

Doctoral (Ph.D.) research theses

Folk Songs and Folk Music in the Tápió Region in the 20th Century

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I. The aim of the thesis, the scope of the topic

The aim of my thesis is to explore, present and summarize the folk song and folk music values documented in 21 settlements in the Tápió region, the main period of which is between 1903 and 2019. Resulting from the research history of the 19th century, Béla Bartók and Zoltán Kodály had already collected data from pure sources and recorded more precise information, which served as a basis for the folk music researchers who followed them along the Tápió in the 20th century. In addition to presenting the ethnographic background of the region, I also aim to present the history of folk song research, summarize the folk music research work carried out, and systematize the documented 1463 traditional folk games, folk songs, commemorative and work songs, and lamentations, folk songs of ethnic minorities, folk songs with a foreign art song influence, folklorized folk songs, as well as to classify instrumental collections and other relevant works, and briefly describe the local folk bands, brass bands, and gypsy bands. The municipalities researched here are: Bénye, Farnos, Gomba, Káva, Kóka, Mende, Nagykáta, Pánd, Süllysáp (formerly Tápiósáp és Tápiósüly), Szentlőrinc-káta, Szentmárton-káta, Tápióbicske, Tápiógyörgye, Tápióság, Tápiószecső, Tápiószele, Tápiószentmárton, Tápiószőlős, Tóalmás, Újszilvás, as well as Uri. Of the 21 settlements, Újszilvás and Tápiószőlős belong to Cegléd District, Bénye, Gomba, Káva, Mende and Pánd to Monor District, and the other settlements belong to Nagykáta District in Pest County.

Looking at the 19th-century census data, we can establish that the majority of the population was Hungarian, but due to foreign settlements, there were Slovaks found in greater numbers, mainly in Mende, Bénye, Tápiósáp, and in smaller numbers in Káva, Tápióság, and Tápiószentmárton. The aim of the research is to also describe the folk songs of the Slovak and Gypsy ethnic minorities.

By summarizing the research findings documented by 60 researchers along River Tápió, we obtain precise information on the contributors, as well as on the folk songs and their occurrence in scientific institutions. The local cultural heritage values recorded by ethnographers and ethnomusicologists are presented in my thesis in the form of a card index based on uniform classification criteria, supplemented by an alphabetical

index and a data table summarizing the vocal values of the Tápió region, which provides information on ambitus, pitch, range, type, line structure, syllable count, cadence, performance style, and additional information.

We can learn about the common folk songs' vocal values, typical of almost the entire Tápió region, and the folk songs and art music that can only be observed in a particular research area. Most of the folk songs are in a new style, with numerous melodic and textual variations, which are described in detail in the music catalog in the appendix, together with all the folk song types and traditional folk games.

Through a systematic presentation of customs and festive occasions, we will learn about the typical songs of the festive cycles, the beliefs associated with them, and the songs associated with those commemorative days.

By presenting the work of folk dance researchers in the 20th century on local folk dances, we can also learn about the documented gypsy music, which was typical of half of the settlements along Tápió River. In addition, solo instrumentalists and, through photographic documentation, peasant bands, and brass bands will also be presented.

A further goal of the thesis is to explore the local vocal identity, for which purpose all research results have been recorded in an objective way. Considering numerous text-folklore documents and written works of art music, the findings of nearly 170 years of research from the second half of the 19th century demonstrate that there has been a continuous objective collection of data on our folk songs and text-folklore values along River Tápió.

Unique instrumental collections, as well as works of art music, have been recorded, including the unique verbunkos melodies of the Tápió region, a funeral dirge, and a Tápió region csárdás written in 1855, which are of particular importance as they are forgotten musical treasures.

For the first time ever, a systematic synthesis of all folk music and text-folklore research findings in the Tápió region in Pest County has been carried out, making full use of the work of all local and academic researchers.

II. An outline of the methods used

The study of the folk song and folk music values of the 21 settlements of the Tápió region is carried out within the framework of a social science discipline since folk music research is the scientific field at the center of the research. In parallel, the research process is interdisciplinary, as the results of the research are directly related to the results of ethnographic and social science research on the ethnographic values of the area. The main mission of all folk music researchers has been to discover the everyday knowledge of the people living in the settlements as regards the values of folk songs and folk music. The aim of the social science research was to discover and document local values, which were consciously and professionally disseminated, especially by the researchers who had carried out research before 1985 and had published their research findings as part of their professional work, using the body of knowledge from the Tápió region.

