



HISTORICAL AND LINGUISTIC INTERACTION BETWEEN INNER-ASIA AND EUROPE



adrian

Historical and linguistic interaction between Inner-Asia and Europe

Preface IX

Proceedings of the 39th Permanent International Altaistic Conference (PIAC)
Szeged, Hungary: June 16-21, 1996

Loanwords 1

V. M. Alpatov, Americanization of Japanese and
Japanization of English 11

Şakir Ayderioğlu, Türkçede ilk seslemeli yuvartak ünlülerin
nitelikleri üzerine 19

İzzet Baskı, Onomasticon Turcicum 31

Armin Bassarak, Zu einigen
türkischer Verbsuffixe 43

Han-Woo Choi, Notes on
Turkic Terms 57

Sevket Demir, Die Vorgänge der Bildung der
anatolischen Dialekte 65

Richard Decker, The
Ethnic Cleansing 81

Melina Dehambinova, Die
Heidenmutter 89

Yusef Dugarov, Das Epos *Abdi Gavur*: Tradition und Gegenwart 95

Éva Eszényi, Links Between China and Rome Through
Byzantium and Persia: the Nomadic Mediation 99

İsmet B. Erçilasun, Türk dilinde ok-ses ünlüsü 107

Samir Grivelet, The Latinization Attempt in Mongolia 115

Richard W. Howell, *NOT IN THE HOOD* 121

Elisaveta Ivanics, Das neugefundene *Agan Deber*? 127

Éva Jászcsics Nagy, Mongolian Loanwords in Chagatay 139

Yusuf N. Kayose, The Collapse of Palatal-Velar Harmony
from Jurchen to Manchu 147

Bl. Kjašitovszi, The Polovcians 151

Süleyman Korkmaz, Bazı dilçeri ve Türk dili grameri üzerindeki
çalışmaları 153

Yury Malayev, *Przyryk*: A Method of Deciphering Ornaments 163

John T. Meserve, Western Medical Reports on Central Eurasia 179

Edited by
Árpád Berta

with the editorial assistance of
Edina Horváth

1997

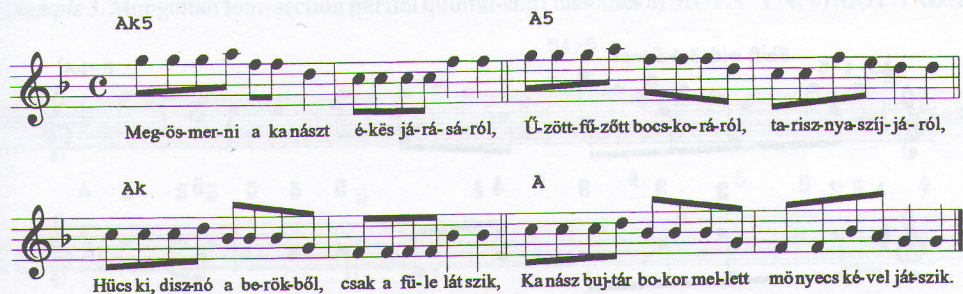
Szeged

JÁNOS SIPOS
(Budapest)

Similar musical structures in Turkish, Mongolian, Tungus
and Hungarian folk music

While studying Mongolian folk music, I discovered that the Tungus *Evenkis* in Inner Mongolia and certain Mongol tribes use a special musical structure. Until now most European scholars have known this structure to exist only in Hungarian folk music and in that of the Cheremis-Chuvash front. Let us take a Hungarian *example* of the quintal-shift structure.

Example 1. Hungarian melody with a quintal-shift by Vargyas (1981), N°01



Meg-ös-mer-ni a ka nászt é-kés já-rá-sá-ról, Ú-zött-fű-zött bocs-ko-rá-ról, ta-risz-nya-szj-já-ról,
Hücs ki, disz-nó a be-rök-ből, csak a fű-le lát szik, Ka nász buj-tár bo-kor mel-lett mönyecs ké-vel ját-szik.

