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SIMILAR MELODY STYLES IN THE HUNGARIAN
AND THE TURKISH FOLK MUSIC

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Although the Hungarian language belongs to the Finno-Ugrian family, the ancient layers of Hungarian folk music exhibit some Turkish features. What exactly do we mean by this? The issues have been examined by some famous scholars, but owing to various difficulties very limited fieldwork has been accomplished in Turkic area by Hungarians. In addition to the research of Bela Bartok in 1936 we can cite only that of László Vikár in the Chuvash region. My goal is to follow this path, and thereby to enrich the picture sketched out by these forerunners. I began my fieldwork in the hope that a sustained period of residence in the country, familiarity with the language and with materials collected in the past as well as with the results of recent folk music research, would constitute a set of factors enabling me to make a useful contribution to research in this area.

My research was divided into three parts :

- 1- Fieldwork, collecting materials and transcribing the melodies.
- 2- Analyzing and systematizing the transcriptions.
- 3- Comparison of the Hungarian and Turkish materials.

1. Fieldwork and Transcription of the Collected Material

The research was initiated in 1987 when my wife and I arrived in Turkey to take up appointments as Hungarian language and literature teachers at Ankara University. I had letters of support from the Institute for Musicology of the Hungarian Academy of Sciences, but fieldwork could not be commenced during the first eight months as it was necessary to wait for research permission. This long period was not wasted. I used the time to improve my Turkish, to learn to play several Turkish musical instruments, and to transcribe materials collected by the well known Turkish musicologist Muzaffer Sarısözen between 1938 and 1941 in the Adana region. Later I used this material to supplement my own collections.

Fieldwork was begun in 1988 and has been continued intermittently over the last two years. I selected Antalya, Mut and Adana as the three centres of work in the Taurus range, and from these towns I endeavoured to explore some of the smallest and most isolated communities for collecting purposes. In addition I also made occasional collecting in the vicinity of Ankara, Denizli and the shores of the Black Sea. The average duration of the eight field trips accomplished so far is in the order of two weeks. The great bulk of the material was recorded in the houses and tents of peasants and nomads who were my hosts at the time (usually a few days in each location). In all I have collected some **1200 melodies from 213 informants in 78 localities**. The materials fill 65 cassettes of 60 minutes each. I have transcribed 860 melodies from which I have selected 520 to provide an (entirely repre-

sentative) basis for analysis. To facilitate the analysis the melodies were uniformly transcribed with the common final tone *la*.

2. Analyzing and Systematizing the Transcribed Materials

Whilst in the case of Hungarian folk music some very elegant systematizing work has been carried out, the same does not hold true for the Turkish material. Hence I was forced to progress down relatively untrodden paths in the course of the analysis. Due to constraints of space I shall not present this part of my work in detail, but merely summarize the essential points.

The material was considered from two different angles :

a./ General musical characteristics (e.g. from, compass, rhythm, number of syllables etc.)

b./ Essential musical connections

Examining the musical characteristics and statistics helped me to realize many important phenomena and a number of distinct musical classes began to crystallize. However, a systematization resting mechanically on these aspects alone would have caused some of the most similar melodies to appear in clauses far apart from each other. The systematization was executed primarily through analyzing the melodies with essential properties separated from those regarded as unessential. I considered most important the melodic line and the cadences. In this way about three quarters of the material could be classified into consistent group possessing common features distinguishing them from other groups (this does not mean of course an absence of linkages between the groups).

3. Comparing the Hungarian and Turkish Material

It is always an interesting task to compare the folk music of two peoples, but genetic relationship can be postulated only when there is from or at least probabilistic evidence of earlier contact and interaction of cultures in question. In the case of Hungarians and the Turks this criterion is met. The similarity of certain melodies or shared musical characteristics (such as pentatonicism) does not provide sufficient proof of a relationship between the folk music of different peoples around the world.

Similarities become more deserving of our attention when they are found to occur not between particular melodies taken in isolation, but **between the old style melody groups** of two peoples.

In Hungarian folk music the two most archaic styles are the so-called pentatonic recitative and the laments. In the Turkish folk music that I have been studying two groups of melodies suggested themselves for comparison with these Hungarian styles. The comparison was conducted at two levels, an analysis of **general group characteristics** being followed by that of **concrete melodic parallels**. It is worth emphasizing here that the significance of melodic parallels is greatly increased by the fact that the melodies in question can be separately located in homogenous groups of melodies, closely linked to each other. It can

easily be recognized that if there is a musical relationship between melodies H1 and T1 then we can presume a link between H1 and T2, where T2 is a melody that has been classified in the same group as T1 as a result of the systematization described above. In other words specific melodic correspondences serve to link up the two systematized groups of melodies as well. See Figure 3.

