

THE SECOND PART WAS
TRANSLATED BY
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ISBN 963 05 0377 8 ✓

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PRINTED IN HUNGARY



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When years ago ethnomusicologist, Professor A. Adnan Saygun, companion of Bartók on his field trip to Turkey started to prepare the posthumous edition of Bartók's collection on the basis of the source material kept in Budapest (phonograph cylinders, melody notations, arrangement and transcriptions of texts by Bartók), as well as on the 'Introduction' preserved in Bartók's hand in the library of the Columbia University, New York, Professor Saygun was unaware of the fact that, prior to his leaving for America, Bartók already had had clear copies of the melodies made by Jenő Deutsch and that he had taken them along with him; furthermore Professor Saygun had no knowledge of the Appendix and Notes added by Bartók in America. Complemented with the latter, an almost fully prepared version constitutes the basis of the American publication prepared parallel with the present volume. (Béla Bartók: *Turkish Folk Music from Asia Minor*, ed. Benjamin Suchoff, Princeton University Press.)

Although the Appendix and the Notes, undoubtedly essential for the formal completeness of the Bartók oeuvre, had not been at Professor Saygun's disposal while working on the manuscript, the present edition, as a folklore documentation, can by no means be regarded as incomplete or unauthentic, but rather an independent variant that has merits of its own inasmuch as it conveys true-to-substance material from original sources, and what is more, it amply complements Bartók's results by adding precise transcriptions of melodies recorded but not written down by Bartók, and by inclusion of genuine chapters, further an abundance of supplementary and amending notes relating to Turkish folk poetry and folk music.

L. Vikár

Introduction

In 1936, as a result of a suggestion of Dr. László Rásonyi, teacher
 1 at the University of Ankara, I was invited by the Ankara branch
 2 of the political party Halkevi to give a few lectures in Ankara,
 appear as soloist with the Ankara orchestra, and to do some research
 work on Turkish folk music in appropriately chosen villages. I
 very gladly accepted the invitation as I ^{had long} desired to ~~know something~~
 investigate ~~authentic~~ Turkish folk music ^{at first hand} ~~since long~~, and especially, to
 find out if there were any relations between Old Hungarian and
 Old Turkish folk music. To get an answer to this question became
 more and more imperative since a comparison between Old Hung-
 arian folk music on ^{the} one hand, and the folk music of the Cheremiss
 (Mari) people¹⁾ and of the Turko-Tatar inhabitants²⁾ of the
 Kazan area in Russia on the other hand, resulted in the establish-
 ment of a definitive relationship between the folk music of these
 various peoples. It seemed highly important to know whether the
 Turkish folk music contains a similar stock of melodies, for this
 would suggest ~~the~~ the possibility of far reaching conclusions.

The period available for the research work was unfortunately

1) Living on the banks of the upper Volga. They are of Finno-Ugrian race, but were subject to a considerable Old Turkish influence on their language and civilization about 1000-1500 years ago.

2) Their language is very nearly related to the language of the Turks of Asia Minor.

rather short, 10 days being at our disposal. In Ankara, the plans for the journey were thoroughly discussed, especially the question which area of the rather extended territory of Turkey should be chosen for the work. Again on the suggestion of Dr. Rásonyi, ~~we~~ ^{we} finally decided on the winter quarters ~~of~~ of the so called Yürük tribes, ~~in their winter quarters~~. These were nomad tribes living ~~in~~ during summer in the Taurus mountain regions, and descending for winter to a place not far from the Southern sea shore around Osmaniye, some 60-70 miles eastward from Adana (Seyhan). The presumption was that people exhibiting such ancient migrat^{ory} customs may have better preserved their old musical material than ~~the part of~~ the more settled people.

The Halkevi branch of Ankara appointed Mr. Ahmed Adnan Saygün as my interpreter who ^{also} undertook ~~the~~ the notation of the texts on the spot. In addition, two "observers", Mr. Necil Kâzım and Mr. Ulvi Cemal, both from the Ankara music school, came with us.

Preceding the journey to the Adana area occasional collecting work was done in Ankara twice, on Nov. 16 and 17. On Nov. 18 I left the capital accompanied by these three gentlemen, and with great expectation to discover at least a few melodies belonging to the above mentioned characteristic old stock of material; expectations which ~~to a certain extent~~ ^{we} were encouraged by the discovery of two melodies of a similar type in the preliminary research work on Nov. 16. ~~which discovered two melodies of that type.~~

Description of the collected material

Structure of the melodies. In spite of the small number of the melodies: 78 vocal, ~~and 9 instrumental pieces~~, and 9 instrumental pieces, it seemed advisable

to group them according to a certain system. A detailed description of the system cannot be given for lack of space¹⁾. The principles used in grouping will, however, distinctly appear to anybody who will peruse the material as published here, with sufficient attention. Some of the used procedures must nevertheless be explained.

In order to facilitate the comparison of ^{these or other} folk melodies, each of them ^{it} ~~must~~ be transposed into a pitch which will present g' as the final tone. The original pitch is indicated by a note without stem at the beginning of each melody, always referring to this g' . — Certain symbols are used:

- I to III for the degrees $g-f'$, 1 to 12 for $g'-d^2$;
- Arabic figures followed by a comma for the syllabic number of the melody sections²⁾;
- Two of the figures of a) united by a dash symbolize the range of the melodies, the first figure indicating the lowest degree, the second the highest.

The grouping of the melodies resulted in ^{the} ~~establishing~~ - ment of the following main Classes:

- Parlano isometric³⁾ four section melodies with 8-syllabic sections
N^o 1-9; 15 melodies⁴⁾
- Parlano isometric four section melodies with 11-syllabic sections
N^o 10-23; 18 mel.
- Parlano isometric three section melodies with 11-syllabic sections
N^o 24; 1 mel.
- Parlano isometric ~~two~~ section melodies with 8-syllabic sections
N^o 25-26 2 mel.
- Parlano isometric two section melodies with 11-syllabic sections
N^o 27-29 3 mel.

¹⁾ See detailed transcription of similar methods in B. Bartók, Serbo-Croatian Folk Songs, Columbia University Press (in preparation) (with musical ex-⁷⁵amples from the Milovan Parry collection of records, at the Widener Library, Harvard University).

²⁾ i. e. a portion of the melody generally corresponding to a text line.

³⁾ Parlano means a kind of free rhythm; isometric means equal metric, i. e. equal syllabic num-
⁴⁾ Variants separately counted. (See in the melodic sections (text lines).

IV

6. <u>Parlando</u> isometric two section melodies with 14-syllabic sections		
7. <u>Parlando</u> isometric four section melodies with 7-syllabic sections	N ^o 30	1 mel.
8. <u>Parlando</u> isometric four-section melodies with 9-syllabic sections	N ^o 31	1 mel.
9. <u>Parlando</u> isometric three section melodies with 8(=3+2+3) syllabic sections	N ^o 32	1 mel.
10. <u>Parlando</u> isometric three section melodies with 10(=5+5) syllabic sections	N ^o 33	1 mel.
11. <u>Parlando</u> heterometric ¹⁾ four section melodies	N ^o 34	1 mel.
12. <u>Parlando</u> heterometric ^{three} section melodies	N ^o 35	1 mel.
13. <u>Tempo giusto</u> ²⁾ isometric four section melodies with "dotted" ³⁾ rhythm, and 7 or 7+7 syllabic sections	N ^o 36-39	4 mel.
14. <u>Tempo giusto</u> heterometric four section melodies with dotted rhythm	N ^o 40-44	7 mel.
15. <u>Tempo giusto</u> isometric four section melodies	N ^o 45	1 mel.
16. <u>Tempo giusto</u> isometric three section melodies	N ^o 46	1 mel.
17. <u>Tempo giusto</u> heterometric four section melodies	N ^o 47	1 mel.
18. Rain begging songs (with motif structure)	N ^o 48	1 mel.
19. Melodies with indeterminable structure or of suspicious origin	N ^o 49	4 mel.
20. Instrumental pieces	N ^o 50-59	13 mel.
	N ^o 10b, 43c, 60-66	9 mel.
		total: 87 mel.

If the isometric Classes contain more than one melody, their melodies are further grouped into Subclasses and Groups according to the pitch of the final tone of their melody sections, considering first the tone of the second

1) Heterometric means melody sections with unequal syllabic number.

