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World Music, Flamenco, Klezmer and Traditional Folk Music in Slovakia

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Abstract

This contribution studies the authentic characteristics of ethnic music in contemporary world music played in Slovakia with respect to original, national, and universal features. It is unclear what, in actual fact, original ethnic music is, and to determine its authenticity requires tracking the chronology of changes in a retrospective look from the present to the past. The author evaluates the Central European adoption of Jewish, Andalusian, Arabic and Moorish music, as well as Slovak folk music, jazz, rock and pop. By comparing the melody, harmony, rhythmic patterns, modes, sound, and musicians' performances, she explores folk, jazz, rock, and pop music elements in selected compositions from the repertoires of the Slovak bands Los Remedios and Preßburger Klezmer Band, and the singer Zuzana Mojžišová. Although the musicians claim to play authentic ethnic music, they could not resist multicultural influences. Renditions usually vary from imitation to quotations and paraphrases; in the studied excerpts, however, new structures have been formed by synthesis. The analysis of the Phrygian mode was quite problematic, because, due to the impacts of global music, this mode has ambivalent tendencies and could also be perceived as Hypoaeolian. The current combination of heterogeneous cultures suggests an eclectic stage in the development of world music.

Key words

flamenco, klezmer music, modes, traditional folk music, world music

Traditional Folk Music and World Music

Recently, we have witnessed a new development in folk music as it is reinvented in the works of jazz and world music composers and performer-improvisers. National music cultures, originally focusing on the universal styles of jazz and rock music, can now highlight their unique features through world music. Bands from diverse European countries appeal to world music festival audiences, because they infuse specific ethnic characteristics into global world music, jazz, rock and pop. Ulrich Morgenstern says that “*revival of traditional music can be observed in Europe from the late 18th century onwards.*”¹ Although there is a distinction between “revival” and “revitalization” movements,² the contemporary European recontextualization of folk music within world music encompasses not only revival but also its revitalization³ through the rehabilitation of traditional musical instruments. Until the appearance of world music, an opposite process prevailed regarding the importation of the universal “musical and cultural innovations” of jazz, rock and pop music into national cultures and their blending with elements of the local tradition.⁴ The relationship between the universal and the national have been a point of discussion ever since the Romantic era. The views were often demagogic in the sense that “*nationalism is the beginning and the end of music.*”⁵ There is timelessness to those ideas which hold that a “*national composer represents in selective synthesis all that distinguishes his nation.*”⁶ The question, however, remains as to what constitutes folk music’s original value and what are the genuine neologisms created by contemporary world music artists.

The authenticity of folk music has been frequently disputed, although, according to Maud Karpeles, “*authenticity must always be a comparative rather than an absolute quality.*”⁷ It “*need not be idealized and strictly construed,*”⁸ because there are contradictory views on the relationship between authenticity and change and on the “*origins of a piece, style and subsequent versions and later chronology.*”⁹ Even though contemporary folk artists learn from preserved authentic recordings and printed songbooks, growing urbanization rais-

1 MORGENSTERN, Ulrich. The Role and Development of Musical Instruments in European Folk Music Revival and Revitalization Movements. Some Common Trends. In: *Traditional Music and Dance in Contemporary Culture(s)*, (Jana AMBRÓZOVÁ – Bernard GARAJ, eds.), Constantine The Philosopher University, Nitra, 2019, pp. 10–17.

2 Ibid., p. 12.

3 Ibid., p. 15.

4 LARKEY, Edward. Austropop: Popular Music and National Identity in Austria. *Popular Music. A Changing Europe* vol. 11, No.2, May 1992, pp. 151–152.

5 GREW, Sydney. National Music and the Folk-song. *The Musical Quarterly*, vol. 7, No. 2, Apr. 1921, 172–173.

6 Ibid., p. 173.

7 KARPELES, Maud. Some Reflections on Authenticity in Folk Music, *Journal of the International Folk Music Council*, vol. 3, 1951, p. 10.

