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200 years
OF KAZAKH
MUSIC
ETHNOGRAPHY

XXI ҒАСЫРДАҒЫ ДӘСТҮРЛІ МУЗЫҚА
TRADITIONAL MUSIC IN THE 21ST CENTURY
ТРАДИЦИОННАЯ МУЗЫКА В XXI ВЕКЕ

Құрманғазы атындағы
Қазақ ұлттық Консерваториясы

Kazakh Kurmangazy
national Conservatoire

МАЗМҰНЫ | СОДЕРЖАНИЕ | CONTENT

<i>Аубакирова Ж. Aubakirova J.</i>	Алғы сөз Foreword Приветственное слово	3
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**ПЛЕНАРЛЫҚ БАЯНДАМАЛАР
ПЛЕНАРНЫЕ ДОКЛАДЫ
GENERAL SESSION**

<i>Кузембай С.</i>	Эпос – духовное богатство тюркских народов	6
<i>Post J.</i>	Heritage and transmission in the mongolian steppes: ethnographic methods in the study of end-blown flute production	10
<i>Елеманова С.</i>	Актуальные проблемы сохранения нематериального культурного наследия Казахстана	16
<i>Sipos J.</i>	About the results of a folk music research among turkic peoples (1987-2016)	20
<i>Харуто А.</i>	Об анализе фонограмм традиционных музыкальных культур с помощью компьютерной программы SPAX	27

СЕКЦИЯ 1 | SESSION 1

**МУЗЫКАЛЫҚ ЭТНОГРАФИЯ ЖӘНЕ ЗАМАНАУИ ДӘСТҮРЛІ МУЗЫКАНЫ
ЗЕРТТЕУДЕГІ ӘДІСТЕР**

**МУЗЫКАЛЬНАЯ ЭТНОГРАФИЯ И СОВРЕМЕННЫЕ МЕТОДЫ ИССЛЕДОВАНИЯ
ТРАДИЦИОННОЙ МУЗЫКИ**

**MUSICAL ETHNOGRAPHY AND MODERN METHODS OF STUDYING
TRADITIONAL MUSIC**

<i>Джумакова У.</i>	О понятии «традиция» и её реальности. Опыт казахстанского музыковедения	34
<i>Кожабеков И.</i>	О генезисе метрической системы казахской песни	37
<i>Сахарбаева К.</i>	«Сарын» – халық және жалпы музыкалық шығармашылықтың ілкі бастауы, фольклордың негізі	44
<i>Утегалиева С.</i>	Компьютерные исследования звукорядов казахской домбры	49
<i>Сабырова А.</i>	<i>Күйтанудың тарланы</i>	56
<i>Бердибай А.</i>	Абай әндерінің музыкалық-поэзиялық құрылымы	58
<i>Абетекова А.</i>	К проблеме комплексного подхода в реконструкции творческой биографии артиста в контексте дефицита исторического материала (на примере биографии исполнительницы кыргызской традиционной песни XX века мыскал омуркановой)	64
<i>Қосбасаров Б.</i>	<i>Өсер Буынға Өнеге (Болат Сарыбаев Туралы)</i>	68
<i>Мусагулова Г.</i>	Творчество жырау турганбая жанабаева в контексте традиционной культуры зарубежных казахов	70
<i>Сарымсакова А.</i>	Современные научные методы исследования в музыкознании	75
<i>Аманжол Б.</i>	Пути развития казахской традиционной музыки в XXI веке	81
<i>Недлина В.</i>	200 лет музыкальной этнографии Казахстана: история и актуальные задачи	87
<i>Надирбеков Ж.</i>	Практическое использование трехчленной структуры грифа при анализе домбровых кюев	94
<i>Нурлыбаева Ф.</i>	Этапы развития музыкально-художественной и научной мысли Казахстана в первые десятилетия XX века	99
<i>Баглан Б.</i>	Жетісу дәстүрлі әншілік өнерінің қалыптасуы және зерттелуі	103
<i>Таткенова Ш.</i>	Речитативные произведения в творчестве Нуржана Наушабаева	107
<i>Бултбаева А.</i>	О состоянии изученности музыкально-эпических традиций	111
<i>Тулькубаева Ж.</i>	Традиционное домбровое искусство на примере творчества күйши Кожеке Назарулы	121
<i>Исмагулов А.</i>	Большое видится на расстоянии	126

