

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ МӘДЕНИЕТ ЖӘНЕ АҚПАРАТ МИНИСТРЛІГІ
ҚЫЗЫЛОРДА ОБЛЫСЫНЫҢ ӘКІМДІГІ
ҚОРҚЫТ АТА атындағы ҚЫЗЫЛОРДА МЕМЛЕКЕТТІК УНИВЕРСИТЕТІ

МИНИСТЕРСТВО КУЛЬТУРЫ И ИНФОРМАЦИИ РЕСПУБЛИКИ КАЗАХСТАН
АКИМАТ ҚЫЗЫЛОРДИНСКОЙ ОБЛАСТИ
ҚЫЗЫЛОРДИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ имени ҚОРҚЫТ АТА

MINISTRY OF CULTURE AND INFORMATION OF REPUBLIC OF KAZAKHSTAN
KYZYLORDA OBLAST AKIMAT
KORKYT ATA KYZYLORDA STATE UNIVERSITY



**“Түркі халықтарының дәстүрлі музыкасы:
бүгіні мен келешегі” халықаралық
ғылыми-практикалық конференция
МАТЕРИАЛДАРЫ**

МАТЕРИАЛЫ

**международной научно-практической конференции
«Традиционная музыка тюркских народов:
настоящее и будущее»**

MATERIALS

**of the international scientific and practical conference
“Traditional Music of Turkic People:
present and future”**

*21-22 қыркүйек 2006 жыл
21-22 сентября 2006 года
September 21-22, 2006 year*

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SIMILAR MELODY STYLES IN KAZAKH AND HUNGARIAN FOLK MUSIC

János Sipos

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At the beginning of the 20th century, Béla Bartók and Zoltán Kodály began the scientific folk music research in Hungary. In addition to collecting and analyzing Hungarian material, they and others also began to explore the musical cultures of neighboring and related peoples. 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 and mountains, they do not respect state boundaries. Besides, we can only state what is special in a specific folk music if we know the folk music of different peoples.

The Hungarian language belongs to the Finno-Ugrian language family, but much Turkic influence can be seen in Hungarian culture. This is quite natural, as several Turkic peoples played significant roles in the formation of Hungarian culture and folk music. Therefore, it is not an accident that Bartók and later Vikár began research work among Finno-Ugrian peoples, then both of them turned toward the folk music of Turkic peoples where they found musical styles similar to that of the Hungarians.

Bartók did research in Turkey in 1936 and wrote a book on it, which to this day is one of the most important analyses on Turkish folk music. Bartók wrote his study with a comparative way of looking and found close relation between essential layers of the Hungarian and the Anatolian folk music.

After Bartók's Anatolian research, Hungarians did not do field work in Asian areas for a long time, but a number of important studies and books about the eastern connections of Hungarian folk music were written.

However from 1958 till 1979, a significant research series was carried out in the Volga-Kama region, where László Vikár and Gábor Bereczki collected among Mordvin, Votyak, Cheremis (Mari), Chuvash, Tatar and Bashkir peoples. They transcribed most of the collected melodies and published several articles and four monographs. The original goal of this project was to find the ancient homeland of the Hungarians, but step by step it changed into the comparative research of a large area inhabited by Turkic and Finno-Ugrian peoples.

