

Schriften zur Musikwissenschaft

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HENDRIK BOESCHOTEN
REINHARD WIESEND (HRSGG)

Musik im Orient

Zwischen Maqâm und Epengesang

Ringvorlesung Mainz 2006

Are
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Herausgegeben vom Musikwissenschaftlichen Institut
der Johannes Gutenberg-Universität Mainz

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Hendrik Boeschoten, Reinhard Wiesend (Hrsgg)

Musik im Orient **Zwischen Maqâm und Epengesang** **Ringvorlesung Mainz 2006**

mit CD:

Tonbeispiele zu den Vorträgen
von J. Elsner, S. Q. Hassan, M. R. Olsen und J. Sipos

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A comparative research on the folk music of Turkic peoples - from Béla Bartók to our days

by János Sipos

From the beginning, there have been different currents in ethnomusicology. While some scholars preferred comparative musical analysis, others concentrated more on the cultural and social aspects of music. The latter approach gained the upper hand, and it is indeed important to understand and describe the relationship between music and other phenomena of culture and society.

At the same time, we have to remember that folk music has its own specific forms and evolutionary rules. According to Béla Bartók, we should approach it from a scientific point of view:

Folk music is a phenomenon of nature . . . This creation develops with the organic freedom of other organisms in nature: flowers, animals, etc.¹

Let me quote another statement of Bartók which can show the direction and goal of comparative folk music research:

I think that if we will have sufficient folk music material and study at hand, the different kinds of folk musics of the world will be basically traceable back to a few ancient forms, types and ancient style-species.²

The road to the discovery of these basic forms leads through the transcription, analysis, classification and comparison of the folk music of different peoples.

¹ Bartók (1925: 230-233) (translation by the author).

² Bartók (1937: 166-168).

There are countless hundreds of melodies in every folk music. However, these melodies are not independent from each other. Some are close variants of the same tunes, so we can consider them to be identical, or to be more precise, we can say that they belong to the same musical type.

In the course of classification, we first determine the types, and then we find out the different connections between them, discovering which types belong to the same musical class and which classes belong to the same musical style.

In experience, the most effective way to find similar melodies is to concentrate on the melodic line. By the end of such a classification, a huge number of melodies will be reduced to only a few basic forms that are much easier to sort out for the sake of comparison. In practical terms, the classification enables us to get acquainted with a given body of folk music by learning a few dozen melodies that represent the majority of the repertoire.

On the basis of classified material we can compare the entire folk music of different peoples instead of becoming aware only of a few random similarities. However, first of all we need reliable, analyzed and classified material.

While the languages of different Turkic peoples have been subjected to thorough comparative analyses, only the first steps have been made in the comparative research of their music.³

Let me first discuss a few steps in Hungarian folk music research that led to the foundation of a large international comparative project.

At the beginning of the 20th century, Béla Bartók and Zoltán Kodály began the first scientific folk music research in Hungary.⁴ In addition to collecting and analyzing Hungarian material, they and others also

³ Among many other things, it is highly important to explore whether traces of Old Turkic musical styles can still be detected in contemporary Turkic folk music. Another interesting question appealing to Hungarians is how folk music styles of different Turkic people relate to layers of Hungarian folk music.

⁴ Bartók (1923, 1924, 1931), Kodály (1937-1976).

began to explore the musical cultures of neighboring and related peoples.⁵ And indeed, research must not be restricted to a small area or to a single state because several layers of folk music belong to geographic areas, and like rivers or mountains, they do not respect state boundaries. Besides, we can only state what is special in a specific folk music from a general typological perspective.

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

Bartók did research in Turkey in 1936 and wrote a book on it, which to this day is one of the most important comparative analyses on Turkish folk music.⁶ Bartók wrote his study with a comparative approach and found a close relationship between essential layers of Hungarian and Anatolian folk music. The melody in *Ex. 1* can be considered to constitute an important link between the two. I found this melody in the very same area where Bartók did his field work.

⁵ Besides collecting in Hungarian areas, Bartók studied Rumanian, Serbo-Croatian, Arabic and Turkish music as well. Bartók B. (1934, 1935, 1937, 1959, 1976, 1991).

⁶ Bartók (1937, 1976, 1991), Saygun (1976).

The image shows a musical score for an Anatolian Turkish melody. It consists of four staves of music, each with a corresponding line of lyrics in Turkish. The music is written in a treble clef with a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours, and a prominent use of the 'ma' note (A4) which is often held or repeated. The lyrics are: Ga-ra-man'-ın ga-ya-la-ri, Can dö-vü-yor o ma-ya-la-ri, Çok mu vur-du, be-bek, oy, oy, Ga-ra gu-şun so-ya-la-ri.

Ex. 1: *An Anatolian Turkish melody*⁷

After Bartók's Anatolian research, Hungarians did not do field work in Asian areas for a long time, but a number of important studies and books about the eastern connections of Hungarian folk music were written.⁸

From 1958 onward extended field research took place. It cannot be described in detail within the framework of a single paper; I can only shortly discuss the most important steps, illustrating the examined folk music with a few characteristic examples. In the second part of the paper I will discuss one single problem in more detail.

⁷ The melodies in the examples were recorded and transcribed by the author. The same holds true for the photographs, with the exception of Example 22 and Picture 10.

⁸ Kodály (1937 / 1976) concentrated on the Cheremiss and Chuvash folk music and their relation to Hungarian music. Vargyas (1953, 1980, 2002) offered a comprehensive historical overview over the folk music of the Volga-Kama region; Szabolcsi (1933, 1934, 1936, 1940, 1956) pointed at even larger international musical connections; Dobszay and Szendrei (1977, 1988) summed up the international connections of the Hungarian lament and the so-called „psalmodic” style.

From 1958 until 1979, a significant research series was carried out in the Volga-Kama region, where László Vikár and Gábor Bereczki collected recordings among the Mordvin, Votyak, Cheremiss (Mari), Chuvash, Tatar and Bashkir peoples. They transcribed most of the collected melodies and published several articles and four monographs.⁹ The original goal of this research was to find the ancient homeland of the Hungarians, but step by step it changed into the comparative research of a large area inhabited by Turkic and Finno-Ugrian peoples.

I continued this work since 1987 for almost two decades now. I started my work where Bartók finished his: in the vicinity of Adana, and later I extended it over the rest of Anatolia. As a result, in 1994 and 1995 I published two books: *Török Népzene I* and *Török Népzene II* (Turkish Folk Music I and II). In these books I presented a comprehensive analysis of Anatolian folk music and a comparison between the most important Anatolian and Hungarian musical layers. My books *In the Wake of Bartók in Anatolia* (published in 2000) and *Bartók nyomában Anatóliában* (2001) dwell upon Anatolian folk music as well.¹⁰ In these books, I included the folk music of other peoples in the comparison, thereby placing the Hungarian-Anatolian similarities into a larger international framework.

Anatolian folk music is as complex, as the Anatolian population. Later we will look at Anatolian laments in detail, but it is impossible to introduce all melodic styles here. As examples I show two melodies. One represents Anatolian and Hungarian children's songs revolving around the central sound of the *mi-re-do* trichord (Ex. 2a), and the second example is an Anatolian "psalmodic" melody with large compass (Ex. 2b).

⁹ Vikár-Bereczki (1971, 1979, 1989, 1999). Number of the collected melodies: Mordvin: 157, Votyak: 686, Cheremiss: 944, Chuvash: 651, Tatar: 580, Bashkir: 634.

¹⁰ In connection with these books two CDs were published. My PhD dissertation *Bartók Béla törökországi gyűjtése egy nagyobb anyag fényében* [Béla Bartók's Anatolian research in the light of enlarged materials] deals with the same topic. It is accessible in the Library of the Institute for Musicology, Budapest.