8 BOHLMANN, Philip V. *The Study of Folk Music in the Modern World*. Bloomington and Indianapolis: Indiana University Press, 1988, p. 10.

9 Ibid.

es doubts about their authenticity.¹⁰ The anthropological essence of folk music, which can be studied in comparative musicology using recorded music and compiled song books, ought not to be neglected either. If we speak of authenticity and change in folk music, “change,” as a dialectical addition to authenticity, has, according to Philip Bohlmann,¹¹ several forms, which is evident in the preserved recordings and songbooks.

Folk music is predominantly played by folk ensembles. If an ensemble’s life has extended for decades, its musical material becomes an oral tradition handed down from generation to generation. Nevertheless, the environment in which the ensemble functions is fundamentally different from our ideas about the authentic folk milieu. In order to distinguish ensemble-performed folk music from its authentic version, Mantle Hood differentiates between “ingenuous music” and “cultivated music”.¹² “Indigenous music” is another term which came into use at the end of the 20th century as an equivalent to “music of the first nation”.¹³ Notwithstanding, it is inaccurate with respect to Europe, as there is no colonization history and, hence, the context for the term “indigenous music” is absent.¹⁴ This, consequently, entails a question as to what authentic European folk music is at present.

Authentic folk culture survives in relatively closed regions. However, international communications have inevitably led to a constant absorption of ingredients across diverse regions as well as from global culture.¹⁵ Even some rather isolated Romani communities in Slovakia have been influenced by global pop music and absorbed its features in their own music cultures; or, alternatively, they imitate Rom-pop.¹⁶ Moreover, folk artists nowadays cannot do without the supports of music industry and management, such as institutions, sponsorship, the media, and advertising. For instance, the success of *Nebeská muzika*¹⁷ (18th position in World Music Chart Europe for their 2017 CD *Zbojstory*), an ensemble preserving the tradition of bowed string music from the Slovakian region of Terchová, has likewise depended on promotion through the Internet (Youtube) and participation in festivals abroad. Another example is Juraj Pecník’s forty-piece Vrchársky Podpoliansky (Podpoľanie) Orchestra formed in 2005 of first violinists of various ensembles playing traditional music from the Podpoľanie region. Their

10 ATKINSON, David. Folk Songs in Print: Text and Tradition, *Folk Music Journal*, vol. 8, No. 4, 2004, p. 457.

11 BOHLMANN, *The Study of Folk Music in the Modern World*, p. 11.

12 HOOD, Mantle. The Reliability of Oral Tradition, *Journal of the American Musicological Society*, vol. 12, No. 2-3, Summer-Autumn 1959, p. 202.

13 BROWNER, Tara. *Music of the First Nations: Tradition and Innovation in Native North America* (University of Illinois Press, 2009), 6.

14 APPADURAI, Arjun. Putting Hierarchy in Its Place, *Cultural Anthropology, Place and Voice in Anthropological Theory*, vol. 3, No. 1, Feb. 1988, p. 38.

15 APPADURAI, Arjun. *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis, MN: University of Minnesota Press, 1996, p. 395.

16 BELIŠOVÁ, Jana. From Rom-pop to SuperStar: Contemporary Forms of presenting Roma Music in Slovakia. *Traditional Music and Dance in Contemporary Culture(s)*, (Jana AMBRÓZOVÁ – Bernard GARAJ, eds.), Nitra: Constantine The Philosopher University, 2019, p. 58.