**Classified Turkish
material**

1st Melody Class

2nd Melody Class

**Classified Hungarian
material**

1st Melody Class

2nd Melody Class

**The Turkish
pent. rec. style**
(series of related melodies)

**The Hungarian
pent. rec. style**
(series of related melodies)

T1 melody <-----> H1 melody

T2 melody

H2 melody

3.1. The Pentatonic Recitative Style in Hungarian and Turkish

Let us now look closely at the characteristics of the Hungarian style. I shall comment in parentheses only if the equivalent Turkish features is different. This way we can compare the general characteristics of the Hungarian and Turkish **melody - styles**. You can study the concrete melodies in the **Examples**.

3.1.1. Comparing the general characteristics

The Hungarian pentatonic recitative style :

1. Survives mainly in Transylvania and the surrounding areas (Modldavia, Bukovina and Mezöseg), where it is probably specific to the Seekely (Sekler) ethnic group. The origin of the style must be earlier than the original settlement of the Hungarian people.

(The corresponding Turkish melodies on the other hand, were found in almost all field work sites. They are especially characteristic with the Alevi people);

2. They can be divided into two families, one of which features a middle level initial line, while the other features a descending initial line. These families are the two poles of one and the same highly variable musical language. There are examples to prove the interchangeability of the high and the low initials.

(That is true for the Turkish melodies, except that here we do not find the double rise of **do - re - mi** in the first line, but we can find a jointed melody class with larger compass);

3. The nucleus of the tonality is the **mi - re - do** (b3 - 2 - 1) trichord, which is supplemented symmetrically both upwards and downwards by a minorthird and a major second.

(In Turkish the VIIIth degree is extremely rare, but we can hear the 2nd or the b2nd degrees in almost every melody, usually in descending passage towards the end of the melody.);

4. The upper and lower ranges of the melodies are connected through the **mi - re - do** (5 - 4 - b3). Additional notes to this nucleus are formed into different melody nuclei with small compass (trichord), which intercommunicate by common notes.

(The same is true with the Turkish melodies);

5. Pentatonicism appears relatively clearly and if foreign notes are present, they are mostly b2 or 6.

(In Turkish the 2nd degree is virtually ubiquitous);

6. The compass of the melodies only rarely surpasses the octave and often fails to utilize it fully.

(In Turkish a layer with wider compass can be attached);

- 7 - The cadence of the last line is variable.

(This is not the case in the Turkish counterpart);

8. The majority of the sections have minor compass, most often with the adjacent sounds fill the compass.

(The same as the Turkish);

9. The Hungarian melody style does not utilise all of the possible interval of the pentatonicity. Here we can't find large purposeful melodic lines. The majority of the sections have a small compass and the type of the melody movement are restricted. Most common is the "compass - filling" movement which seems to be rather accidental. Exceptional is the developed melody.

(The same in Turkish but here the pentatonicity is not so characteristic);

10. The style is based on a single melody - type with a nucleus of **do - re - mi** for its centre. The notes of the nucleus dominate the main caesura and its vicinity in the majority of cases. The main cadence is **b3**, substituted occasionally by the lower quart (VIIth degree). In the first part of the melody we can find the additional upper notes of the central trichord (mainly the VIIth degree), and in the context of more organic melodic construction, these may even be repeated after the main caesura. The additional lower notes gain a more prominent role in the second half of the melody. The following cadence sequences are characteristic of the style : 5 (b3)b3 / VII / , 4(b3)b3 / VII / , b3 (b3)b3, 7(b3)b3 / VII /

(In the Turkish styl there is no role for the VIIth degree in the cadences either, and the additional lower notes are hardly ever to be found in the first half of the melody);

3.1.2. Comparing the forms

The majority of these Hungarian (and Turkish) melodies are biarticulated. The texts joining to the melodies are composed from four - lined stanzas. The cadences of the first and third lines are not always accurate while the main cadence is. The number of melodies with other form - solutions (e.g. two - or three - sectioned melodies, bifurcated six - sectioned ones etc.) is relatively great. We have examples of the form - variations of the same melody. The repetition of the sections is exceptional, the form of the melodies can be best described as ABCD. There are motif - repetitions in the material of course but they are not consequent and the length of the motifs being repeated is shorter than a section. The melody family with middle initial line tends to using second sequences while in some variants of the descending family we can observe a quintile - shift construction.

