

**A. ADNAN SAYGUN**

**BÉLA BARTÓK'S  
FOLK MUSIC  
RESEARCH  
IN TURKEY**



**AKADÉMIAI KIADÓ · BUDAPEST**

A. A. SAYGUN

BÉLA BARTÓK'S  
FOLK MUSIC RESEARCH  
IN TURKEY

The first part of this book contains Béla Bartók's records from Turkey in 1936, together with a related study by him, neither of which has been published before. This research is the first to provide an insight into the musical traditions of the nomads in Southern Turkey. That their songs can be drawn into a certain relationship with Hungarian folk music, is evidenced by 14 analogies.

In the second part, A. A. Saygun, the Turkish composer and Bartók's one-time co-worker, writes about peculiarities of Turkish folk music and annotates Bartók's introduction and transcriptions in detail. The lyrics, supplemented with a prosodical analysis are also given in English translation. At the end of the volume, some interesting documents of Bartók's journey and research in Turkey are provided.



AKADÉMIAI KIADÓ  
PUBLISHING HOUSE OF THE  
HUNGARIAN ACADEMY OF SCIENCES  
BUDAPEST

BÉLA BARTÓK'S  
FOLK MUSIC RESEARCH  
IN TURKEY

# BÉLA BARTÓK'S FOLK MUSIC RESEARCH IN TURKEY

BY

A. ADNAN SAYGUN

EDITED BY

LÁSZLÓ VIKÁR



AKADÉMIAI KIADÓ · BUDAPEST 1976

THE SECOND PART WAS

TRANSLATED BY

MISS SAMIRA B. BYRON

504816

MAGYAR  
TUDOMÁNYOS AKADÉMIA  
KÖNYVTÁRA

ISBN 963 05 0377 8

© AKADÉMIAI KIADÓ, BUDAPEST | 1976

PRINTED IN HUNGARY

M. TUD. AKADÉMIA KÖNYVTÁRA  
Könyvtár 2966 / 1976 sz.

## TABLE OF CONTENTS

FIRST PART BY BÉLA BARTÓK	7
Introduction	9
Transcription of the Melodies	51
Syllabic Numbers of Melody Sections	183
SECOND PART BY A. ADNAN SAYGUN	189
Preface	191
Abbreviations and Symbols' Chart	192
How Turkish Words Are Pronounced	193
Certain Peculiarities of Turkish Folk Music	194
The Refrain	194
Uzun Hava	212
Modal Peculiarities of Turkish Folk Music	224
Syllabic Prolongation	228
Syllabic Contractions	231
Annotations to the Introduction of Béla Bartók	237
Annotations to the Transcriptions of Béla Bartók	277
Explanatory Notes	304
Words of the Melodies	310
Translations of the Words	344
A Few Hungarian Variants of Turkish Folk Melodies	375
Melodies Transcribed	383
Words of the Melodies Transcribed and Their Translations	399
Chart of Collected Melodies	403
APPENDICES	409
I. A Report Made at the Istanbul Conservatory on the Journey of Béla Bartók in Anatolia, by A. Adnan Saygun	411
II. Bartók's Letter to the President of the Ankara Halkevi, Mr. Ferit Celâl Güven	414
III. Letter from A. Adnan Saygun to Béla Bartók	416
IV. Photographs	418
V. Map of Turkey	431



FIRST PART  
BY BÉLA BARTÓK



## EDITOR'S NOTE

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 translations 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 at the University of Ankara, I was invited by the Ankara branch 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 <sup>had long</sup> desired to ~~know something~~ investigate ~~authentic~~ Turkish folk music <sup>at first hand</sup> ~~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 Hungarian folk music on <sup>the</sup> one hand, and the folk music of the Cheremiss (Mari) people<sup>1)</sup> and of the Turko-Tatar inhabitants<sup>2)</sup> of the Kazan area in Russia on the other hand, resulted in the establishment 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.

## II

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. Râsonji, ~~we~~ <sup>we</sup> 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 migrating <sup>or</sup> customs may have better preserved their old musical material than ~~the people of~~ the more settled people.

The Halkevi branch of Ankara appointed Mr. Ahmed Adnan Saygün as my interpreter who <sup>also</sup> 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 which I had the same night, the same time~~ were encouraged by the discovery of two melodies of a similar type in ~~the preliminary research work on Nov. 16. I had discovered two melodies of the type.~~

### Description of the collected material

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

### III

to group them according to a certain system. A detailed description of the system cannot be given for lack of space<sup>1)</sup>. 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 <sup>these or other</sup> folk melodies, each of them <sup>is</sup> ~~must~~ be transposed into a pitch which will present  $\underline{g'}$  as the final tone. The original pitch is indicated by a note without stem at the beginning of each melody, always referring to this  $\underline{g'}$ . — Certain symbols are used:

- I to VI for the degrees  $\underline{g-f'}$ , 1 to 12 for  $\underline{g'-d''}$ ;
- Arabic figures followed by a comma for the syllabic number of the melody sections<sup>2)</sup>;
- 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 <sup>the</sup> ~~establishing~~ -  
ment of the following main classes:

- Parlando <sup>isometric</sup> <sup>3)</sup> four section melodies with 8-syllabic sections  
№ 1-9; 15 melodies<sup>4)</sup>
- Parlando isometric four section melodies with 11-syllabic sections  
№ 10-23; 18 mel.
- Parlando isometric three section melodies with 11-syllabic sections  
№ 24; 1 mel.
- Parlando isometric ~~three~~ <sup>two</sup> section melodies with 8-syllabic sections  
№ 25-26 2 mel.
- Parlando isometric two section melodies with 11-syllabic sections  
№ 27-29 3 mel.

<sup>1)</sup> See detailed transcription of similar methods in B. Bartók, *Serbo-Croatian*

*Folk Songs* Columbia University Press (in preparation) with <sup>75</sup> musical ex-  
amples from the Milman Parry collection of records, at the Widener Library, Harvard University.

<sup>2)</sup> i. e. a portion of the melody generally corresponding to a text line. <sup>(Bartók)</sup>

<sup>3)</sup> Parlando means a kind of free rhythm; isometric means equal metric, i. e. equal syllabic num-  
<sup>4)</sup> Variants separately counted. <sup>(Bar in the melodic sections (text lines).</sup>

IV

6. <u>Parlando</u> isometric two section melodies with 14-syllabic sections	N <sup>o</sup> 30	1 mel.
7. <u>Parlando</u> isometric four section melodies with 7-syllabic sections	N <sup>o</sup> 31	1 mel.
8. <u>Parlando</u> isometric four-section melodies with 9-syllabic sections	N <sup>o</sup> 32	1 mel.
9. <u>Parlando</u> isometric three section melodies with 8(=3+2+3) syllabic sections	N <sup>o</sup> 33	1 mel.
10. <u>Parlando</u> isometric three section melodies with 10(=5+5) syllabic sections	N <sup>o</sup> 34	1 mel.
11. <u>Parlando</u> heterometric <sup>1)</sup> four section melodies	N <sup>o</sup> 35	1 mel.
12. <u>Parlando</u> heterometric <del>four</del> <sup>three</sup> section melodies	N <sup>o</sup> 36-39	4 mel.
13. <u>Tempo giusto</u> <sup>2)</sup> isometric four section melodies with "dotted" <sup>3)</sup> rhythm, and 7 or 7+7 syllabic sections	N <sup>o</sup> 40-44	7 mel.
14. <u>Tempo giusto</u> heterometric four section melodies with dotted rhythm	N <sup>o</sup> 45	1 mel.
15. <u>Tempo giusto</u> isometric four section melodies	N <sup>o</sup> 46	1 mel.
16. <u>Tempo giusto</u> isometric three section melodies	N <sup>o</sup> 47	1 mel.
17. <u>Tempo giusto</u> heterometric four section melodies	N <sup>o</sup> 48	1 mel.
18. Rain begging songs (with motif structure)	N <sup>o</sup> 49	4 mel.
19. Melodies with indeterminable structure or of suspicious origin	N <sup>o</sup> 50-59	10 mel.
20. Instrumental pieces	N <sup>o</sup> 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  $\dot{d}d$  and  $d\dot{d}$  patterns, or — as their flattened form — of  $dd$  and  $d\dot{d}$ ;  $\dot{d}d$  will also occur in the 1<sup>st</sup> case,  $\dot{d}\dot{d}$  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)<sup>1)</sup>. Class 1 and 2, containing 33 melodies (43%) out of 78 ~~vocal~~ <sup>vocal</sup> melodies, ~~forms~~ <sup>form</sup> obviously 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 <sup>eighth</sup> values:  $\text{♩♩♩♩} | \text{♩♩♩♩} ||$ ; 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 2<sup>nd</sup> and 4<sup>th</sup> section.

(2) More or less rich ornaments (melismatic groups) of various kinds.

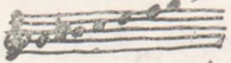
(3) A scale with minor third, mostly the Dorian mode (in four cases stedian mode: N<sup>o</sup> 1b, 2, 3, 4), the second (sometimes the sixth) degree frequently unstable (↓).

(4) The main caesura (final tone of the second section) is ③ in 4, ④ in 3, ⑤ in 7 cases, and ⑧<sup>2)</sup> in 1 a single case. The secondary caesurae (final tone of the 1<sup>st</sup> and 3<sup>rd</sup> sections) are ⑤ in 8, ④ in 2 cases, and ⑥, ⑦, ⑩<sup>1)</sup> in a single case; ③ in 8, ⑤ in 3, ④ in 2 cases, and ⑦, ⑧<sup>1)</sup> in a single case. — The position of the sections' final tones on the degrees ③, 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 1<sup>st</sup> section, or the 2<sup>nd</sup> section.

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

## VI

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 1<sup>st</sup> melody sections, and  $\flat 3$  in the 3<sup>rd</sup> 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 sections<sup>1)</sup>, we will see that they are literally identical. The only differences are as follows:

- (1) The Turkish melodies in question never touch the  $\text{VII}$  degree which, however, occurs rather frequently in the Hungarian melodies;
- (2) The Hungarian melodies show more ~~evidently~~<sup>clearly</sup> 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 2<sup>nd</sup> half of the melody is a ~~repeat~~<sup>repetition</sup> of the 1<sup>st</sup> 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

---

<sup>1)</sup> 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 III<sup>rd</sup> 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<sup>o</sup> 62, being a variant of N<sup>o</sup> 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 VI<sup>th</sup> or VII<sup>th</sup> 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 people<sup>1)</sup> 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 Énlaka (Transylvania) is in

---

<sup>1)</sup> probably by the so called Bulgaro-Turks.



### VIII

close relation to a similar alphabet found in Inner Asia, at the dwelling place of certain ancient Turkish tribes (inscriptions from the VI<sup>th</sup>-VIII<sup>th</sup> centuries). And now, in steps musicology with proofs of identity of the Old Hungarian and Old Turkish music; proofs corroborated by the specimens of the afore mentioned Cheremis and Kazan-Turkish folk music, showing a related musical structure and even near variants of Hungarian melodies. Considering the historical fact that these peoples lived near each other 12-15 centuries ago, later moved to rather distant territories, and could not have any intercourse with each other since their separating, it is evident that this musical style must be at least 1500 years old. The fact that such a statement is possible at all, makes this subject of international importance. For, there is no other instance in the world, as yet known, at least to me, which gives a possibility of such an irrefutable determination of the age of folk music, going back to so many centuries. For instance, the Northern and Southern Slavs became divided also during the VI<sup>th</sup> or VII<sup>th</sup> centuries. However, no vestiges of an ancient common Slav folk music can be discovered in their actual folk melodies!

There is one argument which could possibly arise against the assertion that the relationships between Old Hungarian and Old Turkish folk music goes as far back as the VI<sup>th</sup> or VII<sup>th</sup> century. As everybody knows, Central and Southern Hungary was invaded by the Turks and occupied from the middle of the XVI<sup>th</sup> century for about more than 150 years. The hypothesis may emerge that these 1½ centuries of occupation may have given an occasion to imbue Hungarian folk music with Turkish elements. The possibility of this, however, is out of the question

---

1) Except for some extremely slight traces, only tentatively admitted as such in "Serbo-Croatian Folk Songs".





13 complicated aspect of these melodies give them somehow a more artificial character, in comparison with the simpler Class 1 melodies.

14 Nos 15 and 16 are not derived from the Yürük area but from the rather distant Corum vilayet<sup>1)</sup> And just these two melodies lack the distinguishing characteristics mentioned under (2) (3) (4). They have, except for the syllabic number of the lines a structure and character absolutely identical with those of Class 1, and are, as a matter of fact, variants of Old Hungarian melodies, in spite of the slight difference in the metrical articulation, above mentioned.

Next in importance to Classes 1 and 2 are Classes 13 and 14 — about 10% of the collected vocal material. These are, especially in their "dotted" rhythm, related to the corresponding Hungarian Classes of "dotted" rhythm melodies. No 42 has even Hungarian variants, and Nos 40, 41, and 43 are very nearly related to Hungarian melodies, not only in their rhythm but also in their melodic structure.

The "dotted" rhythm  $\dot{\text{D}} \text{D}$ ,  $\text{D} \dot{\text{D}}$  (in faster tempo  $\dot{\text{D}} \cdot \dot{\text{D}}$ ,  $\text{D} \cdot \text{D}$ ; in flattened rhythm  $\dot{\text{D}} \text{D}$ ,  $\text{D} \dot{\text{D}}$ ), in Hungarian tempo giusto melodies with "dotted" rhythm results from the positional or natural quantity of the syllables. In the Turkish material, only positional quantity occurs, as the Turkish language uses only short vowels.<sup>2)</sup>

A very interesting peculiarity can be observed in these rhythms which occurs also in Hungarian and Rumanian melodies, and probably also in those of other peoples, and which I would call "rhythm compensation". It consists of the following procedure: if for any reason a certain value

1) Vilayet is the Turkish designation for county.

2) Except in borrowed Arabic and Persian words which, however, occur less frequently in the rural than in the urban language, and in which the vowel lengths are more or less neglected ~~in~~ when used in rural songs.

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  $\text{♩} \cdot \text{♩} \cdot \text{♩}$  stands for  $\text{♩} \text{♩} \text{♩}$ ; in bar 3  $\text{♩} \cdot \text{♩} \cdot \text{♩}$  for  $\text{♩} \text{♩} \text{♩}$ , etc. N° 40 is a very good example for the consistent and frequent use of this device. In other pieces (Nos 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 elsewhere<sup>1)</sup>. 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 (Nos 27, 30, 35, 36, 37, 38, 39). In addition, others differ from Class 2 by their major scale (Nos 24, 28). Others again are perhaps of urban, even European origin (Nos 31, 32, 34, 47, 48, 52, 53, 57). For the origin of melodies like Nos 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 Yürük. And N° 59, through a bit<sup>2)</sup>, is traceable as far back as the Canzonetta "Halte-là! qui va là?" in Bizet's Carmen. The composer of the bit was obvious-

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

<sup>2)</sup> See Note to the melody, p. 124

ly not very much concerned with originality of ideas. Habent 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  $\frac{2}{4}$  two bar motif in  $\text{♩} \text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} ||$  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, Seyhan 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.  
19

Among the few instrumental pieces (Class 20), one deserves special mention, N° 62. Its designation "Uzun Hava" means: long[drawn] air. As a matter of fact, this melody is a variant of the Rumanian Cântec Lung<sup>1)</sup> and the Ukrainian Dumy melodies<sup>2)</sup>, 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 e. — m.

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

20 Persian<sup>1)</sup> and Arabic<sup>2)</sup> melody types. N° 62 is one of the few specimens<sup>3)</sup> of this kind known from Turkish territory hitherto. Its infiltration from ~~Turkish~~ 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 material<sup>4)</sup> — 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 follows<sup>5)</sup>:

"One of the musicians played on the zurna, — — — the other on a big drum davul. — — — 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).

21

- 
- 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 ubbeats (just as the Czech, Slovakian, Ukrainian, Hungarian, Rumanian, Serbo-Croatian and Bulgarian folk music). Pseudo-upbeats, however, on syllables like o', hñ, 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<sup>os</sup> 32, 42, 45, which do not belong to the proper text as well as the pseudo-upbeats. They appear, however, on the 1<sup>st</sup> 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<sup>o</sup> 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.

24 There is a tendency to change the colour of vowels or consonants<sup>1)</sup>; 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 2<sup>nd</sup> 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. 84). 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 2<sup>nd</sup> degree (a' or a'b) frequently shows a certain instability, being either slightly lower than a'q, 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 6<sup>th</sup> degree (e<sup>2</sup> or e<sup>2</sup>b), 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°s 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°s 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 Parry collection, j being then interpolated. - In two cases, instead of insertion of a consonant, crasis originates: melting of the two vowels (N° 7a.: İnce-elekten; 8a.: Gııldi-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 consonant<sup>1</sup>. 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°s 3, 12). - It is a pity that I could not get any women singers (except the old woman from Tenkara and the little girl from Hüyük), 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

<sup>1</sup>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 Sarkü. As Dr. Ignác Kúnos has pointed out in his "Osmanlı-török népköltési gyűjtemény" <sup>1)</sup>, pp. XXXI - XXXII: " - - - the türkü differs from the sarkü 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 sarkü-s have others. The tunes of the sarkü-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 sarkü-s are those of the urban cultivated classes, exhibiting Arabic influence in their metric and language.<sup>3)</sup>

<sup>1)</sup> = Collection of Osmanli-Turkish folk poems. Budapest, Magyar Tudományok Akadémiája [=Hungarian Academy of Sciences], 1889.

<sup>3)</sup> 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.

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 i 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:

ɣ for a bilabial ɣ;

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.

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<sup>1)</sup>. In this collection there appear text lines of the following structure ( || means main caesura between the meters, | means secondary caesura):

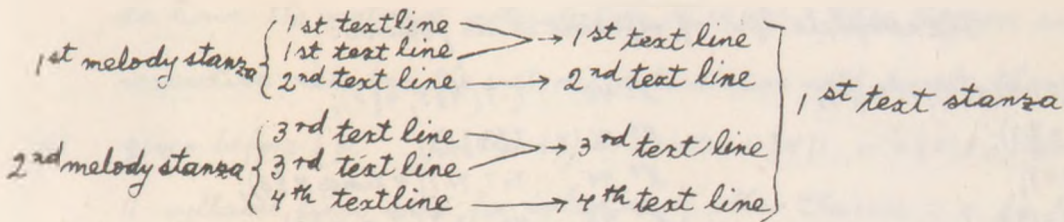
<sup>1)</sup> In spite of the accentuation rules of the Turkish language according to which the last syllable of the words bears the accent, with certain exceptions.

## XX

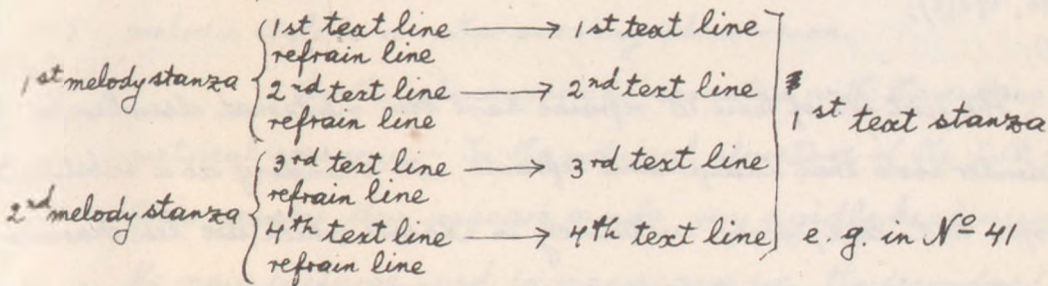
- 8 syllables as 4||4, typical metrical structure of Class 1;  
 8 " " 3|2||3, only in N<sup>o</sup> 33;  
 11 " " { 6||4|1 } typical metrical structure of Class 2;  
                   { 6||3|1 }  
 11 " " 6||2|3, only in N<sup>o</sup> 27;  
 38 11 " " 4|4||3, in N<sup>os</sup> 24, 35-39, 45;  
 7 " " 4||3, typical metrical structure of Class 13 (in some pieces as 7+7);  
 7 " " 3||4, in N<sup>os</sup> 31, 48;  
 10 " " 5||5, only in N<sup>o</sup> 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 ~~re~~ repeats and no refrains occur. <sup>1)</sup> — 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 1<sup>st</sup> and 2<sup>nd</sup> melody sections (N<sup>os</sup> 24, 33, 37). In this case the text stanzas ~~do not~~ 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:

<sup>1)</sup> Some exceptions are observed: N<sup>os</sup> 9, 15, 21 a., 22, 40, 41, 44, having a refrain with the same metrical structure as the proper text lines (in N<sup>o</sup> 22 same syllabic number, but 4|4||3 as meters; and N<sup>o</sup> 1 a., 7 a. b. having a refrain with a different metrical structure). — The rather free extensions of the melody sections in N<sup>os</sup> 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<sup>os</sup> 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<sup>os</sup> 24, 31, 32, 33, 40, 45-47, 48 a. b., 56-59, i. e. apart from N<sup>os</sup> 40 and 45, exclusively 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<sup>o</sup> 24: Edem, N<sup>o</sup> 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 text lines, standing for proper text lines, generally in rather loose contextual connexion with the main text parts and recurring in each stanza<sup>1)</sup>, are considered as refrains.

