IV. SIBERIAN TURKIC PEOPLES

Southern Siberia and Mongolia is where the Turkic peoples first appear in written sources, and for centuries it was a refuge for Turkic tribes, driven off from the steppe and unable to migrate westward. The current Turkic population here is relatively small in number and its emergence is indicative of complex ethnic processes, the Turkification of the Uralo-Samoyedic and Palaeo-Siberian (mainly Ket) peoples. The many small, pre-tribal groups have been merged by modern governments into larger, more defined units.

It is not known whether southern Siberia was an early receptacle for Turkic populations from the west, southwest (the steppe zone) or east, or whether it was indeed an ancestral homeland of Turkic-speaking peoples. Later, in historical times, Turkic influences came not only from the steppe immediately to the south, but also from Kazakhstan and Western Siberia.[1] Thus, if the area is considered to be the ancestral homeland of the Turkic peoples, it is possible that the Turkic peoples, adapted to the nomadic lifestyle of the steppe horse herders, left the area only to return later. In historical times, the southwestern zone, more open to the steppe, appears more Turkic or Turkified. As elsewhere, the Turkification of the Palaeo-Siberian (Ket, Yukagir) and Samoyedic peoples was a multi-layered process that lasted for centuries and accelerated in the 18th and 19th centuries. The different layers, including early Iranian elements, are reflected in the names and material culture of the Siberian peoples.

In the early 17th century, most of the tribes living here were under the rule of various Kyrgyz princes, and it was at that time that Russian encroachment began. The predominant Kyrgyz elements were eventually expelled by the Jungars in 1704.[2] The end of the Jungar/Western Mongolian rule in 1755 and the gradual strengthening of the Russian state apparatus were perhaps the most decisive factors in shaping the present situation. Groups were consolidated and 'tribes' formed for administrative reasons. This process was further reinforced by the tsarist administrative reform of the 19th century.

The Siberian Turkic peoples can be divided into two major groups:
I. the South Siberian Turks: 1. the Altai Turks, 2. the Abakan-Khakas group and 3. the Tuvans, and
II. the East Siberian Turks (Yakuts).

1. South Siberian Turks

Altai Turks

In the Altai Republic, in the Altai and the Alatau Mountains of Kuznetsk, there are two historically evolved communities of some 72,000 Altai Turks: the Kyrgyz-Kipchak-speaking southerners (Altai-Kishi, Telengit, Teleut) and the Uyghur group of northerners (Chelkan, Kumandin, Tubalar).

In Russian, they were called Altaits or formerly Oryots, which refers to the fact that they were part of the Jungarian Empire. Elements of this assemblage came together in the Genghisid period during Jochi's 1207 campaign against the 'forest peoples'. Some of the clan names of the Altai Turks (Kipchak, Mundus, Nayman, Merkit, Sart, Soyon, Mongol, etc.) indicate that in their formation,

[1] MENGES 1955: 110, 112.
[2] LEVIN–POTAPOV 1964: 111–114.

in addition to the primary Kipchak Turkic and Turkified Mongol elements, Samoyeds and Kets also played a prominent role.[3] This is reflected in their language and culture, too.[4] Linguistically and anthropologically, the nomadic pastoralist southern group is the closest to the Turkic population of Central Asia. Traces of settled pastoralism also appear among the basically forest-hunting northern Altaians, where the Uralic anthropological type predominates, as in the case of the Ob-Ugrians.

Because of the isolated situation of the Altai Mountains and the contact with the surrounding languages, the place of the Altaic language within the classification of Turkic languages is disputed. The geographical proximity of the Shor and Khakas languages has led some to place them in a North Turkic subgroup, while others, because of certain similarities, place them in the Kyrgyz-Kipchak group. The Altaic language is spoken mainly in the Altai Republic (Southern Altai) and in the Altai Kray (Northern Altai); it is the official language of the republic, alongside Russian. The official language is based on the southern dialect, originally spoken by the Altai-Kishi group, which spread to the Northern Altai Republic within a few years. Although traditionally considered as one language, speakers of southern and northern Altaic do not fully understand each other. Closely related to the northern varieties are the languages of the Shors and the lower Chulim area.

Altai folksongs

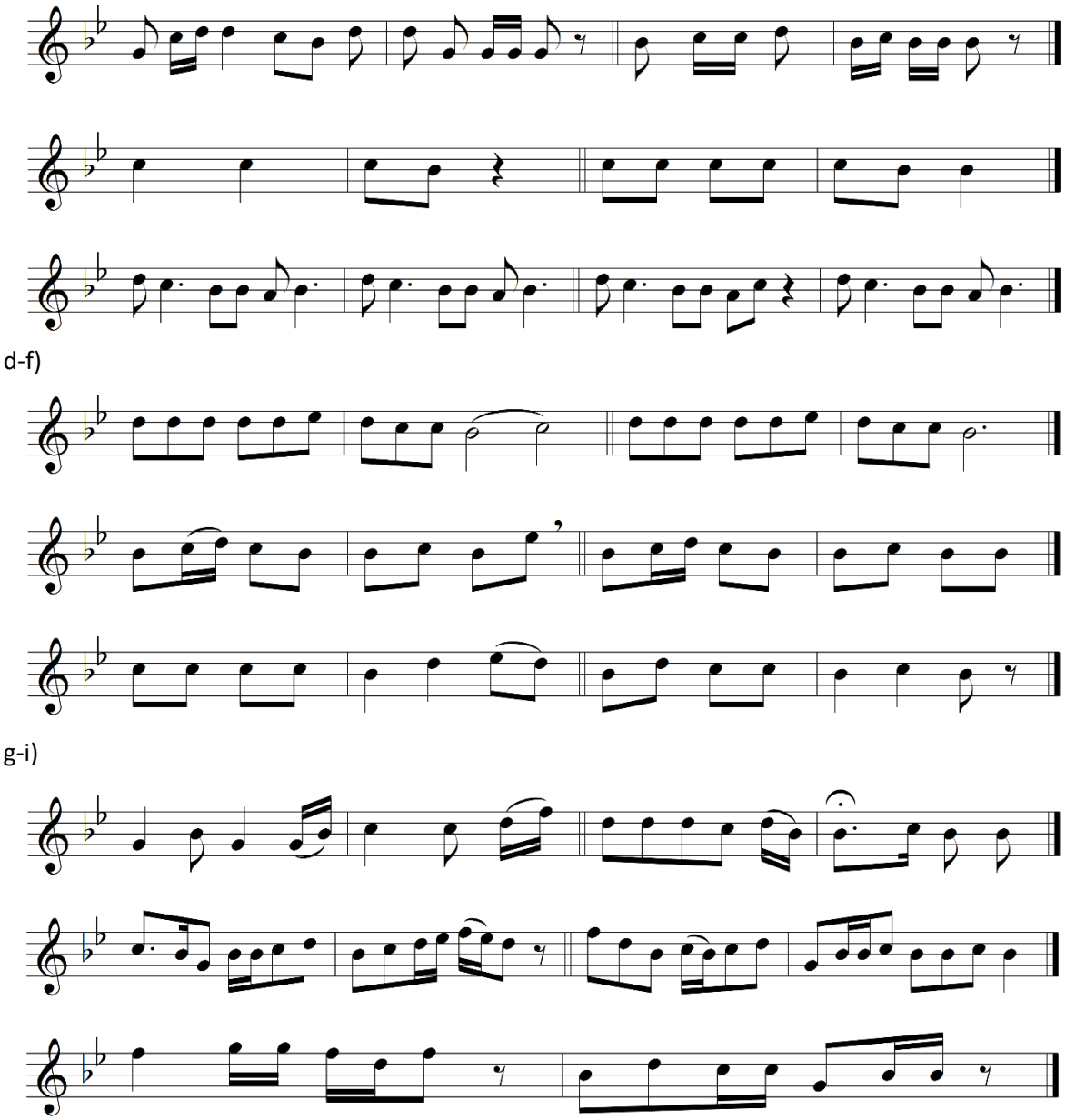
The first major researcher of Altai music was Andrei Viktorovich Anokhin, who recorded some 500 Altai songs. Between 1930 and 1970 a number of writings on the culture of music in the Altai were published, the first volume devoted entirely to it was published in 1960. The collection and research were continued by Eduard Alexeev, and since the mid-1960s 17 expeditions have collected Altai folklore. There are many genres of Altaic cultures: epic, storytelling with song inserts, historical songs, shamanic songs, lullabies, New Year children's songs, lamentations, wedding songs, lyrical songs, instrumental music, etc. Epic singing is the most highly regarded, as is a very important form of throat singing (*kay*), a form of singing with different timbres. That is how the Telengic and Altai-Kishi legends were sung, for example, accompanied, and interspersed with interludes, on a plucked instrument called *topshur*. However, with the exception of the Chelkan tradition, the northern Altai epic tradition is unknown.

With the help of the musical examples of KONDRATEVA–SHICHENKO 1997 I will try to offer an insight into the main musical forms of the area. I have basically divided the songs into groups of *do*-, *so*- and *re*-endings.

The majority of the *do*-ended songs are basically on the *(fa)-mi-re-do* tri-, tetrachord, but Examples 268g,h,i also touch *la*, and even the first line of Example 268a ends there. The short lines of the songs are made up of two bars. Example 268b is the only single-core melody, while Examples 268c,d,e,f,g have a two-line structure. Example 268h is composed of two independent lines, and its tonality is also exceptional among the other *do*-ending songs: *so-(fa)-mi-re-Do-la*. From a Hungarian point of view, the motivic fifth-shifting *do*-pentatonic Example 268i with a^5a scheme of motifs deserves some attention.

a-c)

[3] RADLOFF 1884–1893: 96.
[4] POTAPOV 1953: 134–162.

