

Where Bartók Left Off:
Researching Turkic Elements in Hungarian Folksong

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In this paper I will attempt to survey in a few words a research series carried out by Hungarian scholars in Asia for more than 70 years, and then introduce the research I have been doing for the last twenty years. In the last section, we will take an inside view on my recent research of a mystic Islamic order. The photos, musical recordings and the transcriptions in this paper were made by me. Because of limitations of space and time, this presentation will resemble a draft made with broad brush strokes more than a study prepared with meticulous care. Let it be said in my defense that readers with an interest in the folk music of Turkic peoples may refer to my previously published books and studies for further information.

From the beginning, there have been different currents in ethnomusicology. While some scholars prefer comparative musical analysis, others concentrate more on the cultural and social aspects of the music. The latter approach gained the upper ground, and it truly is important for understanding and describing the relationship between music and different phenomena of real life, society and culture. At the same time, we do have to remember that folk music is a special phenomenon having its own specific forms and evolutionary rules. According to Béla Bartók, we should research it from a scientific point of view: "Folk music is a phenomenon of nature... This creation develops with the organic freedom of other living organisms in nature: flowers, animals, etc." (Bartók, 1925: 230-233).

Let me quote another statement of Bartók which can show the direction and goals of comparative folk music research: "I think that if we have sufficient folk music material and study at hand, the different folk musics of

the world will be basically traceable back to a few ancient forms, types and ancient style-species.” (Bartók, 1937: 166-168).

The road to the discovery of these basic forms leads through transcribing, analyzing, classifying and comparing the folk music of different peoples. There are hundreds and hundreds of melodies in every body of folk music. These melodies are not independent from each other; some are close variants of the same tune so we may consider them as being identical, or to be more precise, we can say that they belong to the same musical type. In the course of classification, we first determine types then find different connections between them, discovering which types belong to the same musical class and which classes belong to the same musical style.

According to our experience, the most effective way to find similar melodies is to concentrate on the melodic line. By the end of such a classification, huge number of melodies will be reduced to only a few basic forms that are much easier to sort through for the sake of comparison. In practical terms, the classification enables us to get acquainted with a given body of folk music by learning a few dozen melodies that represent the majority of the repertoire. With such classified material we can compare the entire folk music repertoire of different peoples instead of becoming aware of only a few random similarities. However, we first of all need reliable, analyzed and classified material.

While the languages of different Turkic peoples have been subjected to thorough comparative analyses, only the first steps have been taken in the comparative research of their music.¹ Let me first acquaint you with a few steps in Hungarian folk music research that led to the foundation of a large international comparative project.

At the beginning of the 20th century, Béla Bartók and Zoltán Kodály began the first scientific folk music research in Hungary (Bartók, 1923, 1924, 1931; Kodály, 1937-1976). In addition to collecting and analyzing Hungarian material, they and others also began to explore the musical cul-

1. In the multitude of arising questions, it is highly important to explore whether traces of Old Turkic musical styles can still be detected in contemporary Turkic folk music. Another interesting question appealing to Hungarians is: how folk music styles of different Turkic peoples relate to Hungarian folk music layers.

tures of neighboring and related peoples.² And indeed, research must not be restricted to a small area or to a single state because several layers of folk music belong to geographic areas, and like rivers or mountains, they do not respect state boundaries. Furthermore, we can only state what is special in a specific body of folk music if we know the music of several peoples.

The Hungarian language belongs to the Finno-Ugrian language family, which shows a linguistic and not an ethnic relationship. Only certain large forms of the Hungarian lament shows connection to the music of Finno-Ugrian (Ob-Ugrian) peoples, while at the same time, much Turkic influence can be seen in Hungarian culture. This is quite natural, as several Turkic peoples played a significant role in the formation of the Hungarian culture and folk music. Therefore, it is not an accident that Béla Bartók and later László Vikár began research work among Finno-Ugrian people, and then both of them turned toward the folk music of Turkic peoples where they found musical styles similar to that of the Hungarians.

So, is Hungarian music Finno-Ugrian or Turkish? The answer is both. All peoples in the world have been taking shape during a long process. Besides the seven probably inhomogeneous Hungarian tribes, several Turkish, Slavic, German and other peoples took part in the Hungarian ethnogenesis. Consequently, it is more productive and scientific to speak about more than one “ancient homeland” in order to track individual components one by one. An important part of this work is comparative research on the music of the Mongolian and Turkic people.