<sup>1)</sup> Except N<sup>os</sup> 32 and 46 in which they reappear in each second stanza.

The complete list of refrains is as follows:

N <sup>o</sup> 1a. : 6(4  2), 8(4  4), 6(4  2);	N <sup>o</sup> 40 : 7, 7(4  3, 4  3);
" 7a. : 9(4 2  3);	N <sup>o</sup> 41 : 7(4  3);
" 9 : 8(4  4);	N <sup>o</sup> 44 : 7+7, 7+7, (4 times 4  3);
" 15 : 11(6  3 2);	N <sup>o</sup> 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, (4 5  5).
" 32 : 12, 9, (6  6, 4  3 2);	
" 34 : 10(5  5);	

45

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 Kinos collection!

46

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 bekçi songs not included) 120 have refrains. — It is evident that Dr. Kinos 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 (13, 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  
 47 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 will even require one or several repeats of the last 3 syllables. This *diversi* and especially its interdependence of the  
 48 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 words<sup>1)</sup>. 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

---

<sup>1)</sup> See more details in Serbo-Croatian Folk Songs.



dividing words by caesurae. — Another explanation could be given by the  
 49 accentuation rules of the Turkish language (see p. ).<sup>1)</sup> 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  
 50 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<sup>o</sup> 8 d.,  
 51 st. 2, section 3; N<sup>o</sup> 13 b., first section; N<sup>o</sup> 44, st. 2, section 2; etc.). — Other  
 52 deviations result from the casual interpolation of syllables not be-  
 longing to the proper text, for the sake of decoration. These are da or  
 53 de which though having the sense of "too, also", are used in this case  
 without any meaning<sup>2)</sup>. 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 addi-  
 tions 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 con-  
 textual connection with the rest of the words. — Irregularity of (meters  
 the)

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 inter-  
 polated 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,  
 54 st. 1, section 2.

A certain difficulty presents itself by the singular behaviour of the consonant  $\ddot{g}$ . As Kinos 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  $\ddot{g}$  flanked by two identical vowels disappears, e. g.

$\underline{i\ddot{g}i} > \underline{i}$ , 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, geldiḡi sounds, so to speak as geldi. This accounts for the 12 syllables instead of 11: the singer evidently felt geldi as two syllables and not as three.<sup>1)</sup>

In N° 47, st. 3, section 2, ayaḡma stands for ayaḡma, and is possibly pronounced as ayāma.<sup>1)</sup> In this case the elision of  $\ddot{i}$  resulted in a shortening of the musical measure to  $\frac{3}{8}$ .

<sup>1)</sup> I was too much influenced by the written picture of the text transcriptions, made by Mr. Ahmed Adnan Sayḡin on the spot, and felt a certain reluctance to eliminate these  $\ddot{g}$ -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.
- 57 N° 1 b, st. 3, section 2: Salkimciğmi for salkimciğimi; same as the 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  $\text{♩♩} | \text{♩♩}$  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.<sup>1)</sup>

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, <sup>(rarely)</sup> ~~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

<sup>1)</sup> 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 law<sup>1)</sup> — Thus, "öde" and "geldi" in N° 1 a., st. 1 are considered as rhyming words as well as "mazere" and "narara" in N° 5, st. 1, "yelisiir" and "gülüşür" in N° 7 b., st. 3, etc.<sup>2)</sup>

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: "firex" and "birax").

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 ~~few~~ 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

<sup>1)</sup>In virtue of this law one and the same word can only contain either palatal (high) or velar (low) vowels. í 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 "illendó"; 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 1<sup>st</sup> and 3<sup>rd</sup> line (more about such lines see below). He will certainly, understand the sense of the 2<sup>nd</sup> and 4<sup>th</sup> 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, surrealistic, 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 know 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.<sup>1)</sup>

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.

(<sup>2)</sup>) 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 peoples<sup>2)</sup> 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 texts<sup>3)</sup> 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 1<sup>st</sup> line as far as the 3<sup>rd</sup> line; the main idea appears as a flash-like surprise only in the 4<sup>th</sup> line (e. g. Bartók, Hungarian Folk Music, Nos 91, 116, 139).

2) Whether it is used by the Chechmisses, 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 "Frunza 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<sup>1)</sup>. 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! ~~Quite obvious~~ This figure is used to indicate a passive pederaste because that is one sense of the Arabic word "ibnē" [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 partic 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 a simple illiterate peasants.

texts kept in Budapest contains a similar reference<sup>1)</sup>. - The same applies to my Slovakian collection of about 2500 texts in Ms<sup>2)</sup>, and of about the same amount of my Rumanian folk texts.<sup>3)</sup> - 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?<sup>2</sup>

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 Ms. 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.

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~~ <sup>(full strength)</sup> twenty, the age of fully developed strength, when he met that terrible disaster you

He was such an extraordinary youth that it is not possible <sup>(all know about)</sup> 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 sausage<sup>1)</sup> 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, mortified 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 <sup>(1) a)</sup> ~~the~~

~~the~~ 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 sweetheart<sup>2)</sup> — 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  
I am not going, my cousin. fell in love with you:

N<sup>o</sup> 3. On lines 1, 2, in all stanzas, same remark as in N<sup>o</sup> 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<sup>o</sup> 7a. (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.

Relation between text and melody. Concerning this the main question 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<sup>o</sup> 8a. and N<sup>o</sup> 8b. have the same text; N<sup>o</sup> 55a., ~~and~~ N<sup>o</sup> 55b., N<sup>o</sup> 55c., ~~and~~ N<sup>o</sup> 55d. too; N<sup>o</sup> 48a. and N<sup>o</sup> 48b. have a similar one. On the other hand, N<sup>os</sup> 8c. d. e. have different texts; N<sup>os</sup> 42 and 43d. have identical 1<sup>st</sup> text stanzas; the same person sang a Lullaby text to N<sup>o</sup> 1a., and a Mourning Song text to N<sup>o</sup> 1b. — 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.

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 Charemiss 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 Máriaóssy, 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.

71

==== : =====

List of villages 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,<sup>1)</sup> 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 Mubtat, 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:

Hüyük, Nov. 16<sup>2)</sup> — Hatice Deblioğlu, 13. — Nos 15, 16, 47, 48 a., 52, 57 - - - - - 6

Her parents were village farmers at Hüyük. 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. <sup>1)</sup> - <u>Cinli Ali</u> , 32. - N <sup>o</sup> 5, 19 - - - - - 2
	Ahmed <u>Torun</u> , 42, literate. - N <sup>o</sup> 6, 7a, 22, 25, 36, 44, 46 - - - - - 7

Velayet Mersin:

	Dadal, Nov. 21. <sup>2)</sup> - <u>Halil oğlu Ali</u> , 37. - N <sup>o</sup> 45, 56 - - - - - 2
--	---

Velayet Osmaniye:

73	Çardak, Nov. 23. - <u>Kâmil Çenet</u> , 32, literate. - N <sup>o</sup> 55a. - - - - - 1
	<u>Osman Çenet</u> , 34. - N <sup>o</sup> 43 - - - - - 1
	<u>Yusuf Çenet</u> , 27, literate. - N <sup>o</sup> 37 - - - - - 1
	<u>Basri Demir</u> , 37, literate. - N <sup>o</sup> 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 İbiş Mehmedin Abdullah.

	<u>İbiş Mehmedin</u> <sup>3)</sup> Abdullah, 14. - N <sup>o</sup> 4, 27, 34, 58, 59 - - - - - 5
--	---

It great deal of his repertoire consisted of songs of doubtful (urban) origin, as for instance N<sup>os</sup> 58, 59.

	<u>Mehmed oğlu Pir Sabit</u> , 20, literate. - N <sup>os</sup> 26, 54, 55d. - - - - - 3
--	---

	<u>Ömer oğlu Ali</u> , 15, literate. - N <sup>o</sup> 24 - - - - - 1
--	--

	<u>Kâmil Özgan</u> , 42, literate. - N <sup>os</sup> 8b, 55b. - - - - - 2
--	---

74	<u>Ali</u> , 24, } - N <sup>os</sup> 1-66 - - - - - 6
	<u>Cuma Ali</u> , 38, }

The first one whose first name is somehow missing plays zurna, the second dağul. 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.

	Gebeli, Nov. 22. <sup>4)</sup> - <u>Mustafa oğlu Mehmet</u> , 29, literate. - N <sup>o</sup> 43 a. - - - - - 1
--	--

~~The recording took place in Çardak.~~

- 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) Dr. İbiş Mehmed oğlu.
- 4) The recording took place in Osmaniye where the singer happened to be at that time.

Osmaniye, Nov. 22. - ~~Mustafa oğlu Bekir, 70.~~ Ali Bekir oğlu Bekir, 70. - N<sup>os</sup> 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<sup>o</sup> 43 b. c., 60 - - - - 3

Son of the former.

### vilayet Seyhan:

Kara Isali, Nov. 20. - Fekekiye Culha<sup>1)</sup>, 23. - N<sup>os</sup> 1a, b, 17a, b, 21b, 38, 39, 41 - - - - 8

Kelköy, Nov. 20. - Abdullah Karakus<sup>1)</sup>, 22. - N<sup>os</sup> 2, 8e, 13, 29, 40, 49 d. - - - - 6

Seyhan, Nov. 20 and 25. - Koca Mehmet, 45. - N<sup>os</sup> 17c, 30, 35 - - - - 3

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 Isali.

Tabaklar, Nov. 22.<sup>2)</sup> - Kir Ismail, 51. - N<sup>os</sup> 18, 23 - - - - 2

Native of the village of Tabaklar (or Tabaklarköy?) in the Düzici - Peceneg area, Haruni 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<sup>os</sup> 10-22). He cannot be regarded as reliable a source for rural songs as the other performers of the 11-syllabic melodies.

Trüysüz (settlement of the Kumazlı tribe) Nov. 24

Memik Mustafa oğlu Osman, 11. - N<sup>o</sup> 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.

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

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

Ali oğlu Hacı, 40-35<sup>1)</sup> - 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 Hökkes, 35. - N° 8 d. - - - - - 1

Vilayet Sivas:

Dartan, Nov. 17<sup>2)</sup> - Dirnikli 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, 44<sup>3)</sup> - 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 ) or O or C, 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 ~~indicate~~ 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.

◁ means: derived from; ▷ 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'.
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 \ or / means a gliding (portamento) in which single degrees



are not discernible. The same sign above or underneath a melismatic group indicates a blur of the group by gliding.

10. An arrow  $\uparrow$  means a slight rising in pitch,  $\downarrow$  a slight lowering. Both are used above note heads as well as above flats and sharps<sup>1)</sup>; in the latter case they are valid as long as the respective flats and sharps are valid. If they are in parentheses, their validity may sometimes be broken.
11. Brackets ([    ]) above the staff mean that the respective portion of the melody is structurally an addition not considered when determining the structure of the melody.
12. Melismatic groups always bear a slur; each single note in groups without slur is sung to a separate syllable. Broken slurs (.....) mean that the seemingly two (or more) syllables belonging to the respective group are regarded as structurally one syllable.
13. The values of small head notes connected with a large head note by a slur but not by a beam, have to be subtracted from the value of the large head note:  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} = \text{♩}$ ; when connected by a beam ( $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ ), no subtraction will be made. The use of small head notes in transcriptions means that the respective tones are sung with less intensity.
14.  $\overset{\Delta}{\text{♩}} \overset{\Delta}{\text{♩}} \overset{\Delta}{\text{♩}} \overset{\Delta}{\text{♩}}$  (and similar notation means that these quadruplet-like equal notes represent together a value of  $\Delta$ . (instead of the usual  $\text{♩}$ ).
15. The vibration of some long drawn tones, described on pp. XV-XVI, are transcribed as follows:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  (or in some other values), each note representing one vibration if connected with  $\underline{y}$ , or half a vibration if connected alternately with  $\underline{y}$  and  $\underline{i}$ .
16. Letters or syllables underlined with  $\underline{\hspace{1cm}}$  are additional particles not belonging structurally to the proper text (see pp. XV-XVII); those underlined with  $\lfloor$  are additions on the downbeat (p. XI) not taken into consideration when determining the syllabic number of the section.
17. Notes with empty heads are used for "clucking" sounds (p. XVI):  $\text{♩}$  for definite pitch,  $\text{♩}$  for indefinite (approximate) pitch. x instead of a note

<sup>1)</sup> even above  $\frac{1}{4}$ !

83

head means indefinite (approximate) pitch

18. Refrains are marked with  $\overbrace{\quad}^r$  (or  $\overbrace{\quad}^{1.r.}$ ,  $\overbrace{\quad}^{2.r.}$ ), longer ones on one entire staff with  $r.$  (or  $1.r.$ ,  $2.r.$ , etc.) at the beginning of the staff, on two or more staves with  $r.\{$  (or  $1.r.\{$ ,  $2.r.\{$ , etc.) at the left side of the staves.

84

19. For unintelligible syllables dashes - - - are substituted (each dash for one syllable); for unprintable indecent words dots . . . . (each dot for one letter).



TRANSCRIPTION OF THE MELODIES

I/1a

Nenni - Lullaby

A. 276

1.) Da - nul - su - lar da - ma dol - du  
 Dam ba - şı - ma zın - dan ol - du  
 Ba - ban duy - du lam' dan gel - di  
 nen - ni yar - rum, nen - ni.

R. Ye - di gil - da bir bul - du - ğum  
 nen - ni gu - ğum, nen - ni.

2.) Nen - ni şal - dım sa - de - si - ne iy  
 At - lım in - miş o - da - sı - na  
 Çö - rin gel - sin ba - ba - sı - na  
 Nen - ni gör - pem, nen - ni.

R. Ye - di gil - da bir bul - du - ğu - m  
 Nen - ni yar - rum

End of the cylinder

Cy. no. 216 last)

MF. 3156 last)

Harar Ysalı (Adana) 20. XI. 1936

Zakeriya Çulha (23) analph.

Editor's note: Roman numbers indicate classes established by B. Bartók.

All Turkish melodies are published in the author's copy of Bartók's original transcriptions.

## Ağit - Lamentation

♩ = 270

1.)

gap-lan gel-di ba-ğür-ma-ya

ya-si dağ-di yir-mi-ye

Her an-na-nin Ka-ra de-ğil

Bây-le ye-ğit do-ğur-ma-ya

*mf* *f*

2.)

yü-ce dağ-da çam yi-kil-di

ba-li bu-da-ğı ye-re dö Kül-dü

kalk-sa-ra Sar a.ho-me-dim

ko-ca ba-ba-yın be-li bü-kül-dü

*mf* *f*

3.) *ü-züm ga-ra,* *dü-züm ga-ra,*

*Sa<sup>5</sup>-kımçı-<sup>3</sup>mi* *dü-züm ga-ra,*

*Şim-di <sup>5</sup>şem-min* *da-yım du-yar,*

*Ağ-la-ma-ya* *şü-züm ga-ra.*

*of,* *Sar'ah-me-dim of!*

20-xi. 1936

Cy. m. (22b-23a) Kanakşalı (Artana)

MF. (3157b-3158a) Zekeriya Çulha (23) ~~istat~~

$\text{♩} = 368$

1.) Ev - le - ri - nin ————— ö - nü ga - ya - ya, ————— <sup>(6)</sup>

ga - ya - dan ba - - - - - Xar - lar a - ya, ————— yey, - <sup>(3)</sup>

Har - li - da - ki, — da du - ru ta - ya, ————— <sup>(3)</sup>

Bin gi - de - lim em - mim oğ - lu, ————— yey -

$\text{♩} = 300$

2.) Ev - lek kes - tim, ————— bi - ber saş - tı - yım, <sup>(3)</sup>

al ö - kü - gü - yü - m şif - te çoş - tum, —————

Hms Ben bir ha - la - yal ma - la düş - tım, ————— <sup>(3)</sup>

Ben gi - de - mem em - mim gü - gü ————— yey -

Cyl. no. 234) last Kelköy (Adana) 20. X. 1926  
 MF 31584) last Abdullah Karakuş (22) İttihatç

## Ağıt - Lament.

D = 240

1.)

Sant - dir gay - la - nın yol - la - rı,  
 ki - lim do - kun ağı el - le - ri,  
 Çok - sun - dun mu Şa - dia mev - lâm,  
 mor per - şem - li ge - lin - le - ri

2.)

Sant - dir gay - la - nın yo - la - ğı,  
 Ek - sik di - le - men di - le - ği,  
 Na - sil medh - ey - le - yem böy - le gö - ze - li,  
 Sür - me - li Hak - kın me - la - ğı e.



3.)

Qay-la-lar-da bi-ter yon-ca,

Qa-mış-dan da be-kin is-ca,

Na-sül giy-din Qa-dir Mer-lâm,

On al-ti qe-şin-da qe-şin-da qe-şin-da ca.   
 \*\*\*

22. XI. 1936

Cyfl. no. 56a)  
MF. 3192 a)

Toprakkele (Osmanlı) Tecirli tribe  
Bekir oğlu Mustafa (15) i Milliyet

1/4

"Nigat - Lament"

$\text{♩} = 400$

1.) Se-ni ru-ra-yi - n dağ-li miy-di, —

Qur-şun-cu-ğu yağ-li miy-di, —

Gar-şı-dan düş - man ge-li-yo, —

İ - lin go-lu-nu hağ-li miy-di. —

Gar-şı-dan düş - man ge-li-yo, —

İ - lin go-lun hağ-li miy-di. —

2.) Se-ni ru-ra-yin kürt mü-yü-dü, —

Qur-şun-cu-ğu çift mi-yi-di,

Gar-şı-dan düş - man ge-li-yo,

İ - lin go-lun 1) güt mü-yü-dü.

Çardak (Osmaniye) 23. XI. 1936

Cyfl. no. 402) last  
MF. 3175c) last

İbîş Mehmedin Abdullâh (14)  
illitörat

"Ağıt - Lament"

♩ = 204

1.) *f*iz - lar top - lan - di roe - ge - re,

*Eh* - med oğ - ra - miş na - za - ra y - i y i y i y i y i y -

*Ma* - bar sa - lın far - da - şı - na, -

*Pos* - ta pe - li - yor la - za - ra i y i y i y i y

2.) *Yaz* - lar gel - di, *yaz* - lar gel - di,

*Qa* - tır i - le *faz* - lar gel - di y i y i y i y i y i y,

*Yä* - kin - sür - mel' oğ - lum *yä* - kin, -

*Top* top ol - du *fiz* - lar gel - di y i y i y i y i y i y,

3.) *Pa* - ni cı - vil cı - vil a - kar,

*yay* - la - nin süm - hü - tü fo - xa i y i y i y i y i y - in

Za - liym i - miş za - lım duş - man,  
 Sol böğ - rün - den ga - ma so - xayıy iy iy iy iy iy iy iy iy iy iy.

Var.

Cyl. no. 26a) Arlık (Kadirli) 20. XI. 1936  
 HF 3161a) Cimli Ali (32) illikorta

"Ağıt - Lament"

♩ = 480  
F = 260

1.) Ka - pi - ya bay - rak dü - me - dim,  
İ - ce - ri ge - lin dik - ma - dım,  
hy Ye - ri - nek git - ti de du - ra - nı - - - m  
Qı - na - - - lipar - mak sik - ma - dım.

2.) Ği - li bay - ra - ğı - ni a - ğı - - - - -  
Çar - kes at - lı - sı - ni se - ğin,  
Bon oğ - lu - mu ñe - ve - ve - ri - yom,  
Pü - r - ti - sı - ni e - yi se - ğin.

Cyl. no. 22a)

MF. 3157a)

Avlık (kadırlı) 20. XI. 1936

Ahmed Torun (42)

1<sup>st</sup> Stanza

1) 2) 3) 4) 5)

2<sup>nd</sup> Stanza

1) 2) 3) 4)

I/7a

Nenni\* - lullaby

♩

♩ = 300

1.) İ - ce - e - lek - ten e - le - di - ğim,  
 Be - ben oy yoy oy yoy,  
 kum top - ra - ğa le - le - di - ğim

refr. Yar - ru - m nen - ni, nen - ni, nen - ni, nen.

