

An overview of the Turkic folksongs and a map of music

In this chapter the characteristic features of Turkic folk music detailed in the previous chapter are summarized, and an attempt is made to plot the diverse Turkic musics on a map

I. TURKIC PEOPLES OF THE BALKAN, TRANS-CAUCASUS, THE NEAR AND MIDDLE EAST

1. Turkic peoples of Turkey and the areas ruled by the Ottoman Empire

Anatolian Turks

The evolution of Anatolia's population of more than 80 million people is complex, with Kurds, Laz, Greeks, Azeris and many other ethnic groups, in addition to the various peoples of Turkic origin and ancestry. Accordingly, the folk music culture is also diverse. It is characterised by a wide variety of asymmetrical rhythms, which, as an indication of their ancient European (Greek) origin, are mainly found on the beaches and in the surroundings inhabited by the former Greek city-states.

In addition to diatonicism, conjunct melodic movement is an important feature, and line and motif sequences are common. Numerous melodic forms appear, ranging from motives moving on a few notes, through stichic and two-line forms, to four-line structures descending in two octaves. Typical features are the hill-shaped or descending line, the descending melody and the 1–5 or 1–7 ambitus. There are melodies in both free and fixed performance, the vast majority of which have an authentic structure. The predominant scales are of minor character (Aeolian, Dorian, and less frequently Phrygian), in which the 2nd and 6th degrees are often more uncertain than usual. The pentatonic scale is practically absent: the 6th degree is often missing, but the 2nd degree is practically always present.

A complete overview of the melodic repertoire of Anatolia is impossible in a few pages, and in earlier sections of this volume, I have also mainly discussed the layers associated with Hungarian folk songs. In an earlier book¹ I have attempted a more comprehensive review. For the moment, it suffices to say briefly that we can see a very definite connection between the Hungarian and Anatolian psalmodic styles, the small form of lamentation, children's play tunes, and several other musical layers. Some of the parallels may be seen as the musical legacy of the Byzantine substratum tinted with Turkic and other influences, but there are also indications of Eastern Turkic impacts.

Thracian Bektashis

I have examined the music of a group of Sufi Turks, the Thracian Bektashis. Their songs are in many ways in accord with typical Anatolian forms, and much of what is said there can be repeated here. What is different is that in the first line of many Bektashi tunes we see a rising-descending-rising waveform, which is rare in Anatolia but common among many Turkic peoples further east. The dome-shaped recurring structure is also more common here than in Anatolia, and a more detailed

¹ SIPOS 1995.

analysis shows these melodies to be a form specific to the Bektashi community, mainly belonging to the religious repertoire. In this diatonic musical world, the *re-ti-la* tritonic tone set of lamentations and bride's farewell songs is unique. The Hungarian and Anatolian small form of the laments and the *mi-Re-do* core forms are rare, but some psalmodic melodies appear.

Dobrujan Tatars

The old melodies of the Dobrujan Tatars are very simple in structure, with many of them being based on or deriving from twin-bar forms and two short lines. The AB|CB structure is also common, as is the construction with a few small ambitus bars. Four-lined structures are rare. It is noteworthy that the opening melody lines often have a rising or undulating motion, unlike in old-style Hungarian or Anatolian Turkish folk music, but related to many Eastern Turkic songs. The majority of songs with a larger range move on the diatonic (*mi*)-*re-do-ti-La* (*so*,) scale, with virtually no pentatony or scales with augmented seconds. The lower *so* note is frequently heard, similarly to Hungarian but differently from, for example, Anatolian folk songs. The *parlando-rubato* mode of performance is frequent, and in *tempo giusto* songs 2/4, 6/8 are common and sometimes 3/4 appears. Asymmetrical rhythms are rare, with only 5/8 occurring in some *beyits*.

These melodies, mostly simple in structure and traceable to a few basic forms, bear little resemblance to the old-style songs of Hungarian folk music. Perhaps the *mi-re-do-re* or *so-mi-so-so* motifs of the custom-related songs and a few exceptional Ramadan-month songs can be included here. No major links with other Turkic folk musics are evident.

Gagauz

The closest connections of the Gagauz songs in Hungarian-speaking territory can be found in Moldavia and the Gyimes region, while among the Turkic peoples the connection with the Anatolian melodies is most prominent. The most important Gagauz melodic groups are close to the Anatolian psalmodic style in their melodic progression and diatonic scale. However, a characteristic of the Gagauz psalmodic tunes – degree VII – is important in the Hungarian, but negligible in the Anatolian psalmodic style, and for the tunes with $b3$ (VII) x , $b3$ ($b3$) $1/VII$ and $4/5$ ($b3$) $b3$ cadences it is easy to find Hungarian, especially Moldavian and Gyimes parallels.² These tunes lie between the corresponding Hungarian and Anatolian melody groups, and a common origin cannot be excluded. There are also Gagauz analogies of the Hungarian and Anatolian minor and major small-form laments and the minor and major dome-shaped tunes, but in many cases only one or two tunes can be adduced, so these cannot be taken as conclusive examples of melodic affinity.

2. Iranian Turks and Azeri minorities

Azeris

Azerbaijan was largely Turkified by the same Turkmen tribes as Anatolia, but the base layer they settled on was different, which may be why the two ethnicities are so different. Indeed, in the Azeri areas, we see the survival of the music of a complex Caucasian and perhaps even more significant Iranian substrate. In contrast to the highly complex Anatolian folk music, Azeri folk music presents a very simple picture across the country and even beyond, in the territories of historic Azerbaijan that are now part of Iran. The mostly single- or double-core Azeri melodies are in Aeolian, Dorian or Phrygian/Locrian bi-, tri- or tetrachords, often consisting of short descending or dome-shaped lines of 7, 8 and, less frequently, 11 syllables, not organised in strophes. In addition to a high degree of

² For example, DOBSZAY–SZENDREI IA/20.

simplicity, this musical world is characterised by a wide variety of basic forms, performed *tempo giusto* and *rubato* or *parlando* in 6/8 or 2/4 time, or any other time based on them. Longer lines and/or fixed four-line structures are very rare. Even the (semi-)professional bards of Azerbaijan use folk song forms.

It is important to note that one of the basic forms of Azeri lamentations is the same as the small form of the Hungarian lament. In Azeri collections there are also sporadic occurrences of songs in the psalmodic style, which are found in the music of several Turkic and non-Turkic peoples, but I have not collected any.

Music of some minorities in Azeri territory

I myself have also collected among the Avars, Tatars, Zakhurs, Mountain Jews, Russians and Hemsilli Turks living in the territory of Azerbaijan. The Tatars of southern Iranian origin and the Zakhurs of Caucasian origin are musically very much assimilated into the Azeris, just as the old layers of the music of the mountain Jews, who fled here from the Eastern Caucasus, are essentially indistinguishable from Azeri melodies. With their melodic progression, their scales, their short or tripodic lines, their forms, their performance style and even their characteristic plucked instruments, Karapapah Turkic songs blend in unobtrusively with the majority Azeri folk songs.