СЕКЦИЯ 2 | SESSION 2

ДӘСТҮРЛІ ОРЫНДАУШЫЛЫҚ ӨНЕР
 ТРАДИЦИОННОЕ ИСПОЛНИТЕЛЬСКОЕ ИСКУССТВО
 TRADITIONAL PERFORMING ARTS

<i>Юртчу Дж.</i>	Развитие видов кавала и исследование особенностей техники лабиального кавала с точки зрения музыкальной нотации и инструментовки	129
<i>Гайзуллин Р.</i>	Башкирские народные духовые музыкальные инструменты	139
<i>Далбагай Г.</i>	Сазсырнай аспабында орындаушылық мектебі: қалыптасуы мен даму жолы	142
<i>Басықара Е.</i>	Күйші Бақыт Басығараевтың репертуарындағы әндер және олардың ерекшеліктері	148
<i>Байбосынова Ұ.</i>	Жырау Әбдірасыл Жұбатқановтың шығармашылық өмірі	151
<i>Карабалина Э.</i>	Мұхит Сал мектебі (ізбасарлары мен жалғастырушылары)	154
<i>Күзеубай А.</i>	Балаларды дәстүрлі әнге дайындауда ескеретін кейбір мәселелер мен ұсыныстар	156
<i>Игілік Б.</i>	Күйші Дәулет Халықұлының шығармашылығы және орындаушылық ерекшеліктері	160
<i>Медеубек М.</i>	Мықтыбаев, Ж. Қаламбаев, С. Үмбетбаевтардың қобыз тартудағы сол қол техникасы мен аспапты ұстау ерекшеліктері	164
<i>Жұмағали Қ.</i>	«Жігер» күйлерінің стильдік және нұсқалық ерекшеліктері	168
<i>Бекболатова А.</i>	Алтын көмей (Ғарифолла Құрманғалиев)	171
<i>Темірғалиева С.</i>	XXI ғасырда сал-серілік және дәстүрлі әншілік өнердің сабақтастығы	173
<i>Ғафуров Қ.</i>	XIX-XXI ғасырлардағы қазақ халқының дәстүрлі орындаушылық өнерінің сабақтастығы	176
<i>Мусаев Ж.</i>	Жыраулық дәстүр сабақтастығы	178
<i>Жұмаділова Р.</i>	Дауыс диапазонын кеңейту жаттығуларының мәселелері	181
<i>Шүкіман Е.</i>	Керімбай әнші	184

СЕКЦИЯ 3 | SESSION 3

ӨНЕР, БІЛІМ ЖӘНЕ ҒЫЛЫМДАҒЫ ДӘСТҮРЛІ МӘДЕНИЕТТІҢ МҰРАСЫ
 НАСЛЕДИЕ ТРАДИЦИОННОЙ КУЛЬТУРЫ В ИСКУССТВЕ, ОБРАЗОВАНИИ И НАУКЕ
 HERITAGE OF TRADITIONAL CULTURE IN ART, EDUCATION AND SCIENCE

<i>Наурызбаева А.</i>	Дискурс жырау в аспекте генезиса мифопоэтики	190
<i>Сатыбалдина Т.</i>	Пути (судьбы) традиционной культуры в глобализирующемся мире	195
<i>Каирбекова А.</i>	Традиционная культура в профессиональном музыкальном образовании	197
<i>Тлеубергенов А.</i>	Традиционная культура в системе профессионального музыкального образования	200
<i>Абдуллаева О.</i>	«Казахская поэма» узбекского композитора Тулкуна Курбанова	203
<i>Әмзе М.</i>	Дирижер Латиф Хамиди	206
<i>Ибрагим Д.</i>	Қазақстандағы сайысу мәдениеті: генезис және тарихи ерекшеліктері	210
<i>Лукашева О.</i>	Фольклорные традиции в вокальных партиях оперы «Енлик-Кебек» Г.Жубановой	214
<i>Ермагамбетова Г.,</i> <i>Омирбекова М.</i>	Кюй и его роль в развитии камерно-инструментальной музыки Казахстана	217
<i>Ахметбекова Д.,</i> <i>Имашева А.</i>	Фольклор в камерно-инструментальной музыке основоположников современной казахской профессиональной школы	219
<i>Қазыбекова Ж.</i>	Құрметпен еске аламыз...	221
<i>Володева Н.</i>	Особенности дизайна сценического костюма и образа для музыкальных коллективов и исполнителей Казахстана	223
<i>Машимбаева А.,</i> <i>Сүлеева Г.</i>	Қазақ тіліндегі жаңа сөздік қолданыстар	228
<i>Валиева Э.</i>	Фольклор в фортепианном творчестве А.В. Затаевича на примере его пьесы «Айнамақыз»	232
<i>Мусағұлова Ж.</i>	Исполнительское искусство в традиционной культуре Казахстана (на примере творческой деятельности Алкуата Казакбаева)	234