2.) Se - ni Hak - dan di - le - di - ğim,  
 3.) Mer - lâ - m sa - nâ bir can vür - sün,  
 4.)

refr. Yar - ru - m nen - ni, nen - ni, nen - ni, - - ni, - - hen.

3. str.

Cyl. no. 21a)  
MF. 3156a)

Azlık (kadirli) 20. XI. 1936  
Ahmed Torun (42)

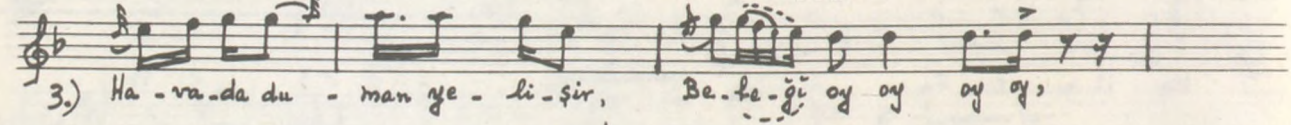
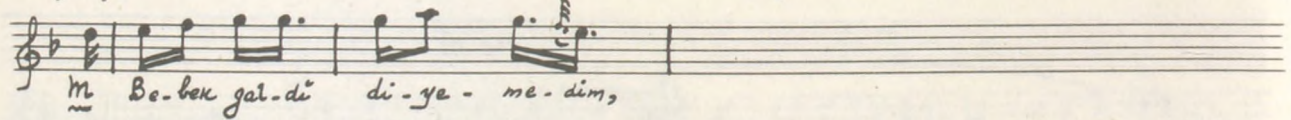
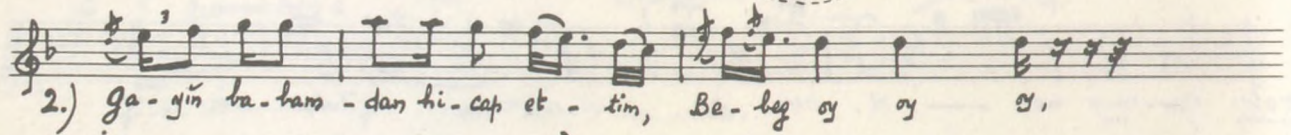
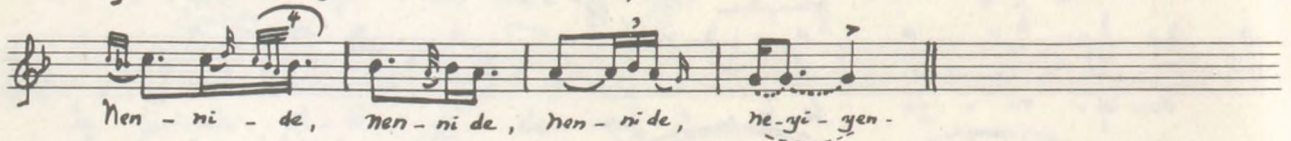
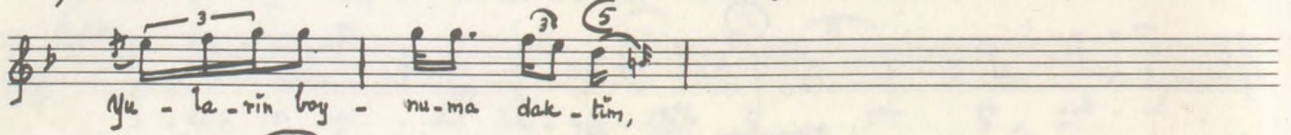
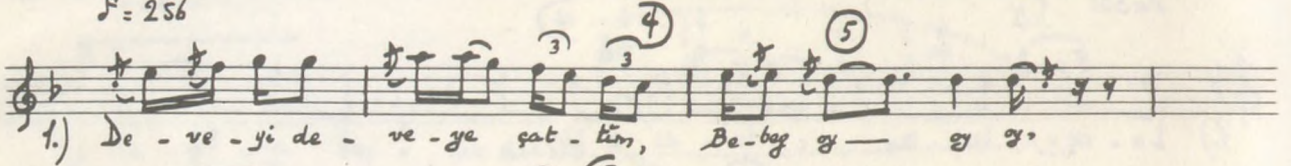
1) 2)  
3) 4)

## I/7b

" Oյun havası  
Dancing air..

9b

♩ = 256



Cyl. no. 31a) Osmaniye (Adana) 22. X. 1936  
MF. 3166a) Ali Bekir oğlu Bekir (70) illiterate







R. 250

4.) *Hü* Mağara - da at ay - na - ği *yü yü yü yü yü yü yü yü yü yü*

*Qü-vil di e - li* - min dey - na - ği,

Ha - - ti - na lar - gü - zar git - ti - yi

*u - fa - min gan - li* göy - na - yi - *yü yü yü yü yü yü yü yü yü*

*Kamence*

Handwritten musical notation for the Kamence instrument, consisting of two staves of music.

R. 288

5.) *Hü* Ga - ral - di qağ - lık ga - ra - - sı,

*Hü* Ga - riş - ti Qo - zan a - ra - sı,

*Hü* U - nü bö - yük Ju - zan oğ - lu - *yu yuy*

*i* Ağ göğ sü sün - gü ya - re - *ya - si*.



I/8b

$\text{♩} = 480$

1.) Kurt pa - şa şî - kes - ti Go - za - - - na - e, —  
 A - kil yet - me - ge lu dü - ze - - - ne, —  
 Öl - dür - müş - ler Gu - zan öğ - - - lun, —  
 Ya - şık me - ze - - rin ya - za - - na - e. — (:||)

2.) İs - tan - bu - lu - n â - lim - le - - - ri, —  
 Ne gör o - lur ta - lim - le - - - ri,  
 Kör o - la - sın Der - viş pa - - - şa, —  
 Hep dul gay - du ge - lin - le - - - ri. — (:||)

1<sup>st</sup> st. çyt.-n. 46a)  
MF. 3181a)

2<sup>nd</sup> st.

Çardak (Osmaniye) 23. XI. 1936  
 Kâmil Özgen (= Ögken) (42)



Ek - meñ al ga - sar ta - ba - ge - nan, da

Can - dım' ol - muş gü - cü - cük sü - şa - yü - yü - yü - yün.

Osmancık - Feseli Tribes  
 Cgk. n. 55 a) Toprakale (Akca) 22. 51, 1936  
 MF. 3190 a) İfacı oğlu İsmail (15) illiterate

Var.

Söz - cü ba - şı gü - cü - cük sü - şa - yü - yü - yün.

I/8d

"Ağit - Lament,

♩

♩ = 350

4.) 3 - me - yi - nen üz - me - yi - - - - - ne y - e - y - e - y - e - y - e - y - e - ,  
 1) 3 - bu - la - mam ge z - me - yi - - - - - ni - yen,  
 1) 7 - tin gap - li gaz - ma - yi - - - - - ner, -  
 7 - lar deş - si - ye - n me - ze - ri - - - - - mi - ye. \*

♩ = 300

[Ey - sib] Me - ze - ri - mi de - riñ ye - - - - - din,  
 5 - lar ser - pin se - riñ ye - - - - - din,  
 Em - mim gi - zi - mi yimam e - - - - - din, ye,  
 5 - lar gi - si - yen ce - na - ze - - - - - mi. \*

Tecirli tribe

Cyl. n. 57a) Toprak kale (Osmaniyeye) 22. XI. 1936  
 MF. 3192a) Adana (324)  
 Ömer oğlu Şükreş (35) idkiterate

I/8c

"İbucıy"

♩ = 290

1.) Ö - küz a - l - dım, go - şa - ma - dım, —  
 Ye - ğid ol - du - m] ya - şa - ma - dım,  
 Na - mu - su - ma ar ge - li - yor, —  
 Ge - lin sa - ni [II] bo - şa - ma - dım.  
 I. var. 1) [I. ö - pa - ma - dım.]

2.) Art i - şin - de, art i - şin - de  
 (=ab) (=ab)  
 A - ğar bu - Ğaj lar gü - şin - da,  
 ? [Ei - lor yay - la - - dan ge - li - yor, —  
 Ha - cı he - yim yog — i - şin - de.]  
 I. var. 1) 2)

Kelköy (Adana) 19. XI. 1936

Cyl. n. 14 a)

Abdullah Karakuş (22) illiterata

MF. 3149 a)



$\text{♩} = 400$

1.) Bu al - ma - - yâ kim di - eş - la - - - di, —  
 Çer - re ya - nin gü - müş - - le - - di? —  
 Bu - nu la - - - â la - gös - - la - di,  
 Bu al - ma bi - r dost al - - - ma - - - si, yi - ye.

$\text{♩} = 300$

2.) Bu al - ma - - yâ - - ten diş - la - - - dim, —  
 Çer - re ya - nin gü - müş - - la - - dim, —  
 Bu - nu dos - ta la gös la - di,  
 Bu al - ma bi - r dost al - - ma - si, - yi.

3.) Bu al - ma bir dal: da lit - ti, —  
 Dal dal ol - du ko - lun - at - ti,

Bu al - ma - - gi - - kim - ler - at - ti,

Bu al - ma bir dost al - - - ma - sı, yi.

Bün gün al - ma - yi Him - ler at - ti,

Bu al - ma bir dost al - ma - sı. —

Bu al - ma düş - kü - ta - kor - len - di,

Mah - mud ba - na fi - kir - len - di,

Al - ma al - dım şe - ker - len - di,

Bu al - ma bir - - - dost al - - - ma - sı, yi.

U e - lim al - dım şe - ker - - len - di - yi

Bu al - ma bir - - - dost al - ma - sı.

(1) [AAS.]  
i yel - li - me al

(2)  
uy e - li - me al

Cyl. no. 59  
MF. 3194)

Tecirli Tribe  
Toprak Kale (Adana) 22(24). XI. 1936  
Ali oğlu Hacı, (35-40)

II/10a

Karacaoğlan\*

♩ = 264

1.) A - la göz-le-ri - ni sev-di - ğim dil-be-ye-r,

le - nin ba-şış-la-rın ba-na yar ge-lis-yi-ni  
(yan)

Bu dün-ya - da yau-ru göz-öl sev-me-yan, Sev-me-yi-yi-ye-n,

Ah-ra - ta hay-ran gel - miş hün gi-de-yi-ye-r, hün gi-de-yi-yi-ge-r.

♩ = 192

2.) Ha Til-li mah-ra - ma-sın at-miş ba-şı-ne-yi,

Gu - di - ret - ten ga - lem çok-miş ga-şı na - yi,

Bir yi-ğit te düş - ma - ğın-ce e-şı - ne, e - şı - ne - yi - ye,

Ah de - dik - se yü-re-ğın - den gan ge-li-yi-yi-yir, gan ge-lir yi-yi - ye.

♩ = 192

3.)\*\* [Dü - ğün o - lur a - rab... at-lar ğı - ri - şir, - ]

[ Bay - ram o - lur gan - l... in - san-lar bağ-ri - şir, - ]

[ Dur. maz göy-nün der-dim i-len eğ-ri-sir, eğ-ri-sir, ]

*♩ = 250*  
 [ Gaş-lar... i-nen gir-pik - le-rin cong-e - de - yi - yi - gir. ]

\*\*

(1) See A.A.S.; ATB 10a:2/32a Cyl. n. 32a) *Osmaniye (Adana) 22. XI. 1936*  
 MF. 3167a) *Ali Bekiroğlu Bekir (70) illiterate*

(2) " " " "

Ah - ra - tî-ne kay- ete, ...

Komence

Handwritten musical score for 'Komence'. The score is written on six staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked as ♩ = 310. The first staff contains a series of eighth notes with various ornaments and slurs. The second staff continues the melody with triplets and slurs. The third staff has a tempo change to ♩ = 100 and a time signature change to 2/4. The fourth and fifth staves continue the melody with various rhythmic patterns and ornaments. The sixth staff concludes the piece with a final flourish and the handwritten text 'End of the cylinder'.

Cyl. n. 32 1/2)  
 MF. 3167 1/2)

Osmaniya (Adana) 22. XI. 1936  
 Ali Bakir oğlu Bakir (70) illiterate

II/11

Kamcoğlan

♩ = 400

1.) Ar - şar beğ - le - - - - - rin - de - - - - - gör - düm bir gö - gal,

Go - zan a - ra - - - - - si - na - ye - - - - - sek - miş gö - sü - nü - - - - -

Ah Na - sil med - hay - - - - - le - yim - - - - - bôy - le gö - ze - li - ğin.

Sür - may - nañ - - - - - ga - ri - yo - ş - - - - - dür - miş sa - sü - ni - ye.

2.) Her sa - bal, sa - - - - - bah da - - - - - gon - di - nin ö - ğer,

Al - tın saş ba - - - - - ği da - - - - - ye - to - pu - ğur dö - ğer,

La - de ga - şıy - - - - - na - - - - - ye - n gir - pi - ği de - ğe - ğer,

a - şem öl - ke - - - - - si - nin tah - tın ta - ci - ni - - - - -

♩ = 464

3.) His go - xu - yor zü - lü - - - - - fî - nin u - cun - dan,

Ö - pe - yi - dim al ga - - - - - na - ğın juur - cun - dan

$\text{♩} = 400$

$\text{♩} = 464$

Graduel change from  
à la :  
i e

Tecrübi Tribu

Op. n. 53) Toprakçale, 22 (24). 8]. 1936  
MF. 3122) Behir oğlu Mustafa (15) illiterata

## II/12

## "Ağıt - Lament."

90

♩ = 260

1.) Din - le - yin - a - ğa - la - ya - r be - nim sö - zü - mü,

Has bak - şa - nı - şin - de gül em - mim oğ - lu,

Em - mim oğ - lu a - ra - ba - sın çek - miş ge - dü - yor,

Bu ga - za ya - n - llı - la - ha bil em - mim oğ - lu.

2.) Yü - yit da - ra düş - müş de, bo - ğa - zın xır - lar,

Çok da ça - la - la - mış bi - yi - ği - nı ter - ler,

İ - ge - lın ba - kın e - ha - li ga - zil - miş gör - ler,

E - li - niz - de var mı - dır bir em - mim oğ - lu.



♩=260

(-gü-ü)

3.) *y* - mam gal - miş gos *y*ë - *ji* - *ü* - di *y*u - ma - *ga*,

*y*u - *y*up o - nu dar ma - ze - ra go - ma - *ga*;

Dut - ma - di dil - le - rim öl - dü de - ma - *ga*,

Bil - lä - ha dut - ma - zo dil em - mim *g* - lu.

Tecirli tribe

Cyl. no. 56c) last MF. 3191c) last

Toprakate (Osmaniyâ-  
sardana) 22 (= 24). XI. 1936  
Ahmedoğlu Mehmet (36) illiterata

Feljegyzés szerint kb. így: (= according to the sketch transcription, approximately as follows):

fon. ritkén már érezhető volt a hangja, a magas énekés hangjai nem sikerültek.

(= At the time of recording he had a tired voice, the high pitches were unsuccessfully sung).



II/13b

♩ = 300

Dadaloğlu \*\*\*

1.) Diğ - - nen a-ğa-lar da,

Bi - rem bi-rem söy-le-yi - yi - yi - yi - yim,

af - şı - ri şaf - şı - ri -

yo - lun var dağ - la - yı - yi - yı - r.

2.) Hiç Ga - ma-laxki' gar' ar - - - - - )

(- diş - li se - ki - ler - li ) yi yi güç,

Sel - vi - li rö - - güb - lü

Şaf'ın var dağ - la - yı - yı - yı - r.

\*\*\* 3.) (n<sup>2</sup> her dağta - rın) al - lın - <sup>2</sup> da)

Mya - rez be - yi - ni - ) yi yi

En-gi-zak - te - der - ler

Ə - lın so - ğa nın - yu - yu.

♩ = 260

Hü Bey - li - sa - ra - cı - da,

\*\*\* [gö - ğün da - ğı - ni - - ] (gi gi)

Hü Göl - sun gö - ğü - ni der - le - ger,

Ə - lın var dağ - la - yı - yı - ye[r].

Tosivli tribe

Cyl. no. 572) last Toprakata (Osmaniye) 22(24). XI. 1936  
 MF. 31926) last Ali oğlu Hacı (35-40?) illitarata

II/14

"Karacaođlan"

*♩* = 300

1.) Sa - lın de - di - cın de tir cu - ra - ra gı - tur gı - tur,

Gö - zöl de - di - can de gö - zü - - - - - naş gı - tur; [See the 2nd stanza]

Ga - dir Mer - lām dos - ta ga - nus - tur,

U - za i - se ya - xın gı - ay - la go - lu - mu.

Hı Ga - dir Mer - lām do - sta gı - ay - la go - lu - mu.

U - za i - se ya - xın gı - ay - la go - lu - mu.

2.) Ev - vel al - tın i - dım de sım - di ta - ra - bım ta - ra - bım,

Ay - ri dı - ş - lı - nı da naz - lı dost - dan yı - ra - di - yım

Ga - dir Mer - lām ver - soy dın ma - ra - di - yım;

Ha - ram - la - ra ne - li - mi - ş i sür - mez - dım, ga

İsmailî Brika

Eyl. n. 52a) Toprakata (Osmaniye) 24, 21, 1936  
 MF. 3187a) Memik Mustafaođlu Osman (11)

♩ = 370

1.) İs - tan - bul - dan şük - tım dir - ga rü - zü - nü - nü - nü - ü - ü - ne,  
 i Mey - lim düş - tü er - me - ni - nın gö - gö - nü - nü - na;  
 y - ye - ma iç - me bəx qar - rı - nın gö - gö - nü - na,  
 al - be - ni lər - ki - ne gi - dek. kürd - ... - lu.<sup>(1)</sup>

2.) i gən - li şor - kes şa - fak - la - yın u - ya - nı - nı - n - di,  
 hiş Ağ gey - na - gü al gən - lə - mə lə - lə - nən - di;  
 hiş Bu - na şor - kəs gö - gü na - sil da - ya - nın - di,  
 al be - ni lər - ki - ne gi - dek kürd ö - n - o - lu.<sup>(1)</sup>

3.) Hiş U - fa - çik ta - şı - nın ka - lə ya - pı - nı - nı - l - mız,  
 Hiş Cü - güp cü - güp qar yo - lu - na lə - xı - xı - l - mız;

Hiç Bir ben öl - me - yi - nen a - le - nem gi - x - ni - ni - l - maz,

Al be - ni ter - ki - ne gi - dek kürd ö - no - lu (!)

4.) 
  
 İr - gat - çi - lar sok - miş el - li ne e - ne - ne - z - li,

hi Eyer - kyes gi - gi ta - xir - miş be - çi bir - li - ni - - - gi;

hh Al - sam gib - sem e - der mi - gix dir - li - ni - ni - gi;

Al be - ni ter - ki - ne gi - dek kürd ö - no - lu (!)

(1) The word is "kürdün ölü".  
 Therefore the persisting *no*  
 should not be considered as  
 an additional syllable.  
 A.A.S.

Oyl. n. 1) Hüyük (Çorum), 16. XI. 1996  
 MF. 3136 Hatice Deşlioğlu (13) illiterate

♩ = 240

1.) *Hij* *ga - hi - mi - zən ö - nü gük - sek çe - vir - ma,*

*ga - dir mör - ləm bu qıl - lə da (n)a - gür - ma - na - na - na;*

*Hij* *ma - füz ol - du - gū - müm - nū ye - re dər - yur - ma - na - na - na,*

*Du - yor ləy - ləm i - fa - he - - dēy çe - si - rim (=vir).*

2.) *dēy - ləm gəlk gi - da - lım yo - lu - muz i - ra - na,*

*y - ra - gə da - yan - ma - na - z dər - d - li - dir gū - re - na - na - k;*

*Ha - ci \* - - gi - ni - ni - ye diş - tin den so - ra - na - na - na,*

*Ş - te xa - rip xa - ri - ni - - p ge - di - yor ləy - ləm,*

*ga - riş - ti kürt - le - re - he ge - di - yor ləy - ləm.*



Løy - lām galk - gi - de - lām Ha - cı kö - nū - ne - nā,  
 a - ca - mi - sin gu - ge - ne - ma - me - m hu - nū - na - nā - nā  
 (ne - me - me)  
 dōy - lām gur - lan o - la - nā - nā - m a - sal to - nū - nā - nā - nā - nā,  
 İ - te gā - rip gā - ri - ni - p ge - di - yar dōy - lām.