Different is the case of Azerbaijani Avars, Hemsilli Turks and Russians. The Avars are the largest and most advanced people in Dagestan, a good part of whom live in what is now Azerbaijan and, unlike other minorities, foster a distinct culture. Many of their songs are very different from Azeri songs. It is typical that half of the Avar songs I have collected more or less fit into the psalmodic style. The Hemsilli Turks migrated from Georgia, and most of their melodies harmonise with important basic layers of Anatolian folk music.

3. Turkic peoples of Crimea and the Northern Caucasus

Karachay-Balkars

The northern side of the Caucasus is important for the ethnogenesis of Hungary, and also for many Turkic peoples. This is the area where the steppe narrows, from where the peoples of the great important migrations, such as the Avars, Huns and Hungarians, moved westwards.

The typical Karachay melody outline is characterised by descending or hill-shaped lines or lines that circumambulate a ridge note, and within a line the progression can be conjunct, authentic, or descending. However, the valley-shaped first line or one sinking in mid-like to the key note is not exceptional, and sometimes we also find a rising first line. In some bars of several tunes there are larger intervals, which is also a departure from the typically conjunct Karachay melodic line. There are many complex four-line forms, but rare are the melodies built up from short motifs: the latter are represented by a single song jumping up and down in fifths and a prayer for rain rotating around the middle note of the *mi-re-do* trichord. Only a few plagal melodies occur.

Karachay folk music includes many musical forms that have a Hungarian connection. Some of the double-core tunes of major character with (2) main cadence are reminiscent of the world of Hungarian, Anatolian and Azeri laments with their free performance, improvisatory line formation and descending melodic outlines. The lines of several tripodic tunes with (b3), (4) and (5) main cadence are characterised by ascending-descending-ascending movements, as we have seen in many Turkic folk tunes. In Karachay folk music there is a high proportion of four-line descending forms. The general description of one of these tune types is the same as the psalmodic style of Hungarian and many other peoples. And in some of the melodies, which can be defined by 'four short lines with 4 or

5 main cadence and a higher start', sometimes only partial, but often relatively precise fourth- or fifth-shifting emerges. The inner lines of some of their tunes are a fourth or fifth higher than the outer lines, which shows strong formal similarities with some Hungarian New Style tunes, but the Azeri tunes also seem to be of more recent origin.

Beyond the broad stylistic identity, closer similarities can also be discerned between Karacsay and Hungarian children's songs. Some of the Karachay-Balkar psalmodizing, descending and lamenting tunes may belong to the same ancient Bartókian 'style species' as the corresponding melodies of Hungarian, Anatolian, and even Bulgarian, Slovakian, Romanian and many other peoples. However, despite the differences, the general stylistic similarity and the numerous individual tune parallels allow conclusions to be drawn about a broader common origin, or at least a closer musical affinity. What is more, the historical data allow for the presumption that the links between certain strata of Hungarian and Karachay folk music may as well be genetic. At any rate, it can certainly be declared that, after Anatolian folk music, it is Karachay folk music that shows the strongest similarities with the older and non-pentatonic layers of Hungarian folk music.

Kumyks

Kumyk tunes are dominated by minor scales and a form consisting of four short bi- or tripodic lines. There is no pentatonicism, but non-pentatonic psalmodic melodies appear. Degree VII cadences are common, even in the main cadential position. (In the non-pentatonic material I have reviewed, degree VII cadences are most common among the Gagauz and Caucasian Avars, and there is a specific Kumyk–Avar melodic parallel, too.) Most of the tunes are descending. There are lower first lines, but only as variants of other, higher first lines. The songs that rise higher in the inner lines and are reminiscent of the Hungarian New Style form are also new developments here, and several examples of them show how the beginning of line 1 with the leading note, and of the motivically rising lines 2 and 3 are very different from other Kumyk songs.

Nogais

The majority of Nogai songs are on the Aeolian scale, about a third of them are in major or Mixolydian modes, and pentatonic traces are rare. Descending and hill-shaped line forms and a melody contour descending on four short lines are typical. The rhythm pattern of seven-syllable lines is 4+3, that of eight-syllable lines 4+4, and that of 11-syllable tripodic lines 4+4+3. The most common ambituses are 1–5 and 1–6, and melodies rarely sink below the fundamental. The overall musical picture is most closely reminiscent of Anatolia, although there is a slightly greater rate of major keys in Nogai music. The rarity of disjunct forms, the almost total absence of pentatonicism, and the rhythmic formulas also point towards Anatolia (the typical 3+2+3 division of the Kazakhs is not present here). The strong presence of the (b3) principal cadence is also noteworthy.

Melodies moving around the middle note of the *mi-re-do* trichord are also present. It is characteristic that hardly any major melodies form a homogeneous group, while the 5 (5) b3, A⁵A⁵A⁵, A melody type forms a distinct group. There are also fourth-fifth-shifting melodies, a simpler variety of psalmodic melodies, as well as a group of 'small-domed' melodies with 1 (4/5) 1 cadences, ABCA form and 1–5/6 range. The heroic songs are similar to the simplest forms of Kazakh heroic songs, and there are also tunes reminiscent of Karachay-Balkar *jir* melodies.³

³ Gergely Agócs and Dávid Somfai Kara led several research trips to the Nogais. Agócs discovers stronger links between Hungarian and Nogai material, for example, he also refers to the parallels of Apór Lázár tánca [Lázár Apór's dance], the Hungarian New Style(!), two plaintive songs on scales with augmented second (*Kesereg az árva madár* [The forlorn bird is grieving], *Üres a flaskó* [The bottle is empty]) and two major-scale plaintive songs (*Hej, szerelem...* [Alas, love...]). Unfortunately I had no possibility to see the whole material they collected.

Karaims

The secular and folk religious melodic repertoire of the Judaist Karaims is predominantly borrowed from other peoples. Assuming that in borrowing these tunes, consciously or unconsciously, the Karaims had some traditional musical instinct at play, some of these songs may even shed light on the greater antiquity of Karaim folk music. This melodic world is characterised by a two-line form on a major or minor tetrachord, with a small range, and is often performed in one voice, often freely.

II. PEOPLES ALONG THE VOLGA, IN THE URAL REGION AND WESTERN SIBERIA

Chuvash people

The Chuvash can be divided into three groups.

The *Viryal* (Upper) Chuvash live in the northern third of the Chuvash Republic. This area is economically the most developed, and their four-line folk music is the most advanced (and probably the most recent) within the Chuvash melodic world. Here we also encounter tonal fifth-shifting melodies, which are very similar to the real fifth-shifting melodies of the mountain Cheremis they are adjacent to. They also have fourth shifting tunes, which are related to the Tatar fourth shifting songs. In Chapter 4, I will discuss these melodies and their relationship to other fifth shifting tunes in more detail.