The first important step was Bartók’s research in Turkey in 1936. His book on it is one of the most important comparative analyses on Turkish folk music until our day (Bartók, 1937, 1976, 1991; Saygun, 1976). Bartók wrote this study from a comparative point of view and found close relationships between essential layers of Hungarian and Anatolian folk music. After Bartók’s Anatolian research, Hungarian ethnomusicologists did not do field work in Asian areas for a long time during which period a number of

2. Besides collecting in Hungarian areas, Bartók did Romanian, Serbo-Croatian, Arabic and Turkic research as well. Bartók B. (1934, 1935, 1937, 1959, 1976, 1991).

important studies and books about the eastern connections of Hungarian folk music were written.³

Extended field research has been underway since 1958. I can only briefly introduce the most important steps, illustrating the examined folk music with a few characteristic examples. From 1958 to 1979, a significant research series was carried out in the Volga-Kama region, where László Vikár and Gábor Bereczki collected among the Mordvin, Votyak, Cheremis (Mari), Chuvash, Tatar and Bashkir peoples. They transcribed most of the collected melodies and published several articles and four monographs (Vikár-Bereczki, 1971, 1979, 1989, 1999).⁴ The original goal of the research was to find the ancient homeland of the Hungarians, but it gradually changed into comparative research of a large area inhabited by Turkic and Finno-Ugrian peoples.

Research in Anatolia

I have been continuing this work since 1987 for two decades now. I started my work where Bartók finished his: in the vicinity of Adana, Turkey, and later I extended it over the rest of Anatolia. As a result, in 1994 and 1995 I published two books: *Török Népzene I* and *Török Népzene II* (Turkish Folk Music I and II). In these books I did a comprehensive analysis of Anatolian folk music and a comparison between the most important Anatolian and Hungarian musical layers. My books, *In the Wake of Bartók in Anatolia* (published in 2000) and *Bartók nyomában Anatóliában* (2001) dwell upon Anatolian folk music as well.⁵

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3. Kodály (1937-76) concentrated on the Cheremis and Chuvash folk music and to their relation to the Hungarian music. Vargyas (1953, 1980, and 2002) made a comprehensive historical overview on the folk music of the Volga-Kama region; Szabolcsi (1933, 1934, 1936, 1940, 1956) pointed at even larger international musical connections; Dobszay and Szendrei (1977, 1988) summed up the international connections of the Hungarian lament and the so called "psalmodic" style.
 4. Number of the collected melodies: Mordvin: 157, Votyak: 686, 3. Cheremis: 944, Chuvash: 651, Tatar: 580, Bashkir: 634.
 5. In connection with these books two CDs were published. My Ph.D. dissertation *Béla Bartók's Anatolian research in the light of a larger material* deals with the same theme. It is accessible in the Library of the Institute for Musicology, Budapest.

I included the folk music of other peoples in the comparison, thereby putting the Hungarian-Anatolian similarities into a larger international framework. During the analysis it turned out that Bartók's Turkish-Hungarian parallels are even more significant and further similarities can be found among Anatolian and Hungarian laments, psalmodic melodies, children's songs and among several melodies having a small compass of tones.

Anatolian folk music is as complex as the Anatolian population is, so I cannot introduce every important Anatolian musical layer now. For example, let's examine three Anatolian melodies. The first is a lament (ex.1), the second is a so-called "psalmodic" melody moving basically on the *mi-re-do* trichord (ex.15-VIII) and the third is a religious melody (ex.15-I). These melodies represent well three important styles of Hungarian folk music, and at the same time they illustrate three different uses of the *mi-re-do* trichord. Notwithstanding the small compass in the lament we see two parallel descending musical lines; the melodic motion of the "psalmodic" melody moves up and down on the *mi-re-do* trichord jumping down to *la* in the end; and the religious song rotates around the central (*re*) tone of the trichord as many Hungarian children's songs do.

Example 1. Anatolian lament

Ben bu e - vin de ne - si - ne gel - dim,

Bül - bül öt - tü de se - si - ne gel - dim,

Şur - da bir ge - lin öl - müş de ya - sı - na gel - dim oy.

I gradually extended the area of my field work beyond Turkish territory. First, I did research among Turkic people living between the Volga-

Kama region and Anatolia, and then I looked further to the West and then to the East. Up until the present day, I have collected more than 7000 melodies in Anatolia, Thrace, Azerbaijan, Kyrgyzstan, Kazakhstan, among Mongolian Kazakhs, among Karachays living in the Caucasus and in Turkey, and among Navajo and Sioux Indians.⁶

Kazakh researches

In the book *Kazakh Folksongs from the Two Ends of the Steppe* (2001) I compared the folk music of Aday Kazakhs living at the eastern shore of the Caspian Sea to that of Mongolian Kazakhs living in Bayan Ölgüy.