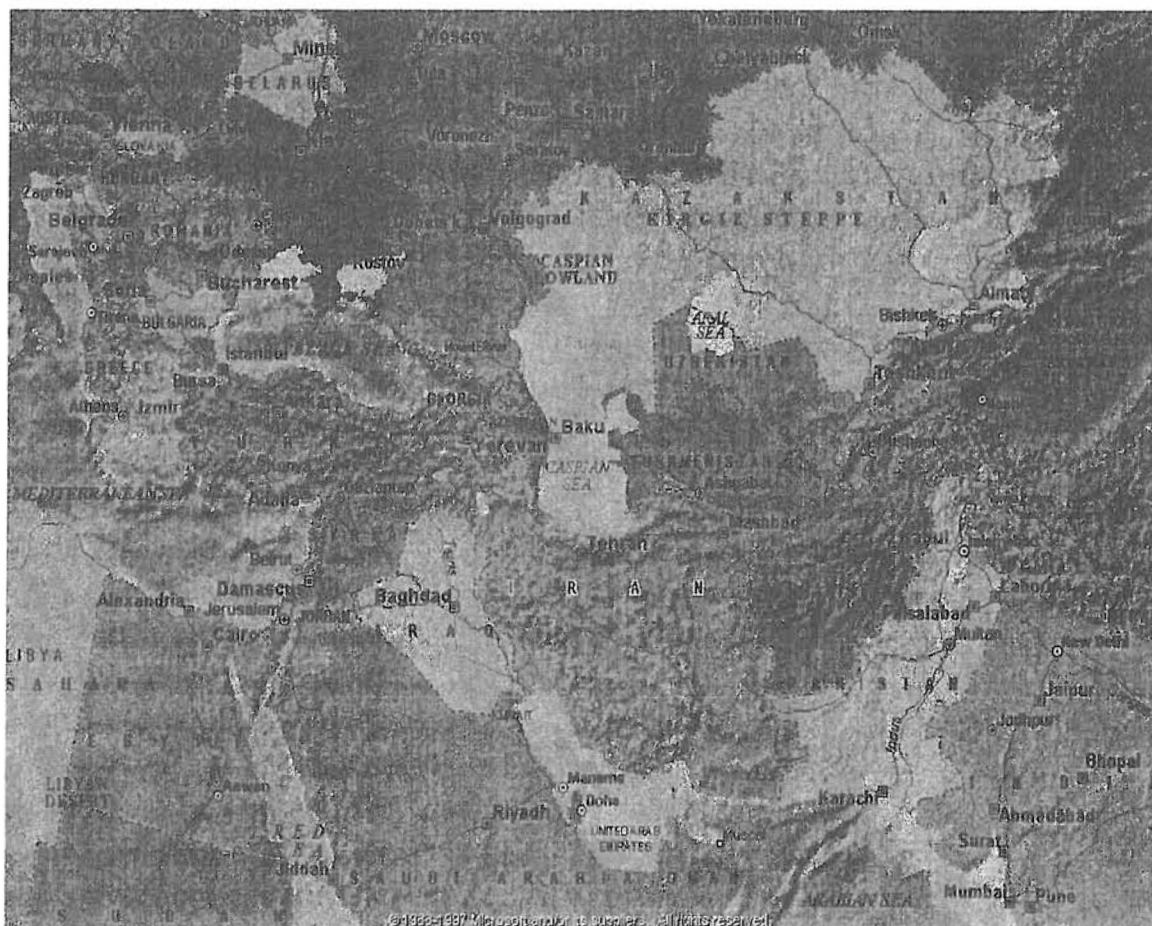
I have been continuing this work since 1987 for almost two decades now. I started my work where Bartók finished his: in the vicinity of Adana, and later I extended it over the rest of Anatolia. As a result, in 1994 and 1995 I published two books: *Török Népzene I* and *Török Népzene II* (*Turkish Folk 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* (2000) and *Bartók*

nyomában Anatóliában (2001) dwell upon Anatolian folk music as well. In these books, I included the folk music of other peoples in the comparison, thereby putting the Hungarian-Anatolian similarities into a larger international framework.

I gradually extended the area of my field work beyond Turkish territory. 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 American Indians.

In the book, *Azeri Folksongs - At the Fountainhead of Music* (2004, Budapest) and in its Azeri version "*Azerbaycan El Havalari - Musiqinin Ilkin Qaynaqlarinda*" (2006, Baku) I did a comparative analysis of Azeri folk music, and also introduced other Turkic and Hungarian folk music into the analysis.

At present, I lead four projects. These are as follows: a) The musical life of Karachay people living in the Caucasus and in Turkey, b) The comparative analysis of three Kyrgyz areas (At Bashy, Talas and Ysyk Kol), c) The psalms and folksongs of the Bektashis living in Thrace and d) A computer aided large project analyzing and comparing the folk music of different Eurasian people.