A comparative research on the folk music of Turkic peoples

a) 

b) 

Şu kış - la - nın ka - pı - sı - na,
Na - il ol - dum ya - pı - sı - - - na,
Üç beş ha - in öl - dü - re - yim,
Ki - lit vu - run ka - pı - sı - na.

Ex. 2: Anatolian melodies.

- a) A Hungarian and an Anatolian children's song,
b) Anatolian 'psalmodic' melody with larger compass

I gradually extended the area of my field work beyond Turkish territory. First, I did research among Turkic peoples living between the Volga-Kama region and Anatolia, and then I looked further to the West and then to the East. As we will see, the possibilities of comparative research can be extended even further by computer-aided methods.

Up until the present day, I have collected more than 7000 melodies in Anatolia, Thrace, Azerbaijan, Kyrgyzstan, Kazakhstan, among Mongolian Kazakhs, among Karachais living in the Caucasus and in Turkey, and among Navajo and Sioux Indians.

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



Picture 1: Some places where Hungarian researchers collected folk music

Considering the vastness of Kazakhstan and the complexity of the ethnogenesis of the Kazakh people, it was not difficult to predict that a wide variety of musical dialects would be encountered in the Kazakh areas. While the Kazakh language is highly uniform, despite minor dialectical deviation, there exist great differences in music. The typical *do-* and *so-*pentatonic tunes of the Mongolian Kazakhs are closer to the pentatonic melody style of Mongolian, while the majority of tunes in Western Kazakhstan move along the Aeolian scale favored in the Hungarian and Anatolian areas. Let us look at a typical psalmodic tune from Mangistaw moving basically on the *mi-re-do* trichord (Ex. 3a) and then at a typical pentatonic Mongolian Kazakh song (Ex. 3b).

(♩ = 280)

Ka - ša - dī en to - gay-dan, e - he, ey.
ar - dan bö - ri, aw.

Er - kem - di kūr al - ma - dīm dūn - ya, ho,
ay - dan her', aw, iy.

Al' a - na - sīn sīy - la - gan a - lal ul - g'aw,
Ta - mīy ber - sen dāw - lō - ti jil - dan jil - g'aw, ey, aw, gaw.

The image shows four staves of musical notation in a single system. The first two staves correspond to the first line of lyrics, and the last two staves correspond to the second line. The music is written in a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes in a Latin script.

Ex. 3: Kazakh songs

- a) Mangistaw Kazakh tune moving on mi-re-do trichord (Sipos 2001b: No. 13a),
b) pentatonic Mongolian Kazakh song (Sipos 2001b: bNo. 7a)

In the book *Azeri Folksongs – At the Fountainhead of Music* (Budapest, 2004) and in its Azeri version *Azerbaijan El Havaları – Musiqinin İlkin Qaynaqlarında* (Baku, 2006) I presented a comparative analysis of Azeri folk music, into which also introduced Turkic and Hungarian folk music. The Azeri language is close to Anatolian Turkish. However, in contrast to the very complex Anatolian musical styles, the form, scale and rhythm of Azeri folksongs are all simple. The most prevalent features of the majority of Azeri songs are the following: a) single or two-core construction, b) tri- or tetrachordal scales, c) 7-8-syllabic descending or dome-shaped lines and d) a 6/8 meter.

Azeri folk music represents a unique hue in the music of Turkic peoples, significantly deviating from the folk music of both the neighboring and the more distant Turkic ethnicities. Let us have a look at a typical Azeri song which illustrates these features and the fact that a song of only two tones can be beautiful and of full value as well.

(♩ = 132)

Su - dan ol - dum, ay, qar - daş bu men,

Su - dan ol - dum bu men, ay,

Ha, na - dir quş, göz - den ol - dum, ay,

Bir - ce ba - cı, ay, bir - ce ba - cı, ay,

Ev tik - mek e - lim - nen gel - me - di, ay,

A - nam, oğ - lu, a, qar - daş, ay,

Ne bağ - la - rım yu - va men, a

Ex. 4: Azeri bayati "plaintive song" (Sipos 2004a: No. 1)

Below, I will present three projects I am currently leading:

The musical life of Karachay people living in the Caucasus and in Turkey. The ethnogenesis of the Karachay people is very complex. In the Caucasus there are common layers in the music of several peoples

speaking different languages but also specific musical styles. As an example, Karachay people consider their *jir* “plaintive songs” their own specific music. However, this type of songs can be found among Ossets and Kabardinians as well. Let us now have a look at Karachay *jir* (Ex. 5).

The musical score is written in 3/4 time with a tempo marking of ♩ = 160. It consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat). The lyrics are written below the vocal line.

System 1:
 ♩ = 160
 Oy kün çiq-gan-dan a, bı-lay kün bat-han-ña

System 2:
 Qa-ra tu-man-la ke-lel-le.

System 3:
 Süy-mek-lik ü-çün ol zar-lı zü-rek-le da

Ex. 5: Karachay “jir”

A comparative analysis of three Kyrgyz areas. In 2002 I did research work in the surroundings of At-Bashy and Ysyk-Köl and my Kyrgyz expedition in 2004 in the Naryn *oblast* was very rewarding too. Now

I have some 1100 Kyrgyz melodies with reliable information and in good quality – enough to carry out the first comprehensive analysis on Kyrgyz folk music.

It is worth mentioning here that: as a result of the forced sedantization of this nomadic people around 1930 the ensuing famine and the politics of the Soviet Union, only women older than 65 remember old songs. And sometimes it takes much persuasive power to encourage them to sing. As in Kyrgyzstan there are no good archives, it has to be feared that in 20 years even the traces of this valuable music culture will have disappeared.

I have not yet studied this material in detail, but it is evident that Kyrgyz folk music contains several different layers. Let us consider an example of the famous *Manas* singing. I recorded it in September 2002 from *Cumabayuulu Irisbek manasçı*, in Darhan village, Kyrgyzstan (Ex. 6).

The musical notation for Ex. 6 is presented in four staves, each in a treble clef and 2/4 time signature. The first three staves each contain two measures of music, while the fourth staff contains two measures. The melody is characterized by the use of triplets of eighth notes, indicated by a '3' above a bracket. The first three staves feature these triplets, and the fourth staff features a triplet of eighth notes followed by a quarter note and a quarter rest.

Ex. 6: A few bars from *Manas* singing

My third research project concerns *The psalms and folksongs of the Bektashi living in Thrace*; it will be discussed later.

Additionally, I have started two projects concerning non-Turkic people: one on the music of the Navajo Indians in North America; the other is an analysis of British folk songs.

We are working on classifying British folk songs, trying to find the 'central' music forms and the relations between them. We will say a few words about the tools we use in this process in the second part of the paper when analyzing Bektashi folksongs.

I started field work among Navajo (and Dakota) Indians in the end of 2004 when I was a Fulbright professor at the UCLA, California. In the first days the Indians were not too enthusiastic to let us in their ceremonies. But when they saw my book about Azeri Folksong, they asked me to prepare a similar volume about Navajo music. I felt it a privilege, and the organization of this research is now going on.

According to Navajo people their ceremonies are sacred, and they do not want foreigners to join them. I was allowed to participate but not to record a few Navajo curing ceremonies; here the flow of the music is very complex. There are other occasions like the "Shoe game" where it is much easier to get the permission to participate. In these ceremonies the melodies are built up from simple motifs, though the techniques of composition may be quite sophisticated. From the following example it can be gathered how complicated a form can be built from a simple G'-C descent.