4.) Ha - vi cō - rok - gōy - miş Lap - sin i - sin - de - ho - ka  
 (ço - rap) dö - kül - müş lā - ran - ta - na go - yar sa - sin - de - nā - nā,  
 (okün)  
 nō dōy - lā ri - lır - di - gi - gin kurt - lar i - sin - de - nā - nā - nā,  
 (o - Ben) İ - te gā - rip gā - ri - ni - p ge - di - yar dōy - lām.

Cpl. n. 7) Şüyük (Çorum), 16. XI. 1936  
 MS. 5102) Hatıra bukiöplu (13) iktisatı



I. 1) 2) 3) 4)

3) Der — İa - ra - ca - nı oğ - lar de - dim o - tur - du, —  
 — tur - dan da lâ - le — sün - bul bi - tir - dim;  
 Gen - dim İ's - tan - bul ' dan fer - man ga - lir - dim,  
 Her ke - sin ser - di - ği vâ - vil - sin de - yi.

I. 1) 2) 3) 4)

(gen - dim İ's - tan - bul - dan —)

Cyl. n. 19 b) last (1<sup>st</sup> str.)  
 20 a) (2<sup>nd</sup>, 3<sup>rd</sup> str.)  
 MF. 3154 b)  
 3155 a)

Karâşahî (Adara) 20. XI. 1936  
 Exerija Cucka (23) illiterate







♩ = 236

göğ gü-ğün-de bö-lük bö-lük sür-neler, — göğ gü-ğün-de bö-lük bö-lük sür-neler, —

Ye.Ye.Ye.Ye.Ye.Ye.

Er - ken ey-le şa-ha-ti-ne bak-be-nin, o-ho-ho-hoy

Day hi - hi-hi-hi-hi, Şa-hin pen-çe vün-du ga-nat-la-rın-ge-re-li, ge-re-li-ne

Şa-si-na-me tir ok dög-di terk be-ni - hi - hi - m, ey bak-be-ni - - - ga.

De - - - ha-la-ha hi' hi - Şa-hin pen-çe vün-du ga-nat-la-rın-ge-re-li Şa-si-na-me tir ok dög-di terk be-ni - hi - hi - m, ey bak-be-ni - - - ga.

Ay Şa-si-na-me tir ok dög-di terk be-ni, o-ho-ho-gu-gu, terk be-ni - - -

(Op. n. 38a)  
MF. 3123a)

Tatlıklar Köy (Harunîye - Adana) 22. III. 1936  
Kür İsmail (51) iditörata





II/20

$\text{♩} = 250$

1.) Pen - ce - re - den - ma - yil ma - yil ta - ka - en yar,  
 Ci - ğe - ri - mi işk ör dü - ne ya - ka - en yar;  
 $\text{♩} = 208$   
 Ben ö - tür - sem san kim le - re ka - ğı - kan yar,  
 Ba - na sen - de - ka - ke - he - yan ol - du - yu - yu ki - ma - ne - di - yim.

$\text{♩} = 195$

2.) Pen - ce - re - den ma - yil ma - yil ta - ka - ğı - rım,  
 Ci - ğe - ri - ni - hi - hi işk ö - kö - kör - dü - ne ya - ka - ğı - rım;  
 Sen ö - tür se - ğe - n ak su ra - ğı - ka - ğı - rı - yım,  
 Öl - dür - ma - yın Ha - mu - du - yu (su - ru - nu?) ben de - he ö - lü - rü - yüm.

$\text{♩} = 192$

3.) <sup>(2)</sup> - yük - sok pen - ce - re - den ye - re - ta - kıl - ma - ğı - z  
 yü - ce mer - di - ren - de - hen aman şü - kü - l - maz;

(3) *(= Ben ö - lüm - de - jün)* Bir ben öl - me - yi - nen a. ben yi - kil - ma - yi - 3,  
 Ba - na sen - de - ga - n - du - yu - yu ki me ne di - yem.

(1) a - te ö - - - - - ren

(2) al yüksesak Teciirli tribe  
 cyl. n. 58) Toprakkala (Oshaniya - adana) 23(24) 81/1936  
 MF. 3193) Ali oglu Hazi (35-40) *istiterate*

##(3) 5 le nem jagzett sqotag  
 (= 5 syllables not transcribed)





II/216

"Bozla", \*

*f* = 400

1.) *Al - ey,*

gö-rü dil-ber gö-rü de yo-lun-daz gal - ma, -

Her gü-ga gü - la - ni da dost o-lur san - ma, -

*Al - ey,*

Ö-lüm-den ger - Xup da sen geri dur.ma, dur - ma,

yo-gü - dir al - ni - na ya - gü-lan ge - li - - - ga - - - - ga - - - - ga, ge - li - rey - - - ge,

*ge - li - rey*

*ge - li - rey*

*Da 350*

2.) *Al - ey,*

ör - dek gö-lü baa-ler de şa-hin ga - ya - gi,

Ne ge - dar nas-ey - le - sen, da de - ger la - ha - yi;

*Al - ey,*

Dur - nu - dan mi - al - din da ge - lin ci - ga - gi - ci - ga - gi, -

Bu - la - nar ü - ti - ne ma - ha - ne ge - li - - - gi - - - - gi - n, - - - - ga - bin - ey - - - ge,

*ge - li - rey*

*ge - li - rey*

x Sev Anıtları

x x Bizanslılar vibrato (egg hanging)

[x Uncertain vibrato (in me sound)]

Oyl. n. 11 b) last (1st st.)  
12 a) (2nd st.)

Kara İsalik (Adana), 19. XI. 1936

Zahaviye Cella (28), İttihatata

II/22

(Türkmeni)

♩ = 280

1.) Hı ey

Ha - va - yı da de - li fön - lüm ha - va - yı, ya - mar ha - va - gi,

u hic (ri) guş - lar yük - sek ya - par ya - va - yı, - tıy (?)

Hı ey

qa - ter - le - miş türk - men gi - zi da - va - yı, -

Şe - kip gi - der bir göz - le - ri - gi sür - me - lim, ay - Nah sür - me - li.

2.) Hı ay

Ni - çin düş - tün şu göz - ze - lin ar - di - na, a(m) - mar ar - di - na,

gan - di göz - sü - ne bir göz - re - lim yur - du - na of

Hı ey

yi - kü - la - sı gar - li da - ğın ar - di - na,

ya - şıp gi - der bir göz - le - ri - ye sür - me - li - yi e - ya Nah, sür - me - li - yi - yi - yi.

(Ba)



II/23

"Ahiska Türküsü - Ahiska Song"

Yörge

♩ = 220

Hey, ♩ = 194

na-şis-ka-nın ar-dü - ci-gü daj-i-di-e. na-şis-ka-nın ar-dü - ci-gü daj-i-di-

Ba-kam-pu-şa gar-da - şim lej-i-di-hü-hü-hü;

Yörge

♩ = 220

♩ = 184

Hey,

Büy-le ol-ma-dan bi-ga - y ö-lün ye-gü-di, Büy-le ol-ma-dan bi-ga-yi ö-lün ye-gü-di, - ya

♩ = 220

Gö-gel-le-vi ye-sir - ye da na-şis-ka-na hi-hi-ni-zi-n, na-şis-ka-nın,

Büy-ler ma-olan bi-ga - yi ö-lün ye-gü-di - ye,

Gö-gel-le-vi ye-sir - ge-sin na-şis-ka-nın



№ 208

a-di-mi so-rar san da-ye Bon-li k'el-mi-na, hoy, ad-di-mi so-rar san da-ye Bon-li k'el-mi-na - ye,

Al-li-hu-ma da ha ha - - - - hi-mu-dugala-ma of.

№ 220

Hoy,

№ 196

yo-lu-muq of-va-di da-ge hay gan-li-ge-lin hoy hoy yo-lu-muq of-va-di da-ge hay gan-li-ge-lin ha-yi - hay

№ 174

Pa-di-sah-den in-dad is-ter bu-gij-lar hay gog gog gog, bu-gij-lar ay.

№ 220

№ 192

Hu cyo-lu-muq of-va-di no-fan-din gan-li-ge-lin ha-hoy-ge

№ 172

Pa-di-sah-den in-dad is-ter bu-gij-lar ay - - - - ge

Cyl. n. 37) Tabaxlar köy (Harunige-Adana), 22. XI. 1936  
 № 2172) İstikbal (51) illik mütə

III/24

"Asiret gaydası - Tribe style"

9:0

1.) E - de - hem,

Bu ce - re - nin su - la - ha - - - la - ri fa - ya - li,

E - dem,

Bu ce - re - nin su - la - hak - - - la - ri ga - ga - - li,

ga - ga - sin - da le - le - he - hye süm - bül - da - ya - li.

2.) E - dem,

Şe - ker gi - miş du - dak - - - la - ri bo - ya - - li,

E - dem,

Şe - ker gi - miş du - dak - - - la - ri bo - ya - - li,

Se - hoz - de fa - haz - şü - ma paç - ti - hi - ce - nes.

Cgl. no. 45 a) Çardak (Osmanîye) 23. XI. 1936  
 HF. no. 3180 a) Ömer oğlu Ali (15)

IV/25

Ağit - Lament

9: b

♩ = 300

(1)

1.) *M<sup>o</sup>* De-da-ni-ye-n de — dö-şü nen — — \*li,

*H<sup>o</sup>* Nen-ni Boy- rag — oğ-lum nen — — ni;

2.) *H<sup>o</sup>* Öl-dü-rür — — ler — — gu-zun<sup>(1)</sup> si — — zi,

*H<sup>o</sup>* Es-ki-ler — — ev — — vel-dex kel — — li.

3.) *σ* ye-ri-mi-ye-zin — — e — — kin,

*H<sup>o</sup>* İyë-kin ga — ra — — de-dem ye — — kin;

4.) *H<sup>o</sup>* Ağ-la-ma — — ga — — ar e — — di — — yom,

*H<sup>o</sup>* Duş-ma-la — — rın — — e-vi ya — — — kin.

\* A sorok végén csak rezgetés (yi yi és magasságrátározás nélkül). (= At the end of the lines (sections) vibration only (without yi yi and without any change affecting the pitch.)

(1) var. garrun

Cyl. n. 26 b) last

Arık (Kadirli - Adam) 20. XI, 1936

(2) öñ-rü is more discernible

MF. 3161 b) last

Ahmed Terzioğlu (42)

has "üñ-rü" has.

IV/26

♩ = 300

1.) Uç - - tu da şa - - - - ha - ni-mi, uç - - - - tu,

Uç - tu da der - - - - ya-yi gös - - - - ti;

2.) Göy - nüm bir gö - - - - ze - le düş - - - - tii,

♩ = 250

Zarr e - de - cek ma - lüm gö-yo-yo-yok - tur.

2.) Göy - nüm bir gö - - - - ze - le düş - - - - tii,

Zarr e - de - ca - - - - gök ma - lüm gö - yok - tur.

Cgl. n. 49a)  
MF. 3184a)

Şardak (Osmanîye) 29. XI. 1936  
Mehmed oğlu Paîr Sabit (20)

*D=240*

1.) *Şlor kös sev-di - - - - gü-ni ya-ni-na* *gö-tür-di-gi - ge,*

*Sat-lan geç-gar - - - - şü-ma na-gü-gü - - - - ge* *me-nah-şem,*

2.) *An-na-cim-da - - - - ga-lan gü-cü - - - - cük ge-li-yi-ge-n,*

*Bi sa-at gar - - - - şün-da du-ra-yü - - - - bi-lir-mi-ge.*

3.) *Di-ra-ne göy - - - - nü-mün-ta-li-bi - - - - bi sen si-ge-n,*

*Gü-vil-di ga - - - - na-dim sa-ra-gi - - - - bi-lir mi-ge.*

Cpl. n. 40a) Çardak (Osmanîye) 23. XI. 1936

MF. 3175a) İhsâ Mehmedin Abdullâh (14). idlitarate



'Hüseyin Karası - Halkın Şarkı\*\*

(Imitation to the dance)

♩ = 300  
Piarlando,

1.) *Da - re - ye en - - - dim, daş tu - la - ma - dım,*  
*Bür (i) yü - gük yap - dır - - - - - dım gaş tu - la - ma - dım,*

2.) *Gen - di - me mü - na - - - - sip eş tu - la - ma - dım,*  
*Tez gel a - gam tez gel ga - ti - dar - da - yım,*  
*Ga - rip hül - hül fi - . . . li a - hı gar - da - yım.*

Tempo giusto  
♩ = 84

- Dance -

*ye - ne ne ne re - n nen ne - re - - n ne.*  
*ye - ne, ni - ne - ne, ni - ne - ne, ni - ne - ne, ne - - - - n ne - ne - nen.*

Var.  
(İçerik helyesebb = Thus, more correct)

1) *ne -*  
 2) *ne*

Op. n. 256) last Kalkış (Adana) 20. XI. 1936  
MF. 3160) last Abdullah Karacas (22), illiterate





$\text{♩} = 252$

1.) Hiş gar-şi-da kürd er-le-ri, yay

gar-şi-da kürd er-le-ri, yay

ya-gi-lür de-re-le-ri ya-gi

ya-gi-lu-ri da-re-le-ri-yay, hay a-nom, hay.

refr.

$\text{♩} = 268$

2.) O-lu-ru-muş go-gün sa-ğa-ri,

O-lu-ru-muş go-gün sa-ğa-ri,

Ter-le-ya-miş ma-ma-le-ri ya-gi,

Ter-le-miş ma-ma-le-ri-yay, hay gü-çel, hay,

refr.

Cyl. no. 9a) Nartan (Sivas), 17. XI. 1936  
 MF. 3144a) Divrikli Ali (37) iditavata

$\text{♩} = 98$

Dur-da mör - di men gur-dam, ray ray, —

Dur da mör - di - men gur-dam ray ray, —

Ah ya-re säy - lä - ma dur-dam, of of,

Ah ya-re säy - lä - ma dur-dam, of of.

2.)

Ya - rim güür - te - te git-ti, ray ray, —

Ya - rim güür - te - te git-ti, ray ray,

Ah yi - di yil be kyar - dur-dam of of.  
(s kär)

## Refrain

Bu - la-ni-rr Ê-gar sal-la-nir Ê-gar, Saç to ----

-pa-ğa do-la-şir Ê-gar.

3.) *kē-lēm ek - tīm ba - yī - ra, ray ray,*  
*kē-lēm ek - tīm ba - yī - ra, ray ray,*  
*Ah, yil yap - ra - nın a - yī - ra, of of,*  
*Ah yil yap - ra - nın a - yī - ra, of, of.*

4.) *y - kir has - ret bir yör - de of of,*  
*y - ki has - ret bir yör - de ray ray,*  
*Ah hür.lâm ga - yit ga - yī - ra, ray ray.*

4. vor helyett a „refr.“-t szerettem énneként (mint a 2. str.-ban) Bulani stb.-vel.  
 (= Instead of the 4<sup>th</sup> section she wanted to sing the refrain (as it occurs at the end  
 of the 2<sup>nd</sup> stanza) with Bulani, etc... (Vol. 36) *Muhtab Emine Ankara (Ankara)*  
 MF. 31386) (62) *ilciterate* 16.XI.1936

## Zima Türküsü - Hemenne Song

♩ = 288

1.) Bis - mil - lah ya - din ge - na - ya, —  
 Bis - mil - lah ya - din ge - na - ya, —  
 Say ē - lin — rōr - sin — ge - na - - ya.

2.) Sa - ği - rin gel - sin — a - na - ya,  
 Sa - ği - rin gel - sin — a - na - ya,  
 Yar ē - lin ge - nañ s̄ gut - bu ol - sun,  
 Ben - da dir — liği — dat - bu ol - sun.

3.) Hat - la - di şik - di — ē - si - ği,  
 Hat - la - di şik - di ē - si - ği,  
 Suŕ - ra - - da — gal - di ge - şî - ği.

4) *giz* a - - na sü - niñ da - ni - si, -  
*giz* a - - na - - sü - niñ da - ni - si; -  
*yar* e - lin gi - nañ al ol - sun,  
*Bun - da* dir - li - gin - bal ol - sun.

5.) *mür* - ci - - mek e - de - dim bit - ti  
*mür* - ci - - mek ag - dim bit - ti mi,  
*dâ* - lin - de bil - bul öt - tü mü?  
6.) *giz* a - - nañ se - ni u - rut - tu (sic) mu,  
*giz* a - - nañ se - ni rut - da ma?  
*giz* gi - nañ gut - lu ol - - sun.

Cyl. no. 5) Ankara (Ankara) 16. XI. 1936  
 MF. 3140) Muktat Emine (62) illiterate.

♩ = 260

1.) Ha - ras da gu - tu, n̄-i - şin - de - n̄-o - tu,  
 n̄i - şan - lı - kö - tı, gel - din ge - li - gi - nim;  
 gel - din gel - din ge - li - - nin, sen se - fa gel - din.

2.) N - na - rın a - ğa - cı, na - rın a - ğa - cı - ge,  
 Qız ge - lin ba - cı, gel - din ge - li - gi - nim;  
 gel - din gel - din ge - li - nin, sen se - fa gel - din.

Var. 1) 2)

Cyb. n. 41a) Çardak (Oshaniya) 23 - XI - 1936  
 MF. 3176a) Yliq Mehmedin Abdullak (14) illiterata







XII/37

Türkmeni,

9.

♩ = 350

1.) *Şy* Bey öj - la güm lən ha - ta - lar iş - le - dim  
 A - man - iş - le - dim,  
 Hay - ri göy - dən də şer - rəy baş - la - dım. —

♩ = 300

2.) Ö - pəm dər - kən əl ya - nək - lar diş - le - dım,  
 A - man - diş - le - dım,  
 Şö - ri - mən - dər şa - hi - le - siy ə di - şı - neyn, —  
 A - man di - şı - neyn. —

♩ = 320

3.) Se - nin i - şin tər - köy - le - dım si - la - mı,  
 A - man si - la - mı,  
 Sarı - çay - le - dım kü - tün o - lan (—) va - ri - mı —

4.) Kim ađ-lat-miř ba-nim naz-lu yay-ri-mi,  
 a-man yay-ri-mi,  
 Hã ğir-pik-le-rin top top ol-muř (re) ya-si-nan,  
 a-man, ya-ři-nan.

Cyl. n. 44) Çardak (Osmaniye) 23. XI. 1936  
 MF. 3179) Yusuf Şenel (27) \*\* \*\*

Sajae Agzi - Sajae Style.

♩ = 260

1.) İ - ner, ler, gi, der, lar da, Ge - mi - yis

ö - zü - ne

Hö - kü - nü, sa - lar, lar da yar - rü - - - - - ye

sö - zü - ne - ya - - - - - sö - zü - ne - - - - - of.

2.) Ne - ga - man lak, san da do - sti - - - - - ya

yü - zü - ne - - - - - ye of.

Ha Du - man gök - müş çöl gö - rü - nü - - - - - yer

gö - zü - me - ya, - - - - - gö - zü - me - - - - - ye, gö - zü - me - - - - - ye - - - - - of.

3.) Ne ga - man lak, san da do - sti - - - - - ye

yü - zü - ne, of of.

Ha Du - man gök - müş çöl gö - rü - nü - - - - - yer

gö - zü - me - - - - - ya, - - - - - gö - zü - me - - - - - ye, gö - zü - me - - - - - ye - - - - - r of.

Cyl. n. 24a) [ Keiköy (Akdeniz) 20. XI. 1936 ]  
 M.F. 3159a) [ Abdullah Karakas (22) illüstrata ]

1) This should be:  
 Karam İsa'di (Akdeniz) 20. XI. 1936  
 Raloviya Çu'ha (23) illüstrata

"Lenir Ajji - Lenir Style,,

♩ = 350

1.) *ya - zın gel-di-ği de ne-re-siv-de - - - - - gen bel-lü-dü - - - - - gen,* <sup>b3</sup>

*ya Gon - dca gü-lün yap-ra-cı - ji dür-gün-dü - - - - - gen,*

*dür-gün-dü - gen, - - - - - dür-gün-dü-ge - ye-ye-ya-ye-ye-ye-ye-ye-ye - - - - - gen.*

2.) *So - gük fur-muş da ör-se-le-mi - - - - - gen yü-zü-nü - - - - - gen,*

*Bo - - - - - nim gön-lün bir lüy-la-ye fur-gun - dur - gur,*

*Fur-gun-dur, - gur - fur-gun-da-ğın-ya - - - - - r, yer of.*

3.) *Ya - zın gel-di-ği de ne-re-siv-de - - - - - gen bel-lü-dü - - - - - gen,*

*Ma ded'o-la boz lu-la-nik de-re-te - - - - - gen,*

*De-re-te - - - - - gen e, de-re-te-ya-ya - - - - - r, [r] yer of.*

*N.cca.288*

4.) Her kes sev-di-gi-ni a-li - yer ya-tin-ca - - - gen,  
 Art - ti der-dim ye-ni-len-di ya-re-ler - - - yer  
 yer, ya-re-ler - - - yer yer, ya-ra-le-yo-ya - - - yer ol.