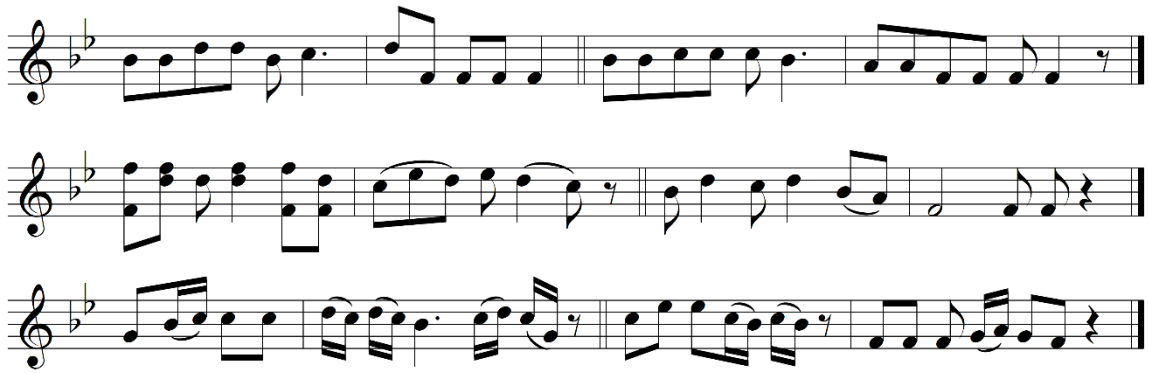


Example 268. Do-ending Altai songs. a) Tubalar song (N), b) Altai Kishi lullaby (S), c) Chelkan shaman's song (N), d) Kumandin shaman's song (N), e) Altai Kishi song (S), f) Tubalar song (N), g) Kumandin song (N), h) Teleut tale (S), i) Teleut New Year greeting children's song (S)[5]

The two short, narrow-ambitus lines are also typical among the *so*-ending melodies, the scale being mainly *mi-re-do-ti-so* semitonal pentatony which expands upwards in Example 269b.

a-c)

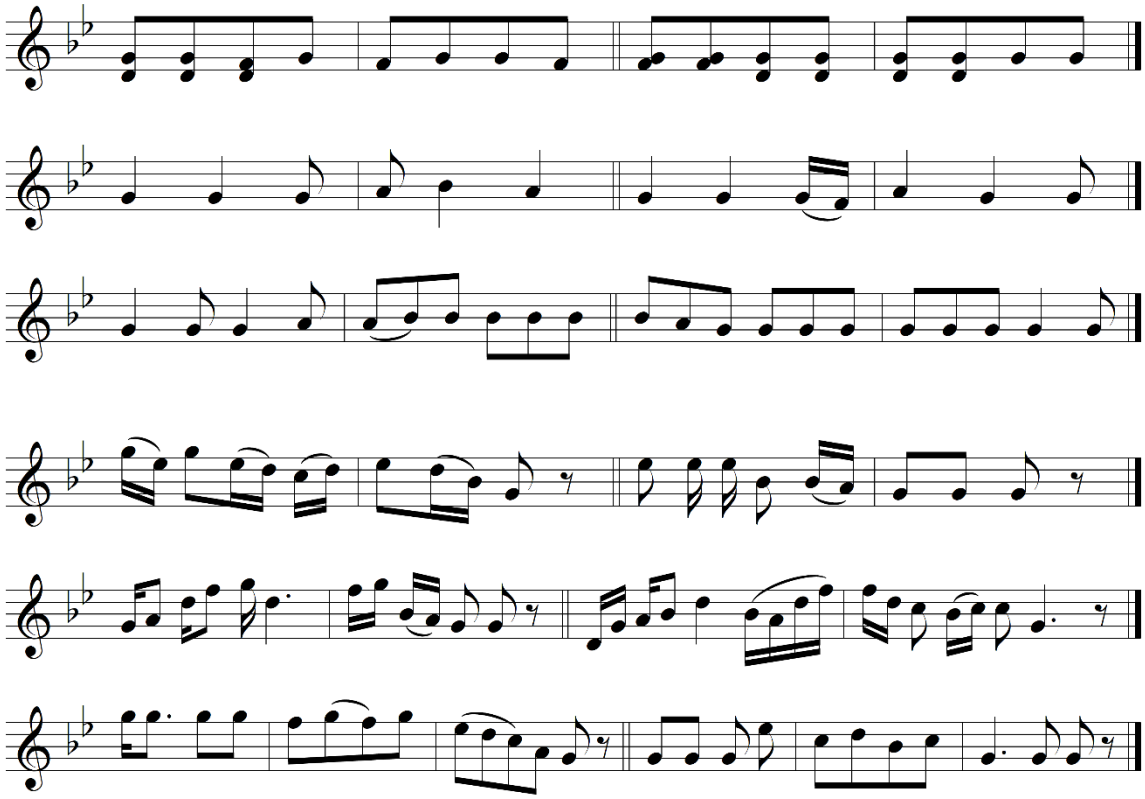
[5] Abbreviations: N = north, S = south.



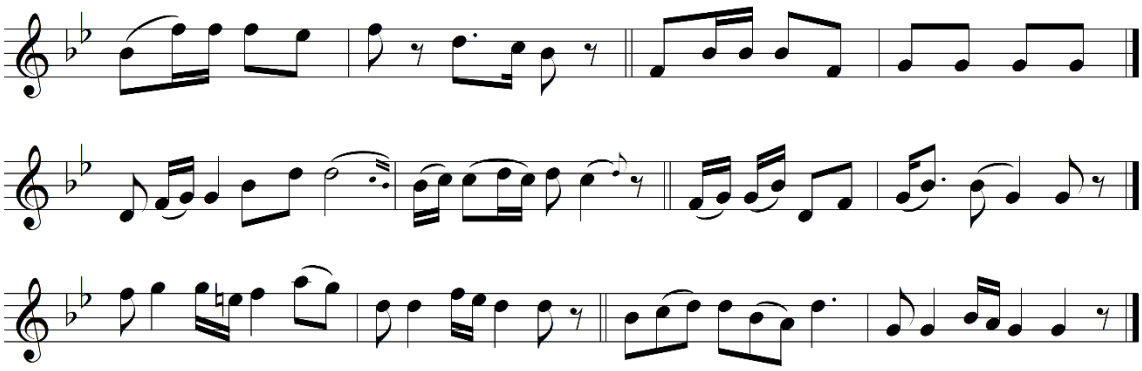
Example 269. a) Chelkan historical song (N), b) Chelkan historical song (N), c) Teleut song (S), d) Teleut wedding song (S)

The melodies moving on minor-character scales show somewhat greater variety. Here we find both trichords (*Ex. 270a,b,c*) and songs with a range around the octave (*Ex. 270d,e,f,g,i*). Example 270h is unique because of the *mi-so-La-do-re-mi* scale. The short lines here also have two bars each, except for the otherwise unusual tripodic Example 270f. Relatively many tunes have (1) main cadence, but in this case, too, there are mostly two different A, B lines (Ex. 270d,f), perhaps only Example 270e can be termed stichic. The main cadences of the two-line tunes are (2) and (b3), respectively. The fifth-alternating Teleut melody of Example 270i is an exception, but it is completely alone in the material, so we cannot draw any deep conclusions from it, even if we can place a Hungarian parallel to it.

a-f)

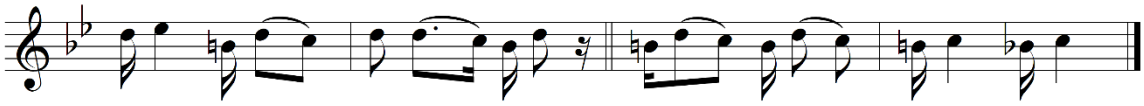


g-i)



Example 270. a) Altai Kishi epic (S), b) Chelkan shaman's song (N), c) Kumandin shaman's song (N), d) typical Chelkan song (N), e) Chelkan wedding song, f) typical Kumandin song (N), g) Chelkan song (N), h) Teleut wedding song (S), i) 'tandir' Teleut dance tune (S)

To finish with, I have left a form that is unusual here but common in the music of many Turkic peoples: the Telengit song of Example 271 moves around the note *re* of the *fa-mi-Re-(#)do* tetrachord.



Example 271. A Telengit goat herder's tune

To sum up: the two short, narrow-ambitus lines, the elementary melodic forms and the diatonic scales, with rare anhemitonic, and even rarer semitonal *do*-, *so*- and *la*- ending pentatonic scales are characteristic. There are few single-motif or stichic songs and no true 3-, 4- or multiline forms. The only examples of a Hungarian connection might be the 5 (5)1 cadenced fifth-shifting Example 268i of the form A^5A^5AA (~ Hungarian descending fifth-shifting pentatonic melodies, type 13-001-00-09x, *Hüccs ki, disznó* [Out with you, pig]), and the New Year greeting children's song rotating round the note *re* of the *fa-mi-Re-(#)do* tetrachord in Example 271 (~ Hungarian *mi-Re-do* rotating children's songs), but these Altai tunes stand alone among the rest of the Altai melodies.

Khakas people

They live in the southern part of the Krasnoyarsk region in the Minusa Basin. They used to be called Abakan or Minusa Tatars, a name created by local intellectuals after the 1917 revolution. At that time, the Turks living in the upper Yenisei valley and along the Minusa were given an autonomous territory and felt the need for a national name, previously identified by clan names. According to Radloff (1884–1893), the larger groups were the Kach (who had already absorbed Ket, Samoyed, Kyrgyz and other elements from the 17th century), the Sagay and Koybal (of South Samoyedic origin) and the Kizil (who gradually evolved from many smaller tribes). Here again we see Ket, Samoyed and other constituent ethnic groups, organised by the tsarist government into a single entity with the Turkic population. Their Turkification took place in the 18th century, although a certain bilingualism was still evident among them in the 19th century. At present, the Khakas are divided into two linguistic groups: 1) Sagay-Beltir and 2) Kach-Koybal-Kızıl-Shor.[6]

[6] PRITSAK 1956: 599.

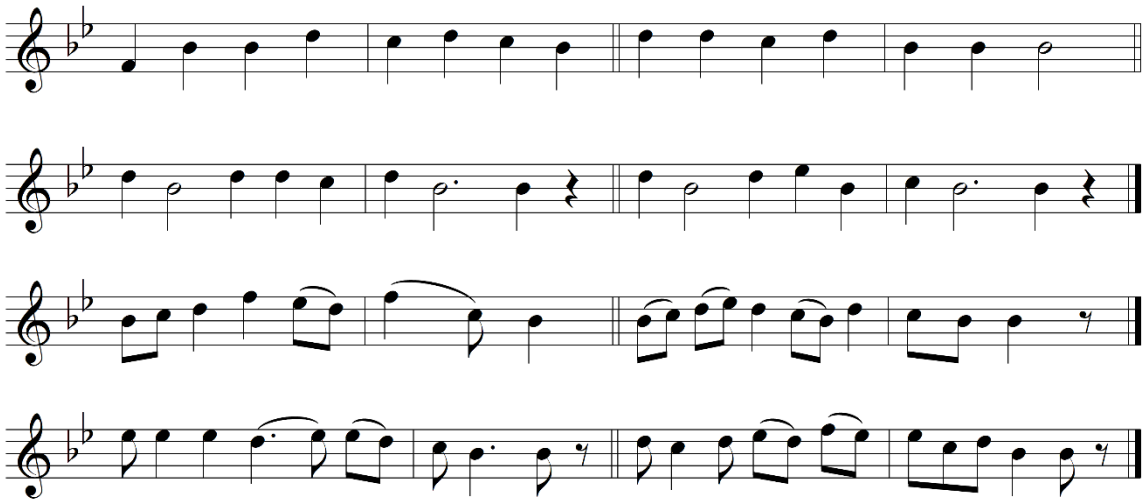
Khakas folk songs

The old Khakas musical tradition practically disappeared during the Soviet era, and nowadays popular music is much more prevalent. However, young musicians are making efforts to revive the musical tradition, similar to what has happened and is happening in Hungary. I will not discuss the recently very popular throat singing and instrumental music, but merely note that, according to the traditions of the region, throat singing (*kay*) is a form of Khakas music, and the typical Khakas folk instruments are the *komıs* (plucked lute), *uk* (bowed lute), *chatkan* (a kind of zither) and *kobrak* or *shulas* (flute).

