllable of *holló* are embellished with an augmented mordent-like flourish (the second member of the short-long metric foot and the first of the long-long syllable combination). There is similar adjustment at the end of the first bar of the two inner lines: in line three, the last syllable of the bar, in line two the penultimate syllable of the line are embellished. The intoned notes are almost the same, only the adjustment to the text has caused some modification. These note groups are close kins of the ornamental figures used in *Kalotaszeg* and *Mezőség* old-style songs at values almost equalling those of the melody notes.

To sum up, I would like to present three embellished variants of a tune type with many variants (unfortunately, notation cannot convey the atmospheric differences between the songs). The first is light-hearted blissful group singing contradicting the meaning of the text, collected in the *Maros–Küküllő* area; with changing grace-notes of melodic significance turning above the main notes²⁷ (*Example 3a*). The next tune is from *Mezőség*. Its tone is brooding, its ornaments are more varied than the previous variant’s, its tempo is slower and its rhythm is inclined towards asymmetry (*Example 3b*).²⁸

²⁶ Cf. Paksa 1999, p. 268.

²⁷ The earlier cited Zsigmond Karsai sang the song with the same grace-notes. Kiss 1982, no. 175.

²⁸ Published in more detailed notation, with changing metronome marks, in Lajtha 1954a, no. 80. The note mistakenly names the singer’s husband, Sándor Kiss, as the performer. Further adorned variants from *Mezőség*: Szenik – Almási – Szizsmann 1957, no. 18; with simpler ornamentation: Lajtha 1954b, no. 23.

3a
Gyorsuló ♩ = cca 76

Ej, búra, bú-ra, bú-bá-nat -ra szü-lettem,
 s Nem is é - des - a- nya ne-velt fel en - gem,
 s Nem is é -des, hanem csak egy e - gész mos- to - ha.
 Mindig
 Sej azt szerettem, a-kit nem kel-lett volna. (fine)

Example 3a: Maros–Küküllővidék Lőrincréve–Leorinti (former Alsó-Fehér County), group. Collected by Zs. Karsai, K. Falvay, cca. 1960–70 (Register-mark: AP 8223b, record of the Hungarian Academy of Sciences)

3b
Poco rubato ♩ = cca 63

Hej, búra, bú -ra, bú-bá-notra szület - tem,
 Nem is é - des - a-nya ne-velt fel en - gem,
 Nem is é - des, nem is az a mos-to - ha.
 Hej, azt sze-ret-tem, akit nem kel-lett volna.

Alas, I was born to grief and sorrow! She was not real, she was just a stepmother,
 I was not brought up by my real mother, Woe is me, I loved the one I shouldn't have loved

Example 3b: Mezőség, Szék–Sic (former Szolnok-Doboka county), Kis Sándorné Prózsza Klára (aged 28). Collected by L. Lajtha, 1941 (Register-mark: Gr 96Bb, disk record of the Hungarian Academy of Sciences and the Hungarian Radio)

The last variant from *Kalotaszeg* differs from the previous two in both the wealth and intensity of ornamentation, and the intense emotional depth, the tension in excess of everyday sorrow (*Example 3c*).

3c
Paksa! = ca. 60

Ej, nagy-pén- te-ken mos-sa (hol)-ló ja fi - ját.
Ez a világ kí-gyót, (bí) kát rám ki - jált.
Mondja meg hát e-gész vi-lág) szemem - be,
Ej, ki - nek mit ví - tettem vi-lág-él-tem - be!
Ej, azt a kutya mindenit!

Oh, the raven's washing its son on Good Friday, May the whole world tell it to me face to face,
The world is abusing me right and left What wrong have I done in my life!

Example 3c: Kalotaszeg. Magyarvista–Vistea (former Kolozs County), András Gergely (born in 1926). Collected by A. Berecz, cca. 1990–96. Transcribed by K. Paksa

Today, the spontaneous singing of the *Kalotaszeg* peasantry is also predominated by new-style folksongs even when they are not influenced by folk music collectors. The emotional contents of the songs and their performance is more diverse than elsewhere in the Hungarian-speaking areas.²⁹ Transylvania has done more than just absorb the new folksong style: it has enriched it with new elements derived from its traditional performance of old-style folk music. This initially unadorned style was thus improved on through adjustment to the local tradition, which has creatively contributed to its flourishing.

Let me add that in the urban dance-house movement, from among the new-style songs the embellished ones are the most fashionable.

²⁹ Similarly to their costumes that also wallow in ornamentation, the singing of new-style songs probably expresses this disposition for embellishment. This seems to support Zoltán Kodály's observation that the number of ornaments "seems to be on the increase in young people's songs, indicating perhaps a coming change in folk taste." Kodály 1971, p. 76.