The *Anatri* (Lower) Chuvash live in the southern part of the Republic. Their folk songs are characterised by an anhemitonic pentatonic scale and a simple song form, most often the ABB(v), AA(v)B structure. It is not rare to find the semitonal pentatonic scale *so-ti-do-re*, an uncertain third or the repetition of one or two motives.

The *Eastern* Chuvash are found in Tatar, Bashkir and West Siberian areas. They sing simple, single- or two-line melodies of three or four notes (*re-do-ti-so = fa-mi-do-so*), built up from a few motives, with a stable melodic line but variable rhythm. Their ornamentation shows Tatar influence. Here, among the southern Chuvash and the Tatars, the A^cA as well as the three-line form is typical.

Thus, among the Turkic-speaking Chuvashes, pentatonic fifth-shifting melodies of mainly *do-* and *so-*, and less frequently *la-*pentatony, are found only in the area bordering the Cheremis.⁴ In the other Chuvash areas the picture is surprisingly archaic. To quote the main proportions of Lach's Chuvash collection: bi-, tri-, tetratonic (20%), *do-re-mi* (3%), *do-*, *so-*pentatonic (22%), motive-repeating, stichic or twin-bar forms (42%), A_vA, A^cA, AB two-line forms (40%), fifth-shifting (1%). Here, then, the rate of elementary forms was 60%, the corresponding indicator in later collections being smaller, but not negligible. There are many forms ABC, AAB, ABB, AAA_cB, etc., and in such songs there is sometimes a fourth or fifth transposition in the repetition of smaller internal parts. Out of this simple musical world of form and range emerges the advanced fifth-shifting, broad-arched, rigorously structured melodic world of the narrow area in the Northwest. There, however, the 'small-form' of the northern Cheremis fifth shift is absent.⁵

⁴ The songs of the Finno-Ugrian Cheremis (Mari) people are typically anhemitonic *do-*, *so-* or *la-* pentatonic in roughly equal proportions, with very few *mi-* or *re-*final pentatonic tunes. In the north, a type of anhemitonic pentatony occurs, and the A⁴BAB small form of the fifth change is also common. Some of the tunes move on only five, and less frequently three or four, adjacent notes of the pentatonic scale. The largest group are the fifth-shifters, but they are only heard along the Chuvash border, where the *la-*pentatonic melodies all include the fifth shift. The most characteristic feature of the music of the Cheremis is a high degree of order and regularity, with maximum respect for the framework of the form. There is a total absence of laments and children's play. The tonal set is also simple and controlled, and there are no highly variable intonations, perhaps upon Turkic (Tatar) influences.

⁵ The *Mordvins* display elementary states similarly to the Chuvashes. There are many *la-*tetratonic, *la-*pentatonic, *so-*pentatonic, several diatonic, but few *do-*pentatonic, tritonic and *do-re-mi* tunes. The incomplete small set of notes accounts

Tatars and Bashkirs

Several Tatar and Bashkir melody types and even styles are so close that it is impossible to separate them. The similarity is understandable, since the two peoples have long interacted closely and their melodies are part of each other's traditions. Their songs are pentatonic and heavily ornamented, the Tatar ornamentation is generally smoother, gentler and more evenly distributed than that of the Bashkirs. The latter, like the Mongols, prefer bold, showy and unbridled ornamentation, with large leaps, clustered around a single sustained note.

This is the most highly developed folk music of the region: almost exclusively pentatonic music, with a smaller proportion of tri- and tetratonic archaic material without closed forms. In contrast to Cheremis, Chuvash and, to some extent, Mordvin folk music, pentatonicism is not mainly *do-* or *so-* based here, but *la-* and *re-* pentatony are also strongly represented. There are also more archaic forms, such as the period, and, less frequently, more inchoate forms. There are also somewhat more complex, but simpler structured, less ornamented older musical layers, for example, in their collective singing, 'short songs' (*kiska küy*) are performed in *tempo giusto*, mostly without ornamentation.

The vast majority of the songs, however, have a closed form with a sweeping arc, descending, or rising to the octave and descending from there, and even some of them have a range of more than an octave. The songs of the Tatars and Bashkirs are mostly in four lines, containing at least two different lines, and descending in steps to the basic note, often transposing certain sections a fourth, fifth, third or sixth. The songs are intoned with almost surprising clarity, perhaps an effect of pentatonicism.

Tatar and Bashkir musical and other influences are predominant in the area, and it is typical that while the Votyaks or Chuvash sing in Tatar, the Tatars and Bashkirs never sing in the language of another people. However, it is possible that the Tatar *mi-re-do* melodies are of Votyak origin and that their A⁴⁻⁵BAB small form may have been borrowed from the Cheremis, although they may also be part of an older tradition.

We can also discern differences between Tatar and Bashkir songs. The Tartars' large-arched melodies are full of supple ornamentation on adjacent (pentatonic) notes, relatively smooth and easy to sing. In the free-performance songs, the motifs are proportionally spaced, but even in the loosely rhythmic songs, motifs are often repeated, sometimes a fifth or fourth lower, and perhaps with slight variations. However, a fifth response involving the entire melody is unknown. In contrast, in the melismas of the Bashkirs decorating basically similar melodies, there is a high frequency of large leaps, and the ornamentation and syllabic parts are more irregularly alternated. According to Vikár, the reason for the difference may be that the Tatars mixed with many peoples, while the Bashkirs remained closer to the Mongols' singing style. Perhaps because of the influence of Islam, songs

for a third of the material (2-, 3-, 4-tonic melodies and a few *do-re-mi* trichords). There is also a small set of notes that is complemented towards diatony (e.g. major tetrachord). In general, pentatonic melodies do not cross the boundaries of the hexachord. In more recent editions, the number of more archaic melodies is gradually decreasing. As regards the forms, the picture is even more elementary: there are no strophes at all, only motives or lines with minor or major variations. An important note: the Cheremis are the closest linguistic cousins of the Mordvins, but the Mordvins are the most Russified Finno-Ugric people, and the Cheremis are the most Turkified. The music of the *minority Votyaks* living in the land of the Kazan Tatars presents a drastically different picture. They may be more elemental and archaic than their neighbours, but the majority of their melodies are on the *do-re-mi* trichord, sometimes with the addition of a *so'* or *la'* upward. The tritonic and tetratonic melodies so prominent in other peoples' music are absent, but *do-re* bitony occurs. The Votyaks living in their own territory, on the other hand, use the more advanced pentatonic music of the Tatars. Obviously, the richly preserved music of the minority Votyaks is the more archaic and older. The Votyak songs moving on the *do-re-mi* trichord can be associated with Mordvin and Zuryen songs, while the four-line, pentatonic Votyak songs are Tatar-influenced. This is supported by the fact that the Votyaks living next to the northern part of Tatarstan and Bashkortostan speak Tatar well.

linked to customs, events and occasions in general are few among the Tatars, while the Bashkirs are essentially ignorant of them.