The main hypothesis of the research is whether or not the Tápió region has its own folk songs and typical regional folk music. As a background to the above, some of the areas under study have already been published in the form of social science studies building scientific awareness, which areas are summarized and supplemented by the findings of my own research, making the work exploratory, sometimes comparative, and informative.

The folk song and folklore values provided by the respondents are examined and analyzed as everyday knowledge, and then systematized using applicable scientific knowledge, thereby making use of and presenting all the information reported in a system. In the process of the research, it is necessary to strive for objectivity, which is the deliberate and conscious effort to understand the original state of the research field, in this case, folk song and folk music values.

Summarizing the work of 20th-century folk music researchers, qualitative and quantitative research methods were used to document the folk song values of the Tápió region, while my own research was carried out in the form of qualitative research in each of the 21 settlements, by consciously and systematically interviewing pre-selected respondents, making them sing, and documenting the folk music values they know.

As a result of the ethnomusicology research based on selective/purposive sampling, suitable persons were identified in all the settlements of the Tápió region, who were suggested by the local population for the knowledge they possess. Questionnaires were used to document the information provided by the interviewees, in most cases in the form of spontaneous or structured interviews, where the main aim was to explore the local folk song and folk music heritage, but there were also cases where this was documented systematically in the form of in-depth interviews or life-course narrative interviews. Data collection was carried out individually for each participant and in groups. In the latter case, a collective interview was carried out with people who are involved in the exploration of the potential of folk song and folk music values and have local knowledge in this respect. My participant observations resulted in the documentation of local identity preservation through nearly 150 field-work activities in the Tápió region between 2009 and 2019, so mapping the local folk song and folk music values that can still be found in each settlement could be carried out, while at the same time I digitized archive photographic images and recorded customs and characteristics related to local folk costumes.

The main target group of the research is the oldest age group, especially the generation over the age of 70, as they remember their folk song and folk music heritage most authentically since they lived in the era when it was a living tradition in the Tápió region. Their memories helped me trace back to the end of the 19th century, as a result of my numerous pieces of research, the folk songs they had learned from their grandparents and great-grandparents. The published traditional folk games, songs, folk music, and musical heritage are included in the sheet music appendix to the text, in all cases modeled on scientific publications with an indication of the place and time of research and the exact names of the researcher and the respondents, and with the consent of the parties concerned.

A summary of the research findings is presented in the form of an appendix and data tables. The sheet music appendix was prepared using a scientific classification by type, and the data tables are based on folk song analysis criteria.

III. A thesis-style list of findings

1. We can learn about the spatial location, natural features, demographic conditions, ethnography, lifestyle, and religion of the population living in the Tápió region, and we can also obtain information on the population composition of the settlements based on Elek Fényes' records of 1851.

2. Knowing the ethnic composition of the population, the internal emigration process of the Slovaks directly related to the composition - and the existence of other ethnic minorities in the region - we learn about the origin of the Slovak folklore values still found in some municipalities, in several cases by indicating specific municipalities within the county; accordingly, the work of Béla Bartók, a folk music researcher in the territory of present-day Slovakia, also provides clear confirmation on the research results of Slovak and Hungarian folk songs, after the comparative folk music research had been carried out.

3. By exploring the major festive occasions, the customs, poems, songs, and other beliefs and gastronomic features associated with each festive period were summarized, taking into account the winter or Christmas, Easter, and Pentecost, as well as summer festivals, were typically part of the everyday life of the population of the Tápió region, depending on their religious and ethnic affiliation.

4. As a result of an accurate record of a wedding in 1925, we can learn about the most typical customs, wedding activities, the traditions that preceded the wedding, and the very day of the wedding. The events are documented in great detail and, as a result, many sayings, poems, beliefs, rhymes, and traditional games are described with great accuracy. The Viczián manuscript, which contains, folk songs, linguistic data, nursery rhymes, action songs for children, tongue-twisters, mockeries, and a ballad, all known at the turn of the 19th and 20th centuries, is of similar value.

5. Following the universal Hungarian background, the background of folk music research in the Tápió region is summarized in the thesis. Examining the research findings, it can be stated that the Tápió region is an extensively researched area in Hungary. The proximity of Budapest, from the scientific researchers' aspect, could in most cases presuppose the presence of a large number of folklorized folk songs and folk-style

art songs. On the other hand, the recorded melodies clearly show that, in addition to the more noble melodies that appeared as a result of bourgeoisification, many melodies from the peasant society remained in the minds of the common people; these pieces are available in the archives and databases of the Hungarian Institute of Musicology, Museum of Ethnography, and the National Széchényi Library, respectively.