17 URL: <https://www.nebeskamuzika.sk/>.

performances are recorded in five-channel sound, and each concert has been followed by a DVD release.¹⁸

Many primary schools of arts in Slovakia offer folk instrument courses (the pipe, the hornpipe, the fujara, the Heligonka, the zither, and the hammered dulcimer) specifically developed by their teachers.¹⁹ For educational purposes, shortened children's fujaras have been produced since 1980. The hammered dulcimer can even be studied at the Bratislava Conservatory and the Academy of Arts in Banská Bystrica. Although many of these trends may face criticism for not preserving folk culture authentically through oral tradition, their positive aspects should undoubtedly be valued, as several songs have vanished due to insufficient documentation and a gradual disappearance of traditional occasions.²⁰

Slovak regions with ethnic minorities that have preserved their cultural attributes represent a specific case. The Croat area near Bratislava²¹ and the Hungarian microregion of Medveš are examples.²² Authentic Slovak folk music has also survived, for instance, in the village of Zázrivá, whereas in Terchová, situated just 7 km away, it has lost its characteristic features because of popular influences.²³

Apart from ethnic music in relatively isolated villages, the Slovak world music scene is coming to the fore. Its bands' rankings in World Music Charts Europe since 2002 leave no doubt that they are in demand. In 2019, for instance, Slovak bands placed as follows: fourth was Hrdza for its *Neskrotený* CD; Zuzana Homolová Trio for their *Keď vojačik narukoval* CD in 16th; and Banda for its *Telegrafy* CD occupied the 19th position. Other bands and singers had also been successful in earlier years: Banda in 2015; Nebeská muzika, Balkansambel, and Katarína Máliková in 2017; Bashavel in 2018, as well as Jana Kirschner, Mango Molas, Družina, and Suí Vesan. In addition, the band PaCoRa Trio²⁴ participated at the 2015 Womex in Budapest and Banda²⁵ in Katowice in 2017.

After 1997, the appearance of flamenco, klezmer, and world music festivals in Central Europe (e.g., the Vienna Flamenco Festival, Ibérica in Prague and Brno, and the

18 LÁBSKY, Miroslav. Rozhovor s Jurajom Pecníkom, umeleckým vedúcim Vrchárského podpolianskeho orchestra. "Vo folklóre je stále čo objavovať" [An Interview with Juraj Pecník, Artistic Director of the Vrchársky Podpoliansky Orchestra. "There Is Always Something to Discover in Folklore"], *Tradicia a súčasnosť* (Osvetový ústav), vol. 5, No. 2, 2006, pp. 63–66.

19 HOLÚDOVÁ, Anna. *Základy hry na jednoradovú heligónku* [The Basics of Playing the One-Row Heligonka], (published by the author, 2003).

20 URBANCOVÁ, Hana. *Mariánske legendy v ľudovom speve. Príspevok k typológii variačného procesu* [Marian Legends in Folk Songs. A Contribution to the Typology of the Variation Process]. Bratislava: AEPRESS, 2007.

21 HORÁKOVÁ, Jadranka. Piesňová kultúra Chorvátov v okolí Bratislavy [The Song Culture of Croats Living near Bratislava], *Musicologica Slovaca et Europea* XVIII, Bratislava: Asco, 1993, 65–106.

22 PELLEOVÁ, Andrea. Traditional Song Genres of the Hungarian Ethnic Group in Medveš in the Gemer Micro-region, *Musicologica Istropolitana* III, Bratislava: Stimul, 2004, pp. 213–257.

23 MORAVČÍK, Vladimír. K regionálnym rozdielom slovenskej ľudovej hudobnej kultúry na príklade tradície sláčikových združení obcí Zázrivá a Terchová [Regional Differences of Slovak Folk Music Exemplified by Fiddle Ensembles from the Villages of Zázrivá and Terchová] *Musicologica.eu*, vol. 1, 2019, URL: <http://www.musicologica.eu/?p=388>.

24 URL: <https://hc.sk/hudba/teleso-detail/2632>.

25 URL: https://www.showportal.sk/detail/hudba/skupina_banda.

KlezMore Festivals in Bratislava and Vienna) led to wide reception of music with diverse ethnic elements. At the same time, however, the emergence of flamenco ensembles consisting of Central European artists raised doubts about their capability to play authentic Spanish flamenco well.²⁶ Analogous preconceptions had prevailed against white jazzmen until the birth of the “jazz manouche” phenomenon (i.e., gypsy jazz) in Europe.²⁷ The existence of the French jazz school and the fact that jazz could also have its own specificities in Italy and the UK have only been accepted in the new millennium.²⁸ Given that the Jewish diaspora in Bratislava was destroyed during the fascist regime and, later, by socialist ideology, it is equally questionable whether klezmer music revived in the late 1990s represented its authentic style from 60 years prior.

