

- Is it useful to you, if sheet music is available for learning and teaching folk music?
- Do you think enough sheet music is published nowadays?
- Do you welcome a new publication?
- Do you think it is useful if audio material is included as an attachment to the sheet music?

The respondents have been dealing with folk music for years, at least 10 year, it was the least that was said as a response. They all had sheet music to help the learning, so they are familiar with the possibilities of learning from musical notation, what extra aid it can provide while preparing and learning a new material. Thus, they could give answers to my question regarding the usefulness of the sheet music is available for learning and teaching based on their experience. Here the answers were unanimously "yes", which was a confirmation for me about the practical benefits of my work. At the question, if the number of sheet music publications is sufficient, the responses were split. There were both "yes" and "no" answers but the majority of the responses were that there is not enough publications of adequate quality. Regarding the publication they replied unanimously that there are some publications but some said their amount was too small, some other noted that there are too many publications. When I asked them if they welcome the new publications, they answered yes, so I can affirm that the collection of music sheets, the result of the scientifically processed material from Szászfenes and the additional work that was carried, is helpful for the folk musicians, and it was welcomed by them. They also unanimously considered the attachment of the sound material as a good idea, and even necessary as there is a sense of learning folk music this way: together with music sheets and sound materials. In summary we can state that the objectives of

Doctoral (PhD) Thesis Summary

THE MUSICAL LEGACY OF SZÁSZFENES

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1. The goals of the thesis, the description of the topic

My research subjects are the sounding musical materials collected in Szászfenes between 1983 and 1986. The principal topic of the dissertation titled "Musical legacy of Szászfenes" is to present how I took down the melodies played by violin and collected in Szászfenes between 1983 and 1986 and how I fulfilled the scientific processing of them prepared the analysis associated to them. I also present the instrumental musical culture of Szászfenes through the melodies and the dances which are attached to them. Taking into account the amount of material processed during the subscription and the size of the resulting material, I could not undertake to take down the accompaniment as well.

I have been researching the instrumental folk melodies for years, and my attention was captured by those collected around Kalotaszeg, and especially the melodies found in Szászfenes. The collection was put through by Zoltán Kallós, Levente Székely, András Vavrincz, Csilla Könczei, Fülöp Hajnal, László Csonka, Miklós Teszáry and Gyula Pálffy. I processed these materials by using the collection of the folk music department of the Zenetudományi Intézet. The recording in 1983 was carried out by Zoltán Székely and Levente Kallós and in 1986 by Csilla Könczei, Gyula Pálffy and Miklós Teszáry. Two primates are playing on all recordings: József Muza and Pál Hóka. In all cases, they are accompanied by two tensiles. József Muza (Toska) was always accompanied by Aladár Ötvös contra and Károly Lingurár (Koka). Pál Hóka was accompanied by Rudolf Toni (Kormos) on contra.

Today's ever-changing, evolving world, where different cultures often come across, interethnic connections are formed and it is hard to find the real values due to the processes of

from the first line of the first "Legényes", which is played by him: P 14.922/2,3,4. In this case, the tonality is D minor, this is inherent in the H flat and C flat modifications, since the 6th and 7th degrees of this voice line are raised, this is one of its characteristics but there are also E flat, F sharp, G sharp amendments, which are not the characteristics of a tonality following a modulation but are transitory, ornamental tones.

The triplet is Pál Hóka's typical formula for the change of rhythm. This often includes in such a way that instead of the pairs of quaver there is a triplet so to say as a "flattened" mordent. Nice example of this: 23rd and 31st bars of AP 14.925/19 "Legényes".

Although József Muza "Toska" uses transitory and decorative tones but he applies them in a more traditional manner and place and he does not dam them that is why they are less prominent in the harmony. Although the circumscribe of the tones is present at both musicians, with upper and lower pivot note, which is signed of the horizontal "S", this is more typical for "Toska", he uses the more frequently, even by the tighter-paced melodies. E.g. 14.323/F "Csárdás és Cifra"

Basically, it can be said that Pál Hóka's playing mode is more "modern", namely because he is not using the melodic accents in a traditional place and manner and József Muza's playing style is more traditional, because he uses the same elements in less surprising situations. I would like to note here that the thorough investigation of the embellishments by using the subscriptions, could be the subject of a separate study.

