

## ***Versions of the Dance-Music***

From the 1980's onwards, Szabados used to play more and more melody sets in his concerts. The reason might be that his improvisative composition thinking outgrew the frame of "first number - applause, second number - applause". He was looking for, and he found relationships between melodies and interwoven with improvisations; he composed the melodies into sets. So, improvisation was present in his concerts in two layers: traditionally and in the composition.

The structure of his melody sets changed in the performances, following the moment's intuition. Therefore, the work of the researcher is not easy when he tries to recognize, and to systematize the compositions, selecting them from the considerable quantity of audio material, mainly without title. Often, we have the impression that Szabados arranged the repeated melodies played in his concerts into sets, and finally they were fixed in the form of compositions. The word "fix" refers to the structure only; Szabados' mode of playing being largely improvisative. The structure was fixed.

Any of his gladly played works allow us such a study, but the best example is the Dance-Music.

In this collection of works from between 1976 and 2009, there are at least 24 recordings of the Dance-Music. When we study them, we can follow up amendments of the work.

- Already at the beginning we clearly see the intention to present a slow, lyric part beside the main theme with overwhelming élan (left hand).
- The melody of this lyric part will be fixed later. The fixed melody is built upon the beginning lines of the *Ballade*.
- The performance begins, once with the main theme, once with the lyric theme.
- Soon such a version emerges, and will be fixed for a long time, beginning the lyric theme with *monoton ostinato* in a strict tempo (tempo giusto) and continues to the main theme, and before finishing, the lyric theme returns once more. This version is the broadest version in its structure.
- The varieties played as encore cannot be ranked among the versions. In case of the encore, there are other points of view. Szabados was, even in the field of encores, a performing artist of good taste.

Finally, a list of the recordings in our collection:

- 1976. 12. ?? . Bratislava, Czechoslovakia (Quartet: Kathy-Horváth, Vajda, Faragó)
- 1977. 01. 30. Kassák Klub, Budapest (Duo: Kathy-Horváth)
- 1980. 11. 08. Novi Sad, Yugoslavia (Trio: Vajda, Faragó)
- 1980. 11. 21. Szeged, Hungary (Trio: Vajda, Faragó)
- 1981. 07. ?? . Vajdahunyadvár, Budapest, Hungary (Solo)

- 1982. 06.12. Jazz Bühne, Berlin, Germany (Solo)
- 1982. 11. ?? Szabados – Adyton LP (Trio: Vajda, Faragó)
- 1983. 05. 23. Marczibányi tér, Budapest, Hungary (Solo)
- 1983. 05. 28. Jazz-Festival, Daxberg, Germany (Solo)
- 1983. 07. 13. Kölcsey Művelődési Központ, Debrecen, Hungary (Solo)
- 1983. 11. 21. Düsseldorf, Germany (Solo)
- 1984. 03. 28. Kassák Klub, Budapest (Solo)
- 1985. 11. 27. Szolnok, Hungary (Solo)
- 1986. ?? ?? Közgáz Jazz Klub, Budapest, Hungary (Solo)
- 1987. 04. 08. Apáczai Csere János TK Főiskola, Győr, Hungary (Solo)
- 1987. 11. 08. Jazz Fest, Berlin, Germany (Solo)
- 1988. 07. 24. Debrecen, Hungary (Solo)
- 1989. 06. 07. Hódmezővásárhely, Hungary (Solo) (encore)
- 1991. 06. 28. Münster, Germany (Solo) (encore)
- 1993. 03. 27. Budapest Sportcsarnok, Budapest, Hungary (Solo)
- 1997. 05. 13. Régi Városháza Díszterem, Szabadka (Subotica), Serbia (Solo) (encore)
- 1997? ? (Trio: Benkő, Baló)
- 2004. 11. 03. Köln, Germany (Solo) (encore)
- 2004. 11. 04. Bimhuis, Amsterdam, Netherlands (Solo)
- 2009. 11. 24. Porgy & Bess, Vienna, Austria (Duo: Mezei Szilárd)