Most of the respondents (singers) who assisted in the research were people involved in animal husbandry, farming, and transhumance, and singing was part of their everyday lives. Folk song has been handed down from father to son through the centuries by parents and grandparents. They often learned their songs from each other at work, preserving the more or less common local melodies and ornaments which were typical of the settlements in the Tápió region.

6. The very small number of folk songs of the Tápió region, but other local folk songs published in the second half of the 19th century, confirm the fact of the research. It was only after the 1990s that scientific publications began to be replaced by publications at the municipal level.

7. Not even the Tápió region was immune to the influence of 19th-century art music, since bourgeoisification, the proximity of Budapest, and the increasing number of art music compositions and the orchestras that performed them had a direct impact on the shaping, and in many cases the melodic line, of the folk songs of the micro-region. Among these, there is a significant number of folklorized folk songs which, similarly to many other micro-regions in the Great Plains, have now become an integral part of the authentic folk song repertoire. Kálmán Simonffy, a composer of *nóta* songs born in Tápiószele, wrote many folklorized compositions that can still be heard in the Tápió region.

8. As a result of 19th-century research on folklore texts, some folk songs from the Tápió region were published in printed form in 1872, and their versions were documented in 20th-century folk music research.

9. The folk music research work of Béla Bartók and Zoltán Kodály in the Tápió region between 1903 and 1906 resulted in the recording of 39 vocal pieces, which are the oldest documented folk songs from the early years of the 20th century. Some of these songs can be found in the present-day folk song treasure of several municipalities, either in their original form or in their variants.

10. When summarizing the research work of 20th-century ethnomusi-

cologists, ethnographers, and local history researchers carried out in the settlements of the Tápió region, it can be said that in terms of the volume of publications, they used only a very little of the documented and recorded melodic treasures and folk music recordings from the region. In the period under review, more than 600 melodies were documented as a result of scientific research, and local researchers recorded nearly 400 melodies. By summarizing the research findings by individual researchers, we have accurate and detailed knowledge of which melodies were collected in which settlements, when and by whom, and which are recorded in scientific databases.

11. As a result of my research along the Tápió region between 2009 and 2019, another 600 tunes were documented and summarized by settlement and by respective data.

12. By examining the folk songs of the Tápió region by their type, and by describing their general and specific characteristics, the songs were systematized with their features in a scientific system, well complemented by the scientific data table included as an appendix to the sheet music catalog. These provide a good overview of all the songs and traditional folk games of the 21 municipalities.

13. By documenting the Slovak folk songs of the Tápió region, we managed to save from oblivion a unique collection of folk songs performed by the last remaining speakers who still sing and understand the Slovak language, which songs that preserve their dialect were brought by the internal migration of people from what is now Slovakia 300 years ago. Comparative folk music research has been carried out recently to compare the similarities and likeness of Slovak folk songs with the results of collections from neighboring Slovak villages and with those collected by Béla Bartók.

14. As regards both solo instrumental and orchestral formations, the Tápió region shows a varied picture, which is supported by the research findings. The orchestral formations, typical of each village but varying slightly from one to another, made it possible to vary the musical repertoire of each village, which music had been recorded to a much lesser extent compared to the vocal collections.

15. By introducing the 21st-century safeguarding of traditional cultural values, we aimed at demonstrating the transmission of values based on

local folklore values, which has been a priority in this region. It was initiated by local folklorists and culture educators and encouraged by academics.

16. In addition to the former and present maps of the Tápió region, the appendix summarizes the research work of ethnomusicologists, and ethnographers, together with local researchers and respondents, concerning the municipalities and the years of record. All the mostly self-taught folk bands, peasant bands, gypsy bands, and brass bands documented in the settlements are illustrated by photographs, which vividly portray the formations/lineup and their combination of musical instruments.

17. The Tápió region, which belongs to the Western dance dialect, was classified as a smaller unit of the dance scene and dance treasures of the Kiskunság and Solt regions, which decision could be justified by the extremely small number of collections from the region, highlighting only the more characteristic dances from the communities. György Martin and his team of folk dance researchers recorded image and sound recordings of local folk dances in 1959 and 1978 in Tápiószecső and 1982 in Mende, prior to that and later only very sporadic and not specifically scientific collection work was carried out. The local gypsy orchestra is clearly visible and audible on the recording, which gives an accurate glimpse into the sound of the gypsy orchestras in the region.