\* *Bizonytalan vibrato (egy magassághon)* Cyl. n. 11a) *Kava Isali (Adana) 18. XI. 1936.*  
 (= Uncertain vibrato (on the same pitch)) MF. 3146a) *Zekeriga Culha (23) illitente*

XIII/40

Dance melody  
(with the refrain "Cim-dalli")

Tempo giusto ♩ = 94

6/8

1.) Ga-la - dan e - ni - yor - dum, —

Ca - ğır - san dö - nü - yor - da - - - m,

Ref. yar cim - dal - li, cim - dal - li,

Sar Cim - dal - li Cim - dal - li. si

2.) Der - dim - den kir - hid ol - dum, —

Der - dim - den kir - hid ol - dum, —

Ü - für - sen ya - ni - yor - dum,

yar cim - dal - li, cim dal - li da,

Sar Cim - dal - li Cim - dal - li.

♩. = 98

Hiy Cim-dal-li gar - şı - sîn - da, —

3.) Cim-dal - li gar - şı - sîn - da, —

Yar oy - nar gar - şı - sîn - da, —

Refr. Yar Cim-dal - li, Cim-dal - li. da

Sar Cim - dal - li, Cim - dal - li.

Cyl. n. 13a) Kerköy (Adana) 19. XI. 1936  
MF. 3148a) Abdullah Karakuş (22)

XIII/41

"Ayun karəsi - Dance Melody"



Tempo giusto 1. 98'

1.) Kəp - rü - nün al - tı di - ken, (4)

Yə - şil - lın, yə - şil - lın, a - man a - ma - gər əf,

yağ - tır bo - ni gəl i - ken, (13)

E - fən dın, e - fən - din e - lən, e - lən.

2.) Al - lah da se - ni yağ - sın,

yə - şil - lın, yə - şil - lın a - man a - ma - gər əf,

Üç gün - lük ge - lın i - ken,

Sür - me - lın, sür - me - lın (a - man a - man). (e - lən, e - lən =)

3.) Al - lah da se - ni yağ - sın,

yə - şil - lın, — yə - şil - lın — e - lən e - lən e - lən,

Üç gün - lük ge - lın i - ken,

Sür - me - lın, sür - me - lın e - lən e - lən.



4) Kəp-rü-nün al - ti buğ-lar,  
 Yə-şil - liru, ye-şil-liru a - mar a - ma-ğın of,  
 Top ge-di-yor gül - diğ-lar, —  
 E - fen-dim, e - fen-dim a - mar, a - ma-ğın of.

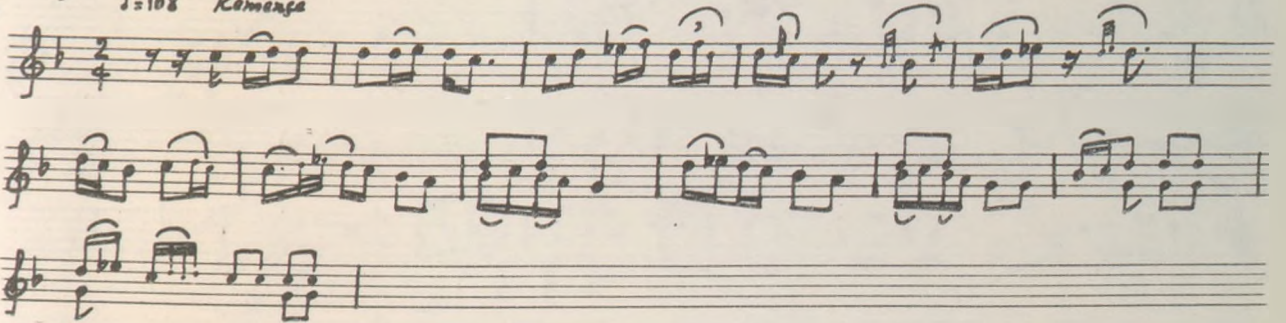
5) Vay Ge-nəyax - li - ma dūs - ti, —  
 Yə-şil - liru, yə-şil - liru eğ - lən, eğ - lə-ğın of,  
 Fın-can gö-bek - li gış - lar, —  
 Sür-me-lim, — sür-me-lim eğ - lən, eğ - lə-yi-n.

Col. no. 136) Kəməli (Adana), 19. XI. 1936  
 HF. 31484) Zəkeriya Culha (23) illikətə

XIII/42

Instrument: voice:

$\text{♩} = 108$  *Komence*



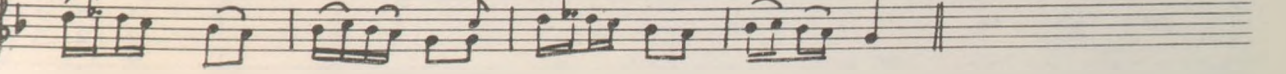
$\text{♩} = 98$

1.) or - ma - nis boz gi - ra - ci, <sup>(4)</sup>

Şif - t ga - zar i - ki ta - ci; <sup>(13)</sup>

Şa - han ol - sam ar - la - sa - m, <sup>(4)</sup>

$\text{♩} = 108$  gay - mun - da - ki tu - ra - ci



♩ = 98

2.) Ga-la - dan in - diw dü - ze,

Sa bağ - la - dım ner - ki - ze,

Ye - di yıl - hüz - mat et - ti - m

♩ = 108 Bir gö - mür göz - lü gi - ze.

♩ = 98

3.) Hiç - qi - de - yim yol - ca yol - ca,

Yo - lum şü - ce - gi mor - ca,

Çi - zel gel hir ö - füs vür,

♩ = 108 Har - ma - na gal - sün bor - ca. -

Cy. n. 316) Osmanîye (Adana) 22. 51. 1936  
MF. 3166 L) Ali Bekir oğlu Bekir (70) iktisade

XIII/43a

$\text{♩} = 100$

1.) *En* Ay gi - dor u - ca gi - dor,

$\text{♩} = 104$

*H* Be - zir - gen ga - ca gi - dor,

$\text{♩} = 126$  2.) *En* hä - ma - nin üs - tün - den de

Var. (II.) (*J* simile) *D*oğ - ru  $\uparrow$  yol ha - ca gi - der - i - a - rē. *H*ä

$\text{♩} = 92$

2.) *H*ä de - gör - man ö - nü si - sak,

$\text{♩} = 100$

*H*ä  $\sigma$  - rak ge - ti rin bi - sak,

1.) *H*ä Be - das - ta - ma bi - li - hi - rin, de

$\text{♩} = 116$  3.) *O*r - ta - ye boy - lu *m*en si - se - yi - ek.

Var. (II.) ( $\text{♩} = 116$ ) 1) 2) 3) boy - lu - - - - - gu

Cgl. n- 38 b) last Gebeli (Adana), 22. XI. 1936  
 MF. 3173 b) last Mustafa oğlu Mehmet (29)

XIII/43b

"Halay hamisi" - Halay song.

♩ = 222

1.) Hay - di, - Ga - ba - dan in - dim i - - niş, Men - di - lim de - lu gi - miş,  
 Ga - ra Sab - dım yi - noa - miş de, Yar gon - di gol - sin di - miş.  
 A - man a - man pa - sa - rık, has - ta da dur - maz bu sa - rık,  
 Dol - dar sev - di - ğinü ga - da - hi, bel - ki gol - da - su - sa - rık.  
 (.da-)

♩ = 220

2.) Hay - di İn - din ga - ya di - li - - - ne, ju - yu di - ti sa - zı - - miş  
 Ya - lan da - ğıl - sev - di - ğim da - ye, gö - mür gö - lü - gi - zı - mi - yeş.  
 Ah şin - şin - niş, şin - ci - niş, ö - pem ağı - ğın - i - şin - niş,  
 Ö - par - kor i - sev - mi - - şin, da - ye, Sen bağı - le - su - su - mu - ye.

Cyl. n. 33 b) Osmaziye (Adana) 22. XI. 1936  
 MF. 3162 a) Betir oğlu Mahmud (34)

(1)  $\overline{3}$  should be  $\overline{5}$ .

AAs.

XIII/43c

Halay havasi - Halay melody.

Kemence

N. 254

egy sor (= one section)

cyl. n. 33 a)  
M.F. 3168 a)

Osmaniya (Adana) 22. XI. 1936  
Behiroğlu Mahmud. (34)

♩ = 270  
(♩ = 135)

1.) Ur-fa-nin bo-ğs gi-ra-cü, Cift ge-zer i-ki ba--cü,-  
 Fa-han ol-sam ar-lan-sam, da Gög-nun-da-ki ta-ra-cü.-  
 ♩ = 208  
(♩ = 104)

Ur-fa, n-Ur-fa, n-uc o---lur, \*Dyam-la-le-si tuc o---lur,  
 (böğ-ma)  
 Ga-lin ve-rip ev-ler-mek, tar Er-şan-te-re güc o-lur.

♩ = 340  
(♩ = 170)

2.) Ga-la-nın ar-di ti-ken, Sen yak-tın be-ni fış i-ken,  
 (kü) (fış)  
 Al-lah da se-ni yak-sın, da Üç jün-lük ge-lin i-ken.

♩ = 250  
(♩ = 125)

♩ = 280  
(♩ = 140)

3.) Ga-la-nın ar-di tan-dır, \*\*yan-dır Al-la-him yan-dır,  
 \*\*\*  
 Be-ni bir cift guş ey-le, de ya-rın göğ-sü-ne fon-dur.

Gyl. no. 42a) Çardak (Osmaniye) 23. XI. 1936  
 MF. no. 3177a) Çened Osman (34) anal. pl.

♩ = 144

1.) *Hoy* *duda - ğa - cı* *dut ve - riv,* *ıyap - ra - ğı - ni* *ğit ve - riv,*  
*Er - gen oğ - lan* *bü - ğünk* *ğö,* *sa - nıl - dı - ca* *dat ve - riv.*  
*Su yan - na dön - der be - ni,* *Bu yan - na dön - der be - ni,*  
*Sağ ya - nın - da* *ya - rem va - - - r,* *ya - ri - me* *gön - der be - ni.*

2.) *Dut* *go - ğu - nun* *ğün - kü - sün,* *de* *büğ - nür - se* *büğ - nü - sün,*  
*Ser* *gü - ğe - lün* *e - ği - sin,* *al - nı* *da* *şif - te* *ben - li - sin.*  
*Su yan - na dön - der be - ni,* *Bu yan - na dön - der be - ni,*  
*Sağ ya - nın - da* *ya - rem va - - - r,* *ya - ri - me* *gön - der be - ni.*

♩ = 154

3.) *Su* *de - re* *de - rin* *de - ra,* *köl - ge - si* *se - ğün* *de - re,*  
*Qız - la - ra* *du - ğak* *kur - du - - - m* *kor - ka - rın* *ge - lün* *ge - le.*  
*Su yan - na dön - der be - ni,* *Bu yan - na dön - der be - ni,*  
*Sağ ya - nın*

Oyl. n. 186) last *Arslan (Kadirli Adana) 19. XI. 1936*  
 MF. 31532) last *Ahmet Torun (42)*



XIV/45

"Hıkkur Karası"  
"Voluptuary song" \*

♩: 0

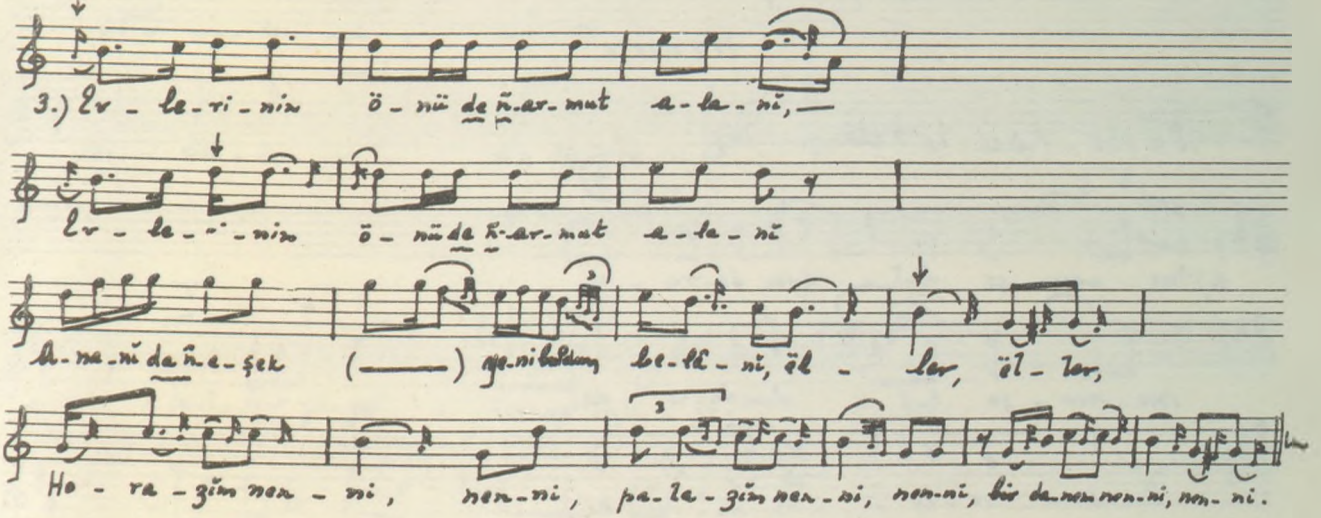
♩ = 102

1. Gu-ra gur-muş yol üs-lü-ne şük-rî-gi,  
 Ah Gu-ra gur-muş yol üs-lü-ne şük-rî-gi  
 Ay-dın ha-ra-si-na hü-ker ip-li-gi kıl-ler, kıl-ler,  
 Refr. A-ma-nın dör-ler, dör-ler, ho-ra-gın nen-ni, nen-ni  
 ke-le-gin nen-ni, nen-ni, bir da-nem nen-ni, nen-ni.

♩ = 108

2.) Ev-le-ri-nin ö-nü de a-man id-ri-gah,  
 Ev-le-ri-nin ö-nü de a-man id-ri-gah,  
 Ah, bo-yu a-guz ge-z-di şah, kıl-ler, kıl-ler, kıl-ler, kıl-ler,  
 Refr. A-ma-nın dör-ler, dör-ler, ho-ra-gın nen-ni, nen-ni,  
 Bir da-nem nen-ni, nen-ni, ke-le-gin nen-ni, nen-ni.

♩ = 108



3.) Ev - le - ri - nin ö - nü de ñ - ar - mut a - la - ni, -  
Ev - le - ri - nin ö - nü de ñ - ar - mut a - la - ni  
A - na - ni da ñ e - şek ( — ) ne - ni be - le - ni, öl - ler, öl - ler,  
Ho - ra - zım non - ni, non - ni, pa - la - zım non - ni, non - ni, bir da - nem non - ni, non - ni.

Cyfl. no. 28a) Dadal (Mersin) 21. XI. 1936  
MF. 3163a) Halil oğlu Ali (37)

Menerşe\*

♩ = 160 - (acc. 4/4 stanza: 176)

1.) me - ner - şe bul - dum de - re - de,  
 ma - ner - şa bul - dum de - re - de,  
 Sor - dum ev - le - ri nê - re - de,  
 Sor - dum ev - le - ri nê - re - de.

2.) ũş bês gö - zel bir a - ra - da,  
 ũş bês gö - zel bir a - ra - da,  
 Dil - be - r, dil - be - r, ca - nim dil - be - r,  
 Ca - ni - miñ gay - la - sı dil - be - r,  
 Gön - lü - mün eñ - le - si dil - ber.

3.) ga - ra sa - na - gîñ yap - ra - gî,  
 ga - ra sa - na - gîñ yap - ra - gî,

Di - lin - den al - dım top - ra - ğı,  
 Di - lin - den al - dım top - ra - ğı.

4.) Di - l - be - r gö - zel - ler ap - la - ğı,  
 Di - l - be - r gö - zel - ler ap - la - ğı,  
 Dil - be - r dil - ber, Ca - nım dil - ber,  
 Ca - nı - mın ay - la - sı dil - ber,  
 Göm - lü - mün ay - la - sı dil - ber.

Cyl. n. 18a) Arlık (Kadirli - Adana) 19. XI. 1936  
 MF. 3153a) Ahmed Torun (42)

Var. 1)

↓  
♩ = 90

1.) Hiy San-di-ği-mi ma-şa-ma-dın, ley - la, -  
 San-di-ği-mi ma-şa-ma-dın, la la,  
 Cə-li-ği-mi sə-şe-me-dim ley - la

2.) Hiy Xa-dər Xis-met böy-la i-miş, ley - la, -  
 Bi-r Xis a-lip Xa-şa-ma-dın, la la,  
 Bi-r Xis a-lip Xa-şa-ma-dın la la.

3.) Hiy Qul-lü so-raq ör-ma-mi-şin, ley - la, -  
 Qul-lü so-raq ör-ma-mi-şin, la la,  
 a-raq - ma qiy - ma-mi-şin, ley - la.

4.) *Hiy*, Coş me-me-ier el-le-mi-şin ley-le,-

Böy-le me-me gör-me-mi-şim, la la,

Böy-le me-me gör-me-mi-şim la la.

5.) *Hiy* Aş da-şın el-ti de-niz de ley-le,-

Ak sa-ya-li xiz ne-niz de, la la,

Ak sa-ya-li xiz ne-niz de, la la.

\* *kissé mélyebb* = (a little lower)

Oyl. no. 2a) *Hüyük* (şorum) 16. XI. 1936  
MF. 3137a) *Hatice Deklioğlu* (13), illiterata

$\text{♩} = 91$

Híj Ma-vi-lin, daş ta-şin-da,  
 ma-vi-lin, daş ta-şin-da,  
 In-ci-li-ñ fes ta-şin-da, ha-vi-lin,  
 In-ci-li-ñ fes ta-şin-da, ha-vi-lin.

2.) Híj

Híj ni-yañ ađ-la-mi-yon,  
 ni-yañ ađ-la-mi-yon,  
 ni-sa-liñ gürh ya-şin-da, ha-vi-lin,  
 ni-san-liñ gürh ya-şin-da, ha-vi-lin,  
 \*

\* fol nem jegyzett szövegsor (= The text, not noted)

3) M - Ma - ri - lin yak gi - de - lin,

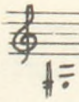
Ma - ri - lin yak gi - de - lin,

Fê - na - re yak gi - de - lin, ma - ri - lin,

Fê - na - re yak gi - de - lin, ma - ri - lin.

Cyfl. n. 26) last Hüyük (Çorum) 16. XI. 1936  
 MF. 3137) last Hatice Deklioğlu (13) illiterate





♩ = 92

1.) Ma-ri - lîw, hîrk i - di - gor,  
 Ma-ri - lîw, hîrk i - di - gor,  
 Hir-gî - ni - hî-hî terk i - di - gor, ma-ri - lîw,  
 Hir-gî - ni - hî-hî terk i - di - gor, ma-ri - lîw.

2.) Hir-gîr ba - sî - nî gî - sîn,  
 Hir-gîr ba - sî - nî gî - sîn,  
 Na - rîn e - l - dan gî - di - gor, ma-ri - lîw,  
 Gî - zîr ma-ri - lîw, ma-ri - lîw, ma-ri - lîw,  
 Sal da-âr - cî da - îî - lî, da - îî - lî,  
 Sal zurr na - cî zurr na - gî, zurr na - gî.

3.) *Ma - vi - liw, halk gi - de - li - m,*  
*Ma - vi - liw, halk gi - de - liw,*  
*Fē - ne - ri yak gi - de - liw, Ma - vi - liw,*  
*Fē - ne - ri yak gi - de - liw, Ma - vi - liw.*

4.) *Gö - ze - le doy - mag ol - maz,*  
*Gö - ze - le doy - mag ol - maz,*  
*Bir ça - la bak gi - de - liw, Ma - vi - liw,*  
*Bir ça - la bak gi - de - liw, Ma - vi - liw.*

*Cyl. n. 3a) Ankara (Ankara) 16. XI. 1936*  
*MF. 3138a) Mektat Emire (62), illiterate*

"Rain begging."