Khakas tunes are basically made up of seven- (4+3) and eight- (4+4) syllable units, with a number of subtle rhythmic variations. The Khakas melodic repertoire is represented by a few melodic types and their variants. The vast majority of the tunes are two-lined, 7- or 8-syllabic, but the ornamentation can make the lines relatively longer. The second line is usually a close variant of the first line. The following groups of melodies may be highlighted.

Group 1 is defined by the hill form (G,)-C-D-E-(F-G-F)-E-D-C-(G,), which is so characteristic of the old layer of Khakas music and plays a fundamental role in Kyrgyz folk music (for example, it is one of the basic forms of Kyrgyz laments). This is one third of the melodies. The optional fourth jump at the beginning and end of the lines lends the tune a pentatonic flavour, but if the melody leaves the *(so,)-do-re-mi* tetrachord upwards, *fa* is always included, so the scale expands upwards in a non-pentatonic direction. The first line (sometimes the second) of the simplest form of the group is basically a hill (*Ex. 272a,b*). Such songs have a higher rate in older collections. The melodies of the Khakas epic also follow this form, with instrumental interludes and throat-song inserts. The singer sings in a guttural tone, while playing the melody on a two-stringed bowed instrument tuned to a fifth called *uk*, and simultaneously playing the bordun on the lower empty string. The basic form with a broader compass, but also with a hill-shaped initial line is seen in Example 272c. Less frequently, the melody descends from slightly higher notes (*Ex. 272d*).

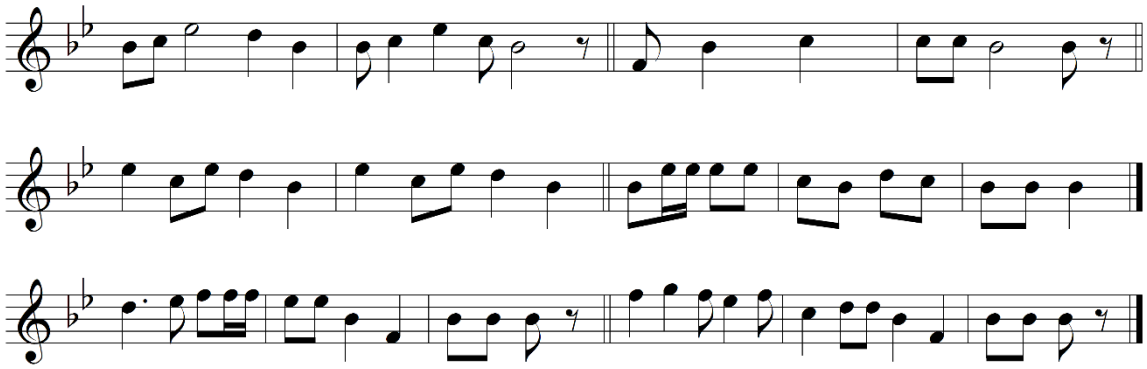
a-d)



Example 272. Hill-shaped first lines. a) KENEL 2007: 17, b) KENEL 2007: 21/2, c) KENEL 2007: 10/2, d) KENEL 2007: 54/2

The tunes of *group 2* are similar to those of group 1), but the first line is divided into two motives, descending in the middle or slightly later, and then ascending (*Ex. 273a,b,c*). About a third of the melodies belong here, too.

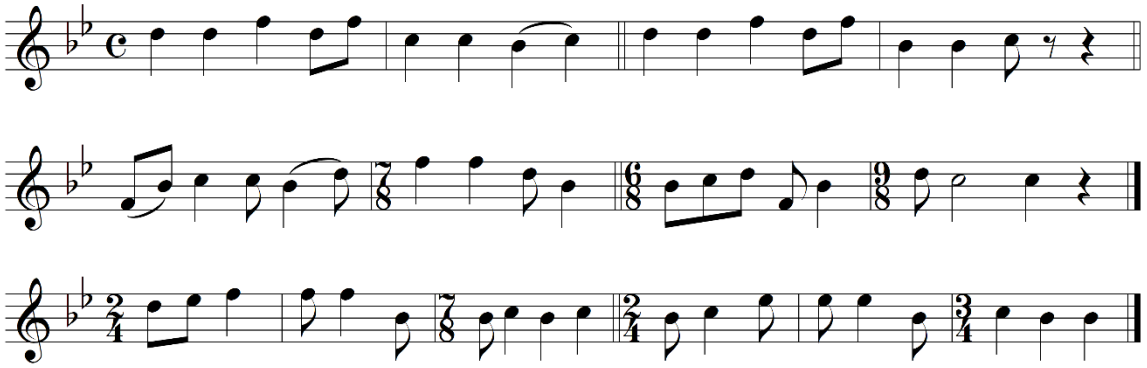
a-c)



Example 273. First lines with a descent around mid-point. a) KENEL 2007: 56/1, b) KENEL 2007: 26/1, c) KENEL 2007: 24/1

Some lines of the melodies in *group 3* stop on the *re* note. Here, the tetratonic scale *so-mi-re-do* is not rare (*Ex. 274a*). Sometimes the first line ends on *do* and the second on *re* (*Ex. 274b*). Note the diatonic melodies with *re-do* cadences, which show some affinity with the small form of the Hungarian lament, but there are not many of them in the material reviewed (*Ex. 274c*).

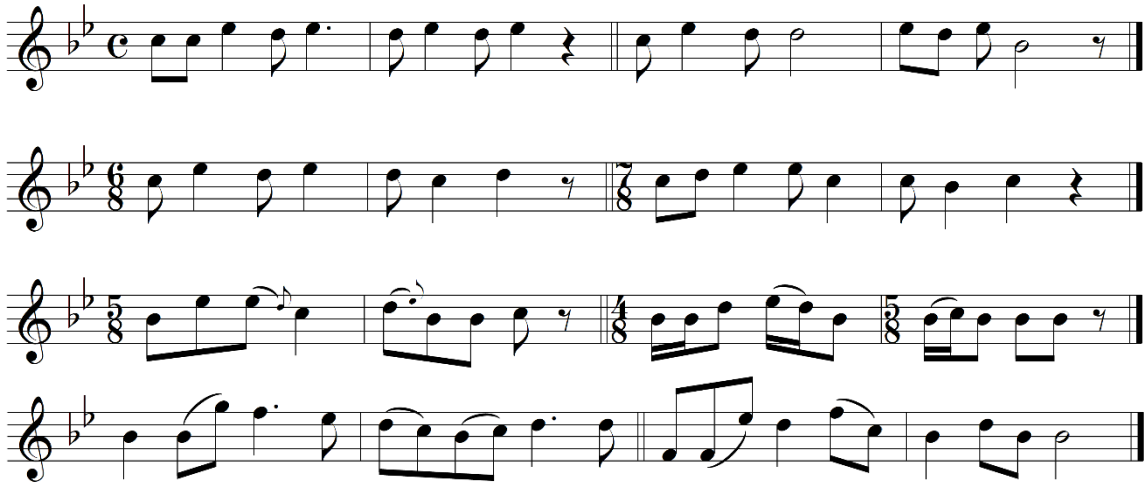
a-c)



Example 274. a) KENEL 2007: 59/2, b) KENEL 2007: 12/1, c) SMIRNOVA 2002: 8

The tunes of *group 4* are more distinctly two-lined, because their first line ends on higher degrees. This includes versions of a lamenting melody sung by a woman (*Ex. 275a,b,c*) and the unique Example 275d, whose lines present undulation with larger arcs.

a-d)



Example 275. a–c) lament tunes, d) undulating melody motion

Several tunes cannot be subsumed in any of the above categories. They stand either alone or form tiny clusters, one or another of their characteristic features separating them from apparently traditional Khakas tunes.

To sum up, the vast majority of Khakas melodies are in major modes, with two lines of 7–8 syllables, but in some cases the ornamentation can make the lines relatively long. The second line is usually a close variant of the first line (A_vA). Often both lines end on *do*. The great majority of melody lines are characterised by the *do-re-mi-(fa-so)-mi-re-do* hill, which may dominate the first line (group 1), be repeated twice in the first line (group 2) or characterise the whole melody (group 3). Many melodies use the *so-mi-re-do* tetratone, and *so-do*, *do-so* leaps are not uncommon at the beginning, end or even the middle of a line. At the same time, the pentatonic scale is rare.

Chulim Tatars

A small group, they numbered 511 persons in Radloff's time. They live on the banks of the Chulim River and can be further subdivided into the Kejik, Kyerik and Chulim Tatar groups. Apparently, the Kipchak-speaking Tatars seceded from the Siberian Khanate and migrated eastwards after the fall of Kuchum, where they mixed with old Turkic and Ket elements. I have not analysed their folk songs.

Shor people

The Shor are a small people of 14,000 living in the Kamerov region of Russia and beyond. Their language belongs to the Khakas subgroup of the Uyghur-Oghuzic branch of the Turkic language. The Russians used to call the Shor Kuznyeckie, Kondomskie, Mrasskie Tatars, today they are called Shortsi. They did not use ethnic designations for themselves before. There are also groups by this name among the northern Altai Turks and the Khakas, but their relationship is not clear. Their name means sledge, the origin of which is disputed.[7] They seem to have been formed from Turkified Samoyed, Ket and perhaps Ugrian groups, mixed with older Turkic elements in the area.

Shor folksongs

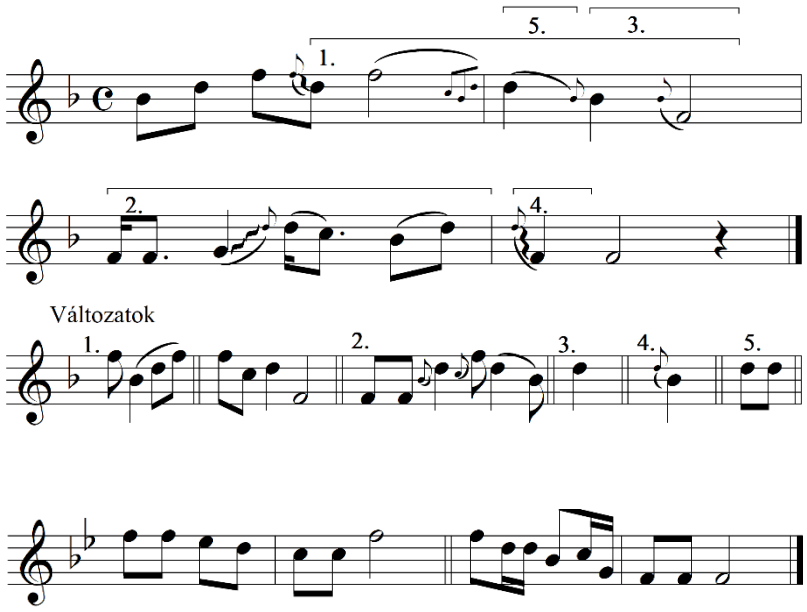
I made notes on the Shor tunes collected between 1911–2007 and published in Shokmoevim's volume (2010),[8] as well as on the melodies of the CD attached to the volume, and studied the lament collections of other Shor researchers (women's songs, shamanic songs, heroic songs, tales, etc.). These more than 120 melodies (more if variants are included) seemed to be sufficient to sketch up the melodic world of the Shor. Most of the studied tunes could be traced back to a few tune types.