Ongoing since 2009, my own scientific research work has resulted in a series of publications on cultural heritage protection, and the 21 municipalities in the Tápió region have realized the true importance and significance of their folk song and folk music values, the importance of strengthening their local identity, and the transmission of local values to the younger generation.

Innovation in rural development is the name I have given to the process of publishing local vocal values, now only partially known and by the elderly only, in the form of cultural heritage publications, in the form of music CDs, books, or DVD-ROMs. The publications are suitable as teaching aids for the transmission of local knowledge from kindergarten to the Academy of Music, as they are scholarly content which is also suitable for everyday use. For local communities, this old-new knowledge has an additional community-building function, further empowering the community members themselves, as it is based on the objective commu-

nication of authentic vocal values from the past, recorded by researchers.

I have completed 43 cultural heritage publications since 2009, which I have produced as an editor, composer, and music director, but my own motto is still unchanged: “Give back to the villages what belongs to the villages.”

This present thesis is the first to summarize the folk song and folk music values of the Tápió region, traditional folk games, folklorized art songs, folk songs with art song influence, some typical instrumental melodies, art music works, and songs of ethnic minorities. As a result of continuous publication activities, several municipalities have integrated their publications in the field into the local curriculum as teaching aids, and these works are now used by local folk singing talents to represent their municipalities at local, regional, national, and international competitions and festivals. For the purpose of talent development and promoting the folk songs of the Tápió region in order to make them more widely known, the Tápió Region Folk Song Singing Competition was held annually between 2015 and 2019 for primary school students from Pest County and Budapest, where all contestants performed a selection of folk songs from the region, taking into account the specificities of the age group. The folk songs in the thesis clearly prove that we have our folk songs, which are of outstanding value in terms of quantity and scientific level, not only for the people living in the micro-region.

IV. Conference presentations on the thesis

1. Hévízgyörk professional conference (June 24, 2017 in Hévízgyörk, Hungary) Title of talk: Folk Music Research in the Tápió Region
2. Pest County Depositories professional exchanges of experience (December 11, 2018 in Isaszeg, Hungary) Title of talk: Tárogató as a hungaricum
3. Pest County Day of Values conference (April 4, 2019 in Hévízgyörk, Hungary) Title of talk: The ethnomusicology research work of Béla Bartók and Zoltán Kodály, Pest County 1903-1923
4. Value preservation and cultural tourism opportunities in Székelyföld/Szeklerland – 10th Szeklerland Days (October 11, 2019 in Gyergyószárhegy/ Lăzarea, Romania) Title of talk: Folk

- music research in Pest County, identity in Székelyföld/Szeklerland
5. 82nd Research World International Conference (January 27-28, 2020 in Manila, Philippines) Title of talk: Hungarian Folk Music Research in the Tápió Region.
 6. Research along River Tápió – 1st Tápió region professional conference (April 30, 2022 in Nagykáta, Hungary) Title of talk: Bartók along River Tápió

V. Masterclass lectures abroad on the subject of the thesis

1. University of Prishtina (June 9, 2022 in Pristina, Kosovo)
2. University of the Philippines (January 16, 2022 in Manila, Philippines)
3. University of San Carlos (January 22, 2022 in Cebu, Philippines)
4. Ateneo De Davao University (January 23, 2022 in Davao, Philippines)
5. Palau Community College (January 21, 2022 in Koror, Palau)
6. Belau National Museum (January 19, 2022 in Koror, Palau)
7. Vietnam National Academy of Music (November 21, 2019 in Hanoi, Vietnam)
8. Conservatory National De Musique De Tunis (October 22, 2019 in Tunis, Tunisia)
9. Ungarische Kulturinstitut (February 7, 2019 in Stuttgart, Germany)
10. Pädagogisch-Kulturelles Zentrum (November 4, 2018 in Freudental, Germany)
11. University of Santo Tomas (March 20, 2018 in Manila, Philippines)
12. University of the Philippines (March 19, 2018 in Manila, Philippines)
13. The International Montessori School of Beijing, (March 15, 2018 in Beijing, China)
14. Hungarian Embassy of Beijing (March 13, 2018 in Beijing, China)
15. University of Macau, MCMC College (October 30, 2018 in Macau)
16. True Light Girl's College, Marymount Secondary School, Wan Yan College (October 29, 2018 in Hong Kong)
17. Europe Village (May 5-6, 2018 in Hanoi, Vietnam)