(Here we see a greater difference between the Hungarian and Turkish material because the most characteristic form of these Turkish melodies is **ABBC** (or **ABB_kC**). At the same time the form of the Hungarian melodies chosen to be counterpart of concrete Turkish melodies is also **ABBC**. The cadences of the first and the third sections are rather plastic. We feel some uncertainty at the end of the third section where 2 and b2 can stand as a substitute for b3 and in the end of the first section of melodies with cadences 7(b3)b3).

3.1.3. Comparing the texts, genres and the performances

The traditional texts of the Hungarian melodies back the feeling of homogenous style. The texts of the Hungarian songs can be divided into the following genres : ballads, laments, songs of wandering, beggars songs, soldiers, farewell songs, occasional songs of sorrow with elements of parody.

Pentatonic recitative melodies

The nucleus of the melodies (Final tone = $\text{g} = \text{sol}$)

(Hungarian) mi-re-do (Turkish) mi-re-do

The skeleton of the melodies

First section Second and third sections Fourth section

Pentatonic character (with the final tone $\text{g} = \text{sol}$)

8th 7th 6th 5th 4th b3rd 2nd 1st degree

Pentatonic character (with the final tone $\text{a} = \text{la}$)

8th 7th 6th 5th 4th b3rd 2nd 1st degree

The texts are long with many verses. Only the ballad can be considered as composed verse. In the case of the lament the connection is loose between the stanzas, but still we can also find narrative and epic parts in them.

(The analysis of the Turkish counterpart texts is still going on, but I give a general picture. The genre of the Turkish melodies are : **ağıt** (this is more or less the equivalent of the lament in Hungarian *keserves*), **nenni** (lullaby), **samah** (the religious song of the **Alevi** (people)), **gelin ağlatması** (bridal - lament), and some joining dancing - songs. The character of the texts is similar to that of the Hungarian texts. I have not found parody yet.)

The ballads, the laments and the texts affiliated to them from the point of view of genre are performed mainly in stanzas of six, eight or twelve syllables in each line, performed in *parlando* or *rubato* mode. These numbers of syllables sign an archaic layer of the Hungarian folk music. Numerous variants are available to suggest that established verse patterns may be of secondary significance, because besides the isometric stanzas there remained sequences of stanzas. They mix occasionally the six - and eight - syllabic sections and also the variability of the stanza formulas is a typical tendency.

(The Turkish songs have seven - , eight - or eleven - syllabic sections).

In addition to the *parlando* and *rubato* melodies the Hungarian material contains a thin layer of *giusto* melodies in this style, which in the organization of the melodies stick close to its basic material. This layer consists mainly of the simplest dance songs. Some of their texts are similar to rhymed sayings while some of them hold the value of individual lyrics. Certain layers of the style are not alien to musical performances.

(Something similar can be said for the Turkish material. A major difference is that the Turkish folklore (and the Turkish poetry in general) favours almost exclusively the lines consisting of seven eight or eleven syllables. It does not mean that there are exactly the same number of syllables in each line, but it is possible to recognise the effort (even in the irregular structures) for a 'desired' number of syllables. One can observe greater (or seldom fewer) numbers of syllables in some lines. In the overwhelming majority of cases the seven - syllabic melodies are performed in *giusto*, while the eight - and eleven - syllabic melodies in *parlando* or *rubato* rhythm).

Having outlined a comparison of Hungarian and Turkish pentatonic recitative styles, let us now focus upon the melody parallels. As both the Hungarian and the Turkish classes are homogenous the concrete parallel melodies connect them together.