Apart from the general correlations mentioned above, it is especially true of Tatar and Bashkir folk music that everywhere we bump into more or less exact equivalents of Hungarian scales, motifs and structures. But that is not all. Although there is essentially no definite change of fifths, we find fourth/fifth-shifting details in countless melodies. Four-line tunes descending on an anhemitonic pentatonic scale are dominant, and most of the populous tune groups have stronger or weaker Hungarian connections.

Christian Tatar

In contrast to Muslim Tatars, Christian Tatars, who live separately from Muslim Tatars, preserve the melodies of the old rituals in large numbers and consciously. They speak an archaic dialect and adhere to their pagan customs, but they also have songs for Christian festivals, weddings, gatherings, soldiers' farewells, etc. They are characterised by a short structure consisting of *a*_v and *a*, or *a* and *b*, and a set of three or four notes: *(so)-mi-re-do*, *(re)-do-la-so*, *re-do-la*. The performance of the songs is calm, without embellishment, emotional exaggeration or improvisation. This seems to be the old melodic style of the Kazan Tatars, which can also be linked to the southern Chuvash tradition. The Bashkirs do not have such an ancient tradition, but they also have an older melodic world, for example in the form of the heroic song, the oldest genre of their folk poetry.

Mishar Tatar

The Mishar Tatars are scattered and have come into contact with many peoples. They are familiar with historical songs and the (less ornate) long song and short song (*kiska küy*) genres, but their culture differs from that of the Kazan Tatars in several respects. For example, they sing many of the custom-related tunes of the surrounding peoples (wedding songs, bridal songs). They sing mainly broad-arched *do-*, *so-*, *la-* and less *re-*pentatonic tunes. There are also some songs of more primitive forms or two-part songs, one or two tetratonic tunes, and major-key melodies of hexachordal or smaller ambituses. Fourth shifting and repetitions a third lower occur, but there is no fifth transposition.

Siberian Tatar

The least studied ethnic group was that of the Siberian Tatars, who were mainly formed from the peoples of the Kuchum Khanate. Some of the Siberian Tatar songs reviewed are more developed, octave or wider ranged four-line forms, sometimes with fourth or other transpositions. The overall picture is similar to that of the Kazan Tatars.

III. TURKIC PEOPLES OF CENTRAL ASIA

Turkmens

In addition to the Oghuz and Kipchak tribes, the Turkmen ethnogenesis also included a significant Iranian population, which strongly influenced their folk music. Their folk and religious tunes present the same simple and unified picture as in the Azeri case, as all available publications and my collection of six hundred Turkmen melodies attest. Almost all Azeri melody types have parallels in Turkmen folk music and vice versa. The most significant difference is that the Turkmens have significantly fewer tunes moving on the Ionian tri-/tetrachord. However, in other respects, such as

the way women perform, the use of special timbres, quarter tones and special micro-rhythms, etc., Turkmen songs show a greater richness. The abundant use of microtones is more an Iranian phenomenon than a Turkic one, which again points to the strong Iranian substrata of Turkmen music.

The majority of Turkmen melodies are, or can be traced back to, two-line tunes. The range does not exceed the limits of tri- or tetrachords, and they can be minor or Phrygian in character, or in between because of the microtones. The songs are characterised by short lines, simple rhythmic formulas and descending melody contours. The only more characteristic structural principle is the stepwise descent of motifs, which is common in Anatolian folk music but rare in the similarly simple music of Azerbaijan, for example. Unlike Azeri folk music, the 5/8 time is not uncommon in Turkmen folk songs. Despite the four-line lyrics, the most common form is the one- or two-line half-strophe, while a four-line song form is rare.

Unlike the repertoire of Azeri bards which consists largely of folk songs, the simple introductory tunes of Turkmen bards develop into pieces of a wider range, often organised into complex compositions. In the repertoire of the Turkmen bards there are parallels to many Anatolian *uzun hava* and psalmodic tunes, but the performance of the bards is characterised by a high degree of variation, and often only one tune variant in the performed stream can be considered as analogous to an Anatolian or Hungarian melody. While no surprising novelty is expected from Turkmen folk song research, deeper musical analyses of the less analysed and constantly changing repertoire of Turkmen bards are still wanting.

Kazakhs

Considering the vast area and the complexity of the Kazakh people's origins, it is easy to foresee that we will encounter different musical dialects. Indeed, while the Kazakh language is surprisingly unified despite the dialects, the musical differences are significant. According to Beliaev, there are three main musical dialect areas.⁶ The melodies of South Kazakhstan (the Shemirechie, the Aral Plains and the Syr-Darya Basin) are characterized by formal simplicity and rhythmic regularity. In the west, beyond the Urals and along the Caspian Sea coast, lyric solutions predominate, with sweeping melodies of a broad ambitus and the presence of *termes* and recitative forms. In the central regions of Kazakhstan, on the other hand, there is a special richness of tunes, advanced melodies and complex verse forms.

I myself was looking more closely at the music of the southwestern Adai Kazakhs and the Mongolian Kazakhs. In both areas there is a sense of fairly closed ethnogenesis, and probably that is why there are relatively fewer, more homogeneous musical styles. This contrasts sharply with the highly diverse folk music of Anatolia or Hungary. I have also reviewed other collections of Kazakh tunes, which have confirmed that many of the basic melodic forms are also found in my own collections. The typical *do*- and *so*-pentatonic tunes of the Mongolian Kazakhs are closer to the Mongol–Tatar melodic style, while most of the West Kazakh melodies are in modes of minor character so popular in Anatolia (and in the Hungarian areas). There are many indications that the music of the Kazakhs in China is similar to that of the Mongolian Kazakhs, and there are many variants of these tunes in different areas of present-day Kazakhstan. However, within the pentatonic musical world, the Kazakh folk music of Mongolia has its own particular colour.

In contrast, the folk music of the southwestern Kazakh region has little in common with the wider-ambitus pentatonic tunes of Chuvash, Tatar, Bashkir or even Siberian Turkic, Uyghur, Mongolian and Chinese music. Here, modest forms predominate, and relatively free, pre-strophic solutions are common. It is also striking that there are very few melodies performed *tempo giusto*, which is probably related to the surprising fact that Kazakhs do not dance either.

⁶ BELIAEV 1975.