The essence of the phenomenon is that the melody is composed of parts, the second part being four tones (a quint) lower than the first one. This is what we call the *quintal-shift* structure.¹ The shift can be strictly parallel note by note, but the second (shifted) part of the melody often contains modifications. Further characteristics of these melodies are the pentatonic scale and the descending melodic line.

The pentatonic scale, the quintal-shift construction or the descending character can be found in the folk music of various peoples. If these phenomena coincide, and, moreover, if such melodies form a melodic style, then it calls for closer scrutiny.

¹ Bartók B. (1924), *A magyar népdal*, Budapest; Kodály Z. (1973), *A magyar népzene*, Budapest.

The Mongolian quintal-shift style

After studying some 700 Mongolian melodies, I found that one out of every ten melodies uses the quintal-shift.² The melodies in question originate from Inner Mongolia, mainly from the singers and musicians of the Mongolian *Barin*, *Khorchin*, *Arkhorchin* and *Keshikten* tribes living in the *Jōuda* area.³ Let us investigate the main melody types of this Mongolian style.

In short, two-section melodies we usually hear a partial quintal-shift. In *example 2a* the interval of the shift is a third, a fourth and a fifth, in *example 2b* the shift is a fourth and a fifth and in *example 2c* the shift is almost exactly a fifth.

Example 2. Mongolian two-section quintal-shift melodies a) MO1 N^o 281; b) MOE N^o 123; c) MO1 N^o 57

A3-4-5 Shift with 3-4-5 tone

2a)

A4-5 Shift with 4-5 tone

2b)

² *Mongyol arad-un mingyan dayū*, Vol 2, *Aju bayidal jang jangsil-un dayū*, Köke-Qota 1981, *Öbör mongyol-un Arad-un Keblel-ün Qoriy-a*, Köke-Qota 1981, *Jō-uda arad-un dayū*, Köke-Qota 1982; Emsheimer, E. (1943), *Music of Eastern Mongolia*, collected by H. Haslund-Christensen. In: *Reports from the scientific expedition to the north-western provinces of China under the leadership of Dr. Sven Hedin*, VIII. Ethnography 4, *The music of the mongols*, Stockholm.

³ Ligeti L. (1933), *Rapport préliminaire d'un voyage d'exploration fait en Mongolie Chinoise 1928-1931*, Budapest.

A5v Almost perfect quintal-shift

2c)

A 5 5 4 4 5 5 5 5 5

Some four-section melodies shift their first half by a third and a fourth. We can see this phenomenon in *example 3a*. In *example 3b* only one of the sections (section B) is transposed.

Example 3. Mongolian four-section partial quintal-shift melodies a) MO1 N⁰ 174; b) MO1 N⁰ 273

A4-5 B4-5

3a)

A 5 5 5 5 5 5 5 4 B 4 5 5 5 4

A B5

3b)

A 5 5 B 5 5 5 5 5 5 5

C

At the same time a great many short four-section melodies contain a perfect or almost perfect quintal-shift structure. We can see this phenomenon in small size (*example 4a*), in tripodic form (*example 4b*), in large size (*example 4c*) and in large size tripodic form (*example 4d*).

Example 4. Mongolian four-section quintal-shift melodies a) MO1 N^o 209; b) MOE N^o 162; c) MO1 N^o 107; d) MO1 N^o 103

4a) A5k Small size A5

Bk A

4b) A5k Tripodic form A5

Bk A

4c) A5k Large size A5

Ak A

4d) A5k Tripodic form, large size A5

Bk A

All of these melodies have their counterpart without a quintal-shift. I show a tripodic melody (*example 5a*), a large size one (*example 5b*) and a large size tripodic one (*example 5c*).

Example 5. Parallels Mongolian quintal-shift melodies a) MO1 N^o 76; b) MOE N^o 118; c) MO1 N^o 201

5a)

5b)

5c)

The scale of these quintal-shift melodies is usually *la*-pentatonic. Quintal-shift melodies with *do*- or *sol*-pentatonic scales are less frequent. *Example 6a* is a two-section *do*-pentatonic melody, *example 6b* is a two-section *sol*-pentatonic melody and *example 6c* is a four-section *sol*-pentatonic melody.