The image displays four staves of musical notation in treble clef, illustrating a G'-C descent motif. The first staff shows the motif in 2/4 time with a triplet of eighth notes. The second staff shows two variations: 1) a triplet of eighth notes with a sixteenth note, and 2) a triplet of eighth notes with a quarter note. The third staff shows the motif in 3/4 time with a quarter note and a half note. The fourth staff shows the motif in 3/4 time with a quarter note and a half note, and in 2/4 time with a quarter note and a half note.

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The musical score consists of four staves of music in treble clef. The first staff is a simple melody. The second staff includes a triplet and ends with 'Fine'. The third staff includes a triplet, an accent, and ends with 'Del & al Fine'. The fourth staff shows two variations of the first staff, labeled '1. rep.' and '2. rep.'.

Ex. 7: An old Navajo song

Following this overview let us discuss two elements in more detail.

Basic musical forms in a Bektashi community

Since 1999, my wife, Éva Csáki, and I have collected more than 1100 melodies in 24 villages from 150 Turkish women and men of the Bektashi order, whose grandparents migrated from the Balkans to the European part of Turkey. By the end of this research project it seemed that we had reached our goal, having recorded the majority of their religious and secular songs.¹¹

Who are these people, what are their ceremonies like, where and how do they dance their dances and sing their songs? To receive an answer to these questions we have to return to the ancient times of Central Asia.

¹¹ We recorded songs in the following places: 1999: Çorlu, Musulça, Tekirdağ, Kılavuzlu, Karacakılavuz and İstanbul (170 melodies); 2001: İzmir and Özdere (18 melodies); 2002: Tekirdağ, Kılavuzlu, Yeni Bedir, Çeşmekolu, Kırklareli, Karıncak, Kızılıckdere, Lüleburgaz and İstanbul (208 melodies);

The nomadic and semi-nomadic Turks were converted to Islam gradually over centuries. They adopted some Sunni, Shiite and mystic elements of Islam while continuing to cling to their traditional shamanistic beliefs and practices.¹²

The Bektashi faith began to spread in the Balkan Peninsula in the 13rd to 14th century.¹³ According to early tradition the founder Hajji Bektash sent one of his missionaries, Sarı Saltık, to Rumeli (Europe).¹⁴ In the 16th century the Kızılbaş who supported the Iranian Safavids were exiled from Anatolia. At this time several Bektashi groups migrated to the Balkan.¹⁵

Bektashism is a syncretistic folk religion connected to nature; its adherents worship mountains, trees and heaven.

Muhammad's religion very early developed in two directions. On the one hand it produced a rigid, scholastic theology with an inflexible religious law. At the same time, even during the first two centuries, another tendency emerged and quickly developed among individuals and groups who emphasized the ascetic life and the mystical approach to the direct knowledge of God. (Birge 1937: 13).

2003 spring: Kırklareli, Kızılçıkdere, Devletliagaç and Ahmetler (235 melodies); 2003 summer: Kırklareli, Topçular, Devletliagaç, Enez, Ormankent and Zeytinburnu (İstanbul) (250 melodies). Besides we collected many recordings elsewhere.

¹² Similarly to American Indians and some Turkic peoples in Asia.

¹³ Birge (1937: 51).

¹⁴ On a rug given by Hacı Bektash, Sarı Saltuk crossed the Black Sea, visited Georgia, converted people there and finally went to Kilgra in the Dobrudja region of Bulgaria. (Birge 1937: 50-51).

¹⁵ They settled down in relatively distant places: Deli Orman, Dobrudja, Gerlova, Stana Zagara and Haskovo. Based on his field work, Babinger (1922) says that these groups are the descendents of the Kizilbaş. De Jong (1985: 30-32) worked among them at the beginning of the 1980s. He thinks that the ceremony of the Bulgarian Kizilbaş sect shows strong similarities to that of the Turkish Tahtacı. In general the term Kizilbaş is used loosely to denote a wide variety of extremist Shiite sects which flourished in Anatolia and Kurdistan from the late 13th century onwards. (R. M. Savory, In E.I. Kizilbaş).

It was advantageous for the order that in the middle of the 14th century. Haji Bektash became the *pir* „patron saint” of the Janissary army. The Bektashi dervishes could fight in battles and could cultivate land, and at the same time their tolerance made them acceptable for the Christians in the newly occupied lands.

At the beginning of the 16th century a new dervish order, a Kizilbash dynasty was established in Iran. This was followed by continuous Turkmen turmoil and the Osman-Persian wars. The Turkmens, whose religion contained several Shiite elements, became suspected in the Osman Empire. In reaction to the constant persecution and as an effect of the Safavid propaganda the Bektashi-Alevi religion began to take better and better shape, and was standardized by Balim Sultan in his *Erkanname*.

The Bektashi order split into two. The popular and not unified Chelebian branch belonged to the Turkmen masses; only those could be members whose father and mother were members too. The Babagan Dervish order followed stricter religious practices. It was spread mainly in Istanbul and in the Balkans. However, religion, ceremonies and literature of the two branches were similar. The Babagan branch had strong connections with the Janissary army, so they became very strong at the edges of the Osman Empire.

When in 1826 the degenerate Janissary army was dissolved, the Bektashi Order, especially its Babagan branch, was abolished. Later the Bektashis built up good connections with the Young Turk movement and Atatürk.

They participated in the war of liberation (1919-1923), but in 1925, together with the other orders they were abolished again. In spite of this the order exists in secret even today, and the picture of Atatürk can be found on the wall of many Bektashi homes.

Over the centuries this religion was influenced by other religions including Neo-Platonism, Judaism and Christianity.¹⁷ The Bektashi

¹⁷ In Anatolia Christianity was present since the 1st century. The early Christians escaped from persecution into the Ihlara valleys and the caves in Cappadokia where they had built underground cities. There was a large number of Christians in the Seljuk era and from the 13th century too. This time there was a strict connection between Islam and Christianity. Bektashism was also influenced by Manichaeism.

faith is different from the major Sunni religion. We can consider it a Turkish form of Shiite religion mixed with Sufism.¹⁸

They have no special books such as the Bible or a catechism to enlighten the essence of the Bektashism. They accept the Koran as a holy book, but they practice the rules according to their own conception. Bektashis follow their path; in their self-definition Turkish nationality is first, second the fidelity to Islam and third is the affiliation to the Bektashi faith.

Elements of shamanism live among them even today.¹⁹ According „to tradition, Bektashi saints and legendary figures had special shamanistic” gifts: their souls leave the body and return to it; they fly to heaven on their horse to talk to God; they direct the force of nature as they please, do not burn in fire etc.²⁰

Instead of beating drums to visit the unearthly worlds, the Bektashi *bağlama*²¹ player knocks on the instrument with the middle fingers of his right hand while playing the melody.

¹⁸ Though Bektashis accept the basic Shiite principles, they have a special conception of the Holy Trinity. According to them the only existing God manifests himself in Mohammed and Ali. Therefore their prayers begin with *Bism-i Şah* „in the name of the king Ali” instead of the usual Muslim *Bism-i İllah* „in the name of God”. It is characteristic that the Shiite Iranians consider the Bektashis to be Sunni. (Mélihoff 1993: 55).

¹⁹ They gather at night, men and woman together, they use fire (in these day only candles), respect mountains, sacrifice animals for the honor of a guest etc. The prohibition of uttering certain names or words can be considered a shamanistic feature as well. Though the prohibition of stepping on the threshold has a religious explanation as well, this taboo can be dated back to pre-Islamic Central Asia; it is also known among Mongols. Another example: the Tahtajis in the Taurus Mountain do not name the bear, it is taboo. Instead of *ayı* (bear) they say *koca oğlan* “elder boy” or *dağdaki* “highlander” Atalay (1924: 13).