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Subject:

PhD Publication List

Candidate: József Terék

Doctoral School: Doctoral School of History and Ethnology

MTMT ID: 10072190

List of publications related to the dissertation

Hungarian books (11)

1. **Terék, J.:** Dányi népdalok: népzenei CD és DVD-ROM melléklettel. Dány Község Önkormányzata, Dány, 152 p., 2022. ISMN: 9790801680709
2. Szerk. **Terék, J.:** Kutatások a Tápió mentén - I. Tápió menti szakmai konferencia. Tápiómente Közhazsnú Alapítvány, Nagykáta, 16 p., 2022. ISBN: 9786150150604
3. Baksa, B., **Terék, J.:** Mende népművészeti értékei. Mende Polgárőrség Egyesület, Mende, 200 p., 2022. ISBN: 9786150151588
4. **Terék, J.:** Bartók a Tápió mentén. Tápiómente Közhazsnú Alapítvány, Nagykáta, 104 p., 2021. ISBN: 9786150138251
5. **Terék, J.:** Simonffy Kálmán nótaszerző műveinek összkiadása. Blaskovich Múzeum Baráti Köre, Tápiószele, 200 p., 2021. ISBN: 9786158083928
6. Szerk. **Terék, J.:** Tóalmási népdalok. Tóalmásért Alapítvány, Tóalmás, 232 p., 2021. ISMN: 9790801680044
7. **Terék, J.:** Lányok, lányok, ti szelei lányok. Tápiószele Város Önkormányzata, Tápiószele, 151 p., 2019. ISBN: 9786150048147
8. Varga, D., **Terék, J.:** Szokásvilág Gombán. Gomba Község Önkormányzata, Gomba, 145 p., 2018. (Gombai históriák, ISSN 2676-9212 ; 4.) ISBN: 9786150010847
9. **Terék, J.:** A Tápió mente népviselete I. Szivárvány Alapítvány, Tápiószentmárton, 200 p., 2015. ISBN: 9789631241204
10. Szerk. **Terék, J.:** 100 év 1000 népdal a Tápió mentén. Szivárvány Alapítvány, Tápiószentmárton, 535 p., 2014. ISBN: 9789630885324
11. **Terék, J.:** A Tápió mente zenekarai a XX. században. Szivárvány Alapítvány, Tápiószentmárton, 200 p., 2014. ISBN: 9789630897013





Hungarian CDs (6)

12. Zenei rend. **Terék, J.:** Lányok, lányok, ti szelei lányok [CD]. Blaskovich Múzeum Baráti Köre, Tápiószele, 2009.
13. Zenei rend. **Terék, J.:** Szentmártoni csárdába [CD]. Szivárvány Alapítvány, Tápiószentmárton, 2010.
14. Zenei rend **Terék, J.:** A kókai híres utca [CD]. Biztonság, Esély a Kókaikéért Közhasznú Alapítvány, Kóka, 2012.
15. Zenei rend. **Terék, J.:** Sej, szép Tóalmás [CD]. Tóalmásért Alapítvány, Tóalmás, 2012.
16. Szerk. **Terék, J.:** Citerások a Tápió mentén [CD]. , Tápiószentmárton : Kincsem Alapítvány, 2019
17. Szerk. **Terék, J.:** Tápiósági torony, de messzire ellátszik [CD]. , Tápiószentmárton : Kincsem Alapítvány, 2019

Foreign language CDs (1)

18. Zenei rend . **Terék, J.:** Povodie Tápió = Tápió mente [CD]. Magyarországi Szlovákok Kulturális Intézete, [Budapest], 2017.

Hungarian book chapters (3)

19. **Terék, J.:** Népzene kutatás Újszilváson.
In: Újszilvás Helytörténeti Emlékkönyv. Szerk.: Németh Csaba, Újszilvás Község Önkormányzata, Újszilvás, 262-272, 2021. ISBN: 9786150114835
20. **Terék, J.:** Lakodalom Tápiószelén a 20. század első felében.
In: Helytörténeti emlékkönyv. Szerk.: Gócsáné Móró Csilla, Blaskovich Múzeum Baráti Köre, Tápiószele, 176-189, 2019. ISBN: 9786158083911
21. **Terék, J.:** Tápiószele népzeneje a 20. században.
In: Helytörténeti emlékkönyv : Megjelent Tápiószele első írásos említésének 790. évfordulója alkalmából a városá avatás évében. Szerk.: Gócsáné Móró Csilla, Blaskovich Múzeum Baráti Köre, Tápiószele, 190-193, 2009. ISBN: 9789630681018