The 2nd degree (*la*) is often missing in women's *so*-pentatonic laments, and at the end of the melody we hear a *do-so* descent instead of a *do-la-so* descent. Typical are the two short hill-shaped (less frequently descending) lines, in 2/4 or 4/4 rhythm, performed with simple or more complex ornamentation. The inner cadences are mostly 7 (VII) 4/5 <VII>. A significant proportion of the female songs can be traced back to the *so*-pentatonic melody of Example 276a. Sometimes, the end of the first line does not jump from *re/do* to *so*, but this is not really a variant-forming feature in the pentatonic melodic world (*Ex. 276a*, var. 3). The first line of this basic melody can also occur as a tune in its own right (*Ex. 276b*), which also has a *do*-pentatonic variant (*Ex. 276c*), and even provides the

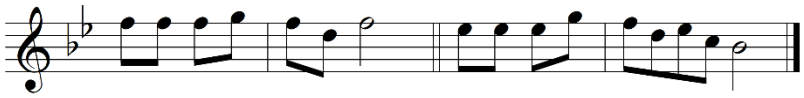
[7] MENGES 1955: 164–166.
[8] A.B. SHOKMOEVIM, ed., *Folklor Šorcev* (Shor Folklore), Nauka, Novosibirsk, 2010.

basis for the popular 4/5 (VII) 5-cadencing four-line chastushkas (*takmak*) (Ex. 276d), which also have a *do*-pentatonic counterpart. *So*-pentatonic chastushkas with 7 (4) b3 cadences and fifth-shifting(!) tendencies are also included (*Ex. 276e*). Here, however, we must pay attention to the opinions of local researchers. According to them, the Shors have forgotten their older songs (*tapkan*) of four short lines, and instead sing newer Russian-influenced chastushkas.

a-b)



c)



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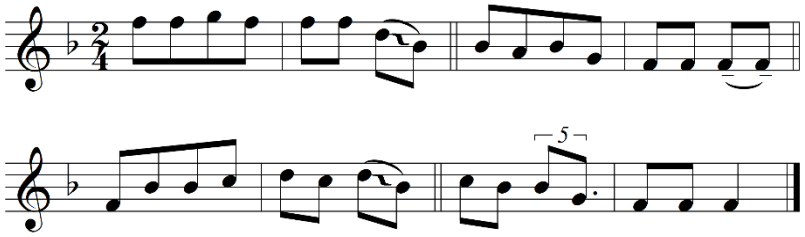
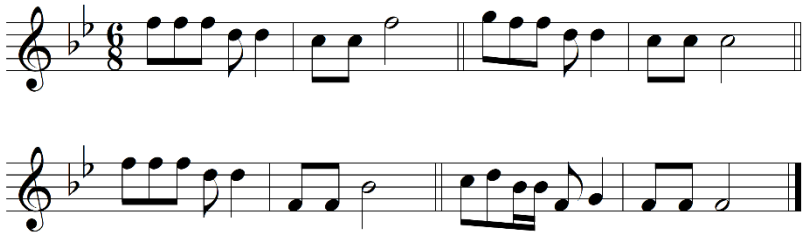
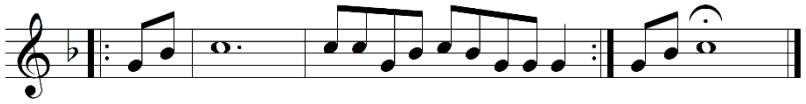


e)



Example 276. Mixolydian tunes a) basic tune (lament), b) first line as independent tune, c) *do*-pentatonic variant of tune 'b', d) tapkan of similar melody contour to tune 'a', e) fifth-shifting tapkan

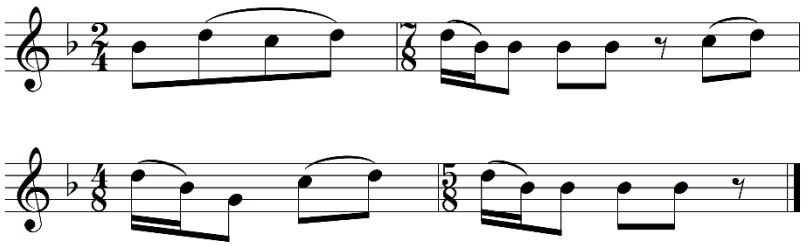
Most of the repertoire of bards accompanying themselves on a plucked instrument is in the *re-do-la* tritone, but the 2nd degree (*ti*) appears sometimes. The songs end intriguingly with the *la-do re* rise starting the melody. Their typical form is Example 277, with variation mainly affecting the initial rise or the extra eighths added to the 'line-closing' *la* note.



Example 277. Typical motif of the Shor epic singing

The first part of Shaman Adiyakov's performance is characterized by Example 278a, the second part by Example 278b and its variants. Example 278a basically moves up and down on the *mi-re-do* trichord, while Example 278b, with an internal (4) cadence, descends on the less frequent *la*-tetratony. There are also similar tunes to the latter with (b3) cadence, even wider compass and longer lines (*Ex. 278c*). Finally, in the takmak melody of Example 278d, a fourth-fifth change appears (*Ex. 278d*).

a)



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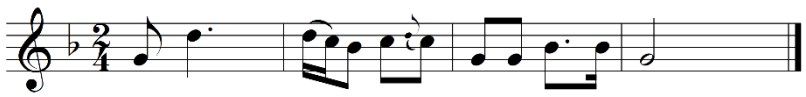
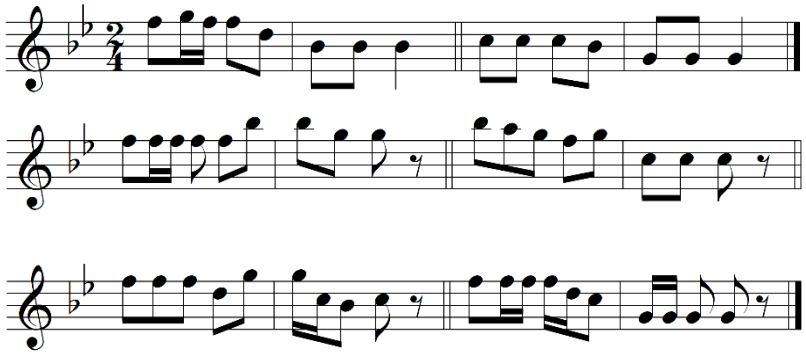


c-d)



Example 278. a–b) Basic tunes of a shaman's performance, c) descending *la*-pentatonic song, d) takmak with fourth-fifth shifting

Among the *la*-ending tunes, there are also a few lullabies with a rising first line (*mi mi mi / la-la do‖ do ti / la-la la)* and non-pentatonic parlando songs with (VII) cadence (*la,-fa-so fa mi / ti-ti do so, / so,-ti-do-re-mi re-mi-do-ti / la la la la*).

To sum up, the Shor repertoire is based on simple, narrow-ambitus, short, two-line, *so-*, *do-* and *la*-pentatonic melodies. The *so-* and *do*-pentatonic tunes are grouped around a central core and appear to be more ancient, often with only the final *do-so* leap as the difference. If a single typical

example were to be given, it would be the melodies of Example 276 The *la* pentatonic melodies are more varied.

The female songs are dominated by *do-mi-so-mi-do + so* and *so,-do-mi-do-so,* the male singer's refrain by *la-do-re-do-la*, and the shaman's performance by *(la)-do-re-mi-re-do* and *la-mi-mi-re-do re-re / la-la-do-do la la la.* Broader gamut, four-line structure and even fourth-fifth alternation are mainly heard in the chastushkas (perhaps upon Russian influence). The musical material is very similar to that of the Khakas, but whereas Khakas music is predominated by non-pentatonic major motives, in Shor folk music we find a similarly simple melodic material in the form of *so-*, *do-* and partly *la*-pentatony.

The Tuvan group

The majority of Tuvans (240,000) live in the Republic of Tuva, which was founded in 1993 and has a population of more than 300,000, including 60,000 Russians. As is not uncommon in the former Soviet Union, they are bilingual, with Tuvan and Russian spoken by all. Many Tuvans also live in Russia (200,000), Mongolia (20,000) and the Xinjiang Uyghur Autonomous Region of China. The Tuvans of western Mongolia used to be called Soyon, Uryankhay, etc. Their endonym is Tuva. They are related to the Tofalar/Tubalar and the Tubalar group of the Altai Turks. Their name is probably related to the Tielo tribes of Chinese sources who lived near Lake Baikal.

The Tuvans belong to a relatively young group of the extended family of Turkic peoples, the South Siberian Turks, more precisely to the North Altaians. Like other peoples of the area, their formation was influenced by Samoyed, Ket, Mongol and Turkic elements, the latter possibly including Uyghurs, Chiks and Teleguts. The western Tuvans evolved from the Turkic and Mongolian groups; Samoyeds also mixed with both western and eastern Tuvans, and Kets with the eastern Tuvans. Nevertheless, the Tuvans speak very close dialects. Because the geographical environment isolated these groups from outside influences, by the end of the 18th century they had formed a well-identifiable cultural ethnicity. Studies show that the Tuvans are the closest genetic relatives of some North and South American Indians.

The Tuvan habitation was ruled by the Mongols from the 13th to the 18th century, and from 1757 onwards by the Chinese Manchu power. In the 1790 treaty, the Chinese allowed Russian settlement on condition that newcomers could only live on boats or in their tents, but from 1881 the Russian commune, which had grown to an enormous size, lived in permanent buildings. At the beginning of the 20th century, Chinese and Russians fought over the territory, with varying success, and finally in 1921 the Russian-backed Bolsheviks established the People's Republic of Tuva. It was formally independent until 1944, when it was occupied by the Soviet Union and renamed Tuvan Autonomous Oblast, then Tuvan ASSR from 1961, and finally the Republic of Tuva in 1993.

The Russians are mostly Orthodox Christians, while Tibetan Buddhism (Lamaism) spread among the Tuvans in the 16th and 17th centuries, and their religion became a unique combination of Buddhism and shamanism. It is the only place in the world where shamanism has risen to the status of a state religion and directly affects everyday life. As an example of the latter, the high rate of syphilis is attributed to the fact that, according to shamanistic traditions, women become the more fertile, the more men they have had sexual relations with before marriage.[9]

In the Soviet period, official music life was conducted within the system of pan-Soviet cultural organisations, mainly the Union of Composers, the Philharmonic Society and the culture houses, which provided folk and popular music ensembles with artistic directives. From 1990 onwards, under

[9] KENIN-LOPSAN 1997.

the leadership of the Tuvan Democratic Movement, support for the Tuvan language and culture has strengthened, and the practice of religion, which had been repressed in Soviet times, was also given a boost.

