Folk songs of the Turkic peoples

In this chapter I introduce the folk music of the Turkic peoples I have studied. The music I have collected is shown in more detail, the rest in broad outlines, in the following order:

I. Turkic peoples of the Balkan, Trans-Caucasus – the Near and Middle East

1) Turkic peoples of Turkey and the areas under Ottoman rule (Anatolian Turk, Thracian Sufi, Dobrujan Tatar, Gagauz)
2) Turks in Iran and Azeri minorities (Azeri, Hemsilli Turk, Karapapah, as well as non-Turkic minorities: Avar, Tat, Zakhur, Mountain Jew, Russian)
3) Turks in the Northern Caucasus and Crimea (Karachay-Balkar, Kumyk, Nogai, Turkpen, Karaim)

II. Peoples of the Volga-, Ural-region and western Siberia

1. Peoples of the Volga–Ural–West Siberia area (Volga–Ural–West Siberian Tatar, Chuvash, Bashkir, as well as some Finno-Ugrian groups: Mordvin, Votyak, Cheremis)

III. Central Asian Turkic peoples

1. Central Asian Oghuz (= Turkmen) people
2. Central Asian or Aral-Caspian Kipchaks (Kazakh, Karakalpak, Kyrgyz)
3. Central Asian Turkis (Uzbek (~Tajik), Uyghur, Yughur)

IV. Siberian Turkic groups

1. South Siberian Turks (Altai Turk, Khakas, Shor, Tuvan)
2. East Siberian Turks (Yakut).

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Explanation of symbols and terms

ABCD = Four-line tune with new musical material in each line

ABBA = Four-line tune built of two lines of different contents

A^5B^5 = Both A and B lines are repeated a fifth higher

A^3A^2A etc.= Line A is repeated a third higher, then a second higher, then as A

$a^1 + a^2$ = Two motifs constituting line A

A_c = The line only differs from A in the closing note or motif

A_v = Variant of line A

Arabic/Roman numerals = Indicating tonal range and cadential notes, the octave below the closing note is given in Roman numeral, the notes above the closing note in Arabic numerals, e.g. 1–8 indicates an ambit from the fundamental note to the octave, VII–b3 shows an ambit from the note below the closing note to the minor third.

Cadential tones are the closing tones of melody lines. The cadence series 4 (5) VII belongs to a four-line tune the first line of which closes on the 4^{th} degree, the second on the 5^{th}, the third on the VII^{th} degree below the fundamental tone. (The fourth naturally ends on the 1^{st} degree, therefore it is not

written out.) When a tune is transposed to a different degree, the cadences are all written out, e.g.: 4 (b3) 1 (VII).

-chord (bichord, trichord, tetrachord) stands to show two-, three-, four-tone segments of diatonic scales (devoid of leaps) on the model of pentachord – hexachord.

-tone/-tonic /-tony (bitone, tritonic, tetratony etc.) indicates – like pentatony – a group of tones built from other than conjunct degrees.

Different modes of pentatony are designated as follows (progressing from low upward): *so*-pentatony = *so*–la–do–re–mi–(so'–la' etc.), *la*-pentatony = *la*–do–re–mi–so–(la'–do' etc.), *do*-pentatony = *do*–re–mi–so–la–(do'–re' etc.), *re*-pentatony = *re*–mi–so–la–do–(re'–mi' etc.), *mi*-pentatony = *mi*–so–la–do–re–(mi'–so' etc.).

Pentatony with a semitone: *so*–ti–do–re–mi–(so' etc.).

I. Turkic peoples of the Balkan, Trans-Caucasus – the Near and Middle East

These areas are mainly peopled by Oghuzic-tongued Turkic peoples. The Oghuzes appeared on the borders of Moslem Iranic Central Asia in the 8th century, and by the time of Mahmud al-Kashgari (1005–1102) they constituted a linguistically distinct group from Shaz Turkic. One possible motor behind this secession was the intense interactions with Iranic-Moslem Central Asia, which assumption can draw on folk music for support. Moving into the Middle and Near East, the Oghuz people gradually converted to a sedentary way of life, absorbing masses of local populations. Diverse Turkic groups were also subject to considerable North Caucasian, Anatolian Greek, Armenian, South Caucasian (Kartveli) influences.

Below the folk music of the following groups are to be presented:

1. Turkic peoples of Turkey and the areas under Ottoman rule (Anatolian Turkish, Thracian Sufi, Dobrujan Tatar, Gagauz)
2. Turks in Iran and Azeri minorities (Azeri, Hemsilli Turk, Karapapah, as well as non-Turkic minorities: Avar, Tat, Zakhur, Mountain Jew, Russian)
3. Turks in the Northern Caucasus and Crimea (Karachay-Balkar, Kumyk, Nogai, Turkpen, Karaim

1. Turkic peoples of Turkey and the areas under the rule of the Ottoman Empire

Anatolia

The area of Anatolia is now part of Turkey. Turkey is the most advanced Turkic country with the largest population (83 million). The capital city is Ankara. The overwhelming majority of the population is Turkish, but there are considerable Kurdish and other ethnic minorities. A smaller part of the Turkish territory is in Europe, the greater part in Asia Minor, on the Anatolian peninsula. Turkey has great economic and strategic significance. It is bounded on the west by Greece, Bulgaria, the Aegean Sea and the Mediterranean, on the north by the Black Sea, on the east by Georgia, Armenia, Iran, on the south by Syria, Iraq and the Mediterranean Sea. The importance of Turkey in Hungarian folk music research is basically determined by Béla Bartók's field collection in Anatolia in 1936, which I have continued to this day from 1987. It must be noted in advance that limitations of space only allow me to introduce those layers from the extremely complex Anatolian folksong repertoire that have relevance to Hungarian folklore.[1]

It is highly important to have some knowledge of the very complex Anatolian ethnogenesis. Little is known of the indigenous peoples of Anatolia. Until the 17–12th centuries BC a population speaking an Indo-European language lived here in the Hittite Empire. There were probably considerable groups of Hellenised Greek-speaking people, as well as Kurds, Armenians, Georgians, Lazes, Arameans, Arabs, etc. After the victory at Manzikert in 1071 the Oghuz Turkmens gradually spread to the main regions of Anatolia. Later a large Oghuz influx arrived in Anatolia fleeing the Mongolians occupying Central Asia and Iran, and smaller groups of Kipchak, Uyghur, and even Mongolian speakers also settled here in the Mongolian age.

[1] From among the Hungarian publications on the other Anatolian folksongs, let me only mention BARTÓK 2019 and SIPOS 1994, 2002, 2019 here.

The language of the Turks in Anatolia divides into dialects: the Istanbul dialect, south-western (Bandırma–Antalya), central-Anatolian (Afyon Karahisar – Erzurum-Elazığ); eastern (east of Erzurum-Elâzığ), north-eastern (Samsun–Rize), south-eastern (Gaziantep, Adana, Antalya), north-western (Kastamonu).[2] They obviously reflect the original language variants of the incoming Turkic groups and equally imply the formative influence of the local populations. Andrews (1989) lists thirty-nine smaller or greater ethnic groups in Turkey of which twenty-six are not Turkic, but e.g., Kurdish, Armenian, Greek, Jewish, etc.

In short, the Anatolian culture has evolved from a great number of constituents, but it is beyond doubt that the overwhelming majority of the population of today speaks Turkish and professes to be Turkish. How was it possible for such a linguistic homogeneity to evolve, if – as research has shown – the rate of the Turkic elements in the formation of the Anatolian population must have been 50–60 %, or, by certain estimates, even smaller? It seems likely, as scholars opine, that the arriving Oghuzes settled evenly all over Anatolia, and the prestige of the Turks was higher than of the local people. Turkic was a sort of *lingua franca* among the local populaces, and this bilinguality gradually shifted toward Turkish monolinguality, as, for example, in Central Asia.

A decisive factor in the process of ethnogenesis was probably the unification of Anatolia by the central Ottoman Empire, which united the various Turkic groups living in the beyliks (principalities) and the more or less Turkified peoples, and began to settle nomadic groups. Towards the end of the 15th century, this process resulted in the formation of the Turkish nation.

The Ottoman Empire also assimilated many European, Caucasian and Middle Eastern individuals, for example the Slavic and Albanian elements integrated in the Janissary corps through the *devshirme* (child tax) still influence the slang today. The fightings of the First World War also attracted significant Turkish and Turkified populations from the Balkans to Anatolia. And the Russian imperialistic wars in the 19th century brought groups of Turkic people and other-tongued groups called 'Cherkess' (Cirkassian) by the Turks from the Caucasus into the Ottoman Empire. Some of these groups were almost completely absorbed, while others have retained their distinct identities to this day. The latter include, for example, Karachays, Balkars, and Kazan and Crimean Tatars, among whom I myself have made numerous collections. Immigration continues to this day, mainly from the former Soviet Union and Bulgaria in particular.

Outside Turkey, there are also groups closely related to the Anatolian Turks. The Turkic-speaking populations of Bulgaria, Greece, former Yugoslavia and Romania were formed by a mixture of Ottoman Turks settling in the area and the local Turkic population, which had become Turkified and Islamised.[3] Interestingly, the *Pomaks* of Bulgaria were Islamised but not Turkified. The Turkic-speaking Gagauz, on the other hand, are Orthodox Christians, whose origins can probably be traced back to the Turkified groups of the Ottoman-period population, with small groups of them living in Romania, Moldova, Bulgaria, Georgia, Greece and Turkey. Smaller groups of Oghuz Turkic speakers can also be found in Iraq, Syria and other parts of the Arab world, mainly descended from Oghuz Turkmen groups settled in Seljuk and Ottoman times. In the Trans-Caucasus, there are Hemsilli and Meskheti Turks who migrated there in Ottoman times and converted among Armenians and Georgians. The Ajars are Sunni Muslims in Georgia, speaking a Turkified Georgian tongue. Crimean Tatars live in Romania and Bulgaria.

The Anatolian culture was therefore made up of many components, but the majority of the population today speaks a fairly standard Turkish language and identifies itself as Turkish. The strong Turkic language influence makes it likely that the Turkic musical influence must also have been significant, so that the Anatolian folk music of today has strong, though obviously constantly changing,

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[2] See CAFEROĞLU 1959: 239, and KAKUK 1976: 24.

[3] BASHKAKOV 1963: 261–262.

Turkic features. The relatively small numerical role of the Turks of Turkey may explain why Turkish folk music in Anatolia differs so markedly from the folk musics of the Turkic peoples of Central Asia, which are also different from each other.

Béla Bartók's Anatolian collection

Bartók deposited a clean copy of his *Turkish Folk Music from Asia Minor*, the elaboration of the material he had collected in Anatolia in 1936, in the Columbia University Music Library on 1 July 1944. After a long period of latency, it was published in 1976 in English in two places: in Hungary (BARTÓK 1976a) and in America (BARTÓK 1976b). The American version, edited by Benjamin Suchoff, was later published in Istanbul in 1991 and in 2017 in Turkish (BARTÓK 1991, 2017), and in 2002, a new English version of the work, which best reflects Bartók's original ideas, was published in America under the editorship of Péter Bartók (BARTÓK 2002). The latter was the basis of the Hungarian edition (SIPOS 2019k). There have thus been numerous and very detailed works on Bartók's Turkish research, so I will now only recall in a nutshell the background, the most important stages and the lessons learned from this important collection.

In addition to Hungarian folk music and the folk music of neighbouring peoples, Béla Bartók was also intensely interested in the music of 'kindred' and other peoples. In the appendix to his book *Magyar Népdal* [The Hungarian folk song] (p. XXI, n. 1) he published three Cheremis songs, which he compared to Hungarian pentatonic fifth-shifting tunes, and in the concluding words of his 1934 comparative study he stated: "The connection between the Hungarian and Cheremis materials is doubtless.'[4] He attached such importance to this discovery that he began to learn Russian and prepared to go on a collecting trip to the Cheremis in the Volga region. Although he was forced to abandon this plan after the First World War, the idea continued to occupy him, as we read in the introduction to the Turkish collection.

As he himself says: '[...] when we started to work, we had the impression that [...] the pentatonic style had its origins in Asia and among the northern Turks [...] In addition to Hungarian melodies that are variants of Cheremis tunes, we also found Hungarian tunes that are variants of northern Turkic melodies from the Kazan area. I have recently received Mahmud Ragib Kösemihal's book called »The Question of the Tonal Peculiarities of Turkish Folk Music«[5], and there I found some tunes of this kind... It is obvious that all these kinds of tunes come from a single common source, and that source is the old central northern Turkic culture.'[6]

It was against this background that László Rásonyi, professor of the faculty of historical philology at the new Ankara University, wrote a letter to Bartók on 1 December 1935, proposing a collecting trip to Turkey for him.[7] In April 1936, the president of the Ankara Halkevi officially invited Bartók to give a lecture on the methods of folk music collecting and the main principles of his school of composition. Bartók was delighted to read the lines, accepted the invitation, and by the summer he was already studying Turkish.

On 2 November 1936 he arrived in Istanbul, where he spent a day studying the material of the Conservatory, and then, together with the Turkish composer Ahmet Adnan Saygun, he left for Ankara, where he read three papers and gave a few concerts, and began collecting. On the evening of 18 November, at Rásonyi's suggestion, they set off for Osmaniye, near Adana in the south of Turkey, on the shores of the Mediterranean Sea, where some nomadic tribes had their winter quarters. On 19 and 20 November, they worked with singers brought in from villages to Adana, with good success. On

[4] BARTÓK 1934.

[5] GAZIMIHAL 1936.

[6] BARTÓK 1936

[7] DILLE 1968: 179–181.

21 November they went to Tarsus, from where they travelled on to Mersin. Here we give the floor to Bartók:

'We arrived at Osmaniye at about two in the afternoon and at four o'clock we went into the courtyard of a peasant's cottage. I was very pleased that at last we could begin to do some real work in a peasant's cottage. The owner of the place was an old man of seventy, Ali Bekir oğlu Bekir, who received us very hospitably [...] The old man began to sing a tune for us in the courtyard without any hesitation. It was an old narrative that he sang, about some war of the old days:

»Kurt paşa çıktı Gozana
Akıl yetmez bu düzene«

I could hardly believe my ears, for it sounded just like a variant of an old Hungarian tune. In great joy I immediately recorded old Bekir's song on two complete cylinders [...] The second tune I heard from the old Bekir was again a variation on a Hungarian song. I was really very much surprised at this.'[8]

Picture 2. Bartók outside a nomadic tent in Turkey in 1936

On his return to Budapest, he immediately started transcribing the tunes recorded on sixty-four cylinders, and by May 1937 he had completed most of the transcription work.

On 13 March 1938, German troops invaded Austria, which upset Bartók enormously. In December 1939 he lost his deeply loved mother, and in that year, he decided to emigrate for good. It is little known that he would have preferred to go to Turkey instead of America to continue the research he had begun. He asked Ahmet Adnan Saygun, his companion on his journey to Anatolia, to see if there was a way he could work in Turkey as a folk music researcher. In return, he would only ask for a modest living wage. Saygun at first responded enthusiastically, indicating that he knew the new

[8] BARTÓK 1937: 339–340.

minister well and hoped to arrange for Bartók to resettle[9]. However, changes in Turkey's foreign and domestic policy made not only Bartók but Saygun as well unwelcome in Ankara, and the plan could not succeed.

In April 1940, Bartók first went on a concert and academic lecture tour of the United States, and then emigrated for good on 8 October 1940: 'I have prepared for publication my Turkish material, a 100-page introduction, etc. I have done all this with great pleasure, but the trouble is that very few people are interested in such things, although I have arrived at some really original conclusions, which I have proved by means of rigorous deduction. And, of course, nobody wants to publish these works...'[10]

On 3 October of the same year, he wrote: 'At the moment, nothing can be done about the Romanian material. Fortunately, I can offer you another work, about half the size. This is entitled »Turkish Peasant Music from Asia Minor«. This would be the first work ever published that contains Turkish peasant music and was the result of systematic research. In the introduction, I explain how in some cases it is possible to determine the approximate age of a village folk music material, and this gives the book international significance. In addition, I discuss many other very interesting questions in the Introduction...'[11]

Finally, let us recall the essence of Bartók's conclusions about the Turkish material.

'A thorough study of this material discovered the following facts:

(1) The seemingly oldest, most characteristic and homogeneous part of the material, representing its 43%, consists of isometric four-section melodies with 8- or 11-syllablic text lines, in *parlando* rhythm, in Dorian, Aeolian or Phrygian mode, with descending structure, and in which traces of a pentatonic system appear, a system well known from Hungarian and Cheremiss folk melodies.

(2) One part of this material as described under (1), that one with 8-syllabic sections is identical with the Old Hungarian 8-syllabic material; the one with 11-syllabic sections is in near relation to the Old Hungarian material. This points to a common Western-Central Asiatic origin of both the Turkish and Hungarian materials, and determines their age as of being at least 15 centuries old.

(3) The 8- or 11-syllabic text lines of this part of the material form 4-line stanzas, each text stanza for each melody stanza; no text line repeats occur. The rhymes represent *aaba* or *aaab* formulas.

(4) The beginning of the stanzas in Turkish as well as in Hungarian lyrical folk texts frequently consists of so-called 'decorative' lines having no contextual connection with the main part of the text. This device seems to be an ancient usage common to both peoples, and is not known to any other neighbouring peoples.

5) The rest of the material, i.e., the one not described under (1), is rather heterogeneous, and seems to originate from various sources.'[12]

On earlier research into Turkish folk music in Anatolia

To this day, no compendious work on Anatolian folk music has been written, but, as Bartók noticed as early as 1936, the work of collecting and writing down the music began early. The first was the work of Ali Ufkî, originally named Albert Bobovszky, who had risen from a Polish captive to the status of the Sultan's court composer in the 17th century, and produced a manuscript titled *Mecmuâ Sâz-ü Söz*

[9] SAYGUN 1976: 417.

[10] NYBA (New York Bartók Archives) correspondence file, letter to Ralph Hawkes, dated 31 July 1943.

[11] NYBA correspondence file, letter to the New York Public Library, dated 3 October 1943.

[12] SAYGUN 1976: XXXIV.

(Collection of Music and Lyrics), in which he also included folk songs.[13] Ursula Reinhard has found a version of one of the melodies living among the *ashikh*s (singing bards) of present-day Turkey.[14]

The actual collecting and processing work was initiated by the Istanbul Conservatory, when between 1926 and 1932 it organised five collecting tours in different regions of Turkey, published some of the collected material in folk song compilations[15] and made audio recordings.[16]

On the orders of Kemal Atatürk, cultural centres called Halkevi were established throughout Turkey on 19 February 1932. They also carried out fieldwork, which resulted in the publication of a large number of books and other works.[17]

In 1936, a folk song archive was established at the Ankara State Conservatory, whose staff organised nine collecting tours between 1937 and 1952, and the collection soon grew to number some 10,000 songs. The head of the archive, Muzaffer Sarısözen, wrote two books from the material collected (Sarısözen 1952, 1962). While I was there, a catalogue was being prepared at the behest of the Conservatory's deputy director, composer Ahmet Yürür, but much of the material is still sitting in the cupboards unfinished. Although Bartók's picture is on the wall, the collecting trips have stopped, mainly due to material difficulties.

The music department of Turkish Radio and Television (TRT) is also collecting.[18] There is a committee that decides which of the submitted folk songs can be distributed, which cannot, and what changes are needed to make the melody officially performable. If the tune and its lyrics are accepted, it is published separately on a few pages, and the folk song is entered into the so-called TRT repertoire,[19] i.e., the group of songs that are accepted and accredited for performing. A great advantage of this repertoire for the researcher is that it includes songs from all areas of Turkey. In a certain sense, it is also an advantage that a tune type is used only once, as this makes it likely that the groups of melodies represented by the slightly different but essentially common tunes in the repertoire are indeed alive and well in the area. It has the disadvantage, however, of being unscientific, with both text and melody often corrected, although in most cases neither suffers irreparable damage. Also, collection data are often missing and the level of transcription is uneven. Another shortcoming is the scarcity of free-rhythm melodies among the recorded tunes. Many Turkish researchers rarely record tunes in unfixed rhythm, saying that they are constantly changing. I have found that the opposite is true: extremely complex, irrational rhythmic relationships can often be repeated with astonishing accuracy from stanza to stanza. The TRT repertoire has already exceeded 5000 published tunes (mostly performed *tempo giusto*) and, if handled with due criticism, provides a great deal of useful information.

Organised, albeit limited, collecting work was carried out for a long time at the Ankara State Folklore Institute, privately founded in 1967, due to lack of funds and staff. Here, music scores are continuously published as part of the *Türk Halk Müziği Nota Dizisi* series. This organisation also supported my research work and, once I had received official research permission, it provided me with

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[13] First appearance ELCIN 1976.

[14] REINHARD 1992. The tunes of the ashikhs diverge from folksongs to a lesser or greater extent.

[15] Special mention should be made of Saygun's work *Yedi Karadeniz Türküsü ve Bir Horon*, in which Saygun has notated the melodies in the greatest detail, unlike in the average Turkish publications, and even using special signs invented for the Black Sea dialect.

[16] It housed the seventy-nine wax discs recorded by the Conservatory group during their first collecting trip in 1929, as well as some sixty discs of 120 tunes commissioned by the Columbia Society and made for the Conservatory.

[17] For example, YILMAZ 1941 published by the Halkevi of Bergama, which contains proverbs and melodies of the *zeybek* dance music; YILMAZ-BAYATLI 1942 with dance descriptions and sixteen zeybek melodies; in the Ankara Halkevi edition ARSUNAR 1958, which contains dance melodies and scores for *parlando* performances, and countless other publications.

[18] The first travel account: *Folklor Derlemesi I*, Ankara: Türkiye Radyo Televizyon Kurumu, 1968.

[19] The name of the series is 'TRT Müzik Dairesi, Türk Halk Müziği Notaları'.

local escorts for my trips.[20] It was succeeded by MIFAD (*Milli Folklor Araştırma Dairesi*), whose activities have unfortunately almost ceased in recent years.

Collecting work is also being pursued at some universities, such as İstanbul Teknik Üniversitesi[21] and Mimar Sinan Üniversitesi Devlet Konservatuarı[22], which also have music specialists. Although there is no music research staff at Selçuk University in Konya, valuable material has been collected under the leadership of Professor Saim Sakaoğlu. The material in the archives was collected by the students of the university from their relatives in small villages, and in this way very valuable material has been compiled. Unlike many of the Turkish archives I have visited, this one has a good catalogue of the sounding material and the lyrics of the songs have been written down. At the invitation of the Dean of the University, I spent nearly two months here, selecting, recording and analysing some two hundred and fifty pieces of 'plaintive, lamenting' *ağıt*. The conclusions that can be drawn from them coincide to a large extent with the testimony of my own material. Smaller collecting trips of a few days or a week were organised by several universities, such as the Ege Üniversitesi and Dokuz Eylül Üniversitesi in Izmir. Just like at the University of Konya, it is not uncommon for musicology graduates to collect folk songs as part of their thesis work.

Finally, countless enthusiastic individuals collect tunes on a private basis, but these collections are not always included in official archives. In Turkey, it may also occur that some people go collecting upon their own inner motivation. This may seem bizarre, but it is not, because there are many first-generation intellectuals and artists who have not left the village and have a genuine knowledge of the folk music of their own region. Earlier estimates put the number of songs collected at around 15,000[23], a figure that is certainly much higher today.

Independently of the above organisations, both renowned and less renowned folk music scholars have published books with a large number of melody scores.[24] In general, the pre-1950s publications contain the first printed appearances, but those after 1960 often deal with analyses of books already published, and republish tunes. More recently, there have been a number of publications on the music of a small area each, usually with a limited number of transcriptions and a lower level (if any) of musical analysis. These publications have been summarised quite thoroughly by Karahasanoğlu,[25] so I will not list them here.

Among the foreign collectors who have worked with scientific methods and have at least partially processed the material, the work of Béla Bartók, Wolfram Eberhard, Kurt Reinhard,[26] Dieter Christensen[27] should be mentioned; and my own collection of about 2500 tunes occupies a considerable place, not only in terms of its size but also in terms of its systematization and rate of publication. While Turkish collecting and notation work have been going on with varying intensity,

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[20] A few publications: ULUDEMIR 1970, 1966, 1992. They published in 1975 GAZIMIHÂL's books including *Türk Nefesli Çalgıları*, *Türk Vurmalı Depki Çalgıları* és *Ülkelerde Kopuz ve Tezeneli Çalgılarımız*.

[21] ŞENEL 1992.

[22] DUYGULU 1995.

[23] BAYKURT 1976.

[24] Some of the publications that include notated tunes: KÖSEMIHAL 1938, ARSEVEN 1948 with twenty melodies, TÜFEKÇI 1964 with a a notation of the melodies as well as a kind of notation of the dances, ARSUNAR 1958–1963 with four booklets of a large number of songs, ÖZBEK 1975 with a study, DEMIRSIPAHI 1975 with descriptions of dances and about a thousand somewhat superficially notated vocal and instrumental melodies, BIRDOĞAN 1988 with one hundred and forty-four melodies, etc.

[25] KARAHASANOĞLU 2002: 255–262.

[26] Ethnologist Wolfram Eberhard collected mainly epics, while Kurt Reinhard devoted four of his eight collecting trips (1955, 1956, 1963, 1964, 1966, 1967, 1968 and 1970) exclusively, and three others partly, to the collection and study of Turkish folk music. During this period, he recorded more than 800 folk songs and had their lyrics written down. The material, together with the Turkish collections of Dieter Christensen and Bartók and part of the material of the Ankara Conservatory (about 1000 tunes), can be found catalogued in the Berlin Fonograph Archive, see REINHARD 1962.

[27] Apart from collecting with Reinhard, Christensen collected in Macedonia in 1956 and among the Kurds of Turkey in 1958.

analysis has not moved into higher grades; very few works aim at a survey of systematized melodies. From the time of Bartók's collection, only three works can be cited which at least partially include some formal analysis[28] and Saygun (1936). After Bartók's collection, articles and studies on folk music multiplied, but most are descriptive, without presenting music examples. Typically enough, Arseven's (1969) bibliography lists twenty-two books and thirty-five studies up to 1936, while thirty-five books and two hundred and one studies were published from 1937 to 1945 alone, and the number has increased further since then. A summary of most of the bibliographies completed up to 1991 can be found in the work of Sakaoğlu (1991: 52–55).[29]

The largest collection of folk music is published by the Music Department of Turkish Radio and Television on a continuous basis, song by song, and more recently the sheet music and indexes are also available on DVD. Two indexes have been produced for this edition, one of the text incipits and one of the places of origin. Although, in principle, a tune type is published only once, so that songs could be (often erroneously) associated with a particular area, it is not unusual for a variant of a tune to be reissued later in the collection, possibly with a different text. Songs are not arranged on the basis of musical criteria. In other publications, it is also typical that either the ordering principle is missing, or the sequence of presentation is determined by the lyrics, place of origin, or metre-syllable number of the songs. Less frequently, the melodies are grouped or divided by function, or the tunes performed parlando and those in tempo giusto are separated, and the tempo giusto ones are grouped again by time signature. The rhythms of Turkish folk music have been reviewed by Muzaffer Sarısözen (1962),[30] but this work also leaves much to be desired. Özcan Seyhan (1987) points out the shortcomings in a subtle way.[31] In the light of all this, it seemed justified that I might follow in Béla Bartók's footsteps and undertake a survey of Anatolian folk music myself.

About my collecting work in Anatolia

In the spring of 1987 my wife, Éva Csáki and I arrived in Turkey to teach Hungarian at the University of Ankara. We taught in the Department of Hungarian Studies at the *Dil ve Tarih-Coğrafya*, the Faculty of Humanities at Ankara University, which was founded by Atatürk's decree on 9 January 1936, shortly before Bartók's trip to Turkey, and where László Rásonyi was active during Bartók's Turkish travels.

I first acquired and put down the hitherto untranscribed collection from the Adana region by Muzaffer Sarısözen, the renowned Turkish folk music researcher.[32] It is informative that while Turkish folklorists worked in cities, with local singers or those imported from villages, Bartók insisted on the rural sites and even on collecting among nomads. And indeed, while Bartók's material recorded from the rural singers brought up in the city of Adana is largely similar to that of the Sarısözen collection, Bartók's simpler 'Hungarian-like' Turkish tunes of Class 1 were mainly found in villages and nomadic tent camps. Nevertheless, the Sarısözen collection was a good comparative and complementary material.

Professor Ahmet Yürür, deputy director of the Ankara State Conservatory, allowed me to work in the conservatory's archives. The research permit arrived in the summer of 1988 and had to be renewed every year. Fieldwork in Turkey lasted from 1988 to 1993. Most of the material was recorded in the homes of peasants and shepherds, and I recorded 1500 melodies on tape from a total of 233

[28] KÖSEMIHÂL=GAZIMIHÂL 1933, 1936a.b. and SAYGUN 1936.

[29] SAKAOĞLU 1991: 52–55.

[30] SARISÖZEN 1962.

[31] SEYHAN 1987.

[32] Muzaffer Sarısözen recorded some eighty tunes after Bartók in the same region.

respondents in 85 locations. I recorded about one thousand songs, from which I selected five hundred representative songs for analysis, from sixty-one places and one hundred and thirty-two respondents.

To complement my own collection, I have compiled a comparative material consisting of three thousand songs from almost all regions of Turkey. This material is taken from the repertoire of the Turkish Radio and Television, from the collection of Béla Bartók in Turkey and from the book *Central Asian Music* by Viktor M. Beliaev.

The system of Anatolian folk music

The tunes are divided into six large blocks of varying importance. In the following, I will describe in more detail block (A), in which tighter or looser Hungarian–Anatolian melodic similarities can be better observed. The other blocks (B, C, D, E, F) are only listed here.[33] A more detailed description of them can be found in Sipos (1994a, 1995) and in the e-books of the zti.hu/sipos website, where I also give a detailed picture of the musical characteristics of the Turkish material (microtones, tonal scales, rhythm, syllable count, form, cadences, ambitus, refrains), the international relations of the most important Anatolian folk music styles, as well as the Turkish folk song texts and their Hungarian implications.

Classes of block A and their connections to the music of related peoples

The A block consists mainly of realisations of the *(so-fa)-mi-re-do* kernel[34] and other melodies that can be associated with it. Their study has revealed many similarities between the music of Anatolia and that of the Hungarians and other Turkic peoples. Group A1) includes *(so-fa)-mi-re-do* melodies with *twin-bar* structure or short lined stichic tunes, A2) includes Turkish and Hungarian pentatonic and diatonic *laments*, and A3) includes material in the Turkish and Hungarian *psalmodic* style. In addition to the above three realms of the *mi-re-do* kernel, I also discuss here other groups of wider ranges associated with the psalmodic style. Like some twin-bar or diatonic laments, they cannot be taken for manifestations of *mi-re-do*, but are included here because of their connection to the *psalmodic* tune style. This is followed by the *disjunct* melodies and the AAA_cB form tunes with 5 (5) b3 cadences of A4), and finally by the A5) *parlando broad-ranged* tunes.

In the analyses, I refer to the examples of my own collection by their serial numbers published in *Turkish Folk Music* Volumes I-II (*Sipos 1994a: № and Sipos 1995: №*). Bartók's collection in Anatolia is referred to as *Bartók №,* the archive of Selçuk University in Konya as *Konya №,* and finally the repertoire of Turkish Radio and Television as *TRT №.* In many cases, I also give the serial number of the example in my volume *In Bartók's Footsteps in Anatolia*, in the form of Sipos 2002a *Example xx*.

A1. Twin-bar tunes of so-(fa)-mi-re-do core

Although neither Bartók's collection nor my own contains many of them, tunes of this character, or of a character that can be traced back to twin bars, are very common in Turkey. They can be divided into descending, rotating and ascending tunes, ending, correspondingly, on *do-, re-* and *mi-*. The main difference between the tunes of these sub-group is that while most of the tunes ending on *do* are descending, the *re-* and *mi*-ending ones mostly rotate around their closing note.

[33] Block B: sequential tunes, Block C: one- or two-line tempo giusto tunes, Block D: two-line parlando-rubato tunes, Block E: four-line tunes, Block F: unique one- and two-line tunes (see SIPOS 2020b–c).

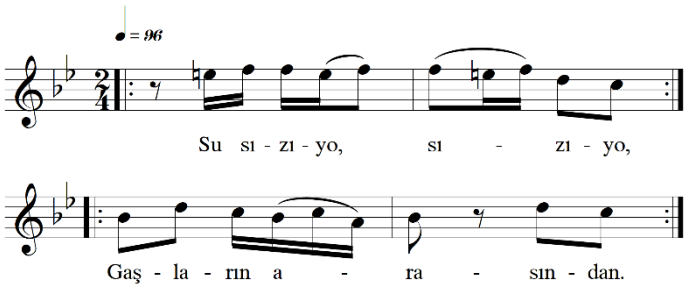
[34] In a tonal scale, the bracketed notes are either in less accented places, or the tune of a broader range is closely related to tunes of narrower gamut.

Twin-bar descending tunes ending on do

Such twin-bar tunes or twin-bar-based melodies can be found in almost all regions of Turkey, most of them in the eastern areas populated by Kurds, where they form a unified melodic style. From Bartók's collection, this includes the *re-do* bichordal rain chant № 49c and the *mi-re-do* trichordal rain magic song № 49a; I have collected similar Turkish rain prayers and children's play songs myself. Despite the different pitch heights of the lines, the largest group of these songs, consisting of two short lines, is convincingly united by the *mi-re-do* kernel, and the *mi* or *re* cadence. What differentiates the melody contours is whether the first line is d*o-re-mi*, *mi-mi-mi*, or *so-fa-mi*, and the *(so)-mi-re-do* twin-bar core is discernible in all songs. It is particularly noteworthy that many of them are identical with the first two lines of four-line Turkish psalmodic tunes. The first line of some tunes recites on the fifth degree, the second line is extended, and the melody ends with a refrain. In other examples, the 7th and even the 8th degree may appear, while the 6th degree often plays a passing role only.[35] In Turkey, there are several other simple tunes with a central melodic motion on the *mi-re-Do* trichord ending on *do*. Lots of tunes descending on the *(so-fa)-mi-re-do* tri-, tetra- or pentachord will be presented in more detail later in the description of lament tunes.

Tunes of rotating character

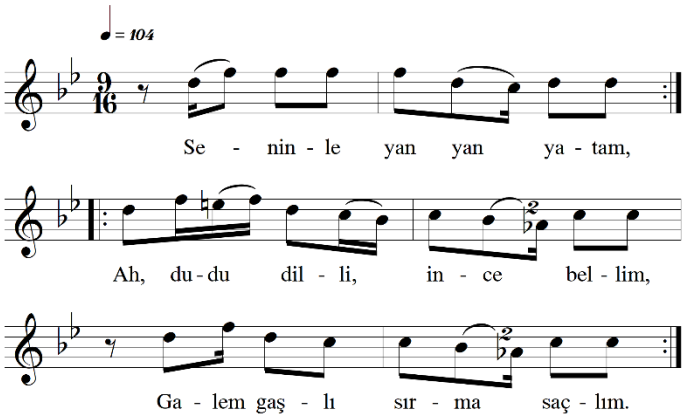
The twin-bar tunes rotating on *(so-fa)-mi-Re-do* notes and ending on *re* are less important in Turkey than the *do*-ending ones, but some special tune groups can also be found among them. Let us see two of them. The tunes of the stichic or two-line group ending on *re* in each line usually revolve around the *re* note of the *so-mi-Re-do* tetratonic scale, although this motion is sometimes initiated only in the second melodic section, after the descent from the 7th or 8th degree (*Ex. 1*).



Example 1. Twin-bar tunes of rotating character: Sipos 1994a: № 12 (SIPOS 2002a: 5a.)

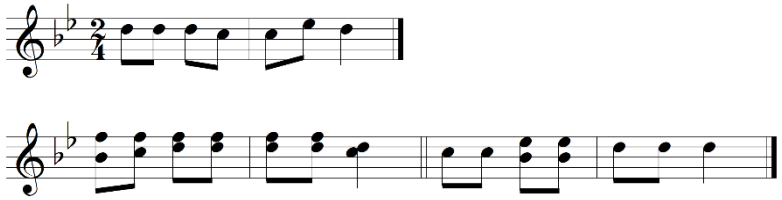
The double-core melodic group, consisting of short lines ending on *mi* in the first and then on *re*, also plays an important role in various regions of Turkey. It is represented in my collection by a single melody (*Ex. 2*).

[35] SIPOS 2002a: Ex. 4c.



Example 2. *Re*-final tune with the first line ending on *mi*: Sipos 1994a: № 14 (SIPOS 2002a 6.)

Mi-ending twin-bar tunes. There are no *so-Mi-re-do* or *fa-Mi-re* core twin-bar forms with *mi* final in my collection, but they are very popular in some areas of Anatolia (see *Ex. 3a* for their skeleton). Equally important is the *mi*-ending two-line form, the broader-compass forms of which moving on the *(so-fa)-Mi-re-do* notes rotate around *re* and use *mi* or *re* for the main cadence (*Ex. 3b*).



Example 3. Scheme of Anatolian twin-bar tune of *fa-Mi-re* core: a) one-line form, b) two-line form

Similar tune groups of twin-bar structure among other peoples

Tunes moving on the *re-do* bichord are scattered in the folk music of the Hungarians, the Turks and many other peoples. For example, the opening tunes in CMPH Volume I, WIORA 1956, Serbian, Fuegian, Algerian, Bulgarian melodies, a lot of tunes in VIKÁR 1993, the Turkmen melody of CAM 1975: 130, etc. By contrast, *so-mi* bitonic or *so-la-so-mi* tritonic tunes, which play such an important role in Hungarian children's songs, are hardly ever found in Anatolian folk music. I myself have only encountered one Anatolian melody of this kind in Bartók's *mi-la-so-mi*–core No. 49d. A Hungarian example is the first half-tune of VARGYAS 2002.[36]

The tunes that rotate on the *mi-re-do* trichord and end on *re* are as common in Anatolian children's play songs as they are in Hungarian children's songs. The majority of Turkish children's play songs are of this type.[37] In one of my works[38] I myself report some similar Hungarian and Turkish children's tunes. However, no far-reaching conclusions can be drawn from all this, since this nucleus and its characteristic realisations seem to be ancient, general musical manifestations. According to Vargyas, this type of melody can also be found in the music of other peoples, such as several German

[36] VARGYAS 2002: 21, ex. 16.

[37] YÖNETKEN 1966.

[38] SIPOS 1994a: 51.

children's songs or the music of Palaeo-Asian peoples.[39] The latter is based entirely on the *mi-re-do* trichord, which almost always ends on the middle note. We could equally mention Turkmen, Iraqi and other tunes.[40] It is important to note, however, that this type of melody, which is so common in Hungarian and Turkish music as children's play songs and as ritual fertility magic incantations and tunes for warding off curses, is only rarely found among the children's songs and custom-related songs of the Hungarians' neighbours or the Germans. In SIPOS 1994a: 51, I show some corresponding Hungarian and Anatolian tunes belonging to this group.

Another form of the *(so)-mi-re-Do* nucleus is common in the folk music of many different peoples. The first line of these descending tunes end on *mi* or *re,* and the tune itself ends on *do*. It can be exemplified by *tempo giusto* Hungarian children's songs and many Eastern Turkish melodies, while several peoples use this nucleus in their laments.

A2. Hungarian and Turkish laments

Bartók repeatedly complained that he was unable to collect from women, although he had in fact recorded a total of thirteen melodies, or 15% of the published material, from two Turkish women. He met the two singers in the capital Ankara, and perhaps that is why he did not consider them to be really reliable sources. Yet most of these melodies, as Bartók himself pointed out, seem to be authentic, and what is more, BARTÓK 1976 No. 51 is none other than a major pentachord lamenting tune resting on degrees 2–1, whose notes are not, of course, clearly intoned, as is customary in the lamenting style. In particular, the last note is sometimes intoned low by the singer, as is the case with many other Turkish and Hungarian lamentations, and as can be inferred from Bartók's notation, too. I discuss this in detail in a study of mine.[41]

Single-core Anatolian laments

The single-core lament is the simplest form of lamentation. Here the last note of some lines or phrases may show a *do-ti* duality with a trill, and what is more, in some tunes there is a distinct *ti*, yet these tunes belong here without doubt. Given the large number of Anatolian laments known of this genre, the closing note *ti* can be regarded as a low intonation of *do*, its ornamented realisation downward. According to the lyrics and the performance, these single-core melodies can take different forms: some of them closing by every two lines, others by three or more lines.

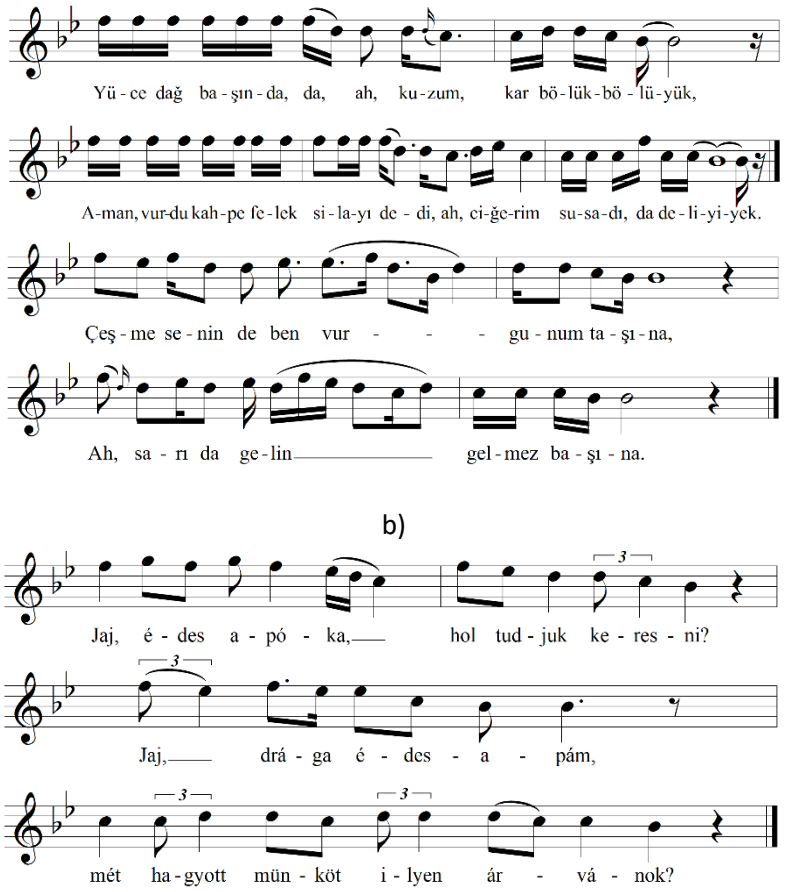
Within this form, the simplest tunes move on the *re-Do* bichord, or are built from the notes of the *mi-re-do* trichord or *mi-re-do/ti* tri-/tetrachord. In addition to the notes of the *mi-re-do* trichord, the note *so'* and even *la'* often appears in unstressed places. The *so'* note may also appear as a main melody note, and if *fa'* is omitted, the lament takes on a pentatonic character (*Ex. 4a*). A similar Hungarian lament with a more prominent role of *fa* is Example 4b.

a)

[39] VARGYAS 2002: 19.

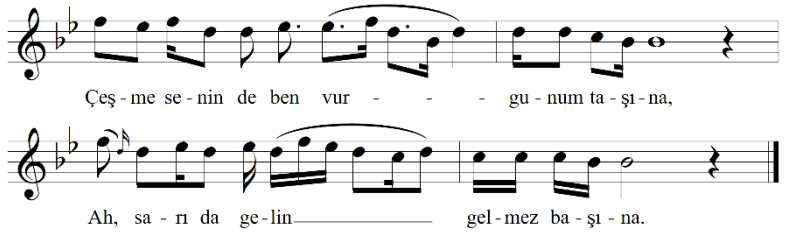
[40] CAM 1975: 136, KAPRONYI 1981.

[41] SIPOS 2007a.



Example 4. Single-core Anatolian laments: a) Konya № 180, b) Hungarian tune: MNT V. 178. (661) (SIPOS 2002a: 12e.f.)

In Turkish laments, too, the *fa* note often crops up, mainly in an unstressed role. Nor is it exceptional for *fa* to be used as a main melody note; the central core of such laments is Dobszay's *fa-(mi)-re + do*. A typical example of the latter is the major hexachordal lament of Example 5.



Example 5. Anatolian lament, Konya № 16 (SIPOS 2002a: 13c.)

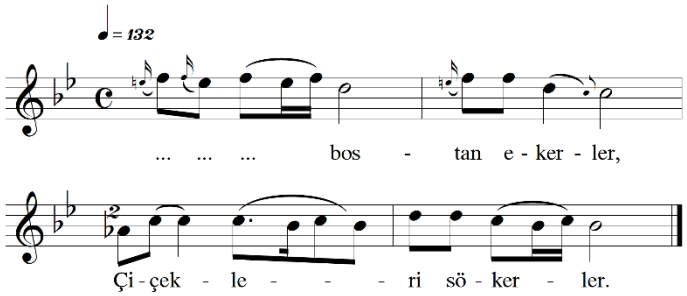
Like Hungarian laments, Turkish lamentations also include melodies that consist of a single line ending on *re*. This melody line usually moves on only a few notes, for example, on *so-mi-Re-*(↑)*do* tetrachord, *mi-Re* bichord, *so-mi-Re* tritone or *mi-Re-do* trichord. Nor is it uncommon for all the lines of a lament to end on *do*, but at the end of larger units the singer adds a *re* note.

Double-core Anatolian laments

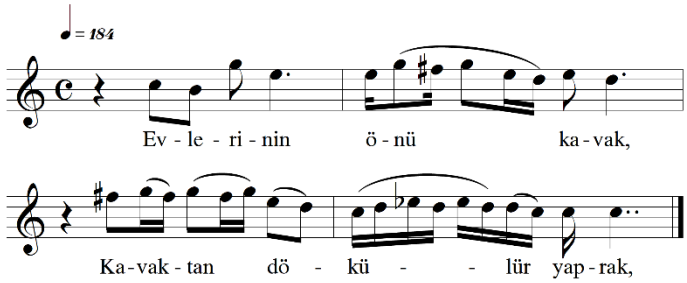
Lullabies, wedding and religious tunes also join the double-core laments. In *tempo giusto* songs, the number of syllables is often eight (4+4), while in parlando songs the music and lyrics are eleven syllabics

(divided 4+4+3, less often 6+5). In these tunes, one or two lines cadencing on *re* are usually followed by a final line with *do* cadence, but in the last lines of the lamentations, the *re* final note is not uncommon either. The eight-syllabic bride's farewell tunes in *Example 6a,b* are close variants of each other, which nicely illustrate the interchangeability of a low and a high tune beginning.

a)



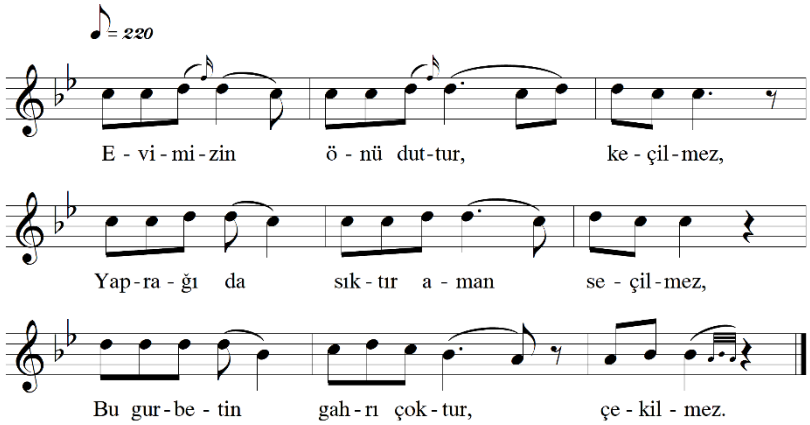
b)



Example 6. Double-core Anatolian laments: a) SIPOS 1994a: № 31, b) SIPOS 1994a: № 36 (SIPOS 2002a: 15b.c.)

The eleven-syllable lament tunes of Examples 7a with its first line starting on *re*, 7b descending from *so*, and 7c beginning by reciting on *mi*, are closely linked to their smaller-syllable counterparts by the *(so)-mi-re-do* nucleus and the *re-do* cadences. Similar musical movement on the *mi-re-do* kernel also characterises some songs of the Sufi *Alevi* religious movement.[42] There are also such eleven-syllable tunes performed *tempo giusto*, despite the fact that in Anatolian folk music the *giusto* performance is usually associated with smaller and the *parlando-rubato* performance with larger syllable counts.[43] Less frequently, the lower intonation of the final note *do* also occurs in this group. Of particular note is Example 7d, in which *fa* plays an emphatic role in the lament.

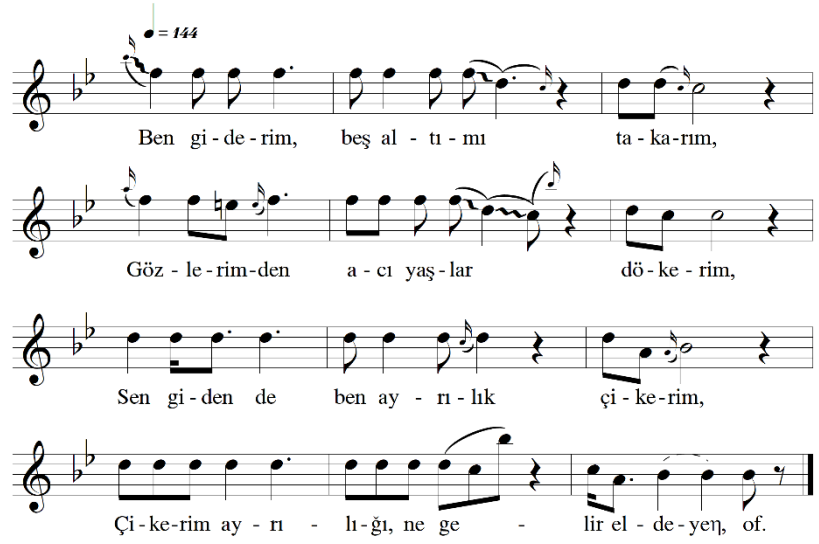
a)



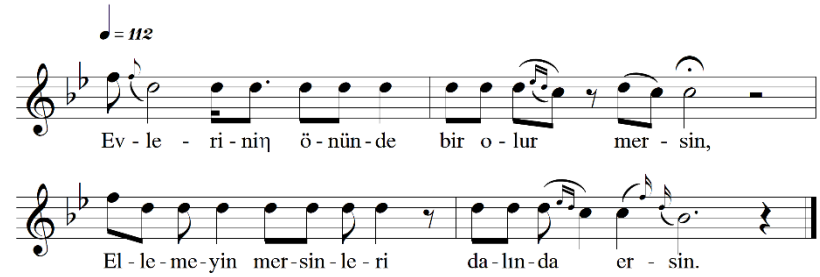
b)

[42] SIPOS 2002a: Ex. 16d.

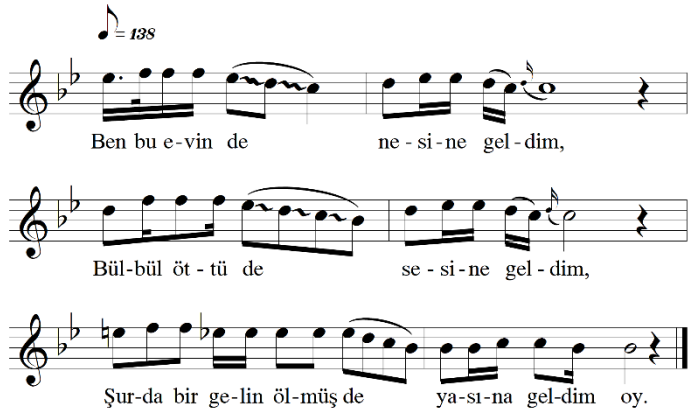
[43] Ibid.



c)



d)



Example 7. Double-core Anatolian laments

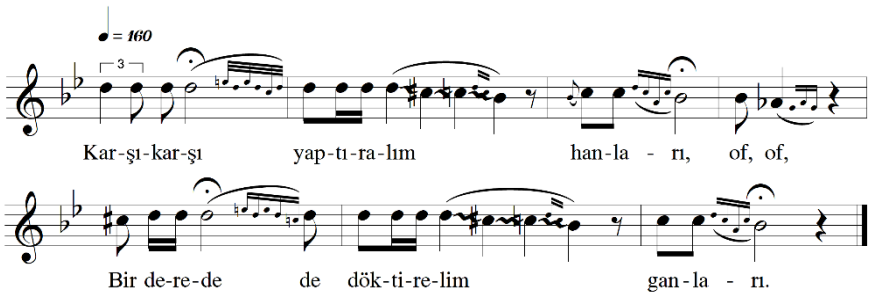
In sum, the following can be said. Lots of lament tunes are constructed almost exclusively from the notes of the *mi-re-do* trichord. In some laments, the *fa* and even more often the *so* may enter. It is not uncommon for the *so* tone to be added to the *mi-re-do* base producing a pentatonic character, and it also occurs that *fa* is heard as an equivalent tone. Two-line major penta-/hexachord laments are frequent, and we also find examples of eleven-syllabic laments ending on *re* after *do* cadences.

Anatolian single-core lament tunes with a closing descent

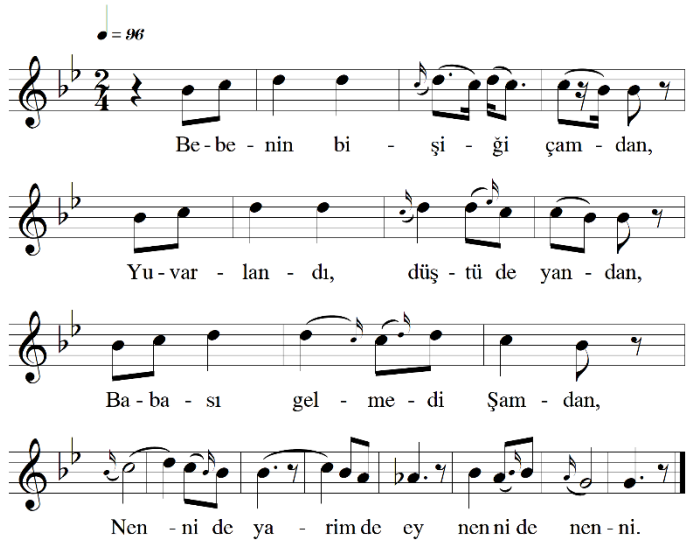
Lament tunes in the form of 'one line + descent' are closely related to the above forms, but they are terminated by an additional descent to *la*, which is produced by filler words or syllables (*of, of, aman,* etc.). The genre of the melodies is mainly lamentation or plaintive song, but there are also lullabies and even love songs of this structure. While the laments discussed above are mainly sung by women,

these are sung by men, and are usually more elaborately ornamented and have a wider compass. Example 8a descends to *la* at the end of the first line, while the final section of Example 8b with its filler words can be considered either an appended descent or a separate line.

a)

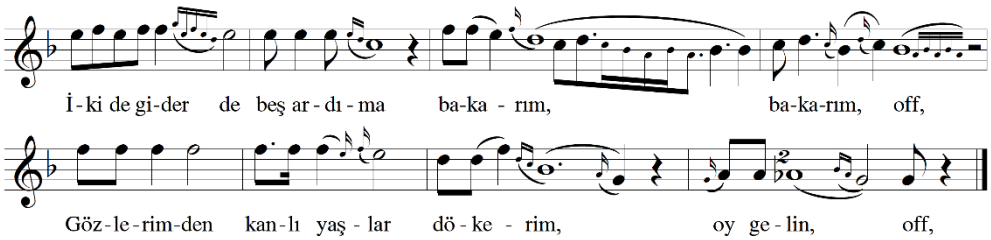


b)



Example 8. Single-core Anatolian laments with closing descent (SIPOS 2002a: 18b.c)

The above tunes are almost identical note for note with the single-core laments up to their last bar. However, while the latter end on *do*, these tunes only take a rest on *do* and descend further to *la* (sometimes only to *ti*), via a variably intoned 2nd degree, using filler words. Before the descent, several of the tunes move exclusively on the *mi-re-do* trichord, but pentachord or hexachord tone sets of a major character are more common (*Ex. 9*).



Example 9. SIPOS 1994a: № 49 (SIPOS 2002a: 19c)

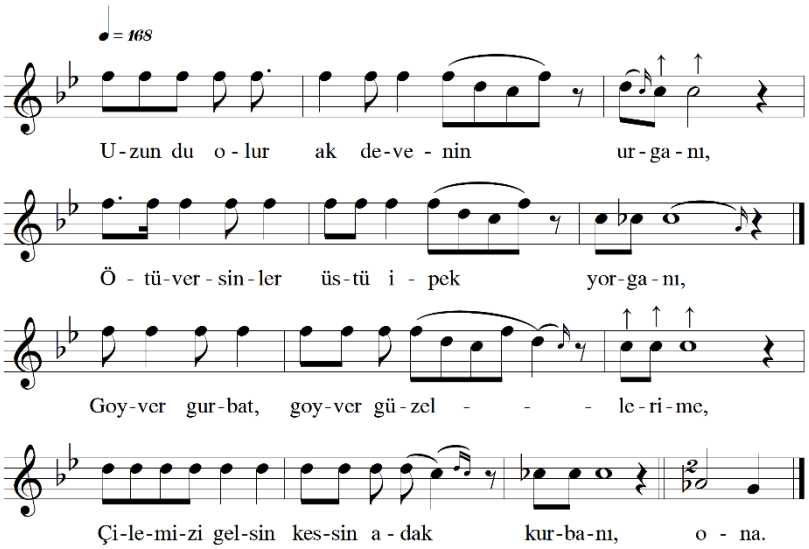
Double-core Anatolian laments with an additional descent

The tunes of the 'two lines + descent' group are similar to the above set, but the main cadence is now *re* or *mi*. According to the location of the main cadence, these melodies can be divided into several groups.

In the first case, the main cadence is *re* and the additional descent is the same as above. In addition to many laments, this group also includes *uzun hava* (plaintive) songs, illustrating the transformation of a musical structure from simpler forms towards forms of a broader compass.[44]

The end of the first line of some tunes rises from *re* to *mi*, but this does not change the overall picture of the melody. In other tunes of free performance, the first line does not rise to the 5th degree, but descends from some higher register to it and comes to rest there.

The simplest form, as regards the tone-set, is the recitation on the *re-do* bichord before descending to the final note. Several tunes only use the *mi-re-do* trichord before descending, but in some cases the *(#)fa* enters, often in an unaccented role. If (quite often) *fa* is missing, *so'* may give the tonal set a pentatonic character. Here too, laments with a major pentachordal or hexachordal first section are more typical. It is not unusual for the melody lines to end once on *mi* and once on *do*.



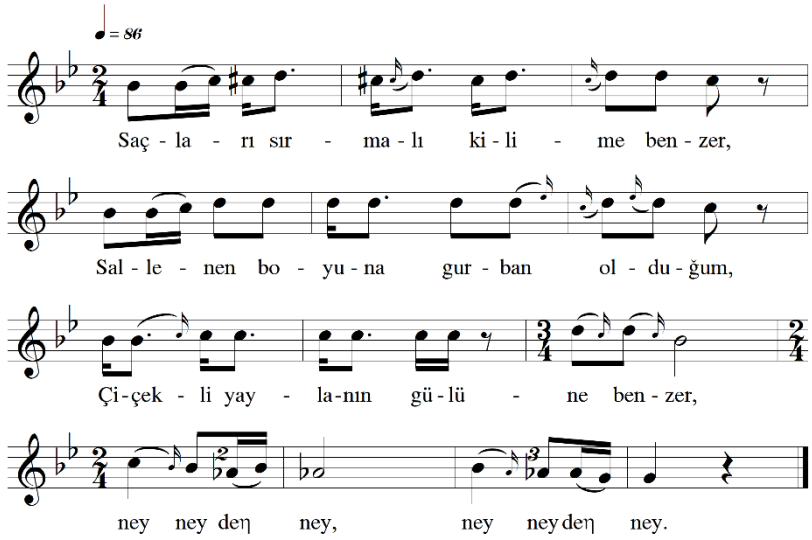
Example 10. Double-core Anatolian laments with a closing descent (SIPOS 2002a: 20b)

Strophic tunes derived from laments

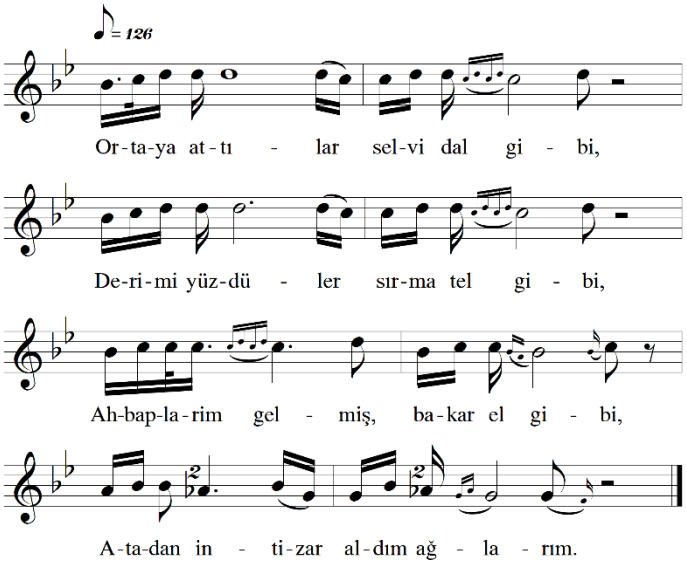
The last line with padding words of some Anatolian tunes may have evolved from the *do-(b²)ti-la* descent described above, and they can be considered as four-line AABC or ABBC forms (*Ex. 11a*). Example 11b forms a link between lamenting and psalmodic tunes.

a)

[44] SIPOS 2002a: Ex. 20f.



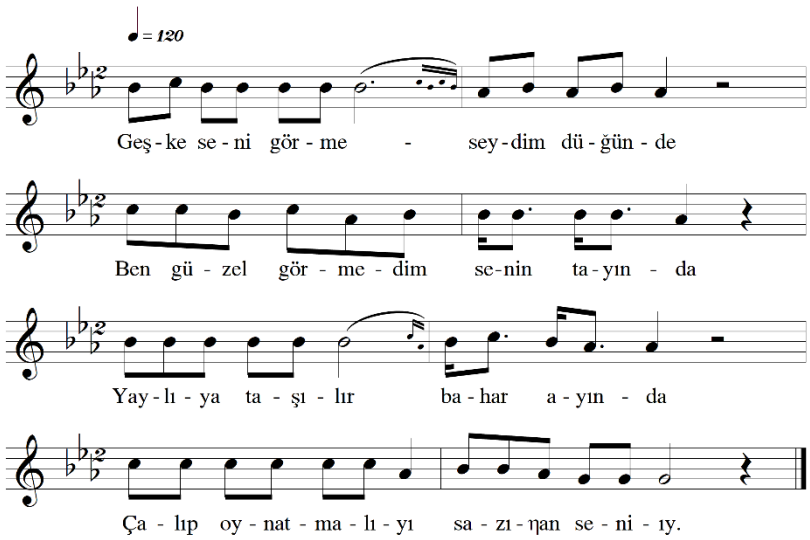
b)



Example 11. Anatolian strophic tunes that evolved from laments (SIPOS 2002a: 21a.b*)*

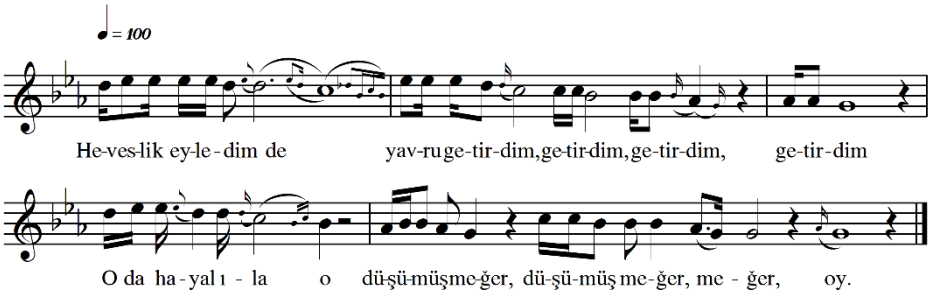
Minor and Phrygian Anatolian laments

Just as the Hungarian small form of the lament has double-cadenced minor and Phrygian forms, we find such forms among the Turkish parlando tunes as well. The second line of these melodies also follows the first line roughly one tone lower, but the set of notes is not *so-(fa)-mi-Re-Do*, but *mi-re-do-(b2)Ti-La*. In Anatolia, such melodies are less common than their counterparts of major character, and in contrast to the corresponding Hungarian lament tunes, the genre of these Turkish melodies is mainly love-song (*Ex. 12*) and only rarely lament.



Example 12. Anatolian lament form of minor character (SIPOS 2002a: 22a)

As rare the double-core minor or Phrygian lament in Turkish folk music, so common is the lament whose single line descends again and again to the final note of the scale of minor character (*Ex. 13*). This descent may start from different heights and have different numbers of syllables, but if it begins at a high pitch, it is usually preceded by an upward run at the beginning of a line. Besides laments, such musical forms can be found among bride's farewell songs tied with many threads to laments, lullabies and love songs.



Example 13. Lament descending on a single line (SIPOS 2002a: 23c)

Larger forms that evolved from the small form of the Anatolian lament

In Turkish folk music, we do not find lamentations similar to the large forms of the Hungarian lament; by the way, the large form of the lament is considered to be a new development in Hungarian folk music, too. However, musical solutions of other genres, more or less similar to certain tunes of the strophic material derived from the large form of the Hungarian lament, do occur, albeit rarely. We are not talking here about a strong stylistic similarity between a Turkish and a Hungarian folk music layer, because the number of Turkish examples is small, and they can only be compared to Hungarian tunes with 5 (4) b3 cadences, and we cannot find any typical turns of Hungarian laments in their melodic material. The cadential order alone indicates that these melodies are both psalmodic and sequentially descending, and in some songs even fifth-shifting details can be discerned.

A3. The Hungarian and Turkish psalmodic tune style

The above description of the Hungarian style by László Dobszay and Janka Szendrei fits the corresponding Anatolian melodies almost word for word, although there are of course minor differences.[45] In the first line of Turkish tunes, the double *do-re-mi* beginning is rare, and the VIIth degree plays a smaller, though not negligible, role. In keeping with the general Anatolian character, pentatony is less strict: the 6th degree is often absent, but the 2nd degree occurs in almost all tunes, though often only at the very end, in the descent to the final note. However, it is always possible to find convincing Hungarian parallels to specific Turkish tunes. In the case of Turkish psalmodic melodies, there is uncertainty at the end of the first and third lines of the tunes with 7 (b3) b3 cadences. In the third line the 2nd or 1st degree may replace the b3rd degree.

The most important difference between the texts of Hungarian and Turkish psalmodic tunes is that Turkish folk poetry consists almost exclusively of verses of seven, eight and eleven syllables to a line, as opposed to the six, eight and twelve syllables favoured in Hungarian folk poetry. In Turkish melodies, the majority of songs with seven syllables are performed in tempo giusto, while songs with eight or eleven syllables are often performed parlando, rubato. The genre of free-rhythm Turkish psalmodic melodies is to a lesser extent death lament, the majority being plaintive songs.

Turkish psalmodic melodies are heard in almost every part of Turkey, and are not only known by reliable older village informants, but are also well documented as being widely popular. One or two of these songs can always be heard on radio and television folk music programmes, as well as on cassettes and programmes by semi-professional or professional folk singers. It is revealing that unlike the rest of the four-line Anatolian tunes that present a varied picture, the psalmodic tunes form a huge coherent musical block. It was no coincidence, therefore, that they occurred in large numbers in Bartók's relatively small collection.

The larger Turkish material thus partly confirmed and partly expanded Bartók's findings about psalmodic tunes. It should be remembered, however, that while there are few major discoveries to be expected in the Hungarian material, the Anatolian folk music and the folk music of the Turkic peoples of Central Asia has not yet been fully collected and analysed.

Let us take a look at the Hungarian–Turkish psalmodic tune parallels from subgroup to subgroup. The order of presentation is now determined by the extent to which they have moved away from the less calculable motion on the *mi-re-do* core towards more melodious solutions on a broader range. A somewhat arbitrary boundary can be drawn where the upper complementary tones already play a significant role, and accordingly, a tune either belongs to one of the two classes: those progressing in higher registers, and those in deeper tonal zones. Some of the higher tunes bear some resemblance to fifth-shifting tunes, but the structure of fifth-shifting tunes is disjunct, split into two bands, the structure of these tunes is conjunct, expanding from the central *mi-re-do* kernel.[46]

Lower-register Anatolian and Hungarian psalmodic tunes

The tunes of this layer are similar to those of the first Gregorian psalm tone. They have in common the movement of the first line on *do-re-mi* notes, or at least the *do-re-mi* ascent at the beginning of the melody. This layer also breaks down into groups, and from the fourth group onwards I include tunes typical of Turkish music whose first line recites on the *mi* note, but which otherwise fit into the psalmodic style.

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[45] For a brief overview of the Hungarian style, see chapter 4.

[46] The following correspondences can be discerned with Dobszay–Szendrei's system: Turkish Class 1 – Dobszay Classes A and B; Turkish 2 – Dobszay C; Turkish 3 – Dobszay D; Turkish 4 – none; Turkish 5 – Dobszay E; Turkish 6 – Dobszay F; Turkish 7 – Dobszay I; Turkish 8 – Dobszay M; Turkish 9 – none. Turkish 10 – Dobszay K and L; Turkish 11 – none; Turkish 12 – Dobszay N; Turkish 13 – none.

1) Tunes that start with *do-re-mi*, then possibly move on the *do-re-mi* trichord, often declining only towards the end of the melody. Also includes melodies with a non-strophic structure (*Ex. 14a,b*).

2) Tunes that start with *do-re-mi* and then move on the *do-re-mi* trichord, already forming a balanced strophe (*Ex. 15c,d,e,f*).

3) Tunes whose first line starts on *mi* and then wavers on the *mi-re* bichord and the *do-re-mi* trichord (*Ex. 14g,h*).

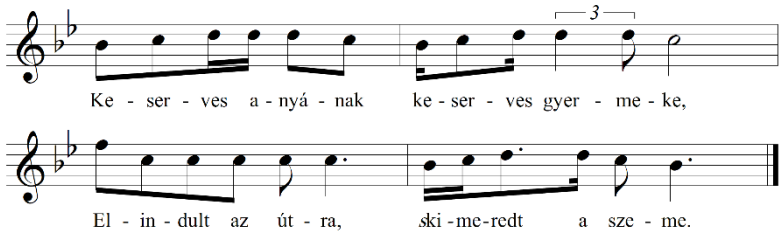
4) The first line recites on *mi*, and the other lines are not higher either (Ex. 14d). This form is very common in the Turkish style, but rare in Hungarian music. A Hungarian example is the melody beginning 'A búbánat keserűség...' [Sorrow is bitterness].

5) The 6th degree also enters in the first line, or at the beginning or middle of the second line (*Ex. 14j,k*).

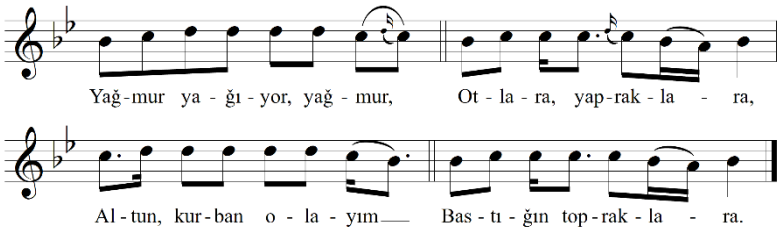
6) After the *do-re-mi* beginning and the progression of the first line, *so*, and occasionally *la* also appears in the second and/or third line (*Ex. 14l,m*).

7) The first line rises, and *so'* may also appear as a cadential sound (*Ex. 14n*). The Anatolian Example 14o, which begins ascending, is particularly noteworthy from a Hungarian point of view because of its double *do-re-mi* beginning and the more prominent role of degree VII.

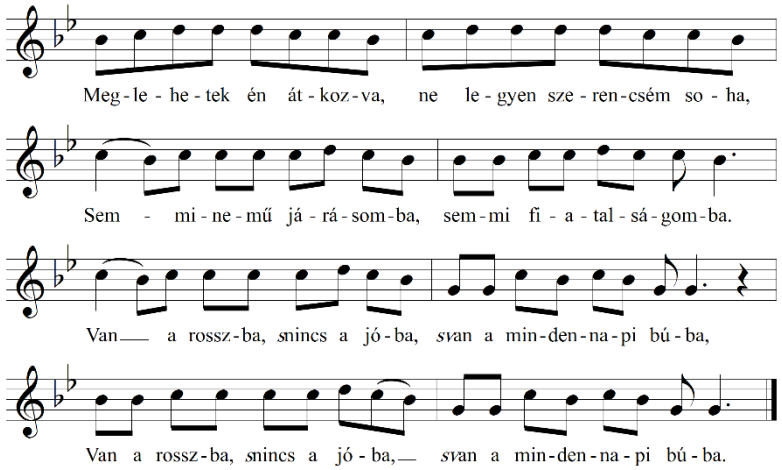
a)



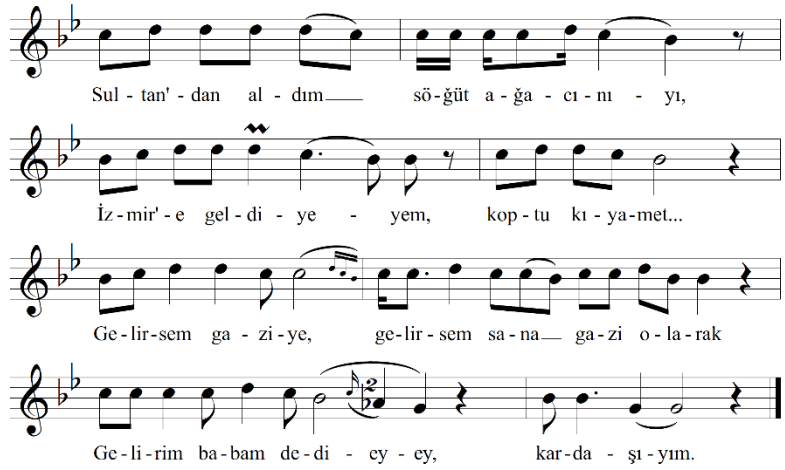
b)



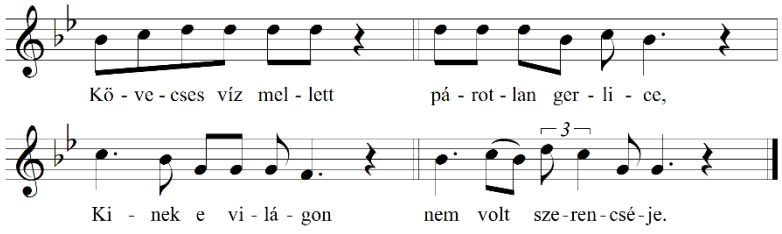
c)



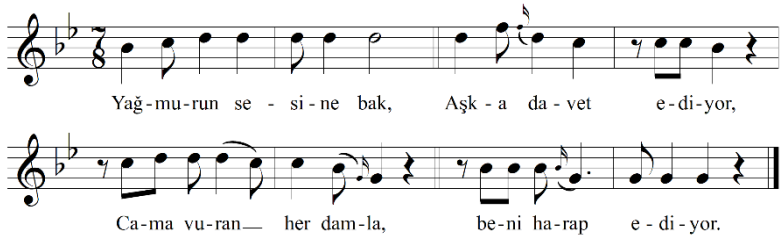
d)


Sul - tan' - dan al - dım sö-ğüt a - ğa - cı - nı - yı,
İz-mir'-e gel-di - ye - yem, kop-tu kı - ya-met...
Ge-lir-sem ga - zi-ye, ge-lir-sem sa-na ga-zi o-la-rak
Ge-li-rim ba-bam de-di - cy - cy, kar-da - şı-yım.