2) Tempo giusto means a more or less rigid rhythm.

3) "Dotted" rhythm is a combination of mostly \dot{d} and $d \cdot d$ patterns, or — as their flattened form — of $\dot{d}d$ and $d \cdot d$; $d \cdot d$ will also occur in the 1st case, $\dot{d} \cdot d$ in the second case.

V


section (main caesura, marked by O), secondly that of the preceding (first) section (marked by C), and finally that of the following (third) section (marked by C)¹⁾. Class 1 and 2, containing 33 melodies (43%) out of 78 ^{vocal} melodies, ~~form~~ obviously ^{form} the most important part of the material.

The characteristics of Class 1 (about 20% of the collected vocal ~~material~~ material) are as follows:

- (1) 8-syllabic melody sections in parlando rhythm which may be considered as a derivation of supposedly original equal ^{quavers} eighth values: $\text{♩} \text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} ||$; the transformation of the values results in the most various, though not always stable rhythmical formations, showing as a general feature the rather considerable prolongation of the final tone of the sections, or at least of the 2nd and 4th section.
- (2) More or less rich ornaments (melismatic groups) of various kinds.
- (3) A scale with minor third, mostly the Dorian mode (in four cases Stedian mode: N^o 1b, 2, 3, 4), the second (sometimes the sixth) degree frequently unstable (↓).
- (4) The main caesura (final tone of the second section) is (b3) in 4, (4) in 3, (5) in 7 cases, and (8)²⁾ in a single case. The secondary caesurae (final tone of the 1st and 3rd sections) are (5) in 8, (4) in 2 cases, and (b6), (7), (b10)¹⁾ in a single case; (b3) in 8, (5) in 3, (4) in 2 cases, and (7), (8)¹⁾ in a single case. — The position of the sections' final tones on the degrees b3, 4, 5, 7, and 8, (with the only exception

1) In three section melodies the main caesura (O) will be at the end of either the 1st section, or the 2nd section.

2) These exceptionally high degrees ~~are~~ evidently are a result of the exceptional range 1-11 in N^o 9.

of $\flat 6$ in $N^{\circ} 2$) i. e. exclusively on the degrees of the pentatonic scale  gives a sufficient evidence for the latent pentatonic structure existing in these melodies.

- (5) The fact that $\flat 5$ is the most frequent final tone in the 1st melody sections, and $\flat 3$ in the 3rd sections, already shows the prevalence of a so called "descending" structure of the melodic line, which means that the first half of the melody is placed approximately in the upper half of the octave, and the second half (or last quarter) in its lower half.

If we compare these characteristics with those of the Old-Hungarian melodies with 8-syllabic sections¹⁾, we will see that they are literally identical. The only differences are as follows:

- (1) The Turkish melodies in question never touch the VII degree which, however, occurs rather frequently in the Hungarian melodies;
- (2) The Hungarian melodies show more ~~evidently~~ ^{clearly} the pentatonic structure, even in their melodic line and not only in the final tones of the melody sections, as the Turkish melodies do;
- (3) The so called "transposing" structure (a variety of the "descending" structure), comparatively frequent in the Hungarian material, in which the 2nd half of the melody is a ^{repetition} of the 1st half a fifth lower, does not appear in the Turkish melodies.

Incidentally, as a circumstance of minor importance, it may be said that this relationship is especially conspicuous between the Turkish material and the Hungarian material found

¹⁾ See their detailed morphological description in D. Bartók, Hungarian Folk Music, pp. 14-25. London, Oxford University Press, 1931. — Quoted as Hung.(arian) Folk Music in the followings.

in Central Hungary, the area situated between the south bent Danube and the Western border of Transylvania, designated in my above mentioned book as the IIIrd dialectal area.

- Besides this striking similarity in the characteristic features of the Turkish and Hungarian parlando melodies with 8-syllabic sections, it can be said, moreover, that most of the nine Turkish melodies or variant groups of Class I have decided variants in the Hungarian material. The complete Hungarian material of about 13.000 melodies, being kept in Budapest is unfortunately not available for me at the moment. Therefore, I can only quote 4 Hungarian variants in the Appendix (pp. 114-115), and refer to one, published in Hungarian Folk Music as $N^{\circ} 62$, being a variant of $N^{\circ} 15$ of this volume. Even these afford a sufficient evidence for the closest relationship, or as I would put it, for the identity of both materials. This identity is an irrefutable proof of the age of these melodies: it shows the way back to the VIth or VIIth centuries a. D. — At that period, the ancestors of the Anatolian Turks lived somewhere on the borders of Europe and Central Asia in the neighbourhood of other Turkish tribes, those of the Hungarians between the Caspian and the Black Sea.

We have long had evidence of Old-Turkish linguistic influences, exerted by some Turkish people¹⁾ on the Finno-Ugrian Hungarian language. We know for several decades that the ancient Székely-Hungarian alphabet, a kind of runic or scored alphabet ("rovásírás") the first document of which was discovered in the church of the Székely-Hungarian village Enlaka (Transylvania) is in

¹⁾ probably by the so called Bulgaro-Turks.

is very slightly shortened or lengthened, some of the following values will be lengthened or shortened by exactly the same value, in order to obtain equal measures of, let us say, $\frac{3}{4}$ or $\frac{4}{4}$. E.g. in bars 2 and 4 of N° 40 $\text{D} \cdot \text{D} \cdot \text{D} \cdot \text{D} \cdot$ stands for $\text{D} \cdot \text{D} \cdot \text{D} \cdot \text{D} \cdot$; in bar 3 $\text{D} \cdot \text{D} \cdot \text{D} \cdot \text{D} \cdot$ for $\text{D} \cdot \text{D} \cdot \text{D} \cdot \text{D} \cdot$, etc. N° 40 is a very good example for the consistent and frequent use of this device. In other pieces (N°s 42, 45) it occurs only occasionally.

For certain classes of Hungarian folk melodies, "dotted" rhythm is extremely characteristic; it appears in some classes of the Rumanian and Slovakian material, too, probably as a Hungarian influence. Our very scanty Turkish material shows not more than 8 such melodies. We do not know precisely if "dotted" rhythm occurs elsewhere¹⁾. Therefore, this common feature in the Hungarian and Turkish material, how-ever striking the similarity may be, cannot be taken as a convincing proof of the common origin of these rhythms.

The melodies representing the remaining Classes are so few that no type description of them can be given, and no conclusions can be drawn. Some of these melodies seem to be incomplete, or in some way altered forms of Class 2 melodies (N°s 27, 30, 35, 36, 37, 38, 39). In addition, others differ from Class 2 by their major scale (N°s 24, 28). Others again are perhaps of urban, even European origin (N°s 31, 32, 34, 47, 48, 52, 53, 57). For the origin of melodies like N°s 25, 26, 29, 33, 46, 50, 51, 54, 55, 56 not even a guess can be made. N° 58 is evidently a new (or newly spread) melody of urban origin, widely known even among the Yürüks. And N° 59, through a hit²⁾, is traceable as far back as the Canzonetta "Halte-là! qui va là?" in Bizet's Carmen. The composer of the hit was obvious-

1) It seems that the so called Scotch rhythm belongs to this type of rhythm.

2) See Note to the melody, p. 124

ly not very much concerned with originality of ideas. *Herbent sua fata —*
18 — *melodiae!*

A special account of Class 18, the Rain begging Songs (N° 49) should be given. These songs have melodies with undetermined structure, consisting of repetitions of a $\frac{3}{4}$ two bar motif in $\text{D} \cdot \text{D} \cdot \text{D} \cdot \text{D} \cdot$ rhythm which appears sometimes slightly transformed. They are very similar to the Children's Song melodies of the Hungarians, Slovaks and some Western European peoples, and are probably of a similar character in the whole Turkish territory, since the specimens in our collection are derived from areas distant from each other (Ankara, Ufa, Sezhan vilayet), and show no essential differences. As to the ceremonies connected with the performance of these songs, investigation in that direction was unfortunately omitted. — Rain begging Songs occur in the Rumanian and Serbo-Croatian material, yet are unknown in Hungarian and Slovakian territory. The Rumanian Rain begging Songs, however, have generally a determined 4-section structure. About those of the Serbo-Croatians we cannot form any decided opinion, since only a few specimens are known from published collections.