♩ = 125

Te-ker-ne-de ha-mur,

a-ra-ba-da ça-mur,

Vir-ül-la-hi-m su-lu su-lu yağ-mur,

Topal gözün gözüne yağmur.\*

\* Szóval (o Spoken)

Egy. n. 48) last Ankara (Ankara) 16. 11. 1936  
MF. 3139 f) last Muklat Emine (62) illiterate

## "Rain begging Song" (1)

♩ = 88  
♩ = 96  
♩ = 100  
♩ = 96

yağ - nur - cu - ğun ya - ğı - vir, ku - ya - cu - ğun do - lu - vir;  
Ek - mek ge - tir yi - ye - lin, Gay - tar ge - tir gi - ye - lin,  
Al - lah al - lah di - ye - lin.

\* Szóval (= Spoken)

♩ = 102

Ü - şü - dümü ü - şü - dümü üş ol - dum, Bir to - pa - cık kiş ol - dum;  
ki - şı - mı e - lim - den al - dı - lar, Be - ni yo - la sal - dı - lar;  
Yol - da bir ya - mak bul - dum, Yu - ma - ğı e - ta - me ver - dim;  
E - be - na ba - na da - ri vir - di, Ben da - ri - yi juş - la - va vir - dim;  
Juş - lar ba - na ga - nat vir - di, Ga - nat - lan - dım gö - ye aş - tım;  
Göy ta - na yağ - mır vir - di, Ben yağ - mı - rı yi - re vir - dim;  
Yir ta - na şı - ron vir - di, Ron şı - me - ni - ği fo - ru - na vir - dim;  
Fo - ru - na ta - na fu - zu vir - di, Ben fu - zu - ru beş - la - re vir - dim;  
Beş - lar ta - na at vir - di, Bin - dim pit - tin ja - ra - su - ye;  
Ja - ra - su - da gar - dan a - kar, İ - ki bül - bül ta - na ta - kar;

Se-ti-vin ga-ni-ni i-ce-lim, Ak-se-ra-ya gö-se-lim;  
 Ak-se-ra-yür ki-li-di ge-ce ge-ler kim i-di;  
 Em-min oğ-lu mu-sa-cık, go-lu bu-du gi-sa-cık;  
 sık, sık, sık!

Cyl. no. 6 a) Ankara (Ankara) 16. XI. 1936  
 MF. 3141 a) Mukat. Emine (62) illiterat.

(1) The translation of the title

"Yağmur dağın" is "Rain song."

XVIII/49c

"Yağmur duası - Rain begging song  
Rain prayer"

9:

♩ = cca. 126

Bo-di lo - di,

No-den o - di,

Bir ga - şı- cak su- den o - di;

yağ- mür gü- ni yağ is - ter,

Pal- ta kü- rot bal is - ter,

Joş go- gur gur- tan is - ter,

Gö- dek- li kor- man is - ter

Söval (= spoken): Ver Allahım ver, bir  
Sulu sulu yağmur!

2- kin ek- tin er- lek er - lek,

Su- lar dök- tükü- lek kü - lek,

Ye- di is- ti ha- cı ley - lek,

Söval (= spoken): Ver Allahım ver  
bir sulu sulu yağmur!

opf. no ...  
MF. ---

\*  
? (Urfa) 21. XI. 1936  
abdullah kadir (44)

XVIII/49d

"Yağmur duası - Rain begging song"  
Rain prayer.

a) on the phonograph:  
♩ = 200

Bo-du, bo-du, An-nan ne-den öl-dü,  
Bir ga-si-cak su-dan öl-dü,  
A-yağın sa-mir yis-ter,  
Bo-ja-zim ha-mir yis-ter,

Sözler (= Spoken) {  
Gesti, yor yarıldı  
Saban girildi  
Ver Allahım vereeeeer,  
Sulu sulu yağmur,  
Ver Allahım ver!

b) at the time of notation, thus (!):

Bo-du, bo-du, An-nan ne-den öl-dü,  
Bir ga-si-cak su-dan öl-dü,  
A-yağın sa-mir is-ter,  
Bo-ja-zim ha-mir is-ter,

cop. n. 20 b) last Kalkay (Adana) 20. XI. 1936  
MF. 3155 b) last Abdullah Karakas (22), illiterate

„Ninni-Lullaby.“



$\text{♩} = 230$

1.) Nen - ni ya - rum  
 Nen - ni di - gi  
 Al ba - ğu - da - - - - -  
 Ya - rum nen - ni,  
 Hi - y Sö - nya Ak - dar  
 Ğa - zım nen - ni,

nen - ni,  
 be - la - dım,  
 do - la - dım,  
 nen - ni,  
 di - le - dım,  
 nen - ni, hu.

2.) Nen - ni di - dım  
 Ya - rum nen - ni,  
 Dev - let ğo - sun  
 Ya - rum nen - ni,

bö - ği - ği - ne,  
 nen - ni,  
 a - ği - ği - ne,



3.) *m* Be - ğin oğ - lu dö - se - ği - ne, —  
 You - rum nen - ni, nen - ni, —  
 nen - ni fa - zım nen - ni hu - ha.

4.) Nēn - ni di - di (m) nē - si - ne,  
 You - rım hu, hu, hu,  
 Hiç Sē - lām süy - len da - ği - si - na,  
 You - rım nen - ni, nen - ni, hu. —

*p* = 300  
*p* = 250

5.) ma - ma ge - tir da - ği - si,  
 Ci - ci ge - tir ta - la - si,  
 You - rım nen - ni, nen - ni, hu.

*p* = 280

Cyl. n. 4 a) Ankara (Ankara) 16. XI. 1936  
 MF. 3139 a) Mukatât Emine (62), illiterate

XIX/51

"Ağt - Lament,"

*♩* = 260

Hiy ya-tir-mis-lar da ya-rı-mı i gu-zun oy, oy,  
 Hə-cin gi-bi ya-rı-ya- - - - rım da ya y a y a y oy oy - oy,  
 hñ, Sa-rı sa-çı da gu-zun, si-cim gi-bi, ya-rı-ya-oy, oy,  
 Hñ fe-lin far-daş-la-rım, ya-rı-ma h-oy, oy, oy,  
 A-ri-ya-li-m da ha-cim gi-bi, ya-rı-ya-oy, oy,  
 m... me-ze-rin'de yol üs - tün-ne gaz-sız, lar, oy - - - yo-yo-yo-yo-yo  
 yol üs-tün-ne gey-sun-lar ya-rı-ya-oy, oy, oy.

$\text{♩} = 123$

1.) *Siv-ri-sa - ri* *n-ün al - - - di,*

*Ge-lin-ler ye - sir al - - - di,*

*Hü a-ti-ne - den gel - meş - din,*

$\text{♩} = 132$

*Ah - met büy sye - beb ol - - - du, - Na-zik,*

*Na-zik, gül me - me - ler e - zik,*

*Na-zik, üç yan - ri - ya ya - zik.*

$\text{♩} = 150$

2.) *Şi-din lu - lut - lar gi - - - din,*

*Pa - pa - za na - zah e - - - din,*

*Ço - cux - la - ri so - rar - - sa, -*

*e - din, Na - zik,*

*n - na - zig, üç yan - ri - ya ya - zik. -*

Cyl. n. 82) Müşuk (Çorum), 16. XI. 1936  
 MF. 3143b) Hatice Daklıoğlu (13) illitöranta

♩ = 212

1.) *ya-ce dağ ba-şı-nın dört ya-nı - hi-yol-dur, dört ya-nı - hi-yol-dur,*  
*Hiy dol-dur su-nam dol-dur, su-yu-nun dop-du-hur, su-yu-nu-n dol-du-hur ay*

(5)

♩ = 224

2.) *Yo-lu-nun üs - tü - ne ya-tam u - hu-yu-yam, ya-tam u - hu-yu-yam,*  
*Mor-lâ-gü sya - - - ra-syon gol be - ni gal-di-hir, gal be - ni gal-di-hir, ay*

Refrain

*Da-man - di dağ - - - lar, to-ran - li dağ - lar, Gül yüz-lün ağ - lar.*

Cyl. n. 10 b) last Vartan (Sivas) 17. XI. 1936  
 HF. 3145 b) last Divrikli Ali (37) illikante

XIX/54

Paris  
(Song alternating with the dance)

♩ = 212

1.) Ya - rın bay - ram der - ler - de yar yar  
 el fi - yer el - ler a - hal gi - yer el - ler,  
 Bir â - det foy - mus - lar, gut - l'ol - sun der - ler.

♩ = 200

2.) Hiy yaz ba - har a - yın - da, yın - da,  
 a - sı - lan gül - ler a - man dar,  
 gül - ler,

gül - ler naz - li yar - dan ba - na bir ha - lar,  
Hiy yaz ba - har a - yın - da nâ - sı - lan gül - ler,  
 gül - ler naz - li yar - dan ba - na bir ha - lar.

Cyl. n. 492) last Çardak (Osmaniye) 23. XI. 1936  
 MF. 3184 &) last Mehmedoğlu Pür Sebit (20)

XIX/55a

Halay kavasi - Halay Song.

♩ = 350

1.) Ha-san da-gi, Ha-san da-gi,  
 Sen-den yu-ce dag ol - ma mi-  
 Se-ni yay-li-yan gö-za - lin,  
 Al ya-na-gi hal ol - ma mi-

2.) A-man gül ay me-me - le - rim,  
 Ca-nim gül ay - me-me - le - rim,  
 Kör o-la-si tar-zi la - sü,  
 Ne sih dik - mis dü-mey - le - rim.

\*\*  
 hangrezgetés egy hangszámon  
 (= Vibrato on the same pitch)

Cyl. n. 42 b) last Çardak (Osmanije) 29. XI. 1936  
 MF. 3177 b) last Kâmil Ferid (32)

XIX/55b

"Halay Karası - Halay Song"

9:

♩ = 264

1.) *Ma - sar da - jü,* *Ma - sar da - jü,*  
*Sen - den gü - ce* *dağ ol - - ma ni.*

2.) *Se - ni yay - la - - - - yan gö - - - - ze - - - - lin,*  
*Se - ni yay - la* *yan gö - - - - ze - - - - lin,*  
*Al - ya - na - jü* *tal ol - - - - ma ni.*

3.) *A - nar gü - lay* *me - me - - - le - - - ri,*  
*A - nar gü - lay* *me - me - - - le - - - ri,*  
*Şe - sil - me - yor* *düğ - me - - - le - - - ri.*

Cpl. n. 43 a) Çardak (Dshariga) 23. XI. 1936  
 MF. 3178 a) Kâmil Öggen (= Özkaz) (42)

"Halay karsu - Halay Sanf.

$\text{♩} = 220$

1.) Ha-san da - ğı, Ha-san - da - ğı,  
 Sa-den gü-ce dağ ol - - ma ni.

2.) Se-ni yay - lı -- -- -- yan gö - - - ze - - - lin,  
 Se-ni yay - lı -- -- -- yan gö - - - ze - - - lin,  
 Al ya na - ğı bal ol - - - ma ni.

3.) İ yan-ruñ gü - ley -- -- -- me - me - - - le - ri,  
 İ gü-züñ gü - ley -- -- -- me - me - - - le - ri,  
 Çe - ğil-mi - gor dü - me - - - te - ri.

Cyl. n. 43 6) last Çardak (Oshoniy) 23. XI - 1936  
 MF. 3178 6) last Basvi Demir (97), formerly parliamento



"Song alternating with the dance."

♩ = 228

1.) Ha-san da - gü, Ha - san da - - - gü,  
 Su(?) Ha - san da - gü, Ha - san da - - - gü,  
 Sen - den gö - ce dağ ol - ma ni ey,

2.) Hüy Se - ni yay - lı (süye) yer gü - - - ze - - - lin,  
 (?) Su Al ya - na - lar - hal ol - - - ma ni ey,

3.) Su(?) A - man gü - ley me - le - - - ray,  
 Ha To - hal gü - ley me - ma - le - - - ray, nines továb  
 (there is no more)

11) Su = şu(?): this or that

Eyl - n - 46 f) last Çardak (Osmaniye) 23 . XI - 1936  
 HF. 3181 f) last. Mehmed oğlu Pir Saibit (20)

XIX/56

Oygun havasi - Dancing air.  
[ Karaman türküsü - Song of Karaman ]

♩ = 108

1.)

Ja - ra - man - dan ge - lir i - ken, —  
yan - dım, Ja - ra - man - dan ge - lir i - ken,  
a - ya - - - gi - na - lat - ti da ti - ken.

2.)

ay - vi - lik - tir be - li - mi bü - ken, —  
dağ - la - na ci - va - nım şer - kes gi - zi,  
Sen al - ge - yin ben fir - mi - zi,  
Şi - ka - lım da dağ - la - rın la - şı - na,  
Se n gül top - la ben ner - gi - zi.

3.)

ga-ra-ma-nin alt ya-ni su-yu,

yan-dim, ga-ra-ma-nin alt ya-ni su-yu,

su-yu - - - dan se - ker - ler su-yu,

su-yu - - - dan se - ker - ler su-yu

4.)

o ga-ri-min es-ki da hu-yu,

oğ-na-ma ci-ra-nin şer-kes pi-si

Son al ga-yin ben şü-mi-zü, (1)

Ci-ka-lın da dağ-la-rın la-si-na,

\*) The Association n. 26. Cyl. no. 286) last bandak (Harsin) 21. 81. 1936  
 MF. 31634) last (Mehmet oğlu Yakup)

"Kokluk halayı - Halay of the farbridge."  
(Dance)



$\text{♩} = 330$

He şar-şı-da kürd er-le-ri, şöy-ver el-le-rim şöy-ver, -

Şar-şı-da kürd er-le-ri, şöy-ver el-le-rim şöy-ver, -

Ya-yi-lir de-re-le-ri da, ge-lin el-le-rim şöy-ver.

2.) Sa-li-nir su-ya i-ner, şöy-ver el-le-rim şöy-ver, -

Sa-li-nir su-ya i-ner, şöy-ver el-le-rim şöy-ver, -

Türk-me-nin ma-ha-la-ri da, ge-lin el-le-rim şöy-ver,

Türk-me-nin ma-ha-la-ri da, kokluk el-le-rim şöy-ver.

M şar-şı-da şa-şın gör-ler, şöy-ver el-le-rim şöy-ver,

Şar-şı-da şa-şın gör-ler, şöy-ver el-le-rim şöy-ver,

Biz de var-sax na der-ler, ge-lin el-le-rim şöy-ver. —

\* şarun ?  
(Bartók's transcription is correct)  
RDS.

Cyl. n. 8a) İhtiyük (Çorum), 16.XI.1936  
MF. 3143a) Hatice Deklioğlu (13), illiterate

XIX/58

(Halay Havası - Air of Halay)



♩ = 136

a) Hop-la - dîn gâş - lîr ta - ğa, la - şîr doĝ - di yap - ra - ğa, <sup>4</sup>

Hop - la - dîn gâş - lîr ta - ğa, la - şîr doĝ - di yap - ra - ğa, <sup>4</sup>

ġa - lîr se - ni ũ - el - meĝ - sam, ġir - men ġa - ra top - ra - ğa,

Ū - mar ġa - lîr ne di - yor.

Ū - mar ġa - lîr ne di - yor, <sup>(rit.)</sup> Su - ra boy - lum ne di - yor, \*

Ūs - kor ol - dum, ġi - di - yor, i - fa - da - me ne di - yor.

Cyl. n- 40 t) Şardak (Osmaniye) 23. XI. 1936  
 MF. 3175 t) Ūbiĝ Meh. medin Abdullah (14) illiterate



Bozlak - Uzunhava.

A. 300

Zurna

13 16 #

Cpl. no. 47) Cardak (Osmaniye) 23. XI. 19  
 HF. no. 9182) Ali (Zurna player) (24) analpt.  
 Cumali (Derd player) (38) Japersonat  
 Both players originated from Abdal Tribe.

XX/61

A = 280

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with chords and rhythmic patterns. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff continues the melodic line with a trill and a fermata. The lower staff continues the piano accompaniment. The key signature has two sharps.

Third system of musical notation. The upper staff features a descending melodic line with a downward-pointing arrow above a note. The lower staff continues the piano accompaniment. The key signature has two sharps.

Fourth system of musical notation. The upper staff has a melodic line with a downward-pointing arrow above a note. The lower staff continues the piano accompaniment. The key signature has two sharps.

Fifth system of musical notation. The upper staff features a melodic line with a sixteenth-note run and an upward-pointing arrow above a note. The lower staff continues the piano accompaniment. The key signature has two sharps.



etc...

Cyl. no. 48) *Çardak* (Osmaniya) 29. XI. 1936

MF. no. 3183) Zurna player: Ali (24), illiterate

Davul player: Cuma Ali (38) illiterate

Both players are originated from  
Abdal Tribe

*Kemence*

*R=370*

*R=400*

This image shows a handwritten musical score consisting of ten staves. The notation is written in black ink on aged paper. The score includes various musical symbols such as notes, rests, stems, and beams. There are several annotations throughout the piece, including upward-pointing arrows (↑) and downward-pointing arrows (↓) placed above or below notes. Some notes have small numbers written above them, such as '37' and '3'. The music appears to be a single melodic line, possibly for a violin or flute. The staves are arranged vertically, and the notation is dense and detailed.

Cyfl. no. 35)

Osmanîye

22. X̄ - 1936

MF. no. 3170)

Bekir Öflu Mahmud (34)

XX/63

Maras ayunhawai - Maras dance

♩ = 115

↑ Zurna

Davul

The first system of music consists of two staves. The upper staff is for the Zurna, starting with a treble clef and a key signature of one flat. It begins with a melodic phrase marked with an upward arrow and a dashed line. The lower staff is for the Davul, starting with a bass clef and a key signature of one flat. It provides a rhythmic accompaniment with various note values and rests.

The second system continues the Zurna melody on a single treble clef staff. It features a series of eighth and sixteenth notes, with some measures containing triplets and slurs.

The third system continues the Zurna melody. It includes several measures with slurs and accents, and some notes are marked with a '5' above them, possibly indicating a fifth finger or a specific fingering.

The fourth system continues the Zurna melody. It features a complex rhythmic pattern with many sixteenth notes and some slurs. There are also some notes with a '5' above them.

The fifth system continues the Zurna melody. It includes a variety of note values and rests, with some measures containing slurs and accents. The notation is dense and detailed.

Cyfl. no. 50 a) Çardak (Osmanlı) 23. X. 1936

HT. no. 3185 a Zurna player: Ali (24) illiterate

Darul player: Cuma Ali (38) illiterate

XX/64

D = 330

Garip oğun havası - Garip dansı

Zurna

Davul

Handwritten musical notation for the first system. The treble staff contains a melodic line with a five-measure phrase marked with a slur and a '5' above it, followed by a three-measure phrase marked with a slur and a '3' above it. The bass staff provides accompaniment with notes and rests, including a '2' in the second measure.

Handwritten musical notation for the second system. The treble staff features a six-measure phrase marked with a slur and a '3' above it. The bass staff continues the accompaniment with notes and rests.

Handwritten musical notation for the third system. The treble staff has a four-measure phrase marked with a slur and a '4' above it, followed by two measures with slurs and '2' above them. The bass staff continues the accompaniment.

Handwritten musical notation for the fourth system. The treble staff contains a sequence of notes, some with slurs. The bass staff continues the accompaniment with notes and rests.

Handwritten musical notation for the fifth system. The treble staff concludes with a five-measure phrase marked with a slur and a '5' above it. The bass staff continues the accompaniment.



Cyl. no. 50 b) Çardak (Osmanîye) 23. 8. 1936  
 MF. no. 3185 b) Zurna player Ali (24) İstiklâl  
 Darul player Cemalî (38) İstiklâl

"Kaba. oyun havası" - "Kaba. dance"

♩ = 75

Zurna

Davul

Handwritten musical notation system 1. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a downward-pointing arrow above the first measure. The lower staff contains a bass line with chords and single notes. The system is divided into four measures. The first measure has a '2.)' marking below the bass staff. The second measure has a '7' above the treble staff. The third measure has a '7' above the treble staff. The fourth measure has a '1.)' marking below the bass staff.

Handwritten musical notation system 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and single notes. The system is divided into four measures. The first measure has a '2' above the treble staff and a '2.)' marking below the bass staff. The second measure has a '6.)' marking above the treble staff and a '1.)' marking below the bass staff. The third measure has a '2' above the treble staff and a '2.)' marking below the bass staff. The fourth measure has a '2' above the treble staff and a '2.)' marking below the bass staff.