²⁰ Similar attributes: they practice magic, cure illnesses, find lost things, foretell the future, restore an animal to life from its bones etc. (Ocak 1983: 95).

²¹ *Bağlama* is a lute with three strings. Picken (1975: 200-295) for more detail.

They do not say five prayers a day, nor do they visit the mosque. However, there are mosques in their villages, in order not to be condemned by the majority Sunni society.²²

The Bektashis sing psalms as well as folk songs. The learning process of the folksongs is not different from what we see in many parts of the world. Unique, however, is their religious ceremony.

The ceremony is directed by the elected leader of the community, the *baba* „father”. He is accepted, respected and loved. If a *mürüd* „disciple” wants to join the order, s/he has to look for a *mürüd* „helper” whose judgment, opinion and advice help him/her in everyday life.²³ The candidate can join the community as a fully qualified member only after completely understanding the concept of Bektashism and – more importantly – only if the community accepts him/her. Husband and wife can only decide together to choose this lifetime duty. As one of the formal conditions of the joining the candidate has to organize a ceremony.

Since the banning of the order in 1926, Bektashis organize religious meetings in private houses where foreigners usually are not let in. In the morning they clean up the rooms, prepare food, and cut the

²² 21 March is *Nevruz* “New Year” the feast of the light and Ali, and the day of the wedding of Ali and Fatima. 6 May is the beginning of the summer and the day of Saint Hıdır and İlyas (Hidrellez). The Bektashis keep a very strict fast for twelve days in the month of Muharrem remembering the sufferings of Hussein and his companions. The culmination of the fast is on the 10th day, the Ashura, the day of Ali’s martyrdom. The fasting ends on the 12th of Muharrem with eating dessert and candy.

²³ The way leading to perfection contains four periods – four gates. The first is the *shariat*, the Islamic religious law, which means in practice that the disciple has to respect basic human norms. The second gate (the *tarikât*) is already the right way; the disciple has to join an order or do lonely meditations. During the second period the disciple develops a new way of seeing. The third gate is the *marifet*, the period of real divine understanding, steady knowledge and clear-sightedness. The fourth period is the *hakikat*, the true reality, where knowledge is combined with love. These gates lead to the *fanafillah*, the final dissolution. Because of human frailty this way has to be perambulated several times.

sacrificial lamb. The participants arrive after sunset. Only members of the community may join the first part of the meeting where they discuss internal affairs. If somebody wants to enter the ceremony, he has to know several rules and habits, e.g. kiss the feet, hands and chest of the *baba* and touch the ground with his forehead before entering and leaving. One has to know the melody and the text of the songs, must not turn one's back on the *baba* while dancing, etc.

During the *jam* ceremony twelve candles are burning in the left of the *baba* remembering the twelve imams.²⁴ The *baba* and his helpers serve 12 duties.²⁵



Picture 2: Three Bektashi babas sitting in the *jam*

²⁴ The line of the twelve imams (religious leaders) begins with Ali. They represent the chain of the disciples. Each imam died a violent death, and they are reminded by the 12 dignitaries on the Bektashi ceremony. According to some researchers the number 12 shows Christian influence.

²⁵ Though the functions and their names may be different in different regions, the essence of the ceremony is very much the same everywhere. A version of the full list is as follows (Doğan 1999: 115): The *baba* leads the ceremony; the *davetçi* 'messenger' informs the community about the events; the *kapıcı* 'gate-keeper' watches the homes of those joining the ceremony; the *gözcü*

In the second part of the religious ceremony the participants eat and drink (alcohol too). The *baba* reads and explains edifying texts. These lectures are not always very successful, but the community behaves in an orderly way.

After that follows an amusing conversation with anecdotes, laughter and, from time to time, with singing. They eat healthy Turkish dishes with many vegetables, cheese and fruit, drink water and *raki* (aniseed liqueur). The *raki* is always consumed collectively after prayers or dances; very rarely a man or woman gets drunk. While drinking, they hide the glass in their palm according to an old tradition, because alcohol is forbidden in the culture of Islam.

The pleasant sensation of being together, the social entertainment and feasting lead step by step to more spiritual and mystic forms. By the influence of the religious songs the participants gradually become estranged from the troubles of the material life and devote themselves to God.

After eating and drinking the *baba* and the members of the community sing poems about the honored founders, saints and poets.²⁶ These Turkish poems are effective tools of spiritual education, they give advice, explain the faith and the rules of coexistence. These verses substitute the sacred texts, and Bektashis call their instrument *telli Kuran* „Koran on strings”. Though the *nefes*’ have authors,²⁷ they

‘watcher’ keeps order during the ceremony, and watches if there is any danger; the *aşçı* or *sofracı* blesses, cuts and skins the sacrificial animals, s/he cooks and serves the meal in the ceremony; the *ayakçı* is the helper of the *aşçı*; the *meydancı* is the master of the house, he asks the participants to take their shoes off and watches the discipline; the *çerağcı* is responsible for the candles; the *süpürgeci* ‘sweeper’ symbolically tidies up the room between the sections of the ceremony while crying: *Ya Allah, ya Muhammed, ya Ali* (Oh, Allah, oh, Mohammed, oh Ali); the *sakacı* ‘water-carrier’ sees after the water during the ceremony; the *selman* brings water for the ritual hand-washing and the *zakir* sings religious songs and plays the *bağlama*.

²⁶ *Nefes* is an Arabic word in Turkish; it means “breath, breathing on”. There are legends that the mystic poet Yunus Emre breathed inspiration from saints when writing his hymns about worshipping God.

²⁷ Some poets, e.g. Ashik Veysel, has a worldwide reputation also in our days.

Toward the end of the séance men and women dance *semah* (religious dances), sing songs and approach God with saintly enthusiasm and soaring spirits. In these customs many scholars also see the continuation of shamanistic traditions. The participants consistently do not consider the *semah* but prayer.²⁹



Picture 3: Women dancing *semah*

In the last decade an increasing number of studies have been published about the Bektashi faith and customs, and poems of their famous poets are now published in several volumes. About the melodies the Bektashis sing and play, however, there exists no significant work or comprehensive study, although these poems have never been only recited but always sung and danced, and music has always played a fundamental role in their culture.³⁰

name. The name of the poet occurs compulsorily in the last stanza of the poems, but identical or very similar poems are often signed by different names.

²⁹ Van Bruinessen (1999: 549-553) says that *semah* is completely different from shamanistic dances.

³⁰ As Boratav (E.I. III: 1094a) states, there are no comprehensive studies about the songs of folk religion. According to Duygulu (1997: IX): “more and more studies are written about the historical, theological and political aspects of the Alevi-Bektashis, but only a few scholar examine their culture”. Especially

The members of the Bektashi community know and sing hundreds of melodies. These songs are not independent from each other; they are variants of a much lower number of basic musical forms.

Let us look over the musical repertory. As a first step we look for similar melodies and put them into a file or 'type'. We can find these forms with the aid of a computer program which we have developed in the past years.³¹

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

The software program then arranges the points representing the melodies in three dimensional spaces according to the resemblance of melodic lines. The distance between points is in direct proportion to the similarity of the melodies they are representing.

Another important feature of the program is that by working on a huge number of digitized melodies, it finds the most typical melody lines in a given material.

During this process, the program places the types – that is an average of similar melodies – on the points of a grid. In this way, we obtain the basic schemes of folk music, which, in a manner of speaking, represent the musical mother language of a community.