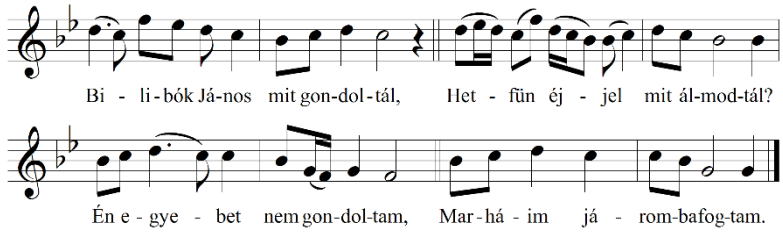
e)


Kö - ve-cses víz mel - lett pá - rot-lan ger - li - ce,
Ki - nek e vi-lá - gon nem volt sze-ren-csé-je.

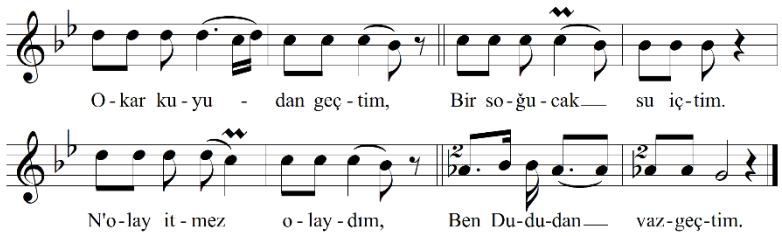
f)


Yağ-mu-run se - si-ne bak, Aşk - a da - vet e-di-yor,
Ca-ma vu-ran her dam-la, be-ni ha-rap e - di - yor.

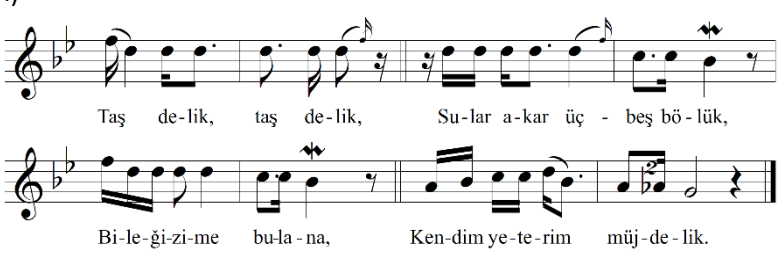
g)


Bi - li-bók Já-nos mit gon-dol-tál, Het - fün éj - jel mit ál-mod-tál?
Én e - gye - bet nem gon-dol-tam, Mar-há - im já - rom-bafog-tam.

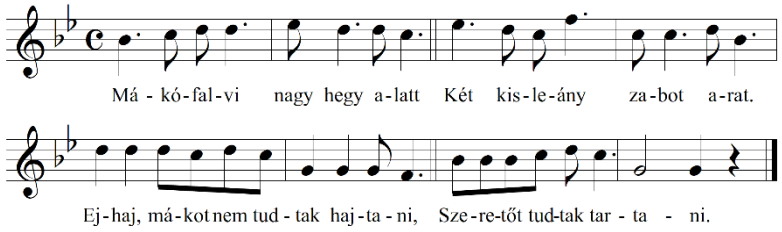
h)


O-kar ku-yu - dan geç-tim, Bir so-ğu-cak su iç-tim.
N'o-lay it-mez o-lay-dım, Ben Du-du-dan vaz-geç-tim.

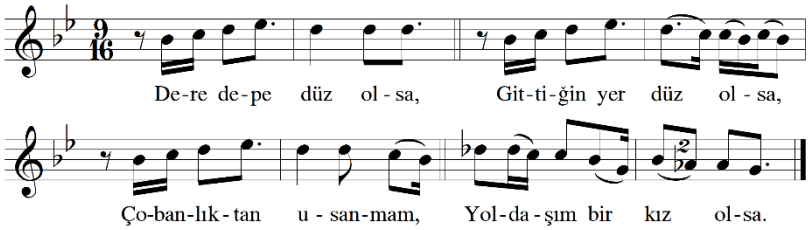
i)


Taş de-lik, taş de-lik, Su-lar a-kar üç - beş bö-lük,
Bi-le-ği-zi-me bu-la-na, Ken-dim ye-te-rim müj-de-lik.

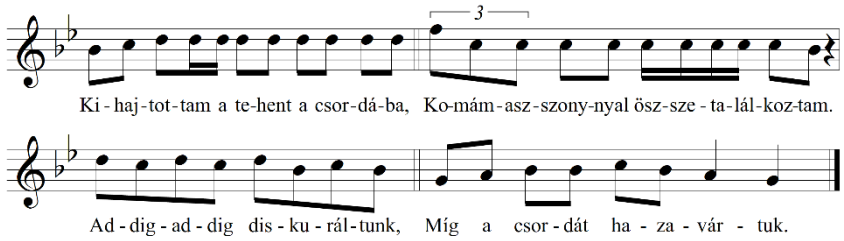
j)



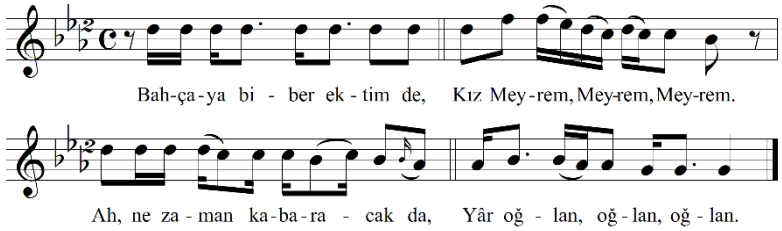
k)



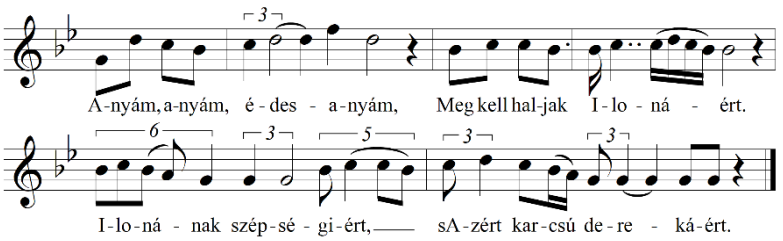
l)



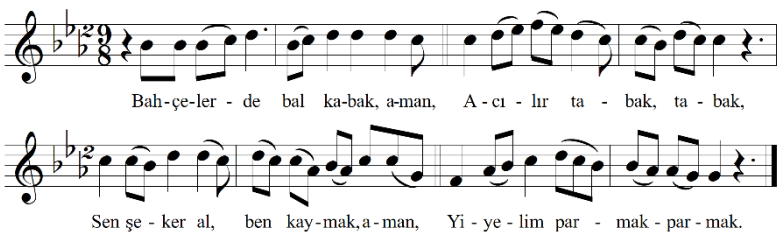
m)



n)



o)



Example 14. Hungarian – Anatolian parallel psalmodic tunes of lower register: a) DSZ № 13, b) Konya № 129, c) DSZ № 12, d) Konya № 129, e) DSZ № 18, f) № 82, g) DSZ № 24, h) Konya № 216, i) № 79, j) DSZ № 34, k) № 75, l) DSZ № 38, m) TRT 155a, n) DSZ № 77, o) TRT № 2439

Higher-register Anatolian and Hungarian psalmodic tunes

Tunes that adopt a principle similar to the Gregorian *tonus peregrinus* start high up, and the *so'* note plays a dominant role in them.

a) The first line is convex, the other lines move low. *So*' is only touched on in passing (*Ex. 15a*).

b) The first line descends from *so'* to *mi,* the other lines are lower (*Ex. 15b*). There are few such Hungarian tunes.

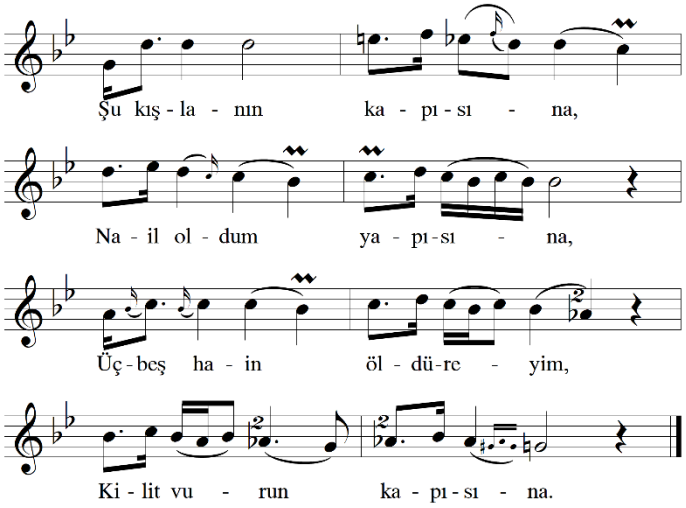
c) After a single or repeated *(mi)-so'-(fa-)mi* beginning of the first line, the second line descends from *so'*. Line three is similar to or lower than the second line (*Ex. 15c*).

(d) The first line moves on *so-fa-mi*, and the second and third lines descend from *fa* or *so'* (or from a lower tone) (*Ex. 15d*).

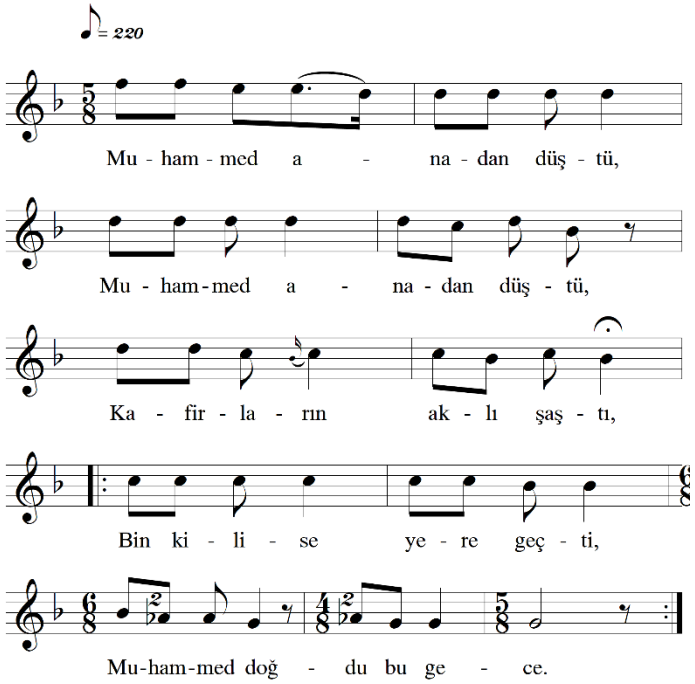
(e) The first line moves distinctly on *so'* or *la'*, and the second or third line, starting high, descends to the *mi-re-do* band (*Ex. 15e*).

f) There is a cadence of degree VII in one of the lines. It is natural among Hungarian tunes, and rare but not exceptional in the Turkish style that degree VII occurs, very rarely even as a cadential tone.

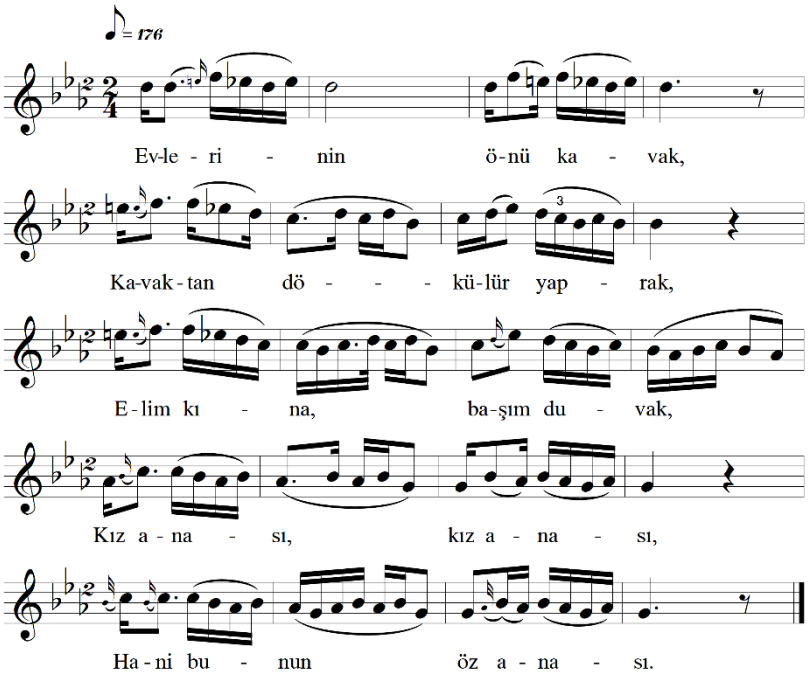
a)



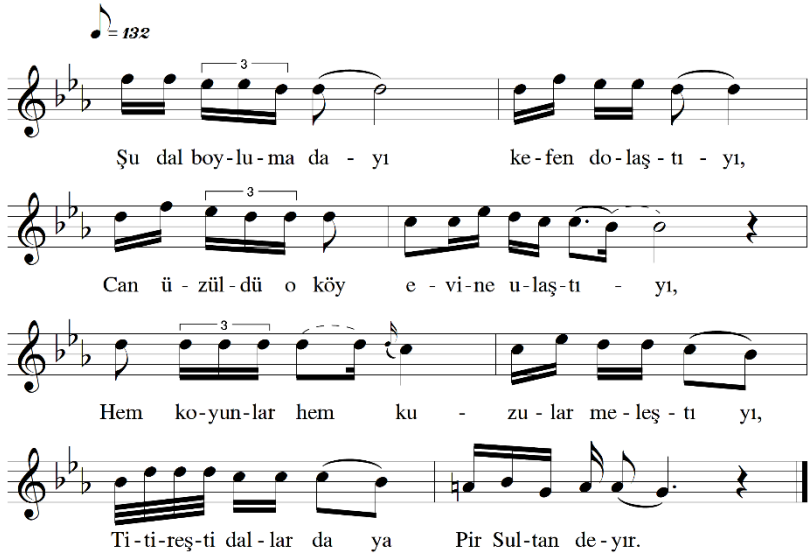
b)



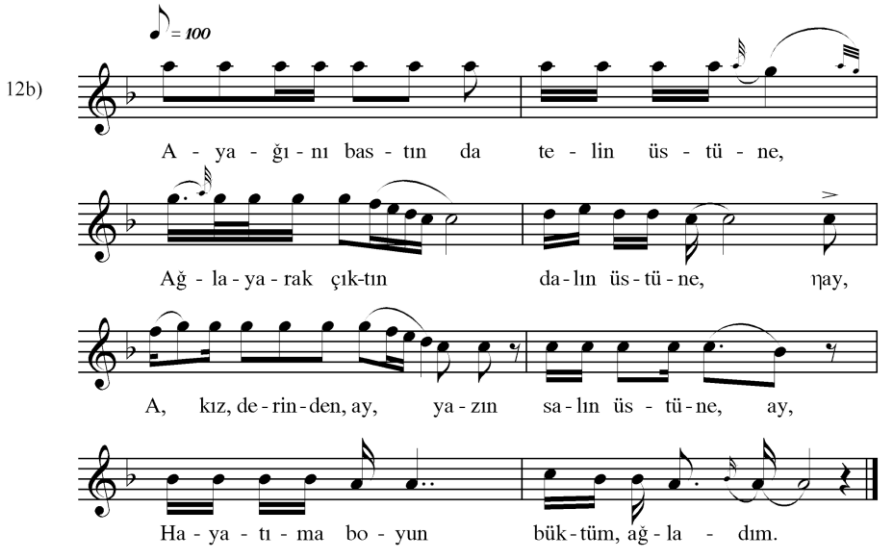
c)


♩= 176
Ev-le - ri - nin ö-nü ka - vak,
Ka-vak-tan dö - - - kü-lür yap - rak,
E-lim kı - na, ba-şım du - vak,
Kız a - na - sı, kız a - na - sı,
Ha-ni bu - nun öz a - na - sı.

d)

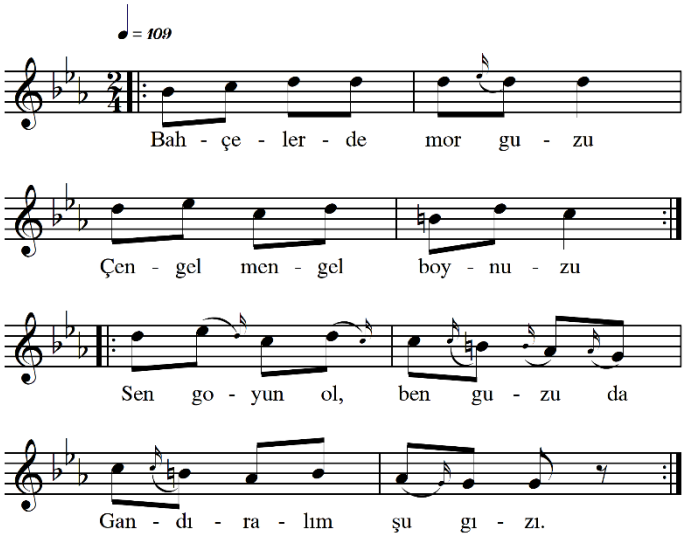

♩= 132
Şu dal boy-lu-ma da - yı ke-fen do-laş - tı - yı,
Can ü - zül-dü o köy e - vi-ne u-laş-tı - yı,
Hem ko-yun-lar hem ku - zu - lar me - leş - tı yı,
Ti-ti-reş-ti dal-lar da ya Pir Sul-tan de-yır.

e)



Example 15. Higher-register Turkish psalmodic tunes: SIPOS 1994a: a) № 88, b) № 89, c) № 92, d) № 100, e) № 110

Among the Turkish four-line melodies, there are several tunes with (4) or (5) main cadence which resemble the above (b3) main cadence psalmodic melodies. Some of these basically span a four or fifth (*Ex. 16*), others belong to the types descending to the *mi-re-do* zone from higher, such as Bartók's (1976: № 4) tune.

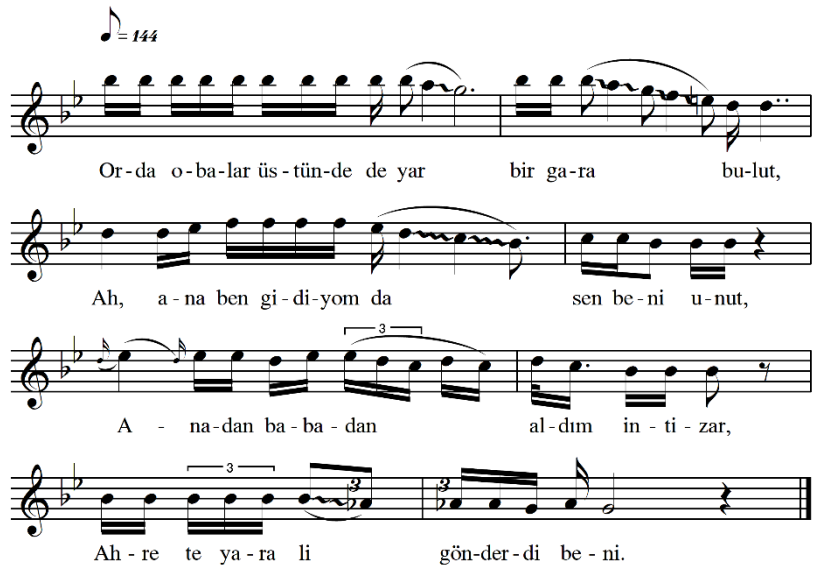


Example 16. Psalmodic tune with (4) main cadence (SIPOS 2002a: 28*)*

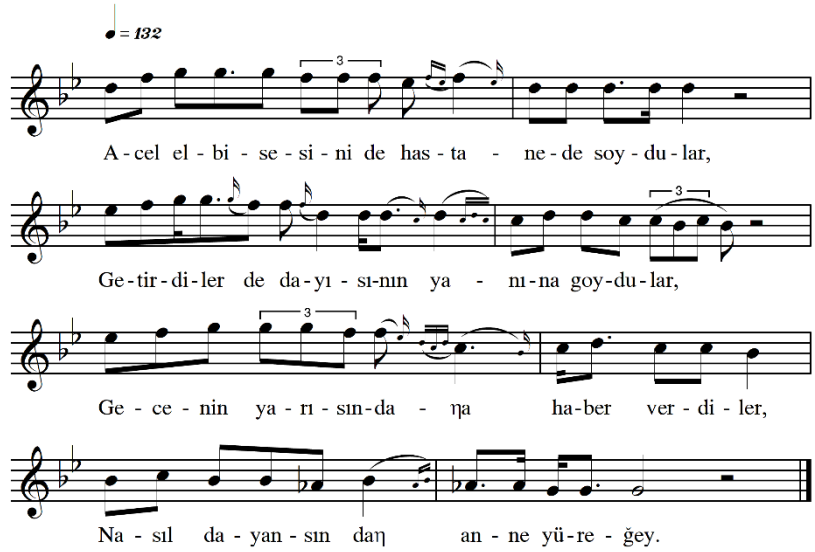
The Turkish psalmodic tunes are linked with the Turkish *uzun hava* (plaintive) tunes of a broad ambitus by the uzun hava tune in Example 17a, which, apart from its high start, fits perfectly among the psalmodic songs. Here, the *mi-re-do* core is only indirectly perceived as the centre of the melody, or as a zone to which the descent arrives again and again. These tunes form a transition between the fifth-shifting and the psalmodic styles.

Example 17b,c,d nicely shows the common root of the Turkish forms of 5 (b3) b3, b3 (b3) b3 and 7 (b3) b3 cadences. This tune series confirms that the songs cadencing on 7 (b3) b3 and even their versions with 8 (b3) b3 cadences are closely related to the psalmodic style. SIPOS (2002a: Example 29b) also links a three-line form with (b3) b3 cadences here.

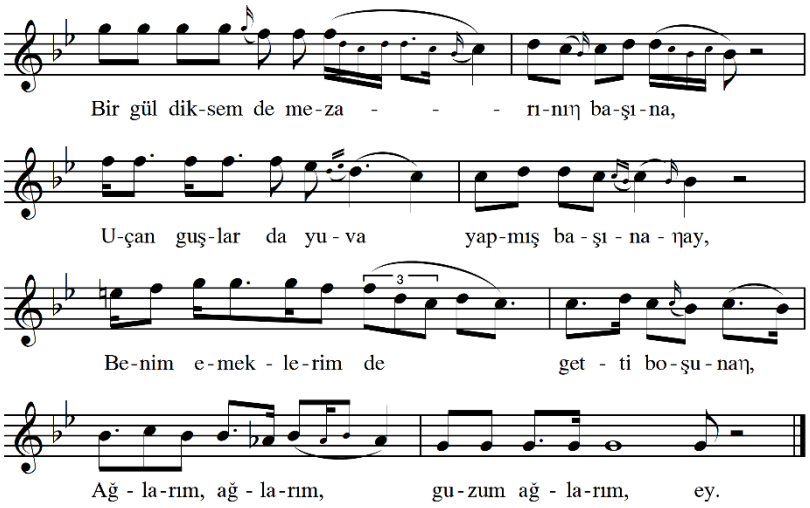
a)


♪ = 144
Or-da o-ba-lar üs-tün-de de yar bir ga-ra bu-lut,
Ah, a-na ben gi-di-yom da sen be-ni u-nut,
A - na-dan ba-ba-dan al-dım in-ti-zar,
Ah-re te ya-ra li gön-der-di be-ni.

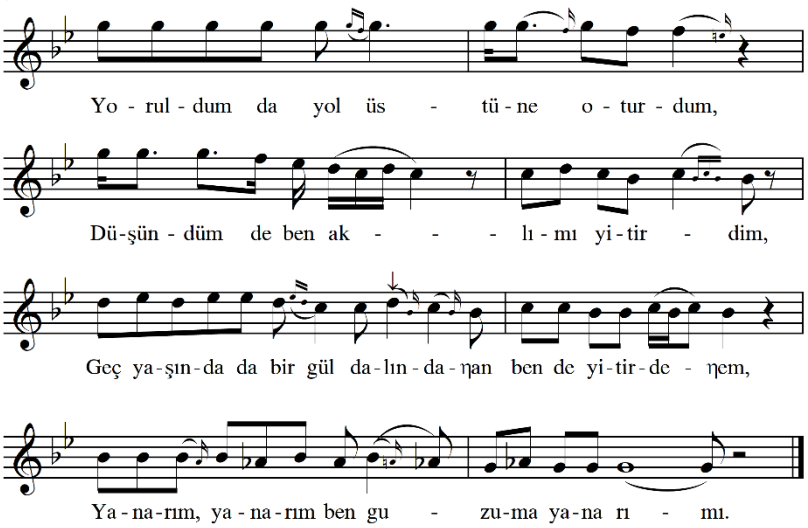
b)


♩ = 132
A-cel el-bi-se-si-ni de has-ta - ne-de soy-du-lar,
Ge-tir-di-ler de da-yı-sı-nın ya - nı-na goy-du-lar,
Ge-ce-nin ya-rı-sın-da - ŋa ha-ber ver-di-ler,
Na-sıl da-yan-sın daŋ an-ne yü-re-ğey.

c)



d)

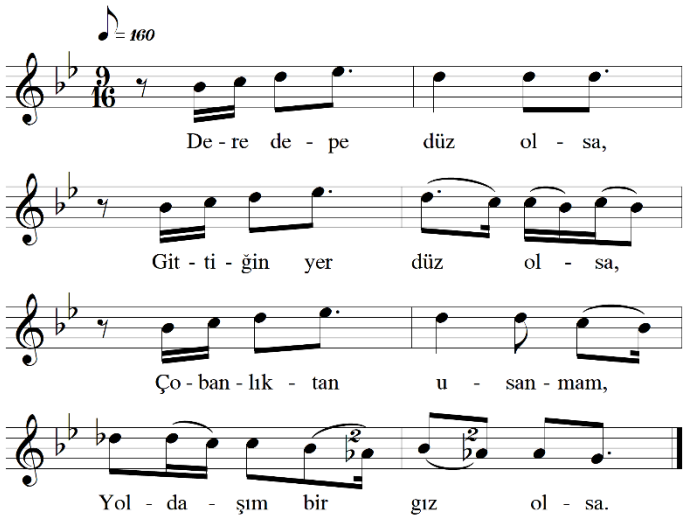


Example 17. Four-line, fairly broad-compass Anatolian psalmodic tunes (SIPOS 2002a: 29a.c.d.e)

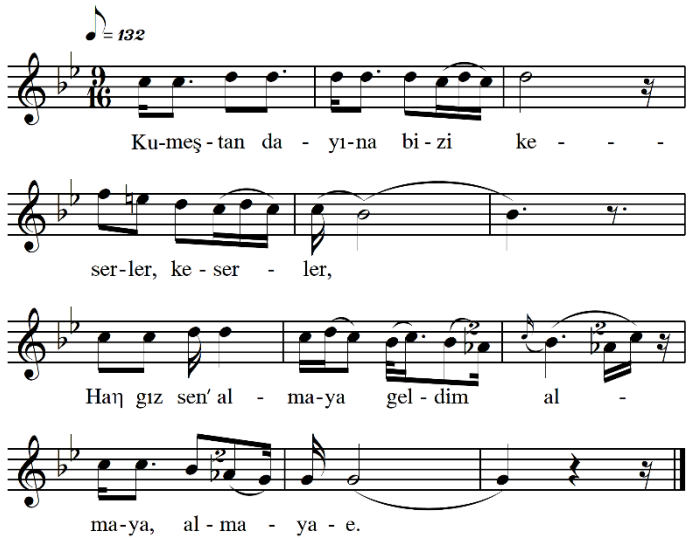
Double-core psalmodic tunes

By halving the lines of some tunes of two long lines, we obtain a four-line structure of ABBC form with 5 (b3) b3 or 5 (b3) 1 cadences, that is, these tunes will resemble the songs of the psalmodic style that are built of four shorter lines. This is illustrated in Example 18a, in which we see a two-line melody of eleven syllables to a line divided into two. A close relative is the four-line, seven-syllable Example 18b, with a very similar melody contour and rhythm. Both types are quite common in Turkey.

a)



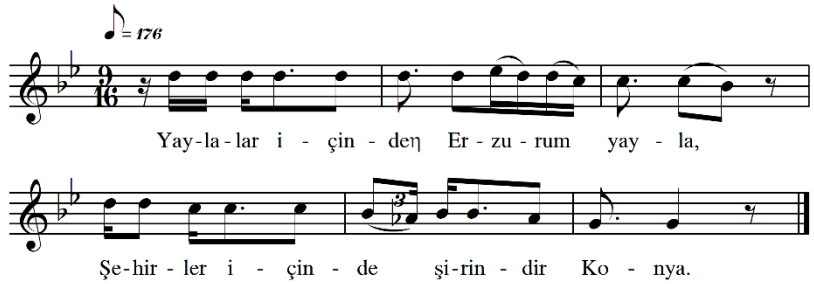
b)



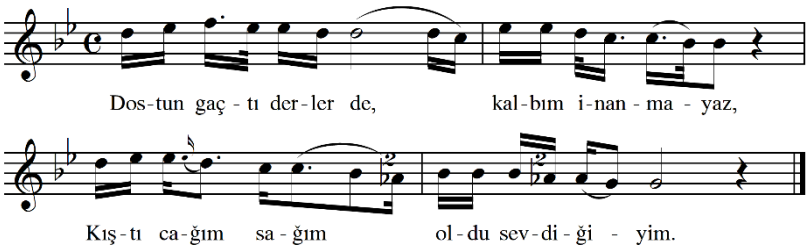
Example 18. Similar two- and four-lined Anatolian psalmodic tunes: a) SIPOS 1994a: № 75, b) (SIPOS 2002a: 30a.b)

These eleven-syllabic tunes (e.g., *Ex. 19a*) are also very similar to the melodies of A^3A form to be discussed later, but the latter's $A^3/A = m^4m^3/m^2m$ structure has a more strongly sequential character. In eleven-syllable two-line songs, the performance itself often explicitly divides the tune into four parts, although the eleven-syllable text suggests two lines. In the tunes of Example 19, this division in mid-line is clearly noticeable. SIPOS (2002a: Ex. 31b) illustrates that some tunes can be direct variants of each other despite the different pitch heights of the lines.

a)

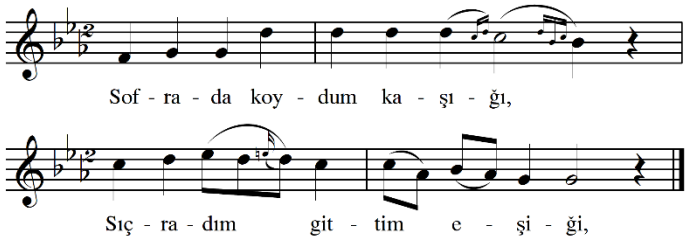


b)



Example 19. Two-line eleven-syllabic Anatolian psalmodic tunes: a) SIPOS 2002a: 31d, b) SIPOS 2002a: 31a.

In the case of eight-syllabic tunes, splitting the lines into two does not create a form that can be considered a quatrain because of the short lines. I present Example 20 only to highlight the importance of the above melody line in Turkish folk music. The melody begins on the root note, which in this style is a full substitute for the 5th degree at the beginning of the melody.

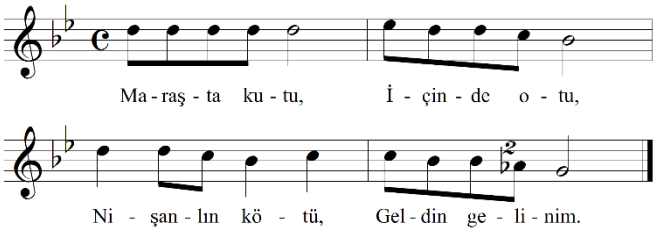


Example 20. Two-line eight-syllabic psalmodic tune: SIPOS 1994a: № 152 (SIPOS 2002a: 32)

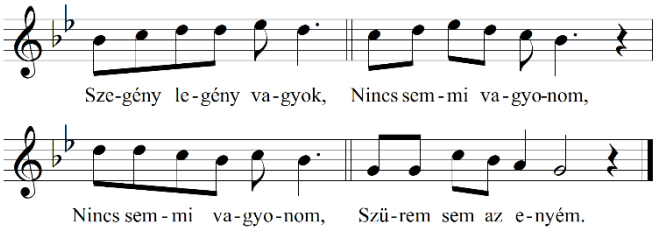
Psalmodic tunes in Béla Bartók's collection

As we have seen, there is a convincing similarity between Hungarian and Anatolian psalmodic melodies, so it is no coincidence that we find Hungarian parallels, some close, some more distant, to many of the relevant tunes in Bartók's Anatolian collection. The tunes and their analogies are illustrated by SIPOS (2002a: 33). Two of the eight Hungarian–Turkish melody parallels are presented in Example 21.

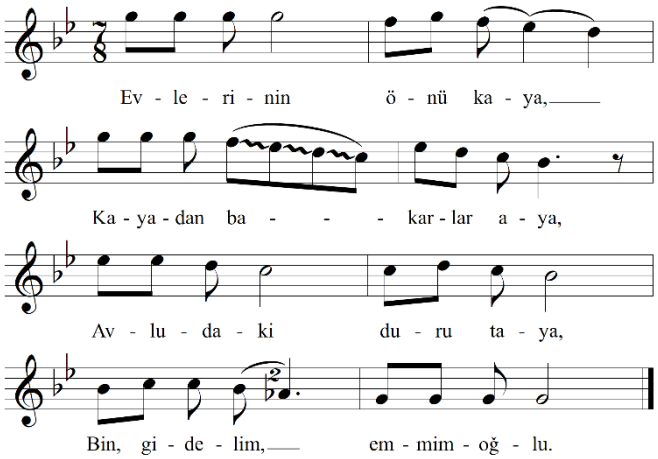
a)



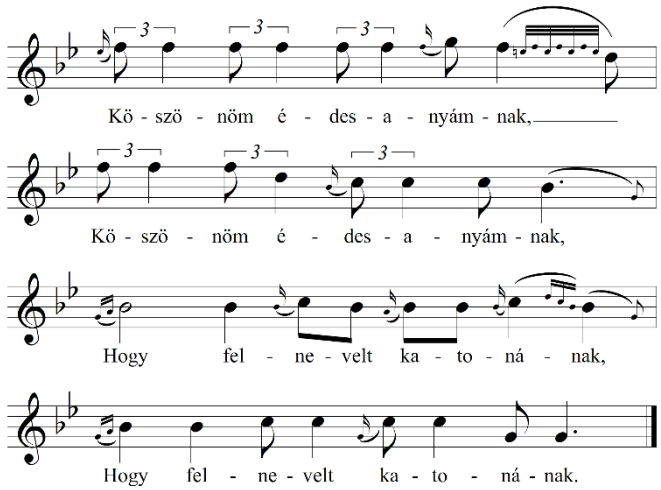
b)



c)



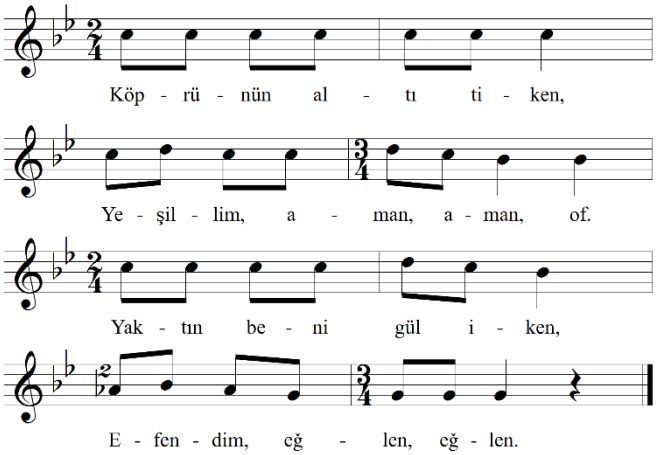
d)



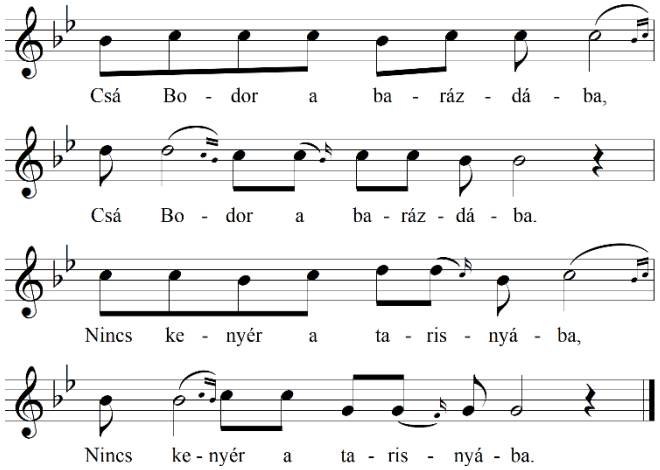
Example 21. Analogies of the psalmodic tunes in Bartók's collection: a) Bartók № 34 and b) its Hungarian parallel (DSZ № 29), c) Bartók № 2 and d) its Hungarian parallel (DSZ № 174)

Some other tunes moving on the *do-re-mi* trichord, cadencing in the first and/or second line at degree 4, such as Example 22a (Bartók № 42), should be mentioned here. Example 22b compares a Hungarian parallel to this melody.

a)



b)



Example 22. a) Bartók № 41, b) DSZ № 7

A4. Disjunct tunes

According to Vargyas, '...descending tunes were, and may still be, predominant, and this melody construction was the most typical of the Hungarians' attitude to music…'.[47] This is even more true of Turkish folk music. In a great many Anatolian tunes, not only the first and second lines, but also the third and even the fourth line descend from higher degrees.

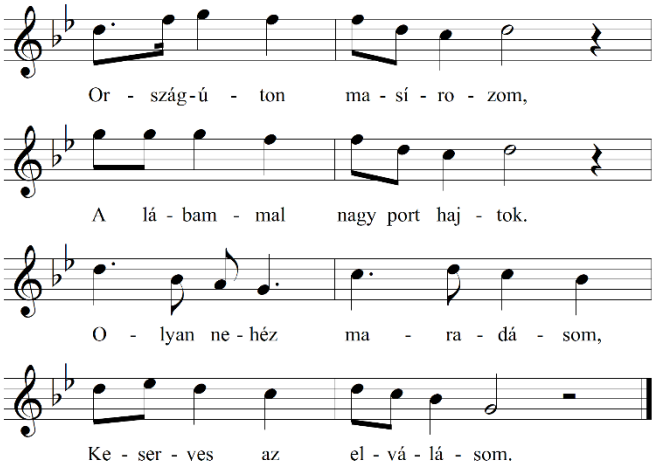
In accord with this, in Anatolian folk music, conjunct construction is common and disjunct forms are exceptional. However, fifth-shifting structures are rare, and even melodies that start at an octave or higher are not 'torn apart', but often stay as long as possible on the higher degrees, or return to them again and again at the beginning of the lines.

However, the melody with its $A^5A^5A^5{}_cA$ form and 5 (5) b3 cadences – to which Bartók attached so much importance – can be considered as disjunct. I will discuss these tunes in more detail later, and for now I will just note that the Hungarian and Turkish melodies given as parallels are not numerous. Here, therefore, we can only speak of a broader stylistic similarity and a few specific melodic parallels (SIPOS 2002a: Ex. 35). They include BARTÓK (1976: № 43a,b,d) and SAYGUN (1976: 390), which also have the form AAA_cB and similar melodic motion, but keep their first lines higher. The same melody outline is also found in the eleven-syllable BARTÓK № 19 rising higher, although its tonal range places it in the category of the wide-range parlando tunes to be mentioned later. Imre Olsvai has linked this with an intermediate Hungarian example, pointing out the kinship between them.[48] Bartók compared examples No. 8a-e of his 1936 collection to the Hungarian tunes III and IV in his Appendix (1976).[49] Other Hungarian analogies include SAYGUN's (1976: 380) ten Hungarian parallels, as well as BARTÓK's (1924) tunes № 28–29 and Example 23.

[47] VARGYAS 2005: 48.

[48] OLSVAI 1980: 59–67.

[49] BARTÓK 1976.



Example 23. A Hungarian disjunct tune (VARGYAS 1981: 090)

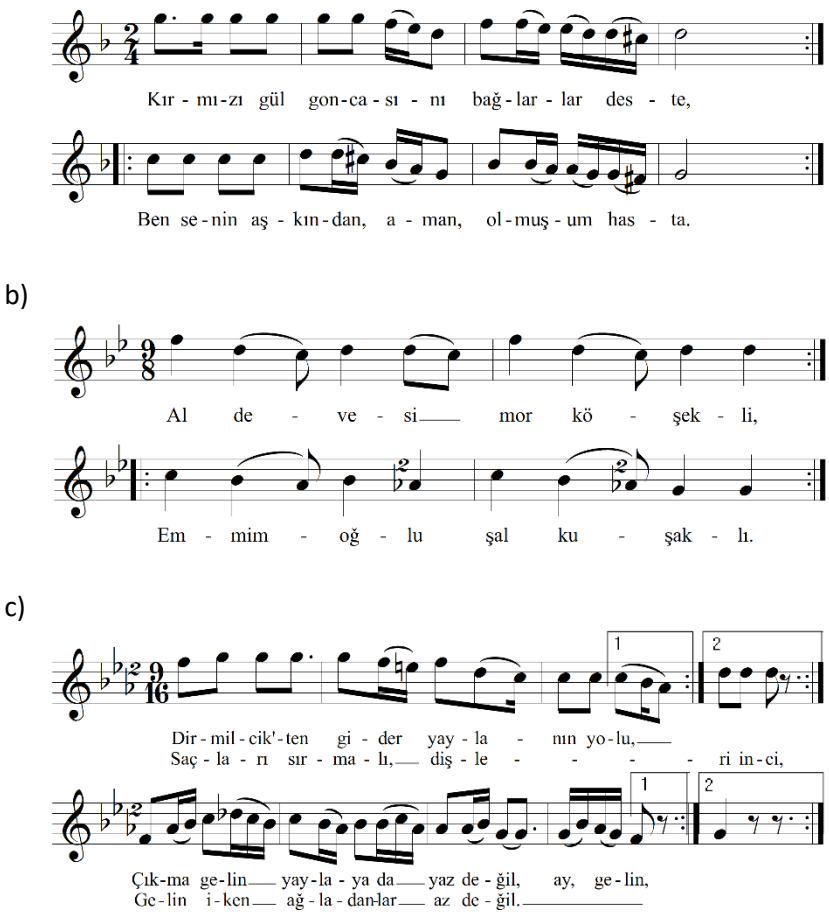
While in the psalmodic style, which contains melodies with conjunct motion, we occasionally see an expansion of the central *do-re-mi* nucleus, the first half of other Turkish tunes has a distinctly different register from the second half. Bartók subsumed in a category of identical syllable count melodies with a low-moving *do-re-mi* centre, tunes in a higher register but using the *do-re-mi* notes dominantly, and tunes implying fifth shifting and other disjunct structures, while in Járdányi's system tunes of different registers are grouped separately. In Vargyas's system, these melodies are placed in separate types, while in Dobszay–Szendrei's they are divided into a psalmodic and a fifth-shifting group. We have seen that the high-starting forms with 5 (b3) 1 cadences of the Turkish psalmodic style often show fifth-shifting phenomena, but the quintal shift that occurs sporadically in Anatolian folk music is never consistent and more importantly, it is not pentatonic.

Anatolian fifth-shifting tunes

Bartók does not mention in the preface to the Turkish volume that he collected any four-line fifth-shifting motivic tunes of *la*-pentatony similar to the Hungarian tunes, and indeed, the few fifth-shifting tunes in his collection are all two-lined, and two of them even move on a major scale. After a review of a large Turkish material, it can be concluded that fifth-shifting, especially a quintal shift based on distinct pentatonic motives, does not play an important role in Anatolian folk music. Although the number of Turkish examples could be slightly increased, only twenty to twenty-five tunes can be included here. In other words, less than 1% of the material examined, can be regarded as borderline cases of fifth shifting at most.

In these songs, we see parallelisms formed almost by accident as the first part descends to the 5^{th} degree and the second part to the 1^{st} (*Ex. 24*). The fifth parallelism at the end of the lines is quite precise, but the beginning of the lines always starts high, which also characterizes the more typically pentatonic fifth-shifting songs of other peoples (*Ex. 24b*). Sometimes a cadential variation of $A_{vc}{}^{5}A_{v}{}^{5}A_{c}A$ occurs (*Ex. 24c*), and in other, sporadic cases, an almost exact fifth alternation emerges between the two lines (*Ex. 24a*).

a)



Example 24. Fifth-shifting Anatolian tunes: a) TRT № 1625, b) TRT № 2378, c) TRT № 2665

A melody class of AAA$_c$B form and 5 (5) b3 cadences

In the case of the rare, more definite fifth-shifting Anatolian melodies, the context lacking fifth-shifting phenomena in which they evolved can often be outlined. Let us return to the group of tunes which inspired Bartók so much and which he was the first to use so as to point out the similarities between certain Hungarian and Turkish melodic styles (BARTÓK 1976: № 8a,e). Some representatives of these melodies show an $A^5A^5A^5{}_cA$ fifth-shifting character, while others are more closely related to the higher-register psalmodic forms. The cadences and form of the tunes are not 5 (b3) b3 and ABBC as are customary in the psalmodic style, but 5 (5) b3 and AAA$_c$B, while shared features can also be found.

I divide the tunes into four groups, the difference between the group being in the height of the first lines. The first two lines are identical (AA), and the third line starts similarly to line A, but descends from the 5th degree towards the end of the line, often with filler syllables, to the 3rd degree (A$_c$). The fourth line descends to the final note, and may form a fifth answer to the first line.

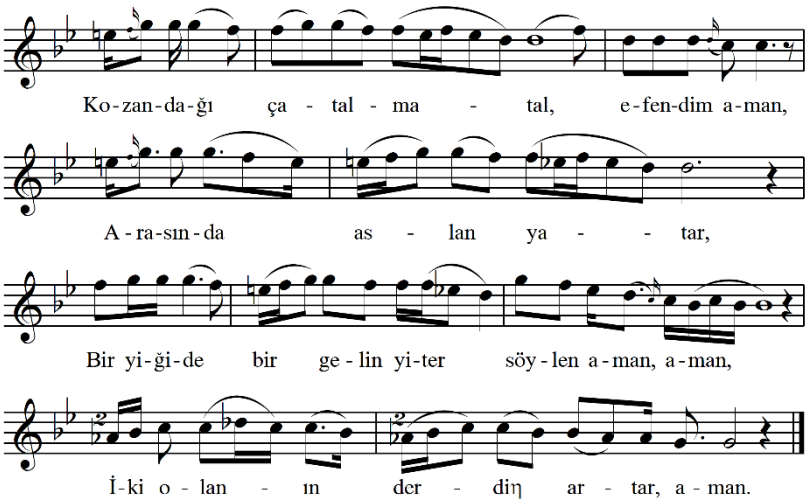
a) The eight-syllable tunes of *the first group* rise up to the seventh degree the highest. There may be a slight decline at the end of the lines, resulting in 4 (4) b3 cadences.

b) The eight-syllable tunes of *the second group* may be considered the central form, compared to which the first group contains simpler forms and the third and fourth groups have more developed forms. The first and second lines of these octosyllabic melodies first rise to the 8th degree, linger there and then descend to the 5th degree. Example 25a shows a kind of fifth-shifting structure ($A^5A^5A_c{}^5A$). Unique to this melody is that its first line is expanded (and exceptionally descends to the 4th degree).

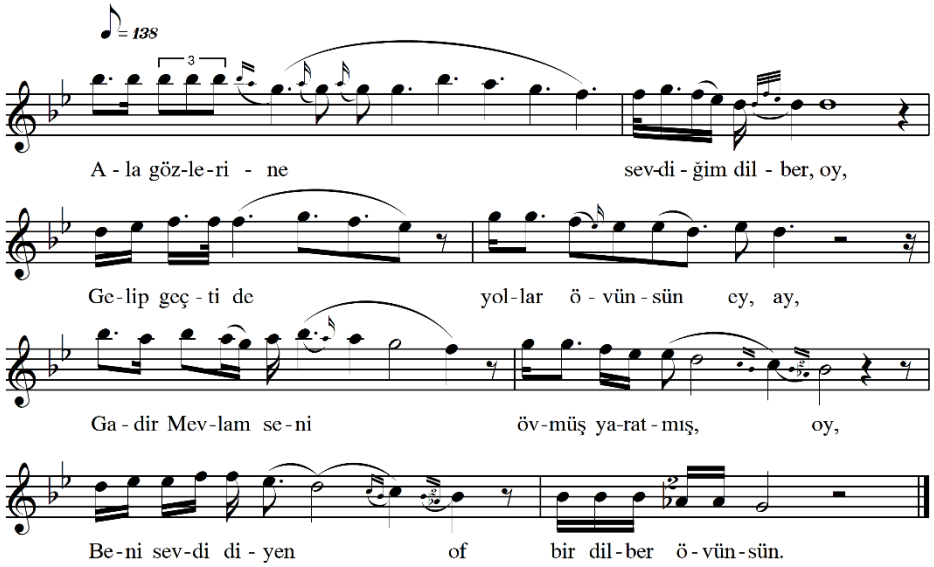
c) The structure of the tunes of *the third group* is essentially the same as that of the eight-syllable melodies of the second group. Their uniqueness is due to the larger number of syllables: eleven.

d) The melodies of *the fourth group* are also eleven-syllabic, but unlike the gentle initial ascent in the second group, here we see a descent from the 10th degree in the first, sometimes the second and even the third line (*Ex. 25b*). The fourth line also descends to the final note from a higher pitch than in the previous groups. These melodies belong to the *wide-ambitus parlando* tunes, but they are linked to the above groups by their descending melodic motion, the 5 (5) b3 cadential series, and often by the AAA_cB form, too.

a)



b)

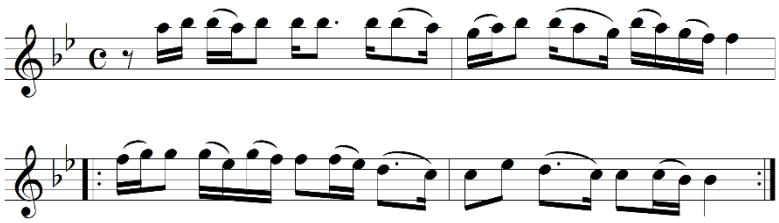


Example 25. Partially fifth-shifting Anatolian tunes with 5/4 (5) b3 cadences and AAA_cB form: SIPOS 1994a: a) № 160, b) № 169

Major-scale fifth-shifting Anatolian tunes

While major or Mixolydian melodies with a broader tonal range are rare in Turkish folk music, a surprisingly high proportion of those that do exist are of fifth-shifting character. It is indicative that two

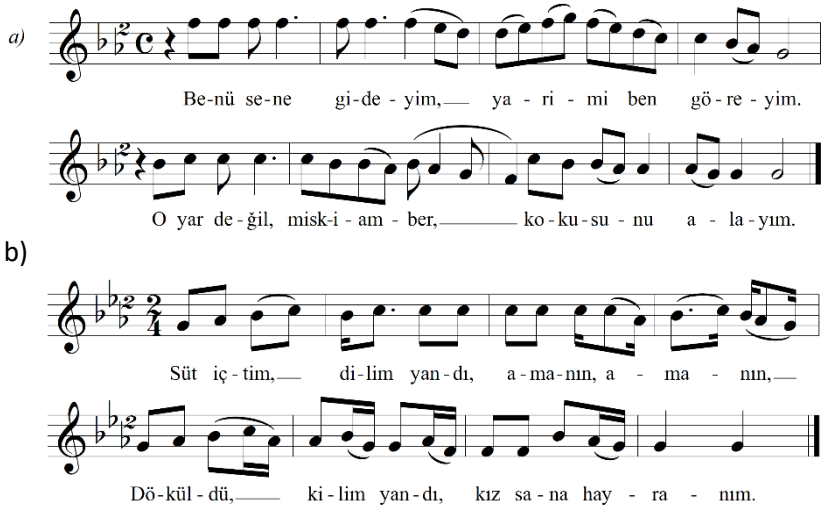
such melodies already appeared in Bartók's small Anatolian collection.[50] The same can be said of them as of their counterparts of minor character: here too, we see mostly neither exact nor characteristic fifth parallels, formed secondarily during the descent to the 5th and 1st degrees. Few are distinctly four-lined, most have $A^5{}_vA$ form. In some tunes the fifth parallelism is more of a hint, in others it takes a more definite form (BARTÓK 1976: № 24), and exceptionally there is even a more characteristic fifth shift reinforced by motives. Although there are three Anatolian tunes of four-line major fifth-shifting character from different places, which appear to be variants of each other, their form is typically AB^5CB, which means that we have only partial parallel lines here, too (*Ex. 26*).



Example 26. Major-scale fifth-shifting Anatolian tunes: TRT № 3

'Small form' of the fifth shift

For completeness, I have also examined the so-called 'small form' of fifth-shifting melodies, which have an $A^{4-5}BAB$ shape and a characteristic weave of internal motifs. Such Turkish melodies are few and far between; Example 27a bears a distant resemblance to some Hungarian bagpipe tunes. There are many four-line Turkish melodies with (1) main cadence, but they are mostly of narrow ambitus and lack fourth or fifth parallelism and the characteristic motif pattern (*Ex. 27b*).



Example 27. 'Small form' of Anatolian fifth-shifting tunes: a) TRT № 327, b) TRT № 773

Some of the Turkish melodies descending from the 7th or 8th degree belong to the psalmodic style, and a smaller group of them can be compared to the large forms of the Hungarian lament. We

[50] Bartók's collection contains three Mixolydian melodies, of which the descending BARTÓK № 26 stands alone in the Turkish material. There are also descending melodies in the Hungarian material, but they are similar to this Turkish melody only in that they descend on a Mixolydian scale. BARTÓK's tunes № 44 and № 45 are variants, one dipodic and the other tripodic. There are no Hungarian analogies to these, either.

have seen, however, that the change of fifths and the disjunct structure in general are not typical of Anatolian folk songs, in which the registers of descending melody lines mostly overlap.

A5. Broad-range parlando tunes

Bartók's Class 2 consists of eleven-syllable isometric four-line parlando melodies that are closely related to Class 1, but also show different characteristics. Bartók drew attention to two melodies in Class 2 of the Turkish collection: 'Nos 15 and 16 are not derived from the Yörük area, but from the rather distant Çorum vilayet. And just these two melodies lack the distinguishing characteristics mentioned under (2), (3), (4). They have, except for the syllabic number of the lines, a structure and character absolutely identical with those of Class 1, and are, as a matter of fact, variants of old Hungarian melodies, in spite of the slight difference in the metrical articulation, above mentioned.'[51] We have also seen that in Bartók's Turkish collection, tunes № 12 and № 13a.b., reciting at the beginning of a line on the 7th degree and then descending to the *mi-re-do* band, and having (b3) for the main cadence, find their place as extreme cases among the high-starting tunes of the psalmodic style.

Some parlando tunes, however, are subsumed in a common a musical group by the following characteristics, in addition to, as well as related to, their broad range:

- The syllables of the eleven-syllable text follow each other in a rapid recitative performance, and it is not uncommon to have a filler text. The rapid recitation tends to slow down at the caesure and at the end of the lines, with a broadly arched descent to a syllable in mid-line and sustained notes at the end of the lines.

- The melodies stop on b3 at the end of the fourth (sometimes the second) line and then descend further to the final note. This descent may sometimes be absent, in which case the melody appears to be in a major key.

- The tunes begin to descend from around their highest pitch, which may as well be the 13th degree, and then later, usually at the beginning of a line, they jump up and start descending again.

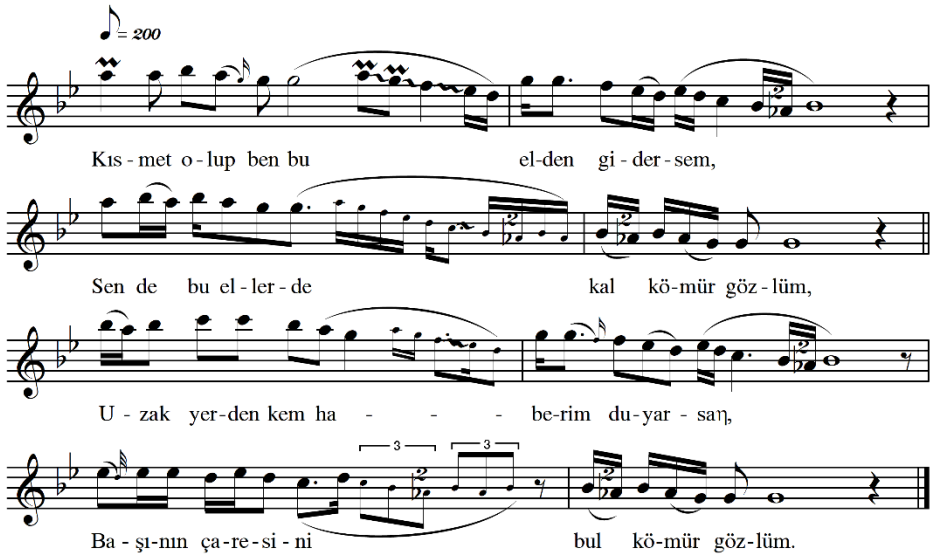
- The lyrics are poems by Turkish folk poets (Karacaoğlan, Dadaloğlu, etc.). These texts are more 'advanced' and artistic than the lyrics of the parlando songs of narrower ambitus, which also have simpler melodies.

Despite their common features, the melodies at first glance appear to be quite diversified. Their main determinant is perhaps *from where to where*, and *how* their lines descend, and these aspects can be the basis for their classification. I have divided the melodies into four relatively unified and one mixed groups.

The double-core tunes of *group 1* are made up of two descents and an appended closure. One of the descents starts in the vicinity of degree 10, lingers there for a while, and then continues towards degree 7/8. The other descent heads from the 10th degree, sometimes lower, to b3, only touching the interim notes. The second descent also has a variant that stops at the 5th degree instead of b3. The *closure* brings the melody down from a lower, usually b3 degree to the fundamental. In Example 28a, the melody reaches the b3 degree in the first line, while in Example 38b it stops at degree 7 in the first line and only sinks further in the second line.

a)

[51] SAYGUN 1976: XI.



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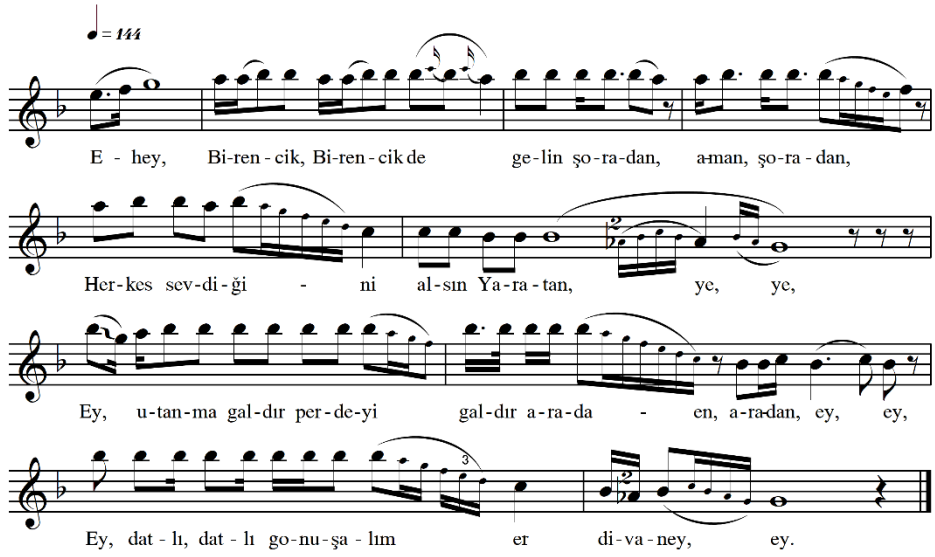
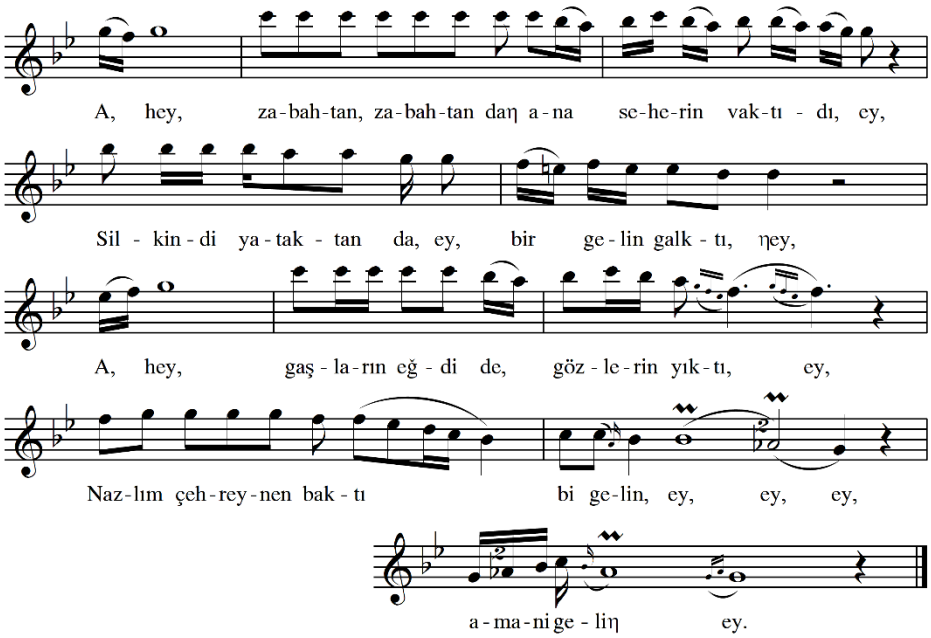


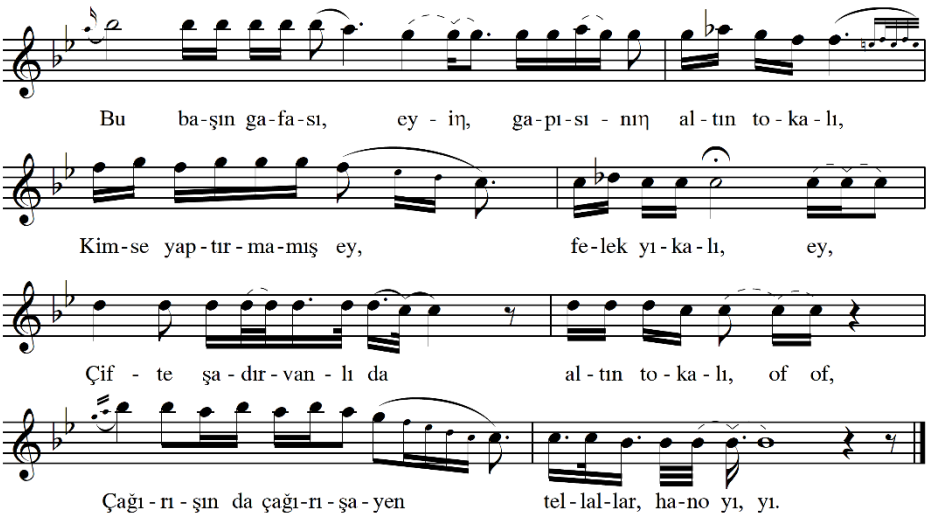
Example 28. First group of wide-range parlando tunes: (1995: № 176), b) SIPOS (2002a: Ex. 41)

The tunes of *group 2* are four-lined, but they have much in common with the tunes of the first group. The first line presents a descent from an even higher level, the second line resting on the 5th degree. The third line with (7 or (8 cadence mostly moves high again. The last line starts to descend from the 8th to 10th degrees, rests at b3, and then descends further with padding syllables (*Ex. 29*).



Example 29. Second group of broad-range parlando tunes: (SIPOS 2002a: Ex. 42)

The tunes of *group 3* also begin with a previously seen descent from high, with the unique feature of the second line ending on the 4th degree. The main characteristic of the tunes of this group is this cadence and the recitation of the third line at the 4th or 5th degrees. The fourth line begins its final descent from around degree 10 or descends to the fundamental from the 5th degree (*Ex. 30*).



Example 30. Third group of the wide-compass parlando tunes (SIPOS 2002a: Ex. 43)

The tunes in *group 4* have fifth-shifting – disjunct structures, so I have discussed them in more detail under the Anatolian disjunct melodies (*Ex. 25*). For now, let us just recall that they are characterised by the 5 (5) b3 cadential series and the AAA_cB form.

There are also a good number of parlando-rubato melodies with a broad tonal range which cannot be classified in any of the above groups, nor do they form homogeneous melody groups (e.g., SIPOS 2002a: Ex. 44).

Béla Bartók's collection also contains tunes with a large ambitus and 8 (4) x cadences. The first and second lines of these melodies descend from the twelfth, and the third and fourth lines also mostly start from a high position (e.g., BARTÓK № 17a.b.c. and № 21a). This is the reason why, despite the 8)

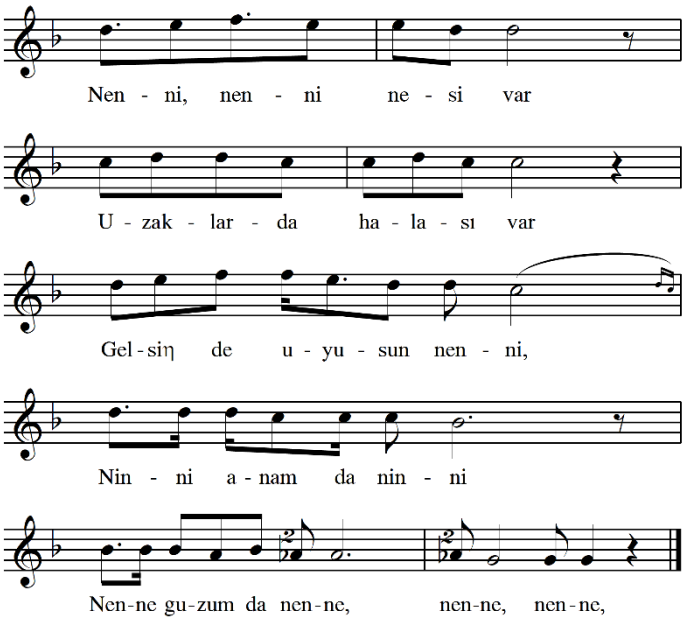
cadence of the first line and the third line ending on 4), no fourth or fifth parallelisms are formed between their lines. The registers of the first and second halves of Bartók's No. 18 do diverge, but far too markedly in comparison with Hungarian tunes, since the corresponding lines are sixth or seventh intervals apart. So, a Turkish–Hungarian parallel cannot be established here, either. By contrast, Bartók № 16, in the form of $A^5_vB^5_vAB$ with 8 (4) 4 cadences, has a fifth-shifting character, and parallels between the first and third, as well as second and fourth lines can be detected in Bartók № 20. The latter tune has AB_v^5CB form and 8 (5) b3 cadences.

Although in many Hungarian tunes the fifth shift is also only partial, and tends to become more precise only in the second half of the lines, the broader tonal range and *non-pentatonic* melody motion of these Turkish tunes, alien to Hungarian fifth-shifting tunes, mean that no Hungarian variants can be found for a comparison with them.

A6. Sequential tunes

In Old Hungarian folk music, a sequence of seconds is not a typical melody-forming phenomenon, although sequential details do occur, for example, in laments, their strophic developments and some fifth-shifting tunes.

By contrast, in Anatolian folk music, seconds sequence plays a significant role in what seem to be ancient genres, and I will therefore describe these Turkish melodies in some detail. Bars descend sequentially by seconds in the Turkish psalmodic style, in lamentations, bridal laments and many other Anatolian tunes, especially in the second half of the melodies. For example, a four-line tune with 5 (4) b3 cadences in my collection serves as a bridge between the lament-style and the sequential melody families (*Ex. 31*).



Example 31. An Anatolian sequential tune (SIPOS 2002a: Ex. 47)

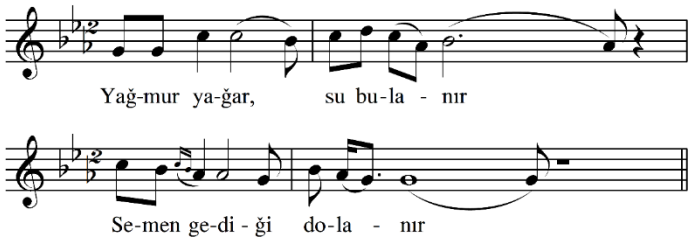
Descending sequences of bars

One of the most important groups of sequential songs is used as wedding songs throughout Turkey, sung by the mother of the bride to her daughter who is leaving her parents' house. I have named this group of tunes *Kız anası* (the bride's mother) because of its characteristic text refrain. One of the

central forms of the melody is in two lines, the other in four, and the melodic progression is defined by a descending sequence by seconds.

a) The general outline of the double-core tune group is: *la-la re re* | *re-mi re do* ‖ *ti-do re ti* | *la-la ti la*. A start at degree 1 can also be found (*Ex. 32a*), and in addition to the eight-syllable songs, we also find eleven-syllabic songs here (*Ex. 32b*), the latter, for instance, in the form of ‖: m^4 m^3:‖*(3x)* m^2 m^1. I have also included a four-line melody, A^3ABC, the first two lines of which (A^3A) are identical to the above melody, and lines B and C, which end on degree 1, have no spectacularly new material (*Ex. 32c*).

a)



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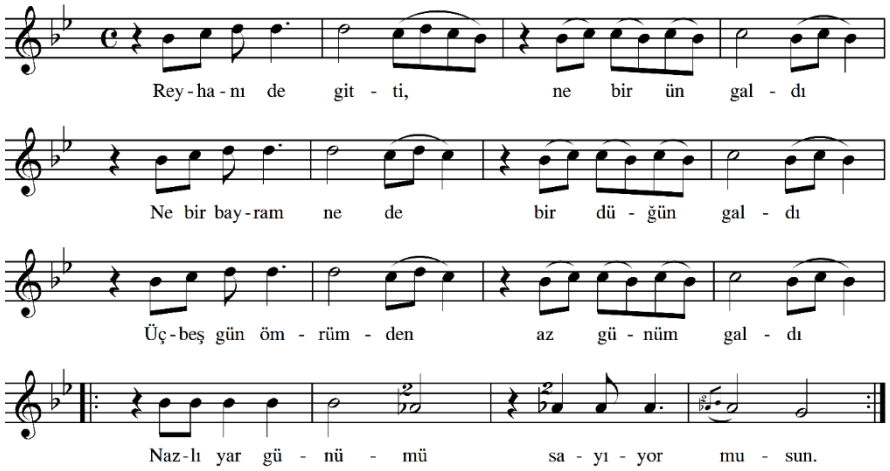

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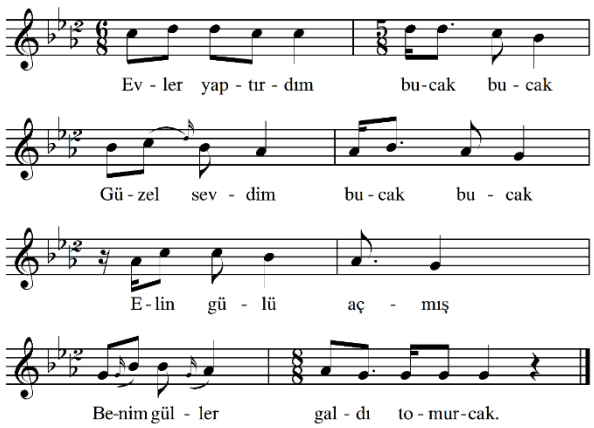
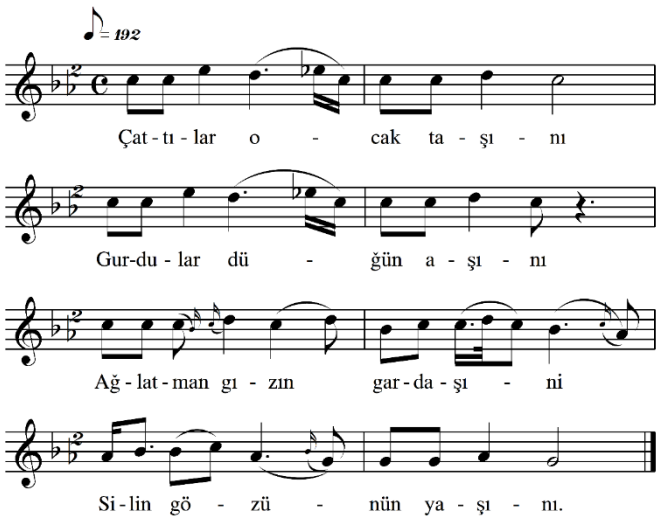


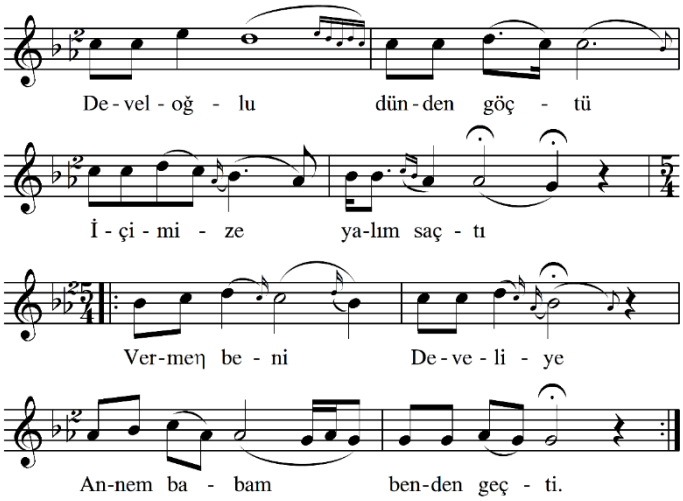
Example 32. Anatolian tunes with descending sequences of bars: SIPOS 1995 a) № 202, b) № 216, c) SIPOS (2002a: Ex. 48)

b) The first two lines of the tunes in one of the four-line groups are *re-re fi mi* | *re-re mi re*, and the third and fourth lines are the same as the two-line tune above. The genre and the basic rhythm are the same. They are characterised by AAB^{3}B form and 4 (4) b3 or 4 (4) 2 cadential series (*Ex. 33*).