I have found complex relationships in the Kazakh lamenting melodies. Some threads link the Adai lament to the Hungarian, others to the Mongolian Kazakh. However, there are also Adai lamentations that show almost complete identity with the small form of the Turkish and Hungarian laments. It is important to note that *psalmodic* melodies are popular in Mangyshlak. Many of the other similarities and differences are closely linked to the fact that while the *do*-pentatonic scale predominates in Bayan-Olgii, in Mangyshlak the diatonic minor scale is more prominent. Here, too, pentatonicism goes hand in hand with the mobility of the tunes and is a decisive factor in determining their character; the folk music of the Mongolian Kazakhs is more similar in this respect to Chinese, Mongolian, Volga-Kama area and some Hungarian pentatonic styles, while the music of Mangyshlak is closer to that of the Anatolian Turks, Turkmen and Azeris.

Karakalpaks

The two short, descending lines of Karakalpak folk songs are mostly in Aeolian or Phrygian scales. In the performance of the bards, however, simple forms reminiscent of folk songs can evolve into a four-line melody with a larger range, or even into more complex forms. In the latter cases, we also find melodies that fit into the psalmodic style, or disjunct melodies as in the Turkmen case.

Kyrgyz

Kyrgyz folk music is almost as complex as Kazakh music, but its typical musical forms are different. Three major groups of tunes, predominantly using major scales, stand out: a) two-line songs with short motifs, b) songs related to the small form of Hungarian laments, and c) four-line songs. Among the two-line melodies, there are Phrygian tunes with two short lines, bouncing on the *do-so* bitone, tunes of two short lines revolving around the middle note of the *re-Do-ti, re-Do-la, mi-Re-do* trichords, and also tunes with descending or hill-shaped first line. There are two basic forms of the Kyrgyz lament: a) the *so,-do-re-mi-fa-mi-re-do-so*, hill-form (and its minor-character variant) favoured by many Turkic peoples, b) descending or hill-shaped tunes cadencing on *re* and *do*, which show similarities to the minor form of the Hungarian lament. The four-line melodies provide a rather complex picture, as shown by the cadential series 5 (4) x, b3/4 (5) 5, 5 (5) x, 6 (6) 6, 5 (5) 5 and 7/8 (4/5) x of major tunes and 5 (2) x, 5/7 (b3) x, 4 (5) x, 4 (4) x, 5 (4) x, 5/6 (5/6) x and 7/8 (5/4) x of minor tunes. They also have individual Ramadan songs, which I described in detail in one of my books.⁷ Finally, the middle lines and cadences of some Kyrgyz melodies are a fourth or a fifth higher than the outer lines, producing a type of domed structure not found in the old styles of Turkic peoples.

Uzbeks (and Tajiks)

The Uzbeks are Turkic-speaking and the Tajiks are Iranian-speaking, but the two peoples have lived and still live side by side, often in the same areas, and the majority of the population speak both languages. It is therefore no coincidence that their folk songs have a similar melodic, tonal and rhythmic basis, and that many of the melodies may have both Tajik and Uzbek lyrics.

Here too, the descending and ascending-descending melodic outline is fundamental. There are also less frequent undulating progressions, and narrow-ambitus, simple, stichic or twin-bar melodies are common. Uzbek folk music preserves several forms found in other Turkic folk music from further south, such as the rotating movement around the middle note of a trichord or the wavy line form. The improvisatory performance, scale, melody contour and cadences of the Uzbek lament are somewhat reminiscent of Hungarian two-cadence laments, while other Uzbek laments are a bit like the Hungarian small-form of two-line laments. Many Uzbek lullabies move on the notes of the *re-*

⁷ SIPOS 2014.

do-la tri-tetratone(!). Melodies of this kind, built up from motifs, are also common in the essentially non-pentatonic Kyrgyz and Anatolian folk music, and less surprisingly in Hungarian folk music with pentatonic layers, and in the entirely pentatonic Chuvash and Tatar folk music. The Uzbek spring rain incantations are recited at pitches that are not always precisely intoned, in varied forms of the *do-do-do-do/re-so-so* motif. Motifs and tunes based on the *re-do-so* trichord can be heard in many Turkic folk musics, while in Hungarian folk music they rarely occur as independent motifs. In any case, these tunes, together with some *re-do-la* core melodies, suggest an old, pre-pentatony layer of this folk music.

The four-line form is less common. In this area, but only among the (Iranian-speaking) Tajiks, a special form of psalmodic tunes appears sporadically: the melodic progression is similar to that of psalmodic songs, but the second and third lines end on degree 2 instead of b3. Such songs are also found in the music of other peoples (e.g., Anatolian Turks, Kyrgyz, Karachay), but they are rare in Hungarian music. A disjunct structure can also be encountered in Tajik(!) folk music, albeit rarely.

Uyghur

Uyghur folk music, like that of the Uyghur people today, is very complex, reflecting Persian and Arabic traditions in the first place, with some Chinese elements. It is characteristic that the Uyghur volumes of the vast collection of folk music made by the Chinese, which covers the whole country, contain very few folk songs, but they present instead the melodic streams of the justly famous Uyghur courtly makam music. I have not yet reviewed this folk music. For the moment, I will only say that Uyghur music does not show much pentatonicism, and that the pentatonic tunes of Turkic and Mongolian origin are more likely to be found among the yellow Uyghurs (Yughurs).

Yellow Uyghurs (Yughurs)

In contrast to the extensive fifth-shifting tune styles heard in Hungarian music, on the Cheremis-Chuvash border, and in Mongolian and Evenki pentatony, few fifth-shifting melodies have been found among the Yellow Uyghurs. Some of their descending pentatonic tunes, however, are closely related to some Hungarian pentatonic fifth-shifting structures. Slightly differently from Hungarian melodies, Yughur tunes are often preceded by one (or more) long, ornamented note, the heterometric 7–8 syllable count is frequent and *tempo giusto* performance is rare. A more important difference, however, is that the vast majority of Yughur melodies (like Evenki) consist of two short lines. The tetratonic range is common in the Yughur melodic world, as is the *so*-pentatonic scale. Common to Hungarian and yellow Uyghur folk music, however, are the popularity of the *la*-pentatonic scale, the descending, disjunct melodic world, and the frequent *parlando-rubato* performance.

Perhaps we may conclude that the descending pentatonic Yellow Uyghur tunes are as similar to Hungarian pentatonic songs as the melodies of the Tatar and Chuvash peoples of the Volga-Kama-Belaya region (except for the fifth-shifting tunes on the Cheremis–Chuvash border). The typical Yughur melodic world is thus related to Hungarian pentatonicism, but it is dominated by simpler forms. However, in contrast to the music of Hungarian, the Cheremis–Chuvash border, Mongolian and Evenki areas, the explicitly fifth-shifting structure is rare in Yughur music. It is known that some of the Yellow Uyghurs are strongly Sinicized, while others are under strong Mongolian influence. If the pentatonic Uyghur melodies originate from the Mongolized area, then Mongol influence, or even Mongol origin, cannot be ruled out in the pentatonic Uyghur melodic world.

