

IN THE WAKE OF BARTÓK IN ANATOLIA AND IN THE TURKIC WORLD

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Dear listeners, dear participants, dear friends! It is a great honor for me to speak in the *Bartók Festival and Symposium* at the Hacettepe University. Béla Bartók is a great son of Hungary, who is among the most famous composer of the 20th century, an excellent pianist, and also an outstanding scientist in the field of comparative folk music research.

We know that in 1936 Béla Bartók did folk-music research in the vicinity of Adana with A.A. Saygun. However another fact is not known worldwide: before the 2nd WW Bartók wanted to immigrate to Turkey instead of going to America. Unfortunately, his plan could not be realized, a great loss for the ethnomusicological world and especially for Turkey.

Today other speakers will surely give interesting and important reports and details on Bartók's Anatolian collection of work. That gives an opportunity to honor the Master and say a few words about a research series beginning with Bartók's Anatolian trip. Showing respect does not only mean to praise the value of a person but also to follow the path settled by him, and give to birth to large scale projects he had initiated.

Bartók began his folk music researches among Hungarians and at the very beginning among neighboring peoples, then continued it among Finno-Ugrian and finally among Anatolian people. Turkic people have long played an important role in Asia and without knowing their music it seems impossible to get acquainted with the music of this region. About the music of some Turkic people we do not have enough information; publications and encyclopedia articles are not deep enough, and many times they do not include musical transcriptions or analysis.

A research series headed up by Hungarian scholars began in the first half of the 20th century. The first steps taken were to find out more about the eastern connections of Hungarian folk music, but this project soon turned into a comprehensive musical study of a large area. After Béla Bartók's Anatolian expedition¹ in 1936, László

Vikár collected and analyzed the folk music of the Chuvash, Tatar and Bashkir peoples. Then from 1987 up to the present time I have been continuing this research among Anatolian Turk, Azeri, Karachay, South-Western Kazakh, Mongolian Kazakh, Kyrgyz and Turkmen ethnic groups.² My research also includes the music of some non-Turkic peoples living in this huge area as well.

A comparative analysis of the music of Turkic peoples may seem limited in a sense, but we are speaking of a very large area from China to Bulgaria. This musical world show amazing diversity, and the relationships among the music of the Turkic people are radically different from the relationships among their languages.

We should keep in mind that language, culture and music obey different rules. Just as we do not expect Russian and Norwegian culture to be similar just because both peoples speak Indo-European language, we also should not expect that concerning Turkic peoples. During their long history, the culture and language of the Turks assimilated several peoples who, during the Turkicizing process, also influenced the conquering Turkic culture.

Due to lack of space and time I cannot introduce all of the folk music styles belonging to each of the Turkic peoples. This time with broad brushstrokes I will only describe one or two important musical layers of some Turkic peoples.

Our tour starts in Turkey. The ethnogenesis of this nearly 80 million people is highly complex and their folk culture is accordingly very diverse. Many musical forms are found here, from motives moving on a few tones to four-line structures spanning almost two octaves.

It is out of the question that Anatolian folk music is the richest and most complex among the folk music of Turkic peoples, which is in direct contact with the complexity of the Anatolian ethnogenesis. However now we have time to introduce only two popular Anatolian musical forms from this music ocean.

1 Bartók (1976, 1991), Saygun (1976)

2 Sipos (1994, 1995, 1997b, 2000, 2001a,b,c,d, 2002, 2004 a, b, 2005, 2006 a, b, c, 2009, 2010 a, b, c), Sipos-Tavkul (2012).