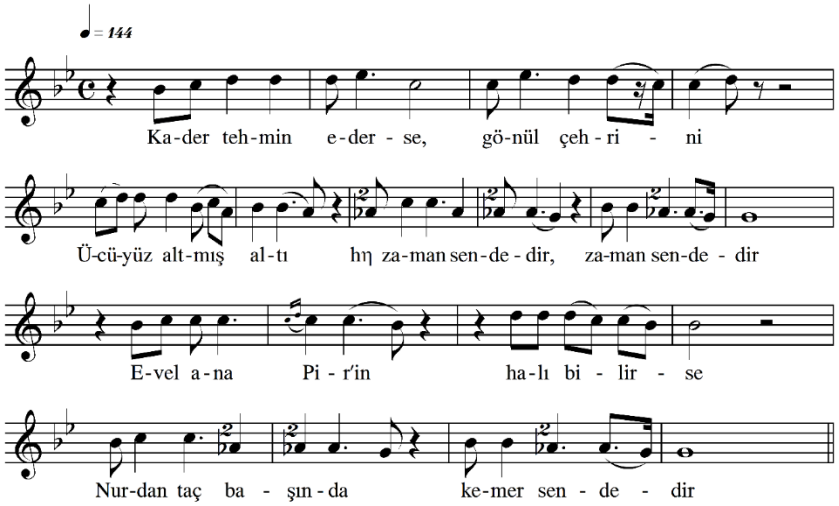
Example 33. Four-line Anatolian tune with bar sequences (SIPOS 2002a: Ex. 49)

c) The first two lines of the other group of four-line tunes are: *re-re fi mi* | *re-re mi re* ‖ *re-re mi do* | *do-do do ti*|*la*, and the third and fourth lines are the same as the two-line *Kız anası* tune (*Ex. 34*). The cadential series of the melodies is usually 4 (2) b3.



Example 34. Four-line Anatolian tune with sequential bars (SIPOS 2002a: Ex. 50)

d) The second half of certain tunes is also identical to the melodies of two-line group a), but their closing lines are preceded by a line descending to degree 1 along three consecutive sequences (*do-re re do*| *do-re do ti* | *ti-do ti la*). The first line of these songs usually closes at degree 4 or 5 (*Ex. 35*).



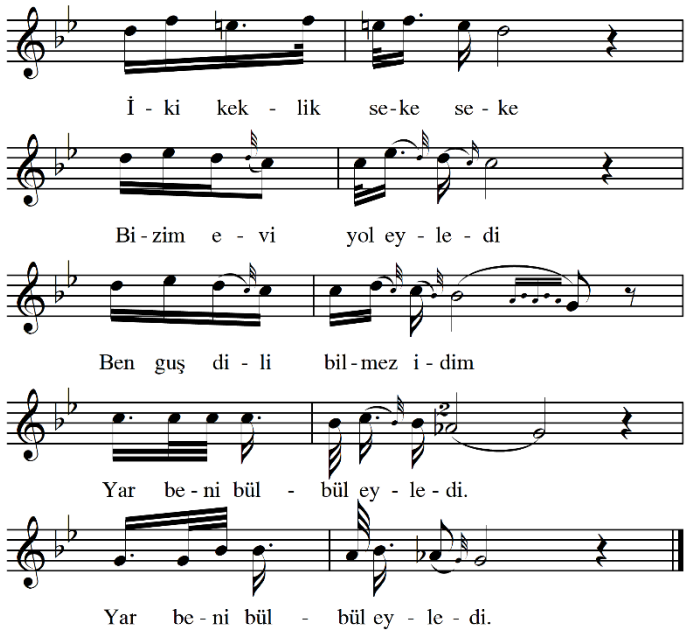
Example 35. Multi-line Anatolian tune with bar sequences (SIPOS 2002a: Ex 51)

Sequential lines, parallel lines

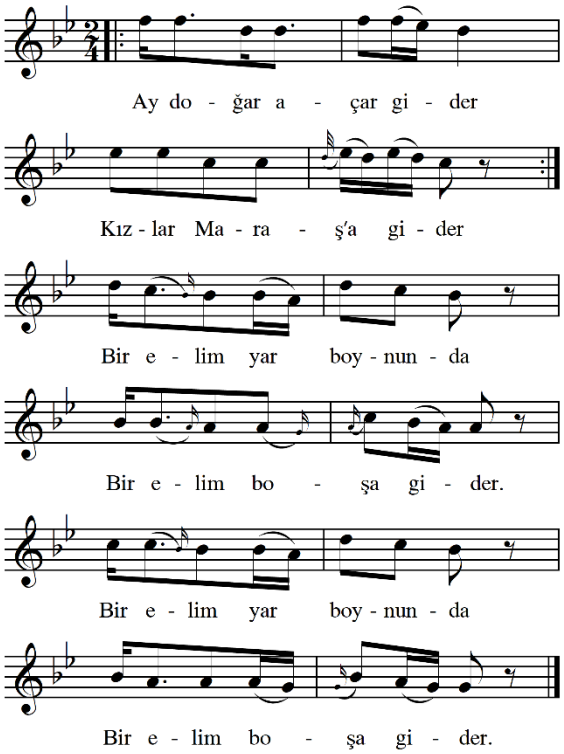
In some Turkish melodies, not only bars but whole lines may come one after the other a second lower. I have divided these tunes into several groups.

The songs of forms $A^5A^4A^3A^2A$, $A^5A^4A^3A$, $A^4A^3A^2$, A^3A^2A are grouped together by their single, sequentially repeated, small-ambitus line and evenly descending cadential series. They are typically seven-syllabic tunes, some performed *giusto*, others *parlando*. Here we find the following forms: $A^5A^4A^3A^2A$ (Ex. 36a), $A^5A^4A^3A^2A^3A$ (Ex. 36b), as well as $A^5A^4A^3A$, $A^4A^3A^2A$ and A^3A^2A. The forms of eleven-syllable songs are $A^5A^4A^3A$, $A^3A^3A^4A^3A$, A^4A^2A and A^3A_cA.

a)



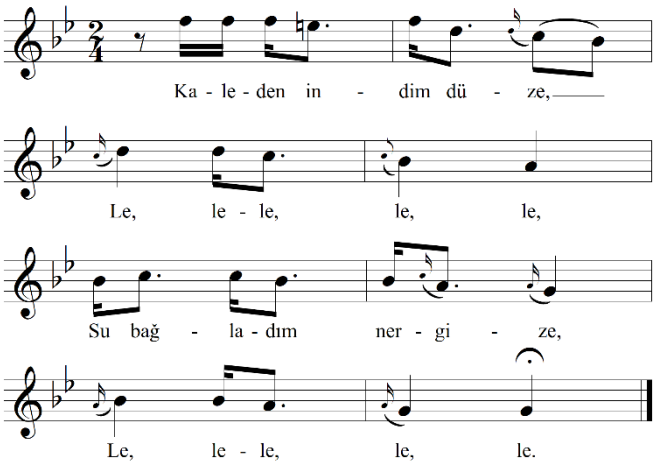
b)



Example 36. Anatolian tunes with sequential lines a) SIPOS (1995: № 243), b) SIPOS (1995: № 244)

Sequential restatement of lines

Such forms also mainly occur among seven-syllable dance tunes, for example the form $A^5A^3A^2A_c$ in Example 37. A_c here indicates that the last line proceeds as if to continue the sequence, but instead of descending to the VIIth degree as required by the sequence, it ends on degree 1.



Example 37. Anatolian tune with line sequences (SIPOS 2002a: Ex. 53)

Further Hungarian–Anatolian musical analogies

So far, we have mainly looked at those Anatolian melodies that were centred on or associated with the *mi-re-do* trichord. We have also examined the Hungarian parallels, and in several cases, we have found stylistic similarities between a considerable number of melodies.

We now turn to the more sporadic Anatolian–Hungarian melodic similarities. If above, where similar tunes were galore, we had to be cautious in explaining the similarity, even more caution is advisable now. Nevertheless, it is useful to look at individual parallels, because it is informative to explore what Turkish tunes may be analogous with one or another major Hungarian folk music layer, and vice versa. It is equally important to find out which layers are characteristic of Turkish folk music and which of Hungarian music. Let's start the comparison with the simplest tri- and tetrachordal tunes.[52]

Tri- and tetrachord tunes

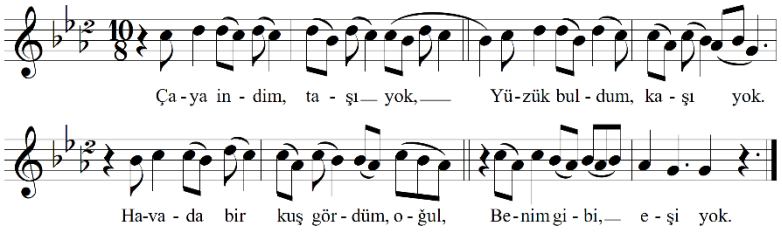
In Hungarian folk music tri- and tetrachordal melodies are rare, only a few *re-do-ti-la* tetrachordal tunes have been found in Moldavia. As we read in Vargyas, in our culture "this form has been skipped or washed away by development'.[53] However, the *do-so-la*, *re-do-la* or *so'-la'-so'-mi* tritones and the *re-do-la-so*, *mi-re-do-la* tetratonic forms already occur.

In Turkish folk music there is a huge number of *(re-do)-ti-la* bi-, tri- or tetrachordal tunes, most of which are stichic or periodic in accordance with the small range, but there are also four-line tetrachordal tunes (e.g., BARTÓK 1976: № 57). The *(mi)-re-do-la* tri- and tetratony is considered exceptional in Anatolia.

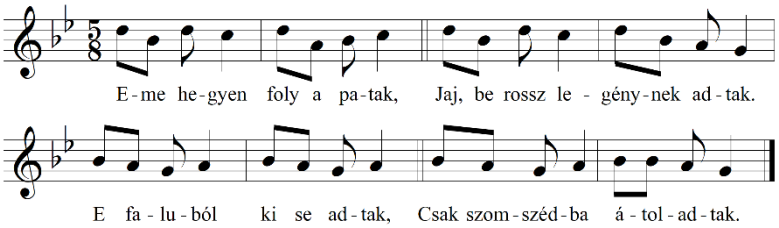
Hungarian analogies of small-range Anatolian tunes

In Anatolian folk music, there are countless narrow-compass two-line melodies, some of which can be compared to respective Hungarian tunes. The tunes concerned have not coalesced into styles yet, the comparison being limited to melodic parallels in a simple musical context. In addition, in the intricate system of Anatolian narrow-range, double-core tunes, these melodies are only selected examples, and are not always the most characteristic ones. The Anatolian narrow-ambitus tunes of minor character that are comparable to Hungarian tunes, and the more or less similar Hungarian counterparts, are shown in Example 38.

a)



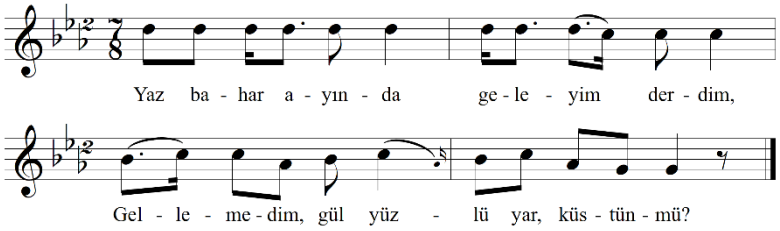
b)



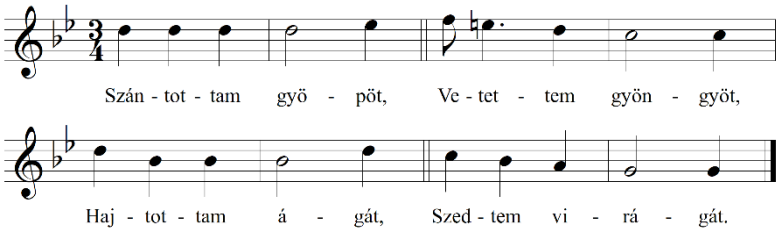
[52] In SIPOS (1995) I present the Anatolian types constructed on the basis of the analysis of 3000 songs of the TRT repertoire and the relationships between them. I have to refrain from describing this now due to space limitations, but I will try to point out the Hungarian connections in the rest of the chapter.

[53] VARGYAS 1981: 51.

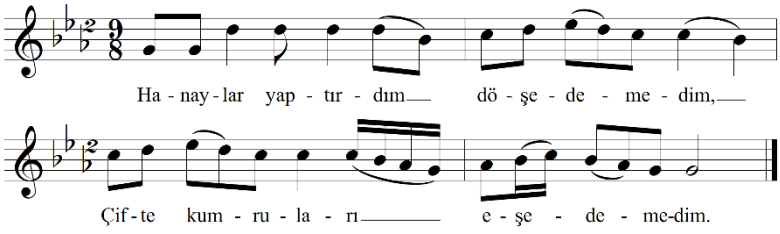
c)


Yaz ba - har a - yın - da ge - le - yim der - dim,
Gel - le - me - dim, gül yüz - lü yar, küs - tün - mü?

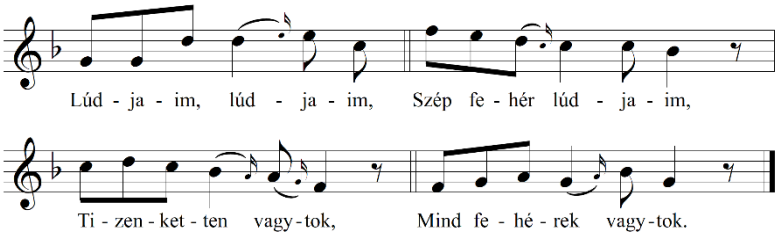
d)


Szán - tot - tam gyö - pöt, Ve - tet - tem gyön - gyöt,
Haj - tot - tam á - gát, Szed - tem vi - rá - gát.

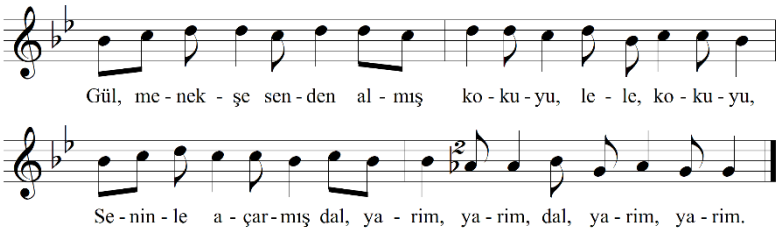
e)


Ha - nay - lar yap - tır - dım dö - şe - de - me - dim,
Çif - te kum - ru - la - rı e - şe - de - me-dim.

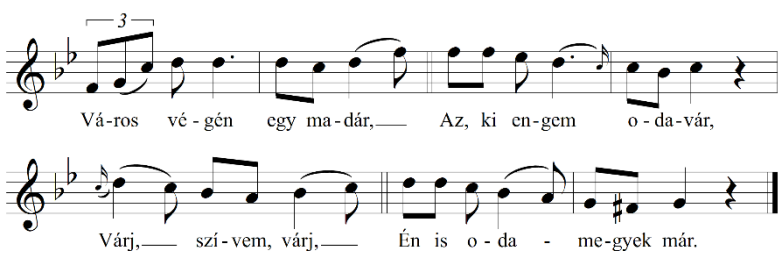
f)


Lúd - ja - im, lúd - ja - im, Szép fe - hér lúd - ja - im,
Ti - zen - ket - ten vagy - tok, Mind fe - hé - rek vagy - tok.

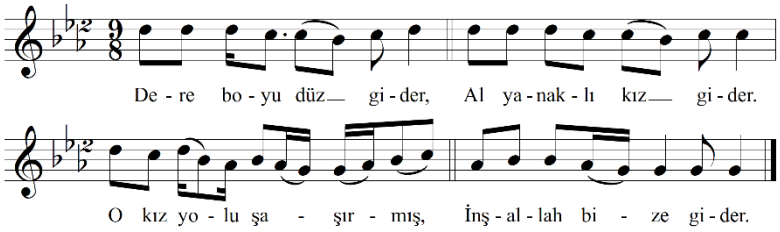
g)


Gül, me - nek - şe sen - den al - mış ko - ku - yu, le - le, ko - ku - yu,
Se - nin - le a - çar - mış dal, ya - rim, ya - rim, dal, ya - rim, ya - rim.

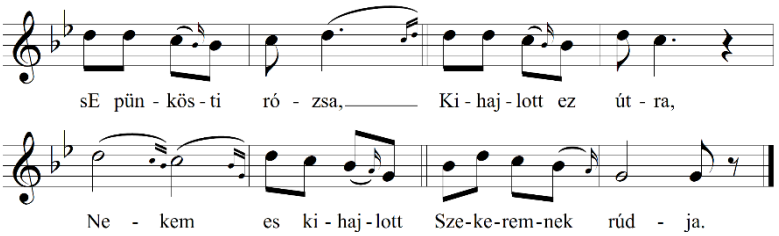
h)


Vá - ros vé - gén egy ma - dár, Az, ki en - gem o - da - vár,
Várj, szí - vem, várj, Én is o - da - me-gyek már.

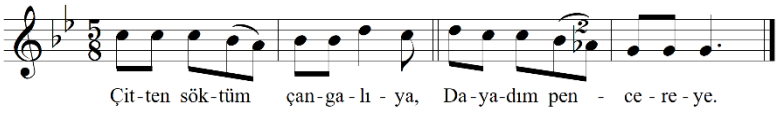
i)



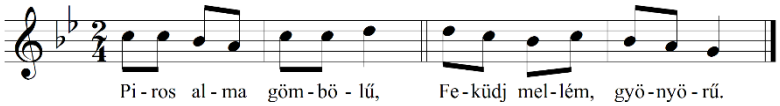
j)



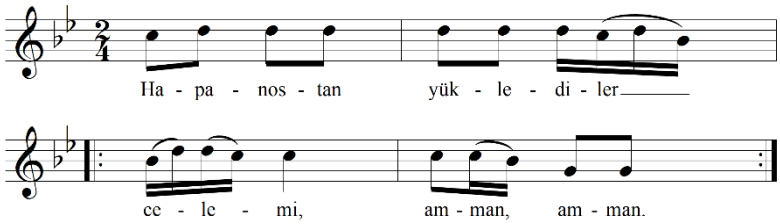
k)



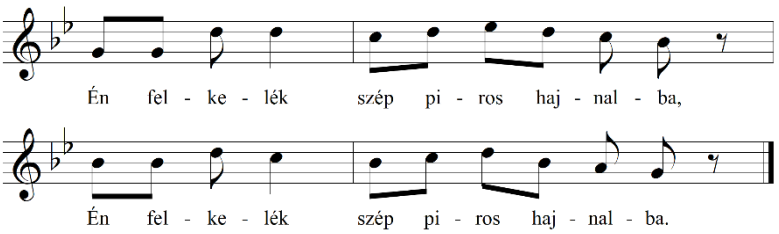
l)



m)



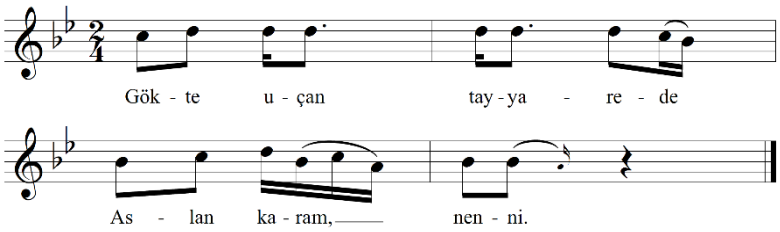
n)



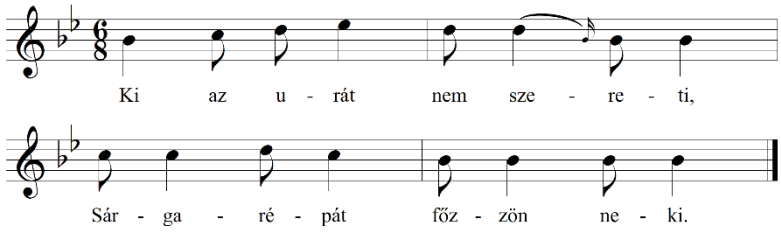
Example 38. Narrow-range Anatolian tunes and their Hungarian parallels a) TRT № 547, b) DSZ III/16a, c) TRT № 2147, d) DSZ III/56b, e) TRT № 1615, f) DSZ III/61c, g) TRT № 3188, h) DSZ III/69a, i) TRT № 364, j) DSZ III/71b, k) TRT № 130, l) DSZ III/121b, m) TRT № 2452, n) DSZ III/160a

Anatolian narrow-range tunes of major character and the comparable Hungarian tunes are presented in Example 39.

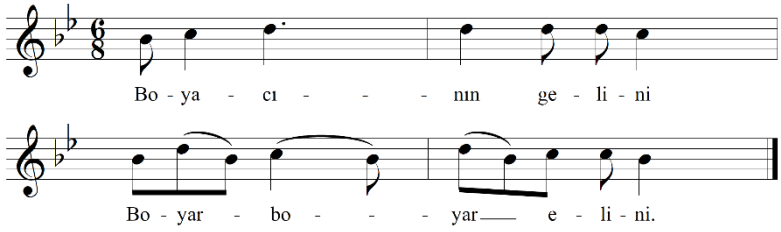
a)


Gök - te u - çan tay - ya - re - de
As - lan ka - ram, nen - ni.

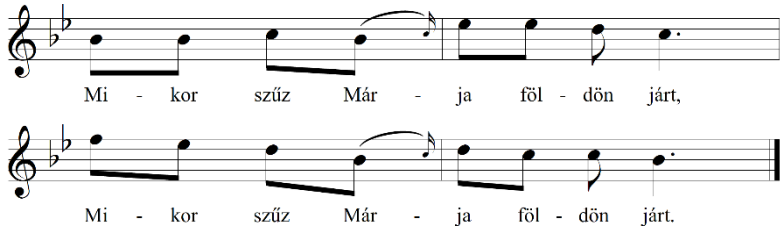
b)


Ki az u - rát nem sze - re - ti,
Sár - ga - ré - pát főz - zön ne - ki.

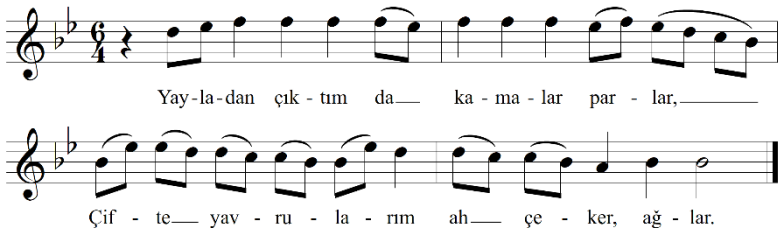
c)


Bo - ya - cı - - - nın ge - li - ni
Bo - yar - bo - - - yar e - li - ni.

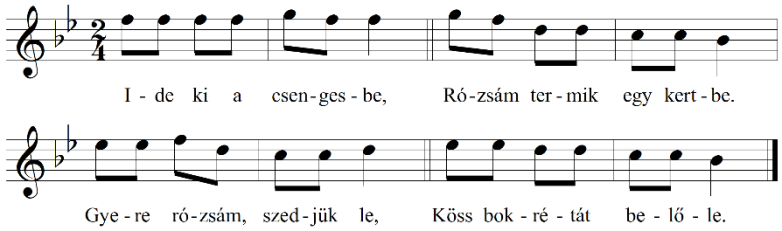
d)


Mi - kor szűz Már - ja föl - dön járt,
Mi - kor szűz Már - ja föl - dön járt.

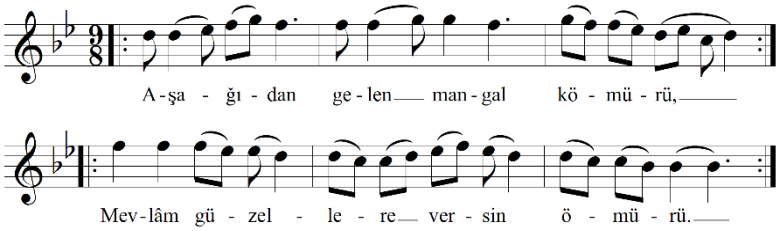
e)


Yay - la - dan çık - tım da ka - ma - lar par - lar,
Çif - te yav - ru - la - rım ah çe - ker, ağ - lar.

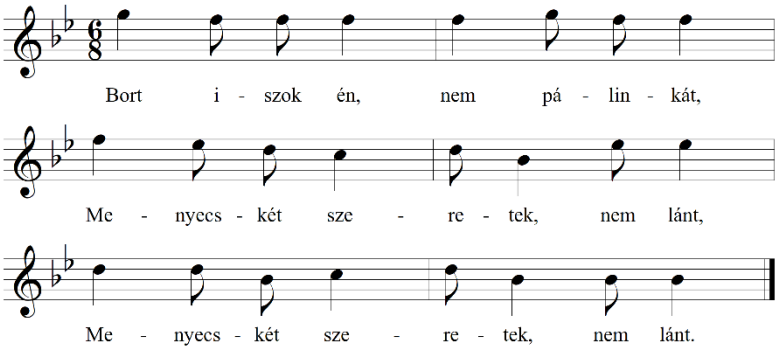
f)


I - de ki a csen - ges - be, Ró - zsám ter - mik egy kert - be.
Gye - re ró - zsám, szed - jük le, Köss bok - ré - tát be - lő - le.

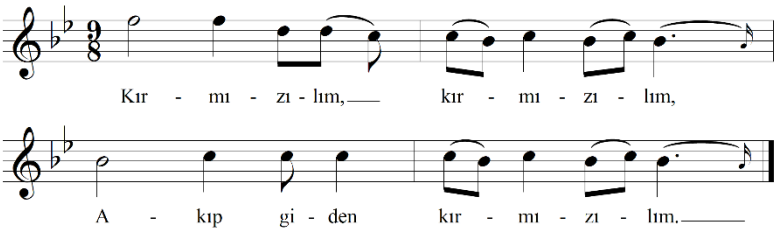
g)


A - şa - ğı - dan ge - len man - gal kö - mü - rü,
Mev - lâm gü - zel - le - re ver - sin ö - mü - rü.

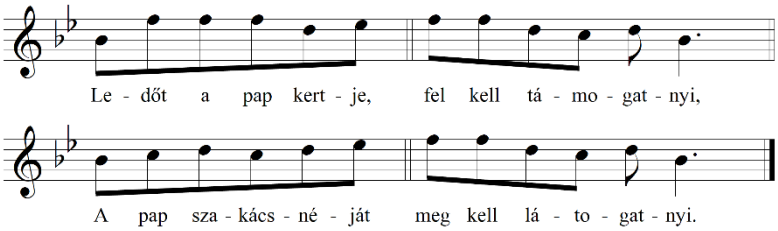
h)


Bort i - szok én, nem pá - lin - kát,
Me - nyecs - két sze - re - tek, nem lánt,
Me - nyecs - két sze - re - tek, nem lánt.

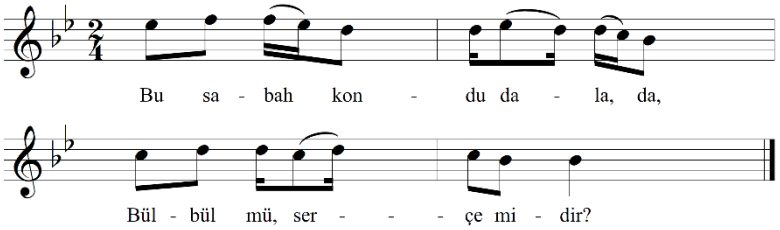
i)


Kır - mı - zı - lım, kır - mı - zı - lım,
A - kıp gi - den kır - mı - zı - lım.

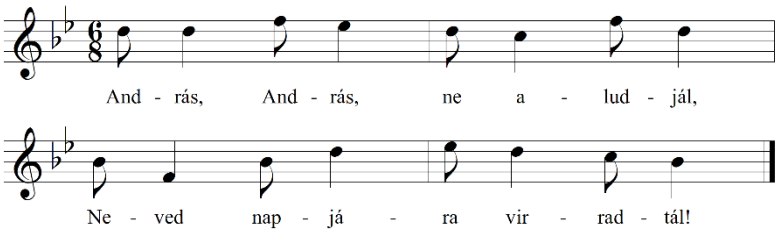
j)


Le - dőt a pap kert - je, fel kell tá - mo - gat - nyi,
A pap sza - kács - né - ját meg kell lá - to - gat - nyi.

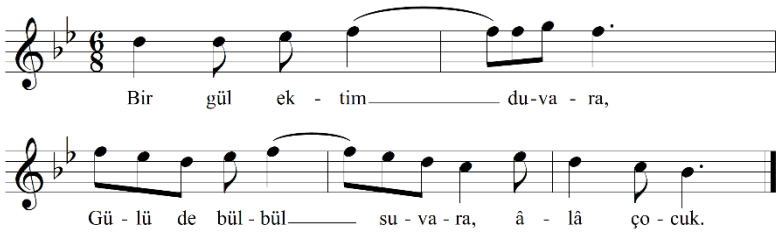
k)


Bu sa - bah kon - du da - la, da,
Bül - bül mü, ser - - - çe mi - dir?

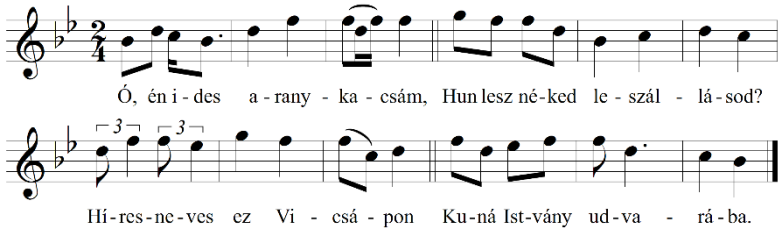
l)


And - rás, And - rás, ne a - lud - jál,
Ne - ved nap - já - ra vir - rad - tál!

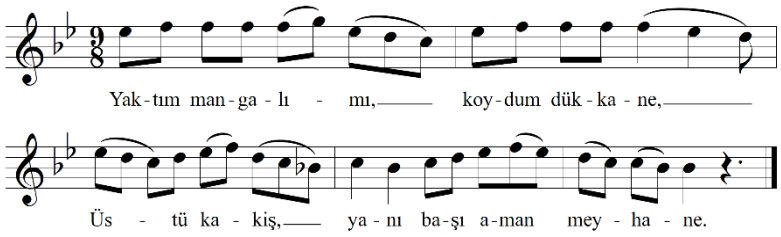
m)


Bir gül ek - tim du-va - ra,
Gü - lü de bül - bül su - va - ra, â - lâ ço - cuk.

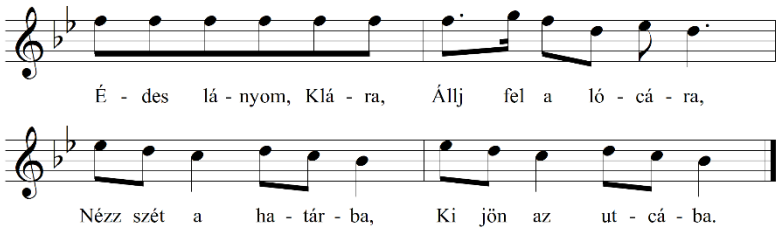
n)


Ó, én i - des a - rany - ka - csám, Hun lesz né-ked le - szál - lá - sod?
Hí - res - ne - ves ez Vi - csá - pon Ku-ná Ist-vány ud-va - rá - ba.

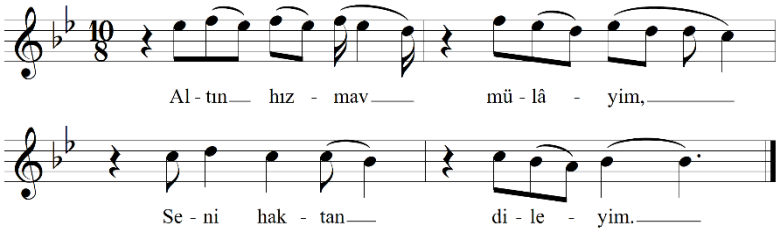
o)


Yak - tım man - ga - lı - mı, koy - dum dük - ka - ne,
Üs - tü ka - kiş, ya - nı ba-şı a-man mey - ha - ne.

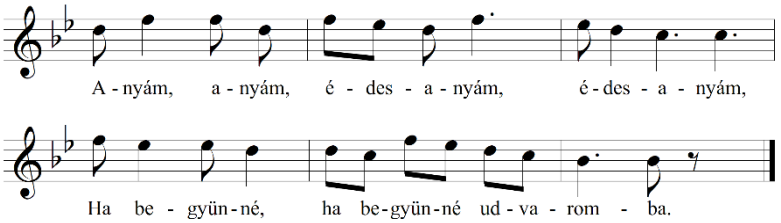
p)


É - des lá - nyom, Klá - ra, Állj fel a ló - cá - ra,
Nézz szét a ha - tár - ba, Ki jön az ut - cá - ba.

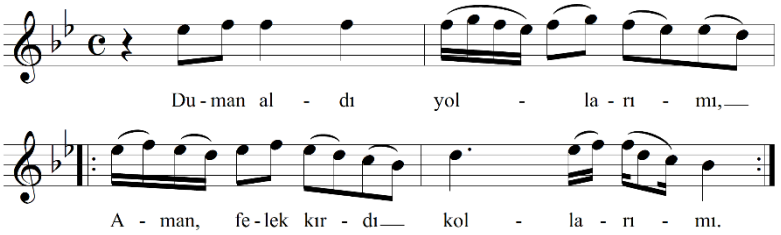
q)


Al - tın hız - mav mü - lâ - yim,
Se - ni hak - tan di - le - yim.

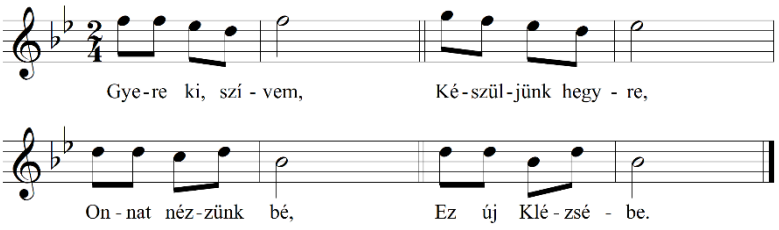
r)


A - nyám, a - nyám, é - des - a - nyám, é - des - a - nyám,
Ha be - gyün - né, ha be - gyün - né ud - va - rom - ba.

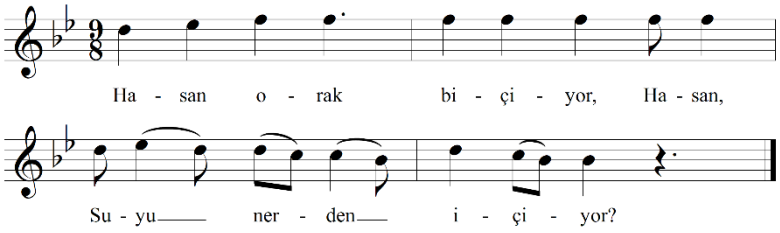
s)


Du - man al - dı yol - la - rı - mı,
A - man, fe - lek kır - dı kol - la - rı - mı.

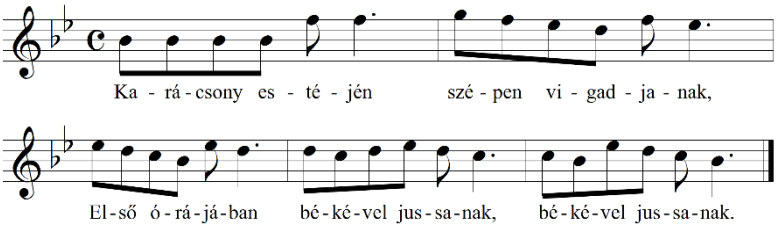
t)


Gye - re ki, szí - vem, Ké - szül - jünk hegy - re,
On - nat néz - zünk bé, Ez új Klé - zsé - be.

u)


Ha - san o - rak bi - çi - yor, Ha - san,
Su - yu ner - den i - çi - yor?

v)

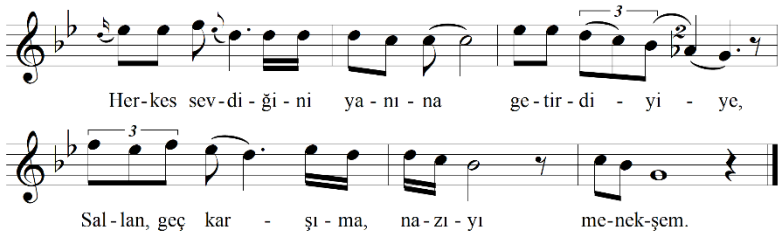

Ka - rá - csony es - té - jén szé - pen vi - gad - ja - nak,
El - ső ó - rá - já - ban bé - ké - vel jus - sa - nak, bé - ké - vel jus - sa - nak.

Example 39. Hungarian parallels of small-compass Anatolian tunes a) TRT № 1497, b) DSZ III/1d, c) TRT № 712, d) DSZ III/9a, e) TRT № 172, f) DSZ III/20a, g) TRT № 1803, h) DSZ III/24a, i) TRT № 744, j) DSZ III/25e, k) TRT № 130, l) DSZ III/8a, m) TRT № 2270, n) DSZ III/37a, o) TRT № 3166, p) DSZ III/42a, q) TRT № 14, r) DSZ III/51a, s) TRT № 563, t) DSZ III/52a, u) TRT № 229, v) DSZIII/53a

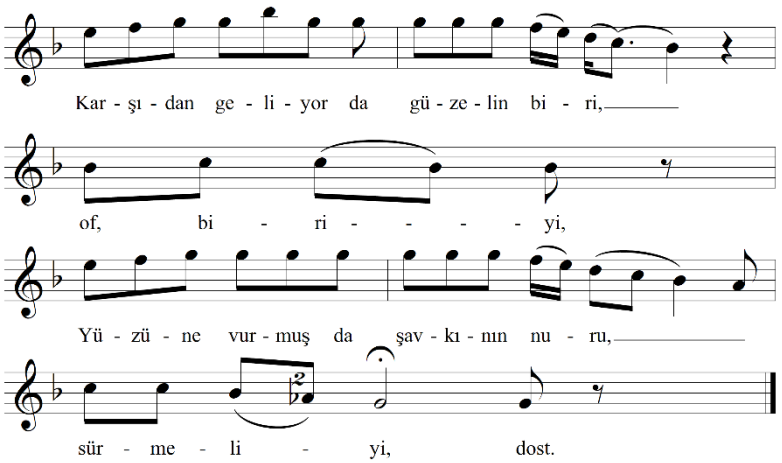
In Anatolia, there are double-core laments both lines of which descend long. The main differentiator among the forms is the degree to which the first line descends (SIPOS 1995: № 87–88, 90). In Hungarian folk music, such a melody is not typical, but examples can be found. There are some descending laments of a broad outline, among them the Transylvanian laments tracing a single arc, and there are similar strophic tunes. The main difference between Hungarian and Anatolian melodies is that these Turkish melodies do not descend to degree VII. In Turkish melodies the descent sometimes does not reach beyond the b3 degree, as in Example 40a.

A similar melodic progression can be observed in other Turkish and Hungarian tunes, but in four-line form. Example 40b could be classified in the psalmodic style, in the 'O' class of the DOBSZAY–SZENDREI system (1977).

a)



b)



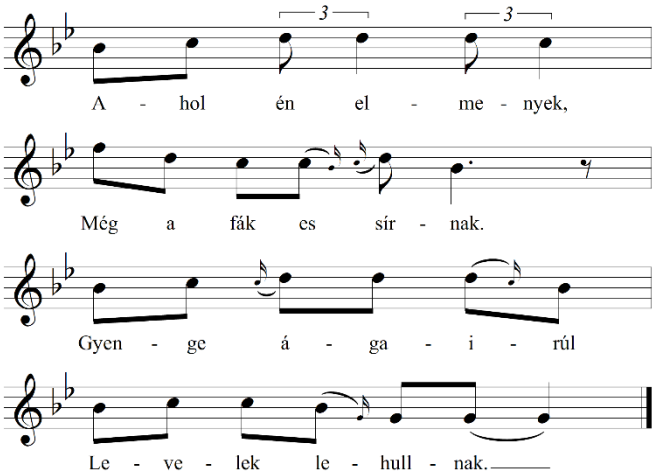
Example 40. a) BARTÓK 1946: № 37), b) BARTÓK (1976: № 30)

Four-line Anatolian and Hungarian tunes

In addition to tune Classes 1 and 2, Bartók identified two other classes in which he found Turkish melodies comparable to Hungarian tunes. Class 13 contains seven “tempo giusto isometric four-line tunes of dotted rhythm with 7- or 7+7-syllabic lines’, while Class 14 contains only one ‘tempo giusto heterometric four-line dotted rhythm’ tune. Bartók describes these melodies as follows. ‘Next in importance to Classes 1 and 2 are Classes 13 and 14 – about 10 % of the collected vocal material. These are, especially in their ‘dotted’ rhythm, related to the corresponding Hungarian Classes of ‘dotted’

rhythm melodies. № 42 has even Hungarian variants, № 40, № 41 and № 43 are very nearly related to Hungarian melodies, not only in their rhythm but also in their melodic structure.'[54]

One such melody is similar to some Hungarian psalmodic tunes, although its rhythm is not dotted, as Bartók indicated (*Ex. 41*). However, it is more difficult to find Hungarian parallels to other melodies of the above tune classes, because Hungarian tunes with a small number of syllables and (1) cadence usually use higher degrees, to



Example 41. Hungarian tune parallel to Anatolian tune № 42 of Bartók's Turkish collection (DSZ I: 5jj)

Let us examine the tunes that form considerable groups in Hungarian folk music, while they are exceptional in Turkish folk music. We have already seen that tunes of pentatonic scales or motifs are practically absent from Anatolian folk music. It would therefore be in vain to look for close (pentatonic) Turkish parallels to such Hungarian tunes.

In the great majority of Turkish tunes there is descending motion, which may start anew at the beginning of each line. Nor is the stepwise descent – in which each line moves lower than the one before it – exceptional. Descending major and Mixolydian Turkish tunes with a broader ambitus may also crop up sporadically.[55]

Dome-shaped Turkish melodies

In Anatolian folk music, the dome-shaped, recurring structure also appears, but not in nearly as developed and varied a form as in the Hungarian New Style. A definite group is formed by the type in which a higher (at least higher cadencing) third line emerges from the low lines ending on degree 1. Sometimes only the second lines are higher, but there are also more definitely architectonic melodies in which the first and last lines are low, while the middle two are high.[56] However, these Turkish tunes have little in common with Hungarian New Style melodies except in their structure, as they lack pentatonic turns and their low lines usually move within a narrow tonal band. Although some Turkish melodies with (4) main cadence and ABBC or A_vBBA structure can be compared to Hungarian tunes, these melodies are exceptional in the Anatolian material.

To what extent is the Anatolian folk music Turkic?

[54] SAYGUN 1976: XI.

[55] SIPOS 2002a: Ex. 58b.c.

[56] Ibid: Ex. 59a.b.c.

The territory of the great Seljuk Empire from Transoxania (the region of present-day Turkmenistan and Uzbekistan) to Syria was, like the later Ottoman Empire, a multi-ethnic Islamic state with a popular culture that was increasingly removing itself from that of the founding Oghuz Turks. Persian became predominant in court literature, art and, to some extent, as a standard urban language, eventually becoming the official written language of the Empire. A similar thing happened in the Ottoman Empire with the language of religion, Arabic. Many Turkish poets at that time wrote in Persian and sometimes Arabic. Among other things, this linguistic 'alienation' also contributed to the gradual weakening of the empire, and to the decision of several Oghuz tribes, clinging to their nomadic traditions, to move towards Asia Minor.

At the beginning of the 11th century, the migration-like advance towards Anatolia began. Within a century, they had conquered almost all of Anatolia, mingled with the local population, and gave the area a new, Turkic character. They founded several empires, which were later subordinated to the central Anatolian-Seljuk state. Again, the separation of court and popular culture took place. In the capital and in the centres, high courtly art flourished, while the Turkmen tribes settled in small, isolated villages far from the cities, where a synthesis between their culture and the cultures of the local population gradually evolved, giving rise to regional cultures and dialects of language and music. The fact that Turkic remained the predominant language suggests that it was the language that connected them and that Turkic culture could retain its fundamental features.

The transformation of music may have taken place in line with these events. Already in the court of the Great Seljuks, several elements influenced the development of oriental-Islamic art music, and the courtly and urban tastes moved away from folk music. Orthodox Islam further increased the divergence. Popular sects were banned, which used folk music as an essential part of religious practice, and in mosques, with one or two exceptions, one can hardly ever hear singing. Folk music has thus lived its life in isolation for centuries. Perhaps only the martial music of the Janissaries in the Ottoman times can be mentioned, which creates a certain vague link between the two styles.

Like other genres of Anatolian folk culture, the folk music of Anatolia is built of four basic components: a) the music of the peoples living there when the Turks arrived, b) the music of the Turkic (and other) tribes who arrived in several waves, c) the influence of Islam and d) cultural influences oozing down 'from above'.

Virtually nothing is known about the Anatolian indigenous music, but more serious results can be expected from comparative musicology, perhaps most notably by comparing Greek, Syriac and Turkish folk music. So far, only a few data relating to music in a broader sense have been found. For example, the long-necked, three-stringed *bağlama*, a favourite instrument of the Turkic folk singers and epic narrators of Asia Minor, appears on a Byzantine mosaic as early as the 5th century, and was therefore known in Anatolia before the Turks brought a similar instrument from Asia. According to Picken, the instrument made its way from its origins in Syria to China by the 2nd or 3rd century after migrating for at least 2500 years, and from there it was brought back to the west by the Turks and spread in countries such as Greece, Bulgaria, Albania, Yugoslavia, Syria, Iraq and Egypt during the Ottoman period.[57] The two-stringed version of this instrument is called *ikitelli* among the Turkic minority in Macedonia, *dvotelnik* among the Macedonians, *kitelli* in Greek, *kutelga* and *kitellya* in Albania. The instrument is also found among Central Asian Turks, such as Turkmens, Uzbeks, Karakalpaks, Kazakhs and Uyghurs, under the names *dutar, dotar, dombrak* and *dombra*, respectively. Similar lutes are also used by Tajiks and Afghans.[58]

[57] Picken 1975.

[58] Markoff 1983; Picken 1975; Reinhard 1981.

The music of the Turkic tribes that flowed into Anatolia can be partially reconstructed, but this requires the analytic study of a large amount of music from other Turkic peoples. For example, the Turkic ancestors of the present-day Azeri population were also predominantly from the Oghuz-Turkmen tribes, and were and are therefore linguistically close to the Anatolian Turks. The territory of Azerbaijan was originally inhabited by non-Indo-European peoples, for example in the north (Şirvân) by the Palaeo-Caucasian-speaking ancestors of the current inhabitants. Persification started with the annexation of Iranian states, and the Iranian Tat, Talysh languages are still spoken in the area, although Turkic is undoubtedly dominant. The Turkification of the indigenous peoples probably took place in three phases. During the Seljuk and Mongol periods, Oghuz tribes migrated to Anatolia and northern Azerbaijan, and after the Mongol period, descendants of the Oghuzes immigrated from Iran, together with small numbers of Uyghur, Kipchak, Karlyk and Turkified Mongol elements, and even Anatolian Turks who had migrated back to Iran earlier.

Islam has been the state religion of the Turks since the eleventh century, but it has not affected a significant part of the folk traditions, as can be seen in the lamentations still sung today, or in rain-making, although in the latter the incantations are increasingly replaced by Muslim prayer. This is not to say that Islam had no influence on the music of the Anatolian population, but owing to the great differences in tonality and melody between Islamic music and Turkish folk music it is more than likely that this influence did not lead to the emergence of more important folk music styles. However, the religious music of the Shiite religious minority in Turkey (Alevis/Bektashis) is, at least in some strata, deeply rooted in folk music, and more important still, almost all of the Turkish melodic styles that are related to Hungarian styles, especially the *psalmodic* tunes, are strongly represented in the music of some groups. Again, this topic deserves thorough research, which has already been started).[59] Another important area of research could be the study of Byzantine music and the further analysis of the relationship between Gregorian chant and some Anatolian (as well as Hungarian) musical styles.

The influence of higher musical cultures, such as traditional Turkish classical music, on Turkish folk music also seems to be limited, for several reasons. First and foremost, the different tonal and melodic structures must be mentioned, but it should also be borne in mind that the great majority of the Anatolian population lived a simple rural life far from urban centres and their influences. Nomadism was not exceptional in the 20th century, and some forms of it are still alive today. However, certain links between these two musical strata can be detected. One such example is the monophonic, or more precisely heterophonic, nature of Turkish classical music: there is no polyphony: each musician playing at the same time performs the same melody, but ornamented according to his or her instrument. Interestingly, polyphony, albeit in its simplest forms, appears in folk music in the bordun accompaniment by one of the two pipes of a bagpipe or double pipe, or by a string or even a separate zurna, or again, in the parallel fourths or fifths played on adjacent strings.[60]

Although the maqam *Hüseyni* and *Uşşak* scales which are also popular in Turkish art music (maqam music) are practically the same as the most popular Dorian and Aeolian modes in folk music, there are few concrete examples of folk tunes being used in Turkish maqam music, or of the melodies of maqam music 'infiltrating' into folk music. As if to counterbalance their monophonic nature, some pieces of art music often have very sophisticated forms to indicate the introductory, development and closing sections, the intricate accidentals modified by diverse *koma*s and complex rhythms are frequent. An extreme example of the latter is the 'Zencîr Usulü' in 120/4 time, divided into 16+20+24+28+32 quarter-notes. However, the structure of some pieces is simpler, though almost never strophic, and simpler folk rhythms also appear, e.g., Eyyubi Bekir Ağa's (1680–1730) *Maye Makamında Nakış Türk Semai*, which is built up from a symmetrical, transparent repetition of simple

[59] Sipos–Csáki 2009.

[60] Ahrens 1977.

melody fragments and 'lines' in 6/4. The use of actual folk songs or folk song-like melodies in art music, or the incorporation of folk elements in general, is rare. Attempts to do so have only been made in recent times, for example the second song of Hayrettin Akdemir's song cycle with piano accompaniment *Cemo* is Karacaoğlan's 'Üryan geldim' *uzun hava* melody from the 16th century. While the traditional melody is performed parlando, the piano plays an atonal accompaniment.[61]

Influence of neighbouring peoples upon Anatolian folk music

Much of Turkey is surrounded by sea, so the most significant influence from neighbours is likely to come from the northeast, east and southeast. The east is home to millions of Kurds, with whom there is a tense relationship verging on armed conflicts. A typical layer of Kurdish folk music is a simple tune style characterised by a narrow three- or four-note scale often with *mi-re-do* centre and a single-core structure in 2/4 or 6/8 rhythm. Some of the tunes of this simple melodic realm crop up in other parts of Turkey, especially in children's songs, but as a distinctive, unified dance tune style it is found only among the Kurdish and partly Turkish population of the east. This is the case, for example, with most of the tunes shown in SIPOS 1995, Figs 13–19. At the same time, the Kurds living in this region have adopted the broad-arched four-line tunes of the Turks and use these tunes to express their national identity, too.[62]

In the south, Iranian and Arabic influences would be expected, and especially in the broad-compass *uzun hava* tunes one might suspect Syrian influence, since these songs are only sung in this area of Turkey, and the nomadic Turkmen tribes who sang them, from whom Bartók also collected, spent the winter in northern Syria, and even around Aleppo, Raqqah and Hama. We also know, however, that these Turkic tribes hardly mixed with other tribes.[63] Borders are, of course, somewhat artificial in most cases, and we can expect stronger Arab influences towards the Turkish-Syrian border and Iranian influences along the Turkish-Iranian border. However, a more accurate analysis of this would require reliable sources of Syrian, Iraqi and Iranian folk music, but unfortunately these are not available to date. (Saygun, studying Syrian classical music, argues that it is strongly influenced by Turkish traditional classical music, and that this influence continues southwards. However, he could not analyse Syrian folk music for lack of material.) If we consider that the first wave of immigration of Turks, mainly of the *Afşar, Ulaş, Yüreğir,* etc. tribes of the Oghuz family, to what is now Iran occurred in the 8th–9th centuries, then the tunes here can be considered at least partly a continuation of the musical material of these tribes. The uz*un hava* style may have been developed by nomadic poets, which would be supported by the fact that they composed the lyrics as well, and that some of the tunes of the present-day *aşık*s (wandering singers) are similarly broadly arched. At the same time, it is noteworthy that the peasants give some of the *uzun hava* melodies the names of tribes, such as *türkmeni, türkmen ağzı* (BARTÓK № 22), *Karahacılı ağzı* (BARTÓK № 17a.), etc.

So, when we look at the neighbourhood effect, we can mainly point to the substantial tasks that need to be done. At the same time, I hope that we have succeeded in achieving our goal: to present similar Hungarian and Anatolian melodies, and a more comprehensive classification of folk music. Let us not forget that in 1936 Bartók collected about 100 tunes from the folk song treasure of the then only seventeen million Anatolian Turks, and I myself have been able to draw conclusions from five thousand Anatolian melodies, and also to take into account the latest results of Hungarian folk music research.

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[61] See also REINHARD–REINHARD 1983: 225.

[62] See BAYRAK 1992.

[63] YALMAN 1977.

The comparison has been of particular interest, since in Anatolia, as in Eastern Europe, 'the incessant interaction between the folk music of various peoples resulted in a wealth of tunes and tune types on an enormous scale.'[64] A new step has thus been taken to establish whether the various Turkic peoples have tune types in common and how these types relate to the folk music of the Hungarian people.

After our attempt to survey the folk music of Anatolia, let us now take a closer look at the songs of a group of Turkish Sufis who migrated back from Bulgaria to the European territories of Turkey during the 20th century.

Picture 3. A Turkish bard singing and playing his instrument

Bektashis of Thrace

For more than five years, Éva Csáki and I regularly visited a Sufi community in Turkey, and our book was born: János Sipos–Éva Csáki, *The Psalms and Folk Songs of a Mystic Turkish Order - The Music of Bektashis in Thrace* (Akadémiai Kiadó, Budapest, 2009). As the title suggests, the book is about the psalms and folk songs of a mystic (Sufi) Islamic community, the Bektashis of Thrace in the European part of Turkey.

The Bektashi is one of the most important dervish orders in Turkey. After the Turks began to move in from Central Asia after their victory at Malazgirt in 1071, heterodox Islam began to conquer Anatolia along with orthodox Islam. The founding of the Bektashi order can also be traced back to a Sufi thinker, Haji Bektash Veli, who migrated from Khorasan to Anatolia in the 13th century, bringing with him the teachings of the Sufi thinker and poet Ahmed Yesevi, who had a profound influence on the mystic currents of the Turkish world. Although this order, along with other monastic orders, has been dissolved several times (most recently in 1925), their communities are still in existence today.

[64] BARTÓK 1942: 153–155.

I had already collected from members of mystic Islamic groups during our stay in Turkey in 1987–1993. At that time, I was continuing Béla Bartók's Turkish collection of 1936 and wanted to draw a comprehensive picture of Anatolian folk songs at first, so I could not pay enough attention to the individual cultures of smaller or larger communities that make up the diverse picture of Turkey. However, it was already noticeable that among the Turkish folk songs similar to those of Hungary, a large proportion of the songs of the Sufi Alevi-Bektashi communities could be found.

The religious music of the Bektashis is still largely unprocessed. However, their strong adherence to tradition, the prominent role of music in their circles and the fact that they have preserved some of their pre-Islamic customs all verify that it is worth looking for traces of older (Turkic) musical cultures among them. Such musical research has only recently begun, one reason being the tension between the Sunni majority and the Alevi-Bektashi religion and customs, which are strongly favoured by the minority Kurds.

The works of the major Sufi poets, rather than the Qur'an, play a central role in the religious practice of the Bektashis. These poems, which are folklorised in popular usage with several textual variants, are not recited but sung, and in them the love for God is often expressed with the fervour of earthly love. The poems' abstract and practical teachings and instructions are as relevant to the people of today as they were when they were written, and for centuries afterwards.

The fieldwork started in November 1999, when we were able to attend a meeting of the superiors (*baba*s) of the Bektashi order. Despite their cautious attitude towards the outside world, after the meeting we received invitations, several doors were opened to us, and the collection could begin. Between 1999 and 2003, we made video recordings of more than 900 songs from 150 Bektashi men and women in 24 villages in Thrace. By the end of the research series, we seemed to have achieved our main goal: we had recorded the vast majority of religious songs and many folk songs. This seemed to be sufficient to give an idea of the musical world of the community. For us, however, the songs are not just dry data for analysis; behind each of them lie personal experiences, life situations, people, and their social and cultural context.

Most of the ancestors of the Thracian Bektashis migrated from Anatolia to what is now Bulgaria, from where their persecutions drove them in several waves back to Turkey during the 19th and 20th centuries. It was therefore necessary to examine the relationship of their folk music with Anatolian as well as Bulgarian folk music, and in our book, we touch on their relationship with the music of other Turkic peoples and Hungarian folk music.

There are several novelties in our Bektashi volume. First of all, there are hardly any studies, especially books, dealing with folk religious songs in Turkey. A book that discusses the music of a community or area in an organised way, comparing Turkish folk and religious tunes and interpreting them in a broader context, had never seen the light of day. Also new is the publication of hundreds of folk songs and sung poems by Bektashi poets, together with their English translations. Reading the lyrics gives the reader an insight into the everyday thinking and religious principles of the group's members. We have included a glossary to explain specific terms and concepts. We recorded and notated all the melodies ourselves.

Earlier musical investigations

Music plays a fundamental role in Alevi-Bektashi culture, and their religious melodies (*nefes, ilahi, deyish, semah*) are performed in ceremonies in different parts of Turkey. Despite this, accounts of Alevi-Bektashi music are usually published as small articles, text anthologies or as brief references in

general books on the Alevis or on Turkish music.[65] According to Duygulu, "there is an increasing number of studies on Alevi-Bektashi history, on theoretical and political aspects, but few scholars study their culture.'.[66] To quote Boratav: "there is no summary work on the melodies of Turkish folk religions'.[67]

However, among the more than 5,000 tunes in the folk music repertoire of Turkish Radio and Television (TRT), there are some scattered pieces of *tasavvufı halk müziği* 'folk religious' music, mostly under the general title of 'folk song'. The TRT and HAGEM[68] archives contain many other folk religious tunes not included in the repertoire or not put down in notation. I myself have previously published a number of Alevi-Bektashi religious tunes in my volumes (SIPOS 1994a, 1995).

Among the first to be mentioned in connection with religious songs in European Turkey are Muzaffer Sarısözen and Halil Bedii Yönetken (1966). They collected in the years following the establishment of the Republic of Turkey, including in Kırklareli, where they also recorded folk religious songs from Vahit Lütfi Salcı.

The first major publication on the religious music of the area was Vahit Lütfi Salcı's (1941) research in the Kırklareli area in 1940. He also presented some notated music and discussed the relationship between music and poetry, touching on some linguistic peculiarities, too. In addition, in Cemil Demirsipahi's *Türk Halk Oyunları* we find some *nefes* (psalm) melodies recorded from Âşik Ali Tanburacı.

The first major works dealing more explicitly with Turkish folk religious music are Volumes 4 and 5 of the songs collected by the Istanbul Conservatory's *Tasnif ve Tespit Heyeti* (Music Composition and Performance Committee) published in 1933, which contain the music and texts of 87 Bektashi *nefes* tunes. Our field experience shows that only a part of this excellently notated repertoire of tunes is known and sung by the Bektashis living in the area today.

It is important to mention the various editions of the *Gül Deste* volume published by Turgut Koca and Zeki Onardan (1987, 1998), which contains a number of *nefes* with music and texts. These books are indeed used by the Thracian Bektashis, but since they are not musically trained, they only read the texts; their repertoire of religious tunes is fundamentally different from that of the Gül Deste volumes. Neither in these books, nor in the Istanbul Conservatory publications is there any musical classification or analysis.

Hüseyin Yaltırık's book *Trakya Bölgesinin Tasavvufî Halk Müziği* (Religious Folk Music of the Region of Thrace) was published in 2002, and in 2003 the same work was published under the same title, with the addition of Alevi and Bektashi religious songs from other regions. These publications are a valuable source of information, mainly because they provide the music and lyrics of 133 religious songs from Thrace. The volumes list the melodies in groups according to their textual content, without any musical classification, analysis or comparison. Although YALTIRIK (2002: VI) mentions that the *tasavvufî halk müziği* in Thrace differs from the folk religious music of Anatolia, this statement is not elaborated. Similarly, no information is given on the relationship between religious tunes and folk song repertoires.

There is therefore much more to be said about the music of the Thracian Bektashis, including a classification and comparative analysis of their music, which is described in broad outlines below.

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[65] CLARKE 1999. Shorter articles: DUYGULU 1992, anthologies (DUYGULU 1997; EYÜBOĞLU 1983; GÖLPINARLI 1992; NÜZHET 1930; ÖZTELLI 1973; *Pîr Sultan Abdal* 1976; TANSES 1997; ULUÇAY 1994). References in books on the Alevis and on Turkish music: ATALAY 1991; BIRDOĞAN 1988, 1994a.b.; BIRGE 1937; ERSEVEN 1990; ZELYUT 1992, 1993, as well as MARKOFF 1996; STOKES 1992; a study on the *semah*s (BOZKURT 1995).

[66] DUYGULU 1997: IX.

[67] E. I. III: 1094a.

[68] HAGEM = *Halk Kültürlerini Araştırma ve Geliştirme Genel Müdürlüğü*, that is, 'General Directorate of the Research and Development of Folk Culture'

The Bektashi tunes

I chose the number of melody cores as the main criteria for classification followed by the outline of the first line, because in this musical culture they characterise the whole melody.[69] The most typical line shapes are descending or ascending-descending – in this musical world, these two melodic motions have no differentiating role. The second line of a two-core melody is usually less distinctive than the first, and often moves descending or ascending-descending below the first line. However, in the classification of four-line tunes a more definite form also plays an important role, in which the weight of cadences is greater than in two-line melodies.

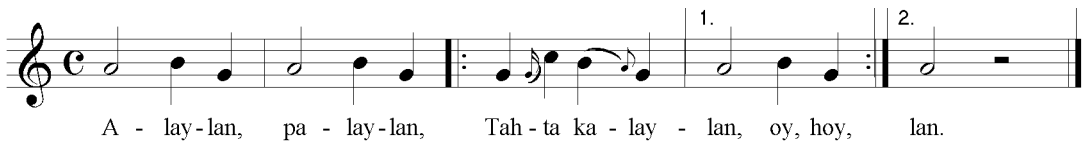
The Thracian melodic realm is characterised by conjunct, descending melodies. These tunes are well distinguished from one another by their structure that can be traced back to one, two or four lines. Tunes that (a) move around the middle notes of a trichord, (b) undulate on various tri-, tetra- or pentatonic scales, (c) have a disjunct structure, and (d) are dome-shaped, are very different from the majority of melodies. It seemed worthwhile to treat these in separate groups.

Of particular note is the undulating melodic movement of the first lines, a rare feature in the Anatolian melodic world, which binds these tunes together. During the undulation, the melody line rises, then usually sinks to the base note in the middle, from where it rises again, and the first half of the melody line is often formed by two similar motifs. These melodies could have been placed side by side, but this would have disrupted the logic of the systematisation. In any case, this characteristic melodic progression brings the tunes close together in this melodic world, so the tunes of the groups that begin undulating can be taken for relatives to a certain extent. There are tunes beginning with a low undulating movement in groups 3, 4, 5, 6, 7, 9, 12 and 13, too. As in Anatolian music, the Thracian repertoire is dominated by scales of minor character, although scales of major character and scales with an augmented second between degrees 2 and 3 are also quite numerous.

At first, I divided the Bektashi songs into six blocks according to their form.[70] The blocks contain tune classes, and the classes contain tune groups. Let's briefly review the main tune groups together with a typical melody. After the group descriptions I indicate in brackets where to find Anatolian parallels.

Block A. Tunes traceable to a single short line

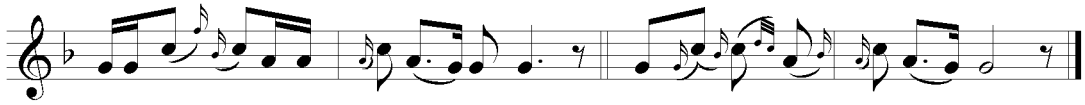
Group 1: tunes built from a motif moving around the middle note of a trichord (*Ex. 42*)



Group 2: stichic tunes (*Ex. 43*)

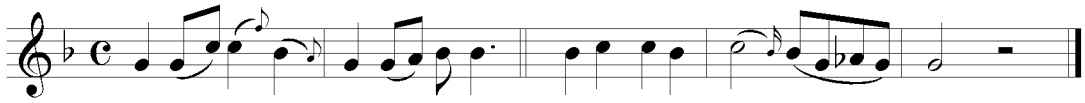
[69] It is worth recalling that in the systematisation of Hungarian folk songs, Kodály was initially in favour of an arrangement based on rhythm, while Bartók was in favour of an arrangement based on cadences, and their opinions were later interchanged.

[70] A block may contain tunes of diverse scales provided that the rest of their characteristic features comply with the criteria of the block tunes.

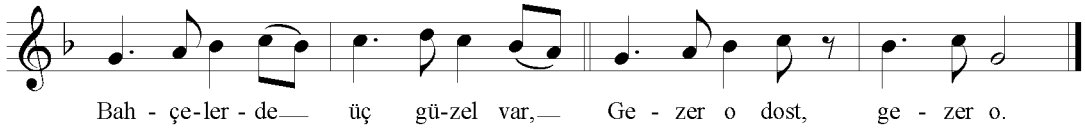


Block B. Tunes traceable to two short lines

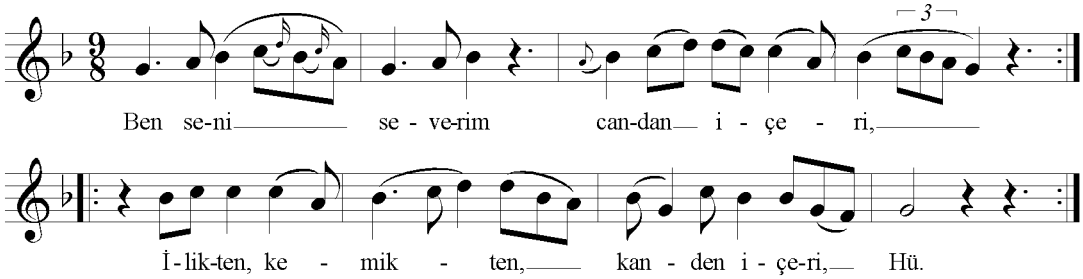
Group 3: line one undulates or rises with (1), (2), (b3), (4) or (5) main cadence and often A^cA form (*Ex. 44*)



Group 4: two short stagnant, descending or hill-shaped narrow-range lines with (2), (b3) or (4) main cadence – this is a commonly and typical Anatolian form (*Ex. 45*)

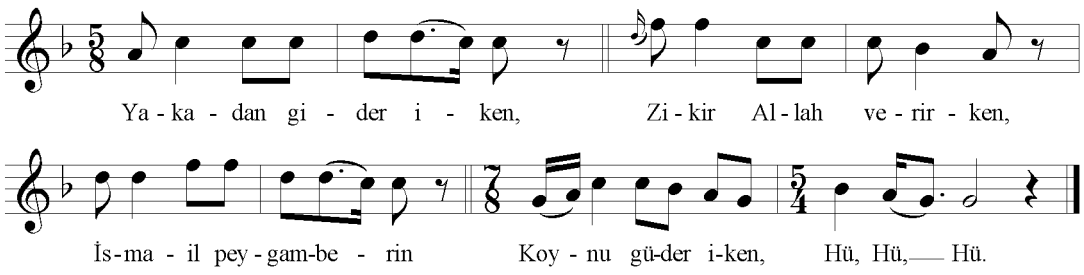


Block C. = Group 5. Four short – or two long divisible – lines with (1) main cadence (V) (*Ex. 46*)

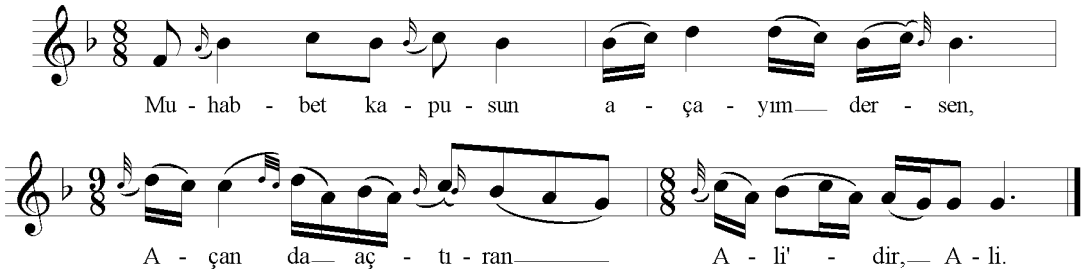


Block D. Tunes of four or more lines

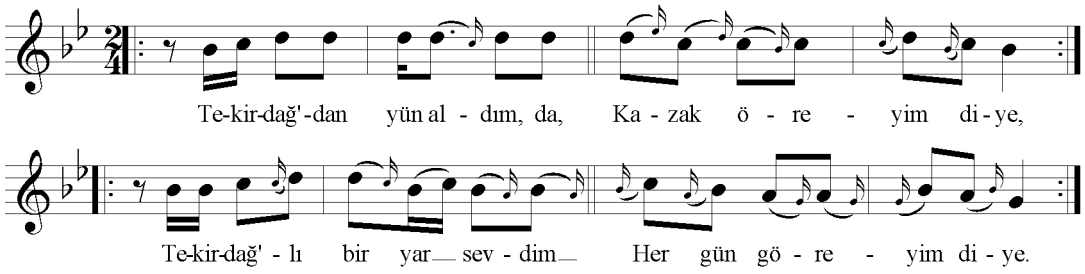
Group 6: low-starting tunes with 2/b3 (2) x cadences and higher-registered tunes with 4/5 (2) x cadences (*Ex. 47*)



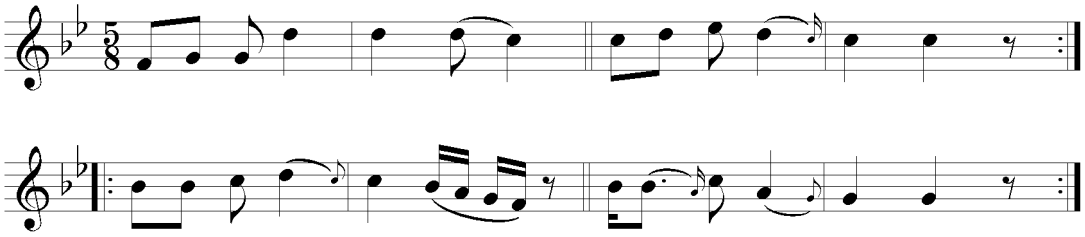
Group 7: tunes in relatively low or high registers with b3 (b3) x cadences (*Ex. 48*)



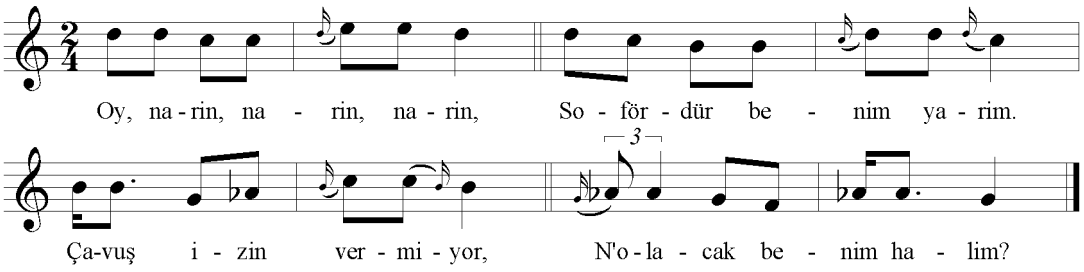
Group 8: psalmodic and descending tunes with 5 (b3) b3/1, sometimes 4 (b3) b3/1 cadences (*Ex. 49*)



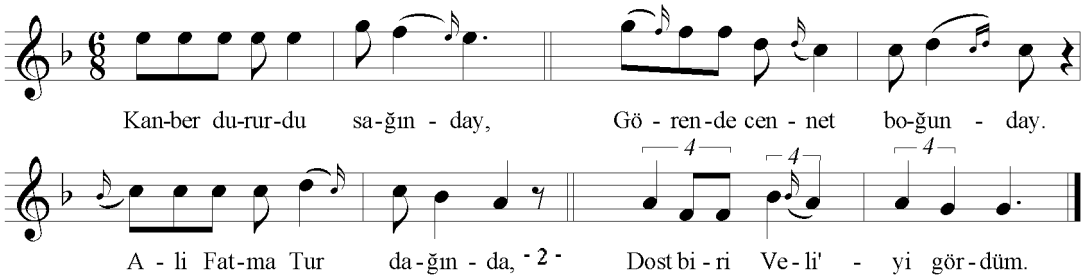
Group 9: a special tune group (*Ex. 50*)



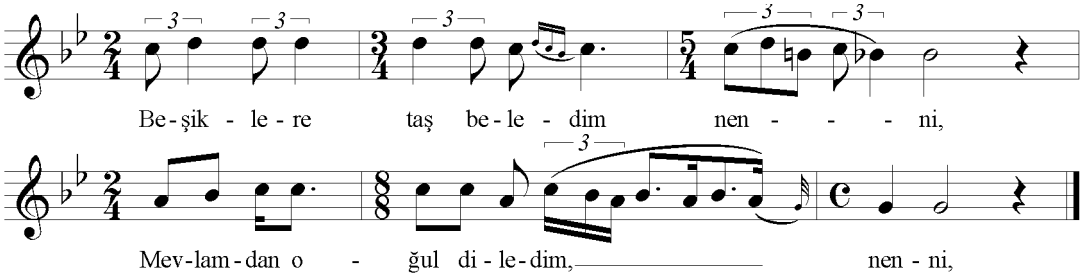
Group 10: tunes with typical sequential lines or bars (*Ex. 51*)



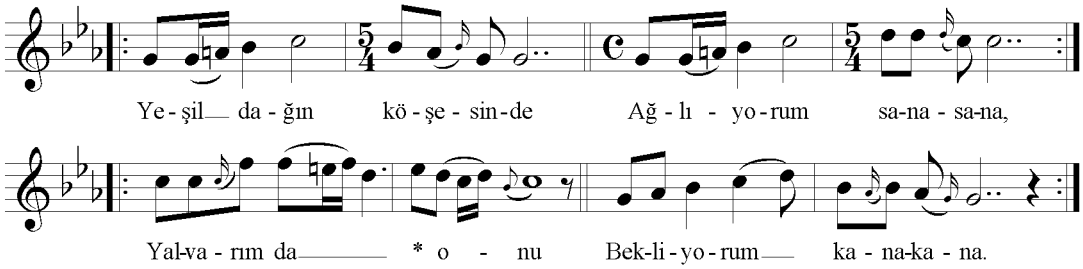
Group 11: disjunct tunes (*Ex. 52*)



Block E. (= Group 12): stichic and two-line tripodic tunes (Ex. 53)



Block F. (= Group 13): dome-shaped tunes (Ex. 54)



Connections between religious and folk tunes

Although among Bektashis, the religious *nefes* and *semah* tunes, as well as whirling, are used to promote mystic union with God, often the same or very close musical forms serve both religious and secular purposes. The systematic arrangement revealed that the religious and secular music repertoires of the Bektashis are not independent of one another. This connection is sometimes only structural and tonal, but often, and especially in the more important types, there are specific melodic parallels. In short, we can summarise that folk songs, and some *semah* dance tunes, are predominant among the simplest single-line, narrow-ambitus forms, and as we move towards the broader-range four-line forms, more and more religious songs similar to folk songs appear.