<i>Сулеева Г., Жанабаева И.</i>	Музыка как ключ к миропониманию	237
<i>Горячева Т.</i>	О формировании принципов взаимодействия традиций в музыке композиторов Казахстана (на примере жанра обработки)	240
<i>Попилова М.</i>	Казахский музыкальный язык и актуальные проблемы сольфеджио	245

СЕКЦИЯ 4 | SESSION 4

ЖАС ҒАЛЫМДАР ЗЕРТТЕУЛЕРІ ИССЛЕДОВАНИЯ МОЛОДЫХ УЧЕНЫХ RESEARCHES OF YOUNG SCHOLARS

<i>Мұхамбетжанов Ш., Сержан Г.</i>	Абай Құнанбайұлының «Қараңғы түнде тау қалғып», «Көзімнің Қарасы», «Айттым сәлем, қаламқас» әндеріндегі ұлттық негіздер	249
<i>Әбиділда М.</i>	Қазақ музыкасының этнографиялық зерттеу тарихнамасында А. В. Затаевич қалдыраған асыл мұралар	252
<i>Мейірбекова Ә.</i>	Ілияс Жансүгіров – фольклоршы	254
<i>Мұхамбетжанов Ш., Бағлан К.</i>	Сазгер Әділхан Қылышқанұлының шығармашылық келбеті	260
<i>Мұхамбетжанов Ш., Қалиханова Л.</i>	Жетісу өңірінің ақындық дәстүрі және оны болашақта этномузкатанушылық тұрғыдан зерттеудің өзекті мәселелері	261
<i>Мұхамбетжанов Ш., Мұқият Д.</i>	Торғай өңірінің дәстүрлі музыкалық мәдениет	263
<i>Куракбаева С., Темиргалиева А., Дарменшеев Е.</i>	Музыка как пространство, отражающее онтологическую реальность	265
<i>Құрманқұлов Ш.</i>	Қазіргі заманауи қазақстанның білім берудегі дуалды жүйесі және оның қысқаша тарихы	269
<i>Саримсақова Г.</i>	Современное бытование народной песни в Южном Казахстане (по материалам экспедиции)	272
<i>Еркінбек Д.</i>	Шертпе күйдің шебері	275
<i>Алтыбаев Қ.</i>	Әсет Найманбайұлы әндерінің орындаушылық ерекшеліктері	277
<i>Белгібай М.</i>	Ән мен күйдің кені – Кенен Әзірбаев	281
<i>Қайрат Н., Тасболатова Н., Туребекова А.</i>	Музыка – сезімнің математикасы, математика – ақыл-ойдың музыкасы	284
<i>Саденов Т.</i>	Ахмет Жұбанов және қазақтың күй өнері	287
<i>Балмағамбетова Л.</i>	И снова в путь! (Фольклорная экспедиция 2017 года)	290
<i>Дарибаева А.</i>	Б.Сарыбаевтың қазақтың ұлттық шертер аспабын жаңғыртуға қосқан үлесі (Б.Сарыбаевтың 90-жылдығына арналады)	292

традиционной культуре, чем тот, который был характерен для советской идейной парадигмы. Эту грандиозную задачу можно выполнить, если привлечь к участию широкие слои населения, тех людей на местах, которые знают и любят свой фольклор, традиционную музыку, традиционные ремесла.

С. А. Елеманова

ҚАЗАҚСТАННЫҢ РУХАНИ МӘДЕНИЕТ МҰРАЛАРЫН САҚТАУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ

Түйін

Рухани мәдениет мұралары дәстүр мен өнерді қоғамға енгізуде ауыздан – ауызға таралып, жадыда сақталатын, әлеуметтік, мәдени және психологиялық құбылыстар. Рухани мәдениет мұраларын сақтау туралы Конвенция бойынша мемлекет қызметі 3 маңызды міндетті жүктейді, оларды шешпей, Юнеско алдында Конвенцияны адаптациялаудың бірінші тоқсаны (2017 ж. желтоқсан) бойынша есеп бере алмаймыз. Бірінші – РММ туралы заң жасау; екінші – РММ-нің тіркеуін/тізімін/ ұлттық тізімін жасау; РММ– ді сақтау міндеттерімен қоғамның ақпараттануын арттыру.