Hungarian scientific articles in Hungarian journals (2)

22. **Terék, J.:** Tápiószelei helytörténeti emlékkönyv.
Honismeret. 48 (2), 120-124, 2020. ISSN: 0324-7627.
23. **Terék, J.:** Vokális identitástudat a Tápió mentén.
Zeneszó. 30 (3), 16-18, 2020. ISSN: 1215-0436.





Foreign language scientific articles in international journals (1)

24. **Terék, J.:** Hungarian Folksong Research in the Tapio Region.
Int. J. Manag. Appl. Sci. 6 (4), 92-97, 2020. ISSN: 2394-7926.

Foreign language conference proceedings (1)

25. **Terék, J.:** Hungarian Folksong Research in the Tapio Region.
In: Proceedings of 82nd Research World International Conference, Institute for Technology and Research, Bhubaneswar, India, 20-25, 2020. ISBN: 9789389469660

Hungarian abstracts (1)

26. **Terék, J.:** Bartók a Tápió mentén.
In: Kutatások a Tápió mentén - I. Tápió menti szakmai konferencia. Szerk.: Terék József, Tápiómente Közhazsnú Alapítvány, Nagykáta, 8, 2022. ISBN: 9786150150604

List of other publications

Hungarian books (6)

27. Kürti, L., **Terék, J.:** Lajosmizsei népdalok és vallásos népénekek: Szomjas-Schiffert György gyűjtése 1955-ből. Lajosmizsei Helytörténeti és Kulturális Egyesület, Lajosmizse, 192 p., 2021. ISMN: 9790801680259
28. **Terék, J.,** Tóth, G. H. J.: Hévízgyörk népviselete. Hévízgyörk Község Önkormányzata, Hévízgyörk, 90 p., 2020. ISBN: 9786150071817
29. **Terék, J.:** Magyar szív. Terék József, Hévízgyörk, 40 p., 2020. ISBN: 9786150091525
30. Szerk. **Terék, J.:** 50 éves a Hévízgyörki Asszonykórus. Hévízgyörki Asszonykórus Népművészeti Egyesület, Hévízgyörk, 51 p., 2019. ISBN: 9786150060019
31. **Terék, J.:** Zsámboki népdalok. Zsámbok Község Önkormányzata, Zsámbok, 159 p., 2019.
32. Szerk. Lázár, K., **Terék, J.:** Hévízgyörki népdalok. Hévízgyörk Község Önkormányzata, Hévízgyörk, 268 p., 2018. ISBN: 9786150029504

Foreign language Hungarian books (1)

33. Bátori, L. I., Király, K., Galántai, G. S. M., **Terék, J.:** Nagytarcsai szlovák népdalok = Slovenské ľudové piesne vo Veľkej Tarči. Nagytarcsai Hagyományőrző Kulturális Egyesület, Nagytarcsa, 272 p., 2020. ISMN: 9790801675354





Foreign language Hungarian book chapters (1)

34. **Terék, J.:** The history of the Tárogató.

In: Hungary Hungaricums / Berki Ibolya, Terék József, Európa Kulturális Műsorszervező

Iroda Bt., Budapest, 188-190, 2020, (Nemzeti Értékek, tradicionális intézmények) ISBN:

9789638892751

Other journal articles (1)

35. **Terék, J.:** Ha bemegyek a Lehel szállodába.

Redemptio. 28 (3), 31-31, 2021. ISSN: 1218-9553.

Hungarian abstracts (1)

36. **Terék, J.:** Népzene kutatás Jász-Nagykun-Szolnok megyében.

In: A Jászkunság kutatása - 2019 : XI. Jászkunság kutatása konferencia. Szerk.: Barna

Gábor, [s.n.], Kunszentmárton, 20, 2019. ISBN: 9786158039444

Informational/educational articles (1)

37. **Terék, J.:** Az utolsó kürti klarinétos.

Folkmagazin. 17 (5), 42-43, 2010. ISSN: 1218-912X.

The Candidate's publication data submitted to the iDEa Tudóstér have been validated by DEENK on the basis of the Journal Citation Report (Impact Factor) database.

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