3.1.4. Some remarks on the pentatonic recitative parallel melodies

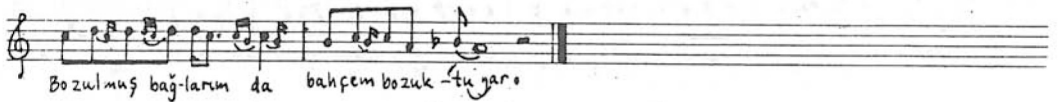
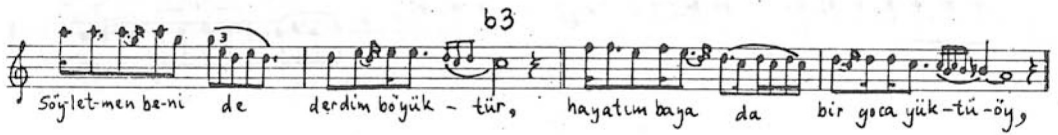
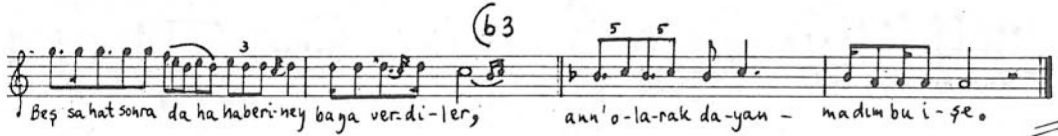
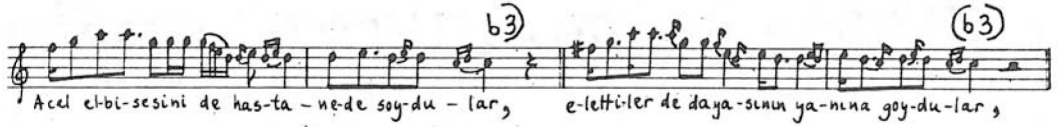
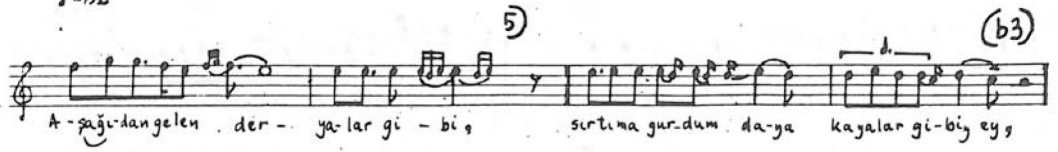
This time I transposed the melodies to the common final tone **g (sol)**. I quote the Hungarian melodies from Szendrei Janka - Dobszay László : *A Magyar Népdaltípusok Katalógusa* (Catalogue of the Hungarian Folk - song Types) and I use the identifiers from

the book melismatic groups and the rhythmic nuances. The melodies have a special identifier too, e.g. the **T3** means the third Turkish melody example while **M3** stands for the counterpart Hungarian melody.

In the Examples every Turkish melody has only one Hungarian counterpart. In the majority of cases it would be possible to choose other Hungarian melodies too, which would be less similar to the Turkish melody e. g. in their cadences, but would be more similar to it in their melodic line and details. This way the number of melody - parallels can be increased easily.

Sometimes I write Turkish - Hungarian counterparts with similar cadences and syllabic numbers under each other. The Hungarian melody variants with **VII** cadence can be found in the book mentioned above. I compared the Hungarian twelve - syllabic melodies with the Turkish eleven - syllabic ones and the Hungarian six - syllabic melodies with the Turkish seven - syllabic ones. Of course we can compare melodies with different syllabic numbers as well (See e. g. **T11 - M11** pair in the Examples). Here, once more I call the attention to the **M3 /A - 0a**, **M3/A - 0b** Turkish examples, which contain pentatonic recitatives melodies with different cadences.

♩ = 132



Aşadan [aşağıdın] gelen der-/yalar gibi
Sırtıma gurdum da/kayalar gibi
Katerden ayrılmış da/develer gibi
Borun, borun bozulattı/yavrular bizi.

Acel elbisesini de hasta-/nede soydular
Elettiler de dayasının [dayısının] ya-nına goydular
Beş sahat [saat] sonra da haberini) bana verdiler
Ann olarak [anne olarak] dayan-/ madım bu işe.

Söylemen [söyletmeyin] beni de /derdim büyüktür
Hayatım bana da/bir goca yük-tür
Bozulmuş bağladım da/ bahçem bozuktur.

Example : M3/AøA A Turkish pentatonic recitative song different cadences: 5 (b3) b3, b3 (b3)b3, (b3) 1.