The Tuvans have a rich oral folklore tradition, with genres including riddles, fairy tales, lyrical songs (*uzun iri* or 'long song'), and so on. The latter is named after the melismatic performing style, singers intoning certain syllable on long notes. There are also songs sung alternately in antiphonal style (*kozhambik*) by competing groups. Among the epics told and sung for many hours, *Boktu Kirish* and *Bora Sheelei* were published by GREBNEV (1960), but, unlike Kyrgyz and Kazakh practices, for example, this genre is waning as the older Shor epic singers die out.

The world-famous Tuvan throat singing is a polyphonic technique in which the overtones of the basic tone sung from the throat are formed by shaping the oral cavity. As Tuvan music is essentially pentatonic, the overtones 6, 8, 9, 10 and 12 are most commonly used. There are many variations of throat singing, the main styles being the khoomei, kargyraa and sygyt, and their sub-styles: borbangnadyr, chylandyk, dumchuktaar, ezengiler and kanzip.[10] Within each style, singers perform their melodies with great originality and independence. In throat singing and beyond, it is common to imitate animal sounds with great professionalism: here we are at the borderline of voice and singing. The imitation of sounds can also be done with the help of musical instruments, for example, the *ediski* (reed whistle) is used to imitate the sounds of birds, the *hirlee* (a wooden stick rotated on the end of a string) to imitate the sound of the wind, and the *amirga* (hunting horn) to imitate the bellowing of oxen. Stylized imitations can also be made with the *homus* (Jew's harp) or the *igil* (two-stringed fiddle). With the break-up of the Soviet Union, most of the state ensembles were split into groups formed by musicians, several gaining fame outside Tuva. Mention should be made of the Khoomei Centre in the capital, Kyzyl, directed by Zoya Kirgiz, which carries on research into khoomei at a high level and also organises musical performances.

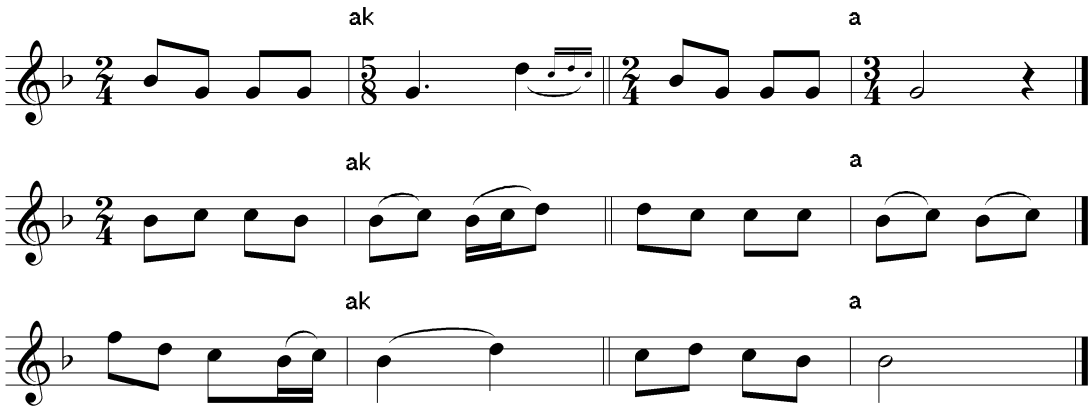
Hungarian researchers have also collected among Tuvans in the western parts of Mongolia: Vilmos Diószegi in Khowsogol and Dávid Somfai Kara in Khowsogol and Bayan-Ölgii. These collections also gave me the opportunity to examine the relationship between the folk music of the Tuvans in Tuva and those in Mongolia. Based on three books on Tuvan folk music and these three collections, I have looked at the one hundred and ten melodies the books contain and the material in the collections, examining the similarities between the folk musics of the Tuvans in Tuva, the Mongolian Tuvans and the Hungarians.[11]

The mostly small-compass Tuvan tunes typically move on the scales of *la-*, *so-*, *do-*, and less frequently *re*-pentatony, and partly on bi-, tri- and tetratonic scales, which can be taken as the former's antecedents. Many tunes are built on a single motive and its variants, the $a^c a$ form is common. There is a minimal musical form recited around a single note, but more frequent are the *mi-(re)-Do-la* and *mi-(re)-do-La* tri- or tetrachordal tunes (*Ex. 279a*). There are also elementary songs moving on the *mi-Re-do* trichord (*Ex. 279b*). The *do*-ended motifs not infrequently undulate on the *(la)-so-so-mi-re-do* tetrachord, similarly to the Bayan-Olgii Khazak laments (*Ex.279c*). This latter similarity is all the more striking because the Kazakh lament also has a version cadencing on the 5th degree.

a-c)

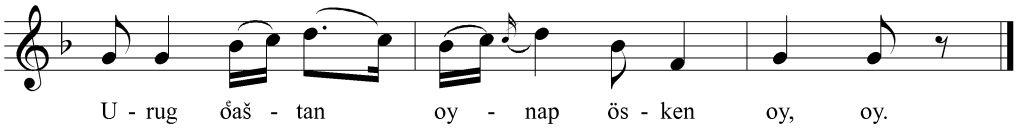
[10] Description of the different styles: AKSENOV 1967 and LEVIN 2006. Similar overtone techniques can be found among the Khakas, Altaians, Bashkirs, Mongols and some places in Europe.

[11] KIRGIZ 1975, 1992, 1993. DIÓSZEGI 1958: 1–4 includes four tunes, SOMFAI 1996: 1–9 Mongolian material has nine, his Khowsogol collection (SOMFAI 1997: 10–20) has twelve. In 1957 Diószegi worked among the Buryats around Irkutsk, in 1958 among the Kharagas and the Tuvan Soyots, in 1960 among the Darkhats in Mongolia, and in 1964 among Gorno-Altaiski Kumandis. For a delailed account of the collections, see DIÓSZEGI 1998.



Example 279. Tuvan single-core tunes: a) *mi-do-La* trichord, b) *mi-Re-do* core, c) *so-mi-re-Do* tetrachord

There are stichic *la*- and *so*-pentatonic tunes, the melody lines of which are quite different. An undulating movement in the *so,-mi* (less frequently *so,-so*) interval is common, with the melody line touching the lower notes of the scale in the middle (*Ex. 280*). This type of undulating melodic progression is also common among the Mongolian Kazakhs.[12]

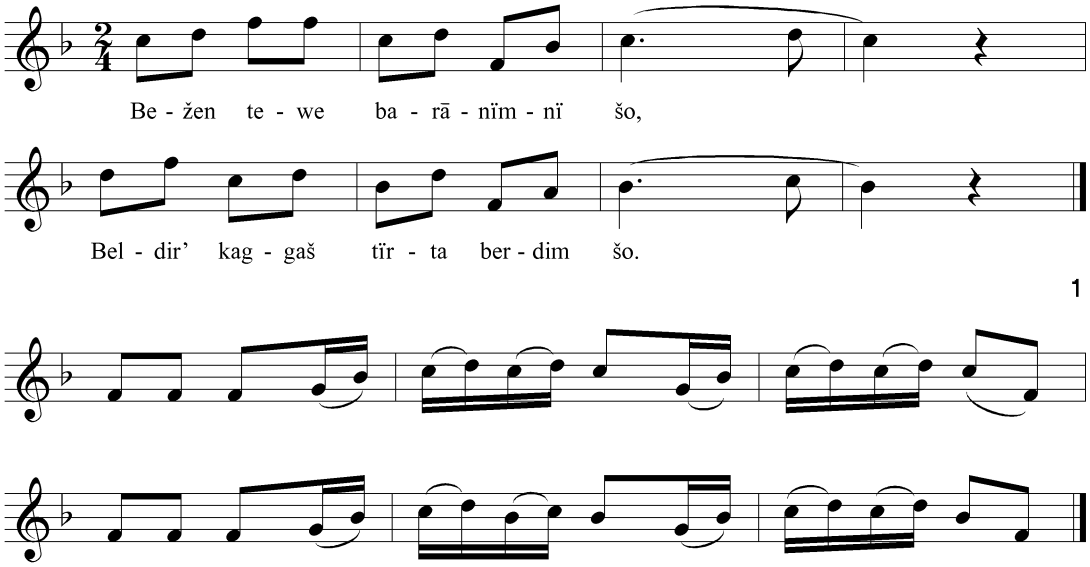


Example 280. Stichic *la*-pentatonic tune

The same A^{c}A structure can be observed in several otherwise quite different melodies, meaning that the first melody line is repeated almost unchanged, only the end of the line is moved up or down a few notes. Like the songs built from motives, these songs use this simple line-pair form to move towards forms consisting of two distinctly different melodic parts. Within the lines, the ascending-descending-ascending melodic line seen in the previous group is typical. Example 281a, from Bayan-Ölgii in Mongolia, is popular among the local Tuvans, nor can the authenticity of Example 281b, quoted from Tuva, be doubted.

a-b)

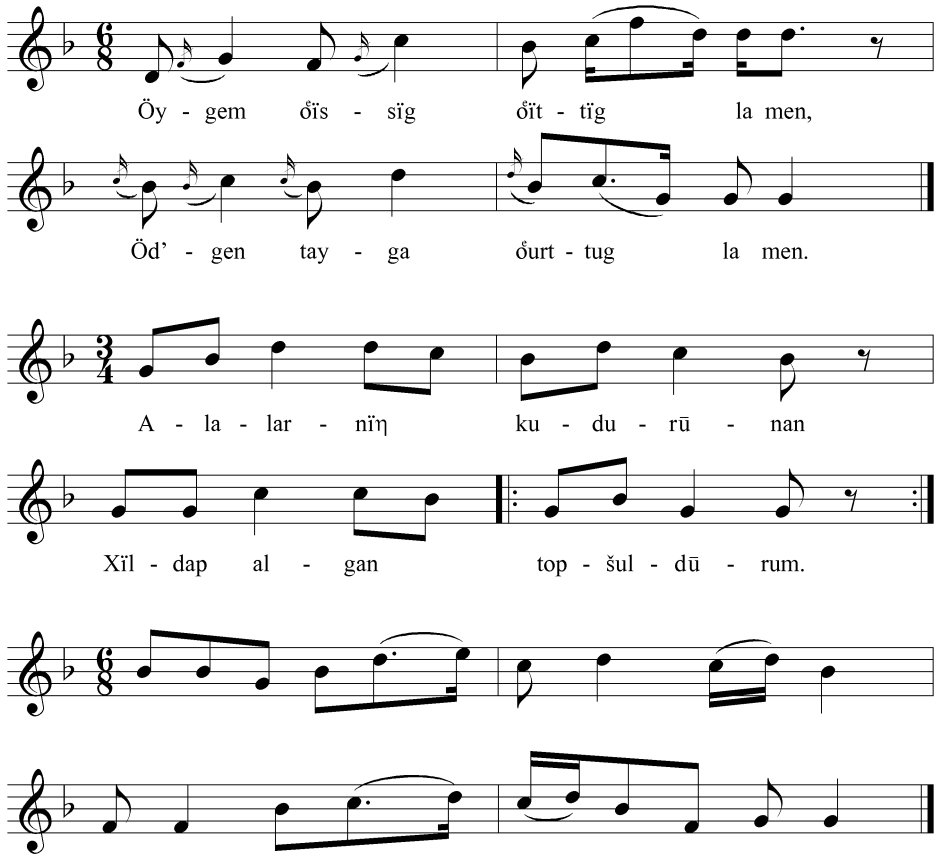
[12] Sipos 2001: 71, 99–103.