• My last hypothesis was a question: is my work useful for the folk musicians? I asked them the following questions:

- How many years of dealing with folk music?
- Did you use sheet music to learn the instrumental materials?

their music people of all nationalities. (see: interviews, also from page 39)

•I would like to evaluate the following two hypotheses in a complex way, as they are highly related to each other. As from the relevant section of the paper, it can be seen from the summary table below that it is basically the “simpler” tonalities, which dominate but there are other, more difficult-looking tonalities with more “b”s - as C minor and G minor, which are more difficult to catch on the violin –in a relatively large number. I used the expression difficult-looking, because in fact the in the actual tone there are not so many in “b” changes. The reason is that the musician never actually plays natural minor scale line, in which each voice is included on a scheduled basis, but harmonic minor, also known as harmonic minor, in which the degree 7 –leads to the basic voice - is raised, and play melodic, also known as melodic minor, where beside degrees 6 degree 7 are raised as well. This means that in the case of C minor at least a “b” sound is not present, there is “h” instead but it also happens that the “A flat” sound does not appear - perhaps only sometimes - and instead the musician uses “a” sound. So actually he only has to listen to the “E flat” sound, which is the major basic tone parallel to the c-minor, so that has a powerful support character. It can also be said that in the case of melodies with (hajnali, keserves, halotti mars) the character of the melody overwrites the principles of simplicity, and thus appear minor tonalities including more than one key signatures.

•We can say based on the individual way of playing of the primates that PálHóka’s playing is fancier than József “Toska”Muza’s, he used a number of modified, sometimes strange sounds. This is apparent in the form of ornamental or passing tones. This phenomenon is very much visible, audible

globalization, traditions and its components might help find true, eternal values.

The settlement - Szászfenes –is now grown together with Kolozsvár, so the people living here are surrounded by a multicultural environment. It is therefore no wonder that the culture integrating effect of the big city appears there. Nowadays there is no regular music and dance life in the village, in fact there is no band either since the band Muza broke up. That is why I found “Musical legacy of Szászfenes” as an appropriate title for my thesis.

Until now no specific sheet music publication has appeared about the settlement, only a sounding material was prepared in the framework of the “Final Hour Program”. There are no materials from Szászfenes in the research from Kalotaszeg, which contains music publication as well. Therefore, this thesis provides new information for folk music research.

My primary motivation was by presenting the tones analysis of them was that the “legacy” can build into the present musical practice and to make it possible to examine the melodic treasure of Szászfenes, a small town in the neighbourhood of Kolozsvár. For the detailed analysis of this topic and for the research of the relevant factors in my dissertation I present that the preservation and the passing on of the past values can be an excellent tool to counterpoint the losing roots of the community. Not only the enduring capability will increase in a community with traditions but also its perception of security and its ability to replenish itself as a result of its confidence in the world. To this end, chapters about research history and cultural background, based on the literature can be found in my work.

Dealing with this issue fully convinced me that well-known, hard-working researchers have already collected a lot

of material and these materials should be explored and made accessible by scientific research.

In my dissertation, I set the following goals in front of me:

- The presentations of the tones by scientific notes and analyses.
- Participation in my further research, in my education activities and the dissemination of the melodies.
- Creation of a transparent notation.
- The investigation of the city's culture integrating impact its passing over and the question of its survival.
- Creating of the basics for further comparative research, for which the recorded melodies of the "Final Hour Program" in Szászfenes may provide further material.
- I may promote the survival of these parts of the culture and I can make it usable, accessible for others.

I have the following hypotheses:

- The city's proximity has a major impact on the development of the small town's culture, on the change of the melodies and dances. The metropolitan nature of Kolozsvár contributed to the disappearance of local musical habits, the change of the dance order and the urbanization in many other areas (e.g. the disappearance of the traditional costumes), all these are present as a "legacy" by now.
- Also in Szászfenes Gypsy musicians played for each ethnic groups, who have learned from their father.
- In the instrument play of the primates "easy" to use and violin specific musical tonalities appear.
- By each melody a tone appears the character of which is matching to them and this is overridden by the simple play mode.

A separate large chapter is dealing with the communication of the melodies by genre and with the detailed analysis of them. Here you can study the analysis by each melody with numbers and letter symbols.