IV. SIBERIAN TURKS

Siberian Turks can be divided into two great blocks: 1) South Siberian Turks (Altai Turks, Abakan-Khakas group, Tuvans) and 2) East Siberian Turks (Yakuts).

1. South Siberian Turks

Altai Turks

It is characterised by two short lines with a small compass, an elementary melodic form and a (sometimes semitonal) pentatonic scale of *do-*, *so-* or *la-* ending. There are few single-motif or stichic songs and no true three-, four- or multi-line forms. A humorous fifth-shifting dance tune of A⁵A⁵AA form with a 5 (5) 1 cadences could point to some Hungarian connection, as could a children's song to greet the New Year moving around *re* of the *fa-mi-Re-(#)do* tetrachord, but these stand rather alone among the other Altaian melodies.

Khakas

The vast majority of Khakas tunes move on major scales, with two 8-syllable lines, which can be relatively long because of the ornamentation. The second line is usually a close variant of the first line (A_vA), and typically both lines end on *do*. The great majority of melodic lines are characterised by a *do-re-mi-(fa-so)-mi-re-do* hill form, which may dominate the first line, repeated twice a most, but it may also dominate the whole melody. Many tunes are built of *so-mi-re-do* tetratony, and *so-do*, *do-so* leaps are not uncommon at the beginning, end or even middle of a line. At the same time, pentatonic scales are rare.

Shors

The Shor material is based on simple, narrow-ambitus, short two-line *so-*, *do-* and *la-* pentatonic tunes. The *so-* and *do-* pentatonic tunes can be grouped around a central core and seem to be more ancient, often differing only in the final *do-so* leap, the basic motif being *do-mi-so'-mi-do-(so)*. The *la-* pentatonic melodies are more varied. In the female songs and in the shaman's performance, the above basic motif dominates, in the male singer's chanting *detto*, but in a minor key. Greater ambitus, four-lined forms, and even fourth-fifth shifting are to be heard mainly in the *takmaks* (*chastushka*), which probably evolved under Russian influence. The Shor musical material is very similar to that of the Khakas, but while in the Khakas songs major motives predominated, here the equally simple melodic material is heard on *so-*, *do-* and partly *la-* pentatonic scales.

Tuvans

Of particular note are the two-part narrow-range *la-* pentatonic tunes, which seem to be representative of an older common style. Recent research has also shown that these simple forms play an important role in the music of certain Turkic groups. Tuvan melodies, mostly of small ambitus, typically move on the *la-*, *so-*, *do-* and, less frequently, *re-* pentatonic, or bi-, tri- and tetratonic scales, which may be taken as precursors of the former. Lots of tunes are built on a single motive and its variants, the *a⁵a* form is common. There is a musical form that recites around a single note, but more common are the *mi-(re)-Do-la* and *mi-(re)-do-La* melodies that move on tri- or tetrachords. The *do-* ended motifs often undulate on the (*la*)-*szo-mi-re-do* tetratrone, like the Kazakh laments of Bayan-Olgii.

The stichic and twin-line melodies are quite varied, but here too undulation in the *so,-mi* (less often *so,-so*) band is common. There are several *la-* penta/tetratonic narrow-range tunes of two short

lines, the lines of which oscillate in the *do-mi* major third interval with a principal cadence of b3, 4 or 5.

Among the popular isometric *kozhambik* melodies, consisting of four short lines woven from motifs, there are many with a similar melodic pattern but a different ending. The 1st and 4th lines of some *kozhambik* tunes are characteristically lower than the middle lines, the difference ranging from slight to pronounced. What distinguishes them from the Hungarian New Style tunes, however, is their short and narrow-range lines, and the fact that the middle lines are usually much lower in pitch than their Hungarian counterparts, and there is no definite fifth-shift upwards. Here, too, the change of the final note is typical. In the Tuvan repertoire there are sporadic motivic songs moving on the *mi-re-do* trichord and ending on *re*, and we may rarely find – in unconvincing quantity and with vague background – a few forms similar to the small form of the Hungarian lament and the psalmodic tunes.

2. East Siberian Turks

Yakuts

Sakha folk music is basically composed of motives with a simple narrow-ambitus melody, or often without any particular melody pattern. This music, however, is made extremely lively and exciting by unique singing techniques, microtones, and the flexible use of different scales and improvisatory rhythms. Not only is the Yakut language radically different from other Turkic tongues, but the individual performance style of their songs also fundamentally differentiates it from the musical realm of other Turkic peoples. Yakut songs do not even show any similarity to the elementary forms found among most Turkic peoples, and they have virtually no connection with Hungarian folk music.