Naturally, the output of the program does not substitute the analysis of the ethnomusicologist but makes it easier, furnishing us with an

insufficient is the research on the music and dance of the Bektashis. I can only mention two publications which contain several musical transcriptions: the *Bektaşî Nefesleri* (Istanbul, 1933) and the different publications of Turgut Koca and Zeki Onaran, *Gül Beste* (e.g. Ankara 1987 or 1998). Even in these books there is no musical analysis and one can find only a few songs which are known and sung by the Bektashis in Thrace.

³¹ The program was developed by Zoltán Juhász, a research fellow at the Research Institute for Technical Physics and Materials Science, Budapest, see Juhász (2002).

order of types that objectively reflects the central musical forms of the material examined. We are then free to use this classification as it is or modify it. I myself also classified the material “manually” and found the results of the computer analysis very useful.

Let us now look at some of the basic forms to which the majority of the melodies can be traced back. First I separate the melodies by scales (Ionian, Dorian etc.); then by form: 1 short section, 2 short sections, 4 short sections and 4 long sections. Finally I enumerate the melodies according to the melodic progression of the first half (wave, dale, descending, hill and ascending).

The most important types of melodies are:

I. Melodies moving on the C-D-E trichord and closing on D

Here we have three different types. Melodies of type *a* are characterized by a *C-D-E-D* rotating motif, the ones in type *b* vary a *D E-C* motif before closing on *D*, and in melodies of type *c* we see the rotating movement in two bars.

The image shows three musical examples, labeled a, b, and c, each with a treble clef and a 2/4 time signature. Example a shows a melody with a C-D-E-D rotating motif. Example b shows a melody with a D-E-C motif before closing on D. Example c shows a melody with a rotating movement in two bars. Each example includes a line of lyrics in Hungarian below the notes.

a. Yağ sa - ta - rım, bal sa - ta - rım, Us - tam öl - müş, ben sa - ta - rım,

b. A - lay - lam, pa - lay - lam, Tah - taka - lay - lam, oy, hoy, lam.

c. Aşk ol-sun mey-dan gö - re - ne, Aşk ol-sun mey-dan gö - re - ne.

Ex. 9: a) *C-D-E-D*, b) *D-E-C*, c) two bars

II. Melodies moving on Ionian scales (Ex. 13)

There are only folk songs in type 1 while in other types we find both folk songs and psalms. Every section of the melodies in type 1 descends to C. The first section of type 2 moves between C and F and closes on E or D. The first half of type 3 contains two hills between E and G', and ends on E or D. The backbone of the first section of type 4 is G'. The

melodies in type 5 are formed by four descending sections, and the long sections of type 6 begin low and end on C or D.

1. Ay, de-dem kut - lu ol - sun, Şer-be-ti tat - lı ol - sun,

2. As-ma - nın yap - rak-la - rı, Tel o - lur yap - rak - la - rı.

3. Gü-zel a - şık cev-ri-mi - zi Çe-ke - mezsın, de-me - dim mi?

4. Oy - na-yan a - lemd' her dem Sır - rı şub-han - dır A-li,

5. E-kin ek - tim çöl - le - re de, Yol bul - ma - dım er - le - re,
Kü-çük yaş - ta bir yar sev - dim, Ver - men o - nu el - le - re.

6. Her se - her vak - tin - de gül - ler di - ke - lim, Hü,
Di - kip te dik - ti - ği - mi yer - de bi - te - lim, Hü.

Ex. 10: Melodies moving on Ionian scales

III. 1- or 2-sectioned melodies moving on Aeolian or Phrygian scales which can be traced back to 1 or 2 short sections (*Ex. 11*).

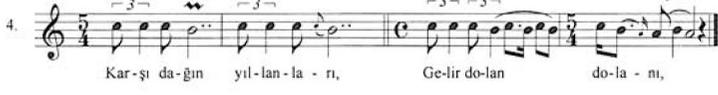
The simplest form consists of (A-Bb)-C-Bb-A (type 1) or A-D-D-B D-B A motifs (type 2). Type 3 begins with an (A)-D-A-G-A-C-D/E wave/dale. Melodies in types 4-9 have two short, usually descending or hill-like sections. Type 4 has a very small compass (C-D-C-C/H C-C-

C/B). Type 5 with its A/C-D-(E)-D-C/H hill/descent-like opening is an important form, with numerous melodies. We will see some of its concrete realizations in Ex. 21. The beginning of type 6 is characterized by two E-E-D-C / E-E-D-C descents. The first section of type 7 is a C/E-D-E-E / E-E-D-C hill/descent, while that of type 8 is C-E-E-F(#) / G'-E-E-D high hill with a main cadence on D. Type 9 has a higher G'-G'-G'-E / E-E-D-D/C first section. The second sections of these melodies are similar to the first or have a descending character (except type 8).

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

Ex. 11: 1- or 2-sectioned melodies moving on Aeolian or Phrygian scales which can be traced back to 1 or 2 short sections

IV. Melodies moving on the Aeolian or Phrygian scale which can be traced back to 4 short or 2 long sections (*Ex. 12 - 17*)

1-2. Type 1 is quite unique in this material with its long opening sections having small compass and ending on G. The first half of type 2 descends to A in the middle and can be divided to two similar motifs. I show a higher and a lower melody for type 2 (*Ex.12*).

1.

A kıl al - maz Ya - ra - da - nın sır - ri - na,
A kıl er - mez Ya - ra - da - nın sır - ri - na.

Mu - ham - med A - li' - ye in - di bu kur - ban, Hü.

2a.

Çok şü - kür mu - ba rek ce - ma - lin gör - düm,
Ha - yat bul - dum bu cis - mi - ne can gel - di, Hü.

2b.

Ma - tem ay - la - rın - da se - yit gi - den - ner,
Ma - tem ay - la - rın - da se - yit gi - den - ner,

Ex. 12: Long opening sections having small compass and ending on G

3. The first sections of type 3 are characterized by a hill or a descent on C-D-E, with a_{ν} a ill. a_{ν} motivic movement closing on C. The second section of the melody is descending or has the form of a hill (*Ex. 15*).

5. There is a hill in the first section of type 5 ascending to E/G' before descending to D. The second sections have a descending character (Ex. 15).

5.



Git - ti gi - li - rim di - ye, a - man, a - man,
A - man, yo - lu di - li - rim di - ye.

Ex. 15: Hill in the first section ascending to E/G' before descending to D

6. Four-sectioned melodies with 5(b3)b3/1 cadences. The first section may be ascending, stagnant or descending, other sections are descending or hill like. I show three examples. The first and second sections of type 6a are not higher than E, the first section of type 6b moves between G'-E, and the second section is also higher. In type 6c the end of the first section jumps up to G', and the backbone of the first section of type 6d is G'. In spite of all these differences these melodies are in close relation to each other (Ex. 16).

6a.



Te - kir - dağ' - dan yün al - dım, da, ka - zak ö - re - yim di - ye,
Te - kir - dağ' - li bir yar sev - dım her gün gö - re - yim di - ye.

6b.

Sa - bah - tan çeş - me - ye var - dın mı, E - li - ni, yü - zü - nü yu - dun mu?
Çeş - me ta - şı - nın üs - tün - de Sen be - nim bi - le - zi - ğimi bul - dun mu?

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6c.

Ah, Mu - ham - med A - li Dost, Dost, Cev - ru - ma si - ze gel - di.

A - li cey - ni - mam su - na - si, Ne - si - me bi - ze gel - di, ze gel - di.

Ex. 16: Four-sectioned melodies with 5/7(b3)b3/1 cadences

7. Melodies with section and bar sequences. Though we have seen second sequences in the melodies examined above, in some melodies this phenomenon presents itself more explicitly. Here the closing notes of the sections follow each other in 5-4-b3 or 4-b3-2 descending sequential order. Sometimes the last tone of the 4th section does not fit into this sequential descent; the form of these melodies can be described as an $A^4A^3A^2A^k$. I show three examples: Type 7a has 4(1)x cadences and $a b^4 / b^3 b^2 b // b^4 b^3 / b^2 b$ inner form, and the melodies in type 7b are made up from many sections following each other in the second sequential descent (Ex. 19).