The kernel structure of the most widely distributed Turkish laments is two freely and flexibly improvised sections moving parallel to each other on a major hexachord (ex.1). Such laments occur in Bulgarian, Hungarian and Spanish folk music and in Gregorian chant as well.³ However, the lament repertoire of many people have completely different characteristics, so in this case we cannot think of a form born from some "universal" human soul regardless of culture.⁴



Example 1. A typical Anatolian lament

Another important form in Anatolia has a special descending four-line structure. The musical sections cadence on the 5th, b3th, b3th and 1st degrees (*mi-do-do-la*, E-C-C-A) of the Aeolian scale with characteristic movement around the E-D-C trichord in the middle part of the melody (ex.2). This melody type can be found in the folk music of the South-western Kazakhs, Karachays (mainly in their *zikir* repertoire) and that of the Hungarian Seclers.⁵ It is rare or nonexistent in the folk music of other Turkic peoples.

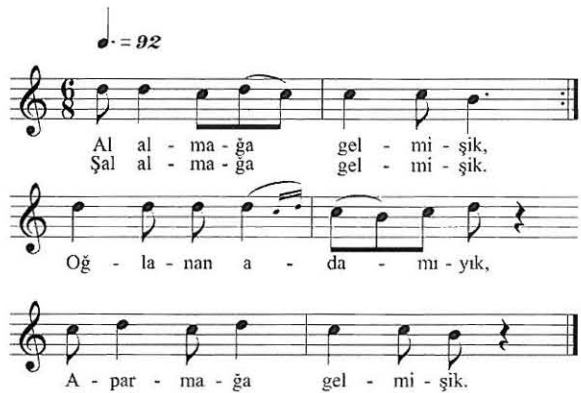


Example 2. Anatolian 'psalmodic' melody (Sipos 1994: No.79)

Let us move eastward, to the Azeri people being the closest linguistic relatives of the Anatolian Turks. The

territory of Azerbaijan was Turkicized by the same Turkmen tribes as Anatolia,⁶ but they met different people (substratum), which may explain the differences between their folk music.

In contrast to the complexities of Anatolian repertoire Azerbaijani folksongs shows a very simple picture. Its tunes range from three to four tones (Aeolian, Dorian, and Phrygian tri-or tetrachords), they are composed of short sections in 6/8 or 2/4 meter, and the four-section strophic form is extremely rare here.⁷ Similar melodies can only be found in the eastern part of Turkey among Azeri and other populations living here. If we want to characterize Azeri folk music with a single melody it might be the following (ex.3).



Example 3. A typical Azeri melody (Sipos 2004: No.145)

Let us now take a look at the folk music of the Turkmen people living on the other side of the Caspian Sea. According to my research and various sources I consulted, the melodies of the village Turkmen village songs are very simple, showing great similarity to Azerbaijani folk songs.⁸ In contrast to this, the repertoire of the semi-professional Turkmen *bahşis* 'minstrels' is much broader and worth investigating. In ex⁴ I show a typical Turkmen folk song to illustrate how well it fits into the majority of the Azerbaijani tunes.



Example 4. A typical Turkmen folk song (János Sipos Turkmen expedition in 2011, Etrek)

Let us proceed northward to the land of the Karachay-Balkar people, also close to Azerbaijan but separated from it by the impenetrable peaks of the Caucasus

3 Dobszay (1983) and Sipos (2006c)

4 In Sipos (2010c) I speak about this lament type in the folk music of several Turkic and other people.

5 Dobszay-Szendrei (1988), Sipos (2001c, 2006a)

6 These are not identical with Turkmen tribes living in Turmenistan now.

7 Sipos (2004a, 2006b and 2009)

8 Beltaev (1975), Sipos (2012b)

Mountains. The northern side of the Caucasus is very important scenery for Hungarians and also for several Turkic peoples because this is the place where the steppe narrows considerably and westward migrating peoples such as the Huns, Avars and Hungarians passed and sometimes stopped here from the 4th century on.