I conducted a survey²⁹ in which ten randomly selected contemporary world music artists expressed their views on authenticity and style imitation, as opposed to inventiveness and creativity. Nine of them agreed that it is more demanding to play, i.e., to imitate, music’s authentic style than to compose and perform pieces inspired by folk motifs. They reasoned that learning folk songs from archived recordings and grasping their performance style including the facets of a particular region or location is harder than creating freely without being bound by authenticity. In contrast, nine musically educated listeners out of ten surveyed thought that it is more challenging to write folk-inspired music than to reproduce the authentic style.

The following passages examine three world music compositions from the production of Slovak, Czech, Hungarian, Austrian, Peruvian, Serbian, Romani, and Jewish artists living in Slovakia. With their broad ethnic mix, these musicians will be referred to as Central Europeans. In analysing the works’ melody, modality, rhythmic patterns and harmony, the objective was the exploration of authenticity and eclecticism in flamenco, klezmer, and Slovak folk music and comparisons of multicultural impacts on these genres.

I have selected “Los Sueños Inquietos” [Disturbing Dreams] from the repertoire of Los Remedios (a flamenco ensemble),³⁰ “Der Opsheyd” [Departure] by the Preßburger Klezmer Band, and “Pjurko” [Quill], a song by Zuzana Mojžišová.³¹ Attention has been paid to the instances of innovation, creativity, and new forms which, in terms of the authentic, national, and universal, are reflected as imitations, epigonism, paraphrasing, creating one’s own musical configurations, hybrids,³² and new styles. I have analysed

26 JASLOVSKÝ, Marian. Remedios: Stále nové možnosti flamenca [Remedios: Ever New Possibilities of Flamenco] *Sme Kultúra*, 24 February 2005, URL: <https://kultura.sme.sk/c/1944550/remedios-stale-nove-moznosti-flamenca.html>.

27 CERCHIARI, Luca – CUGNY, Laurent – KERSCHBAUMER, Franz. *Eurojazzland. Jazz and European Sources, Dynamics, and Contexts*. Boston: Northeastern University Press, 2012, p. 81.

28 *Ibid.*, p. 98, 167.

29 A survey conducted by the author in June 2019.

30 KUBIŠ, Cyril. Reflexia flamenca na Slovensku, [Reflections on Flamenco in Slovakia] *Musicologica.eu*, vol. 2, 2012, URL: <http://www.musicologica.eu/?p=682>.

31 ZAJACOVÁ ZÁBORSKÁ, Eubica. *Slovenská scéna world music [The Slovak Scene of World Music]* Bratislava: CoolArt, 2009.

32 KAPCHAN, Deborah A. – TURNER STRONG, Pauline. Theorizing the Hybrid, *The Journal of American Folklore*, vol. 112, No. 445, Summer 1999, p. 245.

the music with the assumption that apart from borrowed folk materials (to which the artist's approach has a significant bearing) it also contains jazz harmony, rock rhythmic patterns, and classical music forms (e.g., the ternary form).

Flamenco Performed by Central European Artists

The key issue in the Central European interpretation of this genre is the flamenco feel, i.e., the feel for the essence of flamenco melodic structures, presumably passed from

The image shows a musical score for a piece in 12/8 time, consisting of four staves of music. The first staff begins with a Cadd9- chord and a melodic line of eighth notes. The second staff continues the melody with chords Cadd9-, D♭/A♭, E♭7, and C. The third staff has chords Fmi, E♭7, D♭7, and C9-. The fourth staff continues with Fmi, E♭7, D♭7, and C9-.

generation to generation and, thus, intrinsic to the Spanish musician's subconsciousness.