The correlation is not accidental, since Bektashism is a folk religion with no centralised educational system, and while the poets' verses were spread somewhat varied in hand-copied notebooks but retaining their essence, the melodies were only preserved by folk memory. That is why most poems are sung to their own folk songs or to forms very close to them. It also explains why, although the basic features and principles of Alevi-Bektashi customs are similar, the musical repertoires of the different areas are so different. At the same time, as we have seen, in some communities a few musical layers can be detected which differ greatly from folk music styles. The study of Bektashi music therefore reveals older folk music styles, since the use of tunes in religious

ceremonies has a conserving effect, and the comparison with folk music helps to detect the musical layers that are only tied to the ritual.

The musical comparison has revealed that there are considerable similarities with Anatolian (and Hungarian) material in almost all tune groups.

Picture 4. Scene from the religious ceremony of Thracian Sufis

Dobrujan Tatars

The Romanian ethnomusicologist Ghizela Suliţeanu (1921–2006) collected among the Tatars of Dobruja between 1953 and 1958, the collection centres being Ciocârlia and Jos and Cogealia for the Tatars, and Tătaru-Comana for the Crimean Tatars.[71] At that time, there were about 21,000 mostly illiterate Tatars living in the area.

The Tatars lived in small villages until the end of the First World War, but the interwar events severely eroded their traditions, which partly disappeared and partly lost their content and meaning, and continued to exist only formally. The post-World War II processes led to an even more complete eradication of traditions, and after the socialist reorganisation, old customs were quickly forgotten. The only tradition that really survived was the spring greeting *kureş* (wrestling), which was even adopted by the Romanians.

The *akîni*s (bards) who once sang epic songs were skilful on the *saz*, and other instruments used in the area include the *darbuka* and *zili masa* upon Turkish influence and the *daireau* borrowed

[71] The tunes of this chapter are taken from Ghizela SULIŢEANU's *Dobroca Tatarlarınıñ Müzikal Folklorundan Örnekler* (Examples from the musical folklore of the Dobrujan Tatars), Kriterion, Kolozsvár, 2014). I refer to the melodies of the volume as 'SULIŢEANU page number'.

from Romanians. The *kaval*, *zurna* and *daul* (drums), also mediated by the Turks, played an important role, too: the kaval was played by peasants and shepherds, and the zurna and drums were mainly played by professional Gypsy musicians, often in a very virtuosic manner. The older instruments are now replaced by newer ones: clarinet, violin and accordion. The lute was popular before World War One, but nowadays it has also been pushed to the periphery. Gypsy musicians are important music providers, all of them play the zurna and the drums, and are also familiar with Tatar, Turkish and Romanian melodies. They have a major role in renewing the musical repertoire and spreading more modern pieces.

Despite their common past, customs and religion, there was a strained relationship between the local Turks and Tatars, as the Turks looked down on the Tatars. At the same time, neither the Tatars nor the Turks maintained close relations with Christians. There was a peculiar relationship with the Tatars of the Soviet Union, especially the Crimean Tatars, who were acknowledged by the Tatars of Dobruja as more civilised, as 'more advanced'.

The older layers of Tatar folklore are linked to the Turks, including certain custom-related songs (*beyit, sen*), song inserts in epic narratives, funeral songs, swinging songs, children's songs. These were previously spread by Turkish emigrants from Anatolia, by audio records, trashy novels and the songs linked to them. Many of these songs, plays and stories have been adopted by the Tatars to such an extent that they are now considered part of Tatar folklore.

After World War II, community and cultural centres, factories, universities and mixed marriages strengthened the Romanian influence. Young Tatars sing many Romanian folk songs and Romanians also participate in Tatar festivals.

As we see with many other Turkic peoples, or indeed with the Hungarians, the first half of the Dobrujan Tatar song stanzas frequently contains metaphors and similes, while the second half contains more concrete images closely related to these. The 7-8-syllabic line is typical, the lines are usually divided 4+3, 4+4, rarely 5+3, and in the beyits you may find 4+4+4 divisions.

It is noteworthy that Tatars sing all songs, even the most ornate ones, in pairs, but group singing was not common among them in the past (except for some Islamic religious songs and children's songs). The relationship between melody and text is rarely fixed, unlike in some custom-related songs and children's songs. However, some 'hard' melismatic performance observed by Bartók in Serbo-Croatian folklore, in which all the notes of the ornaments are intoned with equal weight, may also be spotted.[72]

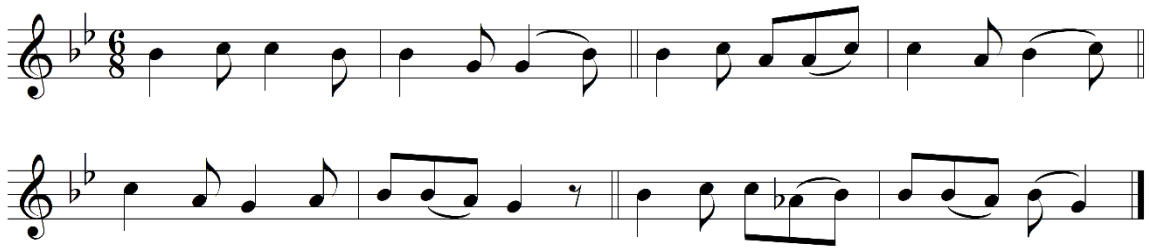
Let us review the tunes of this ethnic group.

Custom-related tunes

This category includes lullabies, children's play songs, songs about the new moon, spring, animals (hedgehog, eagle, stork, etc.), natural phenomena, humorous songs, girls' games, ball games, songs about rain and spring customs. Most of the tunes are based on a single motif or a pair of bars with the tonal set being *so-mi*, *re-do*, *re-ti* bitony or *do-ti-la*, *re-do-ti*, *mi-re-do-(so,)* tri- or tetrachord, and sometimes the *mi-re-la* tritony also appears.[73] Few songs are characterised by the tritonic *mi-re-do-re* motif moving around the middle note, which is an important basic form of Hungarian and Anatolian children's play songs. Slightly more complex periodic structures also crop up among the tunes sung during customs (*Ex. 55*).

[72] Béla BARTÓK – Albert B. LORD (1951), *Serbo-Croatian Folk Songs*, Columbia University Press, New York, 1951, Preface.

[73] Some examples of motives are: *so-so-mi* | *so-so-mi* and variations; *do-re-do-re* | *mi-mi re; mi-mi-re* | *mi-mi do*; *mi re-do* | *mi so; mi-mi-re* | *mi-mi re* ‖ *mi-mi-re* | *mi la*, and even *do-mi-mi-mi-mi* | *do-mi mi*.

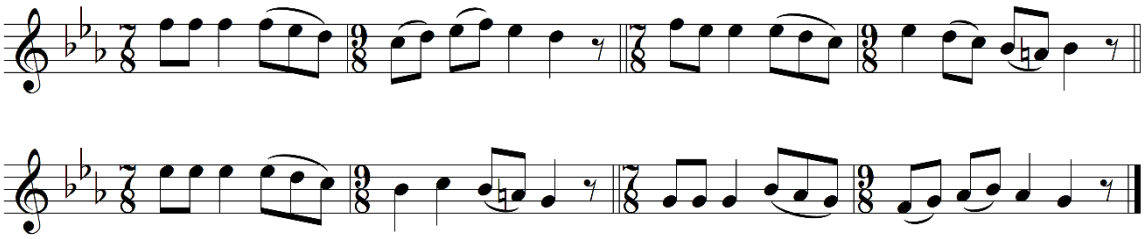


Example 55. Lullaby of periodic structure (SULIŢEANU 55)

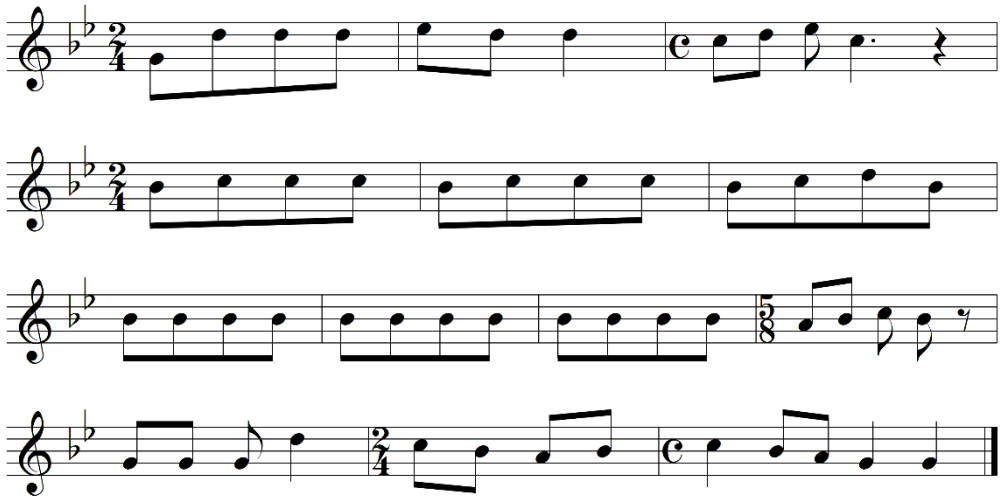
Ramadan tunes

A significant number of Ramadan songs are also based on the *mi-re-do* or *do-ti-la* trichordal motif or pair of bars.[74] I will quote two of the more complex Ramadan songs: Example 56a has four eight-syllable lines with 5 (b3) 1 cadences, while Example 56b has longer lines with 4 (b3) b3 cadential series.

a)



b)



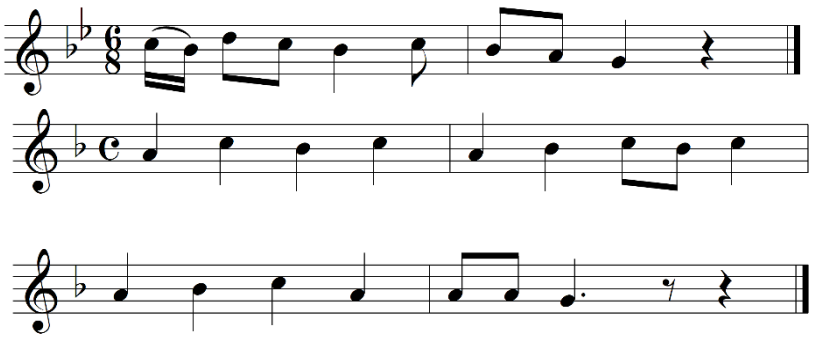
Example 56. Ramadan songs a) SULIŢEANU 136, b) SULIŢEANU 130

Laments

[74] A few examples: *mi-re-do trichord: do-do-mi-mi re-do-mi-mi | do-do-mi-mi do-do-do-do; do-do-re-do do-do-mi-mi | re-mi-fa-mi re-do-re-do; mi re-do mi re-do | do-re-do-re mi re-do; mi re mi re | re do-re mi re-do; do-ti-la trichord: do do. do-ti do | la-ti do do-ti do; la-ti-do-ti do re | la-ti-do-ti la la; unique: la-mi-re-re | do-ti la; compound:* motifs *do-re-re-re mi-re-mi-re, do-do do, and mi-re-do* in succession freely, then the closing motif*: mi mi-la la-ti-do-mi | re-mi-re-ti do-ti la;* or *a: do-fa-mi do*.

In Suliţeanu's collection there are many songs of authentic genres, including lamentations mourning a mother, father, brother, sister, spouse, or the performer him- or herself. Tatar laments are characterised by great simplicity; most of them move along a minor scale of 1–5 range, their lines are descending and usually short, although they may occasionally be extended. The music of these tunes bears hardly any other resemblance to the small form of the Anatolian and Hungarian laments. The two-line form or the AB|CB form, which can be retraced to two lines, is typical, and some laments are built of only one or two bars.

The simplest form of lament tunes moves basically on the *(re)-do-ti-la* tri-tetrachord (*Ex. 57a*). Most typical is the two-line form moving on a minor tetrachord with (4) cadence (*Ex. 57b*).[75]



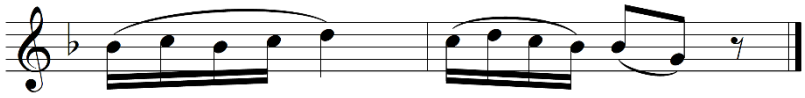
Exercise 57. Laments a) SULIŢEANU 151, b) SULIŢEANU 166

Wedding songs and beyits (epic songs)

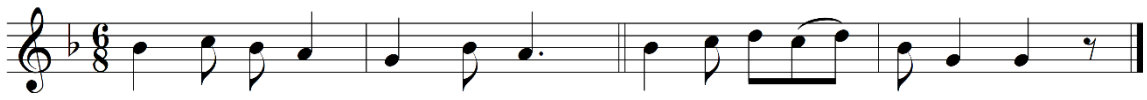
Wedding songs include bridal songs, religious *ilahi*s, the groom's presentation, and dawn songs. These and the epic songs are characterised by simplicity, their scale is mostly a minor pentachord, and the form of the two-lined ones is mostly the A^{c}A period (*Ex. 58a-e* and *58h,i*).

The few four-line songs seem to be exceptional in this musical world, two of their representatives being the ABCD descending form with 8 (b3) 5 cadences in Example 58f and the AABC form with 4 (4) 1 cadences in Example 58g. In the latter we can also detect traces of a disjunct narrow-range structure.

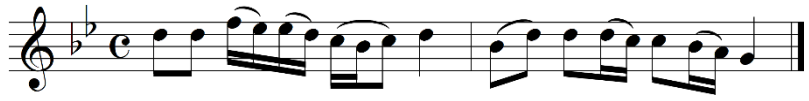
a)



b)

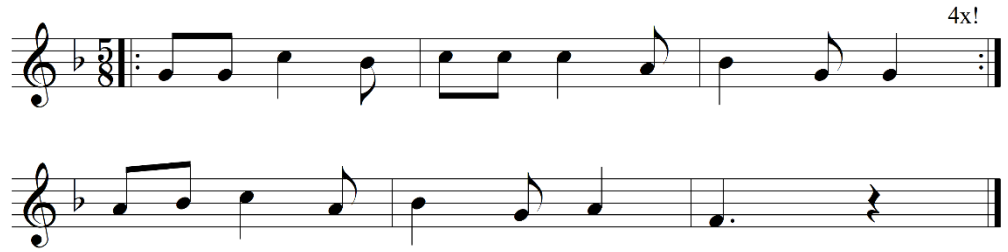


c)

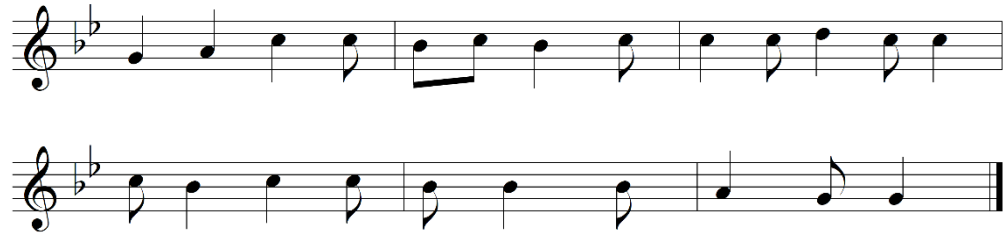


d)

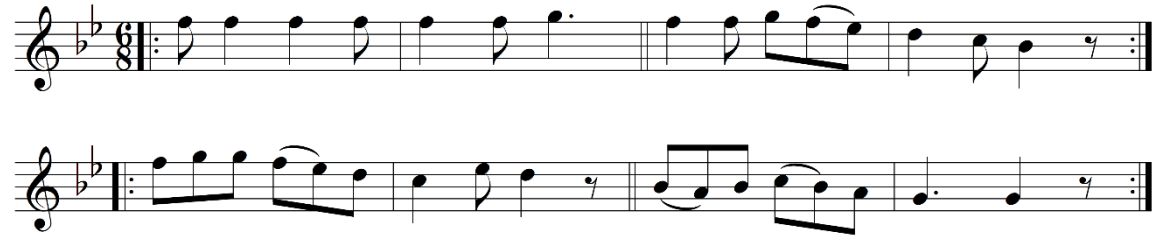
[75] Far less frequent is the motif-repeating *re-re-do ti | re-re-do ti ‖ do-do-do ti | do-do-ti la*, or *do-mi-re-do do-re-re-do | mi-re-do-do | do-ti la*.



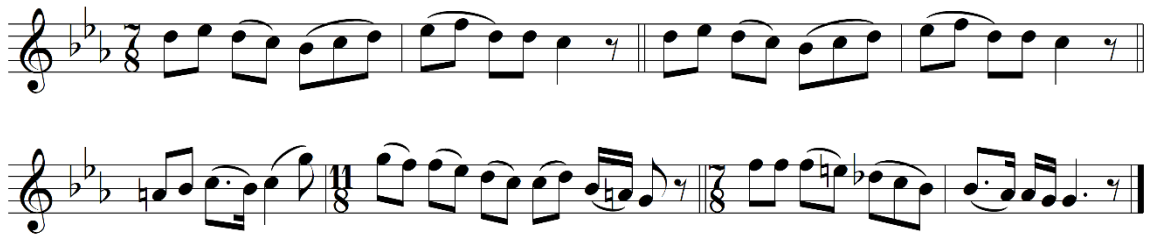
e)



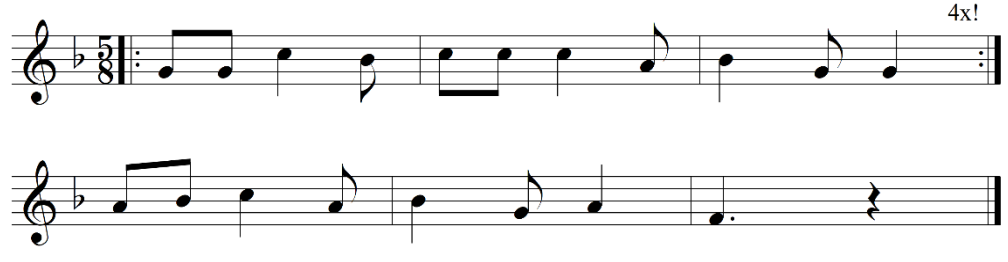
f)



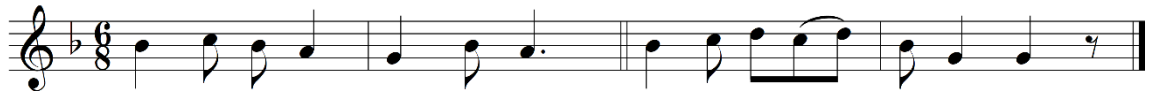
g)



h)



i)



Example 58. a) single motif: bride's song (SULIŢEANU 176), b) two short lines: beyit (SULIŢEANU 193), c) two short lines: bride's song (SULIŢEANU 175), d) two tripodic lines: beyit (SULIŢEANU 191), e) two tripodic lines: beyit (SULIŢEANU 200), f) four-line tune: the bride's being taken away (SULIŢEANU 178), g) four-line wake song (SULIŢEANU 189), h) beyit (SULIŢEANU 191), i) beyit (SULIŢEANU 193)

Gagauz people

Gagauzia is divided into three districts and four enclaves. The main, central enclave comprises the towns of Comrat and Ceadîr-Lunga and is divided into two districts, the towns serving as administrative centres. The second larger enclave is located around Vulcănești, while two smaller enclaves are the villages of Carbalia and Copceac. The village of Carbalia is part of Vulcănești, while Copceac is part of the Ceadir-Lunga district.

The Gagauz language is spoken by about 200,000 people, the majority of whom live in the Republic of Moldova (Gagauz region, c. 150,000), in the south-western regions of Ukraine (Budjak, c. 32,000) and in smaller numbers in south-eastern Romania (Dobruja). In addition, there are 12– 13,000 Gagauz in the Russian Republic, most of whom speak their mother tongue only in communication with their Moldovan relatives. There are even fewer Gagauz in Kazakhstan, the Caucasus region and Turkey, among other areas, who no longer seem to use their language regularly.

The Gagauz are orthodox Christians, and their language is so close to Anatolian Turkish that most Turkologists consider it a dialect of it.[76] However, it has developed a number of distinctive linguistic features influenced by Slavic languages.

There are several theories of their evolution, but neither sufficient data, nor national or political motivation of their emergence could be adduced in support.[77] The important hypotheses are the following: a) They are descendants of Kipchak (Cuman and Pecheneg), as well as Oghuz elements from Northern Bulgaria; b) they originated from Seljuks (Oghuz) who fled from Anatolia in the 13th century, settled in Bulgaria and adopted Christianity there; c) they are of Kutrigur or Bulgar-Turkic origin, and d) linguistically Turkified Greeks or Bulgarians who adopted the language but retained their original religion.

The etymology of the Gagauz ethnonym is also disputed. Most theories assume the second half of the name to be of the tribal name *guz/uz/oğuz*. The first part could thus be *hak, ga, gag, ganga, gok*, etc.[78] Another etymology suggests that the ethnonym gagauz is derived from the name of the Seljuk sultan *ʿIzz-ad-dīn Kaykā'us*, who surrendered to the Byzantine ruler in the 13th century and converted to Christianity. His troops and followers became border guards of the Byzantine Empire and settled in Dobruja, and only later became Gagauz.[79] Both explanations have difficulties from the point of view of historical linguistics. The third explanation was proposed by 19th century ethnographers JIREČEK (1876) and PEES (1894), who noted that the Gagauz did not use the name for themselves, but found it downright offensive. Therefore, in their opinion, the name cannot have a Turkic etymology. This latter observation is not taken into account by Turkologists, who prefer to accept one of the first two explanations as the origin of the name.

In the Republic of Moldova, 92% of the Gagauz people consider Gagauz as their mother tongue, 6% speak Russian and 1% Romanian as their first language. About two thirds of Gagauz in Ukraine speak it as their mother tongue. Other Gagauz communities are on the verge of extinction or beyond

[76] DOERFER 1959.

[77] ÖZKAN 1996: 10; CHINN–ROPER 1998: 88–89; KAPALO 2011: 53–62.

[78] ÖZKAN 1996: 7–10.

[79] WITTEK 1951–1952.

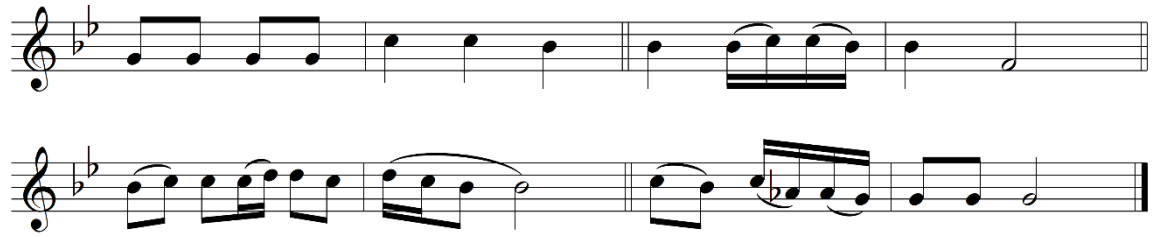
in some places, such as Bulgaria. In the most typical Gagauz area, southern Moldova's Gagauzia, virtually no one writes in Gagauz.

Gagauz folk songs[80]

The foreword to the DURBAYLO (2001) volume reveals that this is the first publication of Gagauz folk songs with their melodies, in the form in which the singers sang them, without any corrections or alterations. In some cases, melodic variants have been included. There are ballads, wandering songs, love songs, songs about the fate of the people, and religious songs, and older and newer songs are equally included.[81]

I have attempted a musical overview and grouping of the songs, and below is a sketch of this. The tunes of *the 1st Aeolian group* are united by the cadences b3/4/5 (VII) VII/b3. Several tunes of this very populous group resemble Hungarian psalmodic melodies (DSZ IA/20 group), but heterometry is more common in the Gagauz tunes (*Ex. 59*).

a)



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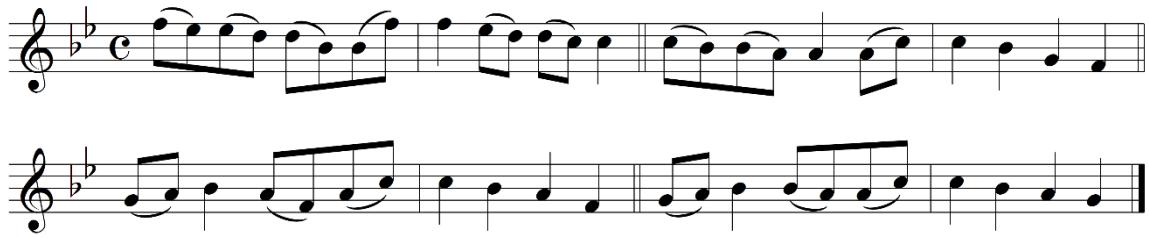

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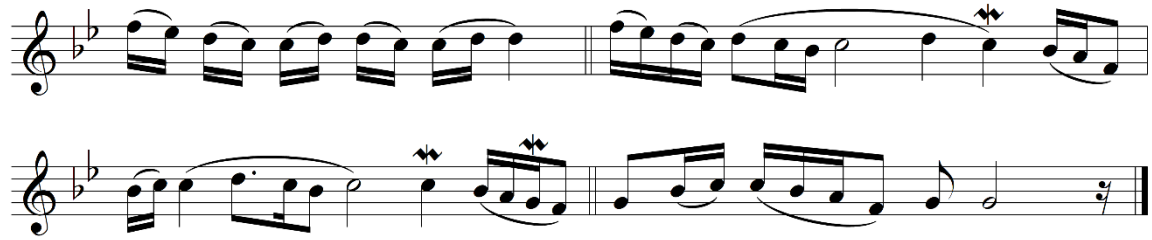


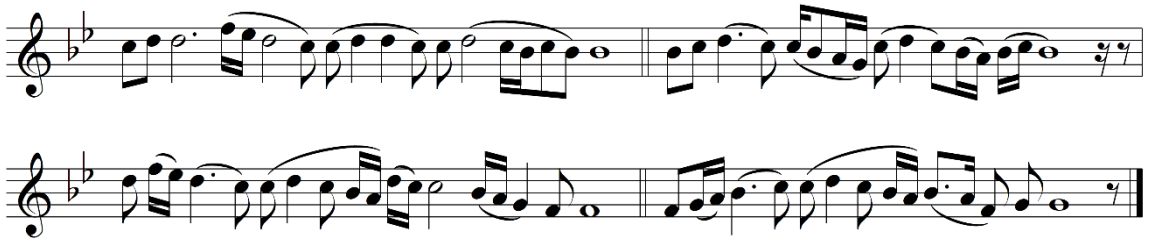
Example 59. 'Psalmodic' tunes with (VII) main cadence (DURBAYLO 2001: № 37, 34, 7)

[80] My findings are based on the data and melodies of the *Gagauz Halk Türküleri* (Gagauz Folk Songs) volume, which publishes 136 Gagauz folk songs based on collections from 1969 to 1980 (DURBAYLO 2001).

[81] In Gagauz folk music, instrumental music also appears in the form of dance music or tunes for listening between dances. Typical instruments include wind instruments such as the *kaval*, the *chirtma* (a small pipe resembling a flute), the *gaida* (bagpipe) and stringed instruments including the three-stringed *kaus*, the *kobza* (four double strings) and the fiddle, which has recently become widespread among the village population.

The 2nd Aeolian group is also very populous, characterised by b3 (b3) 1/VII cadences, narrow ambitus (1/VII-5) and four descending or undulating lines. Its Hungarian parallel is the DSZ II/20 type (*Ex. 60*).

a)



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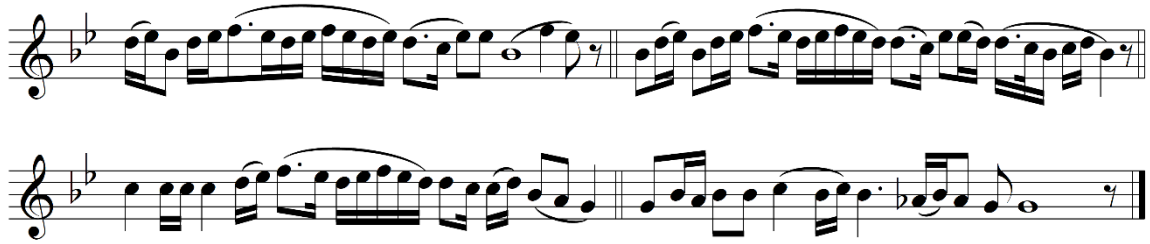

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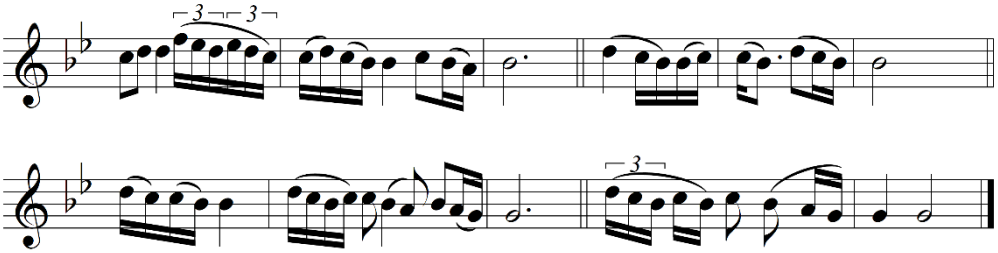
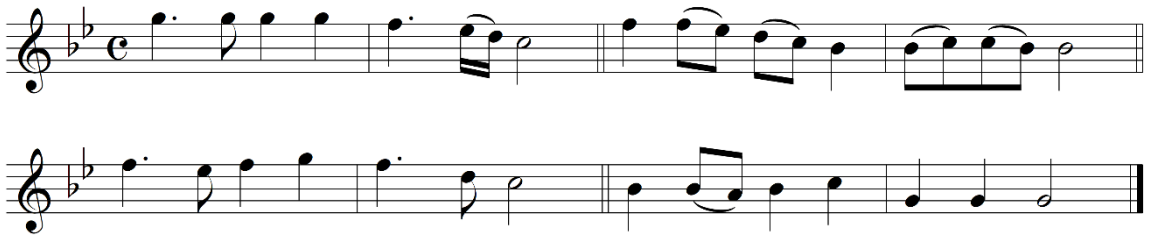


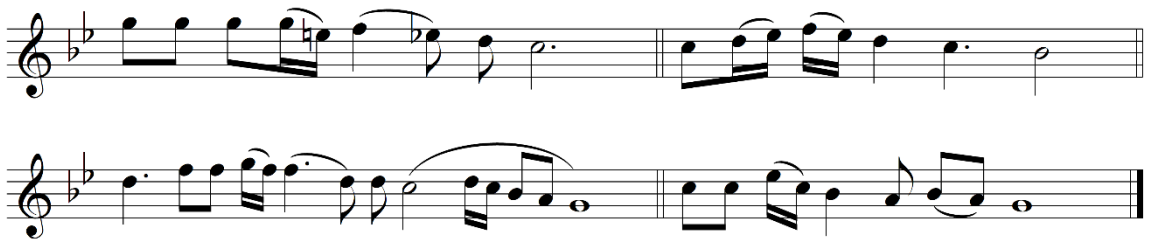
Example 60. Tunes with b3 (b3) 1/VII cadences (DURBAYLO 2001: № 59, 98 and 79)

The tunes in *the 3rd Aeolian group* are characterised by 4/5 (b3) b3/4 cadences and four short lines (*Ex. 61*).

a)



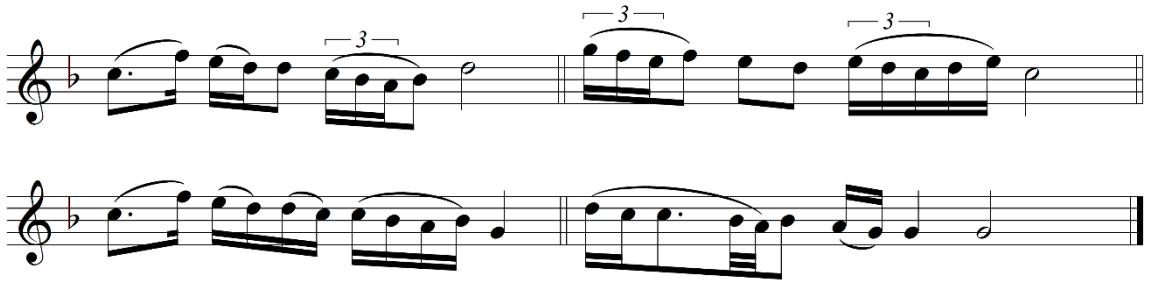
b)



Example 61. Tunes with 4/5 (b3) b3 cadential series (DURBAYLO 2001: № 1, 2)

The 4th Aeolian group includes descending melodies with 5/4 (5/4) x cadences, with a higher or ascending beginning. The 5 (5) 1/2 cadence series is prominent (*Ex. 62*).

a)



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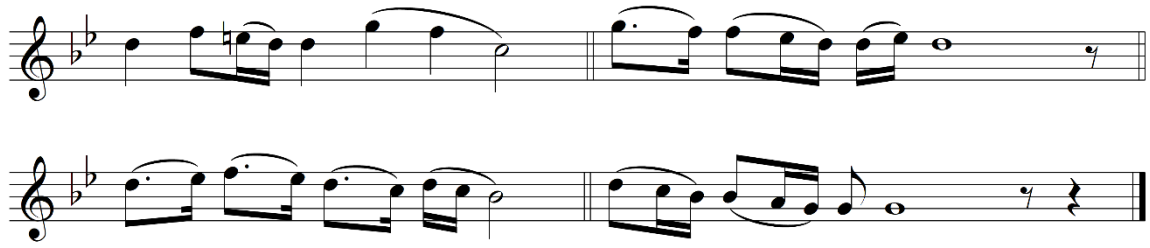
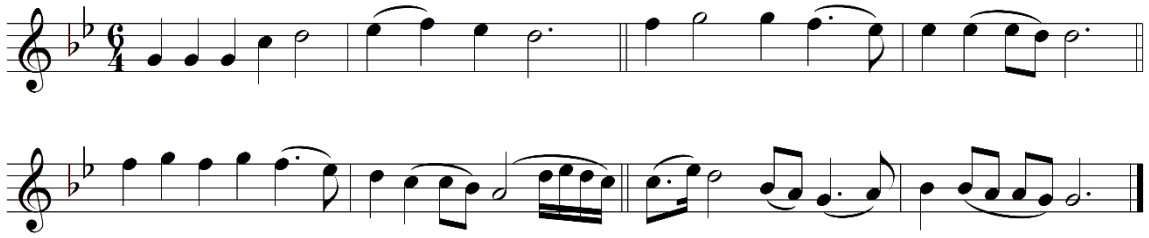


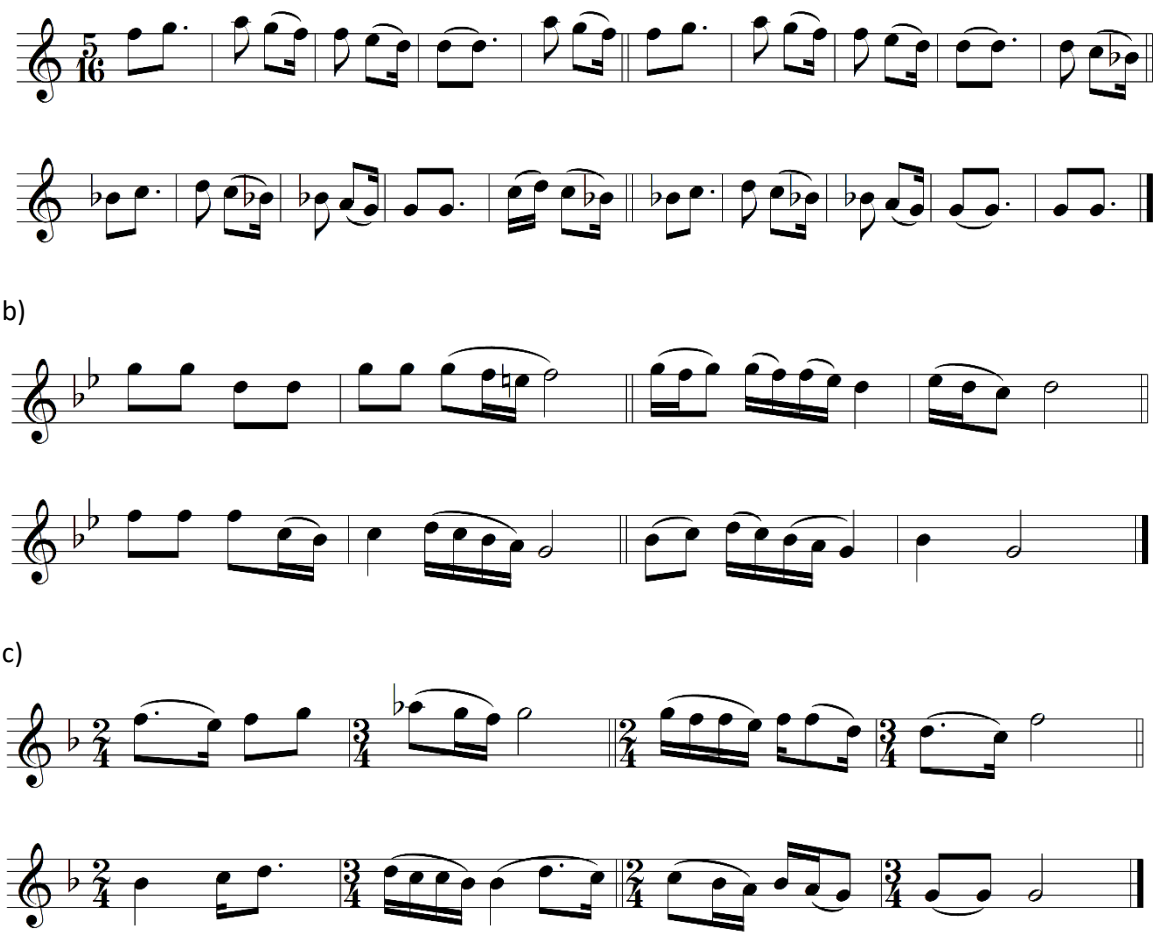
c)



Example 62. Tunes cadencing on 5/4 (5/4) x (Durbaylo 2001: № 32, 14, 5)

The *5th Aeolian group* tunes start high and cadence on 7/8 (b3/5/7) x (*Ex. 63*)

a)



Example 63. Tunes with high start and 7/8 (b3/5/7) x cadences. Type b) is the most common (DURBAYLO 2001: № 85, 113, 83)

Although some of the above subgroups also contained only a few tunes, the group comprising them was larger, so I have included their notated tunes as well. Below, I list groups of tunes that have only 2-3 tunes and the group itself is solitary in the material.

Smaller Aeolian groups (only subgroup a/ has as many as 6 tunes)

a) A single descending Aeolian line - minor lament (6 songs). A typical line: *do re mi mi* | *re mi-re do-ti-la la la* (DURBAYLO 2001: № 24, with heavily ornamented notes),

b) 4 (2) x cadences (3 songs). A typical parlando melody scheme: *re-mi so-mi so-la-so-mi-re* | *re re re re* ‖*re-mi so-mi so-mi-so-mi-re* | *mi-re-do ti* ‖ *so-la-do-re* | *re-mi-do la* ‖ *so-la-do-re* | *do-ti-la la la* ‖ (DURBAYLO 2001: № 17),

(c) 4 (1) 2 or (4) cadences (3 songs). An example: *mi-so-fa-mi-re do re mi re* ‖ *mi re-do la do-ti-la la* ‖ *la-mi-re-do la-so- do ti* ‖ *re-do-la do-ti la la* ‖ *la-mi-re-do la-so- do ti* ‖ *re-do-la do-ti la la* ‖,
d) Two tunes with 'small domes', 1 (b3) 1 and 1 (1) 4 cadences. Such tunes also occur among other Turkic peoples,

e) One 'dome-shaped' tune with 1 (5) b3 cadences and A A^5, $A^5{}_vA$ form,

f) A fourth–fifth-shifting melody with $A^{4\text{-}5}B^{4\text{-}5}AB$ form.

Tunes of major or Mixolydian scales

There are few such tunes, and they do not form convincing groups. In the 'groups' listed below there are 2-3 or even single melodies, only the 'miscellaneous' b) comtains five songs.

a) long lines descending to *do* (small form of the lament): *do-do-fa-mi-do do-re-fa-mi-re do*,

b) miscellaneous group with 5/6 (1) x cadences. An example: *so-so-la-la-so | la-so fa ‖ so-so fa-re re-do do ‖ so-so-fa so-fa mi ‖ fa mi-re do-do do,*

c) a single 1 (5) 1 cadence 'domed-shaped' major melody,

d) two 5 (3) 3/4 evenly descending tunes,

e) songs with 5 (5) x cadences (3 songs),

f) tunes built from twin-bar motives, with 4 (4) 4 and 5 (5) 4 cadences (2 songs),

g) tripodic melodies (2 songs).

Relationship with the folk songs of other peoples

The analysis has revealed that the strongest Hungarian connection of the Gagauz songs is with the Moldavian and Gyimes regions. This is not surprising; folklorist Zoltán Kallós, who was familiar with the area, said: 'The final conclusion is that the distinct regional characteristics of folk music are the result of the regional division of the language area or the historical fate of certain ethnic groups..., and not of the different inherited traditions of ethnic groups'.[82] It is certainly worth exploring the further Ukrainian and Balkan (Romanian and Bulgarian) connections of these melodies, which is not the task of this volume.

The strongest connection of Gagauz music appers to be with the Anatolian psalmodic tunes as regards Turkic peoples. Although the VIIth degree is rare in Anatolia, the most important (1-5) Gagauz groups are brought close to the Anatolian psalmodic style by their melodic progression and diatonic scale. It is easy to find Hungarian (Moldavian, Gyimes) parallels for the melodies of these groups. These songs lie between the corresponding Hungarian and Anatolian melodic groups, nor can a common origin be excluded. As for the other (sub)groups, the Hungarian and Anatolian minor and major small laments and the minor and major dome-shaped melodies also have Gagauz parallels, but in many cases only one or two tunes, so they cannot be taken as conclusive examples of melodic affinity.

[82] KALLÓS 1970.

Picture 5. Two Kyrgyz ‘aksakals’

2. Tukic people in Iran and Azeri minorities

Azeris

Azerbaijan is an independent country in West Asia, its capital is Baku. The country has a population of about 7.5 million and covers 85,600 square kilometres. Its neighbours are Dagestan to the north, Georgia to the north-west and Armenia to the west. It is bordered by the Caspian Sea to the east and the Araks River to the south. To the south of the river is a part of Iran, also called Azerbaijan, whose population includes an estimated 15 million Azeri speakers. The two Azerbaijani territories share a common language, the Islam and, and shared, until the first half of the 19th century, a common history. Two provinces have a special situation, one is Nakhichevan, separated by the southern part of Armenia from the mother country, and the other is Karabakh, which was occupied by Armenians in 1992 and partially retaken by Azeri forces in 2020.

According to 1989 figures, 82.7% of the population, 6 million people, are Azeri and 392,000 (5.6%) are Russian. The number of Russians declined for a while, but then rose again. There are also a significant number of Laz (171,000), Avar (44,000), Jewish (25,000), Taliysh (21,000), Zakhur (13,000), Ukrainian (32,000), Kurdish (12,000) and other ethnicities. I have also managed to collect folk music from several minorities.

The most important language is Azeri, which belongs to the Oghuzic group of Turkic languages and is closely related to Turkish, Turkmen and Gagauz, while Russian is spoken mainly in cities. The predominant religion is the Shiite *Jafarite* branch of Islam, followed by about 70% of the population, the rest being Sunni. There are a smaller number of Christians (Russians and Armenians), and Jews.

I give a more detailed picture of the history of Azerbaijan in a book of mine,[83] now I will only say a few words about its ethnogenesis.[84] In former times, the northern parts were inhabited by Palaeo-Caucasian peoples.[85] The Persianisation began in the south, under the rule of the Iranian states. Of the Iranian languages, *Tat* and *Talysh* are still spoken today, although they are increasingly being absorbed into Azeri. (Tat is a south-western, Talysh a north-western Iranian tongue.)

From 48 AD to the mid-7th century, the first Turkic incursions into the area were made by peoples of the Hun Empire, followed by the Khazars and the Sabirs. In addition, after the loss of power by the Göktürks in Asia, Turkic tribes migrated to the Caucasus, mainly to the area of present-day Azerbaijan. These groups were largely integrated into the local population.[86]

The major Turkic influx began in the 11th century with the arrival of the Oghuz tribes of the Seljuk dynasty after the defeat of the Byzantines by Sultan Alp Arslan at Malazgirt in 1071.[87] The indigenous Iranian population intermingled with the Turks, the Turkic language gradually eclipsed Persian, and thus the distinctive Azeri Turkic dialect developed. This long and complex process of Turkification was later contributed to by the arrival of new nomadic Turkic tribes from Central Asia.

According to the most widely accepted views, Turkification took place in three stages: in the Seljuk, Mongol and post-Mongol periods. In the first two periods, the Oghuz tribes penetrated into Anatolia and northern Azerbaijan, and in the last phase, the Anatolian Turks migrating back from

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[83] SIPOS 2004a: 15–25.

[84] In addition to the sources cited in the footnotes, information on Azerbaijani history can be found in SWIETOCHOWSKI–COLLINS 1999, SARAY 1993a, GOLDEN 1998 and the *Encyclopaedia of Islam* (E.I.).

[85] BARTHOLD 1940: 214.

[86] IRONS 1958: 94–98.

[87] SÜMER 1957: 429–445.

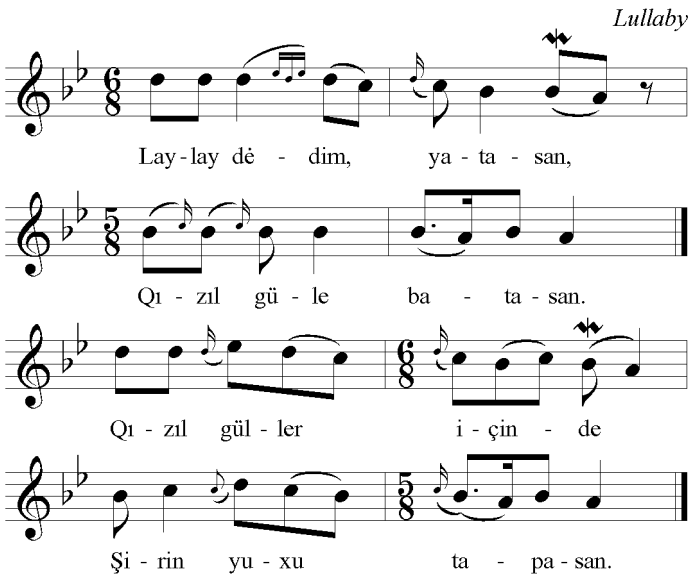
Anatolia to Iran joined the Iranian Turkic elements.[88] The latter consisted mainly of Oghuz elements, with smaller proportions of Uyghur, Kipchak, Karlyk and other Turks who had arrived from Iran in the Genghisid period, as well as Turkified Mongols. Today's Azeris are a settled population without tribal consciousness, who are anthropologically essentially identical with their Iranian neighbours.

After the Mongols and the subsequent Jalairs, Azerbaijan was occupied by the Turkmens, who returned from the west (1378–1502). Then Iran, and later Turkey and Russia took turns to seize this strategically important territory. The Russians gradually conquered the area from 1804, which was then under Russian and later Soviet influence until 1991. With the collapse of the Soviet Union at the end of 1991, Azerbaijan became the first independent republic among the Turkic peoples of the former Soviet Union.

About my expedition to Azerbaijan

My 1999 expedition to Azerbaijan included five trips to 1) Baku and its surroundings, 2) Samaha and its surroundings, 3) Quba and its vicinity, 4) Zagatala and its area, and 5) a collection among refugees from Karabakh to Azerbaijan. I have also recorded songs from Azeris from other places (e.g. Nakhichevan, Qazak, Lenkaran, Zengilan, etc.), and from minorities. All in all, I recorded 650 songs from 140 singers and musicians from 47 settlements. The 21 hours of audio recordings are complemented by 24 hours of video recordings and hundreds of photographs. Knowing the research and archiving work in Azerbaijan, my collection is one of the most important organised collections of video, audio materials and photographs of Azerbaijani folk music. Most of the songs are from traditional singers and musicians living in small villages.

After the first weeks of collection, songs that had been recorded were found again and again in different areas. Based on all this, there is a good chance that, although my own collection only consists of 650 melodies and the total number of tunes examined is not more than a thousand, I have been able to present the basic types of Azerbaijani folk music in my books.[89]



Example 64. A typical Azeri tune

[88] Ibid., 429–427.

[89] SIPOS 2004, 2004a.

Azeri folksongs

Listening to Azeri folk songs, which consist almost exclusively of elementary melodies, it is easy to get the feeling that we are at the dawn of music.[90] Of course, music has no single beginning, no single source. Just as peoples do not have a single original homeland, music has several starting points and forms, different initial stages from which later forms have evolved. 'Music did not spring all at once into full being, but little by little. It had to win through against other basic forms of sound production that were partly musical, like rhythmic noise or speech without melody.'[91]

My primary source was my own collection, but I also reviewed a number of Azeri publications, from which I selected the three most representative ones as comparative material.[92] The character of the tunes in these volumes largely coincided with the material in my own collection, but where I found types not collected by me, I included them in the analysis.[93]

I should mention that there is no analytic work based on comprehensive collections, including a rich and detailed description of the material, among the publications on Azeri folk music. A classificatory and comparative approach is almost wholly absent from the literature on Azeri folk music.

Bichordal tunes

Three-year-old children usually sing melodies consisting of two or three notes, while three-and-a-half-year-olds already sing repetitive tetrachords.[94] It has been generally observed that even the simplest folk tune consists of at least two notes, and that such tunes are found in lots and lots of ethnic communities, and that there are similar forms in Hungary, Anatolia, Tierra del Fuego, Central Brazil, Ceylon, etc.[95] The list of examples can be extended to include Turkmen, Kazakh, Mongolian, Cheremis, Chuvash, etc. songs.

Tunes moving on two adjacent tones are not uncommon in Azeri folk music either, and they are usually defined between speech and music, as *logogenic* or *word-born* music, whose primary function is to carry words without any particular emotional charge.[96] The singer starts singing on one tone and then possibly switches to another tone, which is not infrequently an irrational interval away from the first. These alternating two notes may be at different distances in different folk musics of the world, but the interval between them is most often a second or a third.

In the basically conjunct Azeri folk music, this minimal musical form is characterised by a second interval, and the 'motifs' are usually content with a single step up or down. For example, a song about a hunter (*Ex. 65a*) moves on a minor second by repeating lines like *do-ti-do-do* / *do-do ti*, or *do-do-do-ti*, / *do-do-ti*. More commonly, however, melodies moving on a minor second are extended by a major second at the top and/or a minor second at the bottom. For an upward extension, we show

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[90] In Hungarian folk music, for example, similar simple melodies can be found almost only in the musical world of children's games, lamentations and festive customs.

[91] WIORA 1965a: 20.

[92] As comparative material I used mainly the melodies of MEMMEDOV 1977, 1982. These volumes were compiled by composers and contain good notations of 250 tunes from all parts of the country, but without data. An extremely good book combining cultural anthropological and musical aspects is KERIMOVA 1994 on Azeri lullabies and nursery rhymes.

[93] I didn't take into account the melodies that stood alone in the material, but there weren't many of them.

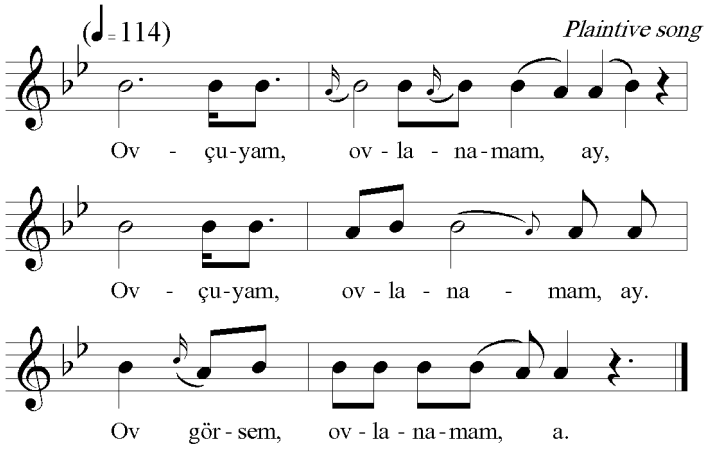
[94] WERNER 1917.

[95] STEINEN 1894. On the relationship between Hungarian nursery rhymes and tunes moving on two notes, see Vargyas 2002: 14, 16 and CMPH I. first melodies. For similar tunes of other peoples, see WIORA 1956: 2a,b. *Re-do* bichord is also found in Azeri folk music, but the *so'-mi* bitony so common in Hungarian folk music is practically absent.

[96] SACHS 1943.

Example 65b, which is a three-tone version of the bichord melody of Example 65a. However, these expansions do not always transform the bichord forms into true trichordal tunes of three equal notes.

a)



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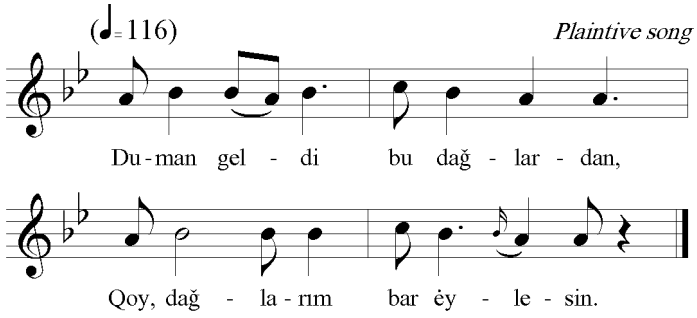
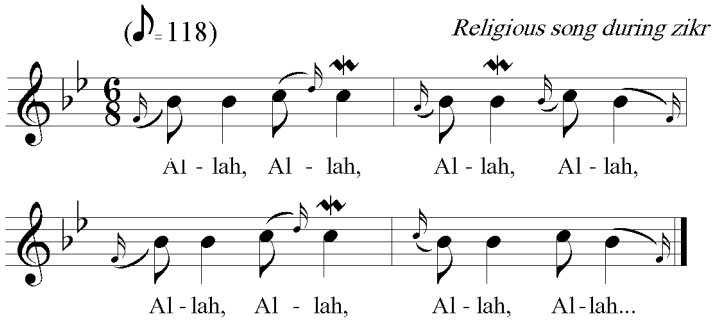


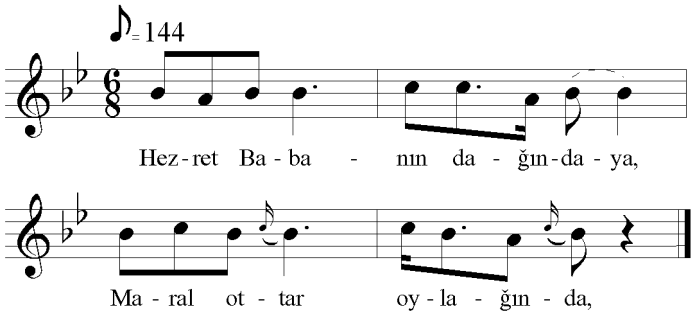
Example 65. Tunes progressing on minor seconds

There are Azeri folk tunes that use notes of a major second (*Ex. 66*).



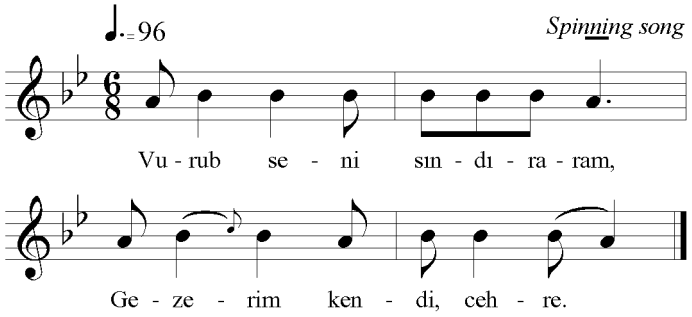
Example 66. Tune moving on a major second

As with their counterparts moving on a minor second, a major second upward and a minor second downward can be added, resulting in a rotating motion (*Ex. 67*). Both songs are sung during the *zikir* ceremony of the Shiite religion.



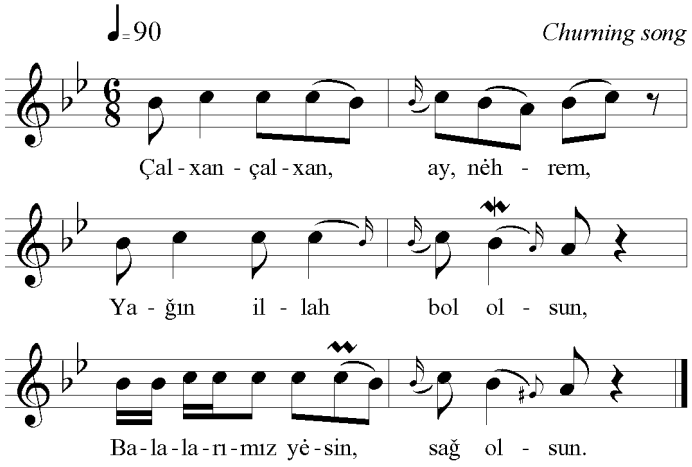
Example 67. Narrow-range religious tune

Even songs that are basically bitonic can develop a distinct, recurring pair of bars, as we see in the spinning song of Example 68.



Example 68. Spinning song: motif based on two notes

The first step towards more advanced forms is the paired line or couplet, in which the first line ends with a semi-cadence and the second with a full closure. In Azeri folk music, two notes are not enough for this solution, but three are sufficient. The half-sentences with different cadences form the period, which here typically consists of 2+2 bars. Such is the case in Example 69, with a repeated second line, i.e., A^cAA_v form.



Example 69. A period on three notes

Tri-, tetra- and pentachordal tunes

With the expansion of the range, the stage after the bichord can be represented by melodies consisting of three notes.[97] In many folk musics of the world there are tritonic tunes, that is, those that move on three, not adjacent, notes, but we do not find such melodies in Azeri folk music. Trichordal tunes, by contrast, are common, and most of them have a tetrachord variant, too. In Azerbaijani folk music, the melodies built on a trichord and those of a tetrachord are not separated from each other, because the upward expansion of the trichord does not usually bring about a significant change in melody. In essence, trichordal tunes imply possible musical solutions that only slightly widen the tetrachord or pentachord without changing their character. In many cases, we can trace the evolution of a small trichordal musical nucleus toward a tetrachordal, pentachordal or even hexachordal form.

In Hungarian folk music, the simplest musical forms are represented by the alternating notes of a major second, followed by the rotation on the *mi-re-do-re* trichord, the *so-mi* bitonic, and the *so-la-so-mi* hill-shaped tritonic motifs. The motifs of the narrow-range children's tunes also build on each other to form a larger form: *so-la-so-mi + mi-re-do-re*. The *mi-re-do-re* rotating core is heard in many parts of the world, for example in Anatolia, where it is the centre of children's songs, but I have rarely encountered this musical solution among the Turkic peoples of the Eastern or Western Caucasus. Moreover, some Anatolian and Hungarian children's songs are built on similar kernels outside the *mi-re* bichord ending in *re* and the *mi-re-do* trichord revolving around *re*: the Hungarian *so-la-so-mi* can be compared with the Anatolian *so-la-so-re* trichord, and the Hungarian *so-la-so-mi-do* pentachord can be compared with the Anatolian *so-la-so-mi-do* tetratony.[98]

In Hungarian and Anatolian folk music, the *mi-re-do* trichord implies the potential of three different tune forms: a) descending or hill-shaped laments cadencing on *re* or *do* and occasionally extended further downward, b) children's play songs rotating round the middle note *re*, and d) psalmodic tunes moving basically on (rarely arriving at) *mi-re-do*, then descending further to *la*, often in a four-part form.[99]

The first of these forms (a hill-shaped descending line) is prominent in Azeri folk music, but there is no downward extension of this elementary form, which is so characteristic of Anatolian and Hungarian folk music. In Azeri folk music, the *mi-re-do* nucleus, and other trichordal-tetrachordal nuclei, rarely have a variant that moves around the central note. Short, definite motives are not generally found here, and the varied two-core rather than a four-part structure predominates. It is therefore by no means certain that the musical forms known as elemental, such as the *mi-re-do* motif, are obligatory in all peoples' music at some stage. That applies even if trichordal melodies and, within them, the *mi-re-do* trichordal motives, play an important role in the folk music concerned.

There is a thought-provoking hypothesis: *do-re-mi* as a first developmental stage might have originated from a different start and developmental route than pentatony. This is particularly intriguing in view of the *do-re-mi* core tunes of Azeri folk music which always extend in diatonic directions without exception: *(ti) ←do-re-mi→ fa-(so).*[100]

The question arises whether two melodic styles whose tunes move around the middle note of the *do-re-mi* trichord may display characteristically different profiles. Important layers of the Anatolian and Hungarian children's songs comprise such tunes, but the melodic progressions are different: as

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[97] SACHS 1943: 37.

[98] Turkish examples: AKBULUT 1997: 9–15.

[99] The downward expansion of the Hungarian lament is described in detail by DOBSZAY 1983: 40–48, the downward expansion of the Anatolian lament by SIPOS 1994a: 16–19, 2000: 57–93.

[100] See also VARGYAS 2002: 46. Assuming that the melodies have indeed expanded, that is, there was once a basic *do-re-mi* motif, which has taken on forms of broader compass and greater complexity over time.

against the Hungarian *mi-mi-re-re do-do* valley of Hungarian children's tunes the Anatolian tunes display a hill-shaped *do-re-do-re mi-mi-re*.[101]

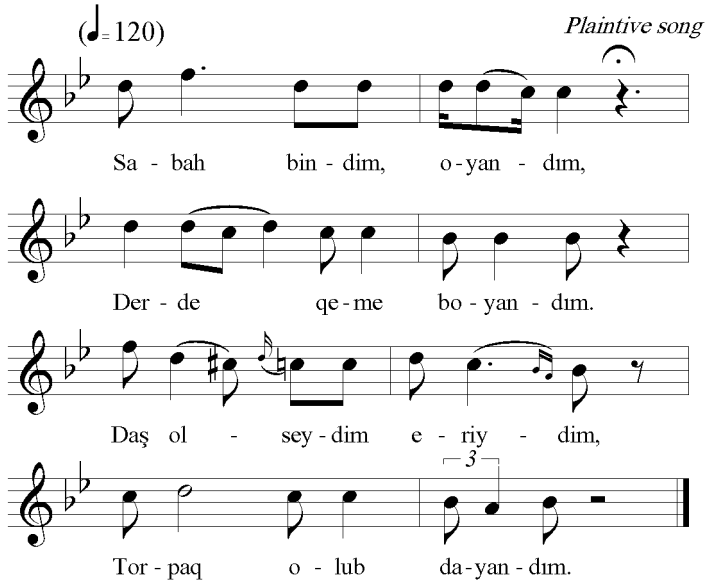
Let us return to the diatonic realm of Azeri folk tunes, first of all to the most typical tunes or melodic style.

The central style of Azeri folksongs

The structure, scale and rhythm of the majority of Azeri folksongs are simple. The most typical features are the following:

a) one- or two-core forms,
b) trichord-tetrachord, less frequently pentachord and exceptionally hexachord tone sets,
c) 7-8-syllabic, rarely 11-syllabic or extended lines,
d) descending or hill-shaped lines, the closing note is one of the deepest notes of the scale,
e) 6/8 (less often 2/4) rhythm or other rhythmic patterns derived from these, and *parlando* performance
f) melodies and the lines are of *conjunct* character.

Example 70 illustrates the above features a)-f) well.



Example 70. A double-core Azeri plaintive tune

Our example introduces the most important layers of Azeri folk music. Example 70 consists of two musical ideas, i.e., it has two nuclei, but the two musical ideas do not appear in the form AB (or AB/AB...), but can be varied as ABBB/ABB, AAAB, AB_vABBB, $AAAB_vB$, BAABAB and countless other forms. In the course of the systematisation, I have reduced these tunes built up from lines with different forms but the same musical content to two-line forms, and only these reduced forms are highlighted in the following.

[101] Another example of the different formulation of elementary seeds is the important role played by the *so'-mi* bitone in both Hungarian and Iraqi children's songs. In Hungarian songs, the core of the motif is the successive series of *so'-mi* jumps, while in Iraqi children's songs the repeated upward jump *mi-so'* and the hill-shaped motif *mi-so'-mi* are also important. For Iraqi examples, see KAPRONYI 1981: 315–331.

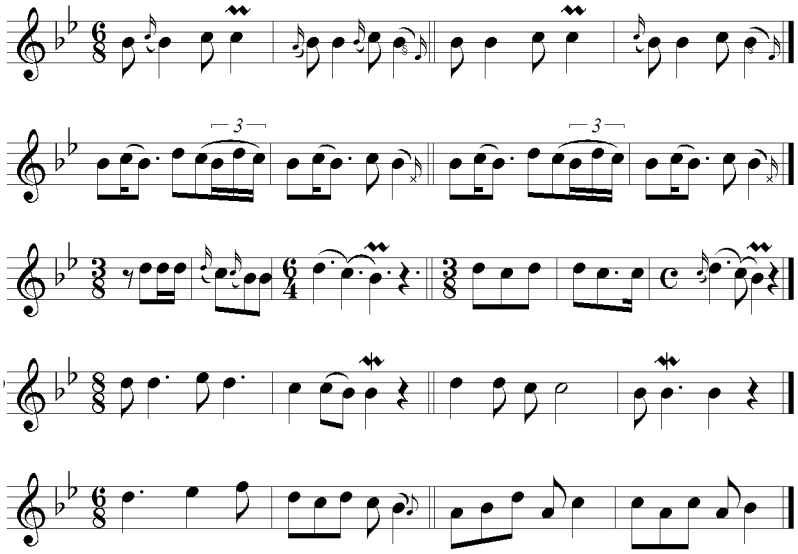
Tunes moving on Ionian chords

In all genres, Azeri melodies on Ionian chords blend in with tunes on other chords, while in Anatolian folk music, for example, they are mainly found among children's songs and laments.

In addition to stichic forms, we also find real double-core tunes. In concrete performances, the two-core melodies can appear in richly varied line structures. The musical forms are performed on different tonal scales, including the *re-do* bichord and *mi-re-do* trichord, *fa-mi-re-do* tetrachord and *so'-fa-mi-re-do* pentachord. Dipodic melodies usually have tripodic versions

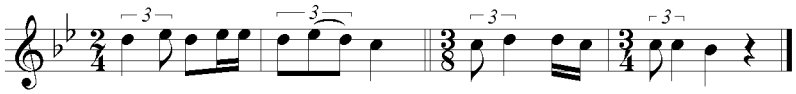
The Ionian groups are illustrated in Examples 71–76 with two-line tunes or others reduced to two lines. The subgroups are characterised by the melodic backbone of the first line.

- *Ionian group 1*. The single-core tune group of short lines contains five subgroups of increasing ambitus.[102] The number of syllables in the melody lines is seven or eight. Its subgroups are: 1a) *re-do-(ti)* scheme, 1b) *do-re-mi-re-do* hill, 1c) *mi-re* backbone and *mi-re-do* descent, and finally 1d.e.) *mi-fa-so'-fa-mi-do* hill (*Ex. 71*).



Example 71. Subgroups (a,b,c,d,e) of the single-core Ionian group consisting of short lines

- *Ionian group 2*. A group of tunes consisting of two lines of 7 and 8 syllables. Here, we find more than parallel motions ending on a common final note: the different cadential notes give each line a distinctly different character. The sub-groups are characterised by 2a) *mi-re* backbone, 2b) *mi* backbone, 2c) *fa-mi-re* descent (*Ex. 72*), 2d) *so'-fa-mi-re* descent, and 2e) *so'* backbone with *so'* cadence.

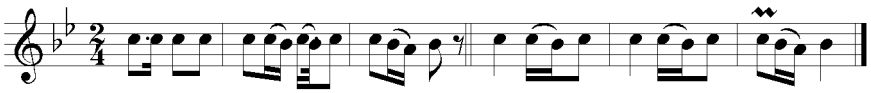


Example 72. 2c) subgroup of the single-core, tripodic Ionian tune group

- *Ionian group 3 (tripodic).* These single-core tripodic tunes are tripodic pendants of melodies of the Ionian group 1 composed of short lines. In general, many tripodic types also display similarities

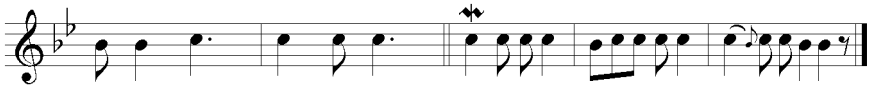
[102] Note again that I also include in the single-core melodies tunes that consist of a higher and a lower parallel line which, however, end on the same note, for example *mi-mi-mi-mi / mi-re do* ‖ *mi-re-re-re / re-do do*. When the end of the lines is also distinctly different, I subsume the melody in the double-core group.

with tunes consisting of short lines or long lines that can be split into two. Subgroup characteristics: 3a) *re-do* backbone (*Ex. 73*) and 3b) *do-re-mi-re-do* hill or *mi-re-do* descent.



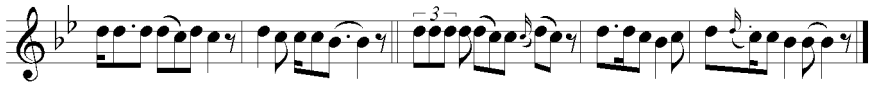
Example 73. 3a) subgroup of the single-core tripodic Ionian tune group

- *Ionian group 4 (tripodic).* The double-core tripodic tunes are divided into two types: 4a) *do-re* scheme (*Ex. 74*) and 4b) *mi-re-do* backbone.



Example 74. 4a) subgroup of the double-core tripodic Ionian tune group

- *Ionian group 5*. The sub-groups of this stichic melodic group are built from a single longer musical idea with a midline caesura. In addition to tunes in the repertoire of the *ashik*s (singing bards), we also find plaintive songs and laments. Subgroups: 5a) *re-do* mainstay and 5b) *mi-re-do* descent (*Ex. 75*).



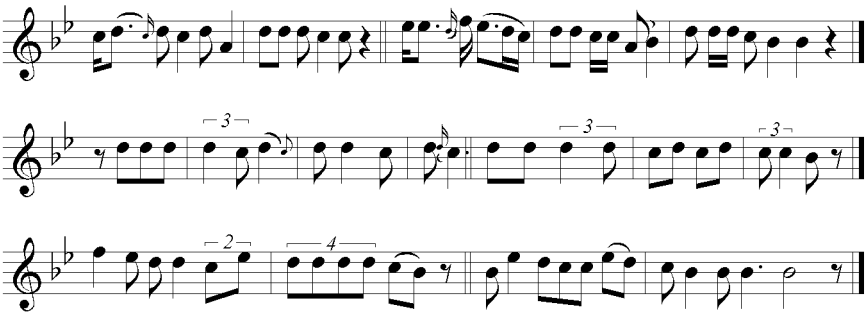
Example 75. 5b) subgroup of the single-core Ionian tune group of long lines

- *Ionian group 6.* The group consists of double-core songs built of divisible long lines ending on *re* or *do*. This and some features of their melodic outline bring the higher types in similarity with the basic forms of Hungarian and Anatolian laments. Here too, the differences between the Azeri types are mainly in the height of the first lines.

6a) The lines of the first subgroup move up and down on *mi-re-do-(ti);* the first line ends on *re*, the second on *do* (*Ex. 76a*).

6b) The first line of the second subgroup recites on *mi-re*, the second line descends from *mi* to *do* (*Ex. 76b*).

6c) The higher line of the religious tunes of the third subgroup descends on *(so')-fa-mi-re*, the lower line descends on *(fa)-mi-re-do* (*Ex. 76a*). This subgroup also includes tunes which are built up from similar lines but close on *re*.

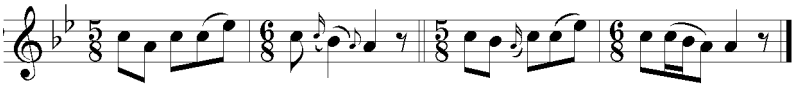


Example 76. Subgroups (a, b, c) of the Ionian tune group consisting of long lines

Tunes moving on Phrygian or Locrian scales

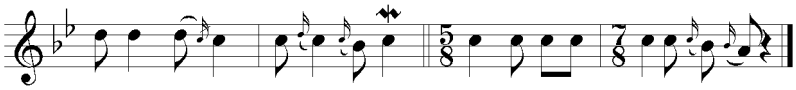
In Azeri folk music, melodies in Ionian, Phrygian/Locrian and Aeolian modes are stylistically close to each other and have almost equal weight. Here too, the tune groups and, within them, the melody types follow each other in terms of the height of the first lines. For each of the groups I show one example.

- *Phrygian/Locrian group 1*. Subgroups of the stichic group consisting of 7-8-syllable lines: 1a) *do-ti* backbone, 1b) *re-do-ti* spine, 1c) *re* backbone, 1d) *re-do-ti* mainstay with *(#)fa*, the lines of the latter type also basically move on the *re-do* backbone, but in their first line we hear a *re-fi* jump which is 'striking' in the realm of conjunct Azeri folk music, and even the *re-ti-re-fi* start is frequent (*Ex. 77*), 1e) *mi-re* backbone, and 1f) *(fa)-mi-re* start.