- I carried out the notation of the melodies by type and grouped them in the following order: Legényes, Verbunk, Csárdás, Szapora, Keserves, Hajnali and other types of tunes.
- I verified their diction and rhythm. The following presentation modes are included: Tempo Giusto, Allegro, Rubato, Moderato, Parlando, Adagio, Cantabile Andante.
- Based on the provided results my hypothesis is that the culture integrating effect of the large city of nearby is very strong, the passing of appears, that is why the songs on the list in the collection are now only present as legacy. The music and dance habits disappeared and there is currently no "gang" in the village, which could play music regularly. After the old generation of musician, no one continued the tradition. There is no regular dance life in the town. It can be stated as a fact that the traditional dances were increasingly excluded from the programme of dances since the middle of the 20th century, even then only the Legényes and Csárdás were included and new ones infiltrated as the waltz and the tango. I based my statements on literature data and informants from the interviewees. (see the concerning chapters based on the literature and the thesis from page 39)
- It was proved by the fact that they were gypsy musicians in Szászfenes, like the Muza family, in which family it was a tradition, they have learned from their fathers and served with

melodies, I made the process more accurate by hearing the song several times and by thoroughly analysing them. He also mentions the so called “unsubscribeable” parts, which are impossible to subscribe. It is necessary to listen to the melodies along with the score. In order to strengthen the professional character of my thesis I attached sounding material of the melodies, as in this case such moments also appeared.

Methodological issues were also mentioned in the preface of the book “*A széki férfitáncok zenéje*” by Béla Halmos and Márta Virágvölgyi. They wrote that they had to follow an “unpaved road” as the principles of the analysis and systematization used in Hungarian folk music research can only be a starting point, as the instrumental music melodies have not been analysed by the researchers yet. The singing melodies are made up of different musical, different formal and structural categories refer to them as to the instrumental musical materials, which is why we need to re-interpret the concept of melody and need to examine the basic building blocks of them.⁹

In the later parts of the thesis I focus on the melodies and the information connected to them, which are forming the core of research. The atmosphere of the collection in Szászfenes is evoked by Gyula Pálffy’s recollection and the description of the conversation with József Muza. A description of the types of dance will follow this, which are included in the recorded material.

I present to quantitative distribution of the recorded, processed materials by type of melody, I compare their scope and their tonality. I also mention the usage and importance of the tonalities in the material collected in Szászfenes.

⁹Halmos Béla – Virágvölgyi Márta (1995): *A széki férfitáncok zenéje*, Nyomda Kft. Budapest

- There are unique features of the playing mode of the two primates: József Muza and Pál Hóka. Examination of individual units based on the processed material.
- The processing of the melodies is useful for folk musicians.

2. The methods used

The thesis is based on musical materials collected during intensive fieldwork, recent data and the resources of the relevant literature. During my research I considered it a special value of my work that I could talk to one of the primates of the Muza band, playing on the processed collection, as the others were dead already.

The main emphasis was placed on the subscription of the collected melodies. Among the technical devices the computer (the program Audacity) helped me the most and the camera during my stay.

In the first phase of the research I had to digitize the melodies that were still in analogue form, and so could the subscription begin. The complex analysis of the subject required that I introduced the historical and ethnographic data related to the region, the settlement and habits.

Considering all this, the primary source of my dissertation is the sound material collected in the field, which forms the body of my work. In addition, special attention was paid to the thorough and detailed analysis of the melodies. The size of the processed audio material is very large, the material collected over the years in Szászfenes, the music examples with scores have not been published yet. In my dissertation, my goal was just the subscription and processing of the violin parts played by the primates (József Muza and Pál Hóka) by adding a transparent picture of music notes. Among the signs concerning the presentation style and the technique of the play only the bindings and the decorations are included into the scores. During the analyses I took into account the comparative

structural, morphological and melodic aspects, presented the system the hierarchical structure, the formal system of the melodies. An example was for me the book “*A széki férfitáncok zenéje*” by Béla Halmos and Márta Virágvölgyi from 1995.