Picture 1 Map of the area Hungarians made folk music research. Béla Bartók (1936, 103 Anatolian melodies), László Vikár– Gábor Bereczki (1958-1979,

3670Mordvin, Votyak, Cheremis, Chuvash, Tatar and Bashkir melodies), János Sipos (1978-2005, 7000Anatolian, Thracian, Aday Kazakh, Mongolian Kazakh, Azeri, Karachay and Kyrgyz melodies)

Kazakhs deserve special attention in their relationship to Hungarians because a part of the Comans settled in Hungary after 1239 while many of those who remained in Asia took part in the ethnogenesis of the Kazakhs mixed with Turkic and Mongol ethnic groups. In the Middle Ages, Comans moved to Hungary in several waves from the territory of the Golden Horde. Researches have rendered it quite probable that the customs and language of the settled Comans were prevalent until the early 17th century when Magyarization gained momentum.

Between 1995 and 1997 we have succeeded in conducting several field trips among Kazakh people. As a result, we have gained an insight into the music of Mongolian Kazakhs and that of the *Aday* Kazakhs who moved to Turkmenistan and then moved back to southwest Kazakhstan in recent decades.

In my 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 Ölgii.

As we have seen the Kazakh research was a part of a large comparative project.

Some of the questions were: Are there common layers in the folk music of different Turkic peoples? Are there connections between Turkic and Hungarian folk music strata, and if there are, what can they be attributed to? In this paper I try to answer to some of these questions in short.

The primary aim of the Kazakh research was to get acquainted with the music of the Aday and the Mongolian Kazakh people, then to make a musical classification and to compare the music of the two areas. During the analysis we found several Kazakh musical layers similar to that of the Hungarian. What is more, in some cases we found some Kazakh musical types in the music of other people too. Due lack of space now we can only give some examples on the similarities of certain Kazakh and Hungarian musical styles, referring sometimes to similar Anatolian melodies as well.

Lament tunes

The custom of lamentation over a dead person is alive in both Kazakh areas. The descending line of Mongolian Kazakh laments are unique in this area of melodious tunes, while the Mangkistaw laments of shallow mounds in their first lines fit in well with the rest of the melodies there. The laments of the two areas have both similar and dissimilar features.

In the central form of Mangkistaw laments, a *so-la-so-(fa)-mi* first line is followed by a lower *mi-fa-so-fa-mi + re* second line (ex.1a).

In the Bayan Ölgii area the main lament motif is the *so-mi-re-do* descent followed by a smaller *mi-re-do* descent (ex.1b).

The common structural feature in the laments of the two areas is the short, eight-syllable lines divided 3|2|3 as well as the existence of a one-line lament which is identical with the first line of the two-line lament.

Is there any connection between the Kazakh laments and the mutually highly similar Anatolian and Hungarian laments? The simplest Anatolian lament descends to *do* on the notes *so-(fa)-mi-re-do*, similarly like the Kazakh laments in Mongolia (ex.1c).

The central form of the Anatolian and Hungarian laments also most often descends on the *so-(fa)-mi-re-do* notes, with two different lines, one ending on *re*, and the other on *do* (ex.1d). I have only found a single such Kazakh lament – and that in Mangkïstaw, too, where the other lament structure is predominant (ex.1e). In ex.1f I show a similar Hungarian lament.

a) Aday

b) Mongolian Kazakh

c) one-line Anatolian

d) two-line Anatolian

e) two-line Aday

d) Hungarian

Ked - ves jó ö - reg i - des - a - nyám,

Mér' ha - gyott itt i - lyen ha - mar min - ket, ked - ves jó i - des - a - nyám?

Ad - jon a jó Is - ten kend - nek csen - des nyu - go - dal - mat

Ex. 1 Laments a) lament from Mangkistaw with line-ending re and do, b) descending Mongolian Kazakh lament with cadential do, c) one-line Anatolian lament closing on do, d) two-line Anatolian lament with cadential re and do, e) an Aday lament with cadences on re and do, f) Hungarian lament

The first line of the two-line Mangkistaw laments usually ends on the 5th degree but may end on the 2nd, 3rd, 4th degrees as well (ex.2a).

At the same time the first line of the two-line Mongolian Kazakh laments always stops on the 5th degree, as we see in ex.2b. It is not infrequent in Anatolia and in Hungary that the first line stops on the 5th degree too (ex.2c).