7a.

E - la göz - lum, ben bu el - den gi - der - sem,

Züm - rüt pe - ri - şa - nım kal me - lul, kal me - lul, kal me - lul, kal me - lul

Ke - ra - mat ak - kın - dan çi - kar - ma be - ni,

A - la göz - ya - şı - nı sil me - lul, me - lul.

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7b.

Ip - ti - dg - i yol so - rar - san, Yol Mu - ham - med A - li' - nin - di.
 Yol Mu - ham - med A - li' - nin - di, Hü. Hü.
 Yet - miş - i - ki dil so - rar - san,
 Dil Mu - ham - med A - li' - nin - dir, Hüy, Hüy, Hüy.
 Dil Mu - ham - med A - li - 'nin - dir, Hüy

Ex. 17: Melodies with section and bar sequences

There are also melodies with 4 long sections. Many of them are similar to melodies in classes 6 and 7, except for the fact that their sections are longer. There exist „specific” melodies as well differing basically much from the majority of the Thracian melodies described above.

Let us now consider an example of how the Thracian community varies one of these basic musical forms. In *Ex. 18* I show some melodies belonging to this type.

The overall melodic movement of the first section is an A/C–D–(E)–D–C/H hill/descent, and the second section is a somewhat lower hill or descent. This melodic movement connects the melodies with Aeolian and Phrygian scales and scales with an augmented second. The time signature may be 2/4, 4/4, 8/8, 9/8, 6/8 or *parlando*. The most common forms are AB, AABB; seldom AAAB or AAB^kB and others.

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a. Ay - na - yı tut - tum yü - zü - me, A - li gö - rün - dü gö - zü - me, dü gö - zü - me.

b. Biz de Mev - la - nın ko - lu - yuz, Yet - miş i - ki - dil biz - de - dir, dil biz - de - dir.
Se - vip, se - vip ay - rıl - mak, Yok - tur öy - le o - yo - moz.

c. U - yur i - dik u - yar - dı - lar Ye - di - ye say - dı - lar bi - zi, lar bi - zi.

d. Bah - çe - niz - de - ki gül - le - ri Der de - di - niz der - dim iş - te.

e. Bah - çe - ler - de üç gü - zel var, Ge - zer o Dost, ge - zer o.

f. Bah - çe - ler - de üç gü - zel var, Ge - zer o Dost, ge - zer o.

g. Bah - çe - ler - de üç gü - zel var, Ge - zer o Dost, ge - zer o.

h. Şa - rap i - çe - rim, e - fen - dim, Ser - hoş ol - dum.

i. Şu Hid - rel - lez ge - li - yor - o, Cu - ma ak - şa - mı ge - li - yor - o.

j. Ver - sin - ner, ver - sin - ner, Se - ven - ne - ri sev - di - ği - ne ver - sin - ner.

k. Ah - met - ler - dir kö - yü - müz, Şe - ker gi - bi so - yo - moz.

l. Git - ti yar u - zak - la - ra, git - ti ge - le - mez, Ben - den baş - ka se - ven yar kim - se se - ve - mez.

m. Bir gün dal - dım e - ren - ler mey - da - nı - na, Hü,

m. Bel bağ - la - dım yo - lu - - - nu, er - ka - nı - na, Hü.

Ex. 18: Variations on a theme

We saw that the majority of the songs sung by Bektashi people can be reduced to a few basic melody forms and we have gained an insight into the process according to which a community varies one of these melody forms.

During the examination of the Bektashi melodies it became clear that the Bektashis' religious and secular repertoires are not independent. Though *semah* songs and dances serve as a means for the mystic unification with God, in several cases similar melodies are used for both religious and secular purposes. In short, we can say that folk songs dominate among the simplest one-sectioned melodies with small compass. The closer we get to the 4-sectioned melodies with larger compass, the more we find similar *nefes* and folksongs.

Of course the members of the community have to learn when and in exactly what form and under which circumstances they are supposed to sing the melodies, how to sing laments at funerals or dancing songs at weddings. However, a detailed analysis of this process was not the subject of this study.

Finally let me mention a great advantage of this musical classification: by the help of these basic musical forms we will be able to compare folk music of different peoples. The comparison of Thracian, Anatolian and Bulgarian folk music seems to be especially interesting, and it will be the theme of another paper.

In the closing part of the paper we will see an example, how classified materials enable us to discover connections between the folk music of different people.

A lament from Bartók's Anatolian collection and its musical background

Béla Bartók did enormous research work on Hungarian, Rumanian and Serbo-Croatian folk music³². He was convinced that we can only determine what is specific and what is common in Hungarian folk music if we know the music of the neighboring countries and that of the related people.

In addition, his Turkish research in 1936 was prophetic. Since the 18th century Hungarians became more conscious of themselves as a people and began to uncover more information about their roots in

³² Bartók (1923; 1935; 1959). He even did research work in an Arab oasis near Biskra, see Bartók (1920).

their ancient homeland. Against this backdrop during the first half of the 20th century one of the main goals of oriental folk music research was to uncover the origins of folk music.

It seemed to be imperative for Hungarian ethnomusicology to get an insight into the old strata of the folk music of Turkic people, as several Turkic groups played a salient role in the emergence of Hungarian ethnicity, culture and folk music. Bartók himself said, "I first searched for Finno-Ugrian. Turkic similarities among peoples in the Volga region, and then, starting from there, in the direction of Turkey."³³

In Turkey Bartók gave lectures and concerts,³⁴ but his primary aim was to collect folk songs. He arrived in Istanbul on November 2, 1936, where he studied the curriculum of the conservatorium for a day, before going on to Ankara in the company of the Turkish composer Ahmet Adnan Saygun. There he held three lectures and gave a few concerts. In the evening of 18 November, upon Rásonyi's advice, they set out for the south of Turkey, to the seaside around Osmaniye near Adana, for some nomadic tribes had their winter residence there.

On 19 and 20 November, they worked most efficiently in Adana with singers recruited in the villages. On 21 November, they went to Tarsus and then to Mersin. The next day, on 23 November, they rode to a nearby village, Çardak, where they collected instrumental in addition to vocal tunes. They continued their work on 24 November at the winter residence of a nomadic tribe, the Tecirli, and finished collecting work in Adana on 25 November. Out of a total number of 101, Bartók published 87 melodies.³⁵

³³ Rothe (1941).

³⁴ Bartók's Turkish research, the preceding events and Bartók's attempts to publish it in detail are to be found in Bartók's letters and in his report *Népdalgyűjtés Törökországban* "Folk Music Research in Turkey" (Bartók 1937). In the editor's preface of the American edition relying primarily on the document mentioned before Benjamin Suchoff introduced the series of events in an delightful style (Bartók 1976).

³⁵ He did not publish 14 melodies for different reasons, e.g., "Has an unclear form" (M.F. 3152), "Not transcribed in order to save the cylinders" (M.F. 3169), "All false tones, cannot be transcribed" (M.F. 3174a, b), "false" (M.F. 3187) etc.



Picture 4: Béla Bartók collecting folk songs in Turkey

After returning to Budapest, he began transcribing and analyzing the collected tunes at his usual high level of scholarship. Meanwhile he continued to compose, despite the hardships he endured as a result of his mother's death, the *Anschluss* and with the consequence of these tragic events: his emigration to America.³⁶ Still he kept his research and publications of Turkish music foremost on his mind. It is not widely known that he would have gladly emigrated to Turkey instead of the United States to continue his research.³⁷

³⁶ In this time he composed the *Divertimento for Strings*, *String Quartet No. 6*, finished his second violin concerto and the *Microcosmos* for piano, and also completed the *fair* copies of the tunes of his Romanian folk music collection.