Handwritten musical notation system 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and triplets. The lower staff contains a bass line with chords and single notes. The system is divided into four measures. The first measure has a '4.)' marking below the bass staff. The second measure has a '1.)' marking below the bass staff. The third measure has a '2' above the treble staff and a '2.)' marking below the bass staff. The fourth measure has a '3' above the treble staff and a '2.)' marking below the bass staff.

Handwritten musical notation system 4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and triplets. The lower staff contains a bass line with chords and single notes. The system is divided into four measures. The first measure has a '3' above the treble staff and a '2.)' marking below the bass staff. The second measure has a '7' above the treble staff and a '7' above the bass staff. The third measure has a '3' above the treble staff and a '7' above the bass staff. The fourth measure has a '3' above the treble staff and a '7' above the bass staff.

Handwritten musical notation system 5. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and single notes. The system is divided into four measures. The first measure has a '2' above the treble staff and a '7' above the bass staff. The second measure has a '2' above the treble staff and a '7' above the bass staff. The third measure has a '2' above the treble staff and a '7' above the bass staff. The fourth measure has a '2' above the treble staff and a '7' above the bass staff.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes, rests, and fingerings. The notation includes slurs, accents, and specific fingering instructions such as '1.)', '2.)', and 'a.)'.

Handwritten musical notation for the second system, continuing the piece with similar notation and fingerings. It includes slurs, accents, and specific fingering instructions such as '1.)', '2.)', and 'x'.

Handwritten musical notation for the third system, showing more complex rhythmic patterns and fingerings. It includes slurs, accents, and specific fingering instructions such as '3.)', '2.)', '2m)', and 'n)'.

Handwritten musical notation for the fourth system, concluding the piece with a double bar line and a fermata. It includes slurs, accents, and specific fingering instructions such as '3)', '5)', and 'm'.

Cyl. no. 516) last Çardak (Osmaniye) 23. XI. 1936  
 MF. no. 3186 4) last Zurna player: Ali (24) illetenre  
 Davul player: Cuma Ali (38) illetenre

Lorki - Lorki dance.

$\text{♩} = 92 - \text{accel. al fine} - 102$

Zurna

*sempre simile*

\* talán  
(= maybe)

Cyl. no. 51a) Çardak (Osmanîye) 23. XI. 1936  
MF. no. 3186 a) Zurna player: Ali (24) illiterate  
Darul player: Cuma Ali (38) illiterate

Addendum

Shouting to a distance

Hay-dar, Hay-dar!

The musical notation consists of three notes: a quarter note, a quarter note, and a half note with a fermata above it. A wavy line descends from the half note, indicating a long, sustained sound.

U-lan yar-um, Ba-ba-ni-zin so-ba-ni mi-gim?

The musical notation consists of a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are two '3' symbols with a horizontal line underneath, indicating triplets. A wavy line descends from the final note, indicating a long, sustained sound.

Ar-ra-di-ni . . . oğ-lu!

The musical notation consists of a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There is a fermata above the final note. A wavy line descends from the final note, indicating a long, sustained sound.

At-ba-rı-ni-zi kim gü-di-yi?!

The musical notation consists of a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There is a fermata above the final note. A wavy line descends from the final note, indicating a long, sustained sound.

Cyl.no. 55 b) last Toprakkale, Tecirli tribe (Osmaniye)  
MF.no. 3190 b) last Hökkoş oğlu Mehmet (10) illetarate  
24.XI.1936



## SYLLABIC NUMBERS OF MELODY SECTIONS

(COMPILED BY A. ADNAN SAYGUN)

- 1a 8,8,8,6; +8,6; (8)[4+4], (6)[4+2]
- 1b *1st stanza:*  
8,7(<8),8,8; +2; (8)[4+4], (7)[4+2], (2)[1+1]  
*2nd stanza:*  
8,10(<8),8,10(<8); +2; (8)[4+4], (10)[5+5], (2)[1+1]  
*3rd stanza:*  
8,8,8,8; +7(<2); (8)[4+4], (7)[1+6]
- 2 *1st stanza:*  
8,9(<8),8,9(<8); (8)[4+4], (9)[4+5]  
*2nd stanza:*  
8,8,8,9
- 3 *1st and 3rd stanzas:*  
8,8,8,8; (8)[4+4]  
*2nd stanza:*  
8,8,11,8; (8)[4+4], (11)[6+2+3]
- 4 8,8,8,8; (8)[4+4]
- 5 8,8,8,8; (8)[4+4]
- 6 *1st stanza:*  
8,8,9(<8),8; (8)[4+4], (9)[5+4]  
*2nd stanza:*  
8,8,8,8
- 7a *1st stanza:*  
8,6,8,9; (8)[4+4], (6)[4+2], (9)[4+2+2+1]  
*2nd stanza:*  
8,8,9
- 7b *1st stanza:*  
8,5,8,10; (8)[4+4], (5)[5], (10)[3+3+3+1]  
*2nd stanza:*  
9,5,8,10; (9)[4+5]  
*3rd stanza:*  
8,6,8,10; (6)[6]



- 8a *1st, 2nd, 3rd, 5th and 6th stanzas:*  
 8,8,8,8; (8)[4+4]  
*4th stanza:*  
 8,9(>8),8,8; (9)[5>4+4]
- 8b 8,8,8,8; (8)[4+4]
- 8c *1st and 2nd stanzas:*  
 8,8,8,9(<8); (8)[4+4], (9)[4+3+2]  
*3rd stanza:*  
 8,8,9,9(<8); (8)[4+4], (9)[4+5], (9<8)[4+3+2]
- 8d *1st stanza:*  
 8,8,8,8; (8)[4+4]  
*2nd stanza:*  
 10(<8),8,9(<8),8; (10)[2+4+4], (8)[4+4], (9)[5+4]
- 8e 8,8,8,8; (8)[4+4]
- 9 *1st, 2nd and 3rd stanzas:*  
 8,8,8,8; (8)[4+4]  
*4th stanza:*  
 9(<8),8,8(<9),8; (9<8)[5+4], (8)[4+4], (8<9)[4+4]
- 10a *1st stanza:*  
 11,11,14(<11),(10)<11(+3); (11)[6+5], (14)[6+5+3], (10+3)[6+4+3]  
 The two last sections should be divided as follows: (14)[4+4+3+3], (10+3)[3+4+3+3]  
*2nd stanza:*  
 11,11,14(<11),14(<11);  
*3rd stanza:*  
 11,11(<12),14(<11),14(<11);
- 11 *1st stanza:*  
 11,11,11,10(<11); (11)[4+2+3+2], (10)[3+2+3+2]  
*2nd stanza:*  
 11,11\*,11,11\*\*; (11\*)[5+1+3+2], (11\*\*)[4+3+2+2]  
 Both these two sections should be divided as follows: (11)[4+2+3+2]  
*3rd stanza:*  
 11,11,11\*,11\*\*; (11\*)[4+2+4+1], (11\*\*)[4+7]  
 The two last sections should be divided as follows: (11\*)[4+2+2+3], (11\*\*)[4+2+3+2]  
*4th stanza:*  
 11,11,11,11\*; (11\*)[4+3+4]  
 The last section should be divided as follows: (11\*)[4+2+3+2]
- 12 *1st stanza:*  
 11,11,13,12; (11)[6+5], (13)[8+5], (12)[7+5]  
*2nd stanza:*  
 12(<11),11,12,12; (12)[7+5]  
*3rd stanza:*  
 11,11,11,11; 1st section: (11)[5+6]

- 13a *1st stanza:*  
 11,12(<11),12(<11),14(<10); (11)[6+4+1], (12)[6+1+5], (14)[5+4+5]  
*2nd stanza:*  
 11,11,13(<11),15(<11); (11)[4+4+3], (13)[5+2+5], (15)[10+5]
- 13b *1st stanza:*  
 5,7,6+5; (5)[5], (7)[6+1], (6)[6], (5)[5]  
*2nd stanza:*  
 6,6(<5),6,5; (6)[6], (6<5)[1+5]  
 A. A. S.: 12(<11),11; (12)[5+7], (11)[6+5]
- 14 *1st stanza:*  
 13(<11),11,9(<11),11; (13)[6+5+2], (11)[6+3+2], (9)[4+5], (11)[6+5]  
*2nd stanza:*  
 13(<11),11,10(<11),11; (10)[4+2+4]
- 15 11,11,11,11; (11)[6+3+2] A. A. S.: (11)[4+4+3]
- 16 11,11,11,11; (11)[6+3+2]
- 17a 11,11,11,11; (11)[4+2+4+1]
- 17b *1st stanza:*  
 17,11,11,12; (17)[6+4+7], (11)[6+5], (12)[7+5]  
*2nd stanza:*  
 15,11,11,12(<13<11); (15)[6+4+5], (12)[9+3]
- 17c 8,8,8,8; (8)[4+4]
- 18 |:11:|,11,16(<11),14(<11); 13(<11),14(<11); (|:11:|)[11], (11)[11], (16)[16], (14)[14],  
 (13)[13], (14)[14]
- 19 11,11,11,11; (11)[6:(4+2)+4+1]
- 20 11,11,11,11; (11)[4+2+5]
- 21a 12(<11),11,11,11; +14,18,20; (12)[6+6], (11)[6+5], (14)[4+4+6], (18)[4+4+4+6],  
 (20)[4+4+6+6]
- 21b *1st stanza:*  
 11,11,11(>13),11(>21); (11)[6+3+2], (11>13)[6+3+2+2], (11>21)[6+3+6+6]  
*2nd stanza:*  
 11,11(<12),11(<14),11(<20); (11)[8+3], (11<12)[9+3], (11<14)[8+6],  
 (11<20)[6+4+1+9]
- 22 *1st and 2nd stanzas:*  
 11,11,11,11; (11)[4+4+3]  
*3rd stanza:*  
 12,14,11,11; (12)[6+6], (14)[7+7], (11)[6+5], (11)[4+4+3]
- 23 *1st stanza:*  
 |:11:|,10(<11),|:11(<12):|,11(>15); 11,11(>12); |:11:|[6+5], (10<11)[6+4],  
 |:11(<12):|[6<7+5], (11>15)[6+5+4]; (11)[6+5], (11>12)[6+6]

2nd stanza:

|:11:|,11,|:11:|,11(>14); 11(>14),11; |: (11):|[6+5], (11)[6+5], (11>14)[8(=4+4)+3+3],  
(11>14)[6>9+5], (11)[6+5]

24 |:11:|,11; |: (11):|[4+4+3], (11)[4+2+4+1]

25 8,8; (8)[4+4]

26 8,8; (8)[4+4]

27 1st stanza:

12,11; (12)[4+5+3], (11)[4+4+3]

2nd and 3rd stanzas:

11,11; (11)[4+4+3]

28 1st and 3rd stanzas:

11,11; (11)[4+2+3+2], (11)[4+2+5]

2nd stanza:

11,11(>10); (11)[6+3+2], (11>10)[5+5]

4th stanza:

11,11,11; (11)[4+2+3+2]

29 1st stanza:

10,11; (10)[3+2+3+2], (11)[4+2+3+2]

2nd stanza:

11,11,11; (11)[3+3+3+2], (11)[6+3+2]

30 11(>14),11(>14); (11>14)[11+3]

A. A. S.: (11>14)[6+5+3]

31 7,7,7,7(3); (7)[3+4]

32 1st and 2nd stanzas:

7(>9),7(>9),7(>9),7(>9); (7>9)[4+3+2]; 5,5,4,5; (5)[3+2], (4)[4]

33 |:8:|,8; (8)[3+2+3]

34 10,10,12(<10); (10)[5+5], (12<10)[7+5]

A. A. S.: 5,5,5,5; 5(>7),5; (5)[4+1], (5>7)[4+3], (5)[4+1]

35 11(>14),11(>14); (11>14)[8+6]

A. A. S.: (11>14)[6+5+3], (11>14)[4+4+3+3]

36 1st stanza:

10(<11),8,6; (10<11)[3+2+3+2], (8)[4+4], (6)[3+3]

2nd stanza:

8,6,8,6; (8)[4+4], (6)[3+3]

3rd stanza:

11,8,6; (11)[4+2+5]

A. A. S.: 1st stanza:

10(<11),11(>14); (10<11)[3+2+3+2], (11>14)[4+4+3+3]

2nd stanza:

11(>14),11(>14); (11>14)[4+4+3+3]

3rd stanza:

11,11(>14); (11)[4+2+5], (11>14)[4+4+3+3]

- 37 11,5,10; (11)[4+4+3], (5)[2+3], (10)[4+3+3]  
A. A. S.: 11(>16), 10(<11); (11>16)[4+4+3], (10<11)[4+3+3]
- 38 *1st stanza:*  
8,3,8,6; (8)[3+3+2], (3)[3], (6)[3+3]  
*2nd stanza:*  
8,3,8,9; (9)[3+3+3]  
A. A. S.: *1st stanza:*  
11,11(>14); (11)[6+2+3], (11>14)[6+2+3+3]  
*2nd stanza:*  
11,11(>17); (11>17)[4+4+3+3+3]
- 39 11,11,6; (11)[4+4+3], (6)[3+3]  
A. A. S.: 11,11(>17); (11)[4+4+3], (11>17)[4+4+3+3+3]
- 40 7,7,7,7; (7)[4+3]
- 41 7,11,7,10; (7)[4+3], (11)[3+4+4], (10)[3+4+3]
- 42 7,7,7,7; (7)[4+3]
- 43a 7,7,7,7; (7)[4+3]
- 43b 14(=7+7),14(=7+7),14(=7+7),14>15(=8+7); 14(=7+7)[4+3+4+3],  
(14>15)[5+3+4+3]  
A. A. S.: 7,7,7,7; Refrain: 7,7,7(>8),7; (7)[4+3]
- 44 14(=7+7),14(=7+7),14(=7+7),14(=7+7); (14)[4+3+4+3]  
A. A. S.: 7,7,7,7; Refrain: 7,7,7,7; (7)[4+3]
- 45 |:11:|,11(>15); Refrain: 14(=7+7), 14(=7+7); |:(11):|[4+4+3], (11>15)[4+4+4+3],  
14(=7+7)[4+3]  
A. A. S.: 7,7,7,7; (7)[4+3]
- 46 8,8,8; (8)[4+4]
- 47 10(=8+2),10(=8+2),10(=8+2); (10)[4+4+2]
- 48a 7,7,7(>10),7(>10); (7)[3+4], (7>10)[3+4+3]
- 48b 7,7,7(>10),7(>10); (7)[3+4], (7>10)[3+4+3]
- 50 6,7,8,6,7,7; (6)[4+2], (7)[4+3], (8)[5+3]
- 51 11,10,14,11,12,12,10; (11)[4+4+3], (10)[4+4+2], (14)[7+4+3], (11)[6+4+1],  
(12)[4+5+3], (12)[4+4+3+1], (10)[6+4]
- 52 7,7,7,7+(2),8,8; (7)[4+3], (8)[2+4+2]
- 53 11+(4),11+(4); (11)[6+|:5:|], Refrain: (15)[5+5+5]
- 54 6,|:5:|,11; (6)[4+2], (5)[3+2], (11)[4+2+3+2]  
A. A. S.: 11,11; (11)[4+2+3+2]
- 55a 8,8,8,8; (8)[4+4]

- 55b 8,8; (8)[4+4]
- 55c 8,8; (8)[4+4]
- 55d 8,8,8; (8)[4+4]
- 56 8,8,8; (8)[4+4], 9,8; (9)[5+4], (8)[4+4]
- 57 7+7,7+7,7+7; (7+7)[4+3+4+3]  
 A. A. S.: |:7,7:|,7,7; (7)[4+3]
- 58 14,14,21,14,14; (14)[7+7]  
 A. A. S.: 7,7 etc.; (7)[4+3]
- 59 11,11,13,10; (11)[6+5], (13)[4+4+5], (10)[5+5]

# SECOND PART

## BY A. ADNAN SAYGUN



## PREFACE

The details of certain peculiarities of Turkish folk music which figure in five chapters at the beginning of this section are, in reality, part of the annotations themselves, but I felt that it would be better to treat them separately.

I re-translated the words of the melodies, trying inasmuch as possible to remain faithful to the original and, at the same time, to convey their spirit.

Besides, I transcribed most of the melodies which Bartók had put aside for various reasons.

Despite Bartók's indications in his Introduction I had some difficulties with the classification of the melodies conforming to the Master's wishes. Therefore, I decided always to indicate the class to which a melody belongs beside its number, as well as to put down the number of the cylinder. For example 32:8/3b. 32 = Bartók's classification, 8 = the class to which this melody belongs, 3b = the number of the cylinder on which the melody is recorded.

Also, I have put down the synoptic numbers which both melodies and cylinders have had until this day. Syllabic numbers of melody sections are to be found after the transcriptions of B. B.

Here, I would like to express my thanks to Mr. Yalçın Yüreğir of Adana who greatly facilitated my work during my recent trip to Çukurova in order to fill in what was missing in the collection. Also after my return, he was kind enough to send me the photographs of the musical instruments which I did not possess. I would also like to thank Mr. Ahmet Yürür who helped me during the same trip to Çukurova.

*A. Adnan Saygun*



## ABBREVIATIONS AND SYMBOLS' CHART

B. B. . . . .	Béla Bartók
A. A. S. . . . .	A. Adnan Saygun
Intr. . . . .	Bartók's Introduction
AIB . . . . .	Annotations to the Introduction of Bartók
ATB . . . . .	Annotations to the Transcriptions of Bartók
D . . . . .	Melody Section
E . . . . .	Complementary Adjunction
GNC . . . . .	General Number of Collected Melodies
M . . . . .	Verse
R . . . . .	Refrain
tr. . . . .	transposed
var. . . . .	varied

### EXPLICATION OF SOME SIGNS

⊕ . . . . .	very short yodeling
(!) . . . . .	bar line added by A. A. S.

## HOW TURKISH WORDS ARE PRONOUNCED

The following table will give an idea of the manner in which Turkish letters are pronounced. Note that each letter has only one pronunciation.

### TABLE OF TURKISH PRONUNCIATION

a . . . . .	under, up, us
c . . . . .	japan, joke, july
ç . . . . .	charm, chilly
e . . . . .	ever, emit, emphasis
g . . . . .	garden, good, gift
ğ . . . . .	very softened arabic Ğ rather prolongs the preceding vowel
h . . . . .	harmony, home, hill
ı or i (without any point on i) . . . . .	even, London
i . . . . .	Italy, ignorant, will
j . . . . .	leisure, measure
l (before or after e, i, ö, ü) . . . . .	lemon, leave, lack
l (before or after a, ı, o, u) . . . . .	ill, will, well
ö . . . . .	as eu in French euphonie, seul
ş . . . . .	sharp, shadow, ash
u . . . . .	prove, foot (but short)
ü . . . . .	as u in French buste, juste
y . . . . .	year, yield, young

# CERTAIN PECULIARITIES OF TURKISH FOLK MUSIC

## THE REFRAIN

The words used by a Turkish peasant to precede a verse in a song, or those that he inserts into the verse, seem to be considered by folklorists as purely incidental. On the other hand, it is noticeable that any adjunction at the end of a verse gains importance in their minds. It is also curious to see that without any consideration to the diversity of character and type of these adjunctions, they qualify them all as "refrains", the meaning of which seems to me slightly vague. However, peasants are not likely to abuse this term and do not apply it indiscriminately to any adjunction. Nevertheless, it is a well-known fact that peasants are not always aware of the exact meaning of the words which they use. The data which they are able to furnish on this subject should, therefore, be examined carefully. On the other hand, I think that this uncertainty in the terminology must be due to a partial study which takes into consideration the literary texts only, and deprives them of the music which is an integral part of them. It is therefore necessary, here, to state the result of my researches in the "refrain" without overlooking the point which is of capital importance in folklore studies.

### WORDS AND MUSIC WHICH PRECEDE THE MAIN TEXT ADJUNCTIONS OF AN INTERCALARY NATURE ADJUNCTIONS OF A COMPLEMENTARY NATURE

I have to admit that the refrain is an element of Turkish folk music which can easily mislead investigators, because we do not possess strict rules which enable us to distinguish clearly and definitely between what we call refrain from what we do not. There is no need to deny the importance of a detailed study on the refrain in order to eliminate any element of chance with regard to the refrain. In fact, it is one of the means which we must survey in order to come to a sane and satisfactory classification. In short, the refrain seems to me a subject to be treated with great care.