Тірек сөздер: рухани мәдениет мұралары, ЮНЕСКО конвенциясы, Қазақстан және ЮНЕСКО, Қазақстанның ауызша-кәсіби дәстүрлері.

Saida Yelemanova

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОХРАНЕНИЯ НЕМАТЕРИАЛЬНОГО КУЛЬТУРНОГО НАСЛЕДИЯ КАЗАХСТАНА

Abstract

Intangible cultural heritage are original cultural phenomena that are transmitted "from mouth to mouth", existing in the form of memory, in the form of social, cultural and psychological mechanisms of reproduction of tradition and art in society. The state's activities in implementing the Convention on the Safeguarding of the Intangible Cultural Heritage are objectively facing three important tasks, without deciding which we will not be able to report to UNESCO for the first period of adaptation of the Convention in the Republic (December 2017). The first is the creation of a law on ICH; the second is the establishment of the National List / List / Register of the ICH; the third is to raise public awareness of the preservation of ICH.

Keywords: intangible cultural heritage, the UNESCO Convention, Kazakhstan and UNESCO, oral professional traditions of Kazakhstan.

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ABOUT THE RESULTS OF A FOLK MUSIC RESEARCH AMONG TURKIC PEOPLES (1987-2016)

Hungarian prehistory displays a peculiar duality of language and music: the language belongs to the Finno-Ugric family, while several pre-Conquest strata of the folk music are connected to Turkic groups. Intrigued by this phenomenon, Hungarian folk music researchers launched thorough comparative examinations quite early; to mention but the most important scholars: Kodály (1937-1976) demonstrated Cheremis and Chuvash analogies in the first place; Bartók (1937a, 1976) drew still valid conclusions about the folk music of Anatolia from a relatively small material; Vargyas (1953, 1980, 1981, 2002) carried out the comprehensive historical investigation of the folk music of the Volga-Kama region; Szabolcsi (1933, 1934, 1936, 1940, 1947, 1956) demonstrated even broader international musical connections after surveying an enormous material; Dobszay (1983, 1984) and Dobszay–Szendrei (1977, 1992) – applying a novel approach to the Hungarian folk music material – reviewed the international material in regard to the lament and psalmodic styles, among other things.

In keeping with the noblest traditions of Hungarian folk music research, investigations authenticated by fieldwork have been going on to this day parallel with theoretical research. Most important among them for my present dissertation are Bartók's Anatolian collecting in 1936, Vikár and Bereczki's areal field research in the territory designated by the Volga, Kama and Belaya in 1957-1978 (Vikár 1969a-b, 1979, 1982, 1993; Vikár–Bereczki 1971, 1979, 1989, 1999) and my field research activity among Turkic ethnicities since 1987.

At the beginning, the main goal of this research series was to explore the eastern relations of the Hungarian folk music, which gradually broadened into the areal folk music research of the multi-ethnic Volga-Kama-Belaya region. I further expanded it into the comparative investigation of diverse Turkic-speaking groups living over a vast Eurasian territory. In the meantime, the study of Hungarian prehistoric connections was also going on.



Map of the research area

It justifies research into Turkic folk music that these ethnic groups have long been playing salient roles in Asia, and without the exploration of their folk music the musical world of Eurasia cannot be comprehended. What makes this research even more interesting is the fascinating diversity of this music as well as the fact that the connections between the music of these Turkic groups fundamentally differ from their linguistic relations.

In the course of this work a part of the musical map of this vast area stretching from China to Eastern Europe has been plotted. It is also a fact that no similarly extensive, analytic, comparative folk music research based on field work has been carried out earlier in Asian territories.

Summary of the research task

The long-term goal of my research is to systematize and compare by musical criteria the *folk songs* of Turkic groups and ethnicities living around them. In my works I rarely touch on instrumental folk music, the repertoire of professional or semi-professional performers, the most recent strata, seldom or just occasionally discuss art music and the cultural, social and anthropological implications of music are only sporadically considered, too.