Despite the narrow range, the involvement of two musical ideas and the identity of the line-ending notes, there are great differences between the Kazakh laments of the two areas. As against the convex first line of the Aday laments moving on a scale having minor third (Aeolian, Phrygian), the Mongolian Kazakh tunes move on pentatonic scales and have a definitely descending character. The second lines are even more pronouncedly different.

a)

b)

c)

Ex. 2. a) Aday lament with main cadence on mi, b) Mongolian Kazakh lament, c) Anatolian lament

Let us draw some conclusions. The laments of Mangkistaw and those of Anatolia and Hungary display structural similarities with their two lines, one progressing directly below the other and closing on notes one below the other. Their tone sets are, however, different. Although the tone set of the Mongolian Kazakh laments are similar to that of the Hungarian and Anatolian laments, their structural construction is different.

The laments of these four people can eventually be schematized as the combination of four descending or flat mound-shape motifs descending one below the other. These motifs are:

- 1) *so-la-so-(fa)-mi*,
- 2) *mi-so-(fa)-mi-re*,
- 3) *so/re-mi-re-do*,
- 4) *re-mi-re-do-ti*.

The laments of the studied ethnic units are built from these motifs as follows:

Aday Kazakh: 1 and 1+2;

Mongolian Kazakh: 3,

Anatolian Turkish and Hungarian: 2, 3 and 2+3.

The Anatolian and Hungarian laments are closest to each other, Mongolian Kazakh laments also coming close, while the laments in Mangkistaw being different.

Picture 2 Aday Kazakh women sings lament

Recitative, oscillating melody progression

Lots of tunes move on the notes of bi-, tri- or tetrachords, and this movement is sometimes without any marked conception while at other times, it creates distinct motifs. This was seen e.g. in the “psalmodic” tunes of Mangkistaw having the common feature of being recited on the notes of the *mi-re-do* trichord with section closing notes on 5-b3-4 degrees.

Such tunes can be found galore in Anatolian and Hungarian folk music. The next example illustrates this melody pattern from all three areas. Ex.3a is a popular Aday tune, ex.3b is a very similar Anatolian wedding tune, and ex.3c is an old-style Hungarian melody. The similarity between the tunes needs no lengthy explanation.

a)

b)

Parlando ♩ = cca 92

1. Ne busulj, rózsám, é-ret-tem, Más-t ad az Is - ten he-lyet-tem.

Széb-bet-job-bat, mint én vó-tam, De én héj-zád i - gaz vó-tam.

Ex. 3. Psalmodic tunes a) Aday melody, b) Anatolian melody, c) Hungarian melody

Mongolian Kazakhs also use a type of melody construction which has the first line in a high register before the recitation on the *mi-re-do* trichord begins. In ex.4a we see such a Mongolian Kazakh tune and in ex.4b a similar Anatolian melody. Let us listen to the Kazakh melody.

Besides the similar melody outlines, the tunes are also bound by the 7-b3-b3 or 7-b3-4 cadences, although the Mongolian Kazakh tune ends on *do* and the Hungarian and Anatolian ones close on *la*.

a)



b)



Parlando, rubato ♩ = 130

Vágják az er-de-i u - tat. Vi - szik a ma - gyar fi - ú - kat.

Vi - szik, viszik sze-gé-nyeket, Sze-gény magyar legé-nye - ket.

Ex. 4. a) Psalmodic tunes beginning higher a) Mongolian Kazakh, b) Anatolian, c) Hungarian

Melody sections moving along a tri- or tetrachord

The first lines of several tunes in Bayan Ölgü are built up of motifs. These motifs within an interval of a fourth or fifth are moving on anhemitonic pentatonic scales. Twin bar structure within a melody line is frequent. Especially Mongolian Kazakh religious tunes and newer Aday songs are of this structure. In ex.5. I show two such Mongolian Kazakh tunes. Despite their different scale, these tunes are strongly related on account of their similar motifs.