Considering the vastness of Kazakhstan and the complexity of the ethnogenesis of Kazakh people, it was not hard to foresee that a wide variety of musical dialects would be encountered in Kazakh areas. Despite minor dialectal deviations, the Kazakh language is highly unified, but sure enough, great differences in music exist there. The typical *do-* and *so-*pentatonic tunes of Mongolian Kazakhs are closer to the pentatonic melody style of Mongolian, while the majority of tunes in Western Kazakhstan have conjunct melodic progression on Aeolian scales so much favored in Hungarian and Anatolian areas.

Relying upon Anatolian, Azeri, Turkmen, Kazakh, Kyrgyz, Mongolian and Chinese folk music we can see here a regional difference. The pentatonic zone stretches westward from China through Eastern Kazakhstan to the Volga-Kama region, and then it jumps to areas inhabited by Hungarians. At the same time we can observe no more than tiny traces of pentatonic scales in southern areas from Kyrgyzstan through Southern Kazakhstan, Uzbekistan, Turkmenistan, Azerbaijan and Turkey.

To illustrate these differences, here is a typical psalmodic tune from Southwestern Kazakhstan moving basically on the *mi-re-do* trichord (ex.2a) and then a typical pentatonic Mongolian Kazak song (ex.2b).

6. We are working to extend the potential of the comparative research by computer-aided methods.

Example 2a. Aday Kazakh song

Ak Bö - bek ket - ke - niñ - be, e - ley - he - e,
 sert - ten ta - yıp, a - y - - e - aw,
 A - dam - d'ay al - d'ay - ra - t'iy dü - ni - ya, haw,
 er - l'ay za - yīb, aw, e - iy, er - l'ay za - yīb, wey.

Example 2b. Mongolian Kazakh song

Kö - ziiñ - niñ ay - na - la - yin ka - ra - sı - nan,
 Jü - rek - tiñ xat ja - za - yd'n sa - na - sd'nan, gül da - riy - ga.

Azeri researches

In 2000 I continued the research in Azerbaijan. In the book, *Azeri Folksongs – at the Fountainhead of Music* (2004, Budapest) and in its Azeri version “*Azerbaycan El Havalari – Musiqinin lkin Qaynaqlarında* (2006, Baku) I did a comparative analysis of Azeri folk music, and also involved other Turkic and Hungarian folk music into the analysis. Azeri language is a close variant of

Anatolian Turkish. However, in contrast to the very complex Anatolian musical styles, the form, scale and rhythm of Azeri folksongs are all quite simple. Their most prevalent features are: single or two-core construction; tri- or tetrachordal scales; 7-8-syllabic descending or dome-shaped lines and 6/8 meter.

Azeri folk music represents a unique hue in the music of Turkic peoples, significantly deviating from the folk music of both the neighboring and from the more distant Turkic ethnicities. Let us see now two typical Azeri songs illustrating these features. The first example is a lament from Karabah, and the second is a segment of a religious *ziker* ceremony.

Example 3a. Azeri lament from Karabah

Men de bu dert - nen öl - sem,

Düş - men da - ğı ge - ze - rem,

A, düş - men dağ, ga - vu - ru - ma ge - ze - rem.

Example 3b. Azeri zikr melody

Religious song

Şam - nan yo - la düş - mü - şem,

Têş - ne qe - rib qar - daş, vay,

Qem - ler üş - te gel - mi - şem,

Têş - ne qe - rib qar - daş, vay.

Der - diň me - ni a - lif - tur,

Hal - dan ha - la sa - lif - tur.