*

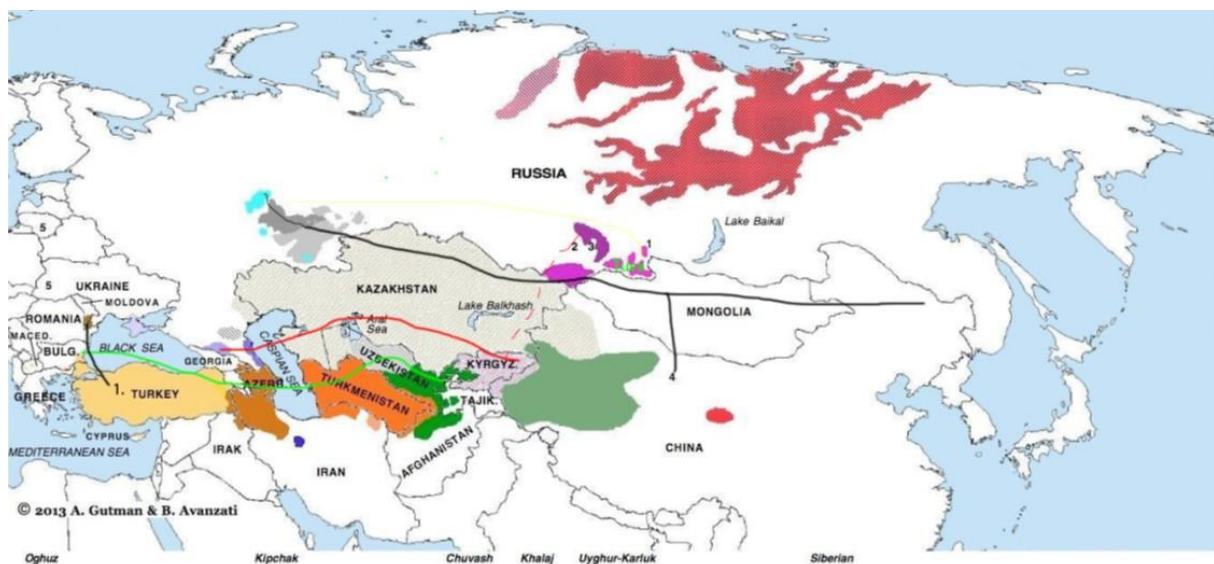
A MAP OF TURKIC FOLK MUSICS

The folk music of a Turkic people is often related to the music of peoples neighbouring it or absorbed by it. In the south, we see strong Iranian links (Azeri, Anatolian, Turkmen, Uzbek), in the north and east, links with the more archaic pentatonic music of the Mongols (Mongolian and eastern-northern Kazakh, Chuvash, Tatar, Bashkir), and in the Caucasus region there are traces of musical interaction and often fusion with Cherkes, Kabard, Alan and other local peoples (Karachay-Balkar, Nogai). Turkey's diatonic folk music undoubtedly reflects the culture of the assimilated and Turkified basic layers, while some Siberian Turkic folk music shows Ket, Samoyed, etc. influences, again others display pentatonic phenomena reminiscent of Mongolian music. The Yakuts, who later migrated to their present territory, also attract attention with their elemental forms, which differ from those of other Turkic peoples.

In any case, it can be declared that, probably largely because of the different substrates, there is little correlation between the linguistic and musical relations of the Turkic peoples. I will mention only two examples. The particularly varied folk music of Anatolia is probably the most complex of all the Turkic folk musics, also because of the Byzantine substratum, whereas the folk music of the linguistically closely related Azeri, Turkmen (and the linguistically somewhat more distant Uzbek) peoples, consisting of predominantly simple narrow-range tunes, is strongly Iranian in character. Likewise, the simple diatonic tunes of the Adai Kazakhs of the south-west are utterly

different from the passionately undulating pentatonic tunes dominating the music of the Mongolian Kazakhs who live thousands of kilometres away, although the languages of the two groups are essentially the same.

Just as in Hungarian folk music, many Turkic folk song repertoires contain contradictory musical layers suggestive of different origins, while almost all Turkic folk musics have a significant proportion of simple single- or double-line forms, and moreover, some musical stocks (Azeri, Turkmen) can be wholly retraced to a few simple melodic types. For example, the music of the Karachay-Balkar and Nogai peoples of the northern Caucasus is much more complex than that of the South Caucasian Turkic peoples and differs greatly from it in some of its layers. The former have many musical forms that are found among their neighbouring Caucasian peoples, but not in other Turkic peoples' music. These were most likely borrowed from non-Turkic Caucasian peoples. The folk music of the Kyrgyz and especially the Kazakh regions is also complex but very different from that of the Anatolians, while the pentatonic layers of Chuvash, Tatar, Bashkir and Yellow Uyghur folk music take us into the Mongolian, Northern Turkic and Chinese worlds.



Map 2. Comprehensive map of Turkic peoples and Turkic folk musics

Let us cast a glance at Map 2. The anhemitonic pentatonic zone (black line) extends from China's Inner Mongolian area through the Yellow Uyghurs, the Mongols, parts of the South Siberian Turkic peoples and the northern and eastern Kazakh areas to the Chuvash, Tatar, and Bashkir peoples of the Volga-Kama-Belaya region, and is characteristic of most of the older (and some of the newer) layers of Hungarian folk music. Of the northern and eastern Turks, essentially only the music of the Yakuts, who arrived later in their present territory and live scattered over a vast area, and some Siberian tribes, is not pentatonic. However, melodies of pentatonic (and partially pentatonic) scales can take highly diverse forms, and the different pentatonic scales are not equally represented in the music of different peoples, as is illustrated by the common and different forms of the Cheremis, Chuvash, Tatar, Bashkir and Mongolian folk musics. (The pentatonic phenomena of Russian, Finno-Ugrian and other peoples are the subject of a separate comparative study.)

In contrast, the folk musics of the Turkic peoples in the central areas and more to the south are dominated by diatonic scales, mainly of a minor character (Aeolian, Phrygian); major-character scales (mostly Ionian) are more prevalent among the Karachay-Balkars and the Kyrgyz. The simpler

forms are more common; more complex (but not pentatonic) forms tend to occur in the area of the Caucasus, among the Nogais, in central- and southern Kazakh and Kyrgyz areas. Among the Turkic (Azeri, Turkmen, Karakalpak, Uzbek) groups living more to the south simple forms prevail. In line with this, the use of microtones is more common in the south, while they are used rarer in the central areas and sporadically in the pentatonic belt.

Several Turkic folk musics show affinities with some Hungarian folk music layers. I present this comparison in the section titled 'Eastern connections of the Hungarian folk music'. I compare the pentatonic descending and fifth-shifting tunes of the Volga-Kama-Belaya area Turkic peoples, the Mongols and the Hungarians, and I also sketch up the Turkic background of the small form of Hungarian (and international) laments, the psalmodic style, and children's play tunes.

I have also tried to group the Turkic folk musics. The details are obviously less clearly visible in this grouping, but the basic relationships may be more apparent (*Table 3*).

	diatonic	pentatonic
	<ul style="list-style-type: none"> ● 2a. <i>Broad-ambitus, 4-line descending form</i> – Karachay-Balkar, Kumyk, Kazakh, Kyrgyz, Khakas music 	<ul style="list-style-type: none"> ● 3a. <i>Wide-compass, 4-line, descending form (fourth-fifth change, too):</i> Northern Chuvash, Kazan Tatar, Bashkir, Yellow Uyghur, a form in middle and Eastern Kazakh areas ~ Mongolian
<ul style="list-style-type: none"> ● 1. Anatolia (~Byzantium) compound tune repertoire moving on minor-character scales ~ Gagauz, Nogai, Adai Kazakh 		
	<ul style="list-style-type: none"> ● 2b. <i>motivic structure moving on 3-4 adjacent notes, and 2 short lines:</i> a) Azeri, Turkmen, Karakalpak, Uzbek, c) Altai Turk (some pentatonic traces, too), d) Yakut 	<ul style="list-style-type: none"> ● 3b. <i>motivic forms moving on 3-4 non-adjacent notes, 2 (rarely 4) short lines a)</i> Christian Tatar, Southern Chuvash, b) Shor, Tuvan, Altaian ~ Mongolian

Table 3. A possible grouping of Turkic folk musics

Diatonic groups

- The most important people in *Group 1* are the Anatolian Turks. Here, a very complex repertoire of tunes descending on minor-character scales is typical, in which, in addition to descending four-line melodies of up to one and a half octaves, many smaller and larger forms also play a role (~ Byzantium). Among other things, certain strata of the western Adai Kazakh, Gagauz and Nogai music fitting into some simpler forms of the 'psalmodic' style may belong here (~ Moldavia).