Karachay-Balkar folk music, although not as rich as that preserved in Anatolia, contains many different musical forms. However, at least in their present folk repertoire, simple songs are underrepresented, while we find several complex wide-range four-line melodies here. The Karachay-Balkars have a melody class called *djur* with a special text and melody structure, which they consider as their own. But these kinds of melodies can be heard among the neighboring Kabard people as well, and they are so untypical among Turkic people that we may suppose that Karachay-Balkars took it over from Kabards. In ex⁵ We see one of these *djur* melodies.⁹

Rubato. ♩ 112

Süy - ge - nim ci - ni - ni men ay - ti - niq - ma
 Süy - mey - di - le se - ni teñ - le - riñ
 Baş - ha za - ti - ni men qi - zin - maw - çu - em
 Ca - ni - mi qıy - nay - di köz - le - riñ a

Example 5. Karachay *djur* melody (Sipos 2012: ex.12.2)

If we continue our bird's eye tour with the Turkic peoples living in the Volga-Kama region, here we meet a musical world of surprisingly different character. Tatar, Bashkir and Chuvash folk-music is characterized by melodies moving exclusively on pentatonic or sub-pentatonic scales. Here emerges a special fifth-shifting form where the first half of the melody is a fifth higher than the second part. This kind of melodies can be heard only around the Chuvash-Cheremis boarder within a circle of 50 kilometer radius, and the Finno-Ugric Cheremis (Mari) people sing them only in areas where Chuvash Turkic linguistic effects are to be observed. In the almost entirely pentatonic Tatar folk music instead of fifth-shift we see fourth-shift.

An important fact is that pentatonic fifth-shifting can be heard in great quantity in Outer and Inner Mongolia as well, so in the Volga-Kama fifth-shifting we might suspect the influence of Mongolian people merging into the Kipchak population during and after the era

of the Golden Horde.¹⁰ This hypothesis is also strengthened by the similarity of the Bashkir-Tatar *uzun küy* and the Mongol *urtin duu*. Moreover, the Mongols wielded a considerable linguistic effect on Volga Kipchak languages in the same time period mentioned above.¹¹

It should also be mentioned that among Turkic peoples we only see pentatonic scales in China (Uyghurs), among Siberian Turks, Mongolian Kazakhs, in the northern regions of Kazakhstan and in the Volga-Kama region. The music of the Turkic people living south of this strip is characterized by diatonic tunes usually having a narrower compass.

There have been several research expeditions in the huge area of Kazakhstan, but comprehensive comparative work has not yet begun.¹² I compared the music of the South-western Aday Kazaks to that of the Mongolian Kazakhs. It turned out that even though they speak basically the same language, the music of the Mongolian Kazakhs is characterized by pentatonic melodic lines with up and down undulating movements in contrast to the descending Aday Kazakh melodies moving on small compass diatonic scales. At the same time, Mongolian Kazakh melodies are different from the also pentatonic Mongolian tunes as well (ex.6ab).

Ka - şa - dı en to - gay - dan, e - he, ey,
 ar - dan bö - ri, aw,
 Er - kem - di kör al - ma - dım dün - ya, ho,
 ay - dan ber', aw, ıy.

a)

At a - na - sın sıy - la - gan a - lal ul - g'aw,
 Ta - miy ber - sen dāw - lō - u jil - dan jil - g'aw, ey, aw, gaw

b)

Example 6. a) Aday Kazakh 'psalmotic' melody (Sipos 2001c: № 13a) and a b) typical Mongolian Kazakh melody (Sipos 2001c: № b7a)

Based on my large Kyrgyz field work projects, my Kyrgyz Folksongs book was published at the end of 2014. Due to lack of space and time, I cannot describe it in de-

9 Otarov (2001), Sipos – Tavkul (2012a)

10 Sipos (2001a)

11 Csiki (2006), Vikar (1993)

12 Erzaković (1966, 1979 and 1995)

tail now, all I mention here is that Kyrgyz music resembles that of the Karachay in complexity, but it contains many more basic musical forms.

The comparative research on the folk-music of the Turkic peoples is going on. Here once again let us remember Béla Bartók, without him this work could not even start at all.

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