This concept is characteristic of some Hungarian pentatonic layers while rarely occurs in Anatolian or Mangkistaw tunes. Let us listen to a Hungarian “fifth-shifting” melody. These kinds of melodies are characterized by motivic structure and by the fact that the first half of the melody is a fifth higher than the second half. The bar structure of this Hungarian melody is as follows: $A_v^5 A^5 / A_v A$. (ex.5c)

a) *a b a bk*

c *a bk c*

b) *a ak*

ak b

Parlando ♩ = 68

1. Fúj - nak a föl - le - gék Somogy mēgye fe - löl,

So - kat gon - dol - koz - tam A so - ra - jnk fe - löl.

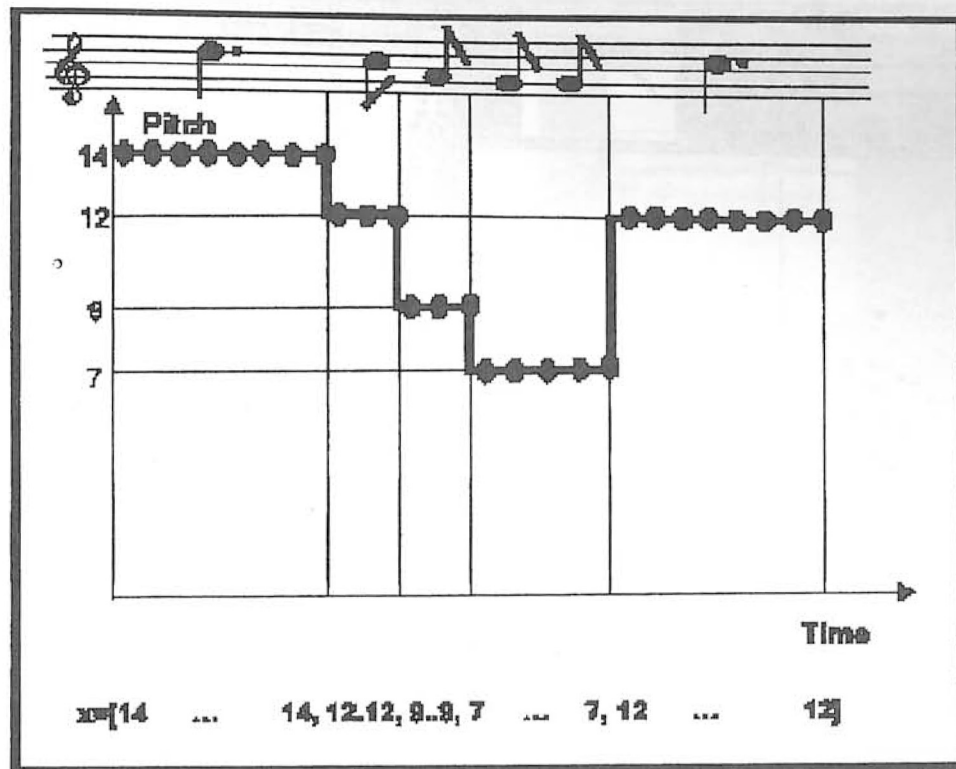
Ex. 5. a) jumping do-pentatonic tune from Bayan Ölgıy, b) jumping so-pentatonic tune from Bayan Ölgıy, c) Hungarian fifth-shifting song

Picture 3 A Mongolian Kazakh plays the dombıra

A large comparative project

Finally I would like to say a few words about a large comparative project we started in our Institute for Musicology, Hungarian Academy of Sciences. The final goal is to analyze, classify and compare different European and Asian folk musics.