Ex. 1 M. Kohútek: "Los Sueños Inquietos" (Bulerías) by Los Remedios, piece no. 1 from their *Vendaval* CD³³. Transcribed and notated from the CD by Cyril Kubiš and Lukáš Kollár.

"Los Sueños Inquietos", a composition in the ternary form, was written and arranged by Matúš "Gallito" Kohútek, the band's guitarist. It contains a melody built on the so-called Spanish scale in C (C, D flat, E, F, G, A flat, and B flat). However, three out of eight experts claimed that, rather than the Spanish Phrygian scale, a live performance of the piece had exhibited the use of the harmonic variant of the Hypoaeolian scale derived from F minor with C as its final tone, which can be ascribed to the fact that Los Remedios members are not natives of Andalusia, the cradle of flamenco, and they only learned it from recordings and by completing courses or several-month study stays in

33 Remedios: *Vendaval* CD, Hevhetia, 2004, HV 0009-2-331.

Andalusia. The fact that some of them lived in Spain for quite a long time may well be a migration and a progressive development of the “ethnoscapes”³⁴ in Europe.

The following excerpt demonstrates the *Qué será de mí* [What will happen to me] vocal passage, which paraphrases the tune of the flamenco folk song “Los sueños inquietos.” With the view that the band, although representing both flamenco and world music, primarily utilizes and assimilates all the characteristics of the Andalusia region, this example suggests a combination of the Spanish scale with the Phrygian mode in C (C, D flat, E flat, F, G, A flat, B). However, for one leaning towards the stance that “Los Sueños Inquietos” illustrates a world music composition, the scale may be F Hypoaeolian in its harmonic and melodic variants. The harmony rests on the Andalusian cadence (descending chords in relationships of seconds, copying the notes of the Phrygian scale

Voice

que se ra de mi - i si ya no me quie - re si ya no me

3

Voice

mi - ma si ya no me sien - te que se ra de

4

Voice

mi - i si ya no me quie - re si ya no me

5

Voice

mi - ma si ya no me sien - te

in C=Fmi, Eb7, Db7, C9-), with the chords’ structure and harmonic progressions corresponding to jazz models.

Ex. 2 M. Kohútek: “Los Sueños Inquietos”. Transcription and notation by Cyril Kubiš.

World music is heterogeneous and adopts the attributes of diverse genres, including jazz, rock and pop. At this point, it is important to note that jazz and rock also employ modal improvisations. For instance, particularly heavy metal styles (such as black metal, death metal, and progressive metal) often work with the Phrygian mode, with which jazzmen are equally well acquainted, as they have been using it ever since modal jazz of the 1950s.

All this poses the question of whether the ambivalent views stem from their perceptions of the historical context. One may also wonder about the imperfectness of music theory, because its specialists apply different nomenclatures (e.g., Jewish, Spanish, Phrygian major, and Phrygian dominant scales) to the same phenomenon, as they are perplexed by the changing traditional notion and historical perceptions of the region itself with

34 APPADURAI, Arjun. Disjuncture and Difference in the Global Cultural Economy, *Theory, Culture & Society*, vol. 7, 1990, p. 297.

its “irregular shapes of the landscapes”.³⁵ Besides, the term of mode blends with that of scale. Lola Fernández, for example, speaks of three possible versions of Phrygian mode³⁶ – Phrygian, Phrygian major, and Phrygian minor. She also refers to three ways of working with a melody structured around the major-scale variant of the Phrygian tetrachord with differing downward progressions of the scale (the tetrachord of the ascending and descending Phrygian scale is: C sharp, D, E, F sharp, E, D, C sharp; the tetrachord of the Phrygian major scale is: C sharp, D, E sharp, F sharp, E, D, C sharp; and the tetrachord of the Phrygian minor scale is: C sharp, D, E sharp, F sharp, E sharp, D, C sharp).³⁷