Whether the similarity between the above mentioned Children's Song melodies and the Turkish Rain begging Song melodies is a pure coincidence, or whether there exists a mysterious connection between them, cannot be established for the time being.

Among the few instrumental pieces (Class 20), one deserves special mention, N° 62. Its designation "Uzun Hava" means: long [dream] air. As a matter of fact, this melody is a variant of the Rumanian Cântec Lung and the Ukrainian Dumy melodies²⁾, and originates from certain

1) B. Bartók, Rumanian Folk Music, Ms. deposited at Columbia University Library, Vol. I. N° 643 a.-g., Vol. II N° 613 a.-h.; B. Bartók, Volksmusik der Rumänen von Maramures, Drei Masken Verlag, München, 1923. — N° 23 a.-m.

2) Philaret Kolossa, Melodien der ukrainischen recitierenden Gesänge (Dumy), Beiträge zur ukrainischen Ethnologie, XIII. Band. — Lwow, 1910, 1913.

Persian¹⁾ and Arabic²⁾ melody types. N° 62 is one of the few specimens³⁾ of this kind known from Turkish territory hitherto. Its infiltration from ~~From~~ Persian Arabic territories can easily be explained. Not so its further spread into Rumanian and Ukrainian areas, because of the missing links in the Bulgarian and Serbo-Croatian material⁴⁾ — As for the other instrumental or sung dance melodies, I had only one occasion to see a dance performance of N°s 61, 63-66 in Cardak. A description of this event is given as follows⁵⁾:

"One of the musicians played on the zurna, — — — the other on a big drum darul. — — — Four men danced, that is to say, one danced alone and the others, linked hand in hand, accompanied him with slow measured movements. Queerly enough at times even the two musicians took part in the dance with a few steps and gestures. After some moments, however, the music and dancing came to an abrupt end, and one of the three "passive" dancers burst into a song. He had such a far-away, dreamy expression on his face that I can hardly find words to describe it. He began the song in a very high tenor and slowly descended at the end of his song to a more normal pitch. — After he had sung seven or eight verses, the players tuned up again for another kind of dance music. Later, a vocal solo followed in the same way as before." — The alternating of dancing to instrumental accompaniment and of solo singing went on and on (see further details in Notes to N°s 43d. and 61).

- 1) One specimen on the Persian disc in the album "Musik des Orients" edited by E. v. Hornbostel.
 2) Some of the discs commissioned by and issued for the "Institut de la Musique Orientale" of Cairo in 1932-1933 contain specimens, e. g. N° H. C. 26.
 3) Another has been recorded by Mr. Constantin Brăiloiu in Istanbul a few years ago; the record is kept in the Archives of the Societatea Compositorilor Români in Bukarest.
 4) See more details in "Serbo-Croatian Folk Songs."
 5) Quoted from my article "Collecting Folksongs in Anatolia," in the Summer issue of The Hungarian Quarterly, Budapest, 1937.

22 Some peculiarities of performance.

The Turkish rural folk music does not know proper upbeats (just as the Czech, Slovakian, Ukrainian, Hungarian, Rumanian, Serbo-Croatian and Bulgarian folk music). Pseudo-upbeats, however, on syllables like o', hā, ay, hiy, etc., are frequently used, in a similar way as in the material of the above mentioned peoples. Such syllables do not belong to the proper text and must not be taken into account at syllable counting. They are marked by mm in the musical part. — A different kind of added syllables (hiy or ah) is to be found in N°s 32, 42, 45, which do not belong to the proper text as well as the pseudo-upbeats. They appear, however, on the 1st downbeat of the bar, and have the function of breaking up its original rhythm, e. g. ya-re is changed into ah, ya-re by added ah in N° 32. They are marked by □. — Such added downbeat syllables (as ej, hej, oj, hoj) are well known also in the material of the afore mentioned peoples.

The proper text lines form, on the whole isometric text-stanza structures. In heterometric melody structures some portions of these isometric text lines are repeated, or refrain text lines of a different syllabic number are added in order to obtain heterometry.

There is a tendency to change the colour of vowels or consonants¹⁾; or to interpolate some syllables of different colour during long drawn tones; or to suppress entirely the syllable closing consonant at the end of a section. — A very peculiar vibrato occurs in the Yürük area, observed nowhere else. It generally appears on the last prolonged tone of the 2nd and last melody section. To establish what exactly happens in the mouth of the singer is, of course, not very well possible

- 1) Inverted e meaning a blurred vowel similar to the Bulgarian h, or Rumanian ă.
 2) Change of vowel colour during singing occurs with other peoples, too.

by direct observation. Judging from the emitted sound it seems that the singer, by slight ~~up~~ up and down vibration of his tongue, produces y semi-vowels which interrupt the continuous flow of the respective vowel. The result is a vibration in colour, not in pitch. In most of the cases I tried to determine the exact number of vibrations, and to transcribe them as it is seen in N° 5, bars 4, 8; N° 8 a., bar 2; N° 8 c., last bar; N° 17 b., bars 6, 12; etc. (see Explanation of signs, pp. 81). All these interpolations and

changed vowels are marked with ~~~~ in the musical part. Another peculiarity is an emphatic performance of the successive single tones of certain melismatic groups, e. g. N° 16, bars 6, 9. Sometimes the emphasis is enhanced by the interpolation of certain peculiar "clucking" sounds as in N° 20, bars 3, 7, etc. - Similar emphatic performance of melismatic tones occurs in the Serbo-Croatian material (see Serbo-Croatian Folk Songs). This phenomenon may probably be ascribed to the influence of Arabic urban music.

The pitch of the 2nd degree (a' or a'b) frequently shows a certain instability, being either slightly lower than a'4, or slightly higher than a'b, or sometimes neutral. The deviations are marked by ↓ and ↑ signs (see Explanation of signs). Such deviations may occur also on the 6th degree (e² or e²b), but less frequently.

Between ~~the~~ an open last syllable of a word and the word beginning vowel of the following word, generally a hiatus filling consonant is inserted. Mostly ñ serves for this purpose (N° 6, 8 c., 9, 11, 12, 14, 15, 17 a. b., 21 a., 23, 25, 28, 34, 36, 43 d., 45, 51, 52, 54, 58, 59), less frequently y (N° 1 b., 8 d., 14, 17 c., 22, 41), and only once m (N° 47). - Hungarians use j for this purpose, Rumanians d and i. In the Serbo-Croatian material

it appears rather rarely, at least in the Milman Barry collection, j being then interpolated. - In two cases, instead of insertion of a consonant, crasis originates: melting of the two vowels (N° 7 a.: İnce-elekten; 8 a.: Gürldi-elimin). In the huge Hungarian material only one such case is known (N° 10 in B. Bartók, Hungarian Folk Music: Gondolat viseli-az isten), in the Serbo-Croatian some similar cases. The Rumanians, however, use it frequently (like the Italians).

The emphatic pronunciation of syllable-closing consonants may result in "syllabification" of the consonant¹⁾. This is achieved by adding an o after the consonant; liquida may not need this addition. Such syllables are not proper syllables and are to be disregarded when counting the syllables of the melody sections.

There is a tendency, at least in the Yürük and adjoining area to sing in as high a pitch as possible, at the top of one's voice. This leads sometimes to certain inconveniences when doing research work with the singers (see Note to N° 3, 12). - It is a pity that I could not get any women singers (except the old woman from Denkara and the little girl from Hizük), in spite of all my efforts, because of the still prevalent religious superstition of the Mohammedans. This is a serious handicap in collecting Turkish folk songs. For instance, we do not know whether women sing also at the top of their voice, or whether they prefer the lower regions? Do they use similar ornaments, clucking sounds in melodies with 11-syllabic sections or not? Do they sing these melodies at all, or have they some others in their repertoire, never sung by men? Is it not awkward to have cradle songs recorded by rough sounding man's voices when they evidently never sing them?! - If this situation does not change, then half the

¹⁾ This means: making a syllable out of a consonant.