1) Acel el-bi-se-si-ni de has-ta - ne-de soy-du-lar, ge-tir-diler de da-yısın ya - nı na goy-du - lar,
 2) Ge-ce-nin ya-rı-sı da - ga ha-ber ver-di -ler, Nasıl dayan-sın da, an-ne yü-re-ge-i.
 3) Bir gül diksem deme-za - rı-nın başı-na, U-çan guş-lar da yu - va - ya yap-mış başı - na -ğay,
 4) Benim emek-lerim de ge-tti bo-şu - nay, ağ-la-rım ağ-la - rım gu-zum ağ-la - rım ey.
 5) Yorul -dum da yol üs - tü-ne o-tur -dım, Düş -ündüm de ben ak - lı-mı yi-tir - de-em,
 6) Geç yaşın-da ta bir gül de lı na da yan ben de yitir - de - gen ey, yanarım yanarım ben gu - zı - mı ya - na - rı - ge - mi.

Acel elbisenin de hasta-/nede soydular
 Getirdiler de dayısının ya-/ nına goydular
 Gecenin yarısında / haber verdiler
 Nasıl dayansın da / anne yüreği.

Bir gül diksem de meza-/rının başına
 Uçan guşlar da yuva / yapmış başına
 Benim emeklerim de / getti [gitti] boşuna
 Ağlarım, ağlarım/ guzum ağlarım.

Yoruldum da yol üs- / tüne oturdum
 Düşündüm de ben ak-/lımı yitirdim
 Geç [genç] yaşında bir gül dalını da / ben de yitirdim
 Yanarım, yanarım ben gu? / zumu yanırım.

Example : M3/A øb A Turkish pentatonic recitative song with different cadences : 5 (b3) b3, b3 (b3) b3, 7 (b3) b3.

Melody-parallels for the pentatonic recitative style

19

Seven-syllabic, 9/16 Turkish and six-syllabic parlando Hungarian melody

III/1A-36

Musical notation for Melody-parallel T1 and M1. T1 is a seven-syllabic Turkish melody in 9/16 time, and M1 is a six-syllabic Hungarian parlando melody in 1/32c time.

Eight-syllabic, 9/16 Turkish and eight-syllabic parlando Hungarian melody

IV/1B-17

Musical notation for Melody-parallel T2 and M2. T2 is an eight-syllabic Turkish melody in 9/16 time, and M2 is an eight-syllabic Hungarian parlando melody in 1/456 time.

Seven-syllabic, 9/16 Turkish and eight-syllabic parlando Hungarian melody

I/1A-18

Musical notation for Melody-parallel T3 and M3. T3 is a seven-syllabic Turkish melody in 9/16 time, and M3 is an eight-syllabic Hungarian parlando melody in 1/456 time.

Eight-syllabic parlando Turkish and Hungarian melody

II/2A-09

Musical notation for Melody-parallel T4 and M4. T4 is an eight-syllabic parlando Turkish melody in 9/16 time, and M4 is an eight-syllabic Hungarian parlando melody in 1/68 time.

11/2B-00

172 178

173

This system contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. Measure numbers 172 and 178 are written below the first and last notes of the top staff, respectively. Measure 173 is written below the first note of the bottom staff.

11/6B-164

179 187

181

This system contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. Measure numbers 179 and 187 are written below the first and last notes of the top staff, respectively. Measure 181 is written below the first note of the bottom staff.

111/5A-28

188 196

191

This system contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. Measure numbers 188 and 196 are written below the first and last notes of the top staff, respectively. Measure 191 is written below the first note of the bottom staff.

11/2A-270

197 205

201

This system contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. Measure numbers 197 and 205 are written below the first and last notes of the top staff, respectively. Measure 201 is written below the first note of the bottom staff.

Eleven-syllabic Turkish and twelve-syllabic Hungarian refrains

11/21-114

T9

M9

T10

M10

11/21-005

1/6aa

VI/6B-08

T11

Two staves of musical notation in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth-note patterns and rests. The second staff continues the melody with similar rhythmic patterns and rests.

1/43a

M11

Two staves of musical notation in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth-note patterns and rests. The second staff continues the melody with similar rhythmic patterns and rests.

II/5A-213

T12

Two staves of musical notation in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth-note patterns and rests. The second staff continues the melody with similar rhythmic patterns and rests.

1/43b

M12

Two staves of musical notation in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth-note patterns and rests. The second staff continues the melody with similar rhythmic patterns and rests.