There are close connections between the languages of Turkic groups but their musical stocks are fundamentally different. Actually, that is not surprising, because these people are, at least in part, Turkified, and through their substrata they are in genetic and cultural relations with several non-Turkic peoples. My research therefore has repercussions, apart from the Turkic speaking peoples tied by culture, language and history, upon their neighbours and partly absorbed other peoples, creating the foundation for an even broader future comparative ethnomusicological research of Eurasian groups.

This paper is aimed to provide a summary about the findings of my field researches into the folk music of Anatolian Turks, Azeris, Karachay-Balkars (in Northern Caucasus and Turkey), South-Western and Mongolian Kazakhs, Turkmen, Uzbeks and Kyrgyz people between 1987 and 2016.

Description of the performed tasks, methods of processing, sources

Sources, collecting work

There were no systematized archives for the investigation of Azeri, Karachay-Balkar, Kyrgyz, Aday and Mongolian Kazakh, Turkmen and Sufi popular Islamic music, while the Anatolian and other Kazakh collections were hardly accessible for me. Besides, the material in some archives was poorly annotated, basic genres were missing, such as laments, lullabies, folk religious tunes etc. That was why I had to carry out extensive field work among several Turkic ethnic groups.

In the past 30 years I spent a total of some 10 years in areas populated by Turkic groups and collected and notated some ten thousand tunes. I worked mostly in small villages and tried to finish collecting among an ethnic group only when the newly recorded tunes were already variants of former recorded ones. The created Turkic archive belongs to the major systematized and elaborated collections of Azeri, Kyrgyz, Karachay and Turkmen

folk music anywhere in the world. Concerning the degree of notation and analysis, the Anatolian and Kazakh sections are also important. This large amount of tunes allowed us to draw unique and reliable conclusions, and the whole endeavor acquired the value of basic research.

The main groups of tunes I have collected since 1987 are the following: Anatolian Turk (c. 4000 tunes), Azeri (600), Caucasian and Turkish Karachay-Balkar (1200), western and Mongolian Kazakh (600), Kyrgyz (1300), Turkmen (500), Sufi Islamic communities (700) and North American Indian (700). My investigations covered other non-Turkic peoples and religious communities of the area (c. 1400 tunes).

The majority of collected tunes are videotaped, a considerable part of the collection has been digitalized; cataloguing and uploading them online are in process. I notated the Anatolian, Azeri, Karachay, Kazakh Kyrgyz and Turkmen tunes and presented large representative selections together with audio- and video-recordings in my books.

In addition to the works of Hungarian researchers in the Volga-Kama area and their followers articles and books have appeared about the folk music of some Turkic groups I studied thoroughly (especially Anatolian Turks and Kazakhs). In most cases, however, there are tune selections (Azeri, Karachay, Kyrgyz) or not even that (Turkmen). I have studied the local and foreign folk music researchers' works the great majority of which refrain from classification, let alone comparative examination. Let me mention here some who make at least partial attempts at comparison: Lach (1926-1958), Bartók (1976), Beliaev (1975), Vinogradov (1958) and Reinhard (1957).

Methods of processing

In my work I have applied the methods of comparative folk music research with great Hungarian traditions, of which László Dobszay wrote in an article entitled "The golden age and decline of comparative folk music research" (2010) the cultivation of which – similarly to him – I also deem vitally important. I resorted to the methods of ethnomusicology adapted to the currently predominant cultural-social anthropological trends in smaller communities such as the Sufi Takhtaji, Alevi and Bektashi communities, as well as for in-depth research among the Aday and Mongolian Kazakh people. During fieldwork I made numberless interviews with musicians which are still to be processed.

I notated the collected tunes and classified them relying on the methods applied by my predecessors (Kodály 1937, Járdányi-Kerényi 1961, Vargyas 2002, Dobszay-Szendrei 1977, Dobszay 1983) to the arrangement of Turkic folk music tunes. When comparing the material with Hungarian folk music, I primarily used Dobszay-Szendrei's (1992) conception of styles.

I could not choose strictly unified principles for the classification of the examined folk music materials, because the significantly different musical materials required different criteria of classification. For instance, the Azeri, Turkmen and Uzbek songs have short lines of a few neighboring tones as against broad-ranged four-lined pentatonic folksongs implying fifth-shifting. A main criterion of systematization is first of all the melody contour because the rest of the musical features (e.g. rhythmic scheme, syllable number, gamut, etc.) are less markedly characteristic of the tunes, and the grouping on their basis can easily be presented in tabular form.