¹ Vargyas L. (1980), *A magyar zene története*. Ethnographia XCI.

² The choice was made according to the pressure of the available material - any reliable collector. It is also possible that the phenomenon under investigation appears

³ Sipos J. (1993-1994), *Társul Népzenei*. Budapest.

Example 6. Mongolian *do-* and *sol-*pentatonic quintal-shift melodies a) MO1 N^o 10; b) MO1 N^o 69; c) MO1 N^o 196

6a) **Two-sectioned do-pentatonic melody**

Two-sectioned do-pentatonic melody

a b5

c b 5 5 5 5

6b) **Two-sectioned sol-pentatonic melody**

Two-sectioned sol-pentatonic melody

A5-4 A

A 4 5 4 5 5 5

6c) **Four-sectioned sol-pentatonic melody**

Four-sectioned sol-pentatonic melody

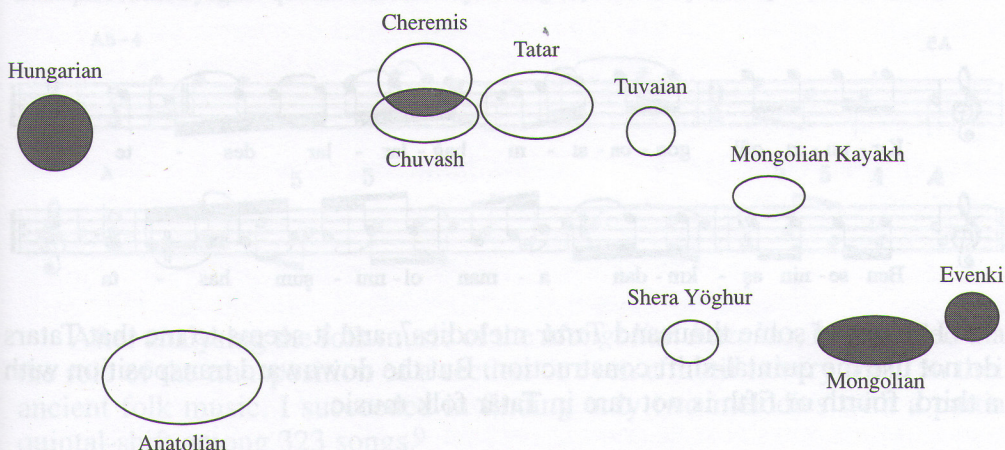
A5 B5

A 5 5 5 5 B 5 5 4 5 5

These Mongolian melodies form a homogeneous musical style which contains melodies of various lengths, numbers of sections and melodic movements. Evidence also exists that melodies with a quintal-shift are related to melodies without one.

All of these melodies have their counterpart without a quintal-shift. I show a tripartite melody (example 5a), a large size one (example 5b) and a large size tripartite one (example 5c).

Map of the examined are:

*Quintal-shift construction in the folk music of other peoples*

In Europe, according to the evidence in the available material, this phenomenon appears only in Hungary. What exists in Europe is nothing other than partial quintal-shift parts within non-pentatonic melodies.⁴ However, this phenomenon exists as a fully developed style in the region of the Cheremiss-Chuvash front, but moving away from the area, this style vanishes.

I have examined a large amount of Turkic musical material to determine whether the folk music of these peoples contains pentatonic melodies with a quintal-shift.⁵

In Anatolian folk music the pentatonic scale can be found only in traces, and among 5000 melodies I have managed to find very few with a quintal-shift. In any case, the link between these few melodies and the main Turkish melody types is not the least bit likely.⁶

4 Vargyas L. (1980), *A magyar zene őstörténete*, Ethnographia XCI.

5 The choice was made according to the presence of the available material of any reliable collection. It is also possible that the phenomenon under investigation appears.