35 Turkish population will be artificially excluded from making any contribution to folk music collections!

Terminology. There is a very distinct discrimination between rural and urban folk songs even in their designation, observed nowhere else. The former are called Türkü, the latter Sarkı. As Dr. Ignác Kúnos has pointed out in his "Osmanlı-türk népköltési gyűjtemény" ¹⁾ pp. XXXI - XXXII: " - - - the türkü differs from the sarkı also in the metrical structure. - - - The metrical structure of the latter is based on quantity [of syllables], borrowed from the Arabs, the metric of the former is syllable counting [accentuated] metric. The former has been written in a language mixed up with Arabic and Persian elements, the latter arose in a rural, i. e. pure Turkish language. - - - in the poetry of no other people is there such a difference between folk and art poetry. - - - For between the two categories, there is a difference not only in the subject but also in the language, and what is more, the difference in their melodic style also increases the discriminating features. The türkü-s have other tunes, and the sarkı-s have others. The tunes of the sarkı-s as well as their metrical structure are of Arabic origin, whereas the tunes of türkü-s are national ones, born on Turkish soil." - The expression "born on Turkish soil" of course, must be taken cum grano salis. Where folk melodies are born is a rather intricate question which cannot be answered in as simple a way as this. - As I would put it, türkü-s are the melodies sung or played by Turkish rural people wherever they may have been born; and sarkı-s are those of the urban cultivated classes, exhibiting Arabic influence in their metric and language.³⁾

1) = Collection of Osmanlı-Turkish folk poems. Budapest, Magyar Tudományos Akadémia [=Hungarian Academy of Sciences], 1889.

2) It was probably the latter the performance of which was suddenly prohibited by Kemal Atatürk some years ago. Whether this decree was directed in favour of the türkü-s or of the European music, is not clear. Later this decree has been revoked.

36 In the Yürük area, I was informed that türkü refers only to the texts; melody is called there gayda (hava being the generally known word for air = melody).

Texts

Orthography. About 12 years ago when the Latin alphabet was adopted with certain modifications by the Turks, the same mistake was made as 100 years ago in Hungary: linguists of both countries neglected a discrimination between open and closed e. Most of the e vowels are open in the Turkish language; there occur, however, also closed e-s. I decided to use for the latter ë in this publication, the same letter which is used for the same sound by Hungarians in scientific publications. - Other additional letters in this book are:

ɸ for a bilabial ɸ;

χ for a guttural sound like the Spanish j;

- on long vowels when the length is a result of the disappearance of a ğ.

N. B. To establish the difference between ğ and y when they appear as a softened form of g, was in many cases rather difficult. The rule says: the softening of g will result in ğ between low (velar) vowels, and in y between high (palatal) vowels. In this publication, however, there are many deviations from this rule.

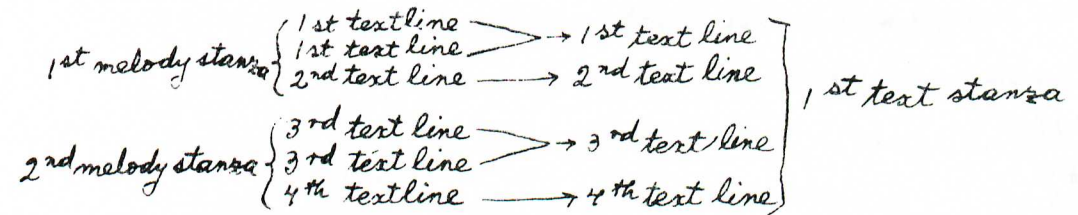
37 Metric of textlines. As has been pointed out above, the textlines of the Turkish rural folk poems are based on a syllable counting metrical structure, i. e. each meter has a fixed number of syllables, generally unchanged during the whole poem, with the main accent on the first syllable whatever the spoken accent be! In this collection there appear text lines of the following structure (|| means main caesura between the meters, | means secondary caesura):

1) In spite of the accentuation rules of the Turkish language according to which the last syllable of the words bears the accent, with certain exceptions.

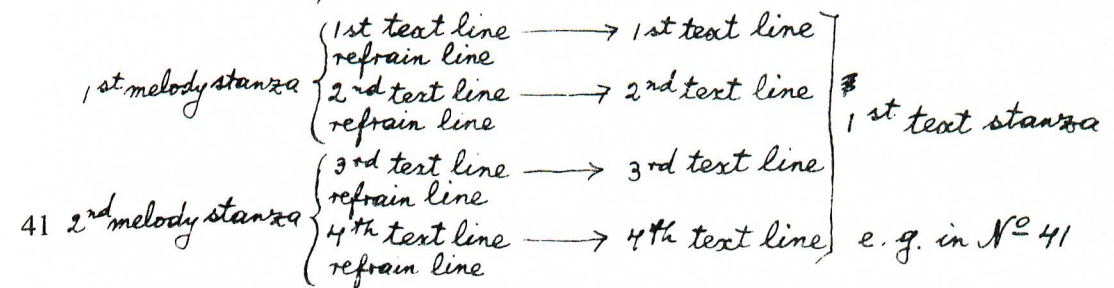
- 9 syllables as 4||4, typical metrical structure of Class 1;
 8 " " 3|2||3, only in N^o 33;
 11 " " {6||4|1|}, typical metrical structure of Class 2;
 {6||3|1|}
 11 " " 6||2|3, only in N^o 27;
 38 11 " " 4|4||3, in N^{os} 24, 35-39, 45;
 7 " " 4||3, typical metrical structure of Class 13 (in some pieces as 7+7);
 7 " " 3||4, in N^{os} 31, 48;
 10 " " 5||5, only in N^o 34;
 6 " " 4||2, in some melodies of Class 18 (interchanged with lines extended to 8 syllables as 6||2.)

The Turkish rural folk texts have rigorous stanza structure with fixed rhymes, similar to the Hungarian, Czech, Slovakian and Ukrainian folk texts, and at variance with the Bulgarian and Serbo-Croatian folk texts in which no ~~stanza~~ text stanza structures and no rhymes occur, in with the Rumanian folk ~~texts~~ texts which have rhymes but no stanza structure. — The texts of the most characteristic Turkish folk melodies, i. e. Classes 1, 2, 13, have text stanzas consisting of four separate proper text lines for each melody stanza, that is no ~~repeats~~ repeats and no refrains occur. ¹⁾ — Text line repeats and refrains are observed in some of the remaining Classes, except Class 18 (Rain begging Songs) which, by the way, has no stanza structure at all in its texts. Melody stanzas of 3 melody sections may have the same text line repeated for their 1st and 2nd melody sections (N^{os} 24, 33, 37). In this case the text stanzas ~~do not tally~~ do not tally with the melody stanzas as two of the latter are apportioned to one stanza. Since text stanzas always consist of 4 textlines, the result will be as follows:

¹⁾ Some exceptions are observed: N^{os} 9, 15, 21 a., 22, 40, 41, 44, having a refrain with the same metrical structure as the proper text lines (in N^o 22 same syllabic number, but 4|4||3 as meters; and N^o 1 a., 7 a. b. having a refrain with a different metrical structure). — The rather free extensions of the melody sections in N^{os} 18, 23, both sung by the same man, involve text line repeats.



The same phenomenon must appear in two-section melodies, with no text line repeats (N^{os} 25, 26, 28, etc.), and also in 4 section melodies, if refrains text lines are used as a substitute for some of the proper text line repeats:



Text line repeats occur in not more than 14 melodies, out of 78: N^{os} 24, 31, 32, 33, 40, 45-47, 48 a. b., 56-59, i. e. apart from N^{os} 40 and 45, exclusive, in melodies not belonging to the characteristic Old Turkish stock.

Refrains, too, are less frequent in this material than they are supposed to be in the folk texts, e. g. according to Dr. Kinos (see below). — Before going into details, we must establish a limit of what should be regarded as a refrain, and what not. Recurring additions of one or two syllables by which the syllabic number of a section is extended are not considered as refrains (N^o 24: Edem, N^o 32: vay vay or of of, added to the 7 syllabic text line transforms the section to a 9 syllabic one). All addition, however, exceeding 2 syllables and being less than 7 syllables, as well a single or multiple textlines, standing for proper text lines, generally in rather loose contextual connexion with the main text parts and recurring in each stanza¹⁾, are considered as refrains.

¹⁾ Except N^{os} 32 and 46 in which they reappear in each second stanza.