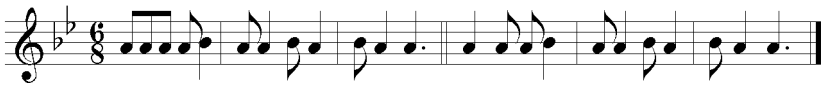
Example 77. Subgroup 1d) of the single-core Phrygian/Locrian tune group of short lives

- *Phrygian/Locrian group 2*. I have also arranged the subgroups of the double-core tune group of 7-8 syllabic lines according to expanding ambitus. There is no sharp dividing line between the subgroups here either, but in the simple world of Azeri folk music these not too dissimilar subgroups form separate entities. Subgroups: 2a) *(re)-do-ti* backbone, 2b) tunes descending from *re* to *ti* and then jumping back to *re*, 2c) *re-do* backbone, 2d) *re* backbone, 2e) *mi-re-(do)* backbone. The first line of the tunes of the subgroup moves on *mi-re-(do)* bi- or trichord and ends on *re* or *do*. The second line descends from *mi/re* to *ti* (*Ex. 78*), 2f) *mi* backbone, 2g) *re-mi-fa-mi-re* hill, and 2h) *so'-fa-mi-re* descent.



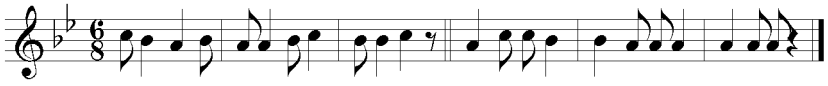
Example 78. Subgroup 2e) of the double-core Phrygian/Locrian tune group of short lines

- *Phrygian/Locrian group 3* (tripodic). The subgroups are similar here too, and the similarity is reinforced by the three-bar (tripodic) structure of the lines. The subgroups are distinguished by the height of the first line's backbone: 3a) *ti* spine (*Ex. 79*), 3b) *do* backbone, and 3c) *re* ridge.



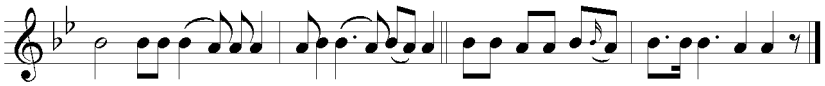
Example 79. Subgroup 3a) of the single-core tripodic Phrygian/Locrian tune group

- *Phrygian/Locrian group 4*. The subgroups of the double-core tripodic tune group are presented according to expanding ambitus: 4a) *do-ti* backbone and 4b) undulation on the *re-do-ti* trichord (*Ex. 80*). The increasingly higher-pitched initial lines of the other subgroups move on *re-do* mainstay (4c), *re* backbone (4d), *mi-re* backbone (4e) and *fa-mi* scheme (4f) respectively. Here, in some melodies, the possibility is already created for the second line to follow the first at a prime-, second- or third-interval distance.



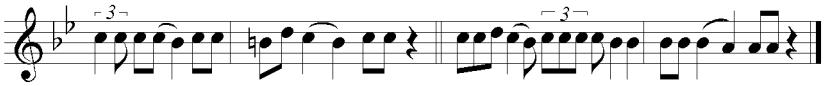
Example 80. Subgroup 4b) of the double-core tripodic Phrygian/Locrian tune group

- *Phrygian/Locrian group 5*. The material only contains three of the long-line stichic tunes. The lines of one of them move mainly on the *do-ti* bichord (5a = *Ex. 81*), while the lines of two of them recite on the *re-do* backbone before reaching the line-closing note *ti* (5b).



Example 81. Subgroup 5a) of the single-core Phrygian/Locrian tune group of long lines

- *Phrygian/Locrian group 6.* In Azeri folk music there are few double-core tunes with long lines, and their main cadence is the *re* note of great importance in double-core Phrygian/Locrian tunes. The higher lines of the tunes belonging to this group are in the *mi-re-do* range, two of them having the *re-do* backbone, and the rest moving typically on the *mi-re* pattern (*Ex. 82*).

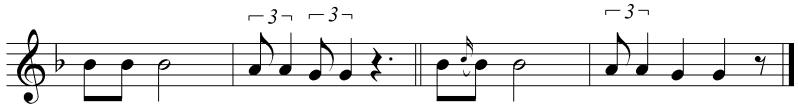


Example 82. Double-core Phrygian/Locrian tune of long lines

Tunes moving on Aeolian scales

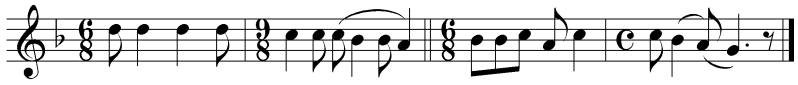
Melodies on Aeolian chords are also quite common in Azeri folk music, and four-core melodies are much more common in this mode than in other ones. In contrast, in the music of certain Azeri minorities, especially the Avars, or in the Turkish folk music of Anatolia, four-part tunes of Aeolian scales play a saliently prominent role. Let us now consider these Azeri tune groups and subgroups one by one.

Aeolian group 1. Its 7-8-syllabic tunes are very simple. Their differences are even tinier than in the above modal groups, one may as well take them for a single type. Still, for the sake of uniform treatment, I also divided them into subgroups: 1a) reciting on *do-ti*, 1b) on *do* (*Ex. 83*), and 1c) on *re-do* backbone.



Example 83. Subgroup 1b) of the single-core Aeolian group composed of short lines

The *Aeolian group 2* contains more populous 7-8-syllable double-core tune subgroups: 2a) *do-ti* pillars with *do/ti* cadences, 2b) *re-do* backbone with *ti* cadence, 2c) *re* mainstay with *do/ti* cadences, 2d) descent or hill from the *mi* backbone (*Ex. 84*):

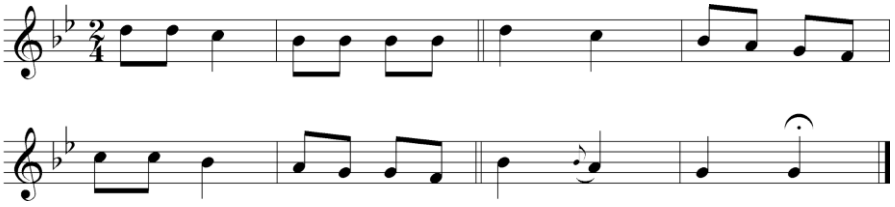


Example 84. Subgroup 2d) of the double-core Aeolian group built of short lines

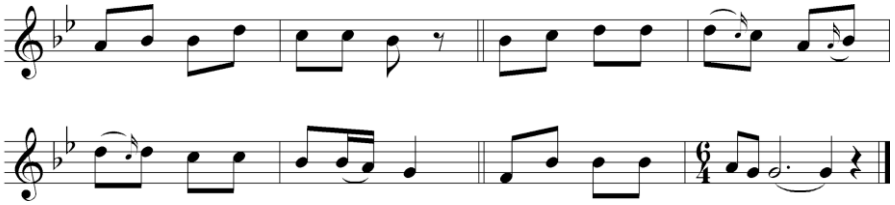
The *Aeolian group 3* includes four-line tunes of short lines, some of psalmodic character. Their uniqueness is further strengthened by the use of degree VII, even as the main cadence. I myself have collected a limited number of such melodies, but there are many similar ones in the comparative material. Since these forms play an important role in other peoples' and in Hungarian folk music, I will show some examples. We have already encountered Azeri tunes with three or more different lines, but there the lines were similar and, above all, they were not fixed in definite structures, but repeated

in different orders. The following major subgroups emerged on the basis of cadences and compass (*Ex. 85*):

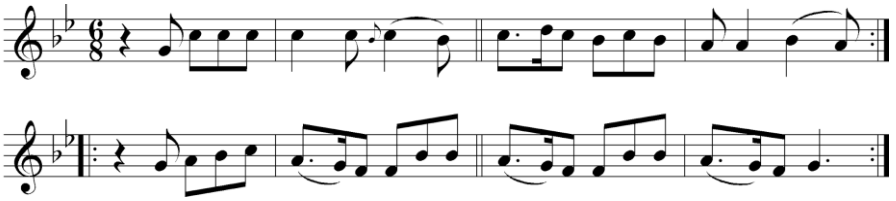
a)



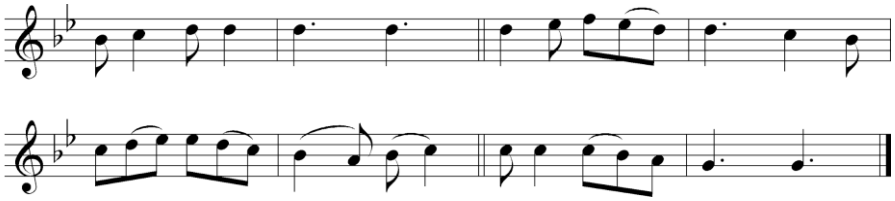
b)



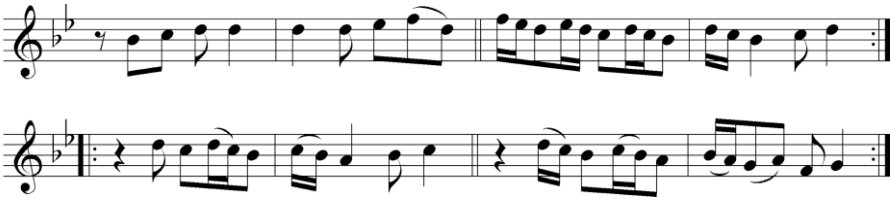
c)



d)

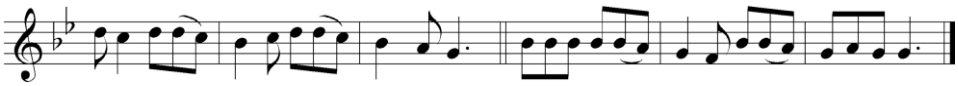


e)



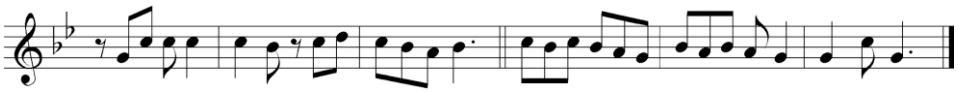
Example 85. Aeolian tunes of four short lines. a) tune with b3 (VII) VII cadences and its variants, b) tune with b3 (b3) 1 cadences and its variants, c) tunes with b3 and 4 main cadences, with the first line reciting on *re*, d) tunes with b3 and 4 main cadence and the first line reciting on *mi*, e) broader-ranger tunes with (5) main cadence

Aeolian group 4. The stichic tripodic tunes – like the previous group – are cited from MEMMEDOV's 1977, 1982 publications, as I have only collected a single specimen. The subgroups only have a limited number of tunes: 4a) first line moving on *re-do-ti-la* tetrachord, 4b) *mi-re-do* backbone (*Ex. 86*).



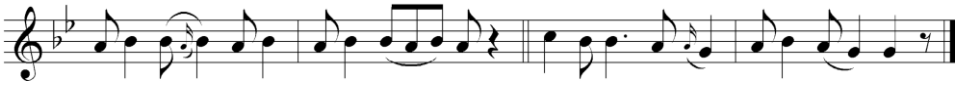
Example 86. Subgroups of the group of stichic tripodic tunes

Aeolian group 5 – miscellaneous tripodic tunes. The three subgroups are: 5a) different registers with (2) main cadence, 5b) different heights of lines with (b3) main cadence (*Ex. 87*), and 5c) different line heights with (4) or (5) main cadence. Only a few such tunes have been found, and they are not from my own collection.



Example 87. Subgroup 5a) of the double-core tripodic Aeolian tune group

Aeolian group 6. A group of tunes consisting of two long lines. Only two have turned up in my own collection. This form is very rare in Azeri folk music, where even the nine-syllabic Example 88 is also unique.



Example 88. A subgroup of the double-core Aeolian tune group of long lines

Anatolian analogies of the Azeri tunes

One can find more or less similar Anatolian tunes to many Azeri melodies. We know that Azeri and Anatolian Turks are close linguistic relatives, so much so that they can easily understand each other's spoken language. Their ethnogenesis also involved some identical Turkic tribes, so it is of particular importance whether Azeri song groups have parallels in Anatolia and, if so, to what extent.

In the present case, a broad comparison is not impossible either, since the simple types of Azeri folk music are easy to overview, and the system of the basic types of Anatolian folk music is also known.[103] In addition to the two thousand tunes from my own collection of Anatolian songs, I have included about three thousand tunes from the Turkish Radio and Television Repertoire, and I have added another three hundred melodies from the most important publications of Azeri folk music to the six hundred songs I have collected. All this has provided a good basis for showing up analogies and outlining the nature of similarities.

However, some things should not be overlooked. In our review of Azeri folk music, we have seen how elementary and closely related the types are. Not only are the ambitus, rhythm, number of melody sections, etc. simple, but the melodic progressions are also extremely uniform. In Anatolia, on the other hand, single- or double-core melodies with a narrow tonal range present a much more colourful picture, both in rhythm and in melody outline. It should also be pointed out that, although Anatolian folk music includes many simple tune types, not all Azeri melodies have convincing Anatolian parallels. It is also important to note that behind the Anatolian examples there are many similar melodies. We are therefore not just talking about the coincidence of single Azeri and Anatolian tunes, but about a deeper similarity between melody types and groups of melodies. At the same time, the observer will notice that most of the Turkish examples come from the eastern regions of Turkey. I have tried to select Turkish songs that are as close as possible to Azeri melodies: the similarity is sometimes almost identity, sometimes it is more distant. In most cases, the degree of similarity also reflects which

[103] SIPOS 1994a,1995, 2000, 2002a.

Azeri types have more Anatolian parallels, although the Anatolian material included in the comparison cannot be taken as complete.

Among the Anatolian–Azeri parallels, two groups of melodies deserve special attention. The tunes of one of them move on a major pentachord, and their lines end on *re* or *do*, in this respect showing similarities with the small forms of the Hungarian and Anatolian laments. The significance of the parallels is further enhanced by the fact that the genre of these melodies is also often lamentation.[104] The other important group of four-line Aeolian melodies is seen in Examples 108c-h, which fit into the psalmodic style found in the music of several peoples. Several examples in the same group also have a significant Turkish and Hungarian background.[105]

As already mentioned, the Phrygian and Locrian scales play an equal role to the Ionian and Aeolian scales in Azeri folk music.[106] In Anatolia, the Phrygian scale is not exceptional, although it is far less widespread than in Azerbaijan. A significant part of the numerous Phrygian parallels again also originates from the eastern regions of Turkey.[107]

In the folk music of Anatolia and Hungary, melodies in Aeolian and Dorian scales are predominant, not only among the more advanced forms, but also among the simpler songs. No wonder, then, that we can find Turkish parallels to almost all of them. What is surprising, however, is that the analogy is not closer than that which we have seen between the Phrygian or Ionian Azeri and Anatolian melodies. Of course, it would be difficult to prove a genetic link between the studied Azeri and Anatolian tunes anyway, since these musical forms with their narrow ambitus and uncertain progression are not sufficiently characteristic and could easily have developed independently of each other among different peoples. It is also surprising that Turkish melodic parallels moving on the Aeolian tetrachord have been found in different regions of Turkey, and not primarily in the eastern Turkish areas closest to Azeri lands, as was the case with the Phrygian tunes.[108]

On some musical phenomena

Let's also say a few words about the way the melodies are performed, the art of the *ashik*s, the melodic arches, the pentatonic scales, the special Azeri polyphony, the rhythm and the instrumental folk music.

Performance of the tunes, the ashiks

In Azeri areas, the way the melodies are performed is fairly uniform. These syllabic, not overly ornamented tunes are mostly natural, and their simplicity is reflected not only in their musical structure, but also in their smooth *parlando-rubato* performance and their soft, triplet pulsation. The men are shier and more difficult to persuade to sing. When they do sing, they are much louder but not more ornate in their rendition of the same melodies as women.

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[104] For a detailed discussion of the Hungarian lament style, see, for example, Dobszay (1983). For similar Anatolian laments, see Sipos (1994, 2000).

[105] Due to lack of space, I do not list the Anatolian parallels here, but they can be found in Sipos (2004: Ex. 37). See also the Anatolian melodies of Bartók (1976) I/8a.e., and the Hungarian melody parallel No. 6 in the same volume. For further reading, see Sipos (1994a: 23–25 and № 154–174).

[106] The Phrygian mode is also popular in Hungarian folk music and the Volga-Kama region, but it is not uncommon in Anatolian folk music, either (see also VARGYAS 1981: 65). In addition, the instability of the second degree is common in Anatolian folk music (BARTÓK 1976: V), and is sometimes also found in Azeri folk music. Yet, in the latter, it is usually clear whether the distance between the first and the second degrees is a major or a minor second.

[107] SIPOS 2004: Ex. 38.

[108] Ibid., Ex. 39.

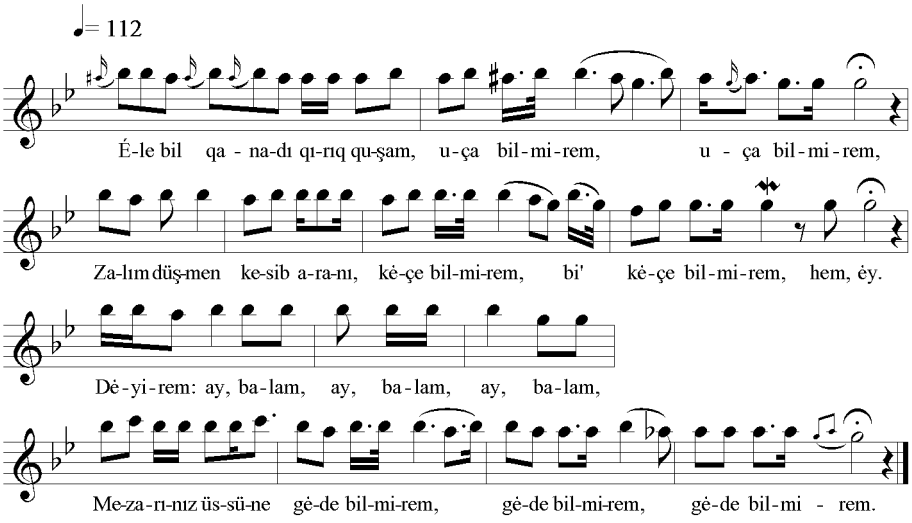
One would expect to find unique characteristics in the performance style of the folk poets of the Turkic world, and their modern-day descendants, the semi-professional ashiks. Many of these folk singer-poets play music only occasionally, otherwise they have other occupations, although some make a living solely from their art. Some sing religious songs, others secular or both. Some perform their own songs, and others prefer the poetry of famous troubadours of an earlier age.

The ashiks also tend to sing mostly the simple melodies already presented, if possible, with even more volume than the men usually do. Their performance is generally accompanied on a long-necked 3x2-stringed lute, giving them the opportunity to perform (usually not too complicated) introductions, interludes and closing cadenzas. They do not always pluck their instruments while singing. They prefer longer lines of music, obviously in keeping with the longer lines of poetry being performed. Of the usual basic musical forms, they prefer mainly the tunes moving on Phrygian/Locrian pentachord scales, and the shorter basic forms are extended by note repetition and repeated melodic sections.

Azeri ashiks start their melodies on the highest pitches they can sing, and sometimes even higher. In this way, the beginning of the tunes is similar to the *uzun hava* songs sung by the ashiks of the Adana region of Turkey.[109] After such a melodic beginning, the listener would expect a soothing descent, which in Anatolian songs occurs after one, two or three lines sung in a high register. However, while some Anatolian *uzun hava* melodies often descend an octave and a half in a single line to the final note, Azeri ashiks remain in the initial high register within a fourth or fifth interval up to the end.

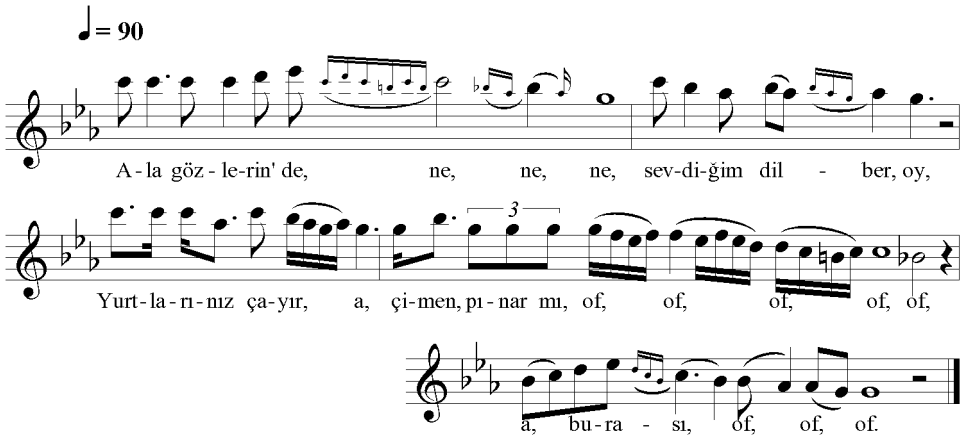
Another typical difference is that even the high lines of the Anatolian melodies have broader tonal ranges than the entire Azeri tunes (*Ex. 89*).

a)



b)

[109] On the Anatolian *uzun hava, bozlak* tunes and their Hungarian connections, see SAYGUN 1976: IX–XI and SIPOS 1994a: 26–28.



Example 89. a) Azeri ashik tune transposed to the corresponding place of the Anatolian tune, b) Turkish uzun hava the beginning of which displays some similarities with the former Azeri tune (SIPOS 1994a: № 197)

Polyphony

Azeri folk music is essentially heterophonic, which is not surprising, as polyphony is not usually found in Islamic areas. For example, in Ibn-Sina's (Avicenna, 980–1037) theory of oriental music, polyphony only occurs as a mode of ornamentation: '*Tarkīb* is ornamentation in which two harmonious notes are played at the same time. The noblest consonances are between the more widely spaced notes, the most beautiful of which are the octave and the fifth.'

In this Eastern world, the melodic instruments play essentially heterophonically, each instrumentalist playing the melody in his/her own way, in his/her own style and according to the possibilities of the instrument. A rudimentary form of polyphony is the changing bourdon accompaniment of the zurna, which follows the melody at a slight delay. I have observed the latter during Anatolian weddings accompanied by two zurnas, and a similar phenomenon occurs in the vocal(!) styles of several peoples in the Caucasus, such as the Karachays, Balkars and Kabards. Heterophony, as well as the unchanging and changing bourdon/drone can be found among Azeris.

In one of my books[110] I give an example of the changing bourdon. In the town of Semaha, members of the Sirvan folk ensemble, who also play at local weddings, performed a dance tune with two zurnas accompanied by a drum. As is customary in many places in the southern parts of Asia, one of the zurna players performed the melody and the other zurna played a note higher than the final note, descending to the final note only towards the end of the melody.

A slightly more advanced form of polyphonic accompaniment is the performance of the melody on the lower string of the three-stringed lute, while the other strings are plucked continuously, either idly or occasionally stopped. The upper strings are most often used for accompaniment, but they can also be used to play individual notes of the melody, if necessary, by stopping them with the thumb.

A particular polyphony can be observed in some group performances. In the simplest cases, this polyphony is the result of singing simple double-core tunes with different structural variations. As we have seen, the order in which melody lines are sung in Azeri folk music is not strictly fixed. Thus, for example, if a melody consisting of the melody lines A = *mi-mi-re-re* | *do-ti re* and B = *mi-re-re-do* | *ti-ti ti* is sung by one singer in the form AABB and by the other in the form ABBB, the second line will

[110] SIPOS 2004a: 122–125.

have a peculiar two-part sound peppered with dissonances. This phenomenon, though not universal, is not exceptional.

More advanced polyphony or harmonic accompaniment could be produced on the accordion, but the essentially monophonic or heterophonic Azeri folk musical thinking has no need for it even for more complex instrumental forms. Instead, here too we find a bourdon accompaniment, which in many cases does not even follow the melody, as can occasionally be heard in the playing of the two wind instruments. The accordion usually plays a single sustained fifth, and sometimes, depending on the melody, it may change once. The melody is accompanied by a percussion instrument called *darbuka*, which produces several pitches, contributing to a kind of polyphonic character of the music.[111]

About instrumental tunes

In instrumental folk music we can also find more complex forms than in vocal music, for this genre has always been much more open to external influences, while at the same time it is able to preserve great antiquities. Just as the Hungarian bagpipe interludes of the past live on in the performance of string bands today, Azeri instrumental folk music also contains melodies built on elementary motifs, although after a simple introduction the zurna player often begins to improvise freely over the repetitive rhythmic pattern of the drum. The rules for this improvisation are bound by the principles of the *mugam* (maqam) style, and the rules are adhered to according to each individual's talent, ability and learning. Azeri instrumental folk music is also characterised by the period and the melody line consisting of twice two bars. I present individual melodies in an example.[112] Less frequently, four-line structures also occur among the instrumental melodies.

Relations of Azeri folk music with the music of Hungarians and diverse Turkic groups

It is immediately noticeable that, in contrast to the Azeri tune stock consisting of a few elementary styles, the music of many (but not all) Turkic peoples and Hungarian folk music consists of many, essentially different melodic layers.

For most of the Azeri tunes, it is possible to find more or less similar Anatolian parallels. Most of the most convincing parallels come from north-eastern Anatolia, where there is a significant rate of Kurds and Azeris. The parallels from the coastal areas of Anatolia and the interior of the country are less convincing, although elementary song forms consisting of a few notes are abundant in all parts of Turkey.

In contrast to Hungarian and Anatolian folk music, Azeri folk music is characterised by the dominance of small ambitus and the rarity of fixed four-part structures.

Some groups of the old Hungarian narrow-range material are interpreted by Hungarian researchers as imprints of the ancient and mediaeval European music culture and the song repertoire of the 15–17th centuries, but doubtlessly as part of the folk tradition. Indeed, there is not much in common between the Hungarian and Azeri material with narrow ambitus. Perhaps the only similarity worthy of mention is between the elementary Hungarian DSZ III(A)/1 melody type and Azeri examples 94 and 95.

The motifs revolving around the middle note of a tri- or tetrachord, so typical of the simpler layers of the Hungarian and Anatolian material, appear in Azeri folk music only among instrumental

[111] Ibid., 134–137.

[112] Ibid., 48h-i.

melodies, and not often, either. A few tunes with short lines point towards simpler pieces of the psalmodic style. However, melodies similar to the small form of the Hungarian and Anatolian lament tunes occur in great abundance in Azeri folk music. This is perhaps the only form of folk music which displays really considerable Azeri–Hungarian similarities.

The lack of pentatony and larger-scale melodic forms precludes a closer connection between Azeri folk music layers and the essentially pentatonic Mongolian, Northern Turkic or Hungarian pentatonic tunes. Not only is there no pentatony, but steps larger than a second are rare, and cadences are not even spaced more than a second apart. Non-pentatonic Azeri tunes of a psalmodic nature do appear, but they are exceptional.

The pentatonic musical layers of the Tatar, Bashkir and Chuvash people have nothing to do with the completely diatonic Azeri music of small ambitus. Several Turkic peoples in the Volga-Kama-Belaya Basin (e.g., Eastern Chuvash, Christian Tatars, etc.) have narrow-range motivic music, but these are almost always tri- or tetratonic melodies with leaps.[113] In the region, the Mordvins and Votyaks have single-motif, major *do-re-mi-re-do* hill-shaped lines of three or four notes, but with a different character from the Azeri songs ending on *do*.[114]

Let us take a look at the music of two Turkic peoples closer in proximity: the Kazakhs on the other side of the Caspian Sea and the Karachay-Balkars on the other side of the Caucasus. With the impenetrable mountains of the Caucasus separating the peoples on either side, it is not surprising that the varied folk music of the Kipchak Turkic-speaking Karachays and Balkars on the other side of the Caucasus hardly contains any layers similar to Azeri music.[115]

The situation is slightly different with the Kazakhs of Mangyshlak, who live on the other side of the Caspian Sea, separated from the Azeris not by an impenetrable mountain but by the sea. Although governed by slightly different musical logic, the central laments of these Adai Kazakhs are in the same Phrygian/Locrian mode as the most characteristic Azeri melodic groups.[116] Psalmodic tunes are better represented than in Azeri folk music, but less than in Anatolian and Hungarian music.[117] In general, the Adai Kazakhs have more numerous and diverse musical styles than the Azeris, but their musical styles differ significantly from the pentatonic musical styles of the Mongolian Kazakhs living further east.[118] In contrast, Turkmen folk songs, with their distinctive characteristics, show strong formal and stylistic similarities to Azeri folk songs.

Azeri folk music represents a unique hue in the musical palette of the Turkic peoples and, with the exception of the Turkmens, differs significantly from the folk music of both neighbouring and more distant Turkic peoples. It is known that the Asian descending pentatonic folk music is exclusively dominant in the Mongolian areas and then spreads westwards through the northern Kazakh areas to the Volga-Kama region, the former centre of the Golden Horde. The results of Azeri research also confirm that in the south, that type of music is much less prevalent, with elementary musical forms of narrow tonal ranges and single- or double-core structures playing a more important role.

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[113] In the Christian Tatar melodies of VIKÁR–BERECZKI 1999 the '-tonic' background is also noticeable, for example in the *re-do-la-do* / *la-la la or re-do-la-la / la-ti la* and similar motives in № 5 on the *re-do-la* tritone, or in the *do-la-la-la do-re mi* / *do-la-ti-la la* based № 53 on the *mi-re-do-la* tetratony.

[114] In Azerbaijan there is a single *do*-ending type of this kind, the rest being descendant and broad-ranged.

[115] On the Hungarian relations of Karachay-Balkar folk music, see SIPOS 2002b: 117–131.

[116] For its detailed description and comparison with the small form of Hungarian laments, see SIPOS 2001c: 43–48.

[117] Ibid., 48–54.

[118] SIPOS 2001c–d.

Picture 6. Religious zikir dance of Azeri women

On the music of a few minorities in the region

The valleys and slopes of the Caucasus, separated by huge mountains, are home to many peoples other than the Azeri Turks. In the northern part of Azerbaijan, in the villages on the southern slopes of the Caucasus, I collected from Avars, Tsakhurs, Tats, Mountain Jews, and in the interior of the country from Turks and Russians who had migrated from Georgia, among others. Below I will say a few words about these peoples and the melodies I collected from them.

Avars

The Avars live in the mountainous regions of Dagestan and the northern parts of Azerbaijan. In the 18th and 19th centuries, Upper Dagestan was politically and culturally dominated by the Avar Kaganate. Although Russian supremacy was accepted several times after 1727, it was quickly rejected on each occasion. Finally, in 1864, the Russians finally overthrew the Avar Kaganate and annexed its territory to the 'Avar okrug', which was already under their rule. After the October Revolution, the Avar territory became part of the Socialist Republic of Dagestan and was later incorporated into the Soviet Union.

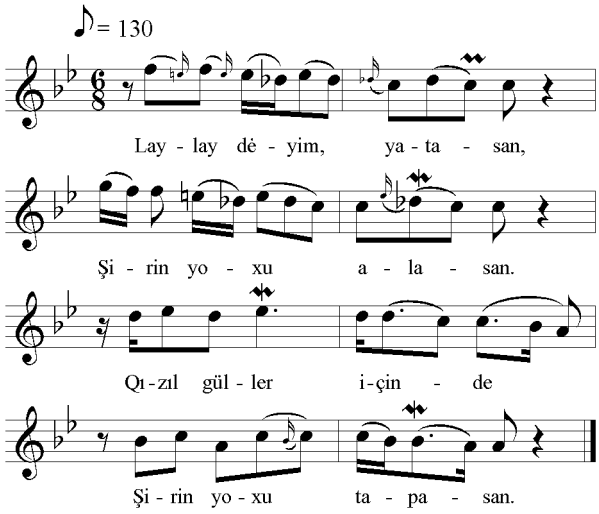
By the time the Arabs arrived in Dagestan,[119] Christianity and in some places Judaism had already made inroads into Avar society, so Islam was slow to advance. The area was finally Islamized under Ottoman rule (1558–1606) and today the Avars are Sunni Muslims. The Avars are the most populous and advanced people of Dagestan, the literary Avar language is a second language for many peoples of Upper Dagestan, and these peoples have come under strong Avar cultural influence.

The Avars have no demonstrable relationship to the Carpathian Basin Avars, because the Avar Empire was largely made up of Mongol and Turkic tribes, while the Caucasian Avar language belongs to the north-eastern branch of the northern group of the Ibero-Caucasian languages. The numerous Avar dialects – one for almost every tribe – can be divided into two main groups: the northern and the southern dialects.

In 1999, I visited the Avar villages of Zagatala County in the north of Azerbaijan and collected about fifty melodies. This part is the centre of the southern Avar area. The Avars in Azerbaijan speak Azeri and many also Russian, in addition to their own language. Although they are gradually replacing their mother tongue with Azeri Turkic, they still maintain a distinct culture: their tunes and dances are very different from Azeri melodies and dances.

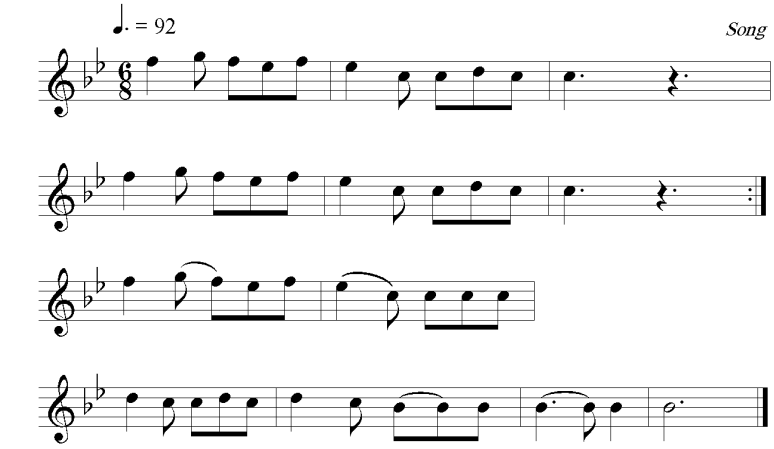
In Example 90, I give the notated music of two Avar melodies: Example 90a fits in with the Phrygian melodies of Azeri music, while Example 90b more distantly recalls the Hungarian and Anatolian double-core lament tunes, and has Azeri parallels, too.

a)



b)

[119] Northern Dagestan was conquered by Caliph Hisham (724–743).

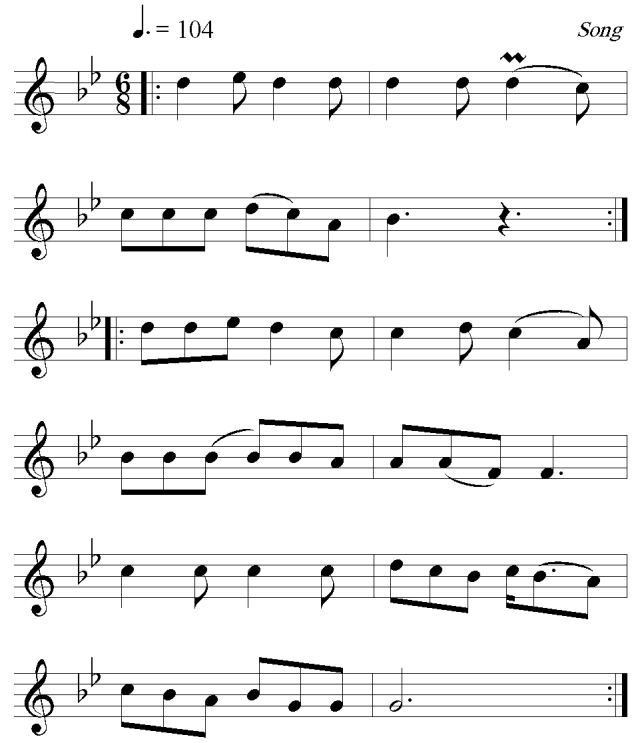


Example 90. Avar tunes. a) wider-range song resembling the Azeri lullaby, b) double-core tune of lamenting character

One third of the fifty Avar melodies collected are vocal, and about half of them, i.e., one sixth of the total material, more or less fit into the extended interpretation of the psalmodic style.[120] This musical style is found among many peoples, but not everywhere. For example, it is scarcely found among the Azeris and is only partly characteristic of the folk music of the Kazakhs of Mangyshlak on the other side of the Caspian Sea and of the Karachay-Balkars on the northern side of the Caucasus.

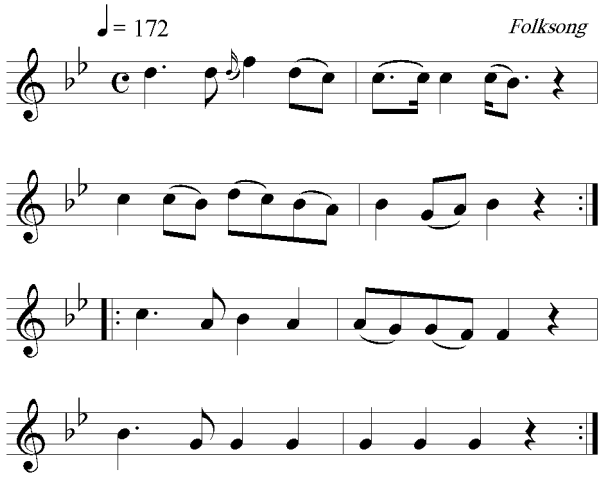
In Example 91 I present some Avar tunes that are similar to the higher beginning types of the psalmodic style, closer to the double-core song types. The ABCDEF lines of the two-line melody in 91a become ABEF, which is the psalmodic form with 5 (b3) b3 cadences, familiar from Hungarian folk music. Here the style is only latent, while the tunes of Example 91b,c,d are more characteristically similar to Hungarian psalmodic melodies.

a)

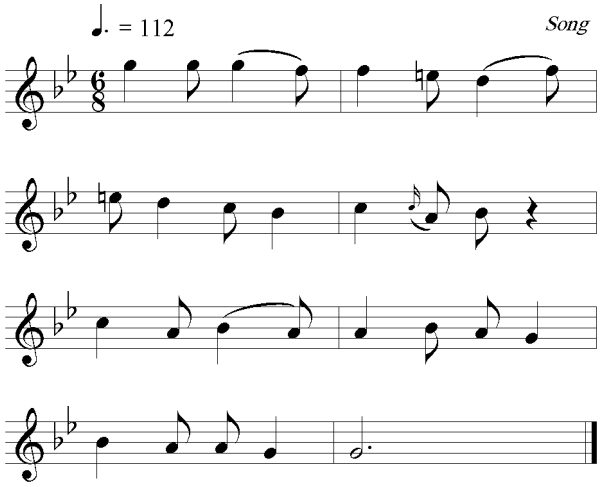


[120] DOBSZAY–SZENDREI 1988: 55–66.

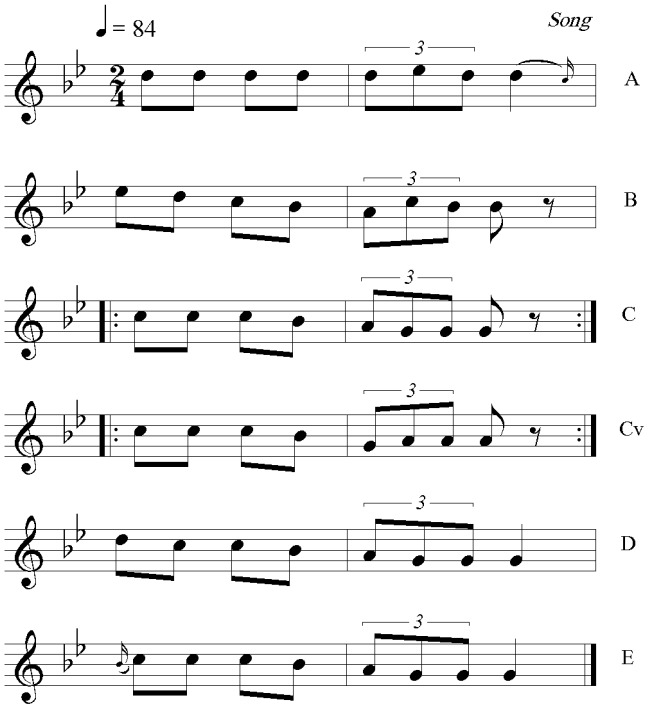
b)



c)



d)



Example 91. Avar tunes of psalmodic character a) several lines, b) b3 (b3) VII cadences, c-d) 5 (b3) 1 cadences

Tats

In Azerbaijan, the Soviet-era censuses counted the Mountain Jews speaking an Iranian dialect as part of the Muslim Tat population and the Tat were counted as part of the Azeri population. This made the term Tat synonymous with Jew in the region. I now refer to the population of Iranian origin living in Azerbaijan by the ethnonym Tat.

Obviously, there were Iranians among the ancestors of other groups claiming to be Azeri, but the proportion of the Tat population (also) speaking an Indo-European Southern Iranian dialect is not small in present-day Azerbaijan. Some of them are bilingual Azeri-Tat-speakers, although they do not officially use their original language. The Tats are mostly Shiite Muslims, but there are also Christians and Judaists among them. Although they retain their national identity, they are culturally and in their daily lives hardly distinguishable from the majority Azeris. There are about 20,000 Tats living in the Caucasus, most of them along the northern seaside of Azerbaijan and in the areas of Dagestan near the sea. In Iran, a large populace speaks languages of the same language family.

I have collected a lot of tunes among the Tats of Azerbaijan, including those from the village of Demirdji and from the Tats of Zarat village who moved to the outskirts of the city of Samaha. As expected, their folk music became very similar, or was originally similar, to the folk music of the majority Azeris. These tunes blend in smoothly with other Azeri tunes and are evenly distributed throughout the large Azeri collection, so I will not discuss them here separately.

Tsakhurs

The Tsakhurs originally lived in Dagestan, but some of them moved to Azerbaijan in the 13th century. Their language, *Tsakhur* (Mikik), belongs to the southeastern group of the Lezgic-Samur branch of the Dagestani languages, with two main linguistic dialects. Like the other peoples of the Southern Caucasus, they fought for many years for their independence against the Turks and Persians. In the early 19th century, they turned to the Russians for help and became part of the Russian Empire. In the

middle of the 19th century, the Dagestani Tsakhurs were driven into Azerbaijan, but nine years later they were allowed to return to their homeland, the Rurul region. However, a significant number of them remained in Azerbaijan, mainly in the Kakh, Zagatala and Belokani regions. About two-thirds of the 20,000 Tsakhurs now live in northern Azerbaijan, it was there that I could collect Tsakhur music.

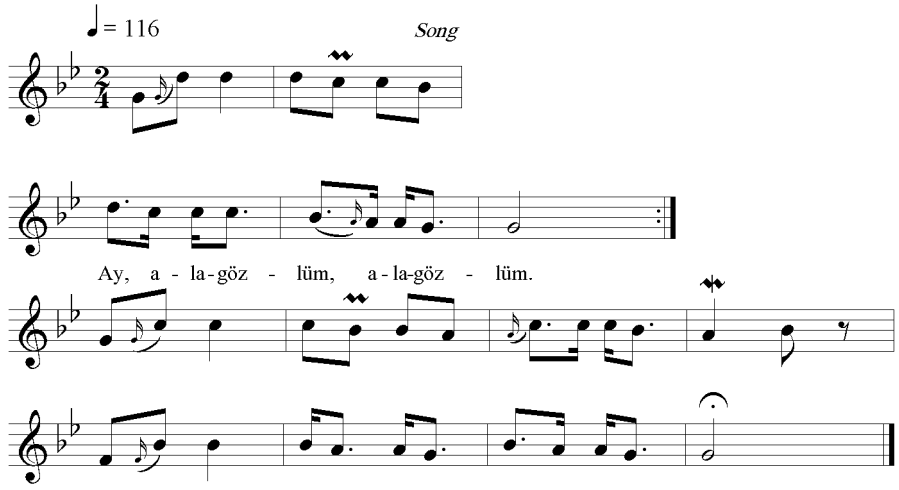
According to the latest estimate by the World Evangelization Research Center, 99.9% of the Tsakhurs in Azerbaijan are Muslims, but some of their rituals, such as the spring fire-jumping or rainmaking, reveal pre-Islamic customs. There are also traces of animism, for example in their beliefs about stones and trees.

Before the Soviet regime, schools were supervised by the Islamic Church. The Soviet authorities also introduced positive changes in schools, but did not allow the use of the Tsakhur language. Education from the first grade onwards was in Russian, which became the literary language of the Tsakhurs. Therefore, and because of the predominance of the Russian language in mass communication, almost all of them also speak Russian and/or Azeri.

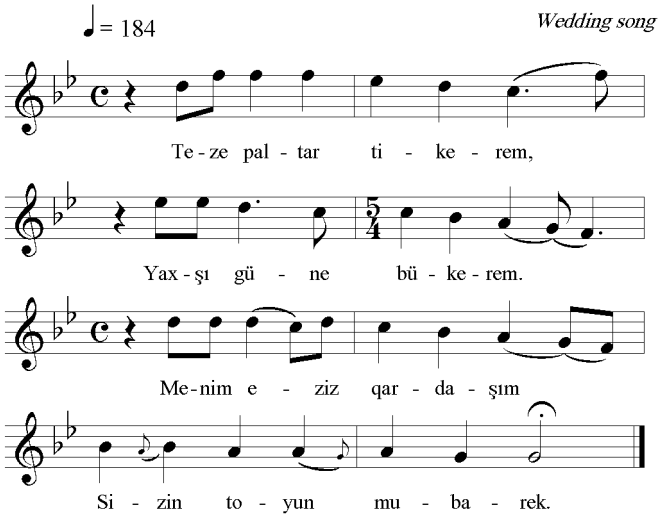
In 1932, they created a literary language using the Latin alphabet, but this was never used. To this day, Azeri is the official language and is spoken fluently by most Tsahkurs. More recently, it has again been decided to use Tsakhur as a written language, too.

Although most of their recorded melodies fit among the Azeri tunes, some of them are markedly different. Example 92a stands out for its unique hetero rhythmic structure, but its melodic contour and ambitus are identical to those of typical Azeri melodies. It is typical of local bilingualism that the text is half Azeri and half Tsakhur. In contrast, melody 92b differs markedly from the majority Azeri tunes in its larger tonal range, its long lines and its four-line structure.

a)



b)



Example 92. Unique Tsakhur tunes

Mountain Jews from Azerbaijan

The music of the Jews of the Caucasus belongs to three main traditions: those of Derbent in northern Azerbaijan and southern Dagestan, the Keytog tradition in the Keytog area of northern Dagestan, Chechnya and the Kabardino-Balkarian land, and that of the Oghuz city of Vartas in Azerbaijan.[121]

Today, Azeri Jews live in large cities. In the city of Quba, where I collected myself, they have their own district: the 'red district' of *Kızıl Mahallesi*. Being city dwellers, they no longer sing their old *gudil-gudil* rain magic songs, the *nėhre* churning song and songs generally associated with village life. The newer hits are spreading among them all the more. At weddings, the more traditional instruments (komonche, tar, balaban, zurna) are increasingly being replaced by electric guitars, clarinets and synthesisers, as is happening in so many places in the world that seemed almost untouched a few decades ago.

Caucasian Jews have some distant 'relevance for Hungarians'. When the Khazars conquered the Northern Caucasus at the beginning of the 7th century, the Hungarians also came under Khazar rule. In the 8th century, the king of the Khazars converted to Judaism.[122] The kingdom in the eastern Caucasus attracted Jews from Persia and Byzantium and left deep traces in the mountain Jewish mythology, the Khazar king being remembered as 'our king' until the 19th century.

After the collapse of the Khazar Empire in the second half of the 10th century, this geopolitically important area was ruled alternately by the Persians, the Seljuks and the Mongols. In the second half of the 18th century, the Russian Empire invaded Persia and the Ottoman Empire for possession of the eastern Caucasus. In a precarious situation, the Jews living in small Azeri villages fled to the Azeri city of Quba, under the protection of the Persian khan Husain.[123] By the early 19th century, the Russians had conquered Dagestan in bloody fighting. In the meantime, many of the Jews had converted to Islam.

The *Juhuri* language of the Mountain Jews belongs to the Iranian languages of Azerbaijan. This fact highlights the geographic origin of this Jewish community. Most Mountain Jews speak two or three languages; in Azerbaijan, for example, they speak Russian in addition to their own tongue, and Azeri with a strong Jewish accent.

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[121] ELIYAHU 1999: 9.

[122] ALTSHULER 1990–91: 37.

[123] BABIKHANOV 1991.

The close relationship between Caucasian Jewish and non-Jewish cultures is due to a shared geopolitical and socio-economic tradition. During the five hundred years they have lived here, Jews have mixed with Muslim communities, inviting each other to their festivals in mixed villages, as the many foreign words in their language testify. It is no coincidence that they share a common musical repertoire, genres, performance styles and instruments. At the same time, the differences in musical dialect between the southern and northern sides of the Caucasus should not be forgotten. As in other Islamic countries, such as Persia or Morocco, playing an instrument was a typical Jewish occupation in the Eastern Caucasus, and Jewish musicians often played music at other peoples' festivals.

The only essential differences between the local Jewish and Islamic repertoire of melodies are in the language and the melodies associated with social events. They also share the melodies of the courtly *mugam* repertoire and the most common dance, the *terekeme*. In Example 93, I show some of the songs of the Mountain Jews, focusing on similarities with Azeri folk music.

Unlike the diverse folk song repertoires, religious songs are essentially the same in all Jewish communities in the Caucasus. One layer of this music is characterised by a kind of psalmodic style, which uses modes of 3-5 notes per octave, regardless of the form and the origin of the liturgical text. The melodies are usually in two lines, with AB or AABB form. Many of the religious Jewish songs have a parallel among Azeri religious songs or even Azeri folk songs. An example is the Phrygian Ex. 93a.

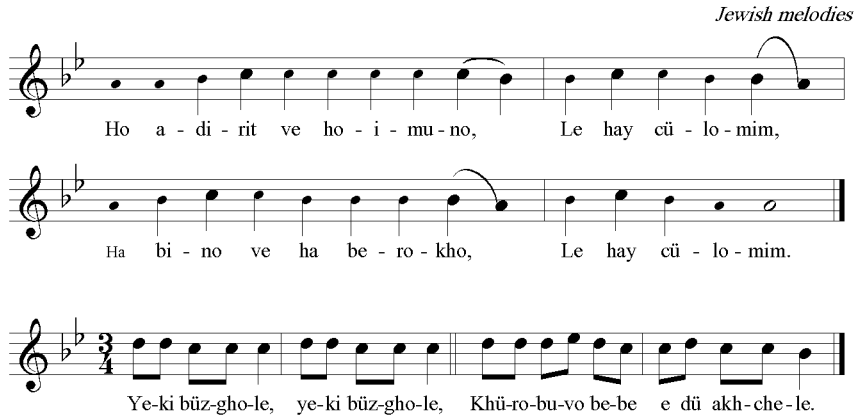
The *mi-re-do* kernel is less prominent in the folk music of the Mountain Jews than in Azeri, and the form of these songs is also different from that of Azeri songs. However, the *re-do* cadential form, which is somewhat reminiscent of the small form of the Hungarian lament, is also found here (*Ex. 93b*).

There is also a Jewish version of the popular Azeri melody *Ey, beri bax*, which moves on a major pentachord (*Ex. 93c*). The Phrygian Azeri melody appears in the third line, and it is likely that this Jewish melody of a major hue was developed from this popular Azeri song.

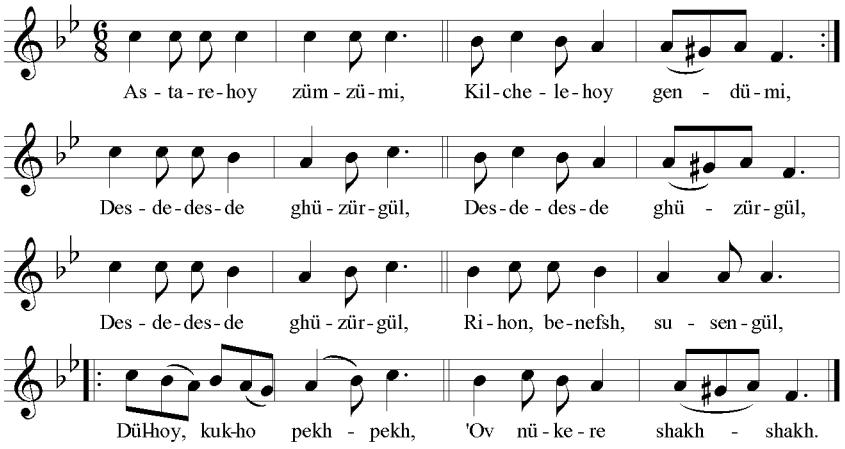
There are also many examples in mountain Jewish folk music of the elementary Azeri melodic form built on the *(mi)-re-do-ti* tri/tetrachord (*Ex. 93d*). Another tune of this type is Example 93e, a similar one to which I myself recorded in Quba. The version cited in Example 93e is a four-line melody in AB^{c}CB form, as opposed to the two-line melody I collected.

Mountain Jewish folk music also contains four-line and broader-arched two-line tunes, with augmented seconds and other unique scales, most of which are presumably the result of recent development or foreign influence.

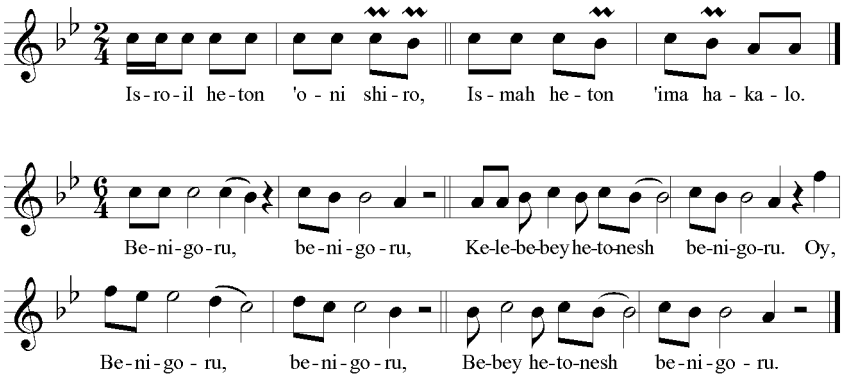
a-b)



c)



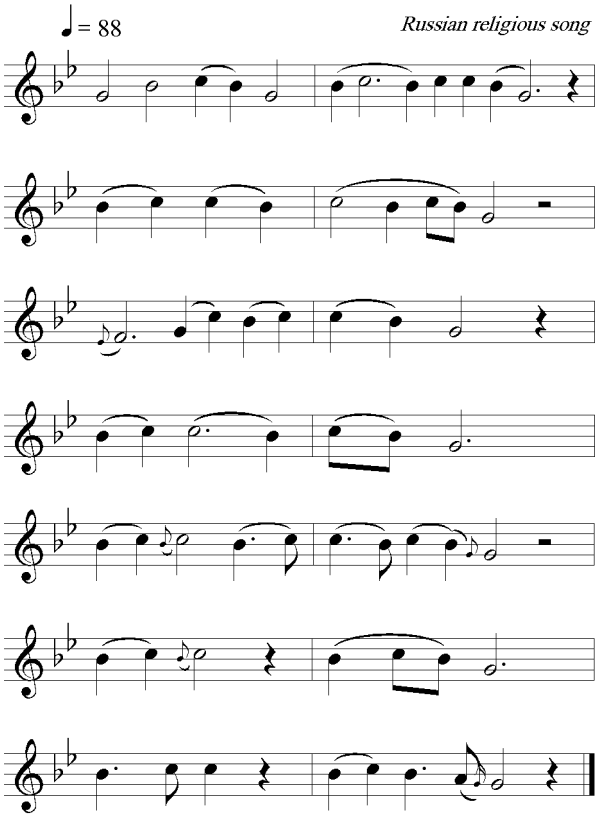
d-e)



Example 93. Mountain Jewish tunes a) liturgical song (ELIYAHU 1999: № 9), b) folksong (ELIYAHU 1999: № 17), c) major tetrachord tune (ELIYAHU 1999: № 43), d) song of *mi-re-do-ti* core (ELIYAHU № 18), e) song of *mi-re-do-ti* core (ELIYAHU 1999: № 44)

A Russian tune from Azerbaijan

I also collected from a Russian peasant woman in the village of Kirovka in Samaha county, among other things the old Russian melody shown in Example 94. The woman remembered that as a child they used to sing it on Sundays when walking down the street. I cite the song because it is instructive that, although like so many Azeri songs, it moves in a narrow fourth interval, the *re-do-la* tritone gives the song a very different character from the popular Azeri *re-do-ti-la* tetrachord. In the diatonic sea of Azeri and other minority melodies, this tritone is a refreshment, and suggests that Russian tunes of greater ambitus may differ more significantly from the prevailing melodic styles here.



Example 94. An old Russian tritonic tune

Hemsilli Turks in Azerbaijan

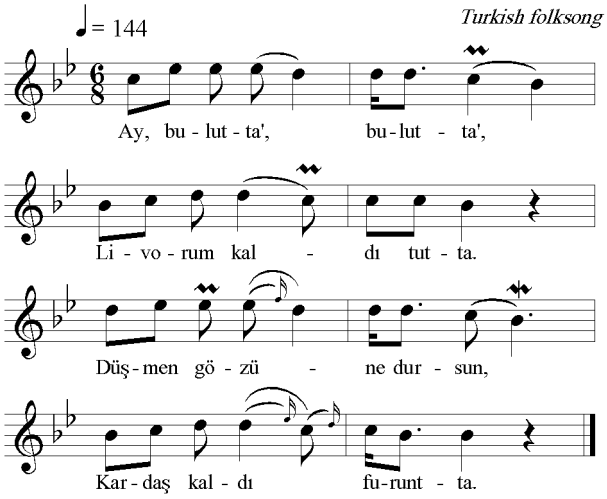
I collected in the village of Hilmilli in Samaha County from Hemsilli Turks who came to Azerbaijan from Georgia. Among them, Tamara Şukurova sang at length, most of her songs being versions of a single musical idea.

The skeleton of the lines in Example 95a is the hill-shaped *do-re-mi-(fa)-mi-re-do*. The two lines of Example 95b, passing underneath each other and ending in *re/mi* and *do* respectively, show some structural similarity to an elementary realisation of the Hungarian and Anatolian lament in its small form. This melody is also noteworthy because it seems to be a central form in this Turkic music.

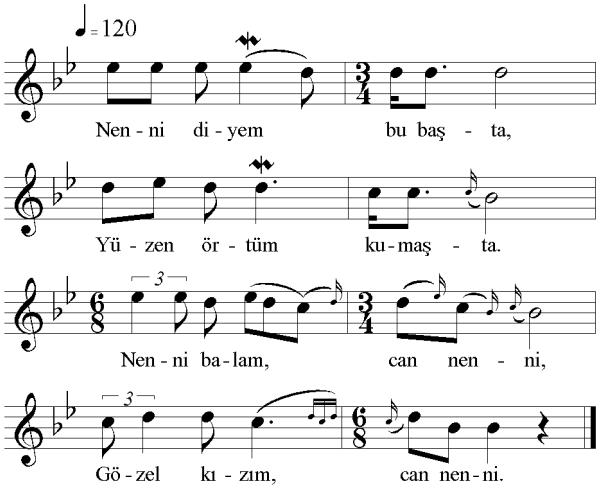
The long lines of Example 95c are a concatenation of the two lines of 95b, here the resemblance to the small form of the Hungarian lament is greater, which is further strengthened by the small hill-shaped motif at the end of the lines. Example 95d begins in a similar way to Example 95b, then continues with two deeper lines and takes the form of four lines. This fits in with the Hungarian and Anatolian psalmodic style. Example 95e is a variant of the Anatolian *uzun hava* melodies. Most of these songs fit into important basic layers of Azeri and Anatolian folk music.[124]

a)

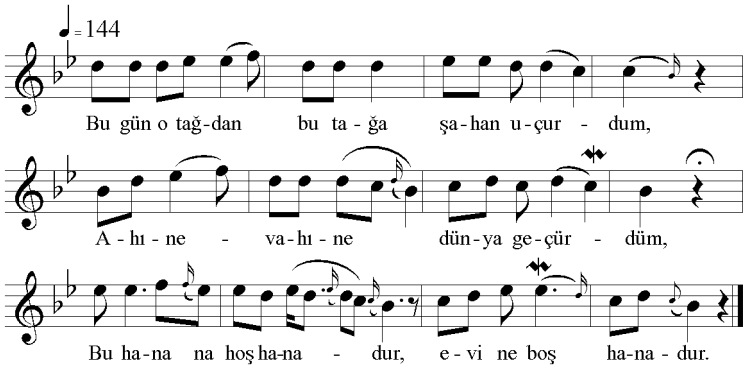
[124] For the lament and psalmodic styles of Anatolian folk music, and their implications for Hungarian music, see SIPOS 1994a: 28–50, on the lament and psalmodic styles of Kazakh folk music, see SIPOS 2001: 43–45, 95.


Turkish folksong
♩= 144
Ay, bu - lut - ta', bu - lut - ta',
Li - vo - rum kal - dı tut - ta.
Düş - men gö - zü - ne dur - sun,
Kar - daş kal - dı fu - runt - ta.

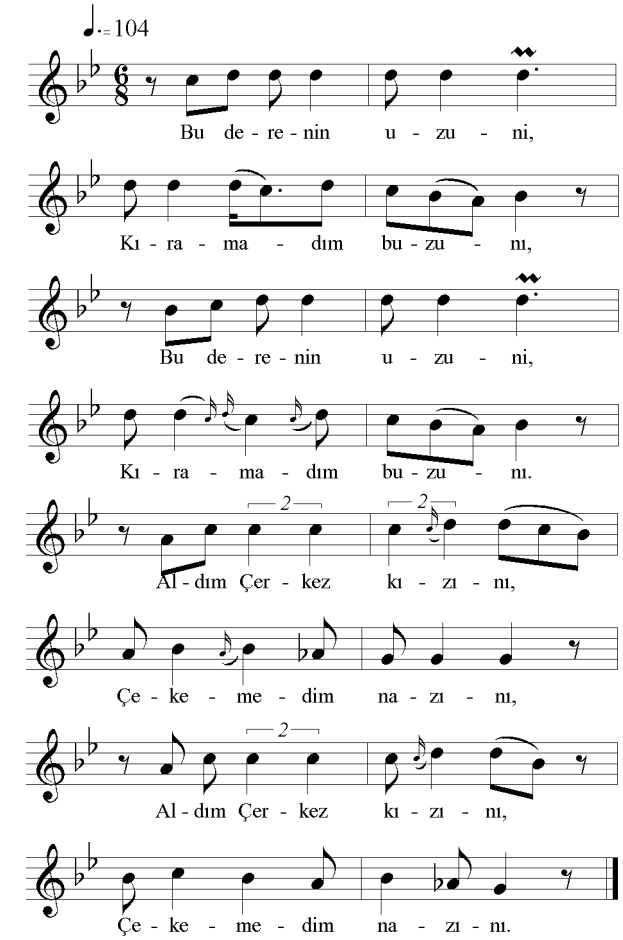
b)


♩= 120
Nen - ni di - yem bu baş - ta,
Yü - zen ör - tüm ku - maş - ta.
Nen - ni ba - lam, can nen - ni,
Gö - zel kı - zım, can nen - ni.

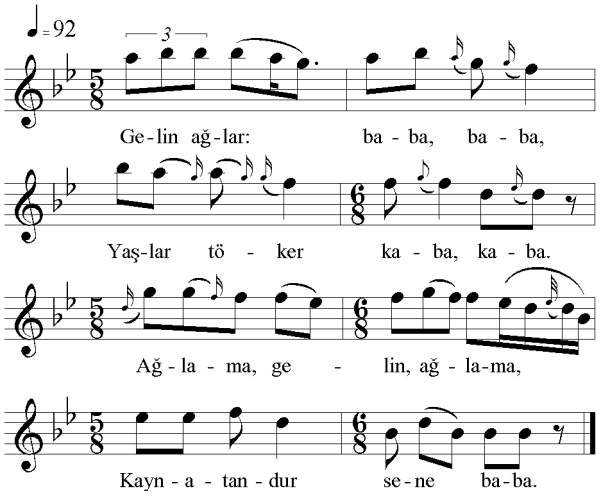
c)


♩= 144
Bu gün o tağ - dan bu ta - ğa şa - han u - çur - dum,
A - hı - ne - va - hı - ne dün - ya ge - çür - düm,
Bu ha - na na hoş ha - na - dur, e - vi ne boş ha - na - dur.

d)



e)



Example 95. Hemsilli Turkic songs: a) *do-re-mi-re-do* hill, b) lullaby, c) folksong, d) bride's farewell, e) tune of ABBC form reminiscent of Anatolian uzun hava

Karapapah (Terekeme) Turks

The Karapapahs are a subgroup of Azeri Turks who speak a dialect of the Azeri language. They live mainly in Azerbaijan, Iran, Georgia, and in the northeast of Turkey near the Georgian-Armenian border, and their total population is probably in the hundreds of thousands.

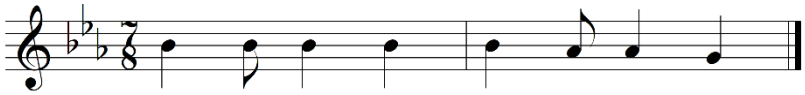
Terekeme originally meant the territories in the southern part of present-day Georgia, northwest Armenia, southern Dagestan and central and northwest Azerbaijan. The territory was transferred from Persian suzerainty to Persia and the Ottoman Empire after the Russo-Persian War (1828). The Terekeme people of Anatolia were named Karapapah after their distinctive black hats. They became an ethnic group in the Soviet Union after the Russo-Turkish War of 1878, then the Russian Revolution and Soviet expansion southwards, but after 1926 the Soviet Union abolished their status as a separate people. Despite the fact that the remaining Karapapahs in the Caucasus mostly developed an Azeri identity by the mid-20th century, small groups of them still identify themselves as Karapapah or Terekeme.

Karapapah folksongs

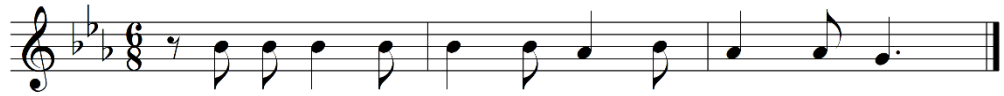
Karapapah songs are very close to Azeri songs. In both their folk songs and in the tunes of their female and male bards, the most common form is the descent on a *(la)-so-fa-mi* Phrygian tetrachord, and this is exclusively realized in a fairly fixed giusto or more freely varied performance. Less frequently, a major or Aeolian trichord/tetrachord is also used. Several such Azeri melodies are found in Sipos (2004) and some of their forms are presented here.

First, let us look at the types of stichic songs sung on the Phrygian tri-/tetrachord: a dance song of twin-bar structure (*Ex. 96a*), a tripodic dance song (*Ex. 96b*) and a typical passage of a bard's performance (*Ex. 96c*).

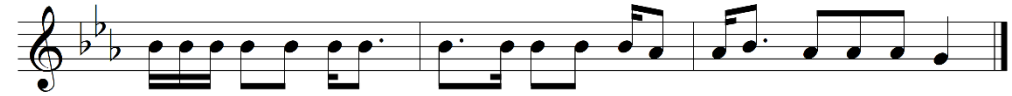
a)



b)



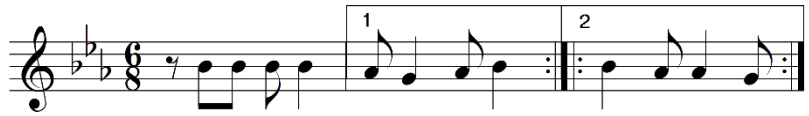
c)



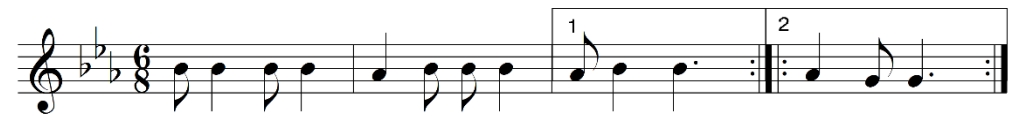
Example 96. Stichic Phrygian tunes a) twin-bar dance tune, b) tripodic dance tune, c) performance of an ashikh

A simple cadential change turns the AA or A_vA form into the A^cA form producing a pair of lines on Phrygian tri-/tetrachord scales (*Ex. 97a.b*).

a)

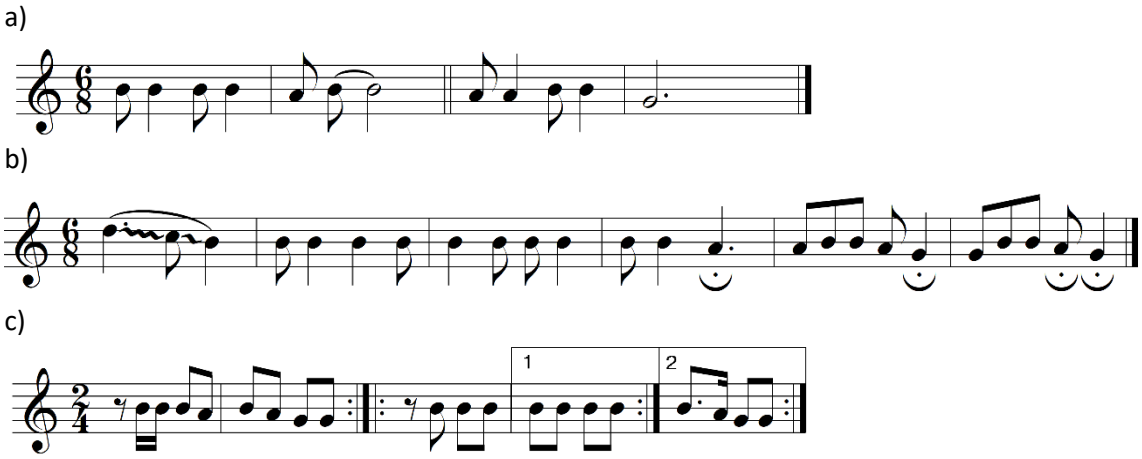


b)



Example 97. Phrygian trichord line pairs: a) bipodic tune, b) tripodic tune

Example 98 shows melodies descending on a major trichord: a dance song with two short lines (*Ex. 98a*), a typical line of an ashik's performance (*Ex. 98b*) and a song extended to four AAA^{c}A lines (*Ex. 98c*).



Example 98. Major trichordal tune lines. a) AcA form, b) a line of an ashikh performance, c) AAAcA form

To summarise, with their melodic progression, vocal lines, short or tripodic lines, forms, performance style and even their characteristic accompanying lute (saz), Karapapah songs blend in unobtrusively with Azeri folk songs.

Other Iranian Turkic groups

In Iran, the Kashkay nomadic confederation of Turkic, Iranian (Kurdish, Luri), Arabic and Khalaj origin speaks an Azeri dialect and their Turkic elements are identical with those of the Azeri Turks.[125] This confederation formed after the collapse of the Safavid Empire in the 18th century. There are also more distinctly Turkic peoples here, generally of Oghuz origin, such as the Turks of Khorasan,[126] and the descendants of Oghuz tribes, the Avshars and the Khajars.[127] There are about a million Turkmens living in northeast Iran and Afghanistan, and groups under the name of Turkmen are also found in Turkey, Iraq and other areas of the Middle East. The folk music of the Turkmens of Iran is very similar to Turkmen folk music.

In the following, we are going to look at Turkmen folk music, which is in many ways very similar to Azeri folk music, also based on elementary forms, but with distinctive characteristics. But first we turn northwards to the folk songs of the Turkic peoples of the North Caucasus and Crimea.

[125] Doerfer 1990: 19.

[126] Doerfer 1978: 15–31.

[127] Doerfer–Caferoğlu 1959: 66–71.

Picture 7. Two Azeri refugees from Karabah

3. Turkic peoples of Crimea and Northern Caucasus

Crimea

In the Crimean Peninsula, the Crimean Tatars were the dominant people before Stalin deported them to Central Asia in 1944. The main constituent peoples of the Crimean Khanate were Turkified Mongols (e.g., Nogais) and Kipchaks, and probably also included Khazars and other pre-Kipchak Turks, as well as Orthodox Christians and Jews. The Cuman-Kipchak language had already become the *lingua franca* of the peninsula in pre-Mongol times for the local Armenian (Armeno-Cuman) and Jewish (Karaim and *Kirimchak*) populations. Both the Karaims and Kirimchaks came from Byzantium before the Mongol invasion and their language is very close to Cuman.

The Turkic population of Crimea can be divided into four linguistic units, reflecting their origins: 1) Ottoman Turkic, 2) Northern (Steppe) Crimean Tatar and Southern (Mountain) Crimean Tatar, 3) Southern Coastal (Tat) and 4) Crimean Nogai. Çagatay gives a different classification.[128] The written language of the Dobrujan Tatars is close to the Crimean Tatar of the Steppe.[129] The Crimean Tatar languages in general are much closer to the Cuman-Kipchak and Cuman-derived North Caucasian languages than to Volga Tatar. It can be assumed that Eastern Slavs, North Caucasian peoples and earlier inhabitants of the area (e.g., the Goths) may have contributed to the development of the Crimean Tatar population. This is particularly true for the Tat population. *Tat* is, moreover, an old Turkic word meaning 'foreign, non-Turkic';[130] a designation that was commonly used by the Turks to refer to Iranian-speaking peoples in Central Asia and the Caucasus. Among the Crimean communities, for various reasons, I have examined the music of only two peoples in more detail: the Karaims and the Tatars of Dobruja/Nogais.

Northern Caucasus

A glance at the map reveals that the northern Caucasus foothills are strategically well placed for east-west transport across the Eurasian steppe. The Caspian Sea and the Ural Mountains narrow the steppe here, so that the peoples of the great migrations, including the Avars and the Huns, passed through here on their way to their destinations further west, and some of them returned here after the break-up of their empires.