The next part of “Los Sueños Inquietos” shifts to the F Lydian mode (refer to Example 3, bar 1, Lydian fourth B), which evokes the Central Slovakian region, creates a contrast to the previous C Phrygian (Spanish) scale and ultimately reflects a regional change. In this context, it is worth mentioning that modal thinking is typical of Slovak regions but the Phrygian mode is unusual. The vocal part borrows from the Slovak folk song “Usniže mi usni...” [Fall Asleep, Fall Asleep...]. Similarly to “Los Sueños Inquietos”, it is only a paraphrase, and the continuing lyrics are not original but, instead, modified

The image displays four systems of musical notation, each consisting of a rhythmic pattern and a vocal line. The rhythmic patterns are shown in a 6/4 time signature with a series of eighth notes, some marked with accents (>). The vocal lines are in a treble clef with a key signature of one sharp (F#). The lyrics are written below the vocal lines.

System 1 (Bar 1):
 Rhythmic pattern: F, G
 Voice: u - sni že mi u - sni

System 2 (Bar 3):
 Rhythmic pattern: F, G
 Voice: môj ma - lý boch - ní - ček

System 3 (Bar 5):
 Rhythmic pattern: F, G
 Voice: mam - ka ti pri - ne - sie

System 4 (Bar 7):
 Rhythmic pattern: F, G
 Voice: čer - stvý me - dov - ní - če - k

by the piece’s composer.

35 APPADURAI, *Disjuncture and Difference in the Global Cultural Economy*, p. 297.

36 FERNÁNDEZ, Lola. *Flamenco Music Theory: Rhythm, Harmony, Melody, Form*. Mel Bay Publications, 2005.

37 KUBIŠ, 2012.

Ex. 3 M. Kohútek: “Los Sueños Inquietos”. Transcription and notation by Cyril Kubiš and Lukáš Kollár.

The rhythmic pattern follows a 12/8 (Example 1) and 6/4 measures (Examples 2 and 3) and corresponds to the Spanish bulerías rhythm. In Example 3, the rhythm of duplets

us - ni že mi us - ni as - poň na chví-ľoč - ku

us - ni že mi us - ni a - spoň na chví-ľoč - ku

oc - ko sa chce poz-riet mam - ke pod suk - nič - ku

against triplets (bars 1, 3, 5 and 7) produces polyrhythm and is thus typical of flamenco.

Ex. 4 M. Kohútek: “Los Sueños Inquietos”. Transcription and notation by Cyril Kubiš and Lukáš Kollár.

Example 4 displays a chromatic elaboration of the “Usniže mi usni” motif which, in bar 2, shifts by a minor second in its repetition; the dominant seventh chords with an added thirteenth also move downward by seconds. Bars 6–7 modulate into the G minor harmonic scale; however, this transition is only an incidental result of the artists’ creative thinking, rather than the regional influence of the Hungarian-Slovak border areas, where folk music uses minor-scale tunes.

In this section, the musicians are experimenting with the expressive tools of flamenco. By fusing the flamenco style with Slovak folk music and jazz harmony (particularly with the influences of bebop and Thelonious Monk), they create novel, exciting melodic and harmonic configurations. The bulerías rhythm is maintained, and the melody emphasizes chromaticisms, which can also be found in flamenco; nevertheless, the sophisticated harmonic structures on every third beat and the combination of the modes suggest an affiliation to jazz.