The complete list of refrains is as follows:

N ^o 1a. : 6(4 2), 8(4 4), 6(4 2);	N ^o 40 : 7, 7(4 3, 4 3);
" 7a. : 9(4 2 3);	N ^o 41 : 7(4 3);
" 9 : 8(4 4);	N ^o 44 : 7+7, 7+7, (4 times 4 3);
" 15 : 11(6 3 2);	N ^o 45 : 4+7, 7, 7, (7 = 4 3)
" 21a. : 11(6 4 2);	" 53 : 15(5 5 5);
" 22 : 11(4 4 3);	" 56 : 8, 10, 8, (4 4, 6 4, 4 4);
" 30 : 4;	" 58 : 5 times 7, (7 = 4 3);
" 31 : two refrains, both of 4 syllables	" 59 : 10, (5 5).
" 32 : 12, 9, (6 6, 4 3 2);	
" 34 : 10(5 5);	

The first six of these 18 refrains have been mentioned elsewhere (p.). The remainder show that independent refrains, not standing as a substitute for a proper text line, occur exclusively in Classes which are less characteristic or entirely disassociated, from genuine Turkish rural melodies. But even there, they are less frequent than for instance in the texts of the afore mentioned Künos collection¹⁾

Before leaving this subject, a few words must be said concerning some additional peculiarities.

One of them appears in the metrical structure of the 11-syllabic lines. When looking at them without considering their melodies, they seem to

¹⁾ Out of 151 of its texts (the so called *mani* and *bekci* songs not included) 120 have refrains. - It is evident that Dr. Künos must have collected his texts in areas where melodies belonging to the characteristic Old Turkish rural stock have not been preserved. - A later publication of his: *Ada-Kalei török népdalok* [= Turkish folk songs from Ada Kale], Budapest, 1906, Magyar Tudományos Akadémia, shows approximately the same proportion: out of 82 texts, 72 have refrains. - Incidentally, some of these texts consist of lines with more complicated metrical structure (10, 14, or 15 syllables in the line) which seem to be unknown in the *Yürük* area.

to have the metrical articulation of 4|4||3. When they are sung to their respective melodies, the melodic articulation will divide them, however, as given before (p. , for Class 2), i. e. into 6||4|1, or 6||3|2. Exceptions are the 11-syllabic lines used for melodies of other Classes, i. e. for less typical melodies where the articulation will be 4|4||3. In some of these cases, the structure of the melodic stanza well even require one or several repeats of the last 3 syllables. This *diversi* and especially its interdependence of the melodic style is a rather puzzling phenomenon.

Another phenomenon is connected with the cutting of words by the metrical *caesurae*. - In the metrical structure of the folk poems of the Slav peoples there appears a rule very rigidly kept according to which the main *caesurae*, and in many cases even the secondary *caesurae* must not cut words¹⁾. Not so in Hungarian, and especially in Turkish folk poems. In a considerable portion, i. e. in 24% of the text lines of this publication, the main *caesura* divides words. The frequency of word cuts in Hungarian folk texts is less, but still not negligible. - It would be a very interesting task to find out the reasons for essential difference in the metrical rules of the Turkish and Hungarian folk texts on the one hand, and of the Slav folk texts on the other hand. For the time being, one can only make several guesses without being in a position to prove either of the emitted hypotheses. One reason could be looked for in the difference of the grammatical system: the Slav languages belonging to the Indo-European family are inflecting, and the Turkish and Hungarian agglutinating languages. Agglutination may produce excessive extensions of words by accumulation of particles; the added particles melting into a unit with the main word were, however, previously independent words. A subconscious feeling of this independence may lessen the reluctance for

¹⁾ See more details in Serbo-Croatian Folk Songs.

dividing words by caesurae. — Another explanation could be given by the accentuation rules of the Turkish language (see p.).¹⁾ The accent on the last syllable of the words may have such a power as to make it suitable to be the first syllable of a meter. — A last guess would be to suppose a general lack of sense in these peoples for word cuts at all.

When the reader is told about 8, 11, 7, etc., syllabic structures he must bear in mind that deviations from these formulae in certain single text lines are not rare, in any case they are more frequent than in the Hungarian and Slav texts. Generally, added proper text syllables appear in these deviating text lines; since their appearance obviously is only casual, they have no structural meaning at all (e.g. N° 8 d., st. 2, section 3; N° 13 b., first section; N° 44, st. 2, section 2; etc.). — Other deviations result from the casual interpolation of syllables not belonging to the proper text, for the sake of decoration. These are da or de which though having the sense of "too, also", are used in this case without any meaning²⁾. They are marked by in the musical part, are omitted in the "Complete texts", and ought not to be taken into account when establishing the syllabic number of the section. — Further additions are aman (= mercy, grace) and similar words, sometimes as proper syllables, sometimes not. In the latter case they also are marked by . Although they have their definite sense, they are not in contextual connection with the rest of the words. — Irregularity of meters

1) This does not apply to the Hungarian language in which just contrarily the first syllable of the words bears the accent.

2) Hungarian folk texts, seemingly of recent origin, use a similar interpolated one syllabic word, as a curious coincidence the same word: "de". This word, however, has the sense of "but", yet is used in these cases also without meaning.

(metrical division) also occur: 5||3 instead of 4||4 in N° 50, st. 1, section 3; 7||2|2 instead of 6||3|2 in N° 16, st. 3, section 2; 3||5 instead of 4||4 in N° 3, st. 1, section 2.

A certain difficulty presents itself by the singular behaviour of the consonant ğ. As Kúnos observed it more than 60 years ago, it has a tendency to disappear completely in the pronunciation, changing the preceding short vowel into a long one when it is a syllable closing consonant, or when it is placed between two different vowels. This does not yet present any difficulties for the transcriber of the melodies. They appear when a ğ flanked by two identical vowels disappears, e.g. iği > ī, or when the second vowel is eliminated, or when the remaining two different vowels melt into a diphthong. In these cases, the musician is inclined to interpret the long vowel or the diphthong as one syllable, although metrically and structurally it generally should be regarded as two syllables: a contraction standing for two syllables. — There are, however, cases — and these may be the result of a newer development — when such contracted long vowels function as one syllable. Some examples:

In N° 39, st. 1, 3, bar 1, geldiği sounds so to speak as geldī. This accounts for the 12 syllables instead of 11: the singer evidently felt geldī as two syllables and not as three.

In N° 47, st. 3, section 2, ayağma stands for ayağīma, and is possibly pronounced as ayāma. In this case the elision of i resulted in a shortening of the musical measure to $\frac{3}{8}$.

1) I was too much influenced by the written picture of the text transcriptions, made by Mr. Ahmed Adnan Saygün on the spot, and felt a certain reluctance to eliminate these ğ-s when transcribing the melodies.

- 56 N° 22, st. 3, section 1: Ayağina was pronounced something like Ayayma.
 N° 36, st. 3, section 2: akliçigmi stands for akliçigimi. The elision of i conforms the text line to the regular pattern of 11 syllabic structure.
 N° 1 b., st. 3, section 2: Salkimciğmi for salkimciğimi; same as the
 57 previous case.
 58 N° 49, third line: Ayağma for ayağima. This case is different from that of N° 47, because here the result of the elision is the typical $\text{sts} | \text{ss}$ musical rhythm.

Rhymes. The most characteristic rhyme schema is a a b a: appearing in 28 texts of this collection. The next one in importance is a a a b: in 23 texts, and its variety a a a + refrain: in 9 texts. Exceptional schemata are to be found in 3 texts, and 6 texts have no regular rhyme formation.

The first schema, a a b a, is known only from Turkish folk texts among Eastern European folk texts, and must, therefore, be considered as a special feature of Turkish rural folk poems.¹⁾

The rhyme technic is extremely primitive, and is contrary to the established rules for rhyme building in Western art poetry. The most primitive means of rhyme building consists of simply using the same word for a rhymes (N° 1 b., st. 3; N° 5, st. 2).