6 Sipos J. (1993-1994), *Török Népzene I-II.*, Budapest.

Example 7. Anatolian quintal-shift melody, TRT N° 1625

A5

Kır - mı - zı gül gon - ca - sı - nı bağ - lar - lar des - te

A

Ben se - nin aş - kın - dan a - man ol - mu - şum has - ta

I analysed some thousand *Tatar* melodies⁷, and it seems to me that Tatars do not use the quintal-shift construction. But the downward transposition with a third, fourth or fifth is not rare in Tatar folk music.

Example 8. Tatar partial quintal-shift melody, Ključarev (1955) N° 102

a5 b a5 c4-5

Алмабакча-сы - на керепжа - ным, алма чәчәк лә - ре ө - зә - сөң,

a c4-5 a c

Сикертмә кашың - ны си - зәр - ләр, безмеңка-выңшу - ны ө - зәр - ләр.

There are theories according to which the folk music of the *Shera yöghur* people shows similarities to that of Hungarians, because the pentatonic *Yöghur* material contains numerous quintal-shift melodies.⁸ I have sifted through the articles by Zhang Rei and investigated approximately 200 *Yöghur* melodies. However, I succeeded in finding only two quintal-shift melodies in spite of the fact that this material originates from the propagator of the *Yöghur* quintal-shift construction.

⁷ Nigmedzjanov, M. (1970), *Tatarskie narodnye pesni*, Moskva; Nigmätjanov, M. (1976), *Tatar halik žırları*, Kazan; Nigmedzjanov, M. (1984), *Tatarskie narodnye pesni*, Kazan.

⁸ *Yu-gu, tung-xiang, bao-an, sa-la, tu-zu melodies*, Beijing 1986.

Example 9. Shera yöghur quintal-shift melody, Zhang (1985) example 5.

A5-4

A 5 5 5 5 4 4

After analysing the folk music of the *Mongolian Kazakhs*, I concluded that the role of the transposition of a section or even a motif is very small in their ancient folk music. I succeeded in finding only two melodies with a partial quintal-shift among 323 songs.⁹

Example 10. Mongolian Kazakh partial quintal-shift melody, KA1 N^o 242

A5k A5k

Қыз-дың а - ты қыз е - мес, қы - зыл ал - ма ой - хой - хой,

Әр - ри ә - ри ә - ри - не, Ә - нім со - лай ең - уай.

I examined more than 150 *Tuvanian* melodies.¹⁰ None of these contained a quintal-shift, and only one melody consisted of a downward transposition with a fourth.

⁹ *Mongolija qazaqtariniñ haliq änderi*. Ölgii 1983.

¹⁰ Kyrgys, Z. (1992), *Pesennaja kul'tura tuvinskogo naroda*. Kyzyl.

Example 11. Tuvanian melody with fourth-transposition. Kyrgyz, Z. (1992) N^o 9

A4

Ду - не - ки - де дил - ги ча - раш

ду - не маң - наан и - зи - ле ча - раш.

The descending pentatonic character of the folk music of the Turkic peoples involves the possibility of the quintal-shift, even if this construction as a homogeneous musical style appears only on the Cheremiss-Chuvash front.

The quintal-shift construction plays an important role in the music of the Tungus people. Tungus *la*-pentatonic quintal-shift melodies are short and in two sections.

Example 12. Evenki quintal-shift melody, EVE N^o 47

A

Yöghür material contains numerous quintal-shift melodies. Through the articles by Zhang Rui and investigated approximately 200 Yöghür melodies. However, I succeeded in finding only two quintal-shift melodies in spite of the fact that this material originates from the propagator of the Yöghür quintal-shift construction.

7. Nigmedžanov, M. (1970). *Tatar folk music*. Kazan: Kazan University Press.
 8. Kyrgyz, Z. (1992). *Yöghür folk music*. Kazan: Kazan University Press.

What does all this mean? First of all, the fact that the quintal-shift construction also appears in Inner Asia refutes the idea that this style was born at the point of contact of the Finno-Ugrian and Turkic cultures.