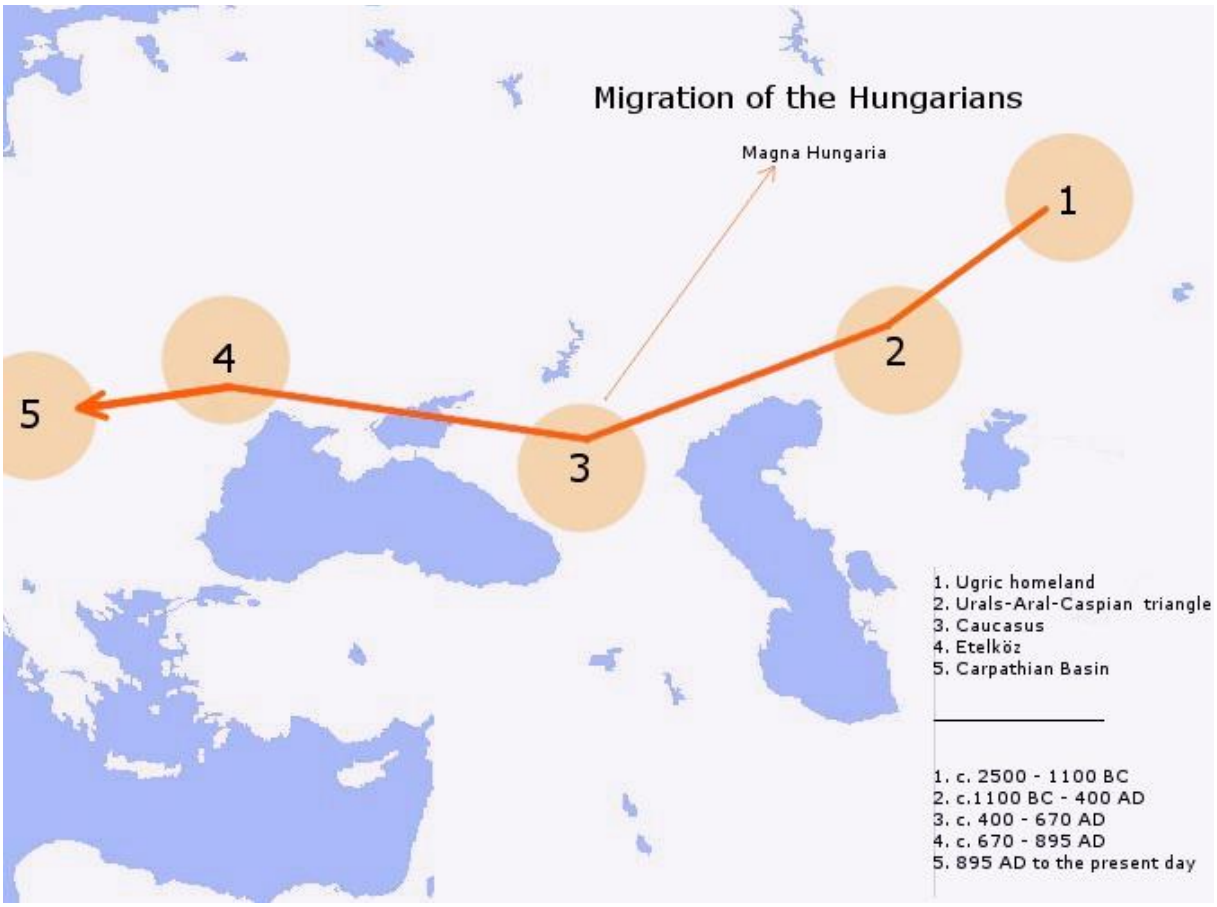
This area is of great importance in the prehistory of Hungary and in the formation of the Hungarian nation. This was the ancestral homeland of Don-Kuban, to which the Hungarians moved in the 5th century together with Oghur Turkic groups, and then, integrated into the Khazar Empire, continued their transition to a more intensive pastoral and agricultural culture. As newcomers, they served as border guards in the north, and they came into contact with the Alans in the southwest. Perhaps in reference to the princely marriages of Alanian and Hungarian nobles, this is the setting of the narrative of our chronicles, in which the daughters of the Alanian prince Dula are kidnapped in the marshes of the Meotis, or Sea of Azov, and become the wives of Hunor and Magor. In this area, the Hungarians came into contact with Hun fragments, Onogurs, Sabirs, Turks, Turkic Khazars, Bulgars, Alans and apparently other peoples before migrating to the Southeast around 670. From there a

[128] ÇAGATAY (1972: 86.

[129] KAKUK 1976: 58–59.

[130] CLAUSON 1972: 449.

Pecheneg onslaught drove them, together with the Kabars, westward and they arrived in the Pannonian Basin in 895.



Map 1. One theory about the migration of the ancient Hungarians and map of their original habitat in the Don-Kuban region, Róna-Tas (1996: 249).

This migration route is disputed by historians. There are several new hypotheses, one being Komar 2018: 424, the other appeared in a volume of proceedings of a conference in 2021 with the title *Párhuzamos történetek* [Parallel stories], edited by A. Türk, and L. Klima.

It is no coincidence that our ancestors were interested in the area in question. Around 1232, with the support of King Béla IV, Otto, a Dominican monk, set out with some companions to find the Hungarians mentioned in the chronicles. He achieved his goal, and certainly met the Hungarians living in the Caucasus region who were mentioned by the Emperor Constantine Porphyrogenitus (959). He noted that they had been in contact with their Hungarian relations in the Carpathian Basin through envoys.[131]

It was on the instructions of Otto that another monk Julianus and his companions set out on another expedition in 1235. However, they could not find any trace of Otto's Hungarians, so they turned north and found another group of Hungarians along the Volga.[132]

From that time until the end of the 18th century, there was no further Hungarian exploration in the Caucasus. At the end of the 18th and the beginning of the 19th century, however, the awakening Hungarian political consciousness focused on the search for the ancestral homeland and the visit to

[131] Róna-Tas 1996: 57.

[132] Glatz 1996.

the Asian peoples of the Caucasus. The first serious Hungarian explorer in the region was János Ógyallai Besse, who reached the Caucasus in 1829. Besse, who was firmly of the opinion that this was the ancestral homeland of the Hungarians, joined the Elbrus climb and met many ethnic groups, but found no Hungarian references of any value.[133]

In 1895, Count Jenő Zichy led an expedition to the Caucasus and then to Central Asia. Although the count had raised hopes, the members of the expedition were no longer interested in finding the Caucasian Hungarians at the end of the 19th century[134]. Their task was made more difficult by the fact that they did not speak Russian, which was already the language of the day, and did not know any of the numerous Caucasian languages. It is true that one of the members of the expedition, Gábor Bálint Szentkatolnai, had prepared a short descriptive grammar of the Kabardian language, but he did not really speak Kabardian, either.

In the North Caucasus, vertical linguistic division prevailed. The languages of the steppe and the lower region became the *lingua franca* in the lower pastures where the multilingual shepherds traded and settled for winter quarters. Before the Russians conquered the lower region, it was dominated by Turkic peoples: the Azeris in the southern Caucasus, the Nogais in the north-west and centre, and the Kumyks in the north-east. The influence of the Turkic peoples was reinforced by their more developed political organisation, and the North Caucasus was therefore massively Turkified, a trend that was still strongly felt in the decade after the Russian Revolution.

Research on the Caucasus could have started in Hungary, but the 1905 Russian Revolution and the First World War changed the conditions in Hungary, making fieldwork very difficult, so only archaeologist Nándor Fettich reached Tbilisi until the end of the Second World War.

After the Second World War, scientific and cultural contacts with Georgia and Armenia on the southern side of the Caucasus began to develop, but even this did not work out as the members of the Zichy expedition had imagined at the time. In 1966, István Erdélyi visited several museums and research sites in Azerbaijan, Dagestan, Georgia and North Ossetia, and later Chechnya, and in 1978 he travelled with a small research team to North Ossetia, the Kabardino-Balkar Autonomous Republic and the Kuban Valley.[135]

Károly Czeglédy, the head of the Arabic Philology Department at Eötvös Loránd University of Budapest, wanted to organise a Caucasian Studies Group.[136] However, the researchers were not interested in the culture of the Turkic peoples, but mainly in the Armenian (Ödön Schütz) and Georgian (Erzsébet Tompos, Márton Istvánovits, Mária Bíró) cultures. The cultural historian Lajos Tardy also mainly pursued research on Georgian topics.[137]

Although a few minor study trips were carried out, despite the interest of the place from a Hungarian point of view, no major research or fieldwork has been conducted by Hungarians since the Zichy expedition, and most of the research and visits that did take place have been more concerned with the southern Caucasus.

In the light of all this, my research in Azerbaijan[138] and our comparative expeditions for the study of Karacsay-Balkar folk music in the Caucasus and in Turkey are perhaps even more important. In the North Caucasus area, in addition to the Karachay-Balkars, there are also Turkic Kumyks, Nogais and Turkpens. With the exception of the latter, I have reviewed their music in varying degrees of detail.

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[133] VÁSÁRY 1972.

[134] ERDÉLYI 2000: 274–285.

[135] ERDÉLYI 2000.

[136] CZEGLÉDY 1955.

[137] TARDY 1971, 1973, 1988.

[138] SIPOS 2004a,b, 2005b, 2009c.

Karachays and Balkars

The Republics of Karachay-Cherkessia and Kabardino-Balkaria, parts of the Russian Federation, on the northern slopes of the Caucasus and the lowlands in front, are inhabited by Karachays to the west and Balkars to the east, with a common Kipchak-Turkic language, history and culture, but divided statehood. The highest point in the region is Mount Elbrus (5642 m) on the common border. Their neighbours are the Stavropol border region (Russia) to the north, Georgia to the south, Abkhazia to the south-west, the Krasnodar border region to the west and North Ossetia (Russia) to the east. In 2010, the Karachay-Balkar region was inhabited by 480,000 people, 40% Karachay, 30% Russian, 12% Circassian and a smaller number of Abaza, Nogai and other peoples.[139] In Karachay-Cherkessia there are four cities (Cherkessk, Ust-Dzheguta, Karachayevsk and Teberda), seven urban settlements and several villages. The breakdown of the total population of 900,000 in Kabardino-Balkaria in 2002 was as follows: Kabards (55%), Russians (25%), Balkars (11%), others (8%). In Kabard-Balkaria at the 2010 census there were eight towns (the most important being Nalchik), two urban settlements and several villages.

The more recent history of the area

The revolution of 1917, which marked the end of tsarist Russia, brought the peoples of the Caucasus the hope of independence. In March 1917, the Provisional Union of the Caucasus Mountains was established, stressing that, despite their different languages, the peoples of the Caucasus shared a common culture, tradition and way of life, and should therefore unite in a political entity within which each people enjoyed full autonomy. However, the proclamation of an independent entity was opposed by the Russians, Ukrainians and Cossacks. To defend their independence, the Caucasian peoples asked Turkey for help in 1918. In May 1918, the United Caucasus Republic was established, recognised by the Ottoman state, and promised military assistance and protection of the new state by a treaty signed by the Turkish Enver Pasha.

The Russians were sensitive to the possibility of losing control of the roads to the 'source of life' in the Caucasus, the oil in Baku, with the formation of the Transcaucasus Confederation. Lenin sent in the Red Army from Dagestan, while on the other side, the British-backed White Russian and Armenian armies attacked the South Caucasus, but were repulsed by the Turks and then occupied the South Caucasus and Dagestan. Meanwhile, in the Western Caucasus, the Terek and Kuban Cossacks were causing tension among the local population, and the Turkish army moved in.

However, the Ottoman Empire, defeated in World War I, was eventually forced to abandon the Caucasus and retreat behind its old borders. The Caucasian peoples were left alone against Russia, which soon took control of the area.

The Soviet regime took control of the Balkars in 1920, and in 1921 the Balkar okrug was annexed to the Mountainous Soviet Socialist Republic (Gorskaya ASSR). In September of the same year, the Kabards and Balkars were united in the Kabardino-Balkarian Autonomous Oblast, followed by the Kabardino-Balkarian and Karachay-Cherkess Autonomous Republics in December.

In 1936, we again see a new political division: the Adige Autonomous Oblast, the Karachay-Cherkess Autonomous Oblast, and the Kabardino-Balkarian, Chechen, Ingush and Dagestani Autonomous Republics. Thus, the linguistically, culturally, historically and ethnically united Karachays and Balkars have been administratively separated. The same was done with the Cherkess, who were divided into three different administrative units under the names of Adige, Kabard and Cherkess. The

[139] 2010 figures.

Russification of the territory began: while in 1926 81% of the population within the Karachay-Balkar Autonomous Oblast was Karachay, in later years this fell to 30%. The Russians did not colonise the Karachay Balkars, but established settlements of Cumans, Ossetians and Mountain Jews, and moved increasing numbers of Russians here, who gradually turned the pastures into farmland.

After the war, in 1944-45, the Russians deported 1.5 million people, mostly Muslims, on charges of collaboration with the occupying Germans. Some estimates put the death toll at two-fifths and others at half of the deported. Some of their territory went to the Georgians, the rest to the Kabards. Only after fourteen years of exile were they allowed to move back to their original territories. The Karachay-Cherkess autonomous region was reborn, but it was only in 1989 that they were rehabilitated. In 1990, the Karachay Republic was proclaimed, but it was not recognised by the Russians. With the collapse of the Soviet Union, they were able to assume the status of the Republic of Karachay-Cherkessia and Kabardino-Balkaria. From 1993, the Russian population gradually left the area and migrated to Russia.

One of the main sources of tension in the region is the desire for unification of the Karachay-Balkar people on the one hand and the Adige-Cherkess-Kabard people on the other, who – despite their ethnic, cultural and linguistic affinity – live administratively subdivided.

On the Karachay-Balkar ethnogenesis

The Karachay-Balkar people evolved in three long phases in the Caucasus during the ethnic and socio-cultural process typical of the Caucasus.[140]

● *Stage 1: Caucasian tribes*. The lowest stratum of the Karachay-Balkar ethnic group, which has evolved from various layers throughout history, appears to have consisted of the Caucasian tribes that formed the Kuban culture and belonged to the Caucasian type of the oldest local group in the Central Caucasus. This Kuban culture took on a new image when Cimmerians, Sarmatians, Alans and other nomadic steppe tribes arrived in the Caucasus from the east. In the 7th century BC, the Huns, moving west from the north-western frontier of China, pushed the Scythians west and south. The Scythian pressure caused the westward-moving Cimmerian tribes to merge with other tribes and disappear from the scene of history, while the southward-moving Cimmerians crossed the Caucasus, but some of them remained in the Caucasus.

● *Stage 2: Scythians*. The period between the 7th BC and 2nd century AD is a new era for the Karachay-Balkars and the Ossetians of the Central Caucasus, during which the basis of their culture and their ethnic image continued to evolve. This period, which began with the Scythians, created a common second layer in the ethnogenesis and culture of these peoples. The origins of the Scythians have been the subject of much debate among Western scholars. The ancient Greeks uniformly used the name Scythians to refer to the inhabitants of the Black Sea coast and Central Asia,[141] but historians and travellers who knew the area better noticed that there were ethnic differences between the tribes living there. Strabo, for example, distinguished the Sarmatians of Iranian origin from the Scythians, and Herodotus wrote that the Sarmatian language was different from that of the Scythians. The majority of scholars accept the Scythians' Iranian origin, but many believe that they may have been different groups, including some of Turkic origin, and that it is therefore more correct to speak of them as an alliance of tribes of Iranian and Turkic origin.[142]

• *Stage 3: Turkic peoples: Huns, Alans, Kazars and Kipchaks*

[140] In more detail SIPOS–UFUK 2012: 39–54.

[141] AYDA 1987: 29.

[142] KURAT 1972: 7.

The Huns crossed the Volga (Idil) River moving from Central Asia westwards in 370–375 AD and subdued the Kuban Alans north of the Caucasus.[143] In the 3rd century BC, the Bulgar Turkic branch settled in the Kuban,[144] marking the beginning of the third stage of the development of the Karachay-Balkar people, during which they adopted the Turkic identity and language that distinguished them from other Caucasian peoples. The Bulgarian branch of the Huns, who dominated the area along the Kuban River, had a fundamental influence on the ancestors of the Abkhaz-Adige and Ossetian peoples of the area, and also laid the foundations for a Turkic-speaking Central Caucasian people. This people were the *Tavlu* 'mountain' people of the deep valleys of the Central Caucasus, now professed to be Karachay-Balkars.

In the years when the Hun-Bulgars arrived in the Caucasus, the area was ruled by another powerful, warlike people, the Alans, who emerged after the Scythians and Sarmatians had prevailed over the Caucasus. The Alans came to the Caucasus from Central Asia in the first years of the first millennium and settled along the Lower Kuban River.[145] Chinese sources refer to them as the Turkic tribe *Alang-ni*, other Chinese sources call them *An-tsi*, the Roman term is *Alani* and the Byzantine *Asioi*. Many historical sources refer to them as *As*. The Turkic components of the Alans, who may have been initially composed of Turkic and Iranian tribes, were joined over time by Bulgar, Khazar, Kipchak and other Turkic tribes, and a new ethnic identity was formed. However, a different ethnic consciousness may have emerged among the Iranian elements of the Alans. Thus, the Turkic ethnic groups of the Alans formed the present-day Karachay-Balkar people, and their Iranian groups may have been the ancestors of the present-day Ossetians. Today the Karachays are called Alans by the Georgian-Mingrel people. The Ossetians call the Balkars *As*, the Balkar area Asiya, and the Karachay area Ustur Asiya (Great As Land). We know that *As* is one of the names of the Alans, and the Karachay-Balkars call each other Alans to this day. In the Karachay-Balkar language, Alan means brother, friend, and in the Caucasus only the Karachay-Balkars call each other that.

In the third phase of the ethnic and cultural development of the Karachay-Balkars, the Hun-Bulgarian Turks were followed by the Khazars. The most powerful and longest-lived of the European Turkic empires was the Khazar Empire, which lasted for 400 years and can be regarded as the successor to the Western Gök Turkic (Göktürk) Empire, which included many Turkic tribes.[146] The traditions, art, costumes and culture of the Kahzars in general had a very wide influence over a huge area. This culture, which was created by a single people and exhibited Khazar characteristics, spread from the Caucasus to Central Russia and influenced the cultures of many peoples and helped them to develop even after the fall of the Khazar Empire.

The last people to add to the third layer of the Karachay-Balkar ethnogenesis were the Kipchaks. In the 11th century, some of the Kipchaks, who had crossed the Ural from the banks of the Irtys River in Central Asia to the banks of the Volga and started to mix with the Bulgars living there, migrated as far as the banks of the Kuban. In 1223, the Kipchaks, meeting the armies of Genghis Khan, tried to ally themselves with the Alans, but Genghis first defeated the Alans and then marched towards the Kipchaks. The majority of the Kipchaks fled to the northern steppe, while a smaller number of them joined the long-established Kuban Bulgars and Alans in the Caucasus. The ethnogenesis of the Karachay-Balkar people was greatly influenced by this historical event.

The Golden Horde, founded in the 13th century by the grandsons of Genghis Khan and rapidly losing its Mongolian identity in the process of Kipchakisation, adopted (Kipchak) Turkic as the official language in the 14th century instead of Mongolian. This indicates that the Mongol population of the

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[143] GROUSSET 1980: 88.

[144] FEHÉR 1984: 5.

[145] KURAT 1972: 15.

[146] BAŞTAV 1987: 139.

area was rapidly assimilated.[147] In the 14th century, the Golden Horde split into two parts, the Blue Horde and the White Horde. The territory of the Blue Horde consisted of the lands west of the Volga, the Crimean Peninsula and the Caucasus. According to the Arab traveller Al-Omarî, the basic population of the Blue Horde was Kipchak. In 1395, on the banks of the Terek River in the Caucasus, the 14th century ruler of the Blue Horde Tokhtamysh and Timur fought a great battle, which Timur's army won. According to the records of the contemporary Arab historian Al Yezidi, Tokhtamysh's warriors and his people were divided into four parts after losing their leader. At that time, some of the Kipchaks also lived in the deep valleys rising to the steep and higher parts of the Caucasus. The Kipchaks, who formed part of the ethnogenesis of the Karachay-Balkar people, were thus absorbed.[148]

The Kipchaks, who played an important political, cultural and ethnic role in the central Caucasus in the 10th to 13th centuries, were the last layer in the formation of the Karachay-Balkar people.

About fieldtrips to collect Karachay-Balkar folklore and about the collection

The majority of the analysed Karachay-Balkar tunes are the result of my own collections, as well as those I collected with Gergely Agócs in the Caucasus in 2000, and with Éva Csáki in Turkey. In addition, I have studied Tamara Bittirova's pre-2000, and Gergely Agócs's and József Lukács's 2007 Caucasus collections, the Karachaevsk radio archives, commercial cassettes, and Omar Otarov's (2001) book, and included some tunes from them.

During our first expedition, in September-October 2000, we visited the Caucasian republics of Kabardino-Balkaria and Karachay-Cherkessia with Gergely Agócs. The majority of the 280 songs collected were recorded in Karachay and Balkar villages. In August 2007, Gergely Agócs and József Lukács made a two-week collecting trip to the Karachay-Balkars of the Caucasus. They recorded 357 songs and also copied the complete folk music archive of Radio Nalchik, cca. 500 songs, of which about 60% can be considered authentic; these were also included in the analysis.

From 2001 onwards, I and Éva Csáki conducted research among the Karachays who had fled to Turkey to escape Russian expansion. In 2001, 2002 and 2005, we visited villages and towns in Turkey (also inhabited by Karachays), recorded 410 songs and made several interviews about their history and customs. It can be stated that by the end of our expeditions, we had recorded the majority of the Karachay-Balkar tune types in Turkey. The Karachays of Turkey are not yet fully assimilated, they still retain their language and some older elements of their culture. This is despite the fact that, like other minority languages, their language is not taught in schools in Turkey. The urban Karachays are closer to assimilation, and intermarriage with other peoples (especially Turks) is common, but they speak their language, or are mostly bilingual, and switch from Turkish to Karachay and back without the slightest difficulty. Tradition is more alive in the villages.

In both the Caucasus and Turkey, the songs of the old religion and parlando songs in general are more or less only known by the middle-aged and elderly, although there is also a revival movement among the young. They are proud of their Karachay-Balkar identity and are happy to sing some, usually not the most valuable, dance tunes of their folk music. At weddings, they provide the music by singing, playing the accordion and holding boards in their hands, which are struck together in a steady rhythm.

I have written down and analysed about 1200 melodies recorded during fieldwork, and selected 358 of them for the examples and melody collection of the SIPOS–TAVKUL (2012, 2015, 2018) volumes. These songs represent the whole collected material, which in turn is a good representation of the folk music of the Karachay-Balkars of the Caucasus and Turkey. Of course, important layers of

147 JAKUBOVSKI 1992: 34.

148 MOKAEV 1976: 88.

this folk music have changed over time, some layers have disappeared, others have emerged in more recent eras, and so we can now 'only' present the current state of Karachay-Balkar folk music. Yet, given the antiquity of much of the material, such as the parlando-rubato melodies and the large number of traditional genres, we can hope that the material in this volume will give us a glimpse into the more distant past of Karachay-Balkar folk music.

Karachay-Balkar customs, songs, gods

In days of yore, the Karachay-Balkars believed that there were beings other than God (Tejri/Tanri) who had power over the sky, earth, water, stones, forests, various diseases and everything in general. They were invoked by the *dagli*s who performed animal sacrifices when mortal sickness, poverty or barrenness threatened the community.

Festivals and customs that bear witness to this period are still alive today among the Karachay-Balkars. For example, the celebrations of the renewal of nature at the arrival of spring includes the custom related to the first thunder, during which children go from house to house singing songs.

The tribes and villages, young and old, used to gather to say good wishes, prayers and to perform common rituals. They danced around the cauldron in which the meat of the sacrificial animal was cooked and sang songs to Choppa, Elijah and Sibyl, the gods of crops, harvests, lightning and thunder.

They jumped over the fire lit for the sacrifice, and like many peoples of the world, the Karachay-Balkars believed that fire gave health, strength, power and protection from disease and calamity. Freshly cut grass was dipped in water and distributed. In the valley of Chegem, where the stone of Totur stands, they slaughtered sacrificial animals and, swirling around the stone, danced and sang to the glory of the god. Then they played various games, horse races, danced and competed with each other. The young people went from house to house, led by a mischievous figure called a *teke*, and sang the song of Ozay, the goddess of fertility, and other songs in a humorous way to ask for *güppe* (gifts).

They never missed a single house, and along with good wishes they also said curses. Over time, the sacral character of *ozay, güppe, sertmen* and other pagan songs faded and their songs became children's songs. In the valley of Upper Balkaria, this folk festival was called *Gollu* after the god of the earth's plants and crops.

In pagan times, like many other peoples, the Karachays and the Balkars worshipped trees, the Balkars *Ravbazi*, and the Karachays *Aiterek* and *Janniz Terek*. These trees were regarded as gods by the people, who held deep beliefs about them. Even at the end of the 19th century, the Balkar elders used to say, '*May Allah be your helper, and Ravbazi be by my side*'. The sacred trees remained untouchable for a long time, the Karachays believed that whoever touched Janniz Terek would be cursed and die.

The old Karachays and Balkars also worshipped stones and rocks. Some stones were named after a god, and the people believed the stone represented the god. They held celebrations around the stones and rocks of Choppa, Bayrim, Apsati, Astotur, Eliya and begged the god to deliver them from diseases, to have good harvests and rain.

In the land of the Balkars and Karachays, many stones bore the name of Bayrim, who was also the goddess of family and motherhood among other Caucasian peoples. She is princess Bayrim, the protector of the family hearth, the controller of the fate and destiny of the inhabitants of the house. In Upper Chegem, barren women would make pilgrimages to the rock of Bayrim, bringing her delicacies and bird feathers, and would pray to her. Also, in Upper Chegem, those who fell ill with measles or other diseases were taken to the rock of Kirna or Elijah to be cured.

There were also pagan festivals related to nature and the seasons, such as the Kyrek Biyche ˙Princess Shovel'. When a drought threatened, old women and children would dress a shovel as a woman, enter the courtyard of a house, beat the shovel against the ground and sang: 'We burn, we

die, let it rain, we want rain, we ask Princess Shovel for rain.' In each house the group was given meat, bread, eggs, etc. Then everyone gathered on the river bank, Princess Shovel was thrown into the river, and water was splashed on each other. This event was called *water exchange*. Later, a donkey was dressed in a woman's dress, bathed in the river and a mirror was held in front of it. The merry feast ended with eating and drinking and a big celebration.

In Karachay-Balkaria, the custom of the invocation of rain was associated with Choppa, Elijah and Sibila, the gods of rain, lightning and thunder. In Balkaria, there was a custom of pilgrimage to Choppa, during which people danced around the rock that symbolised the god.

In Karachay area they prayed to Janniz Terek for rain. However, like the majority of the Turkic peoples, the Karachays and Balkars believed in the god Teyri (Tengri) and prayed to him. 'The Rain God also obeys him', they said.

The Karachays and Balkars lived from hunting in the very old days, so Apsati, lord of the mountains, forests, wild animals and the god of hunting, plays a major role in their rituals, beliefs and folklore. The image of Apsati has changed and been renewed in the memory of the people. In the past, he was probably a white mountain goat worshipped by humans, who later became a fearsome, man-faced god with a long white beard, the 'god of the deer'. The hunters also worshipped Apsati's daughter Baydimat-Fatimat, fearing her curse. They immolated an animal for sacrifice to Apsati and prayed to the god to win him over. In the spring, before the deer hunt in Upper Chegem, they would offer a sacrifice by the rock that represented Apsati and dance around the rock, singing prayers and wishes in his honour. In Karachay-Balkar folklore, there are strange stories about Apsati and his sons. For example, the story of Apsati's guests. Songs about hunting (e.g., Jantugan, Biynöger) have been sung for a very long time. In these songs, they tell how Apsati took revenge on the hunters Biynöger and Jantugan because they had hunted in the wrong place and killed too many animals.

The Balkarians worship Astotur, the god of wolves, hunters and shepherds, alongside Apsati. There was a rock in the valley of Chegem called the Stone of Astotur. When they went hunting, the hunters would leave one of their arrows and part of their food on the rock and would pray to the god, and on their return from the hunt they would leave part of their prey on the rock in gratitude. The people held Astotur in such high esteem that riders passing by the rock always dismounted out of respect.

In the old days, there were specific Karachay-Balkar customs on how to propose to maidens, with various songs being sung and prayers said, but most of these have not survived. *Orayda* was also sung in the process of going for the bride and carrying her to her new home.

In the villages of Balkaria, there was no wedding without singing and dancing to the song *Tepena*, then prayers and well-wishes were said, and in the song called *Sandirak*, jokes and witty turns of phrase were sung. The words of the *Sandirak* sometimes turned from jokes and banter into curses, and sometimes into prayers. The person who sings the Sandirak even mocks the elders of the feast, even swears, but no one is offended.

In the old days, the songs called *Tepena, Sandirak, Gollu*, which were accompanied by dance, had a definite way, rule and time of singing. But with the passage of time, these have been forgotten, today they can be sung and danced at any time and are sung like children's songs, lullabies, *mani*s and *oraida*s. The people have integrated them among their other tunes and dances.

Karachay-Balkar folksongs

The 'farmer's song' was sung not only while working in the fields, but also on the way to and from the fields. In the autumn, at harvest time, old people would dance behind the oxen tied to the threshing machine and sing *Erirey*, a song of abundance and blessing praising work and toil. It was believed that

by remembering Erirey and singing to him, hearts would be lifted, work would be easy and brisk, and harvests would multiply. For in olden days Erirey was the god of harvest and prosperity.

Animal husbandry played the most important role in the life of the Karachay-Balkar people, and there were various beliefs, rituals, wishes, customs and prayers about animals. One of these is the *dolay* song sung while churning butter. It was believed that by singing this song, the butter would separate from the milk more quickly and would be more abundant. Dolay was the god of domestic animals. Before herding the domestic animals to summer pasture, they slaughtered a sacrificial animal and asked the Great Teyri, Dolay, the god of goats Makkurus, and the god of sheep and shepherds Aymus, to 'make our journey a happy one, that we shall not be attacked by wolves, that no harm shall come to man or beast'.

The songs sung while weaving of homespun textiles and the making of felt and felt coats were also old-time work songs. Inay is believed to have been the goddess of woolwork and handloom weaving, but she was later forgotten and her name is now only repeated in the refrain of the tune. Before work, the eldest woman would say a prayer, and then the tedium and boredom of working with wool would be eased by singing. *Inay* is a melody to help the women in their work, including wishes, prayers and requests. While working, weaving or making pieces of felt wear, women were sure that their prayers and wishes would be heard. They also believed that the fabric, felt and felt coats made by chanting the *inay* would be durable and the wearer would be healthy.

Heroes' songs. The Karachay-Balkars sing many historical–heroic songs. In them, the people recount important events and summarise their own history. The heroic songs are related to the heroes of the following themes: 1. oppression, invasions, 2. rich people, princes, 3. World War II.

In the plague of the 1790s–1800s, many people died in Karachay-Balkaria. In 1808–1814, the plague hit again in the North Caucasus. The 'mountain people's' songs *Al emina* (first plague) and *Ekinchi emina* (second plague) narrate these events.

Several songs were also written about the Caucasus War (1817–1864). For example, *Hashavka and Umar* is about the war between the Russian Tsar's soldiers and the Karachays. And the song *The Great Hoj* tells of the atrocities and massacres committed by the Tsar's soldiers against the inhabitants of the village of Hoj inhabited by Adyges. The *dagli* songs include some written during the Russo-Turkish War (1877–1878) and the Russo-Japanese War (1904–1905).

In the 19th century, the migration to Turkey of some of the Karachay–Balkars is recorded in the *Stambulga Ketgenleni Jirları* (Song of the migrants to Istanbul) and the *Muhajirle* (Song of the Wanderers).

Folk songs related to oppression and war can be divided into two groups by theme: 1) Songs related to attacks and looting against the Karachays and Balkars, such as *Tatarkan*, *Sarıbiy ile Karabiy, Jandar*, *Zavurbek*, etc., 2) when the Karachays attacked their neighbours, e.g., *Chuyerdi, Bekmirzalar*, *Jansohlarin sarkisi*, etc. Songs of the first group are about people taken as slaves, about the fighters killed while reclaiming animals and valuables. The songs of the second group tell of raids and pillaging by the Karachay-Balkars.

The songs of the *Dagli*s 'mountain men' about the brave men who stood up to the princes, the rich, the Tsar's soldiers and refused to bow down to them narrate how the potentates and barons treated the poor like animals, humiliating them, making them work for starvation wages without paying them for their work. In these songs, the people proudly praise the humanity and heroism of honest champions (*Atabij'in sharkisi, Kanamat, Barak, Abrek Ulanla, Gapalau, Bekbolat*, etc.).

Ballads. The Karachay-Balkar ballads can be divided into three groups according to their themes: songs about love, family life, and community life. In the ballads, the good is pitted against the bad, the good-hearted against the ill-wishing, the just against the unjust, and love against hate. The heroes' struggle against evil usually ends mournfully. In some songs about lovers, the boy or the girl dies (*Akbiyche ile Ramazan*) or is separated by the enemy (*Kanshavbiy ile Goshayah*). In other ballads,

one of the loving husbands or wives dies of a fatal illness (*Janım oglu Ismail*). In the song *Kubadijleri*, nine brothers born of the Kubadi tribe fall ill because they have not thought of the others and have broken the rules of the community. This story has an exceptionally happy ending: the brothers repent and are cured. Some of the ballads integrate a complexity of themes: love, family and community life, and history (*Kanshavbiy ile Goshayah*).

Love songs, manis, complaints, curses. Love songs and manis occupy an important place in Karachay-Balkar folk poetry. In most of the love songs, the girl or the boy speaks of her/his unquenchable love, sings of the other's beauty, goodness and humanity (*Tavkan, Aktamak*). Lasses and lads sing *tariguv* 'complaining songs' about unrequited love or not being able to meet their beloved. These songs are called *Sirjmeklik küyn* 'lover's songs', and their theme is usually the separation of two young people by force.

Iynarla songs can be divided into three parts: 1) maidens' songs, 2) lads' songs, 3) songs sung together but alternately. The latter group is called *aytis* 'answering'. In contrast to manis, which are composed of stanzas with independent content, *iynar*s relate coherent stories.

Some love songs and manis also contain curses. Songs comprising curses solely are called *kargish jirla* `cursing song' or *kargish iynarla* `cursing mani'. In these, the lassie (or lad) curses her lover who has broken her heart with evil words or played with her honour. Other love songs curse the one who separated the two lovers or caused them harm. In most of the curse songs or manis, the curse is said in a joking manner.

Laments. Karachay-Balkar lamentations are divided into two groups: 1) those related to death irrespective of an actual date, and 2) those related to displacement. Mourning is performed by relatives of the deceased, people of the same age, loved ones, and some people call in professional mourners. In Karachay-Balkaria, when a person known, loved and respected by all dies, it is customary to have the most distinguished mourners do the mourning. For example, in the Bakshan Valley, when the beloved Orusbiek Ismailia died, he was buried during a traditional *siyit* (funeral ceremony), and then mourning songs were composed about him. In the laments, people recite their own grief and list the humanity, kindness and service to the people of the deceased. There are also laments of girls who killed themselves because they were not given to their lover. In these, the dead girl recounts her bitter fate, lists all her sorrows, lists the names of the people who harmed her and makes a will (*Zariyat, Lüba*). Among the *Dagli*s, it also occurs that people who have undergone great calamities create laments for themselves (*Madina'nın agidi, Kizin Agidi*, etc.).

The Karachay-Balkar people, who suffered the hardships of World War II along with the rest of the peoples of the Soviet Union, were forcibly expelled from their homeland, which was, in the words of Karachay folk poet Semenlanı Sımayıl, 'another trouble on top of all troubles'. From the first day to the last, the poets of the songs of displacement fearlessly sang of the unspeakably terrible tragedy, hardships, pains and unhealed wounds that they experienced together with the people. The 'songs of displacement' *sürgün sarkilar* have immortalised the difficult days as an eternal memento for generations to come.

The *Dagli*s have always been fond of jokes and banter. There is no village in Karachay-Balkaria without joking songs. Some of these songs are unique to a few villages or valleys, while others have spread from village to village and have become the universally loved melodies of the Karachay-Balkars (*Jörme, Sandırak, Gollu, Boz alasha*, etc.). Some of them are also dance songs.

Religious songs. The Karachay-Balkars often sing *zikir*s 'religious verses, prayers' in mevlids, during other gatherings or just to themselves. According to the elders, most zikir lyrics were learned from religious books from Dagestan. In addition, participants in the Mecca pilgrimage (Hajj) taught the zikirs they had learnt during the journey to those around them on their return. The books brought back by the people who had participated in the Hajj, i.e., had become Hajjis, also served as another source

of zikir texts. Some zikirs were composed by the poets of Karachay-Balkaria, for example the zikirs of *Kâzim* are still sung by the people.

Most of the zikirs draw themes from the Bible and the Qur'an. The word zikir in Arabic means: to remember, to recall, to notice. And indeed, in every zikir the names of Allah and his prophets, and the principles of Islam are repeated over and over again; they penetrate the soul and consciousness of the people who sing and listen to the zikir and help them to progress as believers in Allah on the path set by the religion. Zikirs among the people can be divided into four groups according to their content: 1) Zikirs repeating the names of Allah and praising him and Islam, 2) zikirs about the prophets, 3) zikirs about the duties and conditions of the Islamic religion, 4) zikirs for Muslim meditation.

The zikirs often reiterate the basic essence of Islam, which says: “there is no god to worship but Allah, and the prophethood of the holy Muhammad was given him by Allah’. The zikirs show people that if they adhere to the fundamentals of Islam and if they persevere in the path of Allah, they can reach paradise even on this earth. The advice repeated over and over again is: be patient, persevering, well-mannered, do not be deceived by the world's callings, do not be unfaithful to the faith, do not be miserly, do not envy anyone, do not deceive others. The zikirs on the duties of Islam teach that *namaz* ‘ritual prayer’ and fasting are important duties.

Most zikirs teach one to reckon with oneself, to reflect on one's life, to repent if one is living in sin; to remember death and the deceitfulness of the world, to not deceive oneself. They make people think about where they came from, why they came, where they are going, and tell them that the most important thing in the world is to stick to religion and worship Allah. They stress the importance of remembering Allah day and night. These products of the Karachay-Balkar soul have a long past and represent a specific local colour of a rich international phenomenon.

An overview of Karachay-Balkar folk music

There are no comprehensive studies or books on the Caucasian Karachay-Balkar folk music, and Omar Otarov's 2001 collection of Caucasian Karachay-Balkar tunes is not limited to typical melodies. And there is no publication at all on the folk music of the Karachay-Balkars in Turkey. Without modesty, I can therefore say that my book on Karachay-Balkar folk music is a pioneer in this field, with a Hungarian edition published in 2012, an English edition in 2015 and a Turkish edition in 2018.[149]

This section provides a first analytical overview of the folk music of the Karachay-Balkar people. In the classification, I have applied musical criteria here too, juxtaposing dance tunes, old religious songs, modern Islamic tunes, the music of the Caucasian Karachay-Balkars and their relatives in Turkey, and even including some Turkish and Kumyk songs for comparison.

I transposed the melodies, regardless of their tonality, mostly to a common final note. I then divided them into classes mainly according to their formal characteristics. For example, songs built of motifs, songs that can be traced back to one or two short lines, and songs with four lines were placed in separate classes. Within the classes, the groups follow each other according to the cadential tones, and within each group I have listed the melodies according to the height of their first line.

The classification of the majority of the Karachay-Balkar melodies is facilitated by the fact that their melodic progression follows fairly uniform principles, so the order of cadences within a class rallies genuinely similar melodies together in the vast majority of cases. The typical Karachay-Balkar melody motion is characterised by descending or hill-shaped lines, and within the lines by a conjunct melody that progresses on adjacent notes, without jumps, and with little descent below the final note. Their overall structure also tends downward, with successive lines moving in progressively lower

[149] SIPOS–TAVKUL 2012, 2017, 2018.

registers. However, at the beginning of the first line it is not uncommon to jump up from or around the root note, and there may be a rotation, which here is more of a circumambulation around a basic melody note. Let us review the musical classes:

Class	*musical features*	*estimated age*
1.	Rotating and plagal motion	archaic
2.	One or two short lines and their variants	old and new
3.	Four short lines with (1) main cadence	old and new
4.	Four short lines, the first closing on the base note	archaic
5.	Four short lines with 1 (VII) x cadences	old and new
6.	Four short lines with (2) and (b3) main cadences	
7.	Four short lines with (4/5) main cadences, low start	
8.	Four short lines with (4/5) main cadences, higher start	
9.	Four short lines with (7/8) main cadences	
10.	One or two lines, tripodic	archaic
11.	Four-lined tripodic tunes	
12.	Four-line *jir* tunes of special structure	Kabard origin
13.	Four long lines in dome-shaped overall form	new

Figure 1. Classes of Karachay-Balkar music

In Class 12, I subsume a distinctive four-line Karachay-Balkar musical form, the *jir* tunes, separately from the other four-lined tunes. The majority of these are built up of individual lines unlike the essentially isometric four-line Karachay-Balkar melodies, which, despite their varied cadential series and melodic progression, binds them together, although many of the *jir* tunes also show more or less melodic similarities with isometric four-line melodies. The order of cadences has also proved to be an effective means of arranging *jir* melodies.

Atypical tunes

Before going into the details of the classification, a few words about the specific melodies that are rare and exceptional in the musical world of the Karachay-Balkars. Where general considerations and clarity of arrangement have justified it, melodies with other characteristics have sometimes been included in the classes of Karachay-Balkar tunes predominantly built of descending or hill-shaped conjunct lines. I always draw special attention to these.

In today's realm of Karachay-Balkar tunes, those built from short motifs., similarly to twin-bar structures, can be considered atypical. Examples are the rain prayer moving around the middle note of the *mi-re-do* trichord, and the melody that jumps up and down on fifths. I have placed these in Class 1. Also in Class 1 are a small but well-defined group of plagal tunes that descend beneath the fundamental and ascend from there.

There are also tunes with low first and fourth lines and higher middle lines, which are also different from the older tunes of the Karachays, and the Turkic peoples in general. Of them, the ones of four long lines tracing a dome-shaped overall structure, which developed in the Soviet period, are placed in Class 13. At the same time, I have arranged in Class 4 the apparently old-style tunes of four short lines which outline a dome-shaped or 'pseudo-domed' AB/A_vC structure, the first and often the third line of which end on the fundamental. Many of these forms can also be found among *jir* melodies.

The opposite of the predominantly hill-shaped or descending line form is the valley-shaped first line or one sinking at mid-line to the root, and sometimes we also see a rising first line. About 6% of the tunes are like this.

Even rarer are the upward leaps after lingering on low pitches, and a melodic motion resembling the arpeggiation of chords. There is an end-of-line leap from degree VII to degree 3, and in some old tripodic melodies we also see a step to degree V. In some bars of several melodies, steps of larger intervals occur, which also deviates from the typically *conjunct* Karachay-Balkar melodic line.

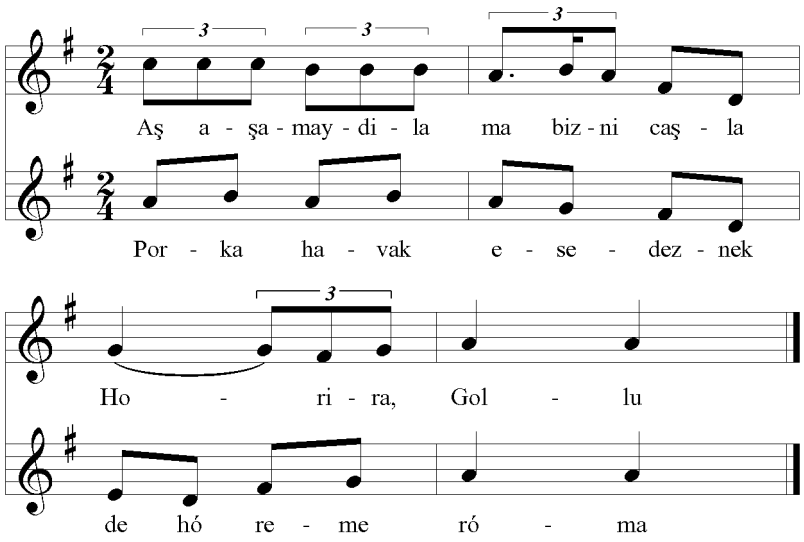
Classes of the Karachay-Balkar folk music

Let's take a look at each melody class and the groups within it. For each class and group, I will give a short description and some examples, so that the reader can get a good idea of the typical melody forms of (today's) Karachay-Balkar folk music. However, all the characteristics of this folk music will only be revealed to the reader who has carefully studied the music appendix of SIPOS–TAVKUL 2012 and listened to the melodies available on the SIPOS–TAVKUL 2017 e-book (www.zti.hu/sipos).

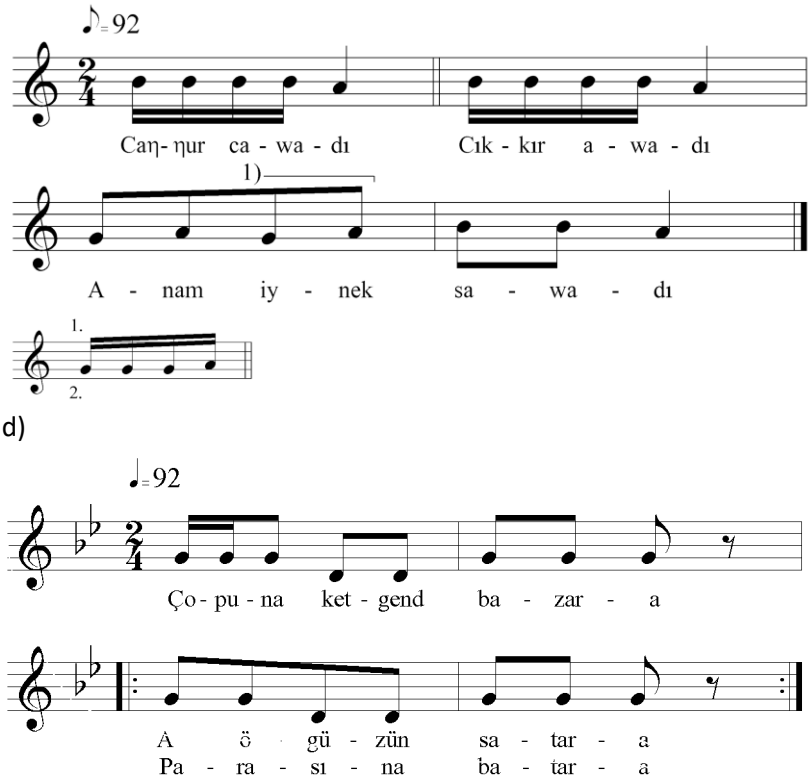
Class 1: rotating and plagal motion

In Class 1, there are songs of different origins that sound old-fashioned. Included here are those with 1) descending-rising plagal motion (*Ex. 99a*), 2) moving around the middle note of the *mi-re-do* tritone (*Ex. 99c*), and 3) jumping on the notes of the *(ti)-la-mi*, *(=re-do-so)* tritone (*Ex. 99d*). What they have in common is that they are distinctly different from the majority Karachay-Balkar songs, which consist of descending or hill-shaped lines, and that their important passages move below the final note.

a-b)



c)



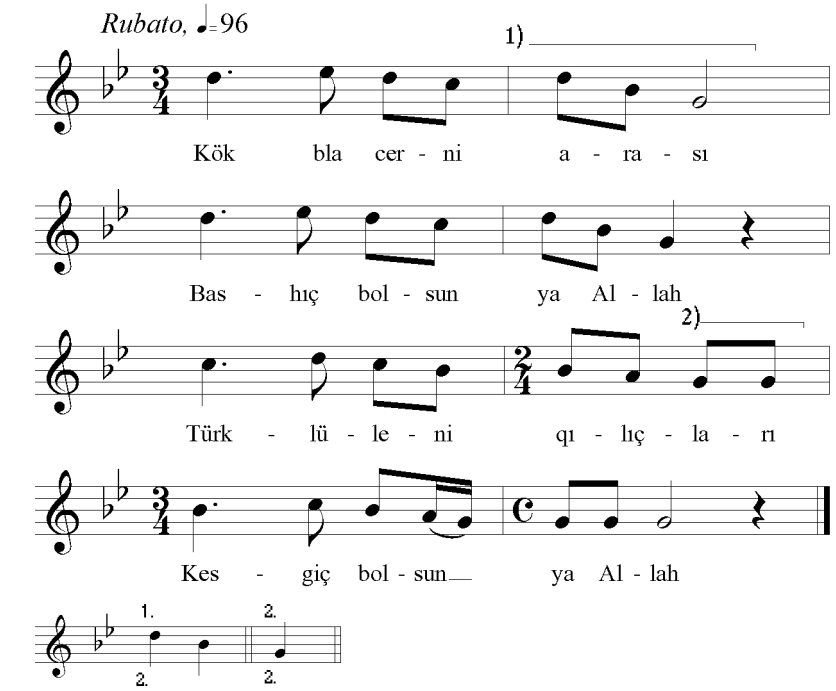
Example 99. a) The falling-rising 'Gollu' tune of the primaeval religion, b) Hungarian regös tune (CMPH II: № 866), c) tunes moving round the middle note of the *mi-re-do* trichord, d) jumping on the notes of the *ti-la-mi* (=*re-do-so*) tritone

Class 2: One or two short lines and their variants with x (1) 1 cadences

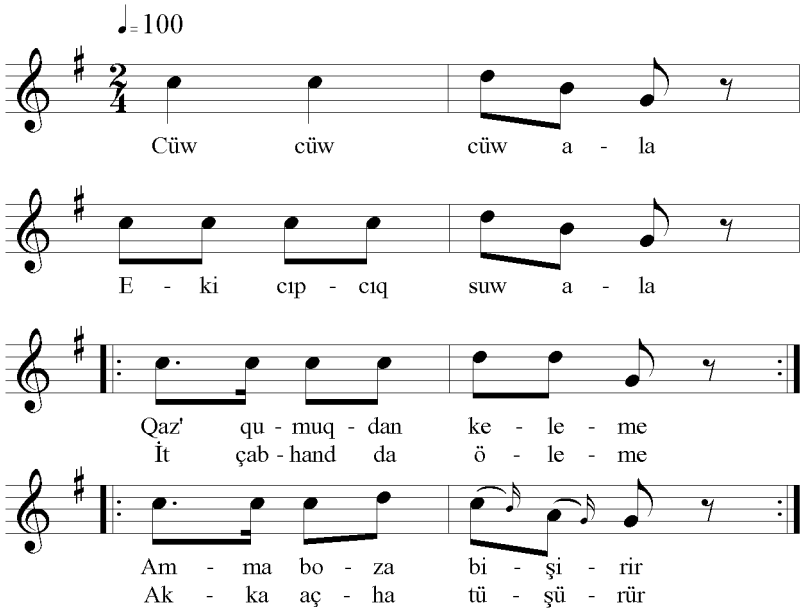
Many Karachay-Balkar tunes consist of one or two short lines and their variants. The line variants end on the same note but move in an increasingly narrower range of notes. In some cases, the strophic text organizes them into four-line forms, but because of the repeated descent to the root note, at least from the point of view of ordering, they may legitimately be considered as single- or double-core tunes.

2.1 Each line of the group tunes – three tunes of minor character (*Ex. 100a*) and three of major character (*Ex. 100b*) – descends to the fundamental in each line. Typical is the narrow 1–5, or even 1–4 ambitus. It says much of the structural development of the Karachay-Balkar folk music that there are few such simple melodies, and even the most elementary melodies of this group are often arranged in four-line form.

a)

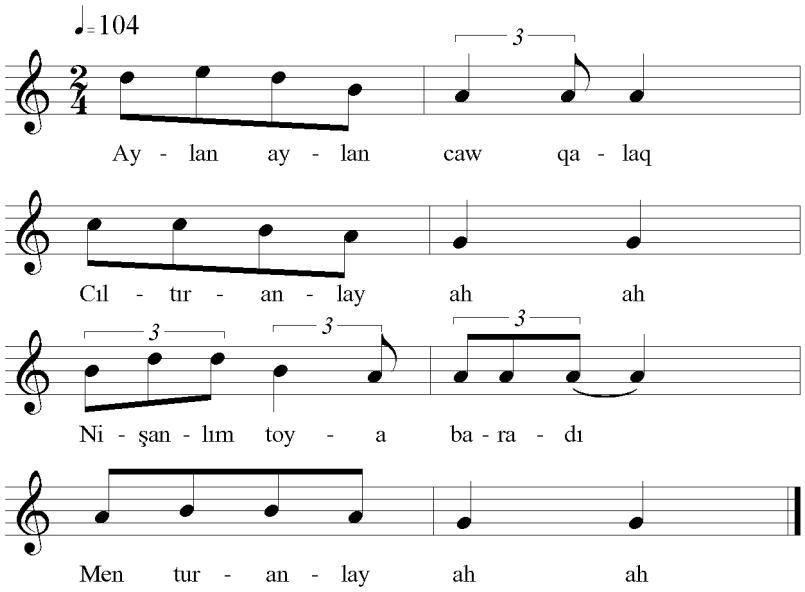


b)



Example 100. A short line and its variants with 1 (1) 1 cadences

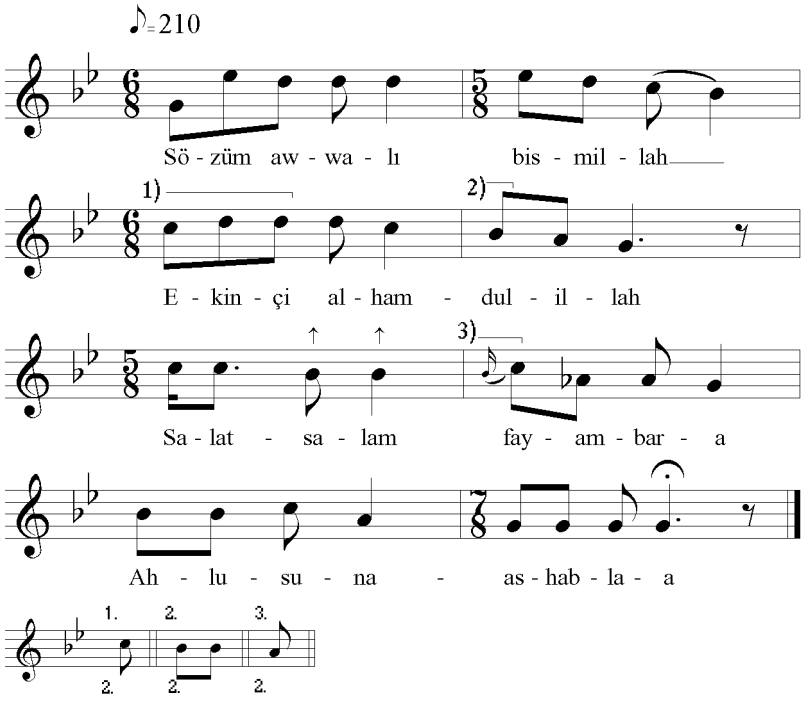
2.2 Of the tunes built of two shorter lines, several have (2) principal cadence, all of them move on a major-character scale, mostly within a narrow (1–4/5) range. Some of the songs show a certain formal similarity to the small form of the Hungarian diatonic lament (*Ex. 101*).



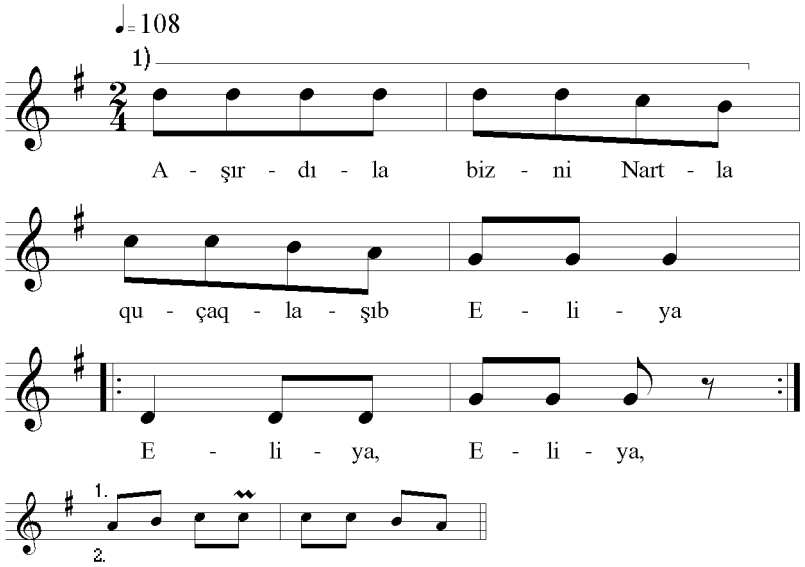
Example 101. Two short lines and variants with (2) cadence

2.3 One of the more populous groups in Class 2 contains two-line tunes of minor character with (b3) cadence and others of major character with (3) cadence (*Ex. 102*). The typical ambitus of the minor tunes is 1–6, while the major-key melodies often have only 1–3 or 1–4 range, thus the difference between the tunes moving on different scales is more considerable in this group. In Karachhay-Balkar folk music, the more important (e.g., line-closing) notes are usually approached via a descent, and therefore the *fa-mi-re-mi* rotating movement in the first line of many of the major-character melodies in this group makes them unique. Also unique is the refrain of Example 102b with its fifth leaps. The genres are mostly lullabies, religious songs and dance songs. As in previous groups in the class, the performance style of the songs is *tempo giusto*.

a)



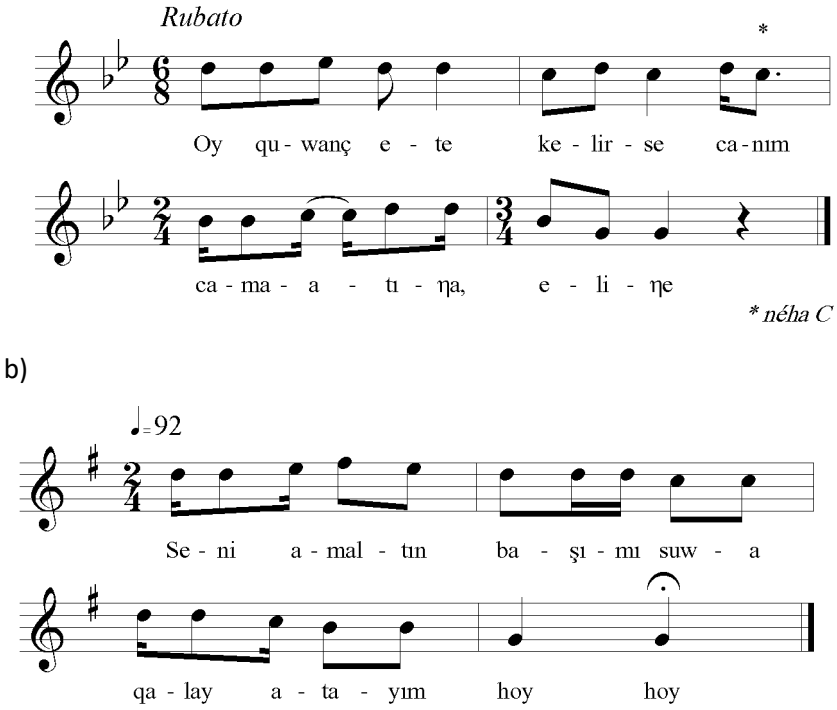
b)



Example 102. Two short lines and variants with b3/3 (1) x cadences

2.4 There are relatively few melodies with (4) main cadence, including some that move on scales of minor and some of major character (*Ex. 103a,b*). The ambitus is not wide here, either (1-#6), and in some tunes a unique melodic progression can be heard, for example, the tune beginning rotating on the *mi-re-do* trichord. Most tunes in the group belong to the zikir and dance-song genres.

a)

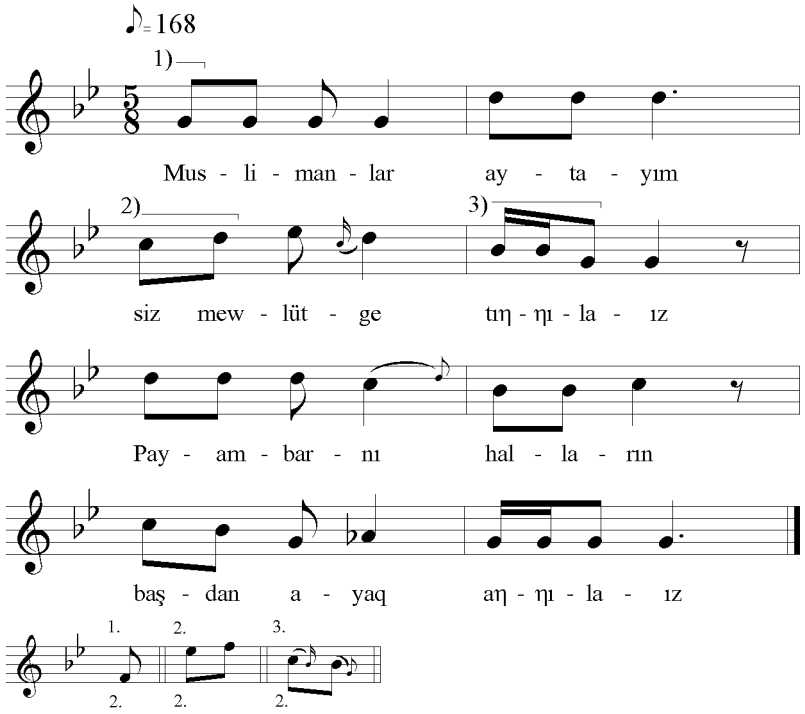


Example 103. Two short lines and their variants with (1) main cadence

Class 3: Four short lines with (1) main cadence

The four-line melodies of Class 3 are closely related to the tunes of Class 2. The melodies of the two classes could have been discussed together, because they also close at the end of their second line, suggesting a two-line character, as if they were finished on the root note. But after the conclusion at the end of the second line there are two more, relatively individual lines, so I treat these songs as four-lined. The majority of the tunes move on scales of minor character, and their genre is mostly religious zikir and lullaby.

I define the groups within a class by the final note of the first line. The dominant tunes are the ones moving on minor-character scales, they are quite similar to each other, and here the number of first lines ending on b3, 4, 5 is fairly balanced. Among the fewer tunes of major character, several have a high-pitched first line ending. The first line of group 3.1 ends at degree b3, the first line of group 3.2 at 4, and the first line of group 3.3 at 5 (*Ex. 104*).



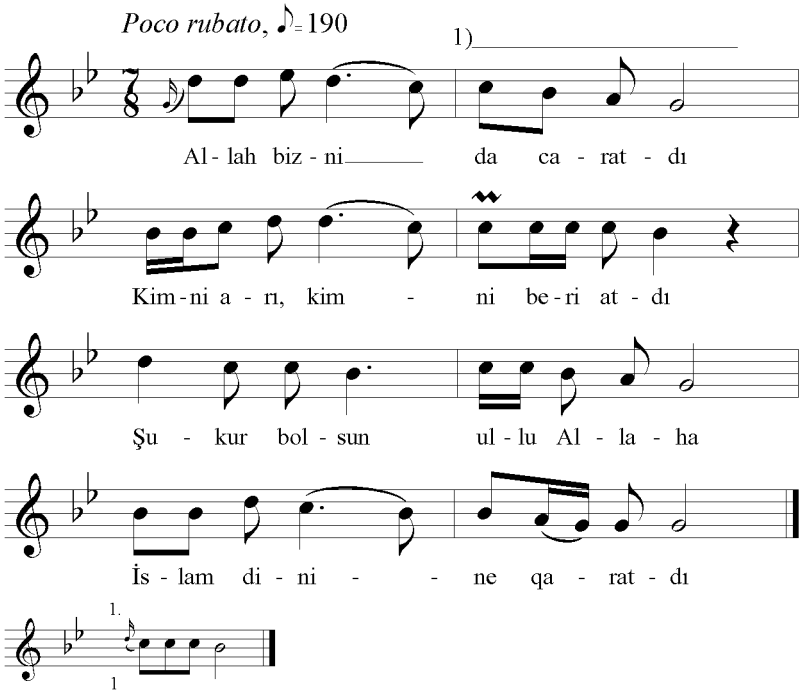
Example 104. Four short lines with (1) main cadence

Class 4: Four short lines, the first ending on the fundamental note, the overall form tracing a small dome shape

The vast majority of Class 4 tunes are of minor character, but many of the *jir* songs to be discussed separately later are of major character with 1 (5) 1 cadences and similar forms. In contrast to the descending or stagnant melodic progression, here the ascending tendency of line 2, which is somewhat higher than line 1, is answered by the descent to the fundamental of lines 3 and 4. This is a common form in Karachay-Balkar folk music. Here, however, we do not see the dome-shaped recurring song form typical of the Hungarian New Style, because lines 1 and 3 are identical or at least similar (AB/A_vC structure), and line 2 also moves low. Despite their oft divergent melodic motions and ambitus, the above features bring the songs together within Karachay-Balkar folk music, and despite their ascending structure, there are several indications that many of them belong to an older style. Most of the minor-character forms in the following groups consist of variations of a single, very popular melody, and the groups of songs in the major-character groups also only contain one or two tunes in most cases.

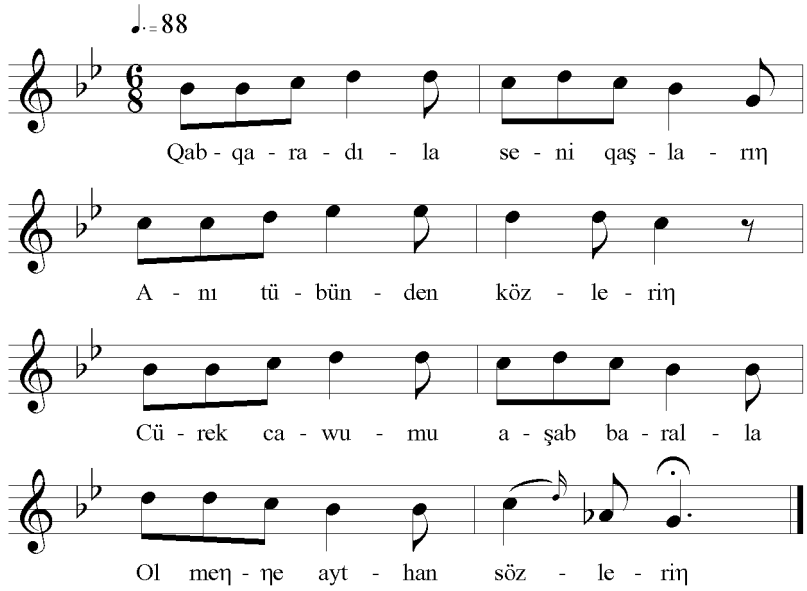
4.1 The first, very small group is characterised by 1 (2) 1/VII cadences. There is only one major-character melody here, which is not surprising, given the rarity of the (2) main cadence.

4.2 Slightly more populous than the previous group is the minor-character group with 1 (b3) 1 cadences (*Ex. 105*). In addition to the zikir melodies, one dance song can be included here.



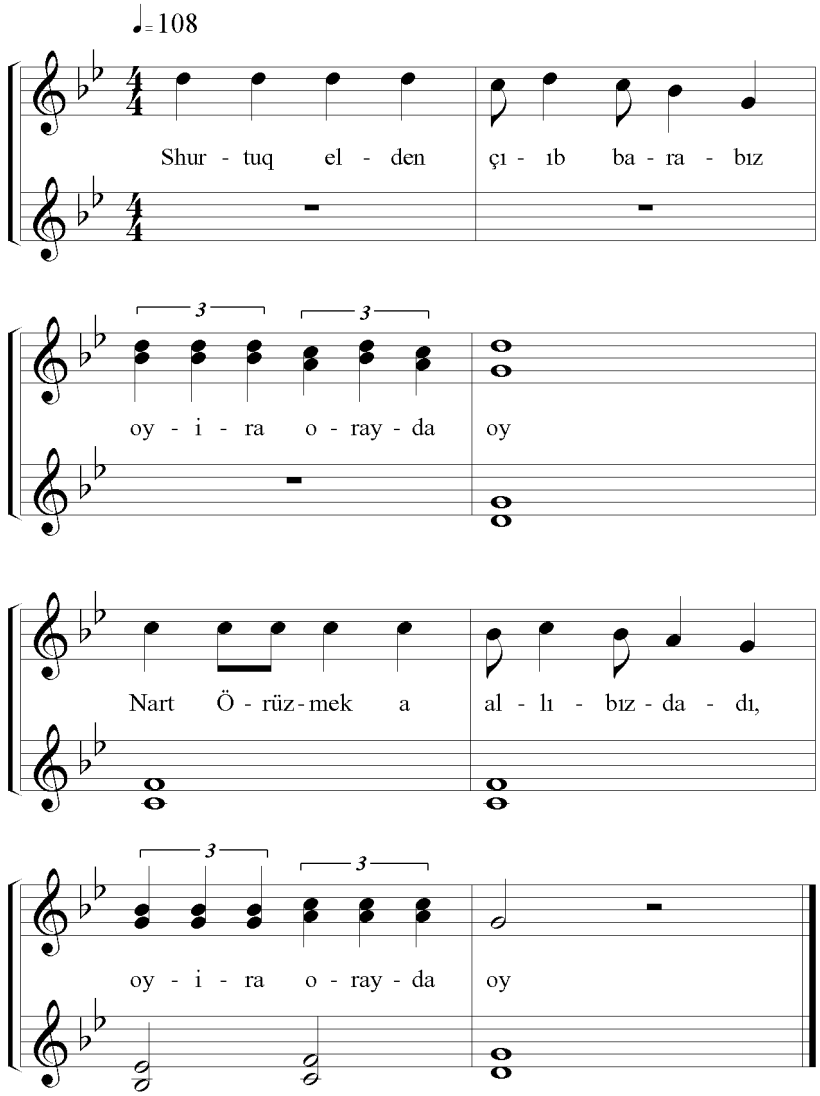
Example 105. Four short lines with 1 (b3) 1 cadences, the first line cadencing on the key note

4.3 Versions of a popular tune constitute this small group of 1 (4) x cadences (*Ex. 106*). A major-character tune and a *jir* song also belong here.



Example 106. Four short lines with 1 (4) b3 cadences, first line closing on the fundamental

4.4 Two truly popular tunes and several variants, as well as Example 107 comprise this group with 1 (5) 1 cadences. However, 36 (!) *jir* tunes can also be subsumed in this group.

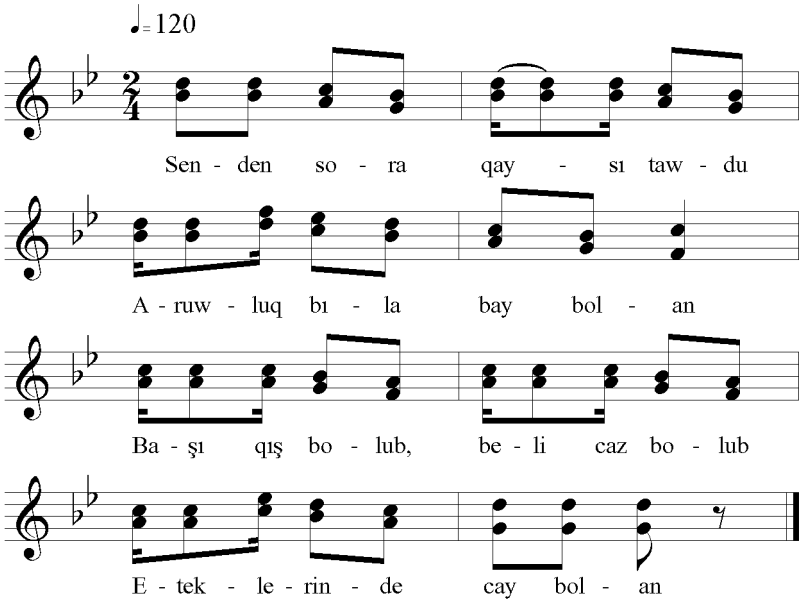


Example 107. Four short lines with 1 (5) 1 cadences, the first line closing on the basic note

Class 5: Four short lines with (VII) main cadence

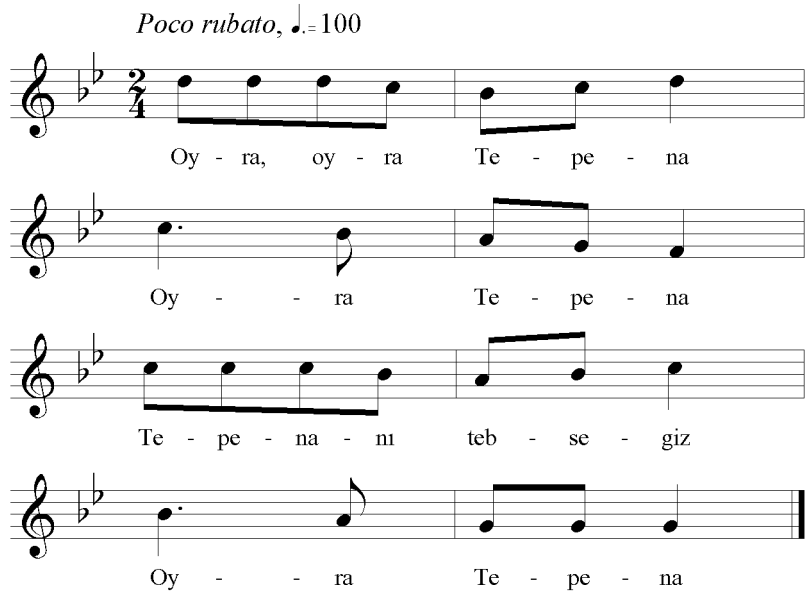
In Class 5 there are only tunes of minor character. The main cadence (VII) already makes them unique in Karachay-Balkar folk music, because notes below the final note are rare to be found. As in the previous class, one or two popular melodies and their variants are included in the groups of this class. In many of the tunes, the sequential descent of the lines by the second appears, and the form of the tunes in Examples 108 and 109 is $A^2B_c^2AB$.

5.1 group: the tunes have 1 (VII) x cadential series (*Ex. 108*).



Example 108. Four short lines with 1 (VII) b3 cadences

5.2 The ancient religious Tepena song with 5 (VII) 4 cadences is very popular (*Ex. 109*). An isometric variant of it corresponds to a zikir melody of the Islamic religion.