A less primitive procedure is to have three different words (either 3 verbs, or 3 nouns, etc.) each being in the same grammatical form (N° 1 b., st. 2; N° 2, st. 2). A peculiar phenomenon appears in this connection, ^(rarely) ~~not~~ observed in the Hungarian folk texts: the difference of vowel colour in the suffixes or radicals is not taken into account, i. e. identical suffixes or radicals

¹⁾ Out of 401 "mani" texts in Kinos' first publication (pp. 181-252), 376 have a a b a rhymes, the rest mostly a a a a. "Mani" songs are short songs consisting of only one stanza, sung on certain occasions and with certain purposes. Their lines consist of 7 (4 || 3) syllables.

with identical consonants differing only in vowel colour, are considered as having rhyming qualities. This is, of course, in connection with the so called vowel harmony law¹⁾ — Thus, "oldu" and "geldi" in N° 1 a., st. 1 are considered as rhyming words as well as "mezere" and "nazara" in N° 5, st. 1, "yelişir" and "güleşür" in N° 7 b., st. 3, etc.²⁾

The more complicated procedure of using rhyming words which belong to a different part of speech groups, or having a different grammatical form, very rarely occurs (N° 17 c., st. 4: "firez" and "biraz").

The texts as expression of ideas. In this field, the stranger encounters great difficulties. When he looks at the translations, he will be at a loss how to make a sense of them. Certainly, some lines or parts of any Eastern European lyrical folk texts may be almost intranslatable into any other language, or when literally translated may look rather awkward. A rather drastic example for this is the following Hungarian one-stanza text (from Bartók, Hungarian Folk Music, N° 18):

The rushes are in bloom, —
 Your mother promised you to me.
 The radish has rotted in the soil, —
 It is somebody else whom I love.

The stranger who knows nothing of certain devices used in Hungarian lyrical

¹⁾ In virtue of this law one and the same word can only contain either palatal (high) or velar (low) vowels. i and closed e are neutral in this respect, that is, they may also enter into words of velar vowels. As a result practically all the suffixes and flexional affixes exist in two (sometimes in three) forms — "From" A Companion to Hungarian Studies, Budapest, 1943, p. 280. — Approximately a similar law is prevailing in the Turkish language. The Ural-Altai family of languages shows a similar vowel harmony system.

²⁾ One Hungarian example: "hajlandó" and "illendő"; in N° 133, lines 7-8, Folk Songs, edited by B. Bartók and Z. Kodály, Budapest, 1921.

folk texts, will be rather puzzled about the purpose of the 1st and 3rd line (more about such lines see below). He will certainly, understand the sense of the 2nd and 4th line which is the backbone of what the singer wants to say, but he will find even these lines rather stale and commonplace sounding. What gives a humorous vigour to the original of these 4 lines is not so much the conveyed sense as the rhythm of the metrical structure, the rhymes, the choice and order of words.

Now, such examples as this particular text are not very frequent in the Hungarian material, and are almost completely lacking in the Slav. In the Turkish material, however, such stanzas constitute the "mildest" specimens, the overwhelming majority being much more "abstract" sometimes ~~the~~ reminding the reader of the symbolistic, surrealist, and what not art poetry of the beginning of this century. — A student in New York, originating from the Adana region whose native language is Turkish, and who knows a lot of such text from her childhood, asserted this is deliberately abstruse inasmuch as in the Turkish rural folk poems the harmonious effects resulting from the succession and sound of the words, the rhymes, etc., and not the meaning of the text lines or stanzas, is of primary importance. This may or may not be so; but in any case this theory alone does not account for the abstract character of the texts.

Certain devices in the stanza construction and other circumstances are also acceptable as reasons for this phenomenon. Let us see some of them:

(1) The Turkish lyrical folk poem stanzas begin very frequently with one or two text lines the content of which a) has ~~been~~ absolutely nothing in common with the content of the following lines; or b) represents a more or less loose simile; or c) a contrast to the following

lines.¹⁾

These lines hovering above the main content generally give a short description of a natural picture or scene, or of a moment of the author's (?!) individual life. — Certainly, strangers will be disconcerted reading such lines if they are not prepared for this phenomenon.

(2) The reader must be aware that these lyrical poems are not conceived for strangers. They are intended by villagers for fellow villagers who all have the same common feelings, the same knowledge of the same facts, are on the same level of civilization, and form a community which interprets the phenomena of the world in similar typical way. Therefore, description, or even mention of facts, events, circumstances, known by everybody, seems to be entirely superfluous to these people, the knowledge of which, however, is necessary to a full understanding of the text.

Concerning the device described under (1), additional explanations of some importance must be given. Only Turks and Hungarians use this device, no other Eastern European peoples²⁾. As long as I did not know Turkish folk texts I thought this device to be a new usage, an opinion based on the more "modern" character of the respective texts³⁾. But since I know about its much more extended use in the Turkish lyrical folk texts, I am convinced that this device is also an Old Turkish inheritance, kept alive by the Hungarians during fifteen centuries up to the present day. —

1) The same device is used in the Hungarian lyrical folk poems, perhaps less frequently. The translation quoted on p. XXVIII is a very good example for a) (only with a change in the order of the lines). Hungarian stanzas sometimes carry on the idea begun with the 1st line as far as the 3rd line; the main idea appears as a flash-like surprise only in the 4th line (e. g. Bartók, Hungarian Folk Music, Nos 91, 116, 139).

2) Whether it is used by the Cheremisses, Kazan Turko-Tartars, or by some Western- or Central Asiatic peoples, is — for the time being — unknown to me. It appears very rarely in the Slovakian and Rumanian material, and may be then regarded as a Hungarian influence. — The stereotype beginnings in Rumanian folk texts as "Frânza verde nucului" etc. have a different character and seem to be in connection with some Old-Italian usage.

3) Seemingly very old epic texts, and other texts, similarly old, never use it.

So this common usage adds a new proof for the near relation between the Old Hungarian and Old Turkish civilization which forms very luckily into the line given by linguistic, musical, and other proofs (see p. VII-VIII).

It has already been said that some of the texts, especially of those with 11 syllabic lines (Class 2) have somehow an artificial aspect and are probably of urban origin". I will point only to two texts of this kind. N° 19 is a dithyramb to feminine beauty. Even the ecstatic spirit of the whole piece is somewhat artificial. But if we consider the exhibition of geographical knowledge appearing in the poem, it becomes evident that no person of the typical rural civilization could ever have conceived the piece. The second is N° 21, with an extremely artificial allusion to the figure 58! ~~Spoken~~ This figure is used to indicate a passive pederaste because that is one sense of the Arabic word "ibne" [di:l = boy] the numerical meaning of the single letters of which is 5, 50, 2, 1, the addition of which results in 58! Quite obviously, no rural person could have had recourse to such an artificial expression even if he had known its meaning. A curious phenomenon: such artificial poems are easier to be understood than the simpler rural pieces!

In connection with N° 21 it will be interesting to note that this is one text out of 78 which contains an allusion to pederasty. The Milman Barry collection of recorded Serbo-Croatian folk songs includes about 200 "women's songs" (i. e. non-heroic poems); out of these one ballad in absolutely rural style (N° 10 b. in Serbo-Croatian Folk Songs) contains a similar though veiled allusion. So it seems, you have only to touch the surface of folk poetry in the Balkans and Near-Oriental countries, and you will immediately find such texts. — On the other hand, not a single piece of the more than 12,000 Hungarian Ms. folk

1) This does not mean any sarbi influence, of course! It means that the originators of such texts must have been persons with some kind of urban education who tried to speak in pure Turkish language and to use the Turkish metric, and not simple illiterate peasants.

texts kept in Budapest contains a similar reference.¹⁾ — The same applies to my Slovakian collection of about 2500 texts in Ms.²⁾ and of about the same amount of my Rumanian folk texts.³⁾ — If we regard rural lyrical folk texts as the truest mirror of the life and sentiments of peasants, then: may the afore mentioned facts be regarded as an evidence that the custom of pederasty infiltrated from the Orient even into the peasant classes of Turkey and the Balkans, whereas the peasantry of the countries situated more to the North does apparently not even know it from hear-say?²⁾

Just as it is useful to issue literary works of older times as annotated publications, it would seem to be helpful to do the same with those Turkish texts. In the former case the distance in time makes it imperative, in the latter the distance in space and civilization. Unfortunately, in our case this is impossible for several reasons. Therefore, I will confine myself to give thorough explanations at least to a few of the texts. Even this may lead the reader to a better understanding of the rest of the pieces.