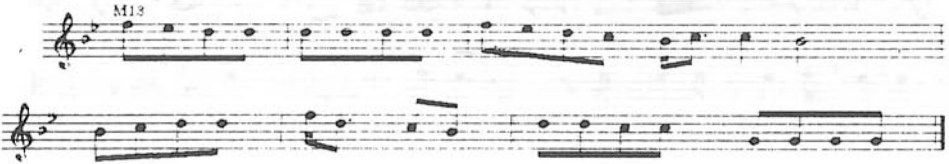
Eleven-syllabic Turkish and Eight-syllabic Hungarian melodies

17

III/1A-167



I/16b



VI/5A-300



I/53c



18

Two sectioned eleven-syllabic Turkish and twelve-syllabic Hungarian melody

III/1A-25

Musical notation for example III/1A-25, showing two staves of music. The top staff is labeled T15 and the bottom staff is labeled M15. The piece concludes with the label I/51.

Two sectioned, eight-syllabic Turkish and Hungarian

III/1B-162g

Musical notation for example III/1B-162g, showing two staves of music. The top staff is labeled T16 and the bottom staff is labeled M16. The piece concludes with the label I/18h.

T17

VI/6A-297

Musical notation for example VI/6A-297, showing two staves of music. The top staff is labeled T17 and the bottom staff is labeled M17. The piece concludes with the label I/3kk.

IV/2A-169

Musical notation for example IV/2A-169, showing two staves of music. The top staff is labeled T18 and the bottom staff is labeled M15. The piece concludes with the label I/3kk.

19

II/1B-221



Musical notation for T19 and M19. T19 is a single melodic line in treble clef, starting with a quarter rest, followed by eighth and quarter notes. M19 consists of two staves: the top staff is a melodic line in treble clef, and the bottom staff is an accompaniment line in bass clef. Both staves feature eighth and quarter notes.

VII/1A-270



Musical notation for T20 and M20. T20 is a single melodic line in treble clef, starting with a quarter rest, followed by eighth and quarter notes. M20 consists of two staves: the top staff is a melodic line in treble clef, and the bottom staff is an accompaniment line in bass clef. Both staves feature eighth and quarter notes.

T21

VII-1B-21



Musical notation for T21, consisting of two staves. The top staff is a melodic line in treble clef, and the bottom staff is an accompaniment line in bass clef. The melody features eighth and quarter notes with some slurs.

M21

I/49a



Musical notation for M21, consisting of two staves. The top staff is a melodic line in treble clef, and the bottom staff is an accompaniment line in bass clef. The melody features eighth and quarter notes.

Musical notation for measures 1-2 of M23, I/49c. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth notes and rests.

I/49c

M23

Musical notation for measures 3-4 of M23, I/49c. The first staff continues the melodic line with more complex rhythmic patterns. The second staff continues the bass line with eighth notes.

S1/B-447

T23

Musical notation for measures 5-6 of M22, I/49a. The first staff features a melodic line with eighth notes and rests. The second staff features a bass line with eighth notes and rests.

I/49a

M22

Musical notation for measures 7-8 of M22, I/49a. The first staff continues the melodic line with eighth notes and rests. The second staff continues the bass line with eighth notes and rests.

III/6B-137

T22

20

3-2- Hungarian and Turkish Mourning

Let us see the characteristics of the Hungarian style first. Now I am not examining the entire corpus of Hungarian mourning. I compare the mourning of Transylvania with the counterpart Turkish laments and the joining Turkish melodies.

Here again besides the melody parallels, I also found a substantial similarity in function, form and motifs between Turkish and Hungarian melody classes.

As the mourning from Transylvania are connected to other Hungarian mourning, the Turkish mourning joining of other areas of Hungary as well. We can say the same inversely so the Hungarian mourning having connection with individual Turkish mourning are in connection with the analogous Turkish mourning too.

3-2-1 Short characterization of the Hungarian mourning

As Zoltán Kodály says, the Hungarian mourning is:

"The only example of the recitative song and almost the only place for the improvisation ... It is absolutely recitative, it has no rhythm which can be measured by steps, the parts between the point of rests are not equal, the repetition of the melody phrases are irregular..."

(That is true for the Turkish melodies too. I mention here, that the corresponding Turkish birdal- laments paraphrase the eleven - syllabic basic rhythm pattern with a subdivision (4+4+3).