Klezmer Performed by Central European Artists

The composition titled “Der Opsheyd” [Departure],³⁸ arranged by Samo Alexander, the double bass player of the Preßburger Klezmer Band, reworks a traditional folk song that connects with the 1492 expulsion of the Sephardi Jews from Spain, and whose lyrics depict a girl’s farewell to her parents. Nevertheless, the text is not in Ladino but in Yiddish, the language of the Central European Jews, which obscures the song’s dating. The melody is oriental and its origin can be analysed from several aspects: it is based on either the Spanish or Jewish scale in B (B, C, D sharp, E, F sharp, G, A) – with both referring to the same scale of different historical and geographical origins – or on the Hypoaeolian harmonic scale derived from E minor with B as its final tone. Anglo-American music theoreticians consider this sequence of tones a combination of the Phrygian and the Hypoaeolian harmonic scales and call it the B Phrygian dominant scale. At the same time, they emphasize that its employment in this composition represents a new and contemporary use of the Phrygian mode, as it also does in “Los Sueños Inquietos.” This explanatory approach to musical phenomena through studying specific passages is a method of applied music theory.³⁹

Der opsheyd

The image shows a musical score for the song "Der opsheyd". It consists of three staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff is labeled "Voice" and contains the first line of lyrics: "Zayt ge-zun - ter ha - ayt, may-ne li-be e-el - tern, ikh for fun naykh a-vek,". The second staff continues the melody and lyrics: "in a va - ay - tn veg, vu keyn vi - in ve - yt". The third staff concludes the piece with two endings: "1. nit, un vu keyn foy-gl fli-y-yt nit un vu keyn ho-on kre-yt nit." and "2. kre-yt nit.".

Ex. 5 “Der Opsheyd”, piece no.16 from the CD *Preßburger Klezmer Band: Mit Libe... S laskou...* Transcription and notation by Ľubica Zajacová Záborská and Lukáš Kollár.

When listening to “Der Opsheyd”, we can identify its base as Hypoaeolian, although the performers themselves, searching for the authentic roots of Klezmer music, claim the use of the Jewish scale. The question arises whether a stronger feel for minor scales,

38 *Preßburger Klezmer Band: Mit Libe... S laskou...* CD, Hev-Het TUNE/Hevhetia, 2006, EH 0004-2-331.

39 WEISSMAN, Dick – FOX, Dan. *A Guide to Non-Jazz Improvisation: Piano and Keyboard*. Mel Bay Publications, 2009; FERNÁNDES, 2005; SERNA, Desi. Phrygian Mode Song, *Music Theory.com*, website blog, 2011, URL: <http://www.guitar-music-theory.com/video/phrygian-mode-song/>.

rather than the authentic Jewish scale, is embedded in musicians' subconsciousness, as they have embraced the global music macroenvironment with its radio, television, and Internet.⁴⁰ I support the view that, if global experience infiltrates an authentic region, the mode is Phrygian dominant in either its ambivalent Phrygian or Hypoaeolian forms⁴¹.

Looking at the links of the Preßburger Klezmer Band members to the Bratislava-based Klezmer culture, some of them are of Jewish origin but do not always identify with the Orthodox religious or ethnic diaspora. The ensemble also includes musicians of non-Slovakian origin (e.g., Eddy Portella, a Peruvian percussionist, and Snežana Jović from Serbia) and eminent jazz players (i.e., Erik Rothenstein).



Ex. 6 “Der Opsheyd”, CD *Preßburger Klezmer Band: Mit Libe...*
Transcription and notation by Yvetta Kajanová and Lukáš Kollár.

In Example 6, the drums' rhythmic pattern in 4/4 time accents the first and the fourth beat, and the first and the third in bar 2; the drum along with the tambourine in 2/4 metre creates polymetre, which elicits ethnic Middle-Eastern or Arabic music, especially when the tambourine and the Arabic gong are heard. By setting traditional Yiddish lyrics to klezmer melody and rhythms, “Der Opsheyd” falls somewhere between a paraphrase of the original folk melody and a newly created style.

Slovak Folk Music Performed by Central European Musicians

The singer Zuzana Mojžišová⁴² has crafted the piece “Pjurko” [Quill] using an authentic Slovak folk song of the Šariš region; its lyrics are also in the Šariš dialect.