We can consider of the Altaic theory: we see parallelism between the folk music of the Turkic, Mongolian and Tungus peoples. But the quintal-shift construction is not universal among all Turkic, Mongolian and Tungus peoples. Furthermore, a detailed musical analysis reveals that the general character of the quintal-shift melodies of various peoples is more or less different. For example, the Hungarian material contains melodies with the *la*-pentatonic scale, and the melodic movements of the short sections are smooth. The Cheremis and Chuvash materials utilise *la*-, *do*- and *sol*-pentatonic scales, the sections are long and the melody movements are larger. The Mongolian material, with respect to the melody movements, reassembles the Cheremis-Chuvash material, while the scale of these Mongolian melodies is *la*-pentatonic, as is that of the Hungarian material. The Evenki melodies are simple and in two sections, revealing a relatively basic stage of development. I found only a few Evenki four-section quintal-shift melodies, but their scale is *sol*-pentatonic.

How can this inter-ethnic phenomenon be explained? We know that descending pentatonic melodies play an important role in Chinese, Mongolian, Turkic and Hungarian folk music. In descending melodies, parallelism can take shape between the melody sections. The distance between these parallel sections can easily be just four tones (a quint), so it is not surprising that in the folk music of nations such as the Turkic, Mongolian, Tungus and Hungarian peoples, melodies with quintal-shift construction have come into existence. The structure of these melodies is well-developed and simultaneously easy to remember. This may explain why in the folk music of some peoples the quintal-shift melodies form a homogeneous musical style.

In conclusion, these styles have probably developed from a somewhat similar pentatonic and descending melody base, and have crystallised independently from each other. What caused the crystallisation? This question will perhaps never be answered.

Die meisten der bisher erschienenen Studien zu 10-Zahlwörtern sind entweder der Etymologie oder aber einzelnen Phänomenen (in erster Linie der Oberzahlbildung) gewidmet, nicht der Struktur des morphologischen Systems (bzw. der morphologischen Subsysteme) der Zahlwortkategorien.

References

- Bartók B. (1924), *A magyar népdal*, Budapest
- EVE = Evengki arad-un daγū, Köke-Qota 1983.
- Gong, Q. (1995), *Közös nevező*, China Daily 19 June, Beijing
- Ligeti L. (1933), *Rapport préliminaire d'un voyage d'exploration fait en Mongolie Chinoise 1928-1931*, Budapest
- KAI = Mongolija qazaqtariniñ halıq änderi, Ölgij 1983.
- Kyrgys, Z. (1992), *Pesennaja kul'tura tuvinskogo naroda*. Kyzyl
- Kodály Z. (1973), *A magyar népzene*, Budapest
- Ključarev, A. (1955), *Tatar halik köyleri*, Kazan
- MOE = Monγol arad-un mingyan daγū, Vol 2.
- MO1 = Ĵō-uda arad-un daγū, Köke-Qota 1981.
- Nigmedzjanov, M. (1970), *Tatarskie narodnye pesni*, Moskva
- Nigmätjanov, M. (1976), *Tatar halik žirlari*, Kazan
- Nigmedzjanov, M. (1984), *Tatarskie narodnye pesni*, Kazan
- Sipos J. (1993-1994), *Török Népzene I-II*, Budapest
- TRT = TRT (Turkish Radio and Television) Müzik Dairesi Yayınları.
- Vargyas L. (1980), *A magyar zene őstörténete*, Ethnographia XCI
- Vargyas L. (1981), *A magyarság népzeneje*, Budapest
- Vikár L. (1958b), *Chinese Folksongs with Answers at the Interval of a Fifth*.
Acta Ethnographica VII:429-432, Budapest
- Vikár L. (1971), *Cheremis Folk songs*, Budapest
- Vikár L. (1979), *Chuvash Folk songs*, Budapest
- Zhang, R. (1985), A Kínában élő népek dalai és a magyar népdalok hasonlóságainak okairól, In: Zenetudomány 2. szám, Budapest