At present, I am taking part in the following projects:

Project	Cooperation
„The eastern connection of the Hungarian music» - The folk music of the Karachays in Turkey and - The psalms and the folk songs of a mystic sect in Turkey	Ankara University and Péter Pázmány Catholic University
The music of three Kyrgyz tribes	Institute for Ethnography, HAS
- «The computer aided examination of the Eurasian connection of the Hungarian folk music»	Research Institute For Technical Physics And Materials Science of the HAS
- The Folk Music of the Navajo Indians	Dr. Jerry L. Jaccard, Brigham Young University, Utah
Comparative research on the folk music of Turkic people	Music of the Turkic speaking People ICTM study group
Comparative examination of the folk songs and folk texts of the Mongolian and the Hungarian peoples	Inner Mongolian University (China), Eötvös University, Department for Inner Asian Studies

The musical styles of the Karachays living in the Caucasus and in Turkey

The Northern Caucasus Mountains played an important role in the formation of the Hungarian people because before migrating to the Carpathian Basin they lived there within the framework of the Khazar Empire. In 2000 I led an expedition there to collect folk songs from Karachays, Malkars and other people living in the area. Since then, I have been doing extended research among Karachays whose ancestors migrated to Turkey in the 20th century as well. Here, too, the 1200 recorded and transcribed melodies enable me to do a comparative analysis of their folk music.

As some of the ancestors of the Karachay and the Hungarian people lived side by side for a longer time, we might suppose that there are similar

musical phenomena in their folk music. Though contrasted with the Hungarian folk music, pentatonic scales are extremely rare in Karachay folk music and there are Karachay melodies with fifth-shifting structure but their melodic essence is basically different. At the same time some similarity can be found among the Karachay and Hungarian laments and descending melodies.

Reflecting the very complex ethnogenesis of the Karachays, their folk music contains many different layers, the examination of which is in progress. For now, I would only like to call your attention to one particularly interesting fact. We know that dancing songs form layers that usually change relatively quickly. There are three songs in the quite heterogeneous dancing tune repertoire of the Karachays known and played by everybody and everywhere. These songs are so deeply embedded in the Karachay musical soul that they have been able to successfully survive the newer musical waves.

Example 4. Three Karachay dancing melodies

a) 

b) 

c) 

We can say the following about the Hungarian connections of these songs: The first melody is a bit similar to the so-called Hungarian “ascending melodies with large compass”, especially with its cadences. The second melody is a variant of Karachay and Hungarian laments (ex.5). The third melody is a close variant of the Hungarian “Város végén egy madár” song. On ex.6 we see this Karachay melody and its Hungarian parallel aligned with each other.

Example 5. Karachay and Hungarian laments

The image displays a musical score for Example 5, titled "Karachay and Hungarian laments". It consists of two parallel melodic lines, each represented by a single staff with a treble clef. The two staves are grouped together by a large vertical bracket on the left side. The music is written in a single system and appears to be in a common time signature. The first line begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a quarter rest. The second line begins with a quarter note, followed by a series of eighth and quarter notes, ending with a quarter rest. The two lines are closely aligned, showing a high degree of similarity in their melodic contours and rhythms. The notation includes various note values, rests, and a final cadence in both lines.

Example 6. Hungarian and Karachay melody parallels

The image displays two systems of musical notation, each consisting of two staves in 2/4 time. The top system shows a Hungarian melody on the upper staff and a Karachay melody on the lower staff. The bottom system shows another pair of melodies, also in 2/4 time, with the Hungarian melody on the upper staff and the Karachay melody on the lower staff. The notation includes treble clefs, time signatures, and various note values and rests.

A comparative analysis of three Kyrgyz areas

Unfortunately, as is also similar with much Turkic music, there is no comprehensive study of Kyrgyz folk music.⁷ Of course, the musical mapping of Kyrgyzstan would be an empty dream for a single researcher but the examination of three tribes living in three limited areas seemed to be a realizable and exciting task for me.⁸

7. Well informed people may know the books of Beliaev (1975) and Zataevich (1934), though these works are far from showing a complete picture of Kyrgyz folk music. Beliaev's study (*The Music Culture of Kyrgyzia*) contains only 20 Kyrgyz songs, and that of Zataevich 250 exclusively instrumental pieces. Considering that I collected 1200 songs during two collecting trips, these numbers seem to be too insignificant. What is more, there are only a few or no data on the recordings (place and time of the recording; name, place and date of birth of the singer etc.). Naturally the musical analyses of the areas, tribes, and the comparative view is also missing.

8. In Kyrgyzstan the cultural differences are joined to areas, and the tribal cultural-musical differences have a secondary importance. However, the tribal relations are very strong here, and the majority of people keep in evidence their lineage within the very complex tribal relationships.

One of the areas was the southern shore of the lake Ysyk Köl, where the Bapa group of the Bugu tribe lives. The second was the area surrounding Atbashi in Narin County inhabited by the *Cherik* tribe. Narin County is one of the poorest in Kyrgyzstan where the old tradition is still alive. The third area was Talas County in Northern Kyrgyzstan, where one can observe strong Kazakh influences. Based on more than 1200 collected melodies, it seems possible to make a detailed comparative analysis of the music of these areas.