³⁷ He asked Saygun to inquire whether he had any possibility to work in Turkey as a folk music researcher. All he expected in return was a minimum pay to make ends meet. Saygun first replied most enthusiastically, indicating that he knew the new minister well and hoped to be able to arrange Bartók's settlement. (See Saygun's letter of March 19, 1939: Saygun 1976: 417) But the changes in the foreign and domestic policies of Turkey made not only Bartók but also Saygun *personae non gratae* in Ankara, and that foiled the

We know that in 1943 while ill he was “poring over some Turkish poems with the help of a hand-written Turkish-Hungarian dictionary that he himself had compiled. The poems, scattered about on his bedspread, were also in his handwriting, together with his attempts at translation. Dissatisfied with the efforts of some philologists on his behalf, he was now having a try at it single-handed.”³⁸

In June 1943 Bartók wrote: I “prepared for publication my Turkish material, again with 100 pp., introduction, etc... The trouble is that extremely few people are interested in such things, although I arrived at highly original conclusions and demonstrations, all proved by very severe deductions. And, of course, nobody wants to publish them...”³⁹

His Turkish collection was published in 1976, well after the composer’s death, almost simultaneously in Hungary and America, and then, in 1991, in Turkey.⁴⁰ Although none of these publications caused a stir, his work was the first attempt to classify Anatolian folk music.

Why this lack of scholarly interest? A major reason may well be that Bartók’s Turkish collection is so meager that drawing conclusions based on these few songs may be problematic and should be approached with caution and reservation. So far, there has been no comprehensive analysis of Turkish folk music that would have provided a frame of reference for interpreting Bartók’s collection.

In 1988–1993 I had the opportunity to teach at the department of Hungarology at Ankara University. During this time I conducted research on Turkish folk music. I began collecting at the point where Bartók’s efforts stopped, then gradually shifted the research westward. I also gleaned all possible information from publications of available Turkish tunes, and after a critical revision, I added another three thousand tunes to my own collection of 1500 melodies.

Thus I had the opportunity to examine whether Bartók’s statements also apply to a much larger body of Turkish material. A detailed analysis

³⁸ Szigeti (1967: 271).

³⁹ NYBA Correspondence File, letter to Ralph Hawkes, 31 July, 1943.

⁴⁰ Saygun (1976), Bartók (1976; 1991).

is beyond the scope of this paper, but I discuss this in my books.⁴¹ In short we could say that Bartók's book is the standard for comparative research on Anatolian folk music even though his work is based upon a relatively small number of melodies that were accessible to him at the time. In a present contribution I dealt with a single melody from Bartók's Anatolian collection, together with its general background, regarding Anatolia and Hungary.

Bartók often complained that he was unable to collect music from Turkish women. In fact, he gathered a total of 13 tunes, that is, 15% of the material he published, from two women. However, but he met the two singers in Ankara, the capital of turkey, and therefore he did not deem them very reliable.⁴² But the majority of these tunes, as Bartók himself noted, seems to be authentic, and what is more, his No. 51 is none other than a lament.

Now let us have a look at Bartók's transcription (*Ex. 19*). Bartók transcribed the last sound of the 1st, 3rd, 5th and 7th lines as A flat, G \uparrow , G-A flat trill and G.⁴³ With this he uncovered an important phenomenon in the performance of the Anatolian laments: the unique, often low intonation of the sounds closing musical phrases. However, if we copy the closing tones of the 1st, 3rd, 5th and 7th sections after each other and listen to them, we do not hear too much difference between their 'average' pitch.

Another phenomenon is that the singer often sang E flat a little lower. This sound was transcribed by Bartók sometimes as D.⁴⁴ If we listen carefully to these sounds we hear that they are not sung precisely and can be interpreted as either D or E flat.

⁴¹ Sipos (1994; 1995, 2000, 2002).

⁴² On 16 November he collected 6 melodies from Hatice Deklioğlu (a thirteen-year-old girl from Hüyük, working in Ankara as a servant). And 7 melodies included the lament from Emine Muktat (one of the inhabitants of the Old Ankara) discussed in this paper.

⁴³ An arrow above a note means a slightly higher pitch than notated, pointing downward, a slightly lower pitch.

⁴⁴ E.g. line 2 bar 2, line 3 bar 2, line 4 bar 4 or line 7 bar 1.

I made a simplified transcription of the melody transposed to C according to recent Hungarian conventions (*Ex. 20a*). Thus the last tone of the 1st, 3rd, 5th and 7th section falls on C, and I marked the low intonation with arrows.⁴⁶

Bartók Anatolian collection, No.51 - simplified transcription

Lament

♩ = 130

Ya - ır - mış - lar da yav - ru - mu, gu - zum, oy, oy, oy,

Si - cim gi - bi yav - rum, yav - rum da, ay, oy, oy,

Sa - rı sa - çı da gu - zum si - cim gi - bi yav - rum, oy, oy,

Ge - lin gar - daş - la - rım, yav - rum, a, oy, oy, oy,

Ağ - la - ya - lım da ba - cim gi - bi ya - rım, oy, oy,

Me - ze - rin' da yol üs - tü - ne gaz - sım - lar, oy, oy, oy, oy,

Yol üs - tü - ne gaz - sım - lar yav - rum, oy, oy, oy.

Ex. 20a: simplified and transposed transcription of Bartók No. 51

⁴⁶ Similarly the lowly intonated G tones are marked by G₁.

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Parlando, rubato



Ked- ves jó ő- reg i- des- a - nyám,

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

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

a hosz- szas szen- ve- dé- sem u- tán,

Ked- ves jó ő- reg i- des- a - nyám, kö- szön- jük a jó- sa- gat,

Kö- szön- jük a sok jó- sá- gát, a sok fá- radt- sá- gát,

Ked- ves drá- ga jó é- des- a - nyám,

Ex. 2ob: a similar Hungarian lament

The Turkish text of lament No. 51 from Bartók's Anatolian collection in standard Turkish language and its English translation are as follows:

<i>Yatırmuşlar yavrumu, kuzum, oy,</i>	They have laid down my child, my lamb, woe,
<i>Hecin gibi yavrum, yavrum, da, oy, oy,</i>	Like a camel, my little one, woe, woe,
<i>Sarı saçı, kuzum, sicim gibi, yavrum, a, oy,</i>	The fair hair of my lamb is like string, my little one, woe!
<i>Gelin kardeşlerim, yavrum, oy, oy,</i>	Come on my brothers, my little one, woe, woe,
<i>Ağlayalım bacım gibi, yavrum, oy!</i>	Let us weep like my elder sister, my little one, woe!
<i>Mezarını de yol üstüne kazınlar,</i>	Dig his tomb over the road side,
<i>Yol üstüne koysunlar, yavrum, oy!</i>	Over the road side lay him down to rest, my little one, woe!

In the emotionally overheated performance of the lamentation the low intonation of the fifth is quite understandable. Do we however have the right to interpret the closing tones of the sections as a lowly intonated C? I recorded and transcribed more than 300 Anatolian laments and girls' farewell songs. In the majority of cases these melodies close on a well-defined pitch, and the same is true for the small form of the Hungarian laments (*Ex. 21b*). It is not rare however that the closing notes of Anatolian laments are low-intonated, or show a two-faced character with a C-B trill. We saw this in Bartók's lament and I show another melody in *Ex. 21d*.⁴⁷

Bartók No 51 2-3rd lines

Si - cim gi - bi yav - rum, yav - rum da, ay, oy, oy,

Sa - rı sa - çı da gu - zum si - cim gi - bi yav - rum, oy, oy.