1) Though it includes a lot of highly "indecent", often indescribably "shocking" pieces (many of which, however, have an incredibly sparkling esprit and high literary value). — This does not give any evidence of the "immorality" of the people. Knowing or, to be more exact, subconsciously feeling that "naturalis non sunt turpia" they talk and sing about eating and drinking with as much ease and as naturally, as about any other bodily functions. — They know, of course, that "gentlemen" have, or at least pretend, to have a different opinion, and try to avoid "shocking" subjects in their presence. But if a gentleman succeeds to win their confidence, and if he accidentally is in research of folk songs, then the floodgates open, and from the youngest boy up to the oldest man, from the oldest woman down to the youngest girl, everybody contributes with his or her best gifts. — Fortunately, 900 years of the church's effort could not destroy the natural mindedness of these peasants!

2) Only Mss. can be taken as authentic sources in this regard because heaven alone knows what has been omitted in publications by editors for the sake of "decency".

3) Partly published, partly in Ms. deposited at Columbia University Library.

Explanations to the texts N° 1 b., 2, 3, 7 a.

63

Nb. (1) Read first the strict translations on pp.

(2) The underlined words constitute the original translations.

(3) The order of the lines is strictly kept according to the original.

N° 1 b. St. 1. Just as a tiger when he comes to full age, reaches his ability of roaring with

In the same way this youth, Sarı Ahmed, reached the age of ~~twenty~~ ^(full strength) twenty, the age

of fully developed strength, when he met that terrible disaster you ^(all know about) He was such an extraordinary youth that it is not possible for any other mother

To give birth to such a brave one.

St. 2. He fell as on the high mountains the fir tree falls when rooted up by a hurricane

And its boughs and twigs fall to earth.

Arise only once more, my Sarı Ahmed!

Don't you see, that the waist of your grandfather is bent because of the

sorrow he feels about your sudden death?

St. 3. This disaster creates a blackness around us, as black as the grapes are

black, the chain of sausage¹⁾ is black,

The locks of my face (i.e. head) are black.

Now my uncles, too, will hear of this terrible event.

My face is mortified by the sentiment of guiltiness in this disaster, mor-
tified to such a degree that it seems to be quite black, black to
such a degree that I am unable even to cry.

N° 2. Lines 1, 2 in both stanzas are such "decorative" lines as mentioned under ^(1), a) ~~the~~
~~text~~ on p. XXVIII, without any contextual connection with the main part of the text
Therefore, only lines 3, 4 need explanation.

St. 1. Somebody's young wife tries to persuade her "cousin" — possibly her sweet-
heart²⁾ — to run away with her. She says:

1) "Chain of sausages" is a rather unpoetical word in English. Possibly it has a different value in
the Turkish language; or maybe it is used here in a different sense which, however, could not be
found out.

2) Perhaps "cousin" means also sweetheart, just as in Rumanian bade or nene (= elder brother) and
lele or nana (= elder sister) mean also "sweetheart".

Get on the bay filly,
And let us go, my cousin.

St. 2. The cousin gives a refusal, saying:

You are the lawful property of your husband. I fell against it when I
fell in love with you:
I am not going, my cousin.

65

66 N° 3.

On lines 1, 2, in all stanzas, same remark as in N° 2. — The rest is the
complaint of a lover over the death of his 16 year old sweetheart.

St. 1. (Remonstrances to God) How could you not have mercy? Did you perhaps con-
sider, my Almighty God, too many
The young girls, that you took this one away from life?

St. 2. She was such a beauty that I can not even praise her adequately,
She was a painted eyed angel of God.

St. 3. (No explanations needed).

N° 7 a. (This is an imaginary Lullaby to an imaginary child. See Note on p.).

The only necessary explanation is that on the use of sand. — It seems babies are
placed on sand instead of being swaddled in linen. When the sand gets
"used" after a while, it is probably — and expectedly — changed.

67

Relation between text and melody. Concerning this the main ques-
tion is whether each melody has its own text, or whether texts and melodies
are interchangeable within the limits of metrical circumstances. The number
of melodies is too small to make a decisive answer possible. — Rain
begging song melodies must, of course, have rain begging song texts. For
the other categories, however, the question remains open. We see, for instance
that N° 8 a. and N° 8 b. have the same text; N° 55 a., ~~and~~ N° 55 b., N° 55 c., ~~and~~
N° 55 d. too; N° 48 a. and N° 48 b. have a similar one. On the other hand,
N° 8 c. d. e. have different texts; N° 42 and 43 d. have identical 1st
text stanzas; the same person sang a Lullaby text to N° 1 a., and a
Mourning Song text to N° 1 b. — On the whole, it seems more likely that
in Classes, rich in melodies of similar metrical structure, the melodies will
not have their special texts for each of them: here, evidently, texts and
melodies are interchangeable.

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Conclusions

The thorough study of this material discovered the following facts:

- (1) The seemingly oldest, most characteristic and homogeneous part of the material, representing its 43%, consists of isometric four section melodies with 8, or 11-syllabic text lines, in parlando rhythm, in Dorian, Aeolian or Phrygian mode, with descending structure, and in which traces of a pentatonic system appear, a system well known from Hungarian and Cheremiss folk melodies.
- (2) One part of this material as described under (1), that one with 8-syllabic sections is identical with the Old Hungarian 8-syllabic material; the one with 11-syllabic sections is in near relation to the Old Hungarian material. This points to a common Western-Central Asiatic origin of both the Turkish and Hungarian materials, and determines their age as of being at least 15 centuries old.
- (3) The 8-, or 11-syllabic text lines of this part of the material form 4-line stanzas, each text stanza for each melody stanza; no text line repeats occur. The rhymes represent a a b a or a a a b formulas.
- (4) The beginning of the stanzas in Turkish as well as in Hungarian lyrical folk texts frequently consists of so called "decorative" lines having no contextual connection with the main part of the text. This device seems to be an ancient usage common to both peoples, and is not known to any other neighbouring peoples.
- (5) The rest of the material, i. e. the one not described under (1), is rather heterogeneous, and seems to originate from various sources.

===== : =====

I am obliged to express my innermost gratitude to everybody assisted in the achievement of this research work. First of all to the leaders of the Ankara branch of the Halk Evi who organized the journey and gave me every possible help; then to Dr. László Rásonyi, the spiritus rector of the enterprise; to His Excellency Zoltán Máriássy, minister of Hungary at that time; to Dr. Hamid Zübeyr, head of all the

Museums in Turkey; to Mr. Ali Rıza Bey, director of the Adana Museum; and to the Hungarian Academy of Sciences in Budapest, for their assistance.

Thanks are due also to Mr. Ahmed Adnan Saygın who made the transcription of the texts on the spot and procured their French translation for me which served as a basis for the English version. And finally to an expert in Budapest who wants to be unnamed, and who took great care in revising the texts and in finding out the meaning of many a dialectical word.

===== : =====

List of villagers and singers

- Nb. (1) Just about or before 1936 came out the decree in Turkey that everybody had to take a permanent family name. Therefore, there is a considerable confusion in this list: some of the singers having not yet chosen a family name indicated their names according to the old usage,¹⁾ others used already their new family name preceded by the given name. — The patronymic (or its substitute) or the family name are underlined in this list. The figure after the name indicates the age of the singer.
- (2) All the performers are illiterate, except when indicated otherwise.
- (3) The name of the town and vilayet of Adana has just then been changed into Seyhan. We use always the latter in the following.

Vilayet Ankara:

Ankara, Nov. 16. — Emine Muktat, 62. — Nos 32, 33, 48, 49 a. b., 50, 51 - - - - - 7

Belonging to the inhabitants of Old Ankara, born and living the greater part of her life there at a time when it was still a village, she manifests all the characteristics of a village singer.

Vilayet Corum:

Hüzük, Nov. 16²⁾ — Hatice Dehlioğlu, 13. — Nos 15, 16, 47, 48 a., 52, 57 - - - - - 6

Her parents were village farmers at Hüzük. She went to Ankara for 3 months in 1935 to earn a livelihood as a servant ~~for three months~~.

- 1) i. e. a patronymic: father's ~~name~~ given name + oğlu (= son of), followed by the given name. In rare cases an attribute is substituted for the patronymic.
- 2) The recording took place in Ankara.

and again in 1936 when she sang her songs for me at the home of her employer, Dr. Hamid Zübeyr.