Here a side note is helpful. As a result of the aggressive settling of this nomadic people around 1930, with the famine and the politics of the Soviet Union, only women older than 65 remember old songs. And sometimes it is quite a hard job to encourage them to sing. As in Kyrgyzstan there are no good comprehensive archives, it is to be feared that in 20 years even the traces of this valuable musical culture will disappear.

I would now like to call your attention to a few phenomena. I recorded the first example in 2004 on the shore of Ysyk Köl. It is a good example of the fact that the typical Kyrgyz lament is very different from the general form of the Hungarian or Anatolian lament. However, there are folk songs, religious Ramadan songs and even laments similar to the Anatolian lament. Ex.7a is a Kyrgyz lament and below it is the song of a Kyrgyz shaman who uses the same musical form to get into contact with the transcendent powers above.

Example 7a. Kyrgyz lament, Example 7b. Kyrgyz shaman's song

a)

b)

4

6

9

There are layers in Kyrgyz music that are similar to Hungarian folk music layers. However instead of an analysis, this time we have to be satisfied with a single example in Ex. 8.

Example 8. Hungarian- Kyrgyz melody parallel

*The music of the Sioux and Navajo Indians*

I started the field work among Sioux and Navajo Indians in 2004 when I was a Fulbright scholar at UCLA. First I transcribed some 700 Dakota and Navajo songs collected in 1941 by Willard Rhodes, then in October I did research work in the Fort Peck Lakota reservation near the Canadian border. In December, Professor Jerry L. Jaccard and I visited the Four Corners region of the Navajo Reservation and recorded some 250 songs there. After transcribing the Navajo melodies I started the analysis of our recordings and that of David McAlester's transcription of *Enemy Way* ceremony. We aim to continue that research in the near future.

Scientists generally agree that most Native Americans descend from people who migrated from Siberia across the Bering Strait some 10,000 or more years ago. Their common origin explains their common physiological characteristics and their many different language groups can be explained by the different waves of the migration.⁹ There are several similarities in the

9. Charles and Florence Voegelin have evidence of 221 different native languages in North-America alone (Voegelin and Voegelin 1966).

musical styles of the Northern American Indians, yet at the same time, there are areas where folk music could develop independently, e.g. the Navajos in the Southwest and the Sioux in the Great Plains.

Though the majority of the Dakota folksongs are pentatonic and have a descending character, most of their songs are definitely different from Hungarian descending pentatonic songs. In contradiction to the four-sectioned Hungarian melodies built up of pentatonic motifs, Dakota songs are usually two sectioned and move in the *la-mi-re-do-la*, tetratonic scale.

Example 9. Typical Hungarian la-pentatonic and Dakota la-tetratonic scales

Asian *pentatonic*

C' - A' - (G') - E - D - C - A

Dakota *tetratonic*

C' - A' - (G') - E - D - C - A

However, there are similar Hungarian and Dakota melodies too, as we see on ex. 10.

Example 10. Hungarian-Dakota melody parallels

Dakota

Hungarian

The first system shows two staves. The top staff, labeled 'Dakota', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4. The bottom staff, labeled 'Hungarian', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4.

Dakota

Hungarian

The second system shows two staves. The top staff, labeled 'Dakota', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4. The bottom staff, labeled 'Hungarian', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4.

Dakota

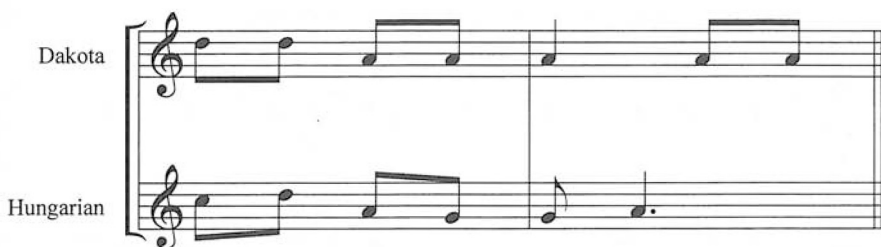
Hungarian

The third system shows two staves. The top staff, labeled 'Dakota', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4. The bottom staff, labeled 'Hungarian', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4.

Dakota

Hungarian

The fourth system shows two staves. The top staff, labeled 'Dakota', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4. The bottom staff, labeled 'Hungarian', is in 2/4 time and contains the notes G4, A4, B4, C5, B4, A4, G4.