However I had to work out my own complex system of criteria, which included elements of melodic and structural categories, so I can perform tests on the basis of these and I can properly publish the melodies. As a first step I completed the scientific subscription and data processing of the melodies, based on professional experience and the experience gained through literature information. Then, I grouped the melodies by type, by setting up a sequence. I verified their diction and their exact tempo. Next, I stated the tonality of the melody and its any modulation if plausible; and the tonal excursion has also been designated, in accordance with the original tonality. Then came a list of the modified sound, which figured as decorative, *pien* voice, as specific sign of the scale. After determining the length of the melody, which was indicated as the point of analysis called “*Ütemszám*”, the larger musical units were set in the chapter called “*Felépítés*”, also counted in the rates. At all melody I determined the basic units, the length of periods, stanzas, I counted how many units they consist of, and I indicated it at the analytical points number of periods and stanzas, respectively. I indicated, if there is a truncated period, or not complete stanza in the melody and also specified the reasons, for example why is a half-period in “plus”. From this we know that often this half period repeats the second half of the previous period in a variation. The larger units are divided into smaller and smaller, it is indicated in the analytical point “*Periódusok-Strófák felépítése*”. In case of periods of musical material was divided into half periods, and after that into motives; special emphasis was placed on the structure of the motive, which is the smallest meaningful unit

is also an idea by Lajtha that if it is possible to slow down the hearing, you should write down every note. That is exactly what I did by using the opportunity provided by the new technologies, I used the computer program “Audacity”. It is also important to know that it is worthwhile to describe every sound, because it is a good basis for the comparison of different artists, ethnic groups, ages and cultures. László Lajtha also mentions that every artist of the Baroque era decorated the melodies according to the Baroque style and according to his or her personality. That means that the reason for the “falsehood” can also be the fact that the melodies are decorated by several instrumental players individually at the same time. Lajtha signed the sounds intoned higher or lower by small arrows. In addition, another reason is that the contrabass and the contra often use so called “cartridges”, formulas and they can be switched freely, and sometimes these harmonies have nothing to do with the original melody. One of the later researchers, István Pávai has also applied a special sign system for the distinction, both for the texts and the musical data. For example: “: a note from the collector <<>>: told by the interviewee. () sounds written in brackets do not include inherently to the melody. The sounds written in square brackets were missing or some kind of recording error had occurred. We should also take care of and should aim to avoid that the meticulous notation markings make the written musical notes too chaotic. For me the aim was to keep the notation transparent in addition to entering the decorations.⁷

In a paper written by Lajtha that was cited above⁸ we can read that we need to strive to the most accurate subscription possible. I also tried this during the subscription of the

⁷ Pávai István (1998): *Az erdélyi és amoldvai magyarság népi tánczenéje*. Planétás, Budapest

⁸ Lajtha László (1955): I.m.: 35. o.

First, I would like to highlight the work of Bartók and Kodály, who performed a complex job as they collected, written down the melodies and carried out an in-depth theoretical analysis and set up their own systems on the basis of the results obtained. They also mentioned the difficulties with the subscribing of the parlando presentation mode. In such case the melody can be changed fundamentally by the musician's subjectivity because of the narrative nature of the melody. I also experienced this difficulty while subscribing the "Keserves" and "Hajnali" melodies in Szászfenecs. The two renowned composers worked the following way: they schematically described the melodies first and then they corrected them after several re-listening. I used the same method when writing my thesis. By listening to the recordings several times I got closer to the actual "melody image."⁴⁵

László Lajtha wrote at the beginning of the collection in Kispatak that the peasant musicians, who play folk music, use a lot of "false" sound, what is quite strange for those, who are used to tempered tonality. However, he also describes that even in art music, the non-tempered instrument players just like musicians, who play folk music, individually intone a little bit higher or lower, in order to reach a better form of musical expression.⁶ He also describes that those who subscribe a lot of folk melodies, get used to it and they are able to determine the identity of a given sound. There were such melodies for me that demanded special attention and after I gained the necessary routine in subscription, I acted in a similar way. To determine the correct pitch and to analyse the previous and subsequent sound I needed to listen to the melodies repeatedly. I was able to write it down only after calculating the individual intonation. It