I examined the folk music stocks of the following Turkic groups Anatolian Turks, Sufi Bektashis of Thrace, Azeris, Turkmens, Uzbeks and Tadjiks, Karachay-Balkars, Kazakhs and Kyrgyzs; as well as the folksongs of the Tatar, Bashkir and Chuvash groups in the region demarcated by the Volga, Kama and Belaya. Whenever possible, I tried to made references to the connections between the studied folk music and its neighbouring folksongs as well as Hungarian folk music.

I examined carefully the Turkic background to Hungarian pentatonic fifth-shifting, lamenting and psalmodic melody styles and also the children's games tunes.

Summary of the new scientific results

I can only list here some of the observations and findings about the folk music of different Turkic peoples and their relations to Hungarian music.

Of similar significance to the systematic collection of this huge material is the analysis and classification of the different Turkic folk music repertoires, which provides a unique possibility for a musical review of the studied segments of folk music. The musical classes can be read in detail in different books of mine (e.g. Sipos 1994a, 1995, 1999, 2000a, 2001c, 2002a, 2004a, 2005a, 2005b, 2009a, 2009c, 2014a, Sipos–Csáki 2009; Sipos–Hoppál 2010, and Sipos–Tavkul 2012, 2015).

Based on publications and collections by other scholars, I reviewed the music of Turkic groups not analyzed here in detail (e.g. Siberian Turks, Gagauz, Kharaim, Crimean and Dobrudjan Tatar, Uzbek, Tadjik, Uyghur and yellow Uyghur groups) to which I can only make some reference at most; their inclusion into comparative research will be the task of a subsequent stage of research, or of a new generation of researchers.

There is little connection between the Turkic peoples' linguistic and musical relations, probably owing to the different substrata. E.g. compared to the highly complex forms of Anatolian folk music the linguistically closely related Azeri folk music has just a few musical forms, and these have hardly any connection with the

simpler forms of Anatolian folk music. Similarly, compared to the simple narrow-range diatonic tunes of southwestern Aday Kazakhs, the music of Mongolian Kazakhs living several thousand kilometers away from them is dominated by pentatonic tunes of passionately undulating melody lines, although the language of the two groups is practically identical.

Several complex Turkic folksong repertoires contain contradictory musical strata of different origins (e.g. Anatolian Turkish, Karachay, Kazakh and Kyrgyz), and at the same time, in the music of nearly every Turkic group the rate of one or two-lined simple forms is significant, and some repertoires even are wholly traceable to these elementary forms (e.g. Azeri, Turkmen).

Anatolia's particularly complex and varied folk music is obviously at least partly a reflection of the ethnically mixed Byzantine area occupied and Turkicised by the Turks. This is the most complex of all Turkic song stocks, taking a distinguished place in the list of the world's folk musics in terms of diversity. However the linguistically closely connected Azeri, Uzbek and Turkmen folksongs are predominantly simple, narrow-range tunes pointing to Iranian and in part Caucasian relations.

The music of Karachay-Balkar and Noghay people living on the northern slopes of the Caucasus is far more complex than the music of the Southern Caucasian groups and it differs in its substrata as well. In the former music there are several musical layers that can be found also among neighbouring Caucasian groups and were presumably borrowed by the Turkic groups from them. The music of the Azeris more to the south of the Caucasus displays Iranian influences as well.

Kyrgyz, and particularly Kazakh folk music is also complex, but it comprises different musical layers than the Anatolian music. The pentatonic layers of the equally diverse Uyghur and yellow Uyghur folk music lead over to the musical realm of the Northern Turkic-Mongolian-Chinese pentatonic musical world.

The zone of pentatonic Turkic music stretches from China through the Uyghurs, Mongolians, South Siberian Turkic groups, and the northern and eastern Kazakh areas to the Chuvash, Tatar, Bashkir people in the Volga-Kama-Belaya area, and also characterizes most of the old (and some newer) strata of Hungarian folk music. Among the northern and eastern Turkic groups only the music of the Yakuts (Sakhas) living scattered over an enormous area to which they arrived relatively late is not pentatonic. However, the Turkic tunes using pentatonic (and partially pentatonic) scales take a great variety of forms, and the different pentatonic scales are not represented with equal weight in the repertoires of these peoples, aptly illustrated by the common and different strata of e.g. the Cheremis, Chuvash, Tatar, Bashkir and Mongol folk music. The pentatonic phenomena of Russian, Finno-Ugrian and other peoples must be subject to a different research program.