In 2004-2005 I recorded many Dakota songs in reservations and in powwows as well. Unlike the songs in the Willard Rhodes collection, many of the songs I collected moved on descending pentatonic scales though the two-sectioned form and the continuous unbroken descending melodic progression differentiate them from Hungarian pentatonic melodies.

For Navajo people, ceremonies are sacred; they do not want foreigners to join them. Only once were we allowed to view a Navajo healing ceremony; here the flow of the music was very complex and amazing. Heretofore, I had not found any descriptions of such musical processes, though it would give an excellent opportunity to study the process of the formation of song from speech and back again. Luckily, there are occasions like *Shoes Games* in which it is much easier to be permitted to participate. In these ceremonies the melodies are built up from simple motifs, though the composition technique might be quite sophisticated (ex.11).

Example 11. A Navajo Shoes Game song

The musical score is written in treble clef with a 2/4 time signature. It consists of the following parts:

- First staff:** A simple melody with two measures, each containing a triplet of eighth notes.
- Second staff:** A more complex melody with two measures, each containing a triplet of eighth notes. It includes a first ending (1) and a second ending (2).
- Third staff:** A melody with a change in time signature from 2/4 to 3/4 and back to 2/4. It features a triplet of eighth notes and a fermata.
- Fourth staff:** A melody with a change in time signature from 2/4 to 3/4 and back to 2/4. It features a triplet of eighth notes and a fermata.
- Fifth staff:** A melody starting with an ampersand (&) and a first ending.
- Sixth staff:** A melody with a change in time signature from 2/4 to 3/4 and back to 2/4. It features a triplet of eighth notes and a fermata, ending with the word "Fine".
- Seventh staff:** A melody with a change in time signature from 2/4 to 3/4 and back to 2/4. It features a triplet of eighth notes and a fermata, ending with the words "Del & al Fine".
- Eighth staff:** A short melody with two measures, each marked "rep." (repeat), with first and second endings.

Analyzing British and Mongolian songs

Let me say a few words on two of my recent projects. One is the classification of British folksongs we started with Professor Jaccard, trying to find the “central” music forms and the relations between them. This time I show only one of the most characteristic forms of these English songs with a Hungarian parallel (ex.12). These songs have an upward fifth shifting structure, which has a great importance in English folksongs and in the New Style of the Hungarian folk music too. This form might be a common heritage of the European Folk repertoire, which gradually took national character; similar forms can be found in Asian areas as well (A.L.Loyd, 1967: 86-89).

Example 12. English-Hungarian parallel

Hungarian

English

The musical notation for Example 12 consists of four systems, each with two staves. The top staff of each system is labeled 'Hungarian' and the bottom staff is labeled 'English'. Both staves are in G minor (one flat) and 2/4 time. The first system shows a simple melodic line in the Hungarian staff and a more complex line in the English staff. The second and third systems show more intricate melodic patterns in both. The fourth system shows a final melodic phrase in both, ending with a double bar line.

Another important project is comparative research about Mongolian and Hungarian music which has important antecedents with names like Bartók, Szabolcsi, Kodály, Vargyas etc., and which has a special importance to the ancient history of the Hungarians. So, I examined the occurrence of downward pentatonic fifth-shifting over a large area. According to earlier Hungarian research, these phenomena are found in the Volga-Kama region and in Hungarian folk music. According to my own more recent research, the downward pentatonic fifth-shifting is widespread among Mongols as well. I compared the melodies from different aspects, and we can summarize the findings as follows: the Cheremis and the Chuvash melodies are the closest to each other in contrast to the Mongolian, Chinese and Evenki fifth-shifting melodies. The Hungarian melodies are in-between these two arrays, closer to the Mongolian style.

<i>Cheremis</i>	<i>8(5)4 la-pentatonic</i>	<i>Mongolian</i>	<i>Evenki</i>
<i>Chuvash</i>	<i>7(4)b3 sol-pentatonic</i>		<i>Northern-China</i>
	<i>Hungarian</i>		

Now let me show some interesting Hungarian-Mongolian parallels among pentatonic melodies having downwards fifth-shifting structure.

Example 13. Mongolian-Hungarian parallels

a)

b)

Finally, here is a little more detail concerning one of my research projects:

Basic musical forms in a Bektashi community

Since 1999, my wife, Éva Csáki, and I have collected more than 1000 melodies in 24 villages from Turkish men and women of the Bektashi faith, whose grandparents migrated from the Balkans to the European part of