of music. The latter, however carries typicality, uniqueness that means a well to remember "formation". I also determined the length of the stanza in the case of strophic melodies and dismembered them into "meaningful" music unit (the musical material was not necessarily divided symmetrically), and also determined the motives here. For all melody I marked with capital letters the greater musical ideas (half period, and the larger units of stanzas) and examined them in relation to each other as well. In the case of the motives I also performed a comparison; in all cases I marked the motives with small characters, which are included in the point "Motívumszerkezet". When a variant part of the melody appeared, it is indicated by "V", and if there were more variants of that melody that is marked by a number. For example, Av1, Av2, and in the case of motives av1, av2. If a strong musical unit varied, I noted it separately in the analysis. In the case, when two melodies, noted with two different letters showed some resemblance to each other, it is also marked in the text. A total of nine points were established in my analysis and based on these I intended to present the melodies in a logical and understandable way. So my points in the analysis are the following: Number of the melody, Performer of the melody, Performance style, Tempo, Tonality, Scale, Modified tones, Number of measure, Structure, Number of Periods and Stanzas, Structure of stanzas. By preparing the analytical part of the thesis it was a great professional help to revive my music theory studies, as well as the studying and the using of the published papers in this field. By thinking further about the found results I prepared my own criteria and analysis in a creative way.

3. The structure of the thesis, a short summary of the results

⁴ Bartók Béla (1924): A magyar népdal, Budapest

⁵ Kodály Zoltán (1951): A magyar népzene. Editio Musica, Budapest

⁶ Lajtha László (1955): Kispataki gyűjtés. Editio Musica, Budapest

The first phase of this thesis aimed delineation of the topic, the definition of objectives, formulation of hypotheses and the definition of related concepts. In any case, it was important to determine and interpret the concept of legacy, which is in the title of the thesis in a theme-related way. In his paper Attila Paládi-Kovács¹ mentions even more notions and synonyms in connection with the word legacy. In 2000, a professional debate was organised in Budapest, where the interpretation of the concept of legacy was presented and papers were analysed about the penetration of this concept. In his paper the author puts it that the land is also obtained from each other and passed to the future generations as “legacy”. It is very important to keep the ancestors’ “cultural assets”. As I totally agree with this opinion, I would like to contribute to the preservation of the cultural assets of the ancestors.

The levels of legacy: local/regional, national, European and global. For example, in the Ethnographic Museum’s collection all levels are present. Beside the word heritage the words legacy and habit are also present or even the concept of tradition in close connection with to the former ones. After that as we get closer to the central portion of the subject, you can read the presentation of the historical (landscape and settlement history) and cultural backgrounds, about the musicians in society, their ethnic affiliation and the presentation of their music education. It is important to know that all professional musicians have Roma origins. The term “gypsy musicians” means professional musician in this case. It was not a work for them, but made their living this way.²³ About Toska from Szászfenés his brother also mentioned that even if he had

¹Paládi –Kovács Attila: A nemzeti kulturális örökség fogalma, tárgya.

Örökség, hagyomány, néprajz. Honismeret 2004/2

²Pávai István (1993): Az erdélyi és a moldvai magyarság népi tánczenéje.

Planétás, Budapest

³Seb Ferenc (1994): I.m.: 10.o.

“tools” for work, he took the time to make music only; he was called to so many places, so that made his living.

As the recorded melodies in this thesis are related to dances, community events, it was substantial to review the occasions to which the music and the dance are connected. Music and dance permeates every aspect of life, appears in connection with the celebrations of the year and the turning points of human life as well.

Subsequently, a description of the research of historical data is presented focusing on Hungary, including starting of the research, through the presentation of the essential papers to the ideas of classification. After that I mention the institutional framework, data processing and storage. In this section, I present the contemporary research works, which are important for my work. Later I describe methodological dilemmas and solutions raised by the thesis, and the way the material is processed. Of course, early collectors, providers of the notes also voiced the various dilemmas regarding the noting of melodies. Definitely it should be noted that the musicians play in a different way when playing music for dancing, loosely, casually, and otherwise for the sake of collecting. In many cases, they accordingly modify the quantity, quality, and possibly the tempo as well, and even the amount of the payment may affect by the playing modes. (He tries to meet the musician’s requirements of the “receiver”). At the time of collection, if the musician is paid, but there are no dancers, in the pace and order of the melodies often change. It is therefore essential to have field recordings as well. During the recordings in Szászfenés the musicians were hired as well, this turns out from the memoirs of Gyula Pálffy, so this already indicates that the collection did not occur in a natural environment, but according to his memories, but the musicians “did not overplay” their musicians.