Example 281. Tuvan tunes of A^{c}A form a) from Mongolia, b) from Tuva

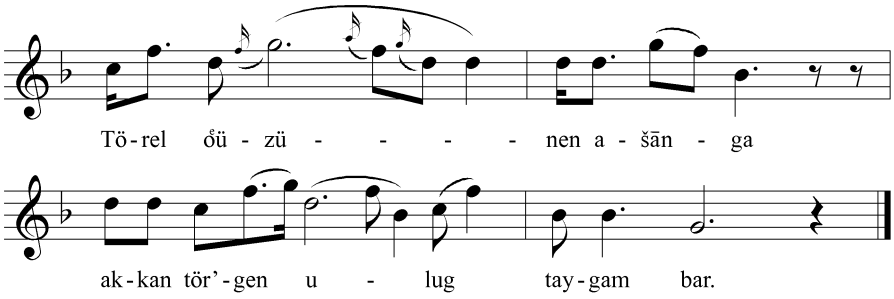
The tunes include many *la*-penta/tetratonic songs with two short lines of small ambitus and a main cadence of b3, 4 or 5. Example 282 shows the typical basic forms of the area, of which Example 282b is the most common in Tuva and Mongolia. Here again we are clearly dealing with an old layer of the Tuvan tradition.

a-c)



Example 282. Two short lines in *la*-pentatony

There are four octave-ambitus two-line *la*-pentatonic tunes in Somfai's collection from Khowsogol, and one of these is somewhat similar to a melody from Tuva (*Ex. 283*).



Example 283. Two-line tune of wider compass in *la*-pentatony (SOMFAI 1996: 1*)*

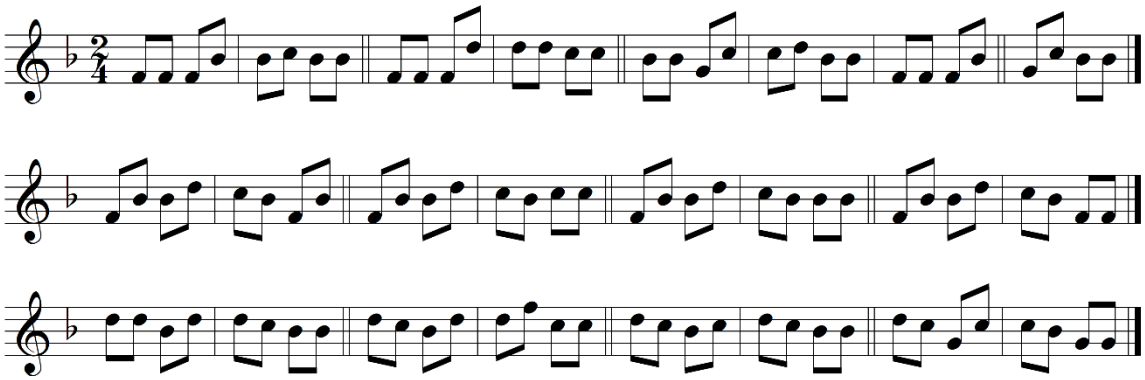
I will go into a little more detail about the kozhambik tunes, which represent a characteristic layer of Tuvan folk music. These songs are composed of four short lines, with a sequence of notes in *la*-, *do*- or *so*-pentatony. The melody lines are very rarely extended, there are no refrains at all, at most an additional bar is appended to the last line. The majority of the lines are hill-shaped, but there are also valley-shaped and undulating lines. The melodies are quite varied, as their different cadential series show. Typically, the main cadence is higher than the others, but many cadential lines occur in only one melody (degree VII may occur at the end of any line, but only when there is a jump down from b3).

The ambitus of each line is a fifth-sixth-seventh, in accordance with the pentatonic scale, i.e. it rarely exceeds an octave, and it is even less frequently smaller than a fourth. The ambitus of each motive is the distance between one or two (at most three) pentatonic scale notes.

The $AB_v|AB$ and AB|AC forms are common, with B and C lines showing similarities, especially in their first half. Stichic kozhambik songs are also rare. In most cases, however, it is not easy to determine the exact form. For example, the ABCD formula does not show that some bars are repeated in other lines, or that half of a line is repeated in another line. However, the motive formulae show that even four-line melodies are actually built up from a few motives and their variants. The individual motives move mostly on 2–3, less frequently 4, adjacent pentatonic scale notes, in the most varied ways.

Below are some kozhambik tunes. I have notated the melody lines in a regular eighth-note motion for ease of comparison. The most common kozhambik tunes have a series of b3 (4) x cadences, and are usually built up from a few bars or motives, for example the motive of Example 284a with four lines: ab| ac | db | ab. Example 284 shows similar *la*-, *do*- and *so*-pentatonic songs.

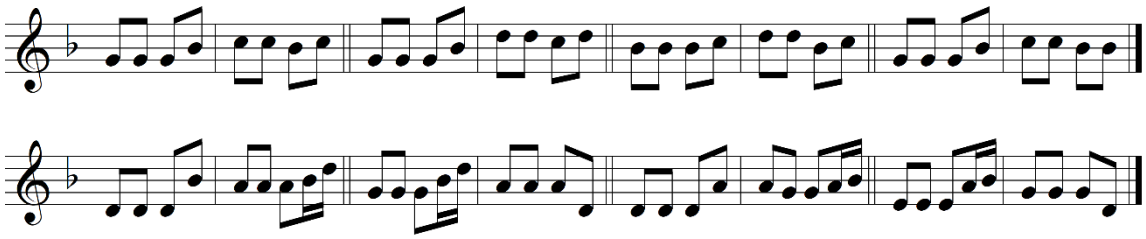
a-c)



Example 284. Kozhambik tunes of b3 (4) b3 cadences a) *do*-pentatonic (KIRGIZ 1992: 32), b) *so*-pentatonic (KIRGIZ 1992: 43), c) *la*-pentatonic (KIRGIZ 1992: 44)

A few further popular kozhambik songs are illustrated below (*Ex. 285*).

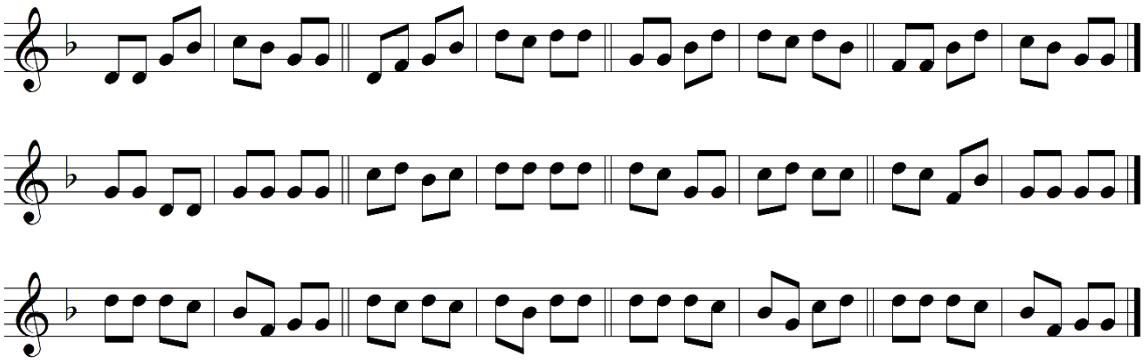
a-b)



Example 285. Typical kozhambik tunes a) *do*-pentatonic (KIRGIZ 1992: 56), b) *so*-pentatonic (KIRGIZ 1992: 31)

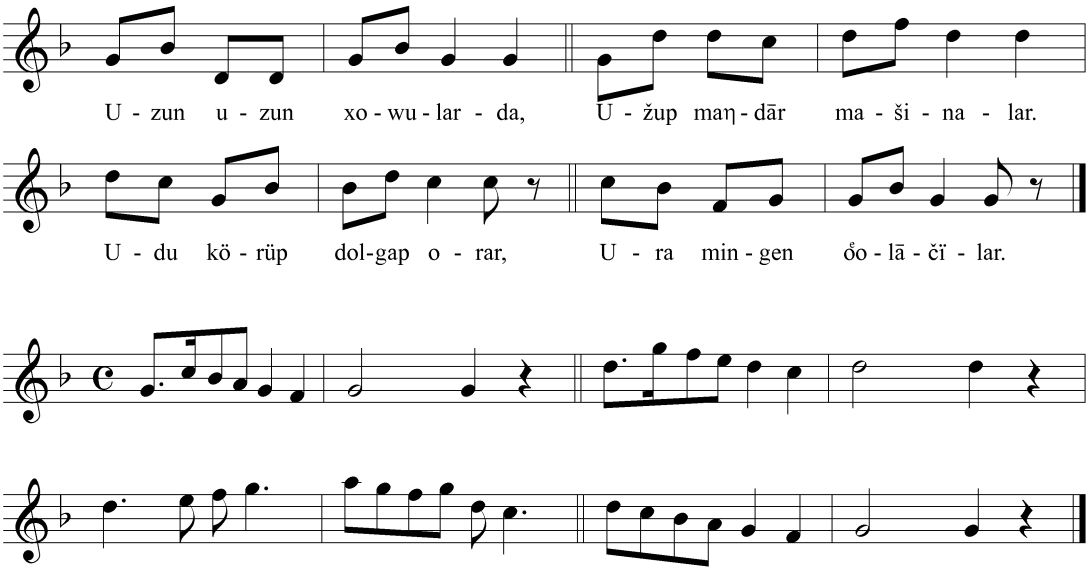
Let's look at some 'dome-shaped' kozhambik tunes. The songs are all *la*-pentatonic, the first line is low and ends at degree 1, the second line usually ends at degree 5 and is either similar to the first line or moves decidedly higher, the third line has a different content and the fourth line is the same as the first, so that the melodies of the group show a similar AA^5BA structure to some of the melodies of the Hungarian New Style (*Ex. 286*). What is different, however, is the short and narrow-range lines and the fact that the middle lines are usually much lower in pitch than their Hungarian counterparts, and a definite upward fifth change is very rare.

a-c)



Example 286. Dome-shaped kozhambik tune a) KIRGIZ 1992: 17, b) KIRGIZ 1992: 35, c) KIRGIZ 1992: 30

a-b)