⁴⁷ Some laments descend further down to F, as we see in Sipos (1994: No. 45).

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b) *Sipos - No.41*

Ev - le - ri - nin ö - nün - de bir o - lur mer - sin,
El - le - me - yin mer - sin - le - ri, da - lın - da er - sin.

Ex. 21: a) 2nd and 3rd lines of No. 51,
b) Anatolian lament closing on C (Sipos 1994: No. 41),

c) *NZTV - No. 193, Moldova, Szabófalva, lej. Bartók, 1934*

Jöl el bár ál - mom - ba, tár - szam, tár - szam

d) *Sipos - No.39*

E - vi - mi - zin ö - nü dut - tur, ke - çil - mez,
Bu gur - be - tin gah - rı çok - tur, şe - kil - mez.

Ex. 21c) Hungarian lament closing on lowly intonated C,⁴⁸
d) Anatolian melody closing with a trill on C and H (Sipos 1994: No. 24)

⁴⁸ MNT V - No. 193, Bartók's transcription from Moldova.

The low intonation of the closing tone is not exceptional in Hungarian laments as well, although the transcriptions only seldomly show this phenomenon. Let us have a look at a Hungarian lament of this kind. It deserves particular attention as it was recorded by Bartók one year after his collection journey to Anatolia (Ex. 20b).⁴⁹

Following the analysis of a large number of Anatolian laments we can conclude that with this low intonated closing note we do not have a new modality, but at least in this musical style this sound can be regarded as a variant of the tone C. Thus lament No. 51 fits in well with the other Anatolian laments.

The melody we consider basically moves on the G-E-D-C tetrachord. Its two variative and versatile recitative sections descend in parallel; the higher line closes on D, the lower one on C. This description fits the small form of Hungarian laments and the general form of the Anatolian laments as well. After examining a large number of examples it turned out that the general structural features of the small form of Hungarian and Turkish laments are almost identical.⁵⁰

Why did Bartók not make any reference to this relationship? He might have seen the similarity, but did not want to reach a definitive conclusion derived only from a single melody. Furthermore, Bartók did not consider these melodies totally reliable, since they had not been recorded in small villages, but in the capital. The poor quality of the phonograph cylinders surely influenced the evaluation of some unclear pitches; and Bartók transcribed the melodies at a low speed, which sometimes causes distorting side effects.

⁴⁹ *Kedves, jó öreg édesanyám*, lament from Körösfő, Kolozs County. Singer: Péntek Jánosné (1897), collected by Bartók Béla in 1937.12.14 (Gr017A). Published in Sebő (2001).

⁵⁰ Apart from structural likenesses, the tunes also display similarities in their minute details. It is not a question of accidental similarity of two single melodies, but a close relationship between musical styles found in two large geographical areas. On the similarity of Hungarian and Anatolian laments, see Sipos (2000). For detailed descriptions of the Hungarian lament see Dobszay (1983: 43).

And, most importantly, although Kodály and Bartók undertook the early exploration of Hungarian folk music in tandem, the examination of the laments was Kodály's task.⁵¹ Although Bartók recorded and transcribed laments as well, he was not completely familiar with the background of the Anatolian laments, and a detailed analysis of the Hungarian lament had not yet been made, either.

Finally let us have a look around whether this musical form can be found in the folk music of other peoples. This kind of music can be found as a complex musical style in Rumanian, Slovakian, Bulgarian and Spanish folk music.⁵² In Serbian and Macedonian folk music, tunes of similar character also appear. Similar tunes can be found sporadically among Sicilian, French and German tunes. At the same time, some modes of the Gregorian chants are closer to the Hungarian lament style than from any of the above groups of folk music.⁵³ According to the collection of László Vikár and Gábor Bereczki of the Volga-Kama region we can find similar melodies only in Ob-Ugrian folk music.

I myself have been doing research among Turkic people since 1987. Until now I have been collecting, transcribing and analyzing more than 7000 melodies from the Anatolian, Thracian, Azeri, Kazakh, Kyrgyz, Karachay and Mongolian peoples. Let us shortly examine whether this musical form can be found in the folk music of these people.

We have already seen that this form is wide spread in Anatolia, particularly in its laments. Notice that the laments of the Bulgarian

⁵¹ Kodály had heard laments as early as 1915, and in 1920 he wanted to publish his lament material collected from different regions. See MNT V, *Siratók*, p. 7-8.

⁵² The Slovaks have a similar small form that is Hungarian borrowing, as historical sources prove. Among Rumanians, laments with two cadences (D-C) and some of the Dorian-Phrygian characters with G as the main cadence are also found, in addition to the simple single-core F-E-D-C laments, while in Bulgarian folk music this lament has a similar well-developed style, consisting mostly of strophic tunes with shorter lines.

⁵³ Dobszay (1983: 61-75).

Turks are quite different with their characteristic convex A-D-D-B / D-B-A triton motif. During my Azeri expeditions I found a large number of similar laments (Ex. 22a).⁵⁴ While the laments of the Aday Kazakhs living on the other side of the Caspian Sea have a different character (Ex. 22b),⁵⁵ the *do*-pentatonic laments of the Mongolian Kazakhs bear a strong resemblance to the simplest Hungarian and Anatolian laments (Ex. 22c).

The most common form of the Kyrgyz lament is a major/minor tetrachord hill (Ex. 22d) broadened to a downward fourth (C-G), but among Kyrgyz girls' farewell songs and lamenting songs we often see the form just discussed (Ex. 22e).

Every sections of the simplest form of the Karachay lament descends to C (Ex. 22f), and here too we find lamenting songs similar to the one with two different cadences. In the entirely pentatonic Mongolian, Chuvash, Tatar, Bashkir (and Dakota, for that matter) folk music we do not meet with this kind of melodies.



⁵⁴ Sipos (2004: No. 29 and No. 35). A deserving case that this is the only significant musical similarity between Azeri and Anatolian folk music although Azeri and Turkish language, belonging to the same (Oguz) linguistic family, are close dialects.

⁵⁵ Though with a slightly different logic, these melodies move on the very same Locrian tetrachord than the most characteristic Azeri melodies. For more detailed description of this phenomenon, and the comparison of these melodies to Hungarian and Anatolian laments see Sipos (2001: 43-48).

South-Western Kazakh lament



Ex. 22: Laments of Turkic people

a) Anatolian lament (Konya collection: No. 25),

b) Azeri lament (Sipos 2004a: No. 29),

Mongolian Kazakh lament



Kyrgyz lament (general form)



c) South-Western Kazakh lament (Sipos 2001b: Ex. 65a),

d) Mongolian Kazakh lament (Sipos 2001b: Ex. 65)

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e) *Kyrgyz lament*

f) *Karachay lament*

- e) *Kyrgyz lament (Kyrgyz collection),*
f) *Kyrgyz song (Kyrgyz collection),*
g) *Karachay lament (Sipos 2002: 127. Ex. 6),*
h) *Karachay lamenting song (Sipos 2002: 129).*

According to the newest data we can conclude that this form can be found in the folk music of many (but not all) peoples of different ethnogenesis.

Let us finally quote one of Bartók's important statements:

“I think that if we will have had sufficient folk music material and study at hand, the different folk musics of the world will be basically traceable back to a few ancient forms, types and ancient style-species.”⁵⁶

The musical form discussed above may be one of those Bartók referred to as an ancient style-species.

⁵⁶ Bartók (1937: 166-168).

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