The Turkic ethnic groups living more to the south have predominantly diatonic folk music of narrow-range simple melodies. Mainly in Anatolia and some central and southern Kazakh and partly Kyrgyz areas can one come across more complex, non-pentatonic tune forms. In harmony with that, the use of micro tones is more frequent in the southern Turkic areas (Anatolian Turkish, Azeri, Turkmen, Uzbek music), being less dominant in the middle strip of the territory (Karachay-Balkar, Kyrgyz, Kazakh areas) and is negligibly rare in the pentatonic belt. Within diatonic scales, the minor-character scales are overrepresented among the studied groups, while scales with the major third (mostly of major character) are found among the Karachay-Balkars and Kyrgyz in greater proportions.

Despite the significant differences among individual Turkic folk music repertoires, some common musical traits and even musical strata can be observed. For example there are fifth-shifting tunes in the music of Turkic groups around the Volga-Kama-Belaya and of other Turkic peoples, Hungarians and Mongolians. Also there is a Turkic background of the Hungarian (and international) lament style, psalmodic, descending pentatonic and fifth-shifting tunes as well as songs of children's games. By way of an example I mention the narrow-range Phrygian tune group of two short lines, which do not coalesce into a massive stratum in Hungarian folk music but are saliently important in Anatolian, and particularly in Azeri, Turkmen, Uzbek and Aday Kazakh folk music.

Grouping of Turkic folk music stocks, Hungarian connections, situation of comparative research

Before presenting the summary tables let me repeat that repertoires of Turkic folk music are often related to the music of neighbouring groups and people they have integrated. In the south there are strong Iranian contacts (Azeri, Anatolian, Turkmen, Uzbek), in the north and east relations to the more broadly arched pentatonic music of the Mongols can be gleaned (Mongolian and eastern-northern Kazakhs, some Siberian Turks, Chuvash, Tatar, Bashkir people), while in the region of the Caucasus musical fusion with the Cherkes, Kabard, Alan and other Caucasian peoples can be observed (Karachay-Balkar, Nogay). The music of Turkey (also) mirrors the culture of absorbed and Turkified substrata to a great extent, the music of Siberian Turkic groups is basically pentatonic but their music so fundamentally differing from the pentatonic forms of the Mongol-Volga-Kama area requires further thorough comparative investigations. The motivic music of the Yakuts, who migrated to their current area later, also needs further studies as this music differs from the other Turkic repertoires and has forms that are similar to the motivic music of some Finno-Ugrian groups.

Table 1 gives a grouping of Turkic folk music stocks. Group 1 includes the Anatolian Turks with their highly complex non-pentatonic music. Group 2 includes the Azeris who are closely tied to Caucasian and Iranian traditions, and the Turkmens with strong Iranian musical impacts. Group 3 comprises the northern Turkic groups with dominantly pentatonic music: Tatars, Bashkirs, Chuvash and Siberian Turks, with more or less relation to the pentatonic practice of Mongol people. In group 4 the Uzbeks with ties to the Iranian Tajiks can be seen as a separate entity with some connection to the Turkmens. Group 5 includes the Kazakhs living over a vast territory with their highly compound folk music displaying ties toward south and east. Group 6 includes the Kyrgyz with maybe some connection to Khakas and some Altaic tribes.

•1. Anatolian Turk	•2. Azeri (~Caucasus) and Türkmen (~Iranian)	•3. Tatar, Bashkir, Chuvash and Siberian Turk (~Mongol and Southern Cheremis)	•4. Uzbek (~Tadjik)	•5. Kazakh
				•6. Kyrgyz (Khakas and some Altaic tribes)

Table 1. A grouping of Turkic folk music stocks

Table 2 illustrates that in the music of which examined Turkic repertoire certain old Hungarian folk music styles can also be demonstrated. This is discussed in detail in other books of mine.

<i>Hungarian folk music form</i>	<i>Turkic analogies</i>
small forms of lament	Anatolian Turkish, Azeri and Kyrgyz; to lesser extent: Karachay-Balkar, Türkmen, Aday Kazakh and Tuvan
pentatonic descending tunes, including fourth- and fifth-shifts	Volga-Kama-Belaya-region (Chuvash, Cheremis, Tatar), Mongol, Uyghur, yellow Uyghur; to lesser extent: Karachay-Balkar
„Psalmodic” tunes	Anatolian Turkish, Aday Kazakh, Karachay-Balkar, Caucasian Avar
tunes built of twin-bar motifs rotating around the middle note of a trichord	Anatolian Turkish; to lesser extent: Karachay-Balkar. This type lives in Azeri dance tunes and in a form of Muslim prayers
„Regös” Tunes	Karachay-Balkar
returning (domed) structure	Karachay-Balkar, Kyrgyz, Anatolian Turkish and Kazakh. This form is a new development in Turkic music.