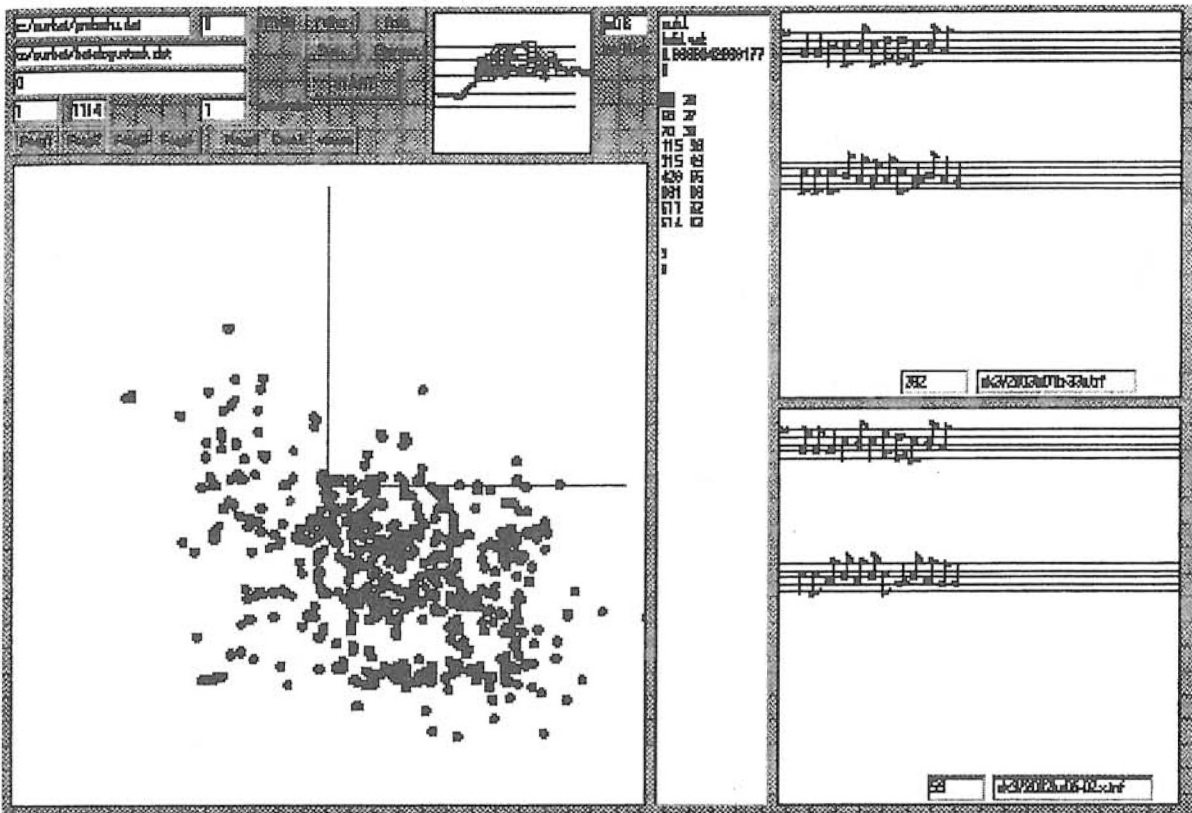
Our experience with software program shows that 32 pitch sampling units characterize the melodic movement of a musical line well. In other words, 32 numbers can represent the melodic progression of a music section. In this way we can find a point for every melody section representing it in the 32-dimension space.