- *Group 2a* (red line in the middle) is characterised by a wider ambitus four-line form, a descending or hill-shaped first line, or a melody motion moving on a ridge note, a variety of melodic forms, and a greater role of authentic melodic movement and degree VII. Here belong the Karachay-Balkars and Kumyk with the dominance of minor keys, and the Kyrgyz and Khakas with their dominant major keys. Pentatonicism appears only in traces.

- The melodic realm of *group 2b* (green line) is dominated by two, less frequently four (often Phrygian) descending short lines moving on tri- or tetrachords. Here belong a) the Iranian-influenced Azeris (Aeolian, Dorian, Phrygian bi-, tri- or tetrachords), the Turkmens (~ Azeris, but with more microtones and second sequences), the Karakalpaks (two short Phrygian or Aeolian descending lines) and the Uzbeks (Phrygian tetrachord), b) the Tatars of Dobruja (Mixolydian scale), c) the Altaian Turks with pentatonic traces in some of their melodies (sometimes with octave ambitus), and d) the Yakuts, who use forms that differ markedly from those of other Turkic peoples. Despite the small compass, the musical repertoires of these peoples are quite different.

Pentatonic groups

- The four-line songs of the peoples of *group 3a* (black line) often descending from high move on different pentatonic scales. The first half of some melodies is four notes higher than the second half, displaying a strong resemblance to Hungarian and Mongolian fifth shifting tunes. The group includes tunes of the Northern Chuvash (with *so-, do-, la-* fifth shift, similarly to the Cheremis counterparts, but with tonal instead of real fifth answer), the Kazan Tatars (fourth and third shift), the Bashkirs, the Western and Central Kazakhs (two long lines), the Yellow Uyghurs (*so-, do-, la-* pentatonic scales, two short lines), a single Altai Turkic type (A⁵A⁵AA form, 5 (5) 1) cadences), and the Russian-influenced *chastushkas* (!). Along the black line, the Mongols and the Yellow Uyghurs on the one hand, and the Turks of the Volga-Kama-Beleya region and the southern Cheremis on the other, show the strongest similarities to Hungarian pentatonic folk songs: here we find lots of parallels to Hungarian melodies all over. At the same time, the music of the peoples living around the middle of the black line shows up few concrete Hungarian parallels. In the folk music of group 3a, there are mostly pre-pentatonic songs of smaller ambitus (see 3b).

- The folk musics in *group 3b* are characterised by forms of motivic character moving on (*so-*) *mi-re-do*, (*re-*) *do-la-so*, (*mi-*) *re-do-la* tri- or tetrachords, and by conjunct forms consisting of one or two short descending lines and their variants. Here belong the Christian Tatars and the southern Chuvash on the one hand, and the Shors, Tuvans and Altai Turks,⁸ on the other. This group also has close links with the simpler layers of Mongolian folk music.

I briefly list the Hungarian folk music features that can also be detected in diverse Turkic folk musics.

Small form of the lament. In Anatolia this is the prevalent form of the lamentation, and the basic form of Azeri and Kyrgyz laments is also similar. It occurs sporadically among Karachay-Balkars, Turkmens, Adai Kazakhs and Tuvans.

Descending pentatonic tunes (including fifth-shifting ones). It is typical around the Volga-Kama-Belaya region (Cheremis, Tatar, Bashkir tunes), among Yellow Uyghurs and Mongolians. Sporadically found among the Karachay-Balkars.

'Psalmodic' tunes – with Dobszay–Szendrei's extension (see *Catalogue of Hungarian Folk Song Types*, Budapest, 1988, 53–232). It is prevalent as plaintive song and lament in Anatolia, and also occurs among Adai Kazakhs, and among the religious tunes of the Karachay-Balkars. It is also frequent among the non-Turkic Avars of the Caucasus.

⁸ Small forms of semitonal pentatonic scales, e.g. Anatri Chuvash, Tatar–Bashkir (*so-ti-do-re-mi*), Altai Turkic (few).

(Children's play) songs moving around the middle note of a trichord. This is the most popular form of the Anatolian children's songs (and rain magic chants), hardly found in the music of the other peoples.

'Regös' chanting. The incantation to the old deity Gollu of the Karachay-Balkars resembles it. It has not been found among any other Turkic or Mongolian peoples.

Returning – dome-shaped – form, the middle section being four notes higher than the outer lines. It occurs in Anatolia, among the Karachay-Balkars, Kyrgyz, Kazakh and other Turkic peoples, but all signs (e.g., lyrics, performing style, age of performers, etc.) indicate that it is a more recent development among Turkic peoples, too.

The last table summarizes the current state of comparative folk music research among Turkic peoples. As has been seen, we have relatively accurate pictures of several folk musics, including the music of those who constitute the overwhelming majority of Turkic speakers through their numbers, territory size and state-constituting ability.

I.	Common Turkic branch		
I/1.	Oghuz	Southwestern	Anatolian Turkish, Azeri, Turkmen, Gagauz, and (non-Turkic minorities in Azerbaijan: Avar, Hemsilli Turk, Karapapah, Russian]
I/2.	Kipchak	Northwestern	Kyrgyz, Kazakh, Karachay-Balkar, Bashkir, Kazan Tatar, Karakalpak, Nogai, Kumyk, Karaim, Dobrujan Tatar (~ Crimean Tatar)
I/3.	Turki	Eastern	Uzbek [~Tajik], Yellow Uyghur, (contemp. Uyghur, Salar)
I/4.	Siberian	Northern	Altai, Khakas, Shor, Tuvan
I/5.	Khalaj		–
I/6.	Yakut		Yakut
II.	Bulgar-Turkic (Chuvash) branch		Chuvash

Table 4. State of comparative research into Turkic folk musics (2024). Legend: a) **bold** type = János Sipos collection, b) **italicized bold** = Vikár–Bereczki collection, c) normal type = from the materials of local researchers, d) (in parentheses) = peoples whose music has not been incorporated in the comparative research, e) [in brackets] = non-Turkic peoples

Let me sum up this brief overview. The Hungarian folk music expeditions in search of our prehistory had a sweeping start with Béla Bartók's activity (researching the music of neighbouring peoples, language relatives, Arabs, Turks), and had he had the chance, he certainly would have extended the scope of research to even wider areas. Let us recall his great dream: 'Perhaps I will be granted the opportunity to venture farther, to wilder, quite untrodden paths.'⁹ Although with László Vikár's

⁹ Szöllősy András ed. (1966), *Bartók Béla Összegyűjtött Írásai* [Collected Works of Béla Bartók], I. Budapest, Zeneműkiadó, 1966, 26.

endeavours the research got 'narrowed down' to the Volga-Kama-Belaya region, but the multiethnic nature of the field research remained, and through my efforts we have arrived at the comparative study of the folk musics of Turkic-tongued peoples living in Eurasia.



Picture 15. Kazakh bard singing