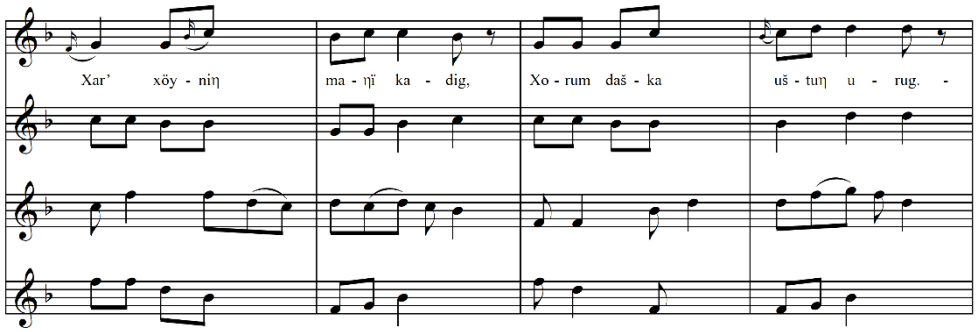


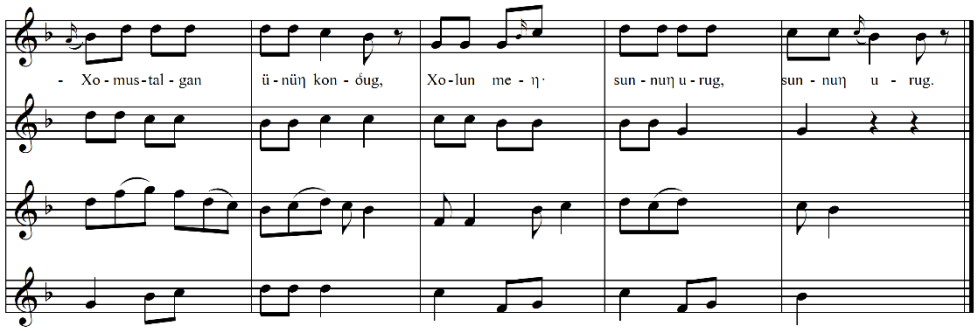
Example 287 presents 'parallel' Hungarian and Tuvan tunes.

Example 287. La-pentatonic dome-shaped tunes: a) Tuvan (SOMFAI 1997: 14), b) Hungarian (VARGYAS 2002: 0326)

A form somewhat similar to the dome-shaped structure appears in some of the *so-*, *re-* and more often *do*-pentatonic tunes. The melodies are characterised by the cadential line b3 (5) b3 and by the fact that the inner lines, despite the low ambitus, move essentially higher than the two outer lines. Despite the different final tone of the *do*-pentatonic Example 288a from Khowsogol, it is similar to the *la*-pentatonic Example 288b from Tuva, the similarity being reinforced by the alternation of bars in 2/4 and 3/4 meter. The *do*-pentatonic 288c, also from Tuva, displays a similar structure with a slightly larger range. With its $AABA_v$ form and more whimsical lines of concave and ascending character, the slightly different *do*-pentatonic tune of Example 288d can be more remotely classified here.

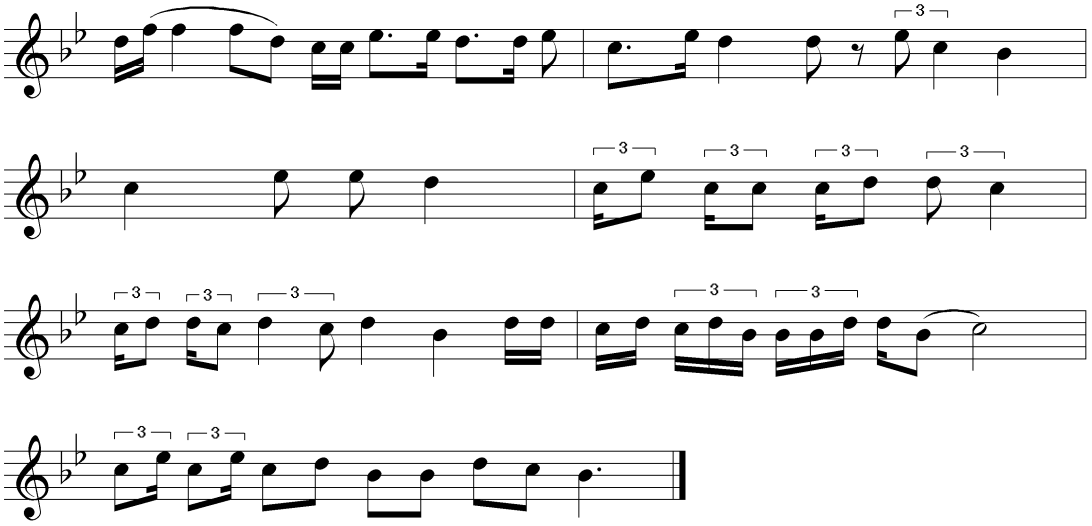
a-d)





Example 288. Dome-shaped Tuvan tunes: a) *do*-pentatonic (SOMFAI 1996: 2), b) *la*-pentatonic (KIRGIZ 1992: 5), c) *do*-pentatonic from Khowsogol (DIÓSZEGI 1958: 5), d) *do*-pentatonic (KIRGIZ 1992: 51)

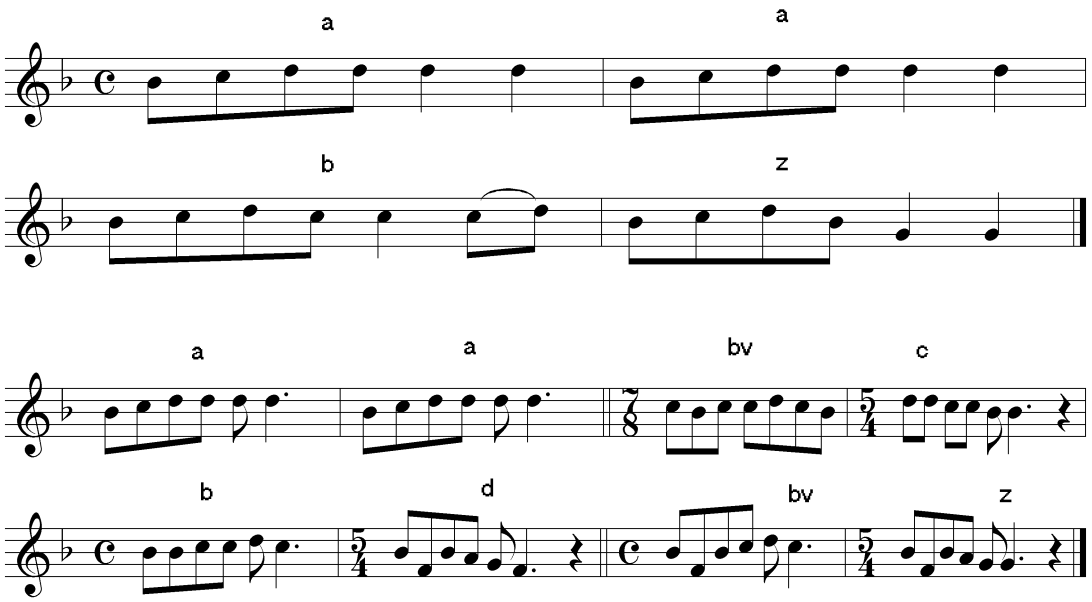
Finally, I will mention two tunes. One of them has lines descending to the *re* and *do* notes on the *so-fa-mi-re-do* pentachord (*Ex. 289*). This diatonic melody is particularly noteworthy in this pentatonic melodic world, all the more so because it is very similar to the small form of the Hungarian and Anatolian laments.



Example 289. Diatonic Tuvan tune that resembles the small form of Hungarian laments (KIRGIZ 1992: 27)

The other Tuvan song fits into the Hungarian psalmodic melodic style: its lines are recited on the *do-re-mi* trichord before descending to *la* at the end of the melody (*Ex. 290a*). This melodic form can be found in many other places, including Kazakh and Anatolian folk music, as well as in Jewish and Christian church music.

a-b)



Example 290. Psalmodic Tuvan tune and its Hungarian counterpart. a) Tuvan tune (KIRGIZ 1992: 62), b) its Hungarian parallel (VARGYAS 2002: № 138)

It can be concluded that there are no significant differences between the music of the two Tuvan areas studied; similar structures appear in both places, and in more than one case specific melodic parallels can be found. Of particular note are the two-line, small-compass *la*-pentatonic tunes, which seem to be representative of an older common style. Recent research also points to the importance of these simple forms in the music of certain Turkic groups.

The mostly narrow-ambitus Tuvan tunes are typically in *la-, so-, do-,* and less frequently *re*-pentatonic scales or their partial scales. Many melodies are built on a single motive and its variants, the a^{c}a form is common. There is a minimal musical form reciting around a single note, but more frequent are the melodies moving on the *mi-(re)-Do-la* and *mi-(re)-do-La* tri- or tetrachords (*Ex. 279a*). There are songs rotating on the elementary *mi-Re-do* trichord (*Ex. 279b*). The *do*-ended motifs often undulate on the *(la)-so-mi-re-Do* tetrachord, as in the Bayan-Ölgii Kazakh laments (*Ex. 279c*). This latter similarity is all the more striking because the Kazakh lamentation also has a variant cadencing on the 5th degree.

Stichic and twin-line melodies are quite varied, but even here there is a frequent undulation in the *so,-mi* (less often *so,-so*) band. There are several *la*-penta/tetratonic melodies of two short lines with low ambitus, the lines of which move uncertainly in the major third interval between *do* and *mi*, with (b3), (4) or (5) principal cadence.

Among the isometric kozhambik tunes consisting of four short lines woven of motifs, there are many with a similar melody pattern but a different final note. The 1st and 4th lines of some kozhambik songs are lower than the middle lines. This difference in height is sometimes subtle, sometimes more pronounced. Unlike the of the Hungarian New Style, these lines are short, narrow-ranged, the middle lines are in lower register and there is no definite change of fifths upwards.[13] Here, too, the changing of the final note is characteristic. In the Tuvan repertoire there are scattered motivic songs moving on the *mi-re-do* trichord and ending on *re*, and rarely, in unconvincing numbers and with a vague background, there are some forms reminiscent of the small form of the Hungarian lament, and some others similar to psalmodic melodies.

[13] On its occurrence in Anatolian music: SIPOS 2002: 153, on its presence in Mongolian music: SIPOS 2004a: 29.

2. East Siberian Turks

A single group, the Yakuts or Sakhas by their endonym belong here.

Yakuts (Sakha)

The Republic of Sakha (Yakutia) is located in northeast Siberia, the largest single region in the Russian Federation (3,103,200 square kilometres), with Yakutsk as its capital. According to the 2002 census, about half of the republic's nearly one million inhabitants considered themselves Sakha. Smaller groups of them live in neighbouring administrative units, such as the Krasnoyarsk region, the Magadan region and Chukotka. Yakutia's largest indigenous minority is the Evenki. The Yakut language, distinct from the other Turkic languages, has preserved unique, often archaic phonetic features and vocabulary, with the strongest influence from Mongolic languages. Despite the vast, sparsely populated area, dialectal differences are surprisingly small.