Ex.6. 32 pitch samples of a melody section

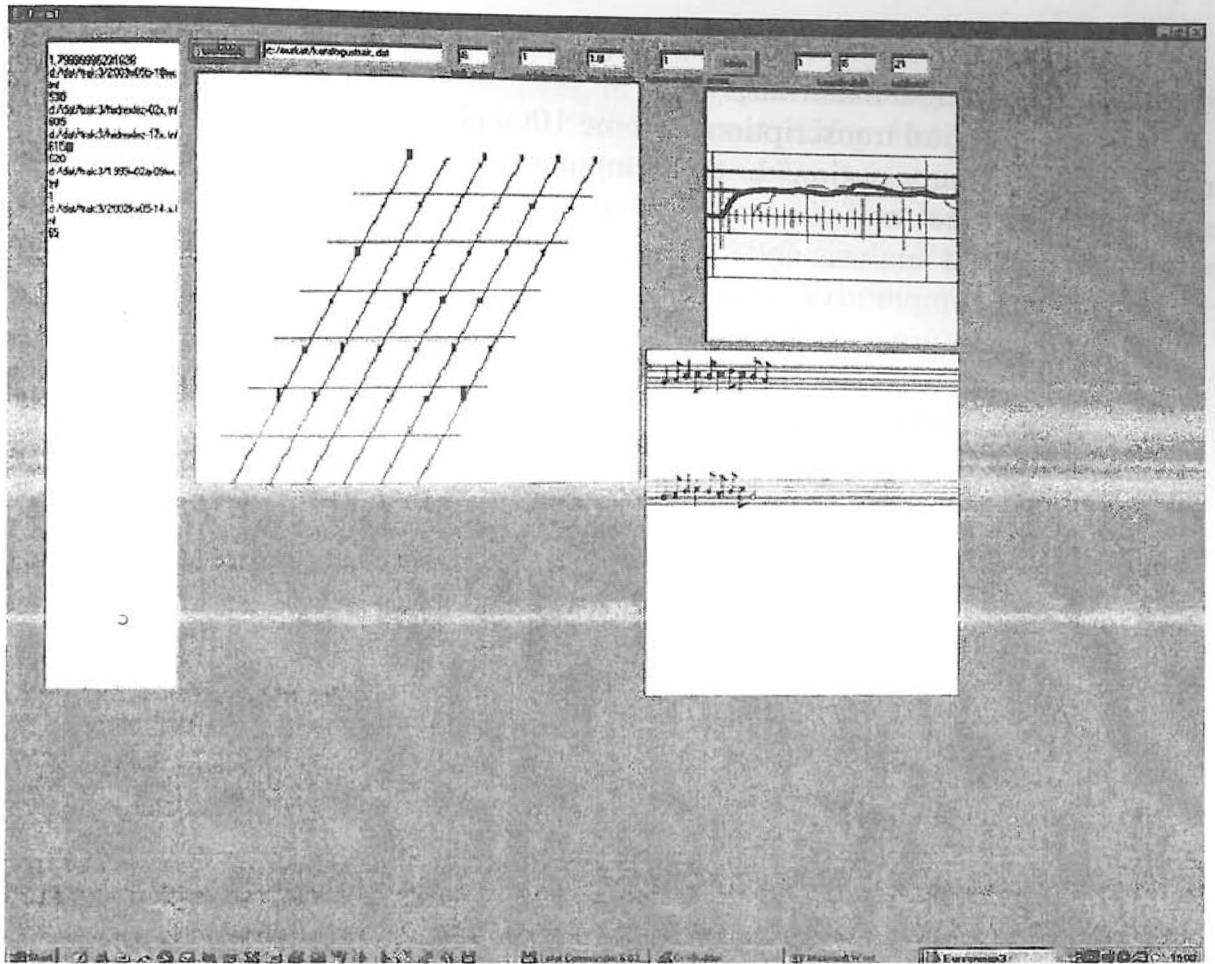
The software program then arranges the points representing the melodies in the three dimensional spaces according to the resemblance of melodic lines. The distance between points is in direct proportion to the similarity of the melodies they are representing. As an example let us have a look to the information the program gives us while analyzing melodies from the European part of Turkey.

On ex.7 the first transcription is the melody represented by the red dot on the map, and the second is a variant. A list of similar melodies can be seen between the map and the transcriptions.



Ex. 7. A map of the points representing melodies

Another important capability of the program is that by working on a huge number of digitized melodies, the computer program finds the most typical melody lines in a given material. During this process, the program places the types—that is an average of similar melodies—on the points of a grid. In this way, we obtain the basic schemes of a folk music, which can represent the musical mother language of a community.



2002k 5-22

Folksong

$\text{♩} = 105$

Bah - çe - ler - de üç gü - zel var,

Ge - zer o Dost, ge - zer o.

Ex. 8. A melody on (1, 6) point of the grid

Naturally, the output of the program does not substitute the analysis work of an ethnomusicologist but makes it easier, furnishing us with an order of types that objectively reflects the central musical forms of the material examined. The ethnomusicologist is then free to use this classification as it is, or modify it. I myself also classified the material “manually” and found the results of the computer analysis very useful.

I suggest the Kazakh colleagues to join this project. As first step we need representative musical materials,

that is the digital transcription of some 1000 characteristic Kazakh melodies in. We give the transcriptions to the computer program, which will serve us the map of the melodies and choose the most typical melodic movement. This will be followed by the analysis and classification lead by specialists, and finally the computer aided comparative work may begin.

In the near future it could enable us to analyze the inner structure of several folk music; and to compare different musical cultures and to prepare a comparative musical map on large Asian and European areas.

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