Example 109. Four short lines with 5 (VII) 4 cadences

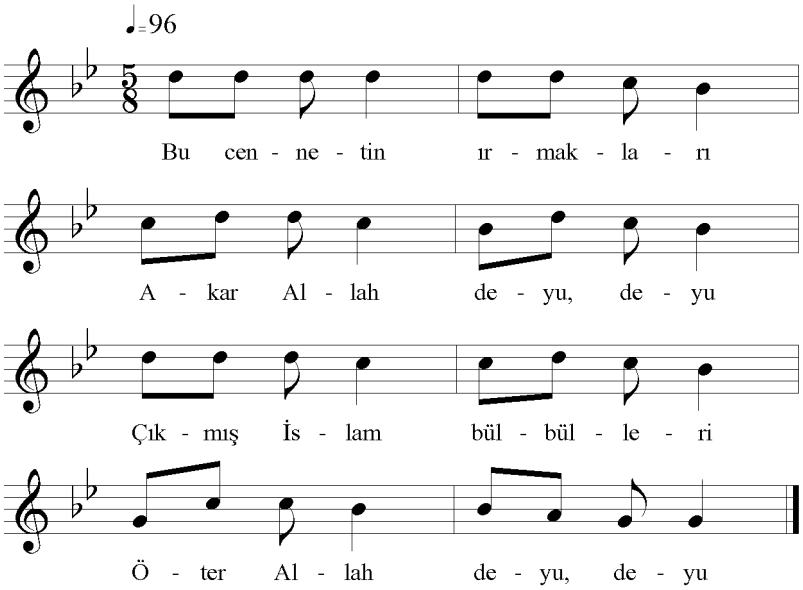
Class 6: Four short lines with (2) and (b3) main cadences – sequential and psalmodic tunes

In Class 6, there are four-line melodies descending steadily on minor-character scales, typically with a higher initial line, interim lines moving in middle range and a lower fourth line. From this general description, two melodic forms stand out. One appears to be more recent: its lines descend sequentially by seconds. The other tune type is more symmetrical in structure and has a general description that is consistent with the psalmodic style of Hungarian and other peoples' music, here it will be referred to as such. The Karachay-Balkar psalmodic melodies are characterised by their first

lines moving fairly high end on the 4th or 5th degree. Their similar second and third lines move basically on the *mi-re-do* notes and end on b3 (the third line is more variable). The fourth line descends from degrees 5–7 to the root note. The tunes with 5 (b3) 1 cadences resemble less, those with 5 (b3) b3 cadences resemble more the Hungarian–Anatolian psalmodic melodies, first of all the Anatolian ones.[150] Let us look at each group in more detail.

In group 6.1 the first line of tunes with (2) main cadence descends to 2/b3, the third line ends at degree 2. The cadences outline a descending sequence, and the lines are often descending, giving the melodies a kind of sequentially descending character. The melodies in subgroup 6.1a have a cadential series of b3 (2) 1. Subgroup 6.1b includes melodies with 4 (2) 1/2 cadences, and those of subgroup 6.1c cadence on 5 (2) x. Several tunes in groups 6.1b-c fall between the sequential y descending and the psalmodic tunes, and moreover, many of the tunes in 6.1c could be classified as psalmodic tunes if their principal cadence were b3 instead of 2. These melodies are in fact variants of the tunes in groups 6.3 and 6.4 with (2) principal cadence instead of (b3).

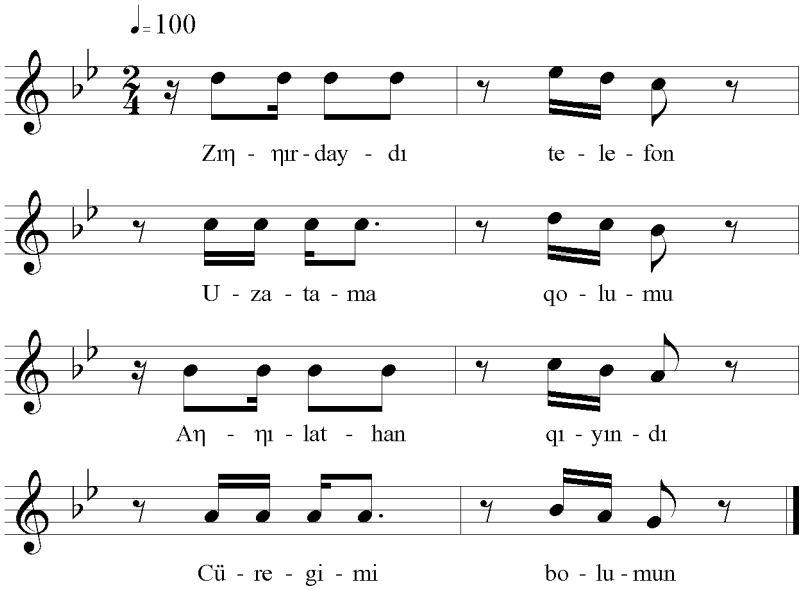
The first three lines of the melodies of group 6.2 end mostly on b3, and can be nicely fitted among the simpler Hungarian and Anatolian psalmodic tunes (*Ex. 110*).



Example 110. Psalmodic tune with (b3) cadence

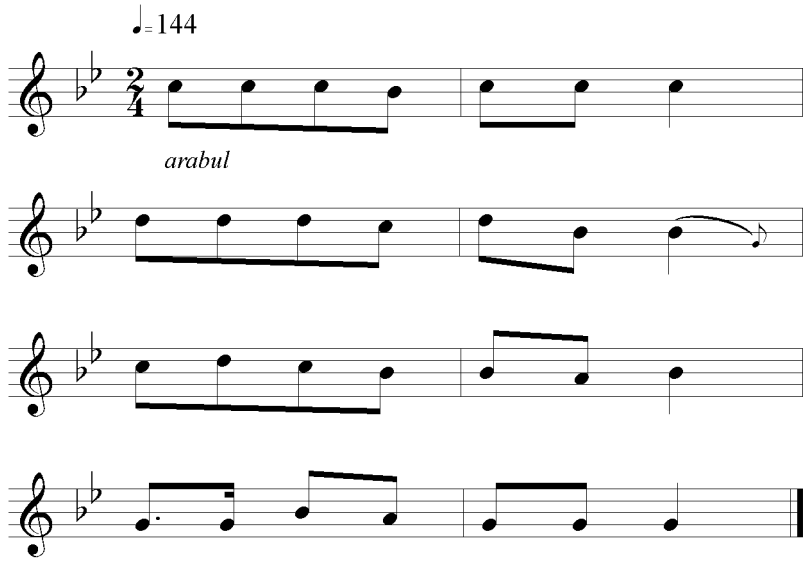
The 6.3 group tunes with 4 (b3) 2/1 cadences generally descend sequentially by the second (*Ex. 111*).

[150] SIPOS 1997b.



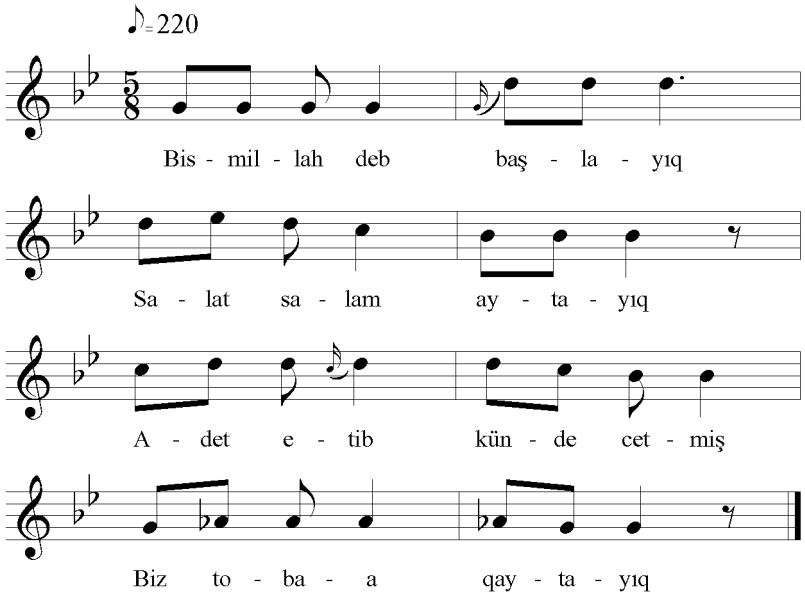
Example 111. Four short lines with (b3) main cadence and sequential descent

Groups 6.4–6.7 contain psalmodic tunes and more or less related descending melodies with (b3) main cadence, but in contrast to the previous group, the descending melodies are not dominated by a sequential descent. The first line of melodies in group 6.4 ends at degree 4 (*Ex. 112*).



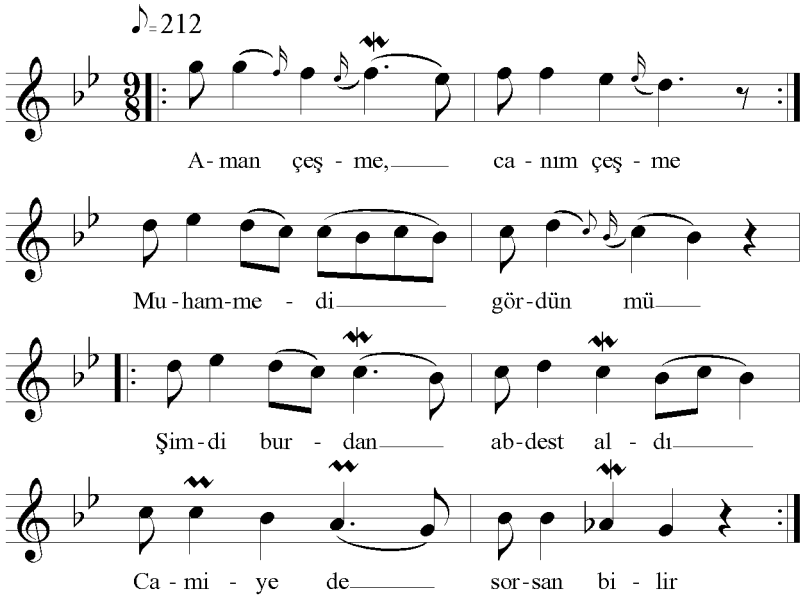
Example 112. Four short lines with (b3) principal cadence, psalmodic character

The tunes in the 6.5 group are characterised by the 5 (b3) 1 or b5 (b3) b3 cadential series (*Ex. 113*), and in SIPOS–TAVKUL 2012 № 90 the cadences are 5 (b3) VII(!)



Example 113. Four short lines with (b3) main cadence, psalmodic character

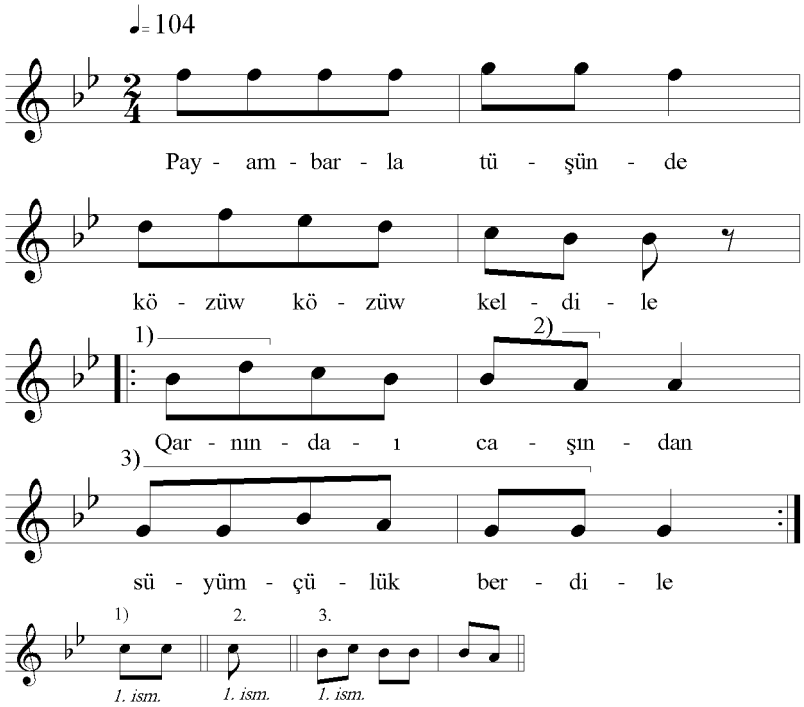
In group 6.6 we see tunes descending from a higher level (Ex. 114). Their third line ends on degree 1, b3 or 4. The Anatolian Turkish(!) religious song of Example 114 shows the similarities and differences between Anatolian and Karachay-Balkar melodies of this structure.[151]



Example 114. Four short lines with (b3) main cadence, with lines starting high (Anatolian Karachay-Balkar)

A distinctive feature of group 6.7 is that their high-moving first line stops at degrees 7–8. The minor-character tunes are well represented by Example 115. It can be concluded that these songs are between the psalmodic and the disjunct tunes, meaning the fifth-shifting songs within the latter. The group is rather mixed, held together by formal rather than substantive features. In addition, it is the only group in this class to include tunes of a major character.

[151] SIPOS 1995: 75–77.

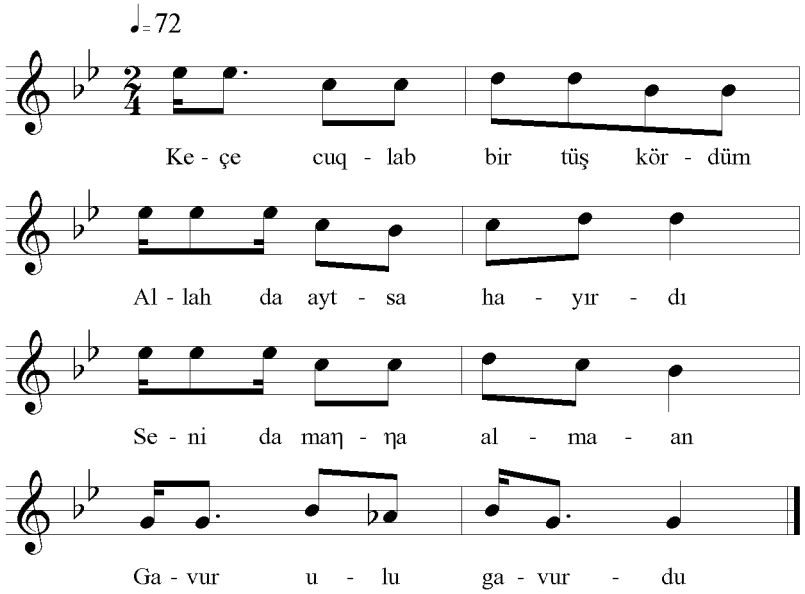


Example 115. Four short lines with (b3) main cadence and high-starting first line

Class 7: Four short low-register lines with (4/5) main cadence – miscellaneous groups

Class 7 includes melodies with main cadence (4) and (5). One might think that the higher principal cadence would indicate that at least traces of a disjunct structure are already present, i.e., the first part of the melody has a different register from the second part. However, this is not the case: the AB/A_vC structure is common, i.e., lines 1 and 3 are quite similar (we have already seen this phenomenon in the old 'domed' melodies of Class 4). In many respects, these tunes are more akin to the tunes with (b3) main cadence in their structure and character. Sometimes individual melodic motions, such as a valley-shaped first line, occur, but most of the melodies descend in short lines in the order indicated by the cadences. This class presents a very colourful picture in contrast to the previous one, and most of its groups contain only two or at most three tunes. The class tends to summarise the melodies only formally, so instead of a more detailed analysis I will simply list the groups.

The tunes of group 7.1 have b3 (4/5) b3 cadences (*Ex. 116*).

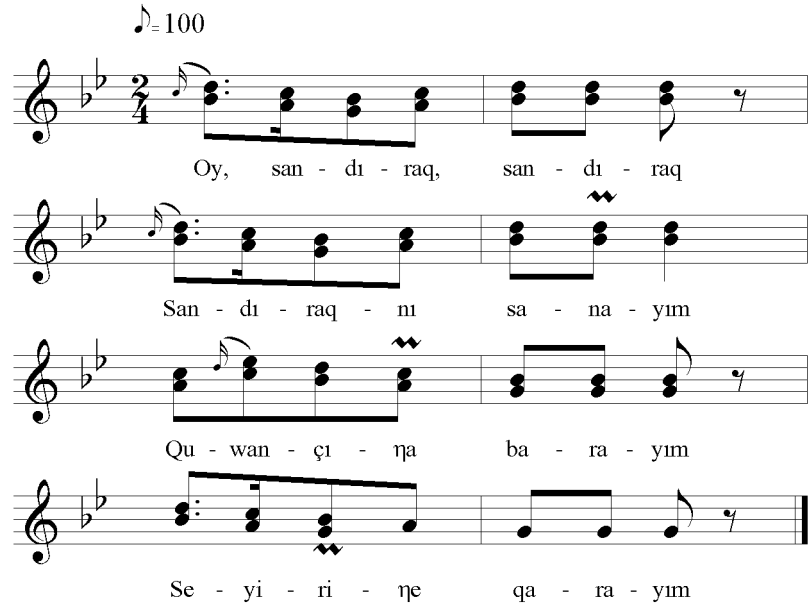


Example 116. Four low-register short lines with (5) main cadence

Group 7.2 has a mere two tunes, the 5 (4) b3 cadences clearly displaying their sequential character.

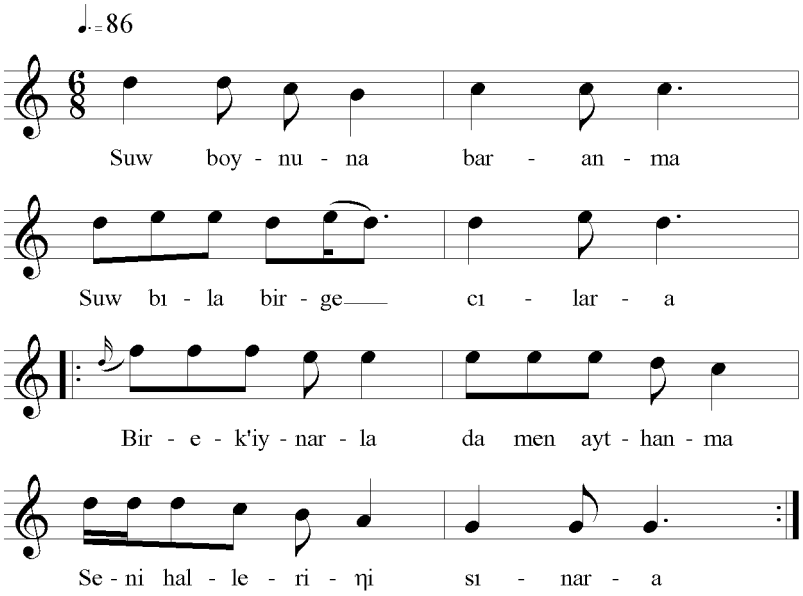
The tunes of group 7.3 cadence on degrees 5 (4) 4/2. Here too there are few items, some of them are related to the psalmodic melodies with 5 (b3) b3 cadences. As we shall see, this cadential sequence is very common in *jir* melodies.

Group 7.4 includes a few tunes with 5 (5) x cadences (*Ex. 117*).



Example 117. Four low-register short lines with (5) main cadence and AABC form

Group 7.5 comprises three tunes with 4 (5) x cadences (*Ex. 118*). This cadential series is also frequent among *jir* tunes.



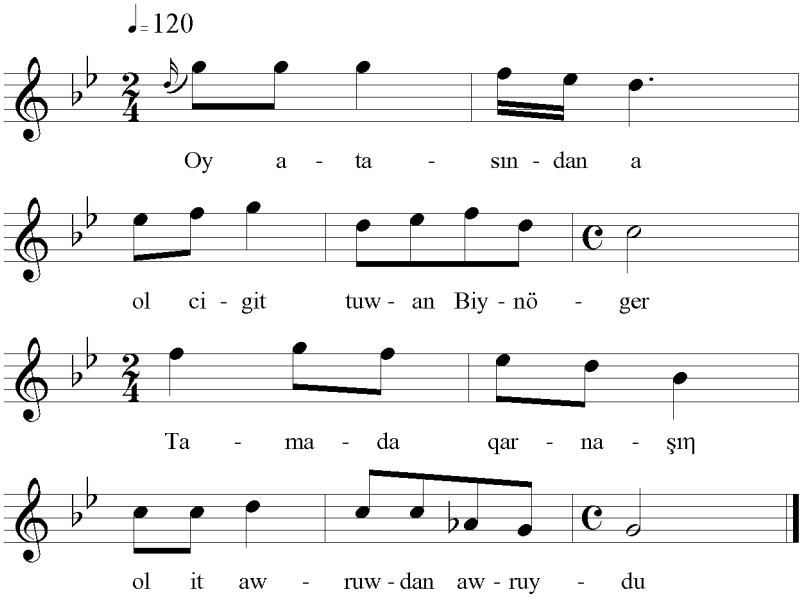
Example 118. Four low-register short lines with (5) main cadence

Class 8: Four short lines with (4/5) main cadence and a higher start – descending and disjunct tunes

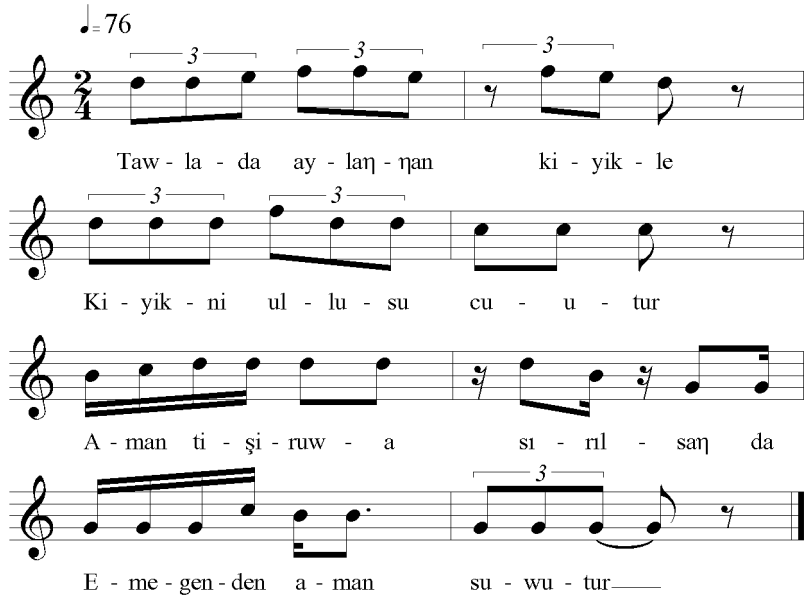
In Class 8, there are broader-compass tunes beginning at degrees 7–8. Some are old-fashioned in genre (e.g., heroic song, lullaby, *orayda*), but many are also dance tunes on the accordion. In keeping with the larger range, the melodic line is descending, and sometimes relatively precise (sometimes only partial) fourth- and fifth-shifting emerges. Nor is the stepwise descent exceptional. As in the case of the *jir* melodies, there is a prominent number of 4 (4/5) x or 5 (5) x cadential series. The groups are more populous than in the previous classes, and most of them move on scales of minor or major character.

In group 8.1 we find tunes descending in the manner defined by the 5 (4) x cadences, some of which are related to the narrower-ambitus melodies of class 7. Some minor- and major-character tunes can also be found here (*Ex. 119a,b*).

a)



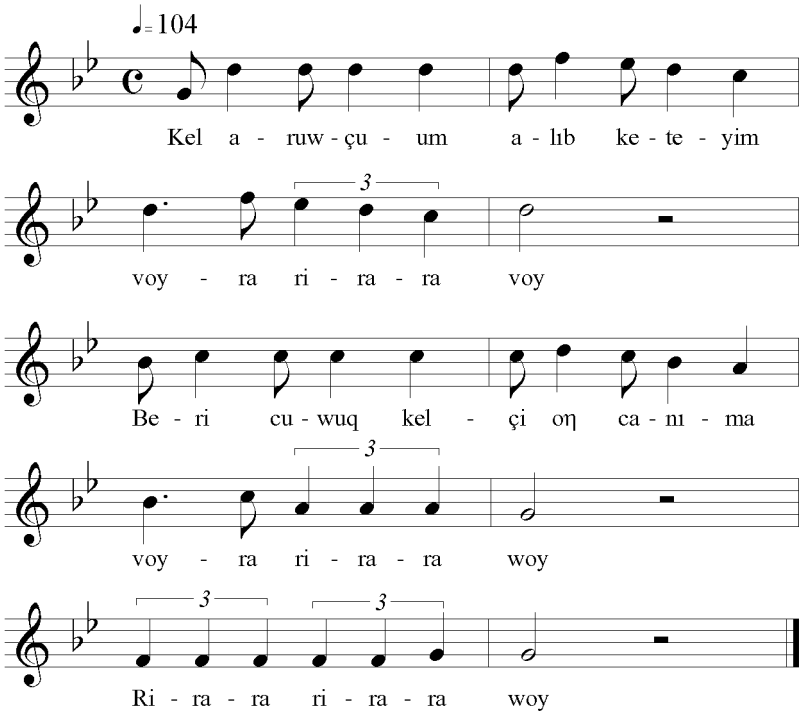
b)



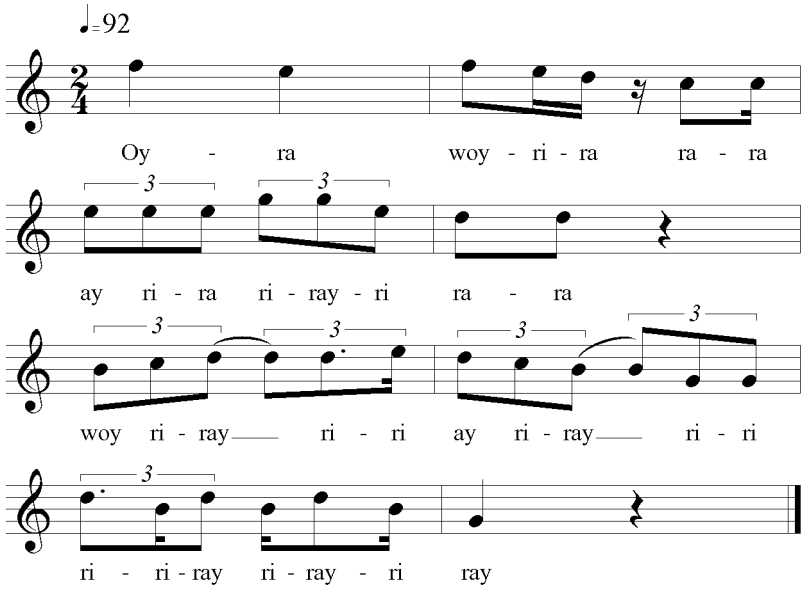
Example 119. Four high-register short lines with (4) principal cadence

8.2 is a very popular group, with 4 (5) x cadential melodies strongly represented among the *jir* tunes. They have a distinctive character within the world of Karachay-Balkar music in that their second line ends higher than the first. Here, too, we find tunes of minor and major character (*Ex. 120a,b*).

a)

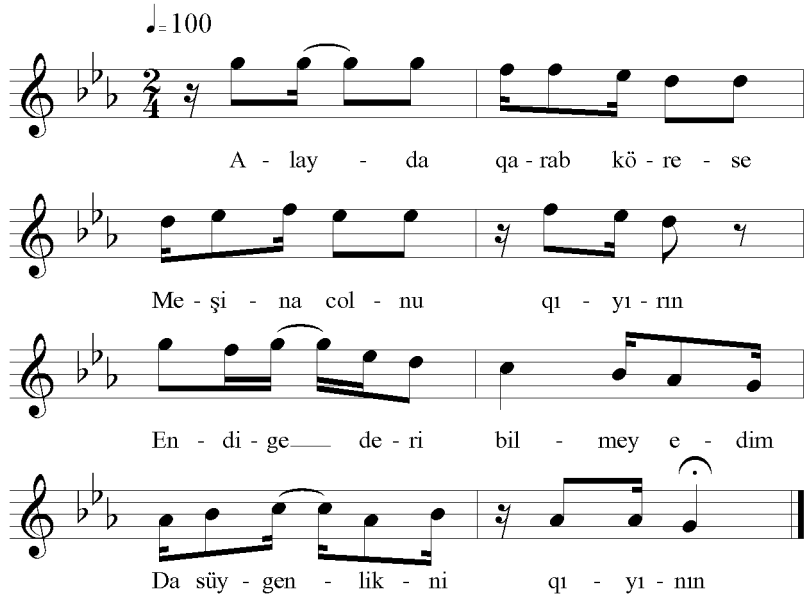


b)



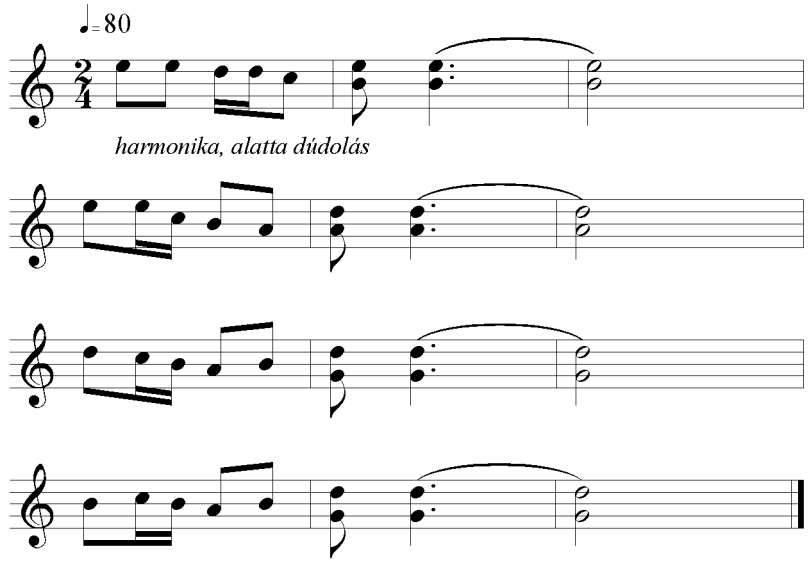
Example 120. Short lines, (5) main cadence

8.3 is also a popular group, with mainly minor-character tunes. Their primary feature is the 5 (5) x cadential series, represented here by the fourth/fifth-shifting ($A^{4\text{-}5}B^{4\text{-}5}A_vB$) Example 121.



Example 121. Four high-register short lines with (5) main cadence

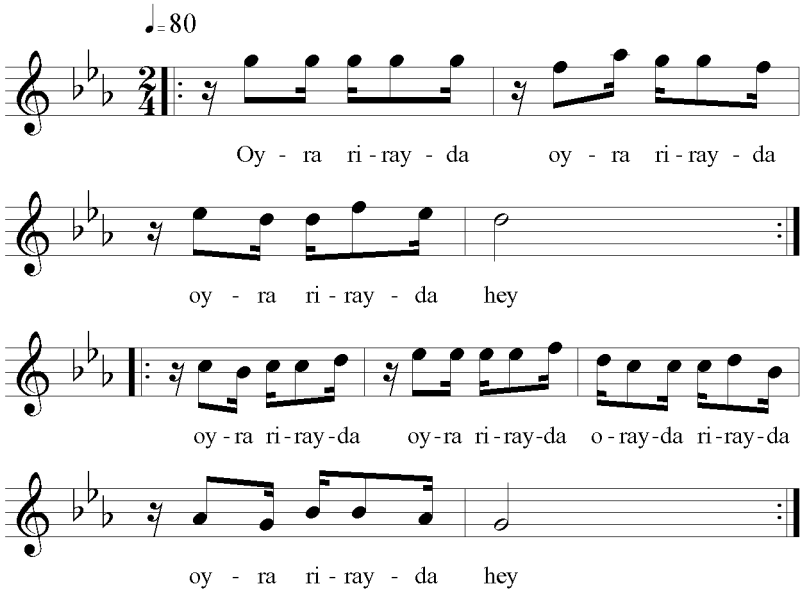
Group 8.4 consists of major-scale tunes with 6 (5) 4/5 cadences, typically descending sequentially by seconds (*Ex. 122*).



Example 122. Four high-register short lines with (5) main cadence

In group 8.5 there are mainly major-character tunes with 8 (4) x cadences, and at least between their 2nd and 4th lines the fourth or fifth correspondence is not uncommon.

One of the minor-scale tunes in group 8.6 has cadences on degrees 7 (5) b3. Here, too, (non-pentatonic) quintal shift can be observed (*Ex. 123*).

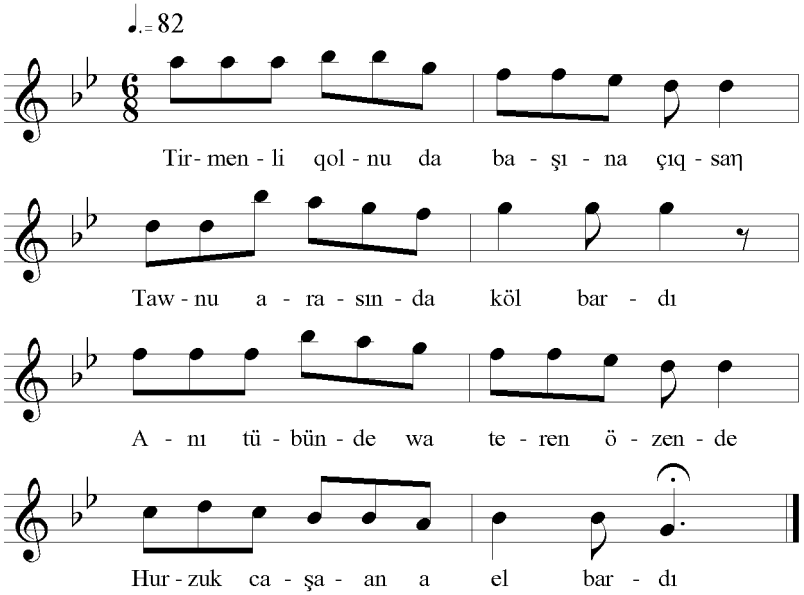


Example 123. Four high-register short lines with (5) main cadence

Class 9: Four short lines with (7/8) main cadence

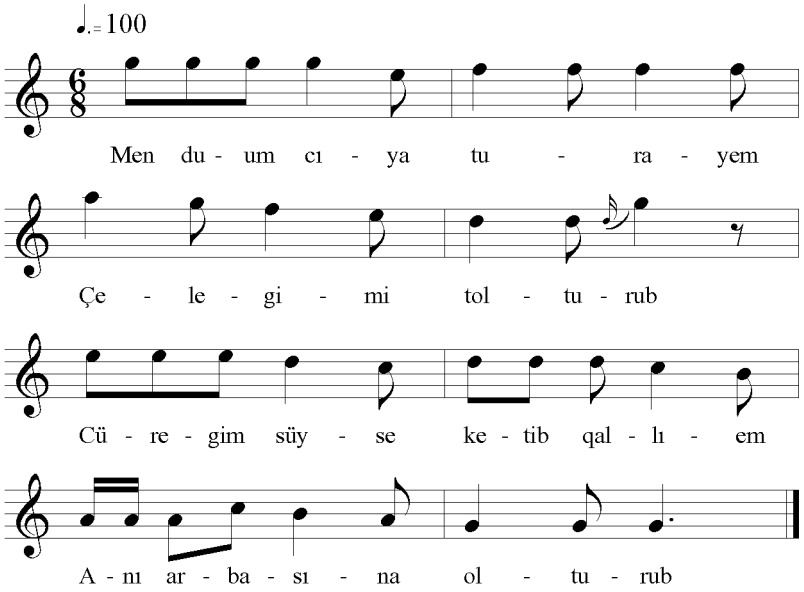
The distinguishing feature of the 9th-class minor-character tunes is that their first line progresses basically on the 7th or 8th degree, but may occasionally rise to the 10th, and the first line also ends high on degree 7/8. The first and second lines together often form a valley.

The tunes with 5 (7/8) 5 cadences in group 9.1 are represented by Example 124.



Example 124. Four short lines with a high-register first line

Group 9.2 has tunes with 7/8 (7/8) x cadences, as illustrated by Example 125.

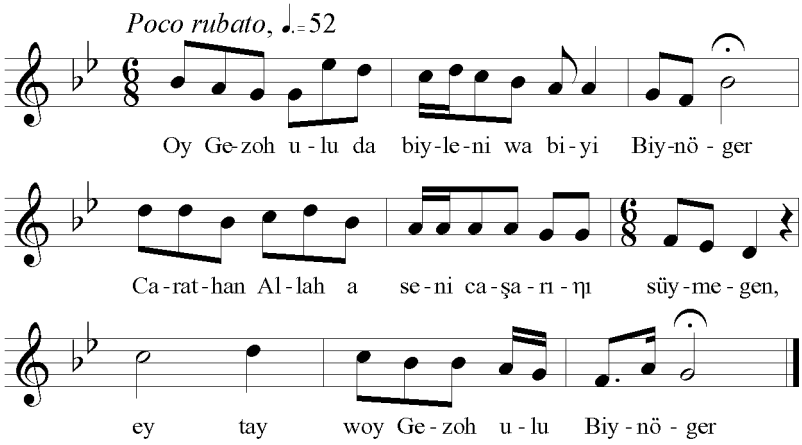


Example 125. Four short lines with (8) principal cadence

Class 10: One- or two-line tripodic tunes (and tunes traceable to these forms)

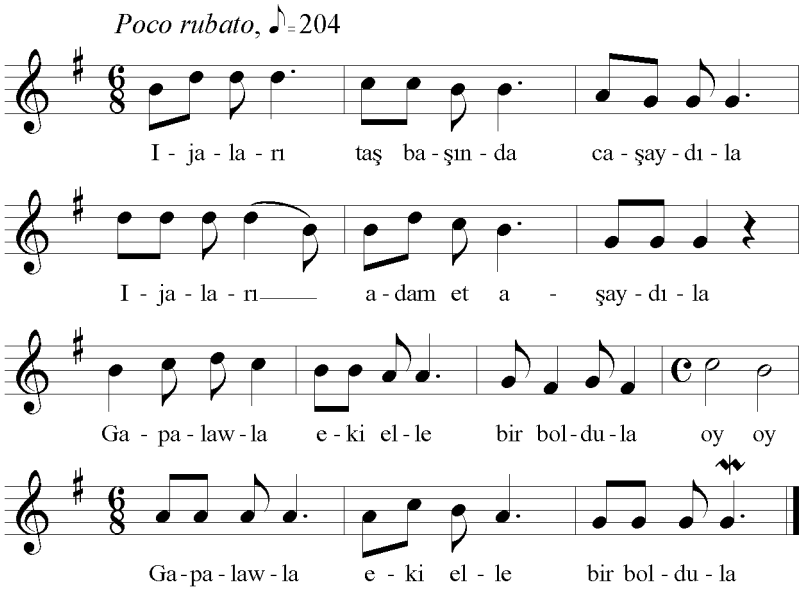
Earlier, we saw melodies consisting of two four-bar lines that could be split into two, and might as well be taken for tunes built of four short lines. By contrast, the melody lines of Class 10 are tripodic, i.e., long but not divisible into two halves. This feature is apparently formal, but the genre and melodic style of tripodic tunes in Karachay-Balkar music is mostly archaic, and their performance is *poco rubato*, which justifies their separate discussion. Several of the tunes of Class 10 have evolved from one or two lines into apparently multilinear ones. Because of their structural instability, I will consider only the first two lines of these seemingly four- or multilinear tripodic melodies in the classification, provided that they descend to the fundamental at the end of their second line.

In group 10.1, two unique minor-character melodies are included. Their uniqueness is primarily due to the main cadence below the final note, since this note is very rare not only at a prominent line end, but also at any other part of a tune in Karachay-Balkar folk music. Example 126 jumps from degree VII to b3 at the end of the first line, and its second line ends on degree V.



Example 126. Special tripodic three-line tune

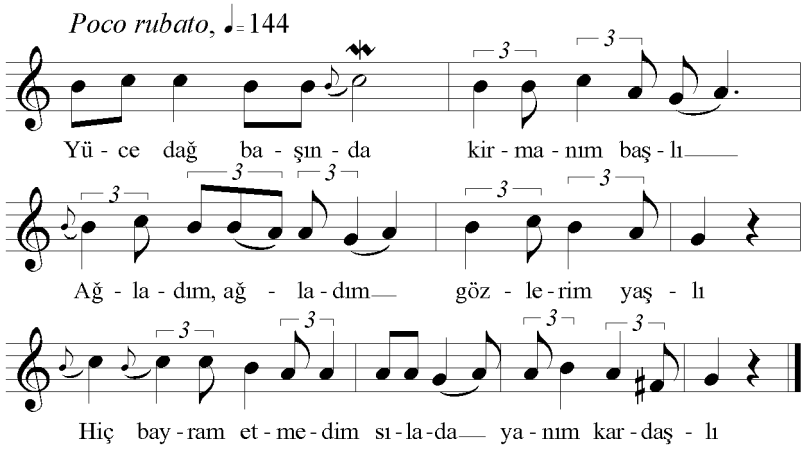
Group 10.2 is characterised by the 1/2 (1) b3/4 cadences. Among these mainly major-character tripodic tunes, there are many forms that descend to the fundamental in most of their lines. The songs show old-fashioned features both musically and textually and are very popular in the area (*Ex. 127*).



Example 127. Tripodic tune retraceable to a double-core structure

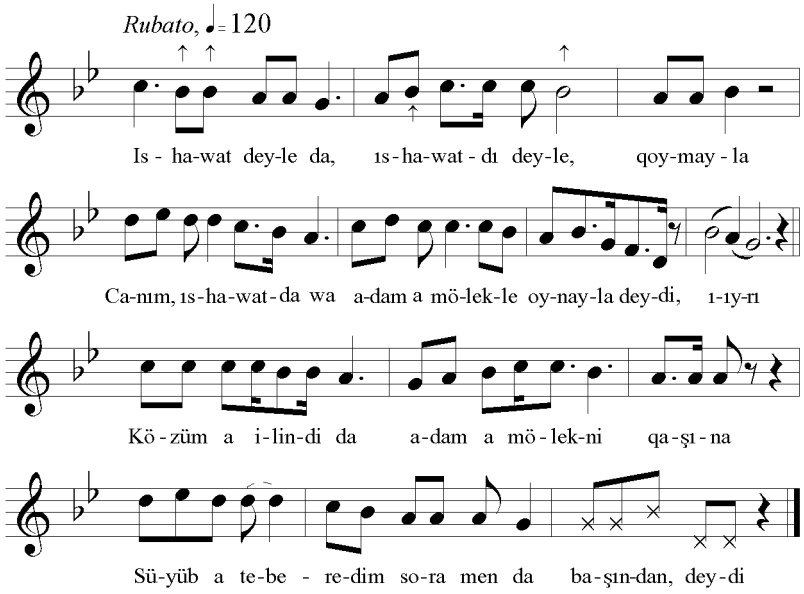
In group 10.3 there are tunes of major character with (2) main cadence (*Ex. 128*), some of which are similar to the small form of the Hungarian and Anatolian lament, while most of them show more or less deviations from it. Such differences include, for example, the ending of some lines with *ti-do* alternating notes, and the leap to a fifth below the final tone, which is a characteristic feature of Kyrgyz laments. The performance in giusto rhythm of several of the group's songs is also foreign to Hungarian and Anatolian laments. However, the free style of most of the songs, the improvisatory

shaping of the lines, the descending or hill-shaped melody lines and the *re-do* cadences are definitely reminiscent of the world of Hungarian and Anatolian laments.



Example 128. 'Lamenting' tune traceable to a double-core structure

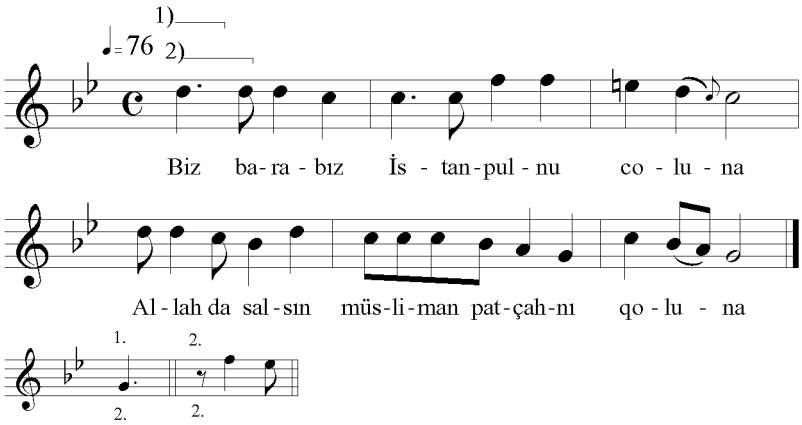
The fairly large group 10.4 is dominated by minor-character tunes with (b3) or b3 (1) x cadences. In line 1 of one subgroup, we see a descent to b3, while in the other the melody moves from the lower fifth, or perhaps (as in the first line of *Ex. 129*) from the lower changing note to the cadential tone b3. (At the end of lines undulating low, a similar jump up occurred in group 10.3.)



*Example 129.*Tripodic song with 3 (1) 2 cadences

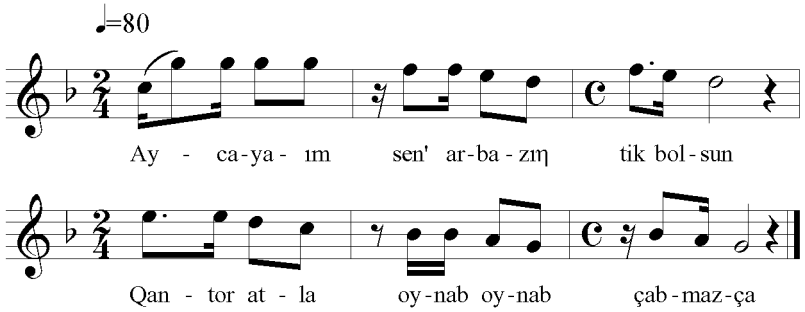
Most of the minor-character melodies in groups 10.5–10.7 are isometric, with the first lines undulating downward from higher and higher.

Group 10.5 also gathers popular minor- and major-character tunes with (4) main cadence (*Ex. 130*). Example 148, a lament by genre, also belongs to this group.



Example 130. Two-lined tripodic song with (4) main cadence

In group 10.6, apart from a few popular minor-character tunes with (5) main cadence (*Ex. 131*), there is only one major-scale melody; in group 10.7, there are only two tripodic tunes which close their first line even higher.



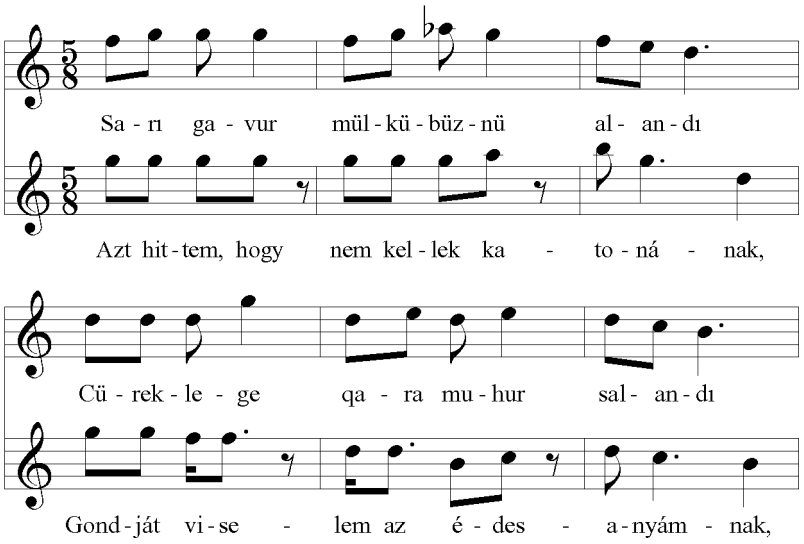
Example 131. Two-lined tripodic song with (5) main cadence

Class 11: Four-line tripodic tunes

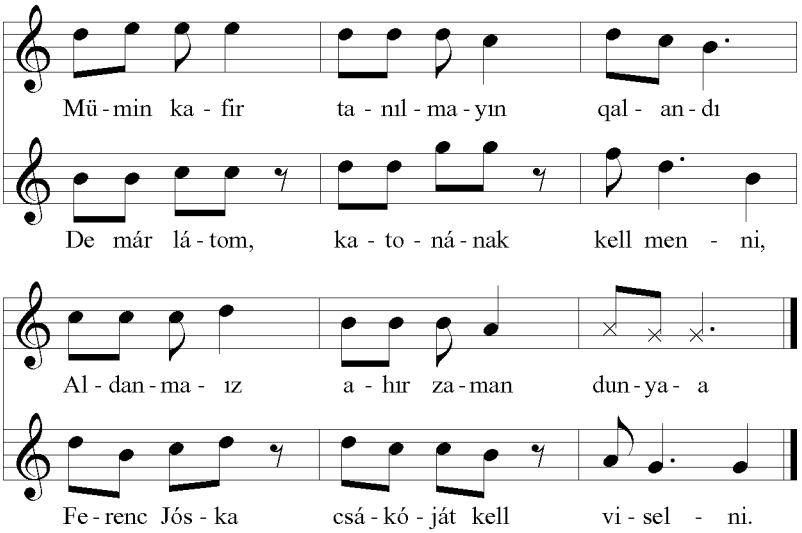
Although in the previous (10th) class there were also tripodic melodies that could be taken for four-line tunes, their structure was not fixed and the one-or-two-line base was clearly discernible. In Class 11, I show descending tripodic tunes the stability of the four-line structure of which is beyond doubt. The main cadences (4) and (5), the descending melodic structure and the rhythmic pattern ♫♫♫|♫♫♫|♫♫ give this class of melodies a certain homogeneity. The sense of coherence is further strengthened by the fact that most of the tunes conform to the general principles of Karachay-Balkar melodic shaping. Nevertheless, there is a wide variety of tunes (starting low or high, descending or ascending, conjunct or disjunct, etc.) in the groups, each composed of few songs.

It is easy to find Hungarian parallels to the popular minor-character tunes of group 11.1 with 5/7 (b3) 4 cadences (*Ex. 132*). A (not exact) fourth-fifth shift is found between lines 1–2 and 3–4 of the tunes.

a)

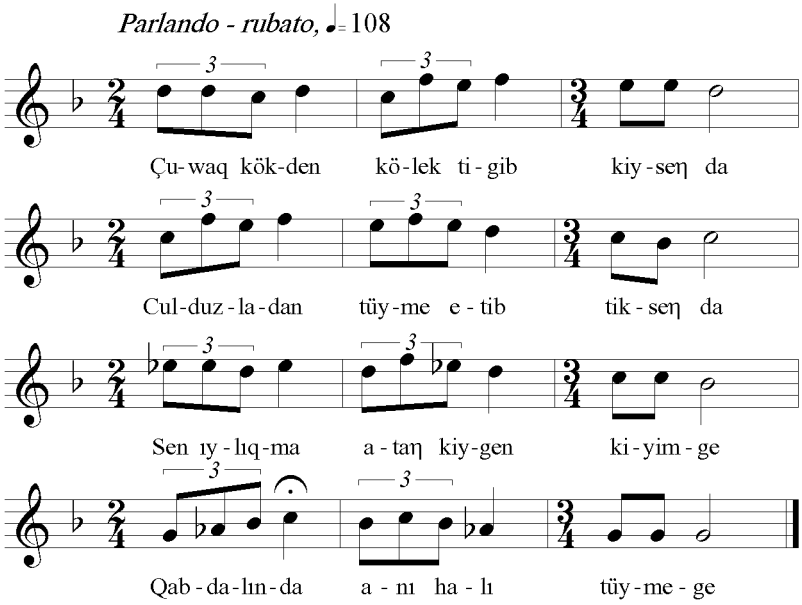


b)



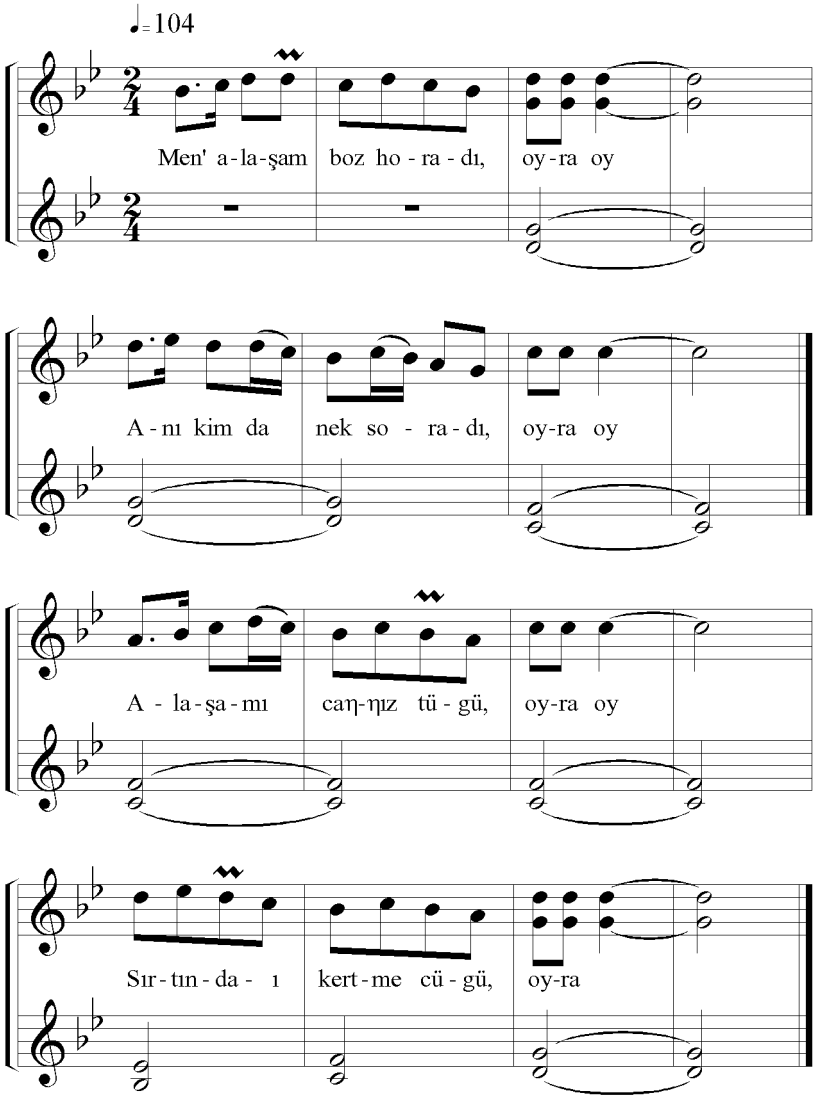
Example 132. Four-lined tripodic song with 5 (b3) b3 cadences and b) its Hungarian analogy (VARGYAS 2002: 064)

In group 11.2 there is one minor-character song (*Ex. 133*) as well as two major-scale tunes whose melody lines are quite similar, despite the different 5 (4) 1 and 8 (4) 1 cadences.



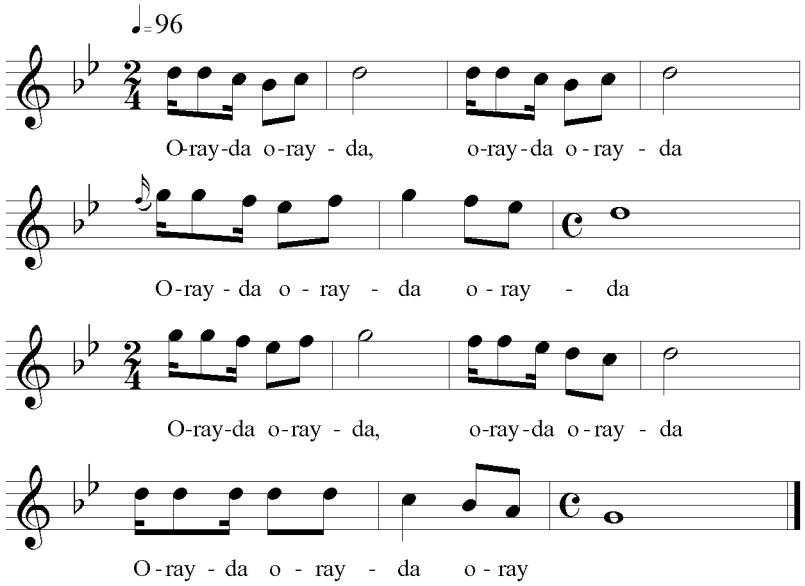
Example 133. Four-line tripodic song with 5 (4) b3 cadences

The cement of the three tunes in group 11.3 is the accentuated 5 (4) 4/5 cadential series (*Ex. 134*).



Example 134. Four-line tripodic song with 5 (4) 4 cadences

In group 11.4 there is a minor-character Kumyk(!) melody and a beautifully arched, wide-ambitus Karachay-Balkar tune of major character, with different scales but similar melodic lines and matching 8 (4) 4 cadences. The majority of the major-scale melodies with 5 (5) x cadences in group 11.5 are held together by the first and second lines descending from the octave to the fifth degree. Between the second and fourth lines there is often parallel motion, even a partial fifth-shift (*Ex. 135*).



Example 135. Four-line tripodic song with 5 (5) 5 cadences

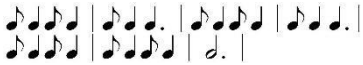
The single zikir tune with 7 (5) b3 cadences in group 11.6 is a fine example of non-pentatonic fifth-shifting, SIPOS–TAVKUL 2022, tune № 196.

Class 12: jir tunes

A special melodic form struck the eye early on during the collecting fieldwork, with variants appearing in almost every location. By the end of the collection, two major classes had emerged from these tunes, which at first sight sounded very similar, one containing Aeolian-Phrygian melodies and the other mainly Mixolydian ones. The two classes can be called twin classes, because transposing the Mixolydian melodies up one tone gives melody lines similar to those of the Aeolian-Phrygian tunes, as was already implied by the cadences VII (4) VII of the Mixolydian tunes and the one-note higher 1 (5) 1 cadences of the Aeolian-Phrygian ones.

These *jir* melodies form a characteristic class of Karachay-Balkar folk music, and the Karachay-Balkars consider them to be particularly characteristic of their own folk music and even of their people. Although we see here more or less different melodic movements, the characteristic structure of the *jir* melodies and the common cadential tones mostly hold the tunes of the different groups well together.

The unique structure of the songs is characterised by the following. The number of syllables in odd lines is 10, 11 or 12 (5+5, 5+6, 6+5, 6+6), and in even lines it is most often 8 or 9 (4/3+4+1 or 6/5+3). Since the second and fourth lines are mostly divided into 4/3+4+1 parts, I have used this division in the notations, regardless of the text's structure. Most of the melodies share a *poco rubato* rhythm (from which a 6/8 base can often be inferred) and a four-part musical structure, with characteristic cadences but with a variety of melodic motions. The idealised form of the rhythmic scheme of the first and second lines is as follows:

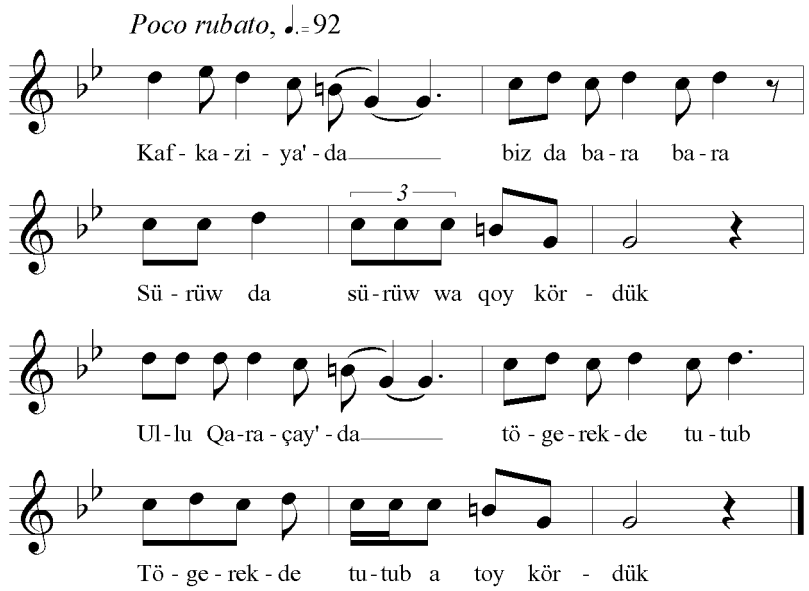


However, this is rarely heard so accurately: individual notes and bars can be expanded or shortened, for example, the sustained note at the end of the second line is almost always shorter.

This class of music consists of groups of characteristic melodies, presented in the order of their initial motives and the height of their first part. For the musical systematisation, it is now sufficient to examine the first part of a melody, because the second part, unlike the variable first part, has less

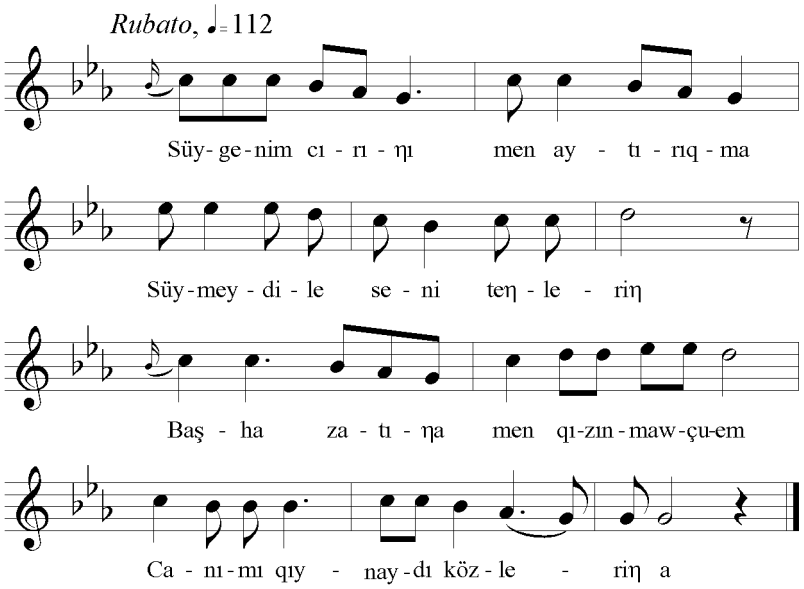
influence on the character of the whole tune, as it is either a slightly lower imitation of the first part or descends evenly.

Group 12.1. Some of the minor-character *jir* melodies with 4/5 (1) 4/5 cadences descending to the fundamental in the second line are of a distinctly four-line character, while others approach the two-line form with the AB/AC structure. In terms of melodic line, it is a diverse group: some first lines descend from high to degree 4/5, but one can also find an otherwise rare melodic line in Karachay-Balkar music, in which the first line traces a valley, sinking to the fundamental in mid-line and then rises again (*Ex. 136*).



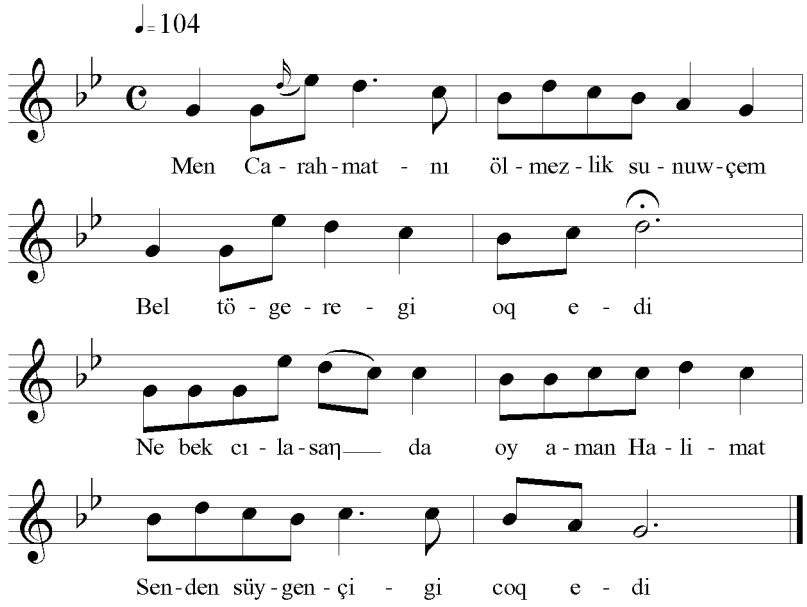
Example 136. 'Jir' tune with 5 (1) 5 cadences

Groups 12.2 and 12.3. Among the *jir* tunes, melodies with lower first and fourth lines and higher second to third lines with 1 (4/5) x cadences can also be found. Some of them descend to the fundamental in the middle of the first line (*Ex. 137*), others have a descending or hill-shaped first line (*Ex. 138*). These tunes do not resemble either the Hungarian new-style melodies or the dome-shaped tunes of Class 13, as their AB/AC or even AB^5AB structure already indicates. Although the cadence of the second line is often (5) here, the third line is mostly a variant of the first line, but even if it is not a variant, it sinks deep. The majority of those descending to the base note in the middle of the first line move on a minor scale, while the tunes of mostly hill-shaped or descending first lines tend to have a major character.

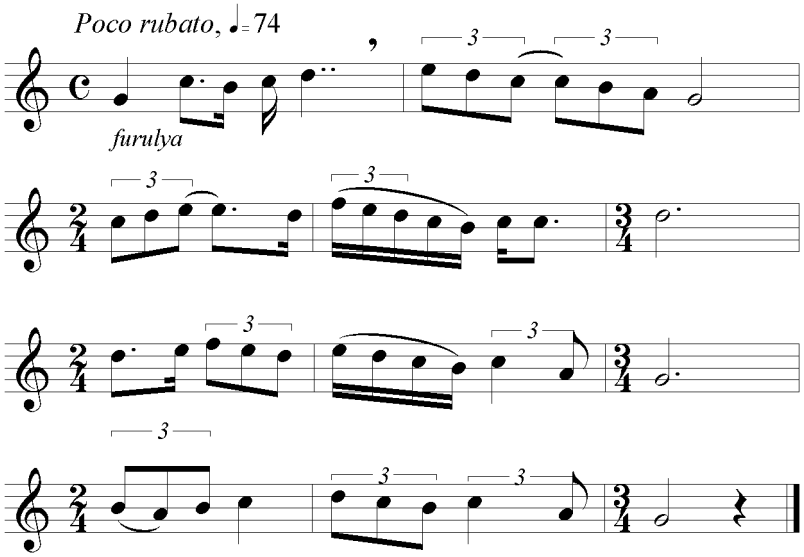


Example 137. 'Jir' tune with 1 (5) 5 cadences

a)



b)



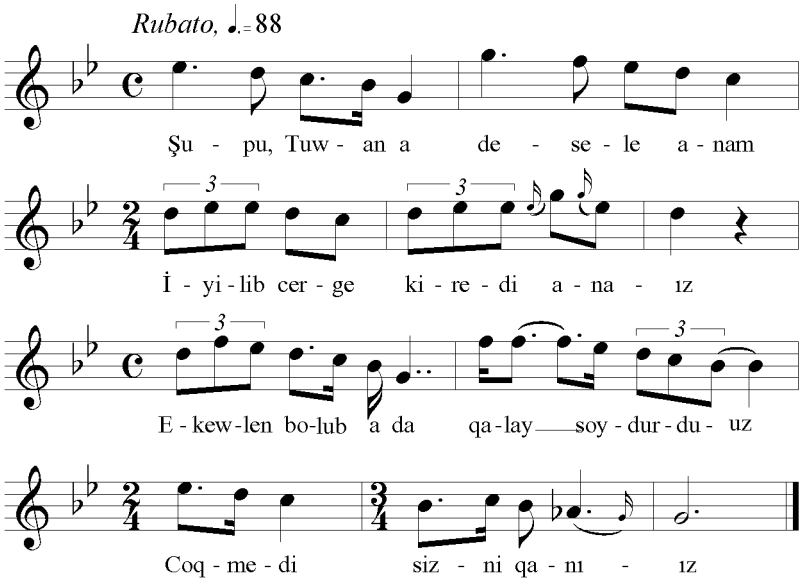
Example 138. 'Jir' tune a) minor-character version and b) major-character version

Group 12.4. The first line of the *jir* tunes normally close on degree 1 or 4/5. The first line of Group 12.4 tunes cadences on degree b3 or 2.

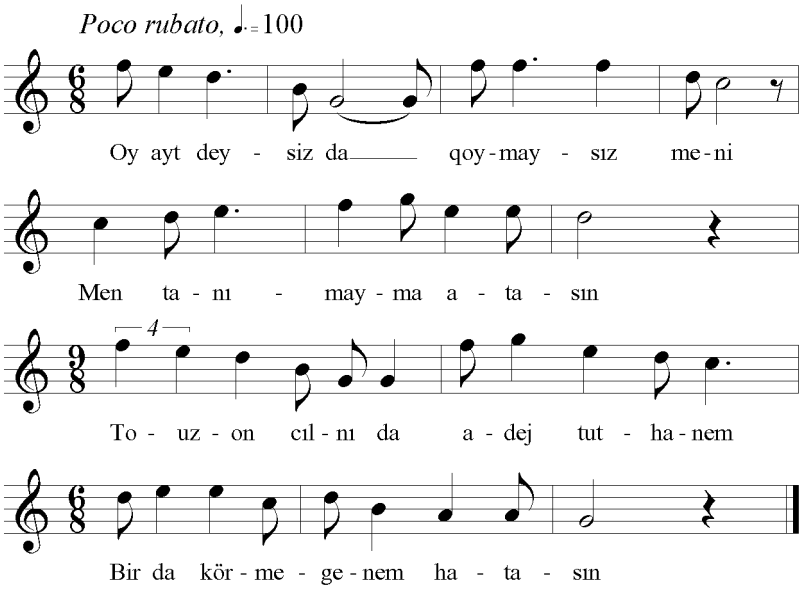
The tunes of groups 12.5–12.8 are characterised by the 4/5 (4/5) x cadential series. The first line descends in the middle to the fundamental in group 12.5, rises or is hill-shaped in 12.6, shows two small hills or waveforms in 12.7, is high hill-shaped in 12.8 and descends from high in 12.9. In each of these groups there are tunes of minor and major character. Let's take a closer look at the groups and their characteristic melodies.