*Ej, nehodz chuopče do nás
vysoko pjurko máš,
ej, u nás nízko dvirka polámieš si pjurka.*

*Oh, don't come to us, young man
because your quill is so tall,
oh, our door is low, you will break your quill.*

40 APPADURAI and his explanation of “mediascapes”, *Disjuncture and Difference in the Global Cultural Economy*, p. 298.

41 BOHLMAN, Philip V. *Jewish Music and Modernity*. New York: Oxford University Press, 2008, p. 73.

42 CD *Zuzana Mojžišová*, Pyramída, 2004, RB 0293-2331.

In the first measure of the drums' rhythmic pattern, the stressed quaver at the end of the second beat is very unusual for jazz, rock and pop music, but the accented third beat in the following bar is, on the other hand, typical of rock. The rhythm of the bass guitar resembles bossa nova. Notwithstanding, its combination with the drums and the typical rhythm of Slovak folk music, which in the violin part always accentuates the first tone of each beat, makes the bossa nova rhythmic basis different. This compounding of ethnic music and rock clearly results in a novel rhythmic structure. Mojžišová's throat singing coupled with the rhythmic section and the folk instruments⁴³ creates a unique rhythm and sound.

Conclusion

The Preßburger Klezmer Band, Los Remedios, and Zuzana Mojžišová exemplify convergent⁴⁴ processes and a creative approach⁴⁵ to modes, in which the musicians sometimes centralize the tonic and, at other times, the dominant. When centralizing the tonic in the Phrygian mode, these aspects manifest themselves ambiguously: as a minor third and minor second in an ascending melody, and a major third and minor second in a downward movement. This means that the displacement from their original regions has also meant a shift in the development of the modes. Consequently, the historical notion of an abstract modal scheme is no longer sufficient for music theory. Inspiration may come from divergent sources⁴⁶ – Spanish Andalusian, Jewish, Arabic-Moorish, Central European folk music, as well as jazz⁴⁷, rock and pop. In the analysed music samples, jazz contributed through its elaborate harmony, flamenco with its characteristic rhythmic patterns, and rock music with its typically accented 3rd or 2nd and 4th beats. Flamenco, klezmer, and folk music all lent their specific modes and melodies. Neologisms appear in each composition, paving the way to synthesis, a higher level in world music development. At present, however, the bands' combinations of these heterogeneous inspirations suggest an eclectic stage in world music genre. Although many artists find it more difficult to imitate a particular style than to compose in it, they all have to face the challenge of learning the style. Remedios appropriates the achievements of another music culture. In revitalizing forgotten music, the Preßburger Klezmer Band has relearned klezmer

43 Bass guitar (Oskar Rózsa), drums (Martin Valihora), percussion (Igor Ajdži Sabo), violin (Stanislav Palúch), and *koncovka* (Rasťo Andris). (*Koncovka* is a Slovak folk pipe with only two holes, an upper one into which the player blows and a lower one where the air exits.)

44 HOLTON, Robert. Globalisation's Cultural Consequences, *The Annals of the American Academy of Political and Social Science, Dimensions of Globalization*, vol. 570, July 2000, p. 142.

45 BARBOT, Baptiste – LUBART, Todd. Creative Thinking in Music: Its Nature and Assessment through Musical Exploratory Behaviors, *Psychology of Aesthetics, Creativity and the Arts*, vol. 6, No. 3, 2012, p. 236.

46 BOHLMAN, Philip V. *World Music. A Very Short Introduction*. New York: Oxford University Press, 2002, p. 5.

47 BOHLMAN, Philip V. – PLASTINO, Goffredo. *Jazz Worlds, World Jazz*. University of Chicago Press, 2016, p. 154.

music through imitation or paraphrasing. Zuzana Mojžišová has enkindled domestic folk music through the same process. Some parts of the analysed pieces have been inevitably composed as hybrids of original and new elements. At the same time, however, the musicians have created novel and unique structures. The current stage of Slovak popular music development thus resembles the 1930s, when hybrid fox-polka, czardas-fox and joyous fox appeared. Nevertheless, contemporary musicians have reached a much higher professional standard, with their indubitably better technical skills and greater artistic merit.

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