References Cited

- ALMÁSI, István 1979
Szilágysági magyar népzene [Hungarian folk music from the Szilágyság region].
 Bucharest
- BARTÓK, Béla 1924
A magyar népdal [The Hungarian folksong]. Budapest
- BARTÓK, Béla 1981a
The Hungarian Folk Song. Ed. by B. Suchoff. Albany
- BARTÓK, Béla 1981b
Hungarian Folk Music Gramophone Records with Béla Bartók's Transcriptions. Ed.
 by L. Somfai. Hungaroton LPX 18058-60. Budapest
- BERECZ, András 1997
...Bú hozza, kedv hordozza... Vallomások, párbeszéddek, képek a hagyományos
 dalolásról, éneklésről ["It comes with sorrow, it comes with mirth ..."] Confessions,
 dialogues, pictures of traditional singing]. Budapest
- BERECZKY, János 1997
 The New Musical System of the New Style of Hungarian Folk Music. In M. Vainio,
 R. Kinnunen (eds.): *The Heritage of Zoltán Kodály in Hungary and in Finland. Year-*
book of the Finnish Kodály Center. Jyväskylä, 9–29
- BORSAI, Ilona 1959
 Díszítés és variálás egy mátrai falu dalaiban [Ornamentation and variation in the songs
 of a Mátra village]. *Ethnographia* (LXX) 269–290
- HOFER, Tamás 1982
 Analógia a népzene és a tárgyakat formáló népművészet stíluskorszakai közt
 [Analogies between the stylistic periods of folk music and material folklore]. *Magyar*
Zene (XXIII) 1, 70–75
- JAGAMAS, János 1956
 Beiträge zur Dialektfrage der ungarischen Volksmusik in Rumänien. In B. Rajeczky,
 L. Vargyas (eds.): *Studia memoriae Belae Bartók sacra*. Budapest, 469–501
- JAGAMAS, János – FARAGÓ, József 1974
Romániai magyar népdalok [Hungarian folksongs in Romania]. Bucharest
- KISS, Lajos 1982
Lőrincrève nézenéje. Karsai Zsigmond dalai [Folk music of Lőrincrève. Zs. Karsai's
 songs]. Budapest
- KODÁLY, Zoltán 1937
 A magyar népzene [Hungarian folk music]. In *A magyarság néprajza* IV, 5–75. [With
 exemplary from the 3rd edition.] Budapest
- KODÁLY, Zoltán 1971
Folk Music of Hungary. Enlarged ed. rev. by L. Vargyas. Budapest
- KODÁLY, Zoltán 1993
Magyar zene, magyar nyelv, magyar vers [Hungarian music, Hungarian language,
 Hungarian verse]. Ed. by L. Vargyas. Budapest

- LAJTHA, László 1954a
Széki gyűjtés [Collection from Szék]. Budapest
- LAJTHA, László 1954b
Szépkenyerűszentmártoni gyűjtés [Collection from Szépkenyerűszentmárton]. Budapest
- PAKSA, Katalin 1982
 Gyimesi tetraton-triton dalok díszítési módja [Ornamentation of tetratonic-tritonic songs in Gyimes]. In L. Vargyas (ed.): *Népzene és zenetörténet IV*. Budapest, 110–156
- PAKSA, Katalin 1993
A magyar népdal díszítése [The ornamentation of the Hungarian folksong]. Budapest, MTA Zenetudományi Intézet
- PAKSA, Katalin 1996
 Outstanding Singers and their Families. In I. Rüütel, K. Kuutma (eds): *The Family as the Tradition Carrier*. NIF Publications No. 31. Tallinn, 128–138
- PAKSA, Katalin 1999
 Dialectal Peculiarities of Hungarian Folk Song Ornamentation. In N. Ceribasic, G. Marosevic (eds.): *Music, Folklore, and Culture. Essays in Honour of Jerko Bezic*. Zagreb, 263–281
- RAJECZKY, Benjamin 1960
 Régi és új énekstílus a magyar népdalban [Old and new singing style in Hungarian folksong]. In I. Ferenczy (ed.): *Rajeczky Benjamin írásai* 1976, 241–245
- SZENIK, Ilona – ALMÁSI, István – ZSIZSMANN, Ilona 1957
A lapádi erdő alatt. 58 magyarlapádi népdal [“Under the Lapád wood.” 58 folksongs from Magyarlapád]. Bucharest
- TARI, Lujza 1983
 Egyéniség és közösség Kodály Zoltán két kászoni-székely előadójánál [Personality and community in two Székely performers from Kászón who sang to Zoltán Kodály]. *Magyar Zene* (XXIV) 2, 145–187
- VARGYAS, Lajos 1981
A magyarság népzeneje [The folk music of the Hungarians]. Budapest