Velayet Kadirli:

- 72 Evlik, Nov. 20.¹⁾ - Cinli Ali, 32. - N^o 5, 19 - - - - - 2
Ahmed Torun, 42, literate. - N^o 6, 7a., 22, 25, 36, 44, 46 - - - - - 7

Velayet Mersin:

- Dadal, Nov. 21.²⁾ - Halil oğlu Ali, 37. - N^o 45, 56 - - - - - 2

Velayet Osmaniye:

- 73 Çardak, Nov. 23. - Kâmil Çenet, 32, literate. - N^o 55a. - - - - - 1
Osman Çenet, 34. - N^o 43 - - - - - 1
Yusuf Çenet, 27, literate. - N^o 37 - - - - - 1
Basri Demir, 37, literate. - N^o 55c. - - - - - 1
- Native of Çardak, a former member of parliament. He was the initiator of the gathering of singers, players, and dancers at Çardak who supplied all the material of that village, except the song contributed by the boy İbis Mehmedin Abdullah.
- İbis Mehmedin³⁾ Abdullah, 14. - N^o 4, 27, 34, 58, 59 - - - - - 5
- It great deal of his repertoire consisted of songs of doubtful (urban) origin, as for instance N^o 58, 59.
- Mehmed oğlu Bir Sabit, 20, literate. - N^o 26, 54, 55d. - - - - - 3
Ömer oğlu Ali, 15, literate. - N^o 24 - - - - - 1
Kâmil Özgan, 42, literate. - N^o 8b., 55b. - - - - - 2
? Ali, 24, } - N^o 1-66 - - - - - 6
Cuma Ali, 38, }

The first one whose first name is somehow missing plays *zurna*, the second *davul*. Both are from the Abdal tribe which provides such professional musicians as the Gypsies provide for the gypsy bands in Hungary and elsewhere. - Their tribe does not possess a very well established reputation, does not seem to be of Turkish origin, and is more or less despised by the Turks for several reasons, just as the Gypsies are by Hungarians in many places.

- 74 Gebeli, Nov. 22.⁴⁾ - Mustafa oğlu Mehmet, 29, literate. - N^o 43a. - - - - - 1

~~1) The recording took place in Seyhan where the singers had been summoned from their respective villages.~~
1) The recording took place in Seyhan where the singers had been summoned from their respective villages.
2) The recording took place in the town of Mersin where the singer happened to be at that time.
3) Or İbis Mehmed oğlu.
4) The recording took place in Osmaniye where the singer happened to be at that time.

- Osmaniye, Nov. 22. - ~~Mustafa oğlu Mehmet, 29, literate.~~
Ali Bekir oğlu Bekir, 70. - N^o 7b., 8a., 10a. b., 42. - - - - - 5

He as well as all the other inhabitants of Osmaniye are of the Ulas tribe. Originally a nomadic tribe, it was compelled by the government to settle down about 70 years ago

- Bekir oğlu Mahmud, 34, literate. - N^o 43b.c., 60 - - - - - 3

Son of the former.

Velayet Seyhan:

- Kara İsalî, Nov. 20. - Zekeriyâ Culha¹⁾, 23. - N^o 1a. b., 17a. b., 21b., 38, 39, 41 - - - - - 8
Kalkköy, Nov. 20. - Abdullah Karakus²⁾, 22. - N^o 2, 8e., 13, 29, 40, 49d. - - - - - 6
Seyhan, Nov. 20 and 25. - Koca Mehmet, 45. - N^o 17c., 30, 35 - - - - - 3

75 Native of Seyhan, lumberman conveying forest timber on rafts; he looked at least ten years older. He spent a certain time in Karsanti (Taurus area) and in Kara İsalî.

- Tabaklar, Nov. 22.³⁾ - Kir İsmail, 51. - N^o 18, 23 - - - - - 2

Native of the village of Tabaklar (or Tabaklarköy?) in the Düzici - Pecenek area, Haruniye district, happened to be in Osmaniye at that time. He looked more like a wandering professional troubadour than a simple village singer, not only because of his instrument but also because of the complicated structure of both the contributed melodies (though they are evidently related to the 11-syllabic structure melodies of N^o 10-22). He cannot be regarded as reliable a source for rural songs as the other performers of the 11-syllabic melodies.

76 Triysüz (settlement of the Kumarlı tribe) Nov. 24

- Memik Mustafa oğlu Osman, 11. - N^o 14 - - - - - 1

This boy was the only available singer at the tent settlement, all the men being out, and the women refusing to sing. - This settlement is rather distant - perhaps 15 miles - from the settlement of the Tecirli tribe.

1) The recording took place in Seyhan. - Both young men were summoned and led to Seyhan by gendarmes who did not even tell them the purpose of this forced journey. One may easily imagine how scared both men were not knowing, whether perhaps they were being led to prison for some unknown delinquency.
2) Recorded in Osmaniye.

Tüysüz (settlement of the Tecirli tribe) Nov. 24.

Ahmed oğlu Mehmet, 36. - N° 12 - - - - - 1

Ali oğlu Hacı, 40-35¹⁾ - N° 9, 13 b., 20 - - - - - 3

Bekir oğlu Mustafa, 15. - N° 3, 11 - - - - - 2

He was the first singer to sing into the phonograph in this place, and could only with great difficulty be to do so, as he was afraid of "loosing his voice" for good if the machine should "take it". - It is a joy for folk music students to see that as late as in 1936 there could still be found people quite unfamiliar with talking machines. Though, it is quite natural that nomad tribes do not possess, and will not carry gramophones on the backs of their camels to and fro between their summer and winter settlements!

Hacı oğlu İsmail, 15. - N° 8 c., 21 a., 28 - - - - - 3
Son of Ali oğlu Hacı.

Ömer oğlu Hakkı, 35. - N° 8 d. - - - - - 1

Vilayet Sivas:

Vartan, Nov. 17²⁾ - Divrikli Ali, 37. - N° 31, 53 - - - - - 2

He was a kind of a door keeper at an official building in Ankara, and had more an urban than a rural aspect as a singer. His repertory consisted of melodies of doubtful origin.

Vilayet Urfa:

Nov. 21. - Abdul Kadir, 44³⁾ - N° 49 c. - - - - - 1

Total number: of villages, 14; of singers, 27; of melodies 87

Explanation of signs

1. Melodies bearing identical Arabic numbers are melodies of a variant group, each variant of the group being distinguished by an additional small letter (a. or b. or c. etc.).

2. At the end of each ~~stanza~~ section in the first stanza (sometimes in one of the following stanzas) over the final tone, or the tone considered as structurally the final tone, appear the figures in \cup or \circ or \subset , indicating this

1) He did not exactly know his age!

2) Recorded in Ankara.

3) Recorded in Mersin. - The name of his native village is somehow missing.

circumstance. Above the first staff at the right side appear the figure symbols indicating the range of the melody, and the syllabic numbers of the melody sections. Figures after the latter ~~indicated~~ in brackets connected with + signs, indicate the metrical articulation of the section. A figure before it in parenthesis indicates the syllabic number of the text line from which the syllabic number of the melody section is derived by some additions or repetitions. \leftarrow means: derived from; \rightarrow means: from this derived this.

3. Each melody section is written on a separate staff. If this was not possible because of the length of the section, the two staves representing a single melody section are connected by a bracket (}) at the right side. - The melody stanzas are distinguished by 1., 2., 3., etc.

4. After the whole piece follow the data concerning: the record number, referring to the respective record, in possession of the Department of Anthropology of the National Museum at Budapest; the name of the village; the name of the vilayet in parenthesis; the name of the singer; his or her age; the indication "illiterate" if he or she could not read and write; the date of the recording. When no record number is given this means that the piece has not been recorded by phonograph.

80 5. * or ** etc. refer to the respective Note to the melody (pp.).

6. Before the first bar of the piece stands the pitch indication: a black note head without stem in ♩ for voices of women singers or boys with as yet unchanged voices, in ♩ for men singers. This note always refers to g^1 .

7. Tempo indications. Lack of time indication means parlando-rubato performance; time indications in parenthesis also mean parlando-rubato performance with the extension that the values indicated in parenthesis are originally intended in the respective bars, but that in some (or all) of the bars certain deviations of value appear. Time indication without parenthesis means tempo giusto (i.e. more or less rigid) rhythm.

8. Key signatures are used only when the respective degrees are affected throughout the whole piece (excepting small-head notes).

9. The sign \curvearrowright or \curvearrowleft means a gliding (portamento) in which single degrees