The tunes of group 12.5 begin in a similar way to those of 12.2, with the first line sinking to the fundamental at midpoint, and the second line ending on degree 4/5. The $AB^{4-5}AB$ form is typical. The melodies are represented by the popular minor-character Example 139a and the major-character Example 139b.

a)



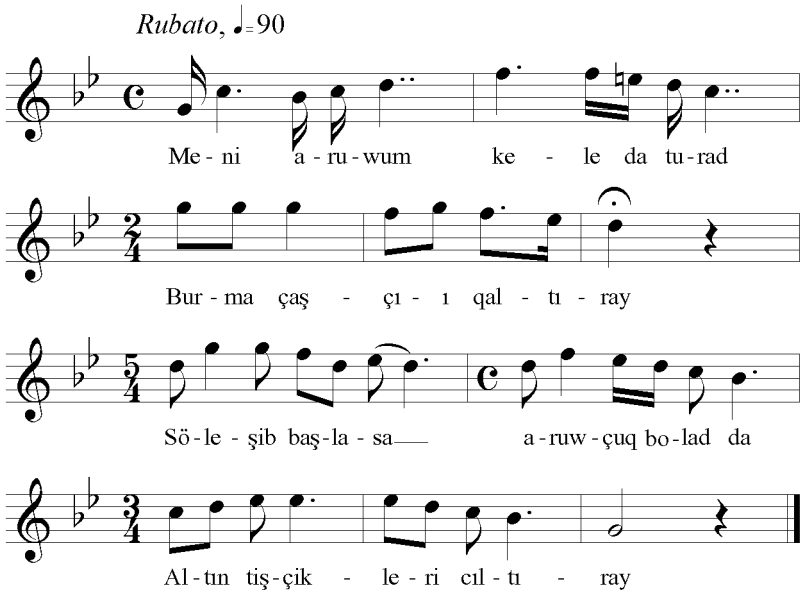
b)



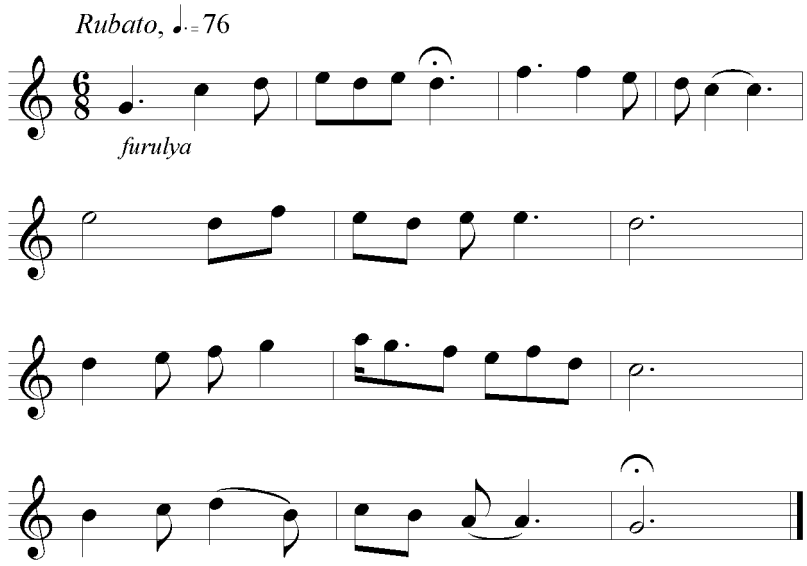
Example 139. 'Jir' tune a) with 4 (5) b3, b) with 4 (5) 4 cadences

The 1st line of a tune in group 12.6 is ascending or hill-shaped, the most typical forms being ABCD and AB^{5}CB. The 2nd line is often high, as can be guessed from the (5) main cadence. The 3rd lines are varied, and the 4th mostly descend from around degrees 5/7 to the key note. The tunes of this group are represented by the minor-scale Example 140a and the popular major-character example 140b.

a)



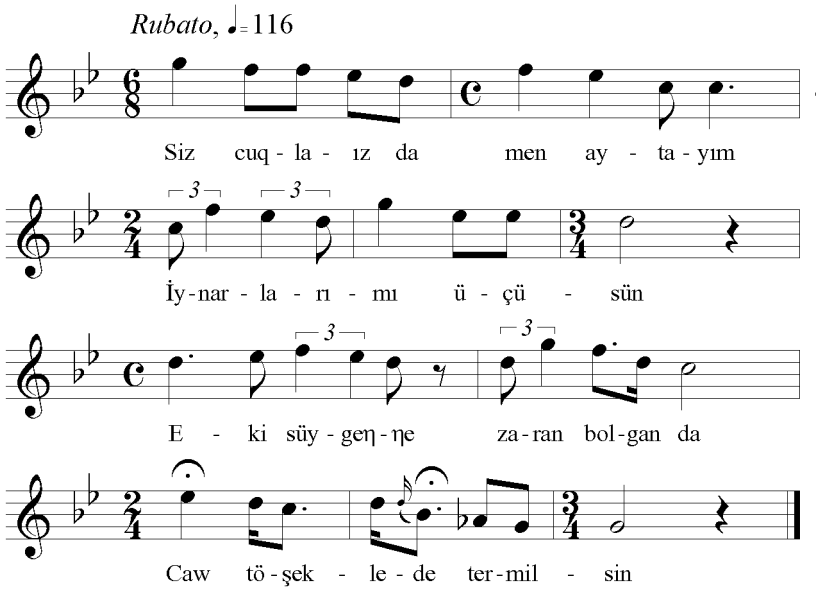
b)



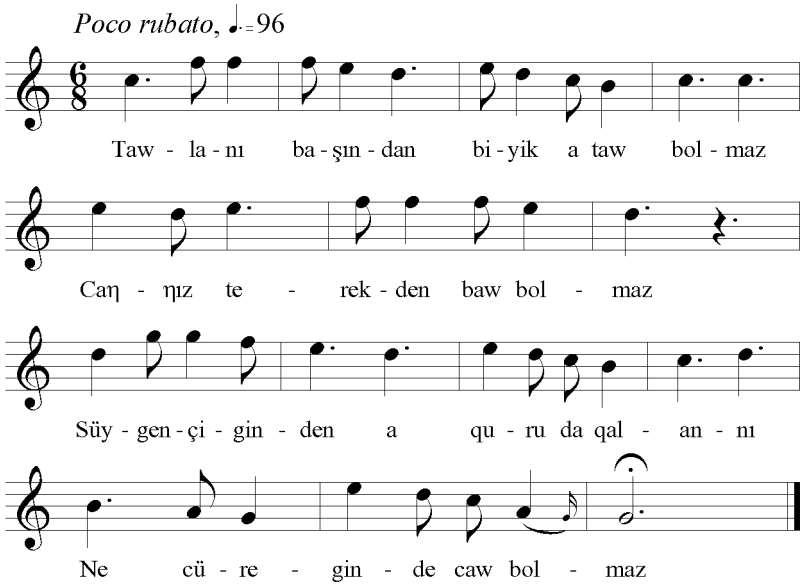
Example 140. 'Jir' tune a) with 4 (5) b3, b) with 4 (5) 4 cadences

The first line of tunes in group 12.7 shows two hills or descents ending on degree 4/5. The 2nd lines are often high, and the 3rd lines can be low or high, or may even descend to the fundamental or degree VII in the middle of the line. The melodies of this group are represented by the minor-scale Example 141a and the major-scale Example 141b.

a)



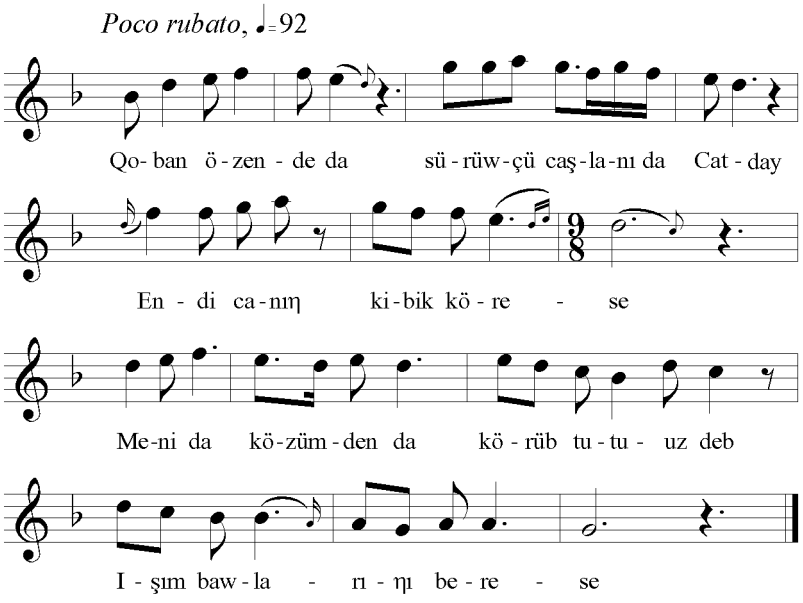
b)



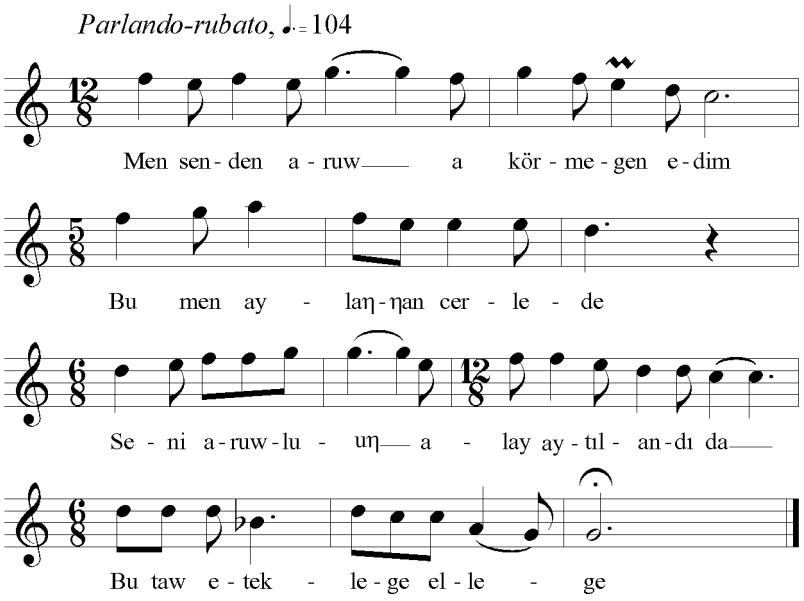
Example 141. 'Jir' tunes a) with 4 (5) 4, b) with 4 (5) 5 cadences

The first line of the tunes mostly of minor character in group 12.8 traces basically a hill with G♩/A peak ending on a D or C, and the second lines usually outline a tall hill, too. A more or less exact fourth or fifth shift is frequent, for example AB^4CB, $AB^{4-5}CB$, $A^5B^{4-5}AB$ and even A^5B^5AB. The melodies of this group are represented by the minor-character Example 142a and the major-scale example 142b.

a)



b)



Example 142. Jir tune a) with 5 (5) 4, b) with 4 (5) 4 cadences

Group 12.9 is quite diverse. The unifying feature is the first line descending from around the G^{1} note. The second line is often high, the third line can be high or low. The forms ABCD, $AB^{5}CB$ and $AB^{4-5}CB$ are also very common, and sometimes other unique forms such as ABAC appear. In this group, lots of minor-character tunes have 4 (4) 4 or 4 (5) b3 cadence schemes and the 8 (5) x cadential series may also occur. The cadences of the major-character melodies in this group are even more varied.

Class 13: Four long lines with recurring/ dome-shaped overall form

To finish, I present a few Karachay-Balkar tunes that seem to be of a newer style because of their recurring (arched) structure. I will write about this structure in more detail in the section on the Hungarian relations of Karachay-Balkar melodies.

About the connections between Karchay-Balkar and Hungarian folk music

Historical data allow for the possibility that the connections between Hungarian and certain strata of Karachay-Balkar folk music may even be genetic, and indeed many Karachay-Balkar melodies have convincing or slightly more distant Hungarian parallels. Of course, the possibility is not yet a certainty, since comparative ethnomusicology is rarely able to distinguish between similarity and kinship with absolute certainty. In any case, one fact can be established: after Anatolian folk music, from among the southern Turkic peoples the Karachay-Balkars' folk music shows the strongest similarities to the older *non-pentatonic* layers of Hungarian folk music.

In addition to the similarity of melody lines, there are other connections between Karachay-Balkar and Hungarian folk music. Let us first take a look at the latter.

Scales

The most common scales in Karachay-Balkar folk music are the scales of minor character (63%), mainly Aeolian (54%), with fewer Phrygian (6%) and Dorian (3%). Among the modes of major character, Mixolydian is predominant (35%). This picture is roughly the same as in Hungary, although there the

proportion of major-character scales is lower. Pentatonic scales would also be substantiated by the complex Karachay-Balkar ethnogenesis, involving various Turkic peoples in addition to the intricate weave of Caucasian and Iranian peoples. However, in contrast to Hungarian folk music, which is distinctly *la*-pentatonic in its certain layers, there are hardly any consistently pentatonic melodies in the Karachay -Balkar folk music. Mostly, pentatonic turns are heard at the beginning, the end, and at line endings: at the beginning of a melody, for example, *so-do-re*, *so-mi-re*, *mi-re-do-la*, *mi-do-re-so*, at the end of a melody *so-mi-re-do*, and at the end of a line *mi-do-la, do-la-so, so-mi-do*, or *re-so* or re-la. Although the 2^{nd} degree is missing in some tunes, the 6^{th} degree is almost always included.

Forms

There are few stichic or definitely three-line tunes in Karachay-Balkar folk music. Two- or four-core structures predominate, but within these we see many sub-categories. Among the two-core forms, the AB form (13%) stands out, and there are four or five specimens of each of the following forms: AAAB, AB_vAB, ABBB, and AB+refrain. All this is not alien to Hungarian folk music, although the AAAB form is rare in Hungary.

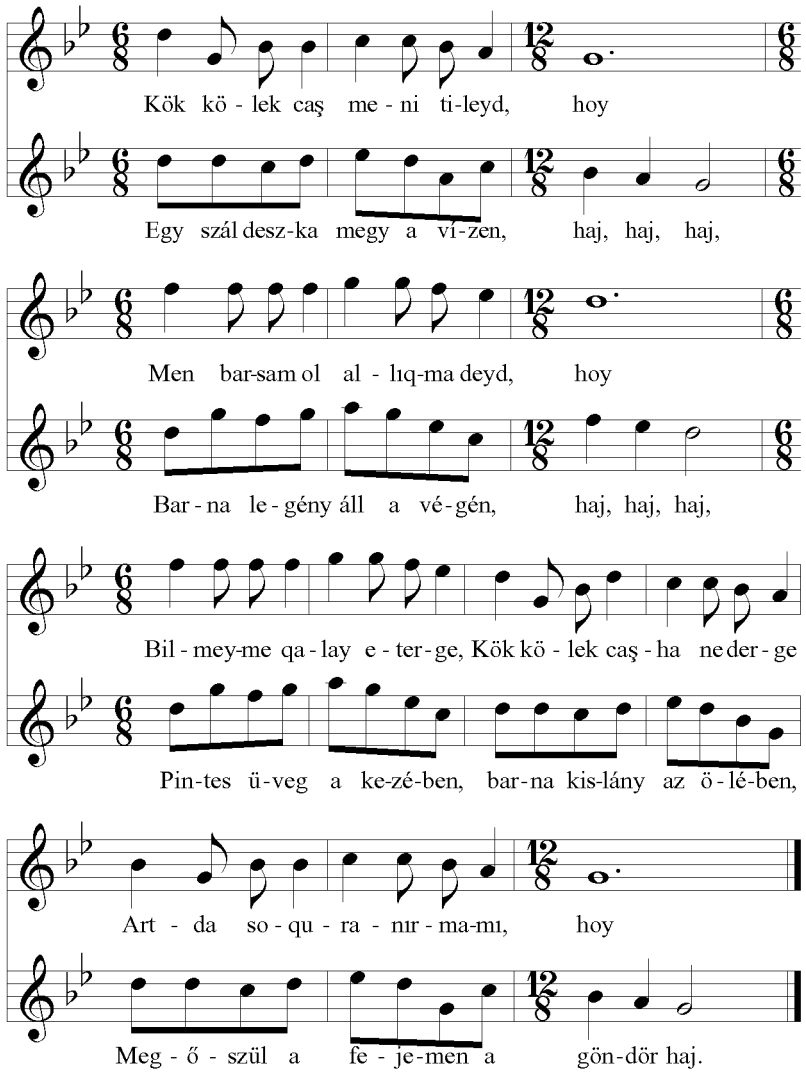
By far the largest group of tunes (55%) consists of four relatively or completely independent lines, and in these we find a wide variety of mostly descending cadential series. This is also reminiscent of the present Hungarian situation. The most frequent ABCD form (34%) plays an important role in both Karachay-Balkar and Hungarian folk music. In addition, AB_c/AB and AB/AC (9%), ABBC (1.4%) and AB/CB (2%) forms, which mostly carry early musical material, are significant in Karachay-Balkar folk music, but are not common in Hungarian folk music. $AA_{(v)}BC$ (9%) is also found in Hungarian folk music, although not infrequently in melodies of art music origin.

Several four-core melodies have lines including parallel seconds or thirds, A^2BAC and A^3B^3AB forms occur a few times, while among two-core tunes there is virtually no line parallelism.

It is important for us to examine the fourth-fifth parallels that are so characteristic of an old layer of Hungarian folk music. The $AB^{4/5}CB$ (5%) and the $AB^{4/5}AB$ (4%) forms are relatively common in Karachay-Balkar folk music, where parallel fourth-fifths can be seen between the second and fourth lines. More reminiscent of Hungarian fifth-shifting forms are the forms A^4B^4AB, $A^5A^5A^2A$ and especially A^5B^5AB and A^5A^5BA. However, if we compare these Karachay-Balkar tunes with the Hungarian pentatonic fifth-shifting ones, it becomes clear that the structural similarity does not necessarily imply a deeper affinity. For in the case of Karachay-Balkar music, it is not a question of varying a shorter pentatonic motive and repeating it a fourth or fifth lower, but of a more or less random parallelism between a higher first and a lower second part.

In some four-line tunes, we find a stepwise descent in the form $A^4A^3A^2A$, $A^3A^2A^2A$, a descent that is also common in Anatolian Turkish folk music. In Hungarian folk music orders, some of the melodies with sequentially descending lines belong to the lament style, but the Hungarian lament is musically very different from the sequentially descending Karachay-Balkar dance songs with short lines.

There is a recurring (dome-shaped) structure beginning with an ascent, even in AA^5A^5A form, but this is a recent development in Karachay-Balkar music and it can be attributed to Russian influence. A more detailed study would be needed here. Example 143 testifies that even for a Karachay-Balkar tune with a specially divided third-line, we can find a Hungarian new-style parallel.



Example 143. Dome-shaped tunes a) Karachay-Balkar tune (SIPOS–TAVKUL 2012: № 281) and b) its Hungarian New-Style parallel

Ambitus

The typical Karachay-Balkar songs have an ambitus of seven to eight notes, and since – unlike many Hungarian songs – they do not descend below the fundamental, the most common ambitus is 1–7/8 (26%). This is followed by four fairly populous ranges: 1–7 (16%), 1–6 (15%), 1–5 (12%), 1–9 (10%) and four smaller ones: 1–10 (3%), 1–b9 (2.5%), 1–4 (2%) and 1–#6 (1.5%). Only one tune represents the narrowest 1–3 and one the widest 1–11 ambitus. This is also quite similar to the overall picture of Hungarian music.

The Karachay-Balkar melodies descending below the fundamental often show other unique features: for example, the melody of their lines may be descending-ascending. Sometimes the ambitus is extended by the melody's leap downward to degree V. This is rare in Hungarian folk music. At the end of the Karachay-Balkar melody lines, degree VII is rare but not exceptional (4%), and of the larger ranges that extend into the zone beneath the primary note, only VII–5 is more considerable (3%).

Time signatures

Both peoples tend to sing the old-style tunes *parlando-rubato* (42% of Karachay-Balkar music), and both favour the 2/4 and 4/4 metre (44% of Karachay-Balkar tunes) in *tempo giusto* performance. Among Karachay-Balkar rhythms, 6/8 time occurs relatively frequently (5%), asymmetrical rhythms are hardly found, at most in some religious *zikir* melodies in 5/8 (5%). This is also roughly similar to the overall Hungarian picture. The triple asymmetrical rhythm with a 3+2+2 division in 7/8 or 3+2+3 in 8/8, which is relatively common in our country, does not occur in Karachay-Balkar folk music.

Similarities between Karachay-Balkar and Hungarian folk music in terms of melody outline

Before making comparisons based on melody outline, we need to make a small digression about when to consider two melodies similar. If you look at a particular layer, class or style of Hungarian folk music, you will notice that they can contain quite different tunes. That is not surprising: when a melody class is held together by the similarity of its melodic lines, it may also contain tunes with different metrics, rhythms, structures, etc. When, however, the general picture of a melodic line, and the important stylistic features in general, are the same, and moreover, a chain can be built between two tunes by a series of similar tunes, then the melodies can rightly be considered related, or at least stylistically similar.

Hungarian musicology has reached a high level of folk music analysis, and a significant number of Hungarian melodies fit into one of the classes of the elaborated systems. When, however, we compare Hungarian melodies with melodies of other peoples and other musical systems, which are basically similar but differ in certain characteristics, the foreign melodies may put the Hungarian classification in a different light. For example, four-line descending tunes form an important layer in both Karachay-Balkar and Hungarian folk music. At the same time, some Karachay-Balkar quatrains may seem alien to the Hungarian ear, despite their great similarity in melodic line, if certain musical turns, the degree of pentatonicism, the rhythm, etc. are unusual.

In the following, I consider two melodies, whether Karachay-Balkar or Hungarian, to be similar if the pitch relations of their lines, the main features of their melodic motion and the character of their scale are the same. I will disregard subtle differences in melodic line for the moment, although they will have to be taken into account later in a deeper analysis. A significant part of the resulting parallels between the Karachay-Balkar and Hungarian folk music are, apart from the similarity of the melodic line, also quite close in structure, rhythm and melodic turns. In many cases, I do not risk using the term genetic similarity only because there is no evidence for it, nor can there be.

Going deeper into Karachay-Balkar–Hungarian melodic parallels, I first consider the larger musical layers. Here, we find a great number of similar melodies on both sides, and in many cases, we can think of a closer connection. They are followed by the sporadic, more uncertain parallels.

Class 1. Tunes of rotating or plagal motion – tunes of children's plays and regös incantations

According to Zoltán Kodály, 'The endless repetition of pairs of bars, or of short motives in general, is characteristic of the music of all primitive peoples', and even of the old traditions of more advanced peoples.[152] In contemporary Karachay-Balkar folk music, this applies at most to part of the instrumental repertoire, for in the collection of over a thousand Karachay-Balkar tunes only two twin-bar songs occur: a motif leaping on the *la-mi* bichord and example 99c, which moves around the middle note of the *mi-re-do* trichord. The latter is one of the main types of Anatolian children's songs and rain-making melodies, and is also the basis of the Hungarian invocation of warmth, fertility magic, rain-making. There is an exact musical and dramatic counterpart of the Hungarian *kiszehajtás* custom (welcoming

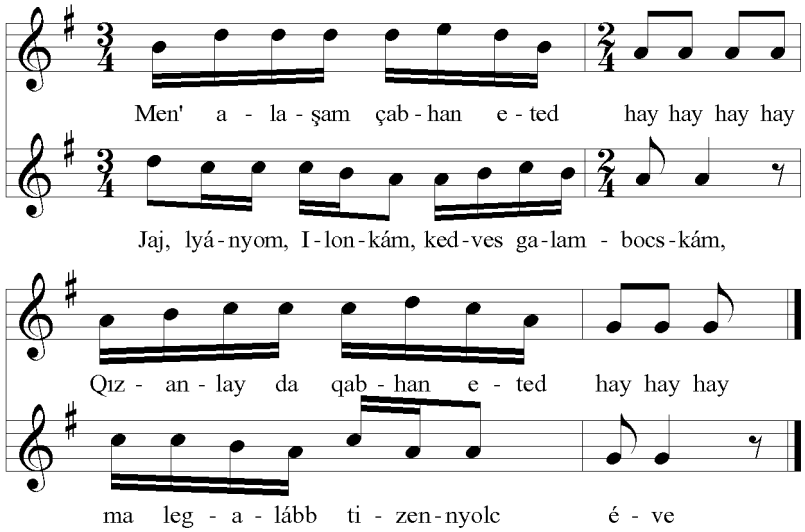
[152] KODÁLY 1971a: 84.

spring) in Anatolia, among other places, and the Karachay-Balkar song is also used for rain magic. Please note that, as with the Azeris, Turks and Kazakhs, some Qur'anic recitation melodies of the Karachay-Balkars also revolve on the *mi-re-do* trichord and end on *re*. The other typical Hungarian children's play motif, the *so-la-so-mi*, which is often augmented downwards to a major hexachord, is not found in Karachay-Balkar folk music.

In melody class 1, in addition to twin-bar forms, there are also plagal melodies with *descending-rising* motion. These include the Hungarian *regös* tunes, whose origin and kinship have been a much-debated topic of folk music research since the turn of the 20th century. Many see it as a remnant of a shamanic ritual, which before the Conquest of the Pannonian Basin had also incorporated Byzantine, Slavic and Caucasian (!) influences. Just like the Hungarian *regös* tunes, these Karachay-Balkar tunes are alien to the essentially descending old-style Karachay-Balkar and Hungarian melodies, but their lyrics refer to old traditions in both cultures, and many of the tunes are in the genre of rain magic, lullabies, or are related to primitive religion. In any case, this musical form, represented today by only a few tunes, points back to earlier traditions. Even if not the magic 'Hej, regö, rejtem/rajta' or 'dehó-reme-róma' of the Hungarian *regös* songs once used to induce trance, we can hear repeated text refrains in these Karachay-Balkar melodies. It can be said that, in addition to the more general structural similarities, the descending-rising Karachay-Balkar tunes display fairly close similarities with some Hungarian *regös* melody types (*Ex. 99a,b*).

Class 2, group 2.2: two short lines and their variants with (2) main cadence – lament

Eight of the tunes built of two short lines have (2) main cadence, all of them moving on a major scale within a narrow 1–4/5 range. The songs thus have some formal similarity to the small form of the Hungarian diatonic lament, but in contrast to their free performance and their variable, improvisatory lines, here we see shorter lines performed in tempo giusto. On the relationship between the laments of different Turkic peoples, see SIPOS 2000, 1994a, 2001c and 2006c. Some of them, however, with their diminished rhythm, are quite similar to some Hungarian laments (*Ex. 144*). Later on, in classes 6 and 10.3, we will also see Karachay-Balkar forms closer to Hungarian lamentations.



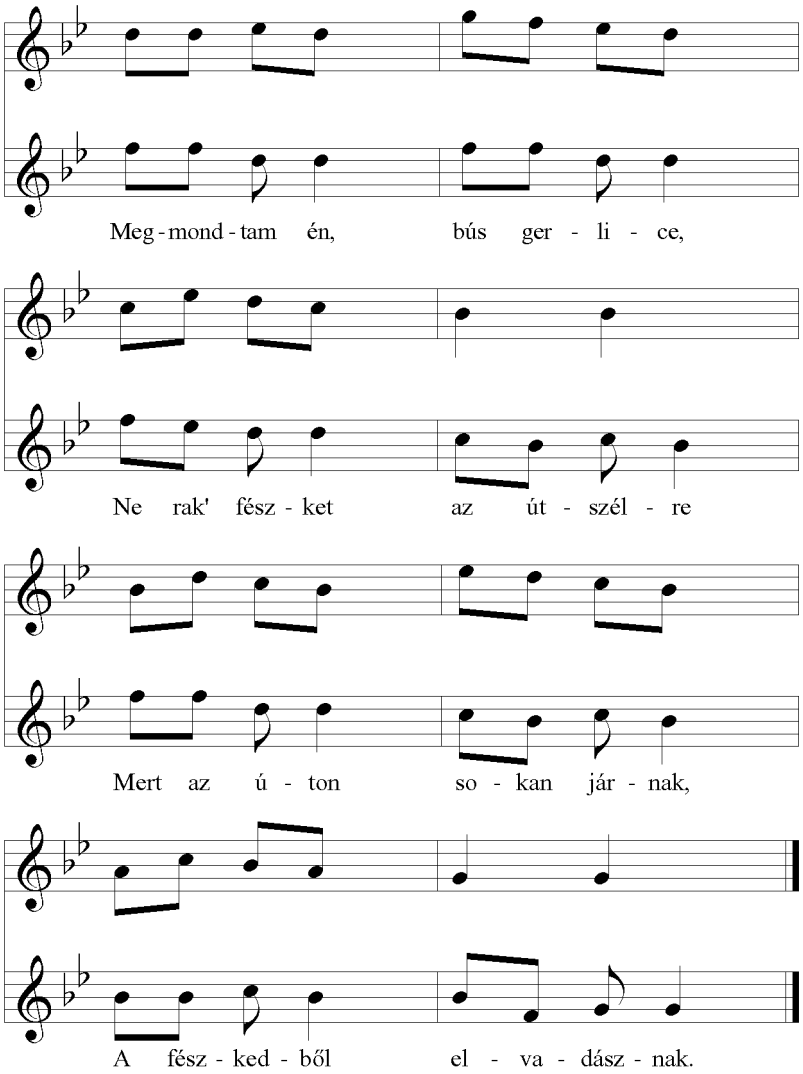
Example 144. Two short lines with (2) cadence: a) Karachay-Balkar tune and b) its Hungarian parallel (CMPH V, № 41., № 269.)

Class 4: Four short lines in an ascending structure with 1 (x) y cadences

In this class, lower first and fourth lines flank higher second and partly higher third lines. Their typical form is A_vB/AC, i.e., the first and third lines are identical or at least similar, while the second line moves high. Despite their rising start, these songs can be classified among the older Karachay-Balkar songs, but they are not akin to the recurrent or dome-shaped melodies of the new style of Hungarian folk music.

Class 6: Four short descending lines with (2) and (b3) main cadences – sequentially descending and psalmodic tunes

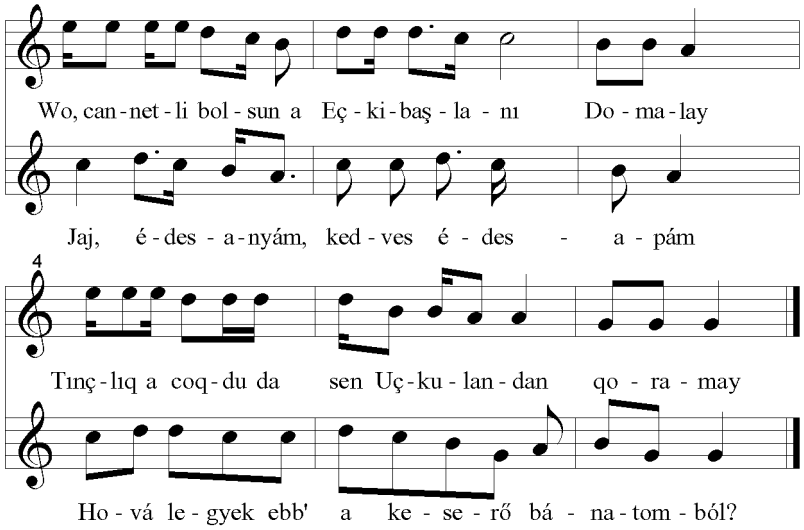
The lines of one of the melody types of the class descend sequentially by seconds. Hungarian research considers certain sequentially descending melodies to be more recent descendants of the laments, but they differ in essential features from the Karachay-Balkar tunes at issue. The other melody type shows strong similarities with the psalmodic melodies, the tunes with 5 (b3) 1 cadences are less similar, those with 5 (b3) b3 cadences are more similar to the psalmodic and descending tunes, particularly to the Anatolian ones. Apart from their general similarity, the Hungarian tunes are distinguished primarily by their pentatonic character. Some of the germane Karachay-Balkar tunes are religious zikir melodies, and they also include lots of lullabies, which may indicate that they are more archaic forms that may have entered the religious repertoire (*Ex. 145*).



Example 145. Psalmodic tunes: a) Karachay-Balkar song (SIPOS–TAVKUL 2012: № 96) and b) its Hungarian analogy (DOBSZAY–SZENDREI 1988: № 46a.)

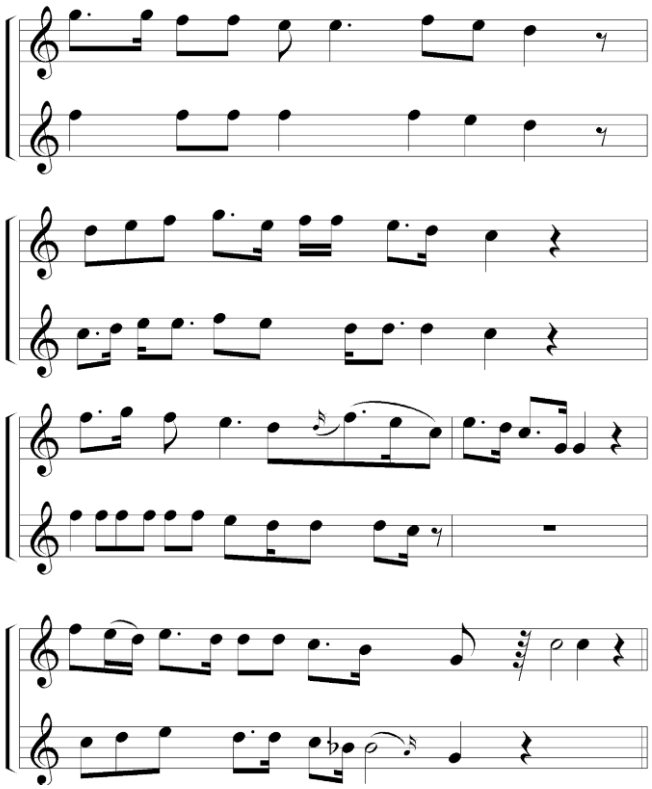
Class 10: One- and two-line tripodic tunes – laments

The large group 10.3 of class 10 comprises major-scale tunes with (2) main cadence. With their free performance, improvisatory shaping of lines and descending melodic lines, some of them truly evoke the world of Hungarian and Anatolian lamentations. The scheme of the descent on a major hexachord to cadences on *re* and *do* is part of a broader style in Karachay-Balkar (and Kabard) folk music, performed *parlando*, which also includes heroic songs. Their most common form consists of lines ending on adjacent notes, but they also include tunes with each line descending to the fundamental, and some with lines ending higher (*Ex. 146*).



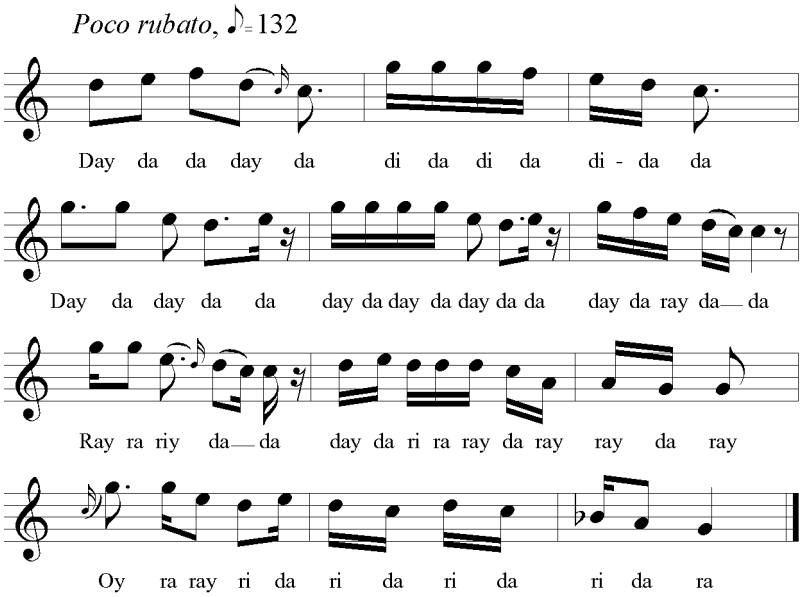
Example 146. Laments. a) Karachay-Balkar tune (SIPOS–TAVKUL 2012: № 170) and b) its Hungarian parallel (CMPH V: № 41)

Several tunes in the class show similarities with Hungarian laments, but there are also differences, such as the leap to a fifth below the final note at the end of some lines, the *re-ti do* line ending, and in several cases the performance is in strict rhythm. The melodic lines may expand downwards in the direction of *(la'-so')-fa-re-do→(ti)-so*. Downward expansion also occurs in Hungarian and Anatolian laments, mostly in the form *fa-re-do → ta-la*, and in the Anatolian case even in the form *fa-re-do → ta-la-so*. An illustrative example of Karachay-Balkar downward expansion is the type of the most popular melodic style, the first lines of which descend from *so'* to *re* or *do*, as is usual in the lament, and the third and fourth line leaps down to *so'* and ends on *do* (*Ex. 147*).



Example 147. Analogous laments a) Karachay-Balkar lament from Turkey, b) Hungarian lament (DOBSZAY 1983: 29/d.)

In another case, the line undulating down to *do* is followed by a line descending to *so*. We can find Hungarian parallels for this too, but while the Karachay-Balkar lament fits in among the many Mixolydian Karachay-Balkar tunes, there are relatively few Mixolydian Hungarian melodies. Example 148, a Karachay-Balkar lament, was sung by a woman working as a wedding-feast musician, but the local people, especially the men, had to leave the room for the recording. From the reactions of the women who stayed inside and the lamenting mood that set in during the singing, we could tell that the lament was authentic. The lament, sung several times, descends essentially on the pentatonic *so'-mi-re-do-la-so*, with the *fa* note sounded at most in unaccented places. There is also a two-line version, in which the *do*-pentatonic descent of the first line is answered by the *so*-pentatonic descent of the second line. It is thought-provoking that in this decidedly non-pentatonic melodic world it is the lamentation that is pentatonic in character.



Example 148. Caucasian Balkar lament with lines ending on *do* and *so* (a similar Hungarian lament, e.g.: DOBSZAY 1983: 37/aa.)

Class 11: Four-line tripodic tunes

It is also easy to find Hungarian parallels for the popular tripodic melodies of group 11.1 with 5 (b3) b3/4 cadences. Between the first and second, and the third and fourth lines of the melody there is a (not exact) fourth-fifth shift.

Class 12: jir tunes of special structure

In some groups of class 12, tunes with 1 (4/5) 1 cadences, low 1st and 4th and higher 2nd and 3rd lines appear. The 1st line of the melodies descends to the fundamental in the middle, in other cases it is hill-shaped or descends all the way through. As their AB/AC (and even AB^5AB) structure shows, these melodies, like the tunes of Class 4, are not related to the Hungarian dome-shaped tunes or to the convex melodies of the 13th Karachay-Balkar melody class. The main cadence is often (5), but the third line is usually a variant of the first line, or if not a variant, it still runs low.

Class 13: Four long lines in a dome-shaped overall structure

I have left some tunes to finish with, which seem to be of a newer style with their domed structure, and indeed show a close musical affinity with some Hungarian new-style tunes. In the description of the forms, we have already seen one such Karachay-Balkar melody with its Hungarian counterpart, and other examples can be found in SIPOS–TAVKUL 2012: № 279-287.

Further parallels and conclusion

In addition to the similarities between large Hungarian and Karachay-Balkar tune groups, we also see scattered similarities in many cases. A detailed description of these would go beyond the scope of this book, but a brief statistical overview is worthwhile.

For one third of the 357 Karachay-Balkar melodies, which are representative of the whole collection, Hungarian parallels can be established, at times several tunes to one or another Karachay-Balkar tune. About half of the parallels are convincing, the rest show a similar melodic progression in other tonal modes or can be evaluated as slightly more distant analogies. All this shows the close

relationship between Hungarian and Karachay-Balkar music, but as we have seen in the case of the melody parallels above, there is no identity. Still, the similarity of melodic lines, intonation, rhythmic formulas, etc. is thought-provoking.

One of the fundamental difficulties of comparative folk music research is that it works from contemporary material, and there is no data on either the pace or direction of change. Highly similar groups of tunes may represent a genetic link, but may just as well indicate convergent evolution. Similarly, for smaller differences, it is possible to imagine a stronger connection (or even a common starting point) somewhere in the past, which has become looser over millennia.

In addition to the broader stylistic similarities between the Karachay-Balkar and Hungarian children's songs, closer Karachay-Balkar – Hungarian similarities also became evident. And some of the Karachay-Balkar psalmodic, descending and lamenting tunes may belong to the same ancient 'style-genre' of Bartók as the corresponding melodies of the Hungarian, Anatolian, other Turkic, and even Bulgarian, Slovak, Romanian, etc. peoples. At the same time, although under a more general stylistic identity there are distinctive ethnic or areal differences, in the Karachay case the similarity of important musical features, of the shaping of melodies, ultimately allows for a broader common origin, or at least a closer musical affinity. Not all peoples have such melodies, for example, Finno-Ugrian peoples may not have any at all, except for the lament, and Turkic peoples usually have only one or another tune type in their repertoire. It is still not entirely clear why the Anatolian Turks have so many of these three types of melody.

In order to draw further conclusions, we need to know more about the folk music of the Karachay-Balkars' neighbours, especially the Ossetians, Kabards and Circassians, as there are several similar layers in the folk music of these peoples and the Karachays-Balkars. For example, many of the melodies of the most important and most widespread Karachay-Balkar *jir* melodic class can be compared with Kabard parallels. Our research on Karachay-Balkar music confirms once again that the music of individual peoples cannot be studied in isolation, but that a comparative study of the cultures of peoples living in large areas is necessary.

Picture 8: Two Karachay men in the Caucasus

Kumyks, Nogais, Turkpens

Before the Russians conquered the North Caucasus, this area was dominated by Turkic peoples: the Azeris in southern Dagestan, the Nogais in the north-west and central areas, and the Kumyks in the north-east. In addition, the political organisation of some Turkic groups was greater than that of the peoples living in the area, so that the process of Turkification also began in the North Caucasus. The Azeri language was the main language to spread, followed by the Kumyk tongue. This process was only reversed by the policies of the Soviet Union a decade after its formation.[153]

Kumyks

[153] WIXMAN 1980: 108–111.

After the Azeris, the Kumyks are the largest Turkic-speaking group in the Caucasus. They live mainly in Dagestan and Turkey, but small groups can also be found in north-eastern Chechnya, Ossetia and the Khanty-Mansi areas, among others. Their language was the *lingua franca* of the North Caucasus until 1930. The closest ethnic groups to the Kumyks are the Crimean Tatars and the Karachay-Balkars.

Their origin is disputed. Some consider them to be aboriginals, others claim they are distant descendants of indigenous peoples. Some of their mountain neighbours call them Steppe people, the Nogai call them Tavli (mountain folk).[154] Their history is also linked to the Caucasian Huns, Cuman Kipchaks, the Golden Horde and the Khazar Khaganate.

According to the currently accepted scientific view, the Kumyks are a Turkified local population with strong Steppe connections from the Hun period onwards. This relationship was strengthened in the Khazar Empire, when they must have incorporated Bulgarian elements, and contacts with the steppe continued in the Kipchak period. Many Turkic and non-Turkic layers were also incorporated into this people, their ethnogenesis being completed in the Genghisid period. Today they have no tribal consciousness and are geographically dispersed. The southern Kumyks show a strong Dargva influence, but we know of Kipchak and pre-Kipchak settlements here, and these peoples played a decisive role in the Turkification of the Kumyks.[155] The Kumyk language is Cuman-Kipchak with some Oghuz (Azeri) influence.

Kumyk songs

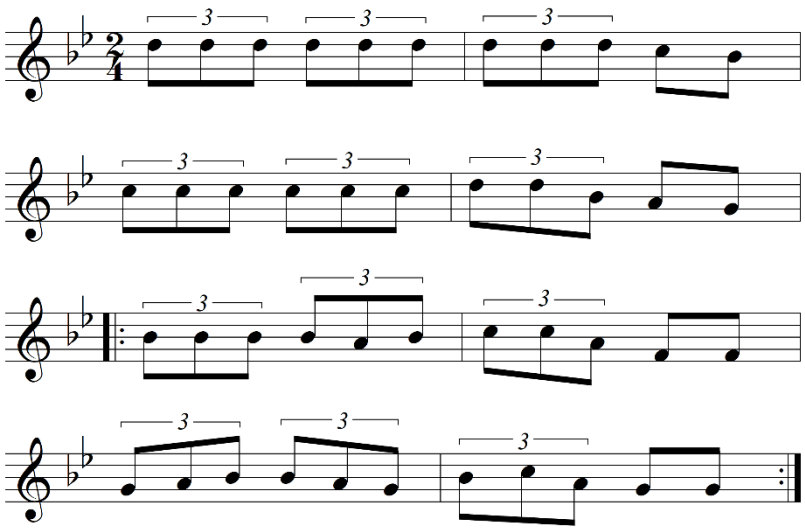
I was only able to glean information about their songs from about twenty tunes,[156] which is obviously not a complete representation of Kumyk folk music. Even from this small amount of material, however, some melodic groups and characteristic musical features have emerged. I must say in advance that I only found two tunes of two lines, both descending, one with (4) cadence and 7-syllable lines, the other tripodic 11-syllabic one with (7) cadence. The rest of the songs are four-lined. The melodic groups that emerge are the following.

Group 1: bi- and tripodic forms with (1) main cadence. These are fairly common tunes between 2- and 4-line forms, ending on the root note at the end of the second line. Many of them are made up of long lines (including tripodic ones), but there are also some with short lines. The third line ending at degree VII is relatively common, and Example 149 bears some resemblance to some Hungarian and Gagauz songs. The ambitus of the lines is mostly a third or fifth, and their form is descending or hill-shaped common to many Turkic peoples' music.

[154] PIOTROVSKY 1988: 242.

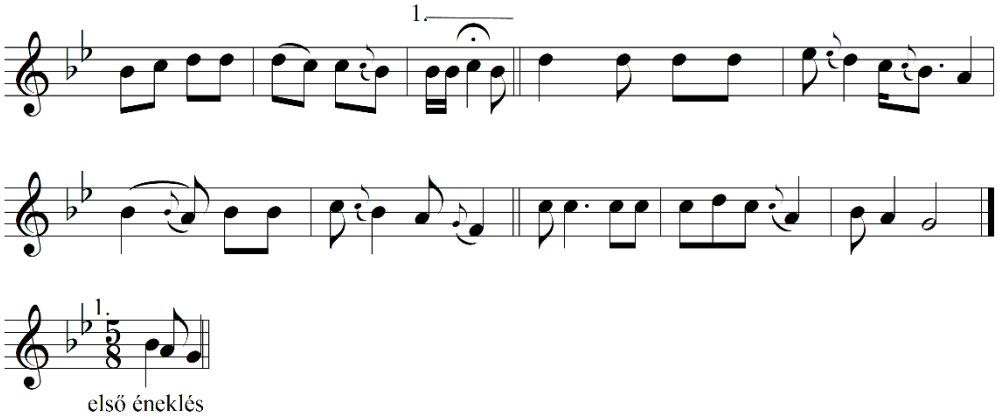
[155] GADŽIEVA 1961: 25–45.

[156] Source: *Kumyk traditional music of the Caucasus (Russia)* CD.

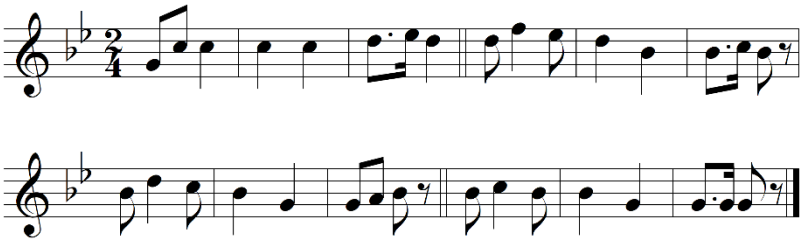


Example 149. A Kumyk tune with b3 (1) VII cadences

The tunes of *Group 2* are also characterised by a kind of psalmodic character. Example 150, for example, would fit into the psalmodic category if its main cadence were (b3) instead of (2). In addition, some Kumyk tunes with 5 (b3) b3/2/VII cadences also show similarities to psalmodic songs (*Ex. 151*).

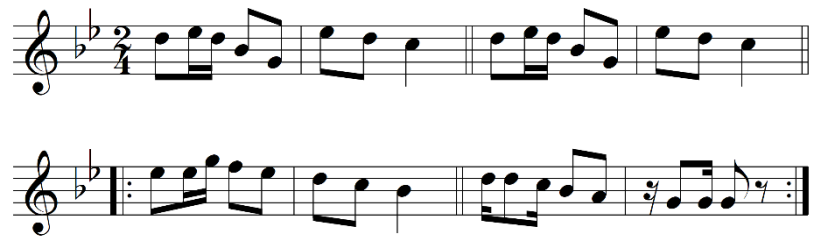


Example 150. Tune with 1(2) VII cadences



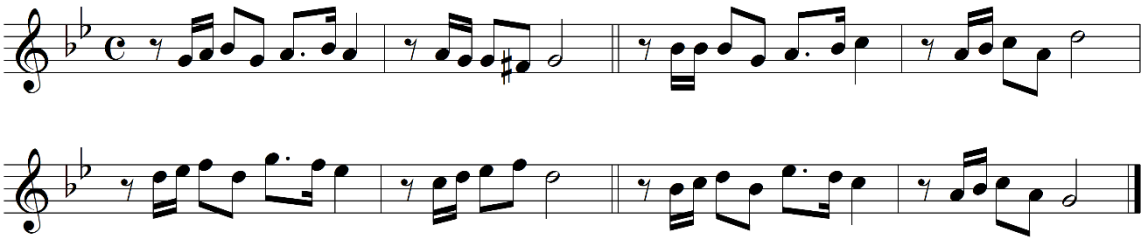
Example 151. Tune with 5 (b3) b3 cadences

Group 3 comprises bi- and tripodic tunes with 4/5 (4) VII/b3 cadences. The tune of Example 152 also occurs among the Karachay-Balkars.



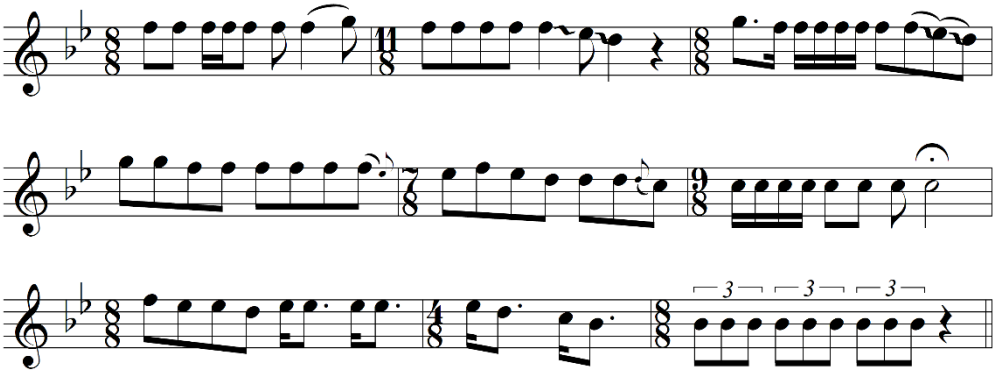
Example 152. Tune with 4 (4) b3 cadences

The tunes of *Group 4* are characterised by a dome-shaped overall structure with lower outer and higher interim lines and 1 (5) x cadences (*Ex. 153*).



Example 153. Tune with 1 (5) 5 cadences

Group 5 includes the heroic songs. After the four forms, often consisting of isometric lines, we see a more informal structure in Kumyk heroic songs. The epic songs I have studied started from around degrees 7–8, stayed there for a long time, and then (unlike the earlier songs) ended at degree b3 (*do*). They presumably represent an older layer of Kumyk music (*Ex. 154*).



Example 154. Excerpt from a Kumyk heroic song

From the small Kumyk material, the following picture emerges. The minor scale and the form built of four short bi- or tripodic lines dominate. There is essentially no pentatonic scale, but a distinct group of non-pentatonic psalmodic tunes could be outlined. Degree VII cadences are common, even as principal cadences (in the entire non-pentatonic material I have reviewed, degree VII cadences have been found mostly among the Gagauz and Caucasian Avars, and there is also a specific Kumyk-Avar melodic parallel.) Most of the tunes are descending in character. There is also a lower first line here, but only as a variant of another initial line. The Kumyk songs, which rise higher in the inner lines and are reminiscent of the Hungarian New Style form, are more recent developments: a tune of this type reveals how the first line with the leading note and the motivically rising second line - beginning of the third line are very different from the rest of the Kumyk songs.

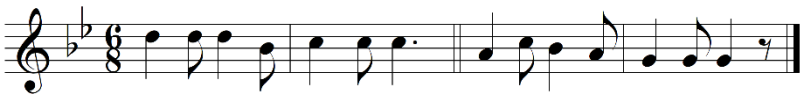
Nogais

The Nogais numbering some 120,000 live mainly in Dagestan, the Stavropol border area, Karachay-Balkaria and Cherkessia, Astrakhan areas and Turkey. Smaller groups also live in Chechnya and Romania, among other places. Kipchaks and Kipchakised Mongols played the largest role in their formation, but Kazakh and Kumyk ethnonyms also appear among their tribal names.[157] This mass of people merged with the Central Asian and Crimean descendants of the 'Tatars', and thus by the mid-15th century the Nogais had emerged as a distinct entity, but not yet as an ethnic group, nomadizing mainly in the Western Siberian steppes and the Volga–Aral–Caspian zone. In the mid-16th century, this unit split up into the Greater and the Lesser Nogai Horde, and later into the Nogais of the Stavropol Territory (descendants of the Lesser Horde), the Kara Nogais of North Dagestan (descendants of the Greater Horde) and the White Nogais of the Karachay-Cherkess and Chechen-Ingush ASSR. The Kara Nogais were strongly influenced by the Kumyks, the White Nogais by the Circassians, and the other Nogai groups were merged into the dominant Turkic ethnic group. Among the Nogais today, tribal consciousness is stronger than Nogai ethnic identity. I touch on the music of their groups in Bulgaria in the report on the Tatars of Dobruja.

Nogai folksongs[158]

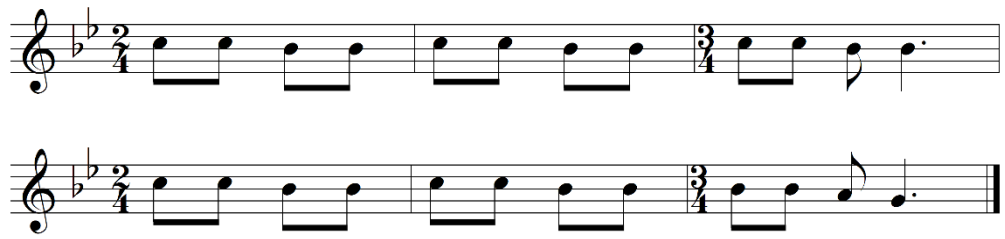
I. Tunes moving on the Aeolian scale

The tunes of *group 1* consist of two lines of seven syllables (4+3) each, their ambitus is 1–4/5, and their genre is mainly lullaby. Such are the song *re-mi re | do-do la ‖ ti-ti-ti-ti | do-do la,* and Example 155.



Example 155. Lullaby

The songs of *group 2* are characterised by two tripodic lines with 4+4+4 rhythm patterns, and the main cadence (b3) is almost exclusive (*Ex. 156*), with (1), (VII) and (4) occurring only once each.

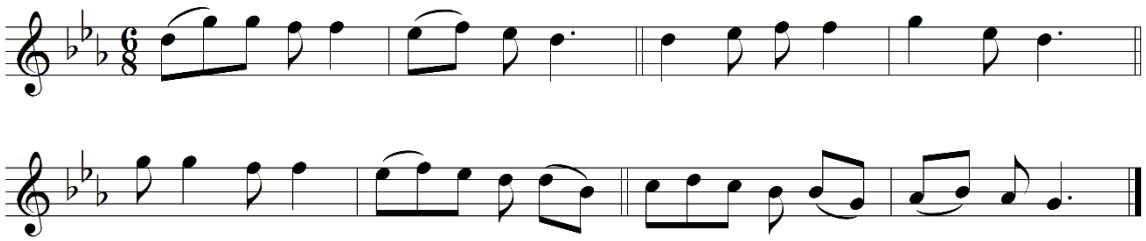


Example 156. Tripodic lines

[157] BASKAKOV 1963: 490–492.

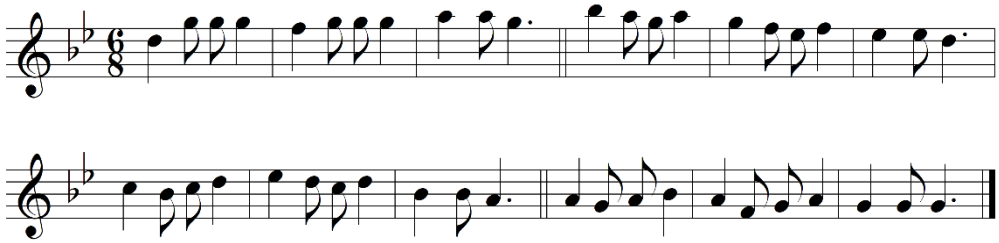
[158] Sources: Ayna ÇERKESOVA's doctoral dissertation and *Lullabies* CD, Rashid HATUJEV's Nogai collection from 1957 titled *From Tbilisi toward Karachay land*, Tekin KOÇKAR's selection, and *Ay Lazzat, Songs and melodies from Dagestan* CD.

Group 3 is distinguished by four short lines, (5) main cadence and 1–8 ambitus. Within this, one of the more popular types is characterised by 5 (5) b3 cadences and the AAA_cB form, the type that Bartók was so pleased to encounter in Anatolia (*Ex. 157*). The same melody is heard in another example with a larger syllable count. The group also includes two fourth-fifth shifting tunes, one with five-syllable lines, A^4B^5AB form and 7 (5) 4 cadences: (a) *mi-so-so-so* ‖ *mi-mi-mi-mi mi* ‖r*e-re-re-re-mi-re* ‖ *do-do-ta la la* (ÇERKESOVA 14) and (b) *mi-mi la la la* | *la-so la* ‖ *so-so-so-so* | *so-fa mi* ‖*do-do-do-mi* | *re-do re* ‖ *do-do-do-mi* | t*i-ti la* (ÇERKESOVA 27).



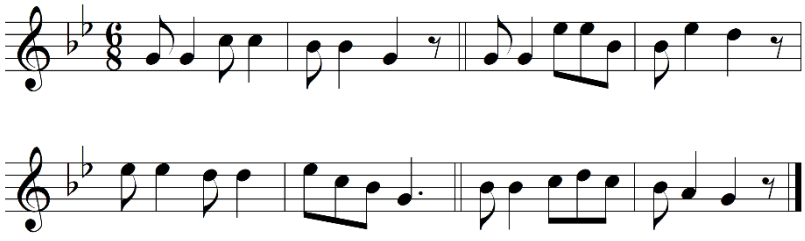
Example 157. A tune of AAA_cB form and 5 (5) b3 cadences that is popular in Anatolian and Hungarian areas alike

The few tunes of *group 4*, consisting of four tripodic lines, do not form a homogeneous group. Example 158 shows a disjunct form tending to fourth-fifth-shifting. Another tune, which can be found – among other places – in Anatolia and among the Karachay-Balkars, is situated between the non-pentatonic psalmodic style and the tunes descending sequentially by seconds.



Example 158. A disjunct tune

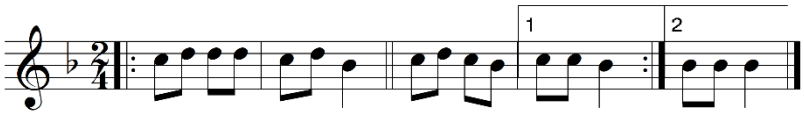
Group 5 has small-domed melodies. Their most typical criteria are 1 (4/5) 1 cadences, ABCA form and 1–5/6 ambitus (*Ex. 159*). This type also occurs with (b3) cadence. A structure similar to the ABAA form of the Hungarian New Style songs, with the B line moving above the 5th degree, occurs only in the collection of Gergely Agócs, but these tunes seem to be of more recent origin.



Example 159. Small-domed tune

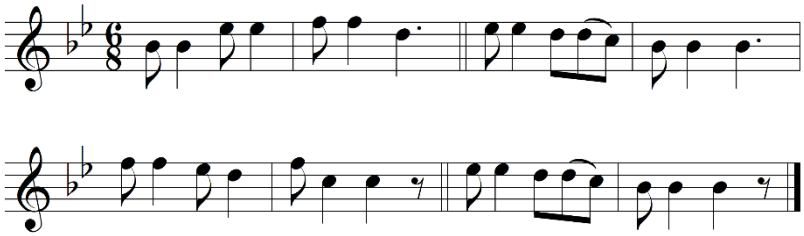
II. Tunes moving on Ionian/Mixolydian scales

The simple one- or two-line Ionian tunes of *group 1* move on the *mi-re-do* trichord and cadence on *do* (*Ex. 160*).



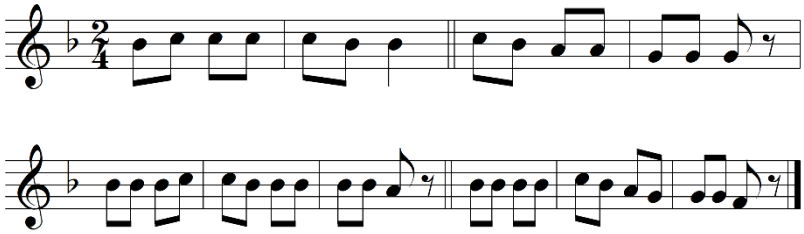
Example 160. Recitation on the mi-re-do trichord

The Ionian tunes of *group 3* consisting of four short lines present a very mixed picture. Among them, perhaps the non-pentatonic (!) tunes with 5 (b3) x cadence and b3–7/8 ambitus show some similarities to some Hungarian songs (*Ex. 161*). One of the lullabies of the group has (7) as the main cadence, and there is also a unique pentatonic melody with 10 (10) 5 cadences.



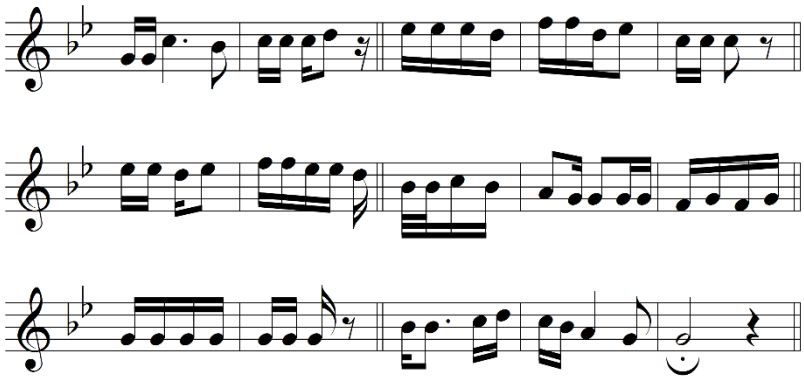
Example 161. Major tune with 5 (b3) 4 cadences

Four narrow-range Mixolydian tunes with b3 (1) 2 and b3 (4) b3 cadences belong to *group 3* (*Ex. 162*).



Example 162. Mixolydian tune

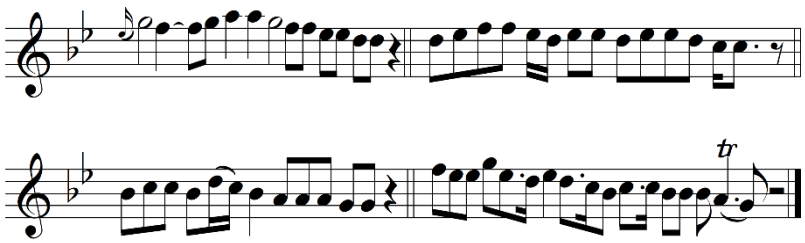
III. The *heroic songs* are characterised by a more informal structure: their 7-8-11-syllable lines recite on or around a single note (E, D, C, etc.) or descend three or four notes. Example 163 shows an excerpt from the Heroic Songs *Edige*. Nogai epic performances are similar to the simpler Kazakh epic songs.



Example 163. Excerpt from the *Edige* heroic song

IV. Nogai versions of Karachay-Balkar jir tunes (from Georgia and Karachay areas)

Some of the Nogai songs are very similar to the so-called *jir* melodies of the Karachay-Balkars. In Example 164 I show an Aeolian melody with 5 (4) 1 cadences (its Karachay-Balkar pair: SIPOS–TAVKUL 2012: № 264), another Aeolian melody has 7 (4) 7/4 cadences (Karachay-Balkar version: SIPOS–TAVKUL 2012: № 276–277). There are also Mixolydian tunes with the following cadences: 4 (b3) VII (Karachay-Balkar equivalent: SIPOS–TAVKUL 2012: № 116, № 138) and 4 (b3) b3 (Karachay-Balkar variant: SIPOS–TAVKUL 2012: № 268).



Example 164. Karachay *jir* tune, similar Nogai tune

To sum up: according to the studied sources, most of the Nogai songs are in the Aeolian mode, with about a third of them using major or Mixolydian scales. Traces of pentatony are only occasionally found. The descending/hill-shaped line form, the descending melody outline, and the tune form of four short descending lines are typical. Seven-syllable lines have a rhythm pattern of 4+3, eight-syllable lines 4+4, and 11-syllable tripodic lines 4+4+3. The most common compasses are 1–5 and 1–6. Tunes rarely descend below their root.

The overall musical picture is most closely reminiscent of Anatolia, although there is a slightly greater rate of major tunes among the Nogais. The rarity of disjunct forms and the almost total absence of pentatonicism, as well as the rhythmic divisions 4+3, 4+4 and 4+4+3, point to Anatolia, too (for example, the typical rhythmic pattern 3+2+3 of Kazakh tunes is missing). The strong presence of the (b3) main cadence is also noteworthy.

Looking at the melody groups, we can say the following: tunes moving on the *mi-re-do* trichord are also found here. It is symptomatic that hardly any homogeneous group is formed from major melodies, perhaps only example 161 shows some relations to certain psalmodic tunes. However, the Aeolian melody type with 5 (5) b3 cadences and $A^5A^5A^5{}_cA$ form also creates a distinct group here (*Ex. 157*), and fourth-fifth shifting melodies occur (*Ex. 158*).

There is also a 'small-domed' group with 1 (4/5) 1 cadences, ABCA form and 1–5/6 ambitus (*Ex. 159*). The heroic songs resemble the simplest forms of Kazakh heroic songs, and there are also Kumyk melodies reminiscent of Karachay-Balkar *Jir* tunes.[159]

Turkpens

The Turkpens live near the Nogais of Stavropol. They are descendants of the Chovdur, Igdir and Soyinaji tribes of Mangyshlak, who were brought to the North Caucasus under Peter the Great. The *Türkpen* tribal name of the Nogais refers to the fact that parts of them were absorbed by the Nogais. I have not analysed their music for lack of sources.

[159] Gergely Agócs and Dávid Somfai Kara have led several research trips to the Nogais. Agócs tends to discover even tighter connections between the Hungarian and Nogai repertoires, e.g., he alludes to the Nogai form of Apor Lázár tánca [Dance of Apor Lázár], the Hungarian New Style, two plaintive songs moving on a scale with augmented second (*Kesereg az árva madár* [The forlorn bird is grieving], *Üres a flaskó* [The bottle is empty]) and two major-scale plaintive songs (*Hej, szerelem…* [Alas, love…]. Unfortunately, I had no possibility to see the material they collected.

Karaims

The Karaims are in a special position because they are the only Turkic-speaking people of the Jewish religion. Most of them live in Crimea and Lithuania. There are dialectal differences between the languages of these two geographically distinct groups.[160]

The origin of the Crimean Karaims is highly disputed due to the scarcity of documents. Some believe they are descendants of Karaite traders who migrated from the Byzantine Empire to Crimea. Indeed, after the Turkic-Mongol invasions in the 13th and 14th centuries, the settlement of traders in Crimea may have been encouraged by the trade routes from Crimea to China and Central Asia. Others consider the Karaims to be descendants of Khazars and later Cuman (Polovtsi) tribes who converted to Karaite Judaism. The third hypothesis is that the Karaims are descendants of the tribes of Israel who were exiled by the first Assyrian king in 720 BC.

There is no consensus on the origin of the Karaims in Lithuania, either. According to Lithuanian tradition, the Karaims came from Crimea in 1392, when Lithuanian Grand Duke Vytautas allied with Tohtama against the Tartars of the Golden Horde and settled 330 Karaim families in Lithuania. Although it is linguistically sound and in keeping with Lithuanian Tatar traditions, modern historians have questioned this hypothesis, which traces the Karaims back to the collapsed Golden Horde.

The Karaims settled mainly in Vilnius and Trakai (with other small communities in Biržai, Pasvalys, Naujamiestis and Upytje). Although they were also plagued by disease, famine and pogroms in the 16th and 17th centuries, Lithuania was safer for them than the surrounding areas. The Lithuanian Karaims maintained their isolation and kept their Turkic language. The Karaim communities in different places have different cultures, ethnic composition, languages, identity(s) and relations with other peoples. Even the liturgy and religious practices differ, the link between them being the name Karaim and the Jewish religion.

Karaim tunes[161]

With the exception of religious songs, most contemporary Karaim songs were created or arrived in Karaim culture in the early 20th century, primarily as a means of expressing Karaim national identity. Religion had previously been the unifying element, but during this period, like other peoples, the Karaims felt the need to express national sentiments. Since the traditional melodic world no longer existed, they resorted to borrowed songs. Songs were provided with Karaim lyrics, which quickly became popular among the people and became a symbol of Karaim identity. In the late 20th and early 21st centuries, with the weakening of religious sentiment and the rise of globalisation and the independence of the Eastern and Central European states, these songs became even more important. They enabled the Karaims to showcase their culture and strengthen their sense of community and identity.

As this Turkic-speaking community has essentially no traditional folk songs, the study of these songs is of little relevance to our research. Still, we briefly review the 27 songs (17 secular, 3 religious and 7 folk religious) available in Karina Firkavičūté's volume.

Secular tunes

The secular songs are monophonic, without instrumental accompaniment, and are known to almost all Karaims. The most authentic group of tunes include wedding songs, songs for the birth of a child

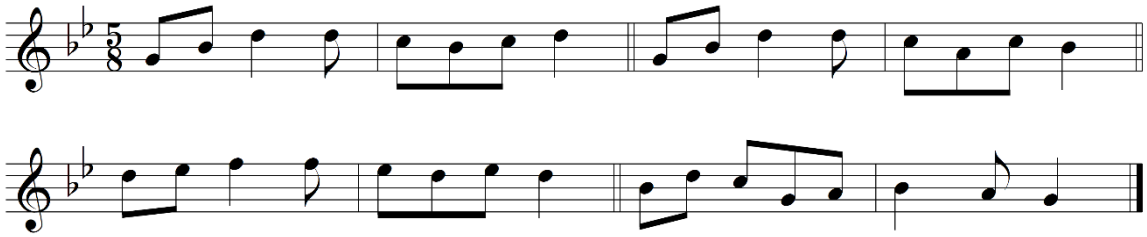
[160] Cf. NOVOCHAŠKO–O. FEDORUK–O. BEREGOVSKIJ (eds), *Halych Karaims*. *History and culture*. Lviv, 2002; CSATÓ, É. Á. Lithuanian Karaim, *Journal of Endangered Languages*, Ankara 1 (2012) 33–46.

[161] The bulk of musical examples are from Karina FIRKAVIČŪTÉ, (*Life in Karaim Songs* (Ministry of Culture and National Heritage, Wroclaw, 2016). The book is primarily concerned with the vocal music of the Karaims in Lithuania and Poland.

and songs for funerals, all of which are performed freely, improvised, with many and varied embellishments. They have many individual variations, but only one song is associated with a ceremony. Most of them have a known author, but some (those notated below) may perhaps be linked to a simpler folk tradition:

1) Motivic lullaby (*la fa mi re* | *la-re-mi fa mi re*), resembling a Karachay-Balkar lullaby.

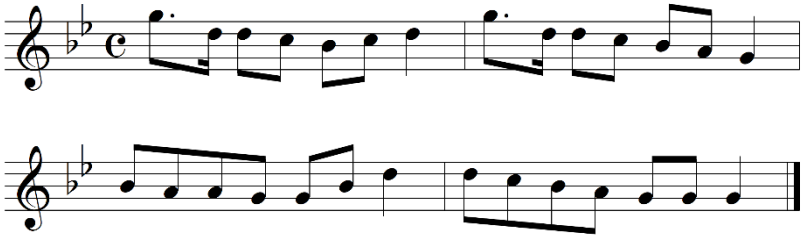
2) A folk song-like lyric tune in 5/8, probably borrowed from the Crimean Karaims or Tatars, as it is well known among them and is included in their song collections (*Ex. 165*).



Example 165. (FIRKAVIČŪTĖ 2016: 6)

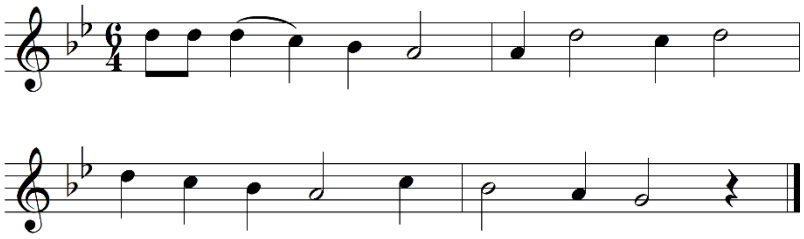
3) dome-shaped melody with 1 (1) 5 cadences and A^3A A^3A C^2C A^3A form, composed by Firkowitz (FIRKAVIČŪTĖ 2016: 10).

4) An adaptation of a popular Polish song, with a Hungarian variant among the descending major tunes (*Ex. 166*).



Example 166. (FIRKAVIČŪTĖ 2016: 11)

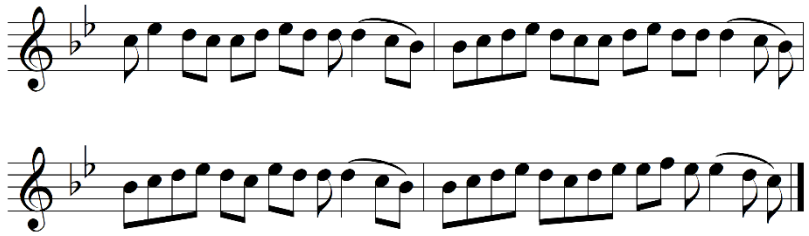
5) Bride's farewell song, one of the few folk songs, according to Firkavičūtė. The song is sung before the bride's face is veiled, with solo violin and flute playing between the verses (song 167).



Example 167. (FIRKAVIČŪTĖ 2016: 13)

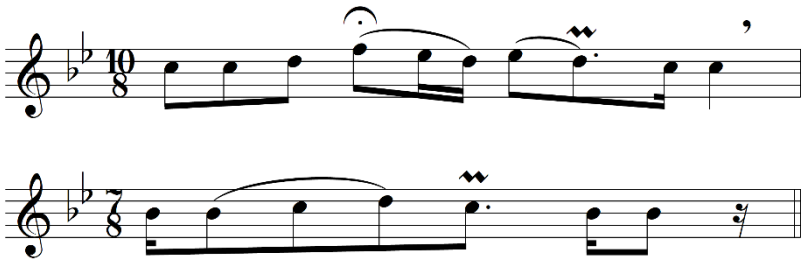
6) The bride and groom walk towards the altar: *mi mi re-mi fa mi re* ‖ *la la re di-re mi* ‖ (FIRKAVIČŪTĖ 2016: 14).

7) Religious song, blessing for the newlyweds, sung by the rabbi. Reminds me of the small form of the Hungarian lament ending on *re* (*Ex. 168*).



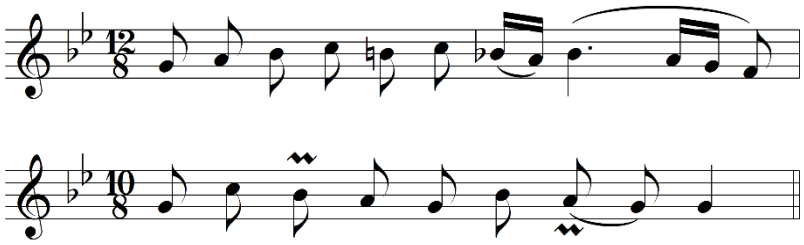
Example 168. (FIRKAVIČŪTĖ 2016: 16)

8) A recitative song sung during a festive meal, which Firkavičūtė says is a borrowing from Lithuanian–Slavic music. It has similarities in structure to the small form of the Hungarian lament with two cadences (song 169).



Example 169. (FIRKAVIČŪTĖ 2016: 18)

9) A popular Karaim song (*Ex. 170*).



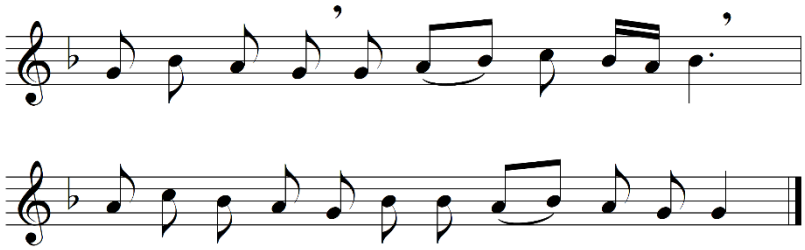
Example 170. (FIRKAVIČŪTĖ 2016: 19)

10) A cheerful children's song, probably from Crimea. It may have been borrowed from the Crimean Karaims or Tatars, as it is included in their song collections.

11) Birthday greeting: *fa mi fa-mi re* ‖ *so fa so-fa fa* ‖ *do re-mi fa mi* | *do re mi-re do* (FIRKAVIČŪTĖ 2016: 21).

12) The song is considered by Firkavičūtė to be a folk song, with solo and choral alternation. It may be of Lithuanian origin, as it is reminiscent of popular Lithuanian songs: *fa mi fa-mi re* | *so mi so-mi fa* ‖ *do re-mi fa mi* | *do re mi-re do* (FIRKAVIČŪTĖ 2016: 22).

13) A folk song-like Karaim tune (*Ex. 171*):



Example 171. (FIRKAVIČŪTĖ 2016: 25)

About the melodies of the folk religion

Their content is religious, although they are not sung during ceremonies, but at home, at engagements, on Saturdays and religious holidays, birthdays, etc. Twenty such songs are known, but they have not been sung for at least a century because of the anti-family and anti-nationalist processes mentioned above.[162] Most of the songs have an author, their content is not biblical, but rather humorous, ironic or didactic, and they are in Karaim. Their texts have been studied extensively and carefully, the scholars trying to find, among other things, individual traits of the old Middle Eastern Karaite religious culture in them. These songs are also monophonic, without instrumental accompaniment, and much simpler than the religious songs. There are two groups a) one is the more 'classical' style (thirteen out of twenty), in fixed rhythm, on minor or major scales and two four-bar lines, the other b) is closer to religious melodies: less periodic, allowing more improvisation and freer ornamentation on single syllables. The songs are very diverse, but what they have in common is that they show the characteristics of classical tempered music. It can be assumed that, like the secular songs, they are also adaptations of the mostly urban melodies of the surrounding cultures.

Religious tunes

These are sung by the religious leader during the wedding ceremony and comprise religious and Biblical quotations. These liturgical hymns contain elaborate ornamentation and their performance is highly individual. Their study is not the subject of this work.

To conclude, the secular and folk religious melodic repertoire of the Karaims has largely been borrowed from other peoples. If we assume that, consciously or unconsciously, a kind of traditional musical instinct of the Karaim played a role in the borrowing of these tunes, then some of the songs (especially those notated in this study) may even shed light on the greater antiquity of Karaim folk music. This melodic world is characterised by a two-line form in a major or minor tetrachord, with a small range, in monophonic and not infrequently free performance.

[162] The currently known songs were recorded by Symon Firkowitz (1897–1982) and Michael Firkowitz (1928–2000) in 1970–1990. The songs are in Karina Firkavičūtė's archive.

Picture 9: Little Turkmen girl at the wedding