List of other publications

Hungarian book chapters (3)

8. **Dulainé Madarász, A.**: A magyar falu tagozódása - a zenészek társadalmi helyzete: Szászfenesi cigányzenészek.
In: Multikulturális műhely : tanulmányok 4.. Szerk.: Bocsi Veronika, Lácza Magdolna, Kolonel D Kft. ; Debreceni Egyetem Gyermeknevelési és Felnűtképzési Kar Esélyteremtő és Tehetségfejlesztő Műhely, Hajdúböszörmény, 17-21, 2016. ISBN: 9789631261981
9. **Dulainé Madarász, A.**: A népzenei lejegyzés és a hangszeres népzenei anyag elemzésének problematikája.
In: A DEGYFK kutatóműhelyeinek szerepe a társadalmi innováció elősegítésében. Szerk.: Lácza Magdolna, Hovánszki Jánosné, Debreceni Egyetemi Kiadó, Debrecen, "Közlésre elfogadva", [29], 2016.
10. **Dulainé Madarász, A.**: A zenehallgatás útvesztői: értékálló népzenei hagyaték a XXI. században.
In: Az élményszerű óvodai zenehallgatás aktuális kérdései. Szerk.: Hovánszki Jánosné, Tamási László, Debreceni Egyetemi Kiadó, Debrecen, 114-122, 2016. ISBN: 9789633185827

The Candidate's publication data submitted to the IDEa Tudóstér have been validated by DEENK on the basis of Web of Science, Scopus and Journal Citation Report (Impact Factor) databases.

18 October, 2016



my dissertation others formulated in the hypotheses - that the preparation of my work may play a role in further research, education and the dissemination of the melodies for the wider public - are realistic based on the above answers.

4. Papers published in this field until now

- A zene helye és szerepe a kalotaszegi magyarság társadalmi életében, In.: Válogatott tanulmányok II. Szerk.: Kissné Korbuly Katalin, Hajdúböszörmény, DE HPFK. 2005. 169-177p.
- Szászfenesi táncdallam, Ethnica 2007. IX. Évf. 3.szám 87p.
- Szászfenesi hajnali, M vel dés LXIII. Évf. 2010. február 30-31p.
- Szászfenesi keserves dallam, M vel dés LXIV. Évf. 2011. június 30-31p.
- Muza Mózes szászfenesi zenész, M vel dés LXIV. Évf. 2011.július 31p.
- Az 1986-os szászfenesi népzenei gy jtésr 1, M vel dés LXIV. Évf. 2011. augusztus 31p.
- Beszámoló a szászfenesi zenei hagyatékról, ZeneSzó XXII. Évf. 7.szám 2012. 17-18p.
- Zenei hagyaték Szászfenesr 1. Az 1983-as és 1986-os gy jtés szászfenesi zenei anyag bemutatása, Jóna András Múzeum Évkönyve LIV. Évf. 2012. 301-312p.
- A magyar falu tagozódása – a zenészek társadalmi helyzete: Szászfenesi cigányzenészek. In: Multikulturális m hely: tanulmányok 4. Szerk.: Bocsi Veronika, Lácza Magdolna, Kolonel D Kft. Hajdúböszörmény, 2012. 17-21p.
- A népzenei lejegyzés és a hangszeres népzenei anyag elemzésének problematikája. In: A DEGYFK Kutatóm helyeinek szerepe a társadalmi innováció

el segítésében. Szerk.: Lácza Magdolna, Hovánszki Jánosné, Debreceni Egyetemi Kiadó, Debrecen, „Közlésre Elfogadva” [29], 2016.

- A zenehallgatás útvesztő i, értékálló népzenei hagyatéka a XXI. században. In: Az élményszerű óvodai zenehallgatás aktuális kérdései. Szerk.: Hovánszki Jánosné, Tamási László, Debreceni Egyetemi Kiadó, Debrecen, 2016. 114-122p.



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List of publications related to the dissertation

Hungarian book chapters (1)

1. **Dulainé Madarász, A.**: A zene helye és szerepe a kalotaszegi magyarság társadalmi életében. In: Válogatott tanulmányok II.. Szerk.: Kissné Korbuly Katalin, Debreceni Egyetem Hajdúböszörményi Pedagógiai Főiskolai Kar, Hajdúböszörmény, 169-177, 2005. ISBN: 9632109074

Hungarian scientific articles in Hungarian journals (2)

2. **Dulainé Madarász, A.**: Beszámoló a szászfenesi zenei hagyatékról. *Zeneszó*, 7, 17-18, 2012. ISSN: 1215-0436.
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