László Dobzsay characterises the nucleus of the Hungarian mourning as follows:

"We think that it is possible to state a concrete melody nucleus from our material. It serves as a connection between the different types. Its essence is a recitation with a compass of a minor third. The tone under its final tone can be an alternative cadence. The alternation of the two cadences

(2,1) is not an essential characteristic of the model. Though psychologically the d-c (or more the one d-e followed by c) sequence is easy to understand, we have examples to the inverted series as well. The nucleus of the country-wide small form is the same."

3-2-2 The pentatonic mourning from Transylvania and its Turkish counterpart.

The mourning in Transylvania can be separated from the other Hungarian mourning, but at the same time they are in strict connection with them. About their main type László Dobzsay writes as follows.

"The nucleus of the lament in Transylvania is a **mi-re-do** triton, that can be widened both upwards and downwards result in the pentatonic **lá - sol'** - mi-re-do - la-sol. Its motifs are mainly examples the mi-re-do nucleus and the jointed descent, the hing dramatic initials and hing recitations are built in almost didactically into the form and process of the lament."

(All this holds true word for word the mourning group in Turkish. The most significant difference is the absence here of the low sol (VIIth degree) note, as in the pentatonic recitative style).

After the general similarities, let us now examine some concrete melody parallels.

3-2-3 Concrete melody parallels.

Here too. I transcribed the Turkish and the Hungarian counterparts under each other. The Hungarian examples are from the Magyar Népzene Tára II and IV (MNT-III and MNT-IV). I transcribed usually only the most characteristic occurrence from a mourning series as well. While discussing the Turkish melody class I wrote the most characteristic structures and I wrote the formulas of some series as well. I transposed the melodies to mi-re-do (=e-d-e) in order of the comparison.

3-3 Summary

It can be stated that (In addition to other correspondences not exposed here) there exist two archaic melody styles in Hungarian and Turkish folk music which seem to be very well matched. It should be noted that the pentatonic recitative style is specific to the Széklers, whilst in the case of the laments too, it is with Transylvanian examples that comparison seems most appropriate.

The Hungarian and the Turkish mourning

The nucleus of the Hungarian mourning

The tone-set of the Turkish mourning

fa mi re do mi re do la

The tone-set of the Transylvanian mourning

mi re do la

Detailed description: This block contains three musical staves. The first staff shows two phrases: 'The nucleus of the Hungarian mourning' (fa mi re do) and 'The tone-set of the Turkish mourning' (mi re do la). The second staff shows 'The tone-set of the Transylvanian mourning' (mi re do la). All staves are in treble clef with a key signature of one flat.

IV/1A-70b2

Descending motifs (see MNTV/189)

mi-re-do + additional descent (see MNTV/189,191)

V/2B-295

Dramatic high initials (see MNTV/191)

IV/1A-70b2

High recitatives (see MNTV/192)

V/2A-332c

Ascending-descending sections (see MNTV/189)

IV/3A-202

Detailed description: This block contains five musical staves. The first staff is 'Descending motifs (see MNTV/189)'. The second staff is 'mi-re-do + additional descent (see MNTV/189,191)' with reference 'V/2B-295'. The third staff is 'Dramatic high initials (see MNTV/191)' with reference 'IV/1A-70b2'. The fourth staff is 'High recitatives (see MNTV/192)' with reference 'V/2A-332c'. The fifth staff is 'Ascending-descending sections (see MNTV/189)' with reference 'IV/3A-202'. All staves are in treble clef with a key signature of one flat.

Turkish and Hungarian mourning. Melody-parallels.

nu-re-do trichord; 2,1 cadences; small compass

M1 MNT-III/A-277

T1 IV/3A-202

mi-re-do trichord; 2,1 cadences; larger compass

M2 MNT-V/122

T2 V/2A-332c

mi-re-do trichord; 2,1 cadences; larger compass and additional descent

M3 MNT-V/165

T3 V/3A-517

mi-re-do trichord; 2,1 cadences; small compass

M4 MNT-V/191

T4 V/1A-1a3

MNT-V/193



M5

[V/8A-64



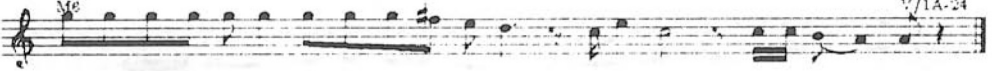
T^e

MNT-V/160



M6

V/1A-24



M7

V/2B-295



MMK/p. 239



VI/CA-422