Table 2. Turkic parallels of some Hungarian folk music styles

Table 3 is meant to demonstrate the situation of Turkic folk music research at the moment. We have a relatively clear picture of Oghuz, Kipchak and Chuvash folk music. That is promising because considering their numeric rate, state-creating ability and the size of the area they populate, these ethnic groups comprise the bulk of the Turkic-speaking populace. In the table, I indicate my collections in normal bold type, Vikár-Bereczki's collections in italicized bold type, and the groups whose music has not been included in this comparative research yet are put in parentheses.

		location	
I.1	Oghuz	south-west	Anatolian Turk, Azeri, Turkmen, (Gagauz)
I.2	Kipchak	north-west	Kyrgyz, Kazakh, Karachay, Balkar, Bashkir, Kazan Tatar, (Crimean Tatar, Kharaim, Karakalpak, Nogay, Kumyk)
I.3	Turkestani	east	Uzbek, (yellow Uyghur, modern Uyghur, Salar)
I.4	Siberian	north	(Siberian Tatar, Altay, Shor, Chulim and Abakan Tatar, Khakas, Tuvan, Kharagas or Tofa)
I.5	Khalaj		-
I.6	Yakut		(Yakut)
II.	<i>Bulgar-Turkic branch</i>		Chuvash

Table 3. Linguistic classification of Turkic peoples

Folk music research, as part of the social sciences, cannot propose finite, petrified theories, and research into the folk music of Turkic ethnicities is far from being completed. Not only entire ethnic groups are missing, but several tasks are still to be done concerning the already studied musical stocks as well.

Collecting work must go on, the relics of traditional tunes and the contemporary repertoire must be surveyed. It is important to create a possibly large, well-documented, accessible (online) digitalized archive; to monographically elaborate the music of certain regions and ethnic groups; to carry out the comparative analysis of the tune stock of Islamic folk religion, among many other tasks. It remains for future research to involve the

folk music of Turkestani and Siberian Turkic groups, of smaller Khalaj and Yakut communities, and to continue the Kazakh and Anatolian research. Most of these tasks await local colleagues and international work teams such as the *Music of the Turkic-speaking World* ICTM team I have founded.

Despite the many tasks ahead of us, I hope that proceeding along the path signposted by our great predecessors, my results in the collection and comparative analysis of the folk music of this enormous area have contributed to its better understanding. I also hope my investigations will be of help to the practitioners of comparative folk music research and ethnomusicologists adopting the methods of cultural anthropology alike, so that the foundations of an even broader comparative musical research of Eurasia involving even more ethnic groups shall be firmly laid. The review of the folk music of the vast Eurasian territory may also provide data for the confirmation or, conversely, the modification or reconsideration of some results of the prehistory of Hungarian folk music. Finally, a classified, systematized folk music material may help music education, and a large folk music database provides the possibility to illustrate the musical culture of the peoples concerned.

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Я. Сипош

ТҮРКІ ХАЛЫҚТАРЫ АРАСЫНДАҒЫ ДӘСТҮРЛІ МУЗЫКАНЫ ЗЕРТТЕУ НӘТИЖЕЛЕРІ (1987-2016жж)

Түйін

Мақала менің 1987 және 2016 жылдар аралығындағы кезеңде анатолія түріктерінің, азербайжан, қарашай-балқар (Түркияда және Солт.Кавказда), оңтүстік-батыс және моңғол қазақтарының, түрікмен, өзбек және қырғыздардың халықтық музыкасына жасалған менің далалық зерттеулерімнің қысқаша шолуына арналады. Түркі халықтары музыкасының репертуары көбінесе көрші топтар мен оларды біріктірген адамдардың музыкасымен байланысты. Түркі халық музыкасының жеке дәстүрлері арасындағы айтарлықтай айырмашылықтарға қарамастан, кейбір музыкалық ортақ әуендерді және тіпті музыкалық қабаттарды байқауға болады.

Тірек сөздер: түркітілдес халықтардың музыкасы, түркі халықтарының музыкалық классификациясы, музыкалық тюркология.