Their name is derived from the Tungusic 'yaka' with Russian mediation, while they call themselves Sakha. They live in eastern Siberia, but their language, folklore, occupation (cattle and horse breeding) and material culture suggest that they came from much further south. It is assumed that the Turkic ancestors of the Yakuts came from the Lake Baikal area and are related to the Quriqans of the Orkhon inscriptions. Their migration has been linked by some scholars to the beginning of the Genghisid period, claiming that the Buryat ancestors pushed the Turkic ancestors of the Yakuts northwards.[14] Others assume a longer period of migration during the 10th–16th centuries. The Yakuts also assimilated a number of local peoples, such as Samoyeds, Yukagirs and other Palaeo-Siberian as well as Mongol and Tunguz peoples, and show a remarkable adaptation of a steppe society to the conditions of the far north.

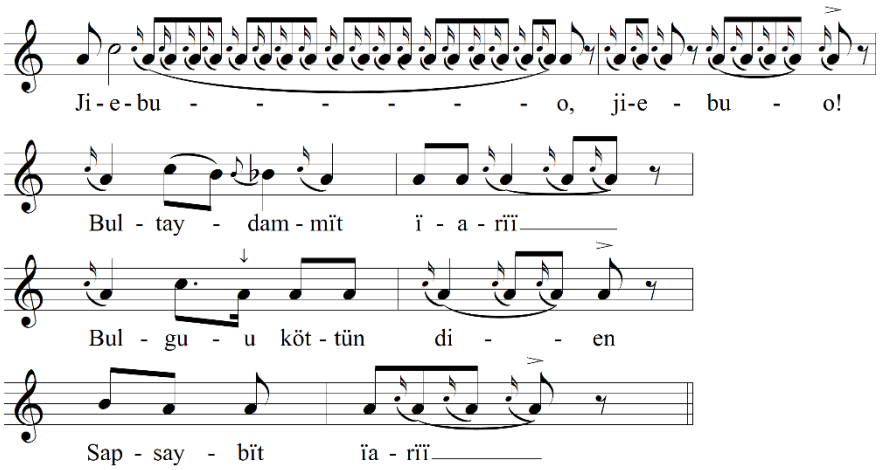
Sakha (Yakut) music[15]

The earliest records of their musical culture were made in 1741 by a German traveller, Jakob Johann Lindenau, who recorded a fragment of a heroic epic. Sakha folk songs first appeared in the volumes of the Middendorf expedition in 1844. Audible folk music material was first recorded by Waldemar Jochelson with a phonograph in 1901, and the first collection of folk music was published in 1927 by Sakha and Russian ethnographers in Yakutsk. Since the second half of the 20th century, the mapping of Sakha musical culture has been a continuous process, and today there are significant folk music archives at the Yakutsk Institute of Social Sciences, the Yakut Music Museum, the International Museum of Jew's Harps and Yakutsk State University. Following the Perestroika, some of their archived sound materials have been published on CD and audio records by their academic institutions, and in recent decades an increasing number of their folk music recordings have become available on the World Wide Web. Today, folk music researchers are mainly interested in microintonation, variable scales, gradual diatonicisation and polyphonic phenomena.

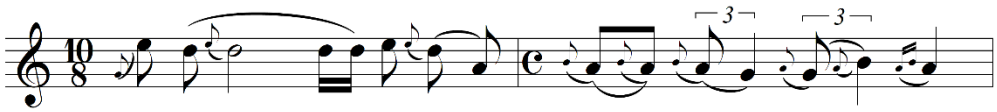
In traditional Sakha folk songs, different singing techniques can be observed. The 'long song' (*d'ieretii yrya*) is mainly associated with the performance of archaic and ritual folklore layers, such as blessings. In Yakutia, it is considered the most advanced style of singing, which local researchers believe originated in their ancestral homeland in Inner Asia, southern Siberia. The technique of long-song singing can be connected to many genres, but the songs always begin with a blessing formula

[14] MENGES 1955: 112–113.
[15] In the musical analysis I used LARIONOVA 1997 article as well as oral information from Csaba Mészáros.

(*Ex. 291*, first line). The melody is freely improvised, and is characterised by rich ornamentation, the use of specific pitches, and a narrow range. Example 291 is the introduction to a heroic song (*olonko*) and Example 292 shows the beginning of a long song.

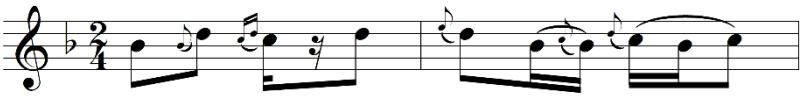


Example 291. Excerpt from a heroic song (SIPOS ET AL. (2014c)



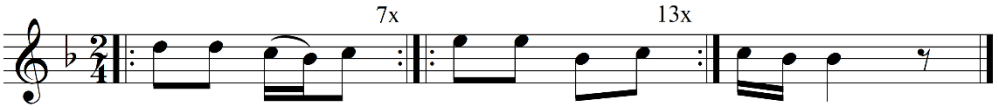
Example 292. Beginning of a long song

The tight rhythm of the 'simple song' is accompanied by relatively fast-paced songs with a larger range. According to local scholars, this style of singing developed relatively late, after the 15th century, and is associated with more cheerful, everyday songs whose performance is not tied to specific occasions (*Ex. 293*).



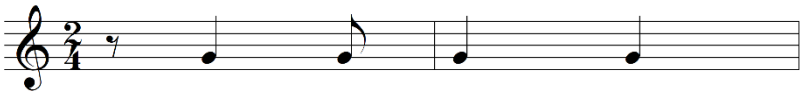
Example 293. Beginning of a 'simple song'

The palatal singing technique may be used for the performance of simple songs with fast delivery. It represents the northern, arctic layer of Sakha music culture and has links with Evenki melodies. The technique is used by the singer (mainly women) to heighten the melody and combine singing with loud exhaling and inhaling (panting) (*Ex. 294*).



Example 294. Sketch of a tune performed with the palatal technique

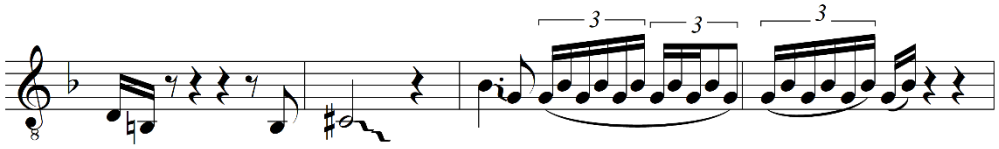
The technique of throat singing is also associated with the fast melodies of simple songs. It represents the southern layer of the Sakha musical tradition, and similar performance techniques exist in the musical culture of the Turkic peoples of southern Siberia. The sound is produced in the pharynx or larynx and the performers are typically male (*Ex. 295*).



Example 295. 'Melody' of a piece performed with the throating technique

Tremolo singing is one of the most difficult singing techniques used in long songs, especially by women: the singer sings each note in tremolo. The head voice singing technique (*kylyhakh*) is also associated with long songs and is fundamental in the performance of Sakha male singers: the notes of a freely improvised melody are abruptly interrupted and then repeated with falsetto technique one or more octaves higher. In this way, as in throat singing, the melody is sung in two tones at once. Two subtypes are known, laryngeal (formed in the larynx) and pharyngeal (formed in the pharynx). The 'little bird' technique of singing in the larynx was used exclusively by women, imitating the sounds of various animals, mainly birds. The narrative singing is similar to the 'rhythmic' chant, but performed more slowly and with a smaller range: this is how the sections of epic heroic songs narrated in third person singular were performed.

Within shamanic singing, several singing techniques are known. Of these, perhaps the most important is the entrancing song, which is a mixture of singing, imitation of animal sounds and recitative. The song about the shaman's journey and his departure during the ritual, the ecstasy song, literally a dream song, does not contain any animal sound imitation, unlike the entrancing song. It is characterised by a distinctive timbre, glissandi and a peculiar intonation (*Ex. 296*).



Example 296. Excerpt from a shaman's song

Three major vocal genres have emerged in vocal techniques: story-telling and singing, song singing, and shamanic singing. There are no known regional types of song singing, but narrative singing shows regional variations. In the central part of Yakutia, at the eastern end of the 17th century settlement area of the Sakha, the technique of eastern narrative singing is known. Here, the voice is mainly produced in the nasal cavity and singers often use the tremolo singing technique in addition to the falsetto technique. In contrast, the performers of western narrative singing along the Vilyuy River form the sound in the oral cavity, and the melody is more loudly sung, more richly ornamented and inflected, but tremolo and falsetto are used less.

The different singing techniques can be related to different genres of the oral tradition. The 'epic' (*tojuk*) is one of the most commonly known and widely used genre. Due to the free improvisation of text and melody, tojuk can vary greatly in length, ranging from short 20–30-line songs to epic songs of up to 3,000 lines. In all cases, tojuk is performed using the long chant technique, which may be supplemented by the tremolo and the head voice technique.

Asking for blessing and prayers are also sung using the long chant technique. Requests for blessing are often accompanied by a beginning and an ending formula, which are not sung but shouted by the person asking for blessing. The singing of a song is associated with the singing technique of rhythmic chanting, which may be supplemented less frequently by the technique of palatal and/or throat singing. The antiphonal type is common among these songs, in which women and men sing alternately in competition with each other.

The most complex genre of the Sakha is the epic heroic song (*olongkho*). It is often very long, not infrequently over ten thousand lines, and therefore sung only by singers of special talent and knowledge. In the early 20th century, the performance of a heroic song could last for days and nights,

with the singer sitting in one place, knees embraced, leaning slightly forward and swaying. In northern Yakutia, a performance style is also known in which the performer of the heroic songs lies on the ground. Within a heroic song, different singing techniques may be used depending on the narrative content: the female character, the shaman, the hero or even the narrator may sing differently.

An important genre is the Sakha circle dance song. This circle dance and the song associated with it are an indispensable part of major festivals. The dance consists of several parts, the music of which is sung using different singing techniques. The introductory part is a tojuk, which is performed by the lead singer and the other dancing singers who repeat the melody and lyrics of the lead singer, also using the long chant technique. In the second part, the lead singer uses the technique of rhythmic singing for what is called in Sakha the slow-step dance. The final part is the leaping dance, also performed with rhythmic singing. The lyrics of the circle dance song are improvisatory, the melody is small in scale and monotonously repetitive. There are also known area-specific types of this singing, the most complex of which being the West Yakutian.

Thus, Sakha folk music is basically composed of very simple melodies, even without any particular melody, built of narrow-range motifs. However, they are made extremely lively and exciting by the unique singing techniques, microtones, flexibly changing scales, and improvisatory rhythms, among other things. Not only the language of the Sakha differs drastically from other Turkic tongues, but the individual performance styles of their narrow-ambitus motivic music are also fundamentally different from the (otherwise dissimilar) musical worlds of other Turkic peoples. Yakut songs do not even show any similarity with the elementary forms found in most Turkic folk music, and they have virtually no connection with Hungarian folk music.

Knowing that many modern Turkic peoples have only recently emerged, under the influence of 'external' political forces, it is possible that new combinations may emerge, especially in an uncertain political situation. With the break-up of the Soviet Union, such a situation has arisen.

Picture 14. Southeast Turkey: A Laz kemenche player and a singer