In Turkish folk music, adjunctions can be placed:

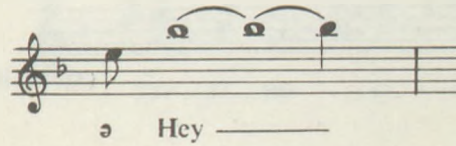
- a) at the beginning
- b) in the middle of a verse, or
- c) at the end of a verse, of a half-stanza, of a tercet or of a quatrain.

a) In a stanza of four verses to which four melodic sections correspond musically, adjunctions of category a) are placed at the beginning of the first and third verses. In the case of a text made up of four verses to which corresponds a two-section melody only, it is natural to have the adjunction at the beginning of the same melody which is repeated with the words of the third and fourth verse. The temporary stop of the melody at the end of the first (or third) verse, sometimes, gives rise to a new adjunction at the beginning of the following verse. The purpose of an adjunction preceding a verse is to hold the impetus of the melody thus serving as a springboard, and to create, up to a certain point, a suitable atmosphere for the principal melody which follows. This function is not favourable to the accumulation of several words at the beginning of a verse. Interjections or words

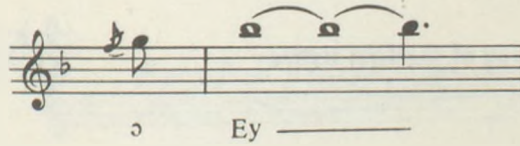
of two or, at the most, three syllables are more suitable to these beginnings. Nevertheless, the repetition of a word can cause an increase in the number of syllables. For example:

Adjunction at the beginning of the first verse:

1st stanza

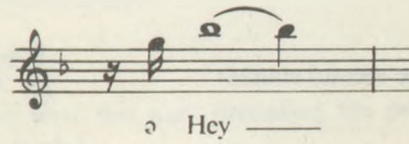


2nd stanza

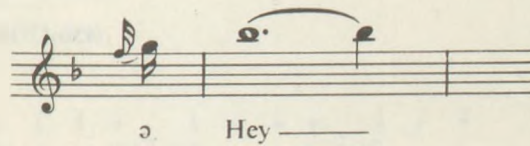


Adjunction at the beginning of the third verse:

1st stanza

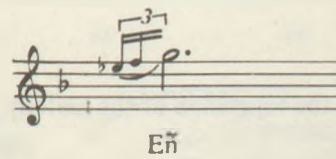


2nd stanza



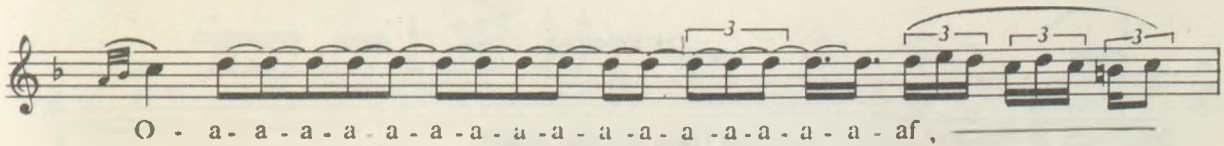
(23:2/37)

Adjunction preceding the first verse:



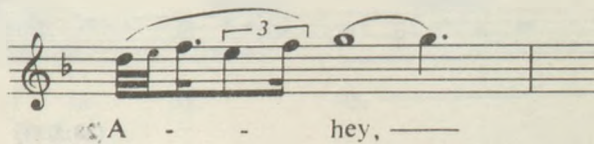
(43a:13/38b)

Adjunction preceding a two-section melody:



(30:6/61)

Adjunction preceding the first verse:



Adjunction preceding the third verse:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '5' above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the final three notes: G4, A4, and B4, with a '3' above it. The staff ends with a quarter rest.

A - - - hey, \_\_\_\_\_

(21b:2/11b—12a)

Beginning of the first stanza:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with an upward-pointing arrow above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The staff ends with a quarter rest.

Hay - di, \_\_\_\_\_

Beginning of the second stanza:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '3' above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The staff ends with a quarter rest.

Hay - di,

(43b:13/33b)

Beginning of a two-section melody:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '3' above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The staff ends with a quarter rest.

E - de - lie - m,

and the same beginning at the repetition of the melody with the third and fourth verses:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a downward-pointing arrow above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The staff ends with a quarter rest.

E - dem,

(24:3/45a)

Beginning of the same melody recorded from another singer:

A musical staff in G major (one sharp) and 2/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '3' above it. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the final three notes: G4, A4, and B4, with a '3' above it. The staff ends with a quarter rest.

Ay - - - A - dam,

(28:5/54)



(A. A. S. 26; B. B. 17)

It should be noted that the comparatively frequent unfolding of a melodic fragment before the principal line is not enough in itself for being considered as a refrain. The following example shows this instability quite clearly; as a matter of fact, in this example, the fragments preceding the 2nd, 3rd and 4th stanzas differ from the 1st stanza because of the omission of a word.

Fragment preceding 1st stanza:

Fragment preceding other stanzas:

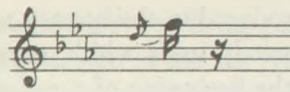
(28:5/54)

The singer could have used the word "adam" to the reduced fragments of the 2nd, 3rd and 4th stanzas; or he could have omitted to introduce this word at the beginning of the first stanza.

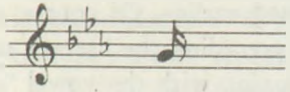
The melodic fragments preceding the principal melody, of which some examples of a fairly wide scope have been reproduced, are not, actually, different from the kind of vocal springboards to which peasant singers often resort before attacking the principal melody. Below are a few examples of this kind of vocal springboard:

(8a:1/29)

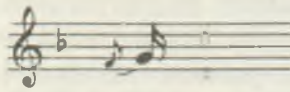
(17c:2/62—63)



Ty  
(37:12/44)

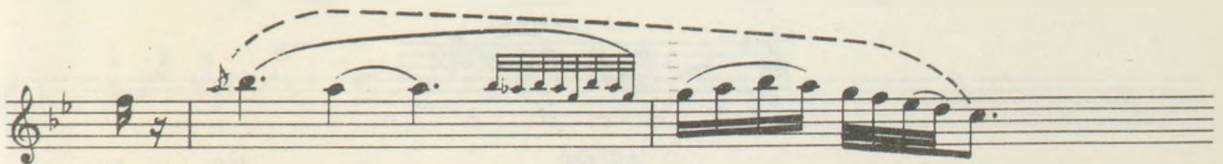


M  
(51:19/6b)



Su r  
(55d:18/46b)

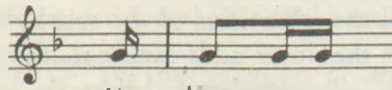
Sometimes those short fragments can themselves precede more developed ones of the same nature; it goes without saying that these well-developed fragments remain nothing but melodic fragments preceding the principal melody.



(18:2/38a)

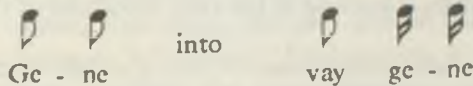
Let us now examine the case of syllabic contractions at the beginning of a verse against the melodic fragments which precede them.<sup>1</sup>

At the beginning of a melody, due to the shift of the first syllable which contracts into the second thus sharing its duration, the first rhythmic element which theoretically should sustain the first syllable is liberated. The syllabic hiatus is filled by monosyllabic interjections such as “vay, ay, hey”, etc. . . .



U | a | ge - ne  
(41:31/13b)

Here the exclamation “vay” replaces the syllable “ge”, which by contracting with the second syllable transforms the theoretic rhythm



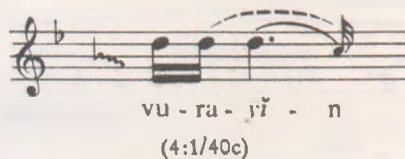
<sup>1</sup> Cf. A. A. S. Chapter on Syllabic Contractions.



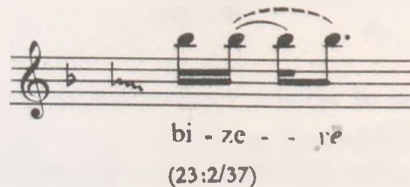
These exclamations which are introduced in the literary text present the peculiarity of occupying a place in the principal line of the melody itself which, normally, should be reserved to the poetic text. In reality, adjunctions made at the beginning of a melody do not jolt the principal line of the melody; they are placed ahead of it; whereas in the case of syllabic contractions, the exclamations added to the text force the border which should separate the principal verse from the adjunctions preceding it. It is neither right nor logical to consider these infiltrations as being of the same nature as the adjunctions which were discussed earlier. Of course, the exclamation itself as an additional word keeps the character of a "word preceding the literary text". In the preceding example the real anterior adjunction is "g" at the beginning with the vowel "u" which precedes the bar, whereas the interjection "vay" must only be considered as an adjunction to the literary text.

One should also notice the flexibility and fantasy with which the peasant-singer manipulates the fragments preceding the principal text, either by varying them according to his whim or by eliminating them completely. However, in certain cases these fragments are almost an integral part of the principal melody and, by their presence, even characterize the sort and style of the music; the texts themselves to which they serve as vehicles are almost unmodified. The fragments preceding No. 21b:2/11b—12a and their interjections "ahey-ah ey" can serve as an example to this particular kind. One can confirm that these fragments which are integral parts of the musical text characterize certain forms, certain kinds or dialects.

b) Interior adjunctions. — The deformation resulting from a syllabic prolongation such as:



or



affect specially the last syllables of the caesurae and, by allowing the singer to declaim the melisma freely, often followed by holding notes, gain importance in certain kinds and dialects.<sup>2</sup>

Syllabic extension often causes the subdivision of the note by false syllables such as "yi yi yi . . ." or "ye ye ye . . .". Also, sometimes the singer adds exclamations or interjections such as "of, aman", etc. . . or repeats the word which falls immediately before the melisma.<sup>3</sup> However, let us add that these exceptional cases mainly occur in eleven-syllable verses, particularly in musical dialects which deviate from the rule. For instance, in melody No. 38:12/24a, the text of which is made up of eleven-syllable verses, the interpolated syllable "de" comes at the end of the first hemistich, a spot reserved, one might say, to this sort of intercalation; but it is of short duration, whereas the first syllable of the second hemistich which, according to the rule, should be of short duration, is exceptionally long.

<sup>2</sup> For deformations in eight-syllable verses: Cf. Nos. 17c:2/62—63, 26:4/49a, etc. In general verses composed of eight syllables are divided into two halves by the middle pause: 4+4. As to eleven-syllable verses, the middle pause necessarily divides them in an uneven way, into two groups: 6+5. Or, even, they can be divided thus: 4+4+3. For the 6+5 division, see Nos. 19:2/14b—15, 11:2/53, etc. . . and for the 4+4+3 division, see 24:3/45a.

<sup>3</sup> Cf. No. 54:19/49b.

Melodic prolongations inside of a melody serve to bring out better the caesurae. Short extensions create no problems; a simple or distorted extension of the last syllable, or the introduction of a syllable from outside the text are amply sufficient to sing it.<sup>4</sup> But, in order to fill syllabic gaps resulting from prolonged notes or long-breath melisma, the peasant can resort to other ways, if he cannot manage to prolong without modification the last syllable of the caesura:

1. The vowel of the last syllable is repeated while distorting it with the intercalation of certain consonants. The Turkish peasant's favourite consonants are "ñ, y, g, z".

2. The last word of the preceding caesura may be repeated or the first word of the following caesura may be anticipated. A. A. S. 45; B. B. 27b is a good example of what I have just said. In fact, in the first verse, the melisma on the word "ey" which, here, is an integral part of the text itself, is a simple prolongation at the end of the caesura "seslendim ey", whereas in the second verse, the end of the caesura contains, in the same spot, syllabic repetitions by intercalation of the consonant "ñ". "Yar ses verdiñiñi". In the third verse, the fourth syllable being cut short (senin o t'uş), the melisma borrows the word "memeklerin" from the following caesura — an example of anticipation which could lead to error in the comparative study of literary and melodic contexts. The second "memeklerin" is not a repetition. It is in the right place which it should occupy.

Se - nin o ————— tu - ruş —————

me - mek - le - - - rin - i

me - mek - le - - - ri - ği - ği - ği - n

(A. A. S. 45; B. B. 27b)

It is clear that these melismas do not constitute, musically, adjuncions from outside the text that are added into a musical phrase, but are an integral part of the melodic lines inside which they occur.

c) Complementary adjuncions. — The prolongation of the last syllable with or without repetition, the repetition of one or several words of the principal text, the insertion of words or interjections from outside the text do not differ at all from their counterparts inside a melodic line. Nos. 6:1/22a, 5:1/26a, 8a:1/29—30, 25:4/26b, 38:12/24a, 14:2/52a can serve as examples of prolongations of this sort. The syllables or words thus introduced, the existence of which often depends on the singer's whim, have no modifying effect on the melodic structure.

Outside the prolongations mentioned above, folk songs provide us with other examples of a different sort of prolongation, its function being to bring to the final stop or even to a temporary stop the melody which had remained in suspense, far from that stop, when the reciting of the words

<sup>4</sup> Cf. No. 2:1/23b ("da" in the 3rd verse of the 1st stanza, "yı" in the 1st, "yü" in the 2nd, "ya" in the 3rd verse of the 2nd stanza, etc. . . .).

belonging to the principal verse is coming to an end. The fulfilment of this function necessitates the adjunction of one or several melodic groups to the principal line. These adjunctions can be considered not as independent lines, but rather, as melodic fragments depending on the principal melody which precedes them. It is this sort which I shall call complementary adjunctions.

These can be classified into three categories:

1. Simple and short groups
2. Adjunctions with a more or less stable rhythm
3. Adjunctions containing sustained notes of a fairly long duration or well-developed melismas.

1. The melodic groups of the first category can be found more frequently in *tempo giusto* melodies and less often in *parlando*:

(47:16/2a)

In melody No. 48a:17/2b the first line and the second, its repetition, do not have complementary adjunctions whereas the third and fourth lines each have one:

(48a:17/2b)

N.B. In the following example:

(32:8/3b)

the syllable (-dum) having been displaced following a contraction which affects the last word (gur-dum), it is replaced by "vay vay" (or, further on, by "of of"). This last part is not an adjunction to the melody; on the contrary, it constitutes the last element of the theoretical rhythmic scheme below on which the melody is conceived:

Du - da mer - di - ven gur - dum

Therefore, here, there is no question of a complementary adjunction.<sup>5</sup>

2. We find complementary adjunctions of the second category in *tempo giusto* songs or in *parlandos* related to giusto. The words of this kind of adjunctions are constituted by the repetition of a fragment of the verse, and here often, a whole hemistich is repeated; or with words introduced from outside the text and which, frequently, have no direct relation with the principal text. The following example shows a complementary adjunction where the words of the second hemistich are repeated:

Doldur sunam doldur, su - yu - nu - n dol - du - hur,  
 su - yu - nu - n dol - du - hu - hur oy.

(53:17/10b)

N.B. There is a complementary adjunction of the same kind at the end of the first melodic section of the same melody.

Example of a complementary adjunction with new words, forming a fifth melodic section:

Yayılır | develeri, hey a - nom hey.

(31:7/9a)

3. Complementary adjunctions of the third category, in fact, do not differ from those of the second category except with held-notes or fairly developed melismas which they bring in. The peculiarity sets them apart from that kind of *tempo giusto* and places them in the style of *Uzun Hava* or *parlando* which resembles this style.<sup>6</sup>

Eğinin altından | akan Fıratır Ni - de - ğe - m ni - de - ğem  
 ni - dem a - ma - ğa - n,

(A. A. S. 44; B. B. 27a)

<sup>5</sup> Cf. Chapter on Syllabic Contractions.

<sup>6</sup> Cf. Chapter on "Uzun Hava".

In the example above, after the principal text, the complementary adjunction comes in with the word "nidem". Sometimes, the last syllable of the last word of the principal text serves as a starting point to the complement:

(21b:2/11b—12a)

The complementary adjunctions of Nos. 18:2/38a, 30:6/61, 35:11/65, 36:12/19a, 37:12/44, 39:12/11a, 51:19/6b, 55a:19/42b, A. A. S. 26: B. B. 17, A. A. S. 45: B. B. 27b belong to this third category.

### EPIMELOS

In certain folk songs with four sections (four verses to which four melodic lines correspond) the peasants, after going on to the last section which normally leads to a final stop, repeat the third and fourth verses with slightly different melodic lines than those they had sung first. This additional section gives the melody the aspect of a six-section structure. However, one must keep in mind that the melody comes to a finish at the end of the fourth line. Therefore, here, we are dealing with a four-section structure. The additional part is optional and seems to be to a certain extent the reconfirmation of the final stop. I am giving the name "*epimelos*" to the additional part which is neither a complementary adjunction nor a refrain. Nos. 18:2/38a and 23:2/37 are melodies with an "*epimelos*".

### THE REFRAIN

In the Turkish folk music the refrain is independent from the principal melody which always precedes it and with which it alternates.<sup>7</sup> The words of the refrain are made up of interjections, isolated words or entire verses of a structure independent from that of the stanza. They can be in direct connection with the principal text: in this case they reinforce the feeling which emanates from it, but they can just as well be in no connection with the principal text.

<sup>7</sup> Although, it is true that, in principle, the melody of the refrain should be different and independent from the principal melody, it repeats itself integrally with words of the refrain in the text. In these cases, the term "refrain" is applicable only to the text and not to the melody. However, sometimes the instability in the number of verses becomes a reason to attribute the character of the refrain to this music which serves as a vehicle for it.

As long as they conform to the above definition, melodies must be considered as refrains, even if they are of a very short duration and are not made up of more than one syllable. Therefore, the existence of a refrain is in no way dependent on the number of syllables which correspond to the melody. In his Introduction Bartók says: "Additions of one or two syllables which increase the syllabic number of a section are not considered as refrains . . . Nevertheless, any addition over two or less than seven syllables, as well as a text containing a single or several verses generally of a weak connection to the context, with parts of the principal text and recurring in each stanza, are considered as refrains."<sup>8</sup> But, despite the above definition which he gives to the refrain, the fact remains that he does not include No. 48a:17/2b among "melodies with a refrain", although they contain a three-syllable word at the end of the verse:<sup>9</sup> *Incili fes başında + havilim* permits the conjecture that Bartók must have reasoned in a manner concordant with my viewpoint. The research and studies that I have made on this subject allow me to assert that the number of syllables plays no role whether a portion added to the beginning or end of a principal line acquires or loses the characteristics of a refrain or the number of syllables added to a text is less than two and more than seven and still retains all the characteristics of a refrain.

In order to clarify the subject of the refrain, it would be useful to stop, even briefly, on the "refrain in relation to wording".

The constitution of the character of the refrain requires independence from the additional text. In other words, this text must not be dependent on the verse or stanza which precedes it. Interjections added to the text, words that are repeated once or several times, caesurae reproduced in their entirety cannot be considered as refrains. Example:

Inerler giderler çemişözüne + of of  
(38:12/24a, 1st verse)

Erken eyle şu halime bak benim + oy oy  
(18:2/38a, 2nd verse)

Yeğidin alnina yazılan gelir + gelir ey, gelir ey, gelir ey  
(21b:2/11b—12a, 4th verse)

Yüce dağ başının dört yanı yoldur + dört yanı yoldur  
(53:19/10b, 1st verse)

N.B. Interjections such as *of*, *oy*, etc. . . ., subject to being eliminated by the singer and thus making their existence occasional are unstable and can be said to be hybrid. In fact, they can assume two different aspects according to whether they furnish the literary material of a complementary adjunction or of a refrain.

On the other hand, all possible cases from a single word to a whole stanza become refrains on condition that they be independent from the principal text which they follow. These independent texts can be narrowly connected with the principal text and, by placing an emphatic touch, can enhance the feeling emanating from it. Or, on the contrary, no analogy need connect them.

Mavilim daş başında  
Incili fes başında + Mavilim  
(48a:17/2b)

Eğinin altından akan Fırattır + nidem nidem nidem aman  
(A. A. S. 44: B. B. 27a)

<sup>8</sup> Cf. B. B. Introduction p. XXI.

<sup>9</sup> Cf. Ibid p. XXII.

<p>Galadan eniyordum Çağır-san dönüyordum</p> <p>(40:13/13a)</p>	<p>+ yar cimdallı cimdallı sar cimdallı cimdallı</p>
<p>Dud ağacı dut verir Yaprağını gıt verir Ergen oğlan büyük gız Sarıldıkça dat verir</p> <p>(44:13/18b)</p>	<p>+ Su yana dönder beni Bu yana dönder beni Sağ yanımda yarem var Yarime gönder beni</p>

From these examples one can see that in wording the refrains can freely alternate with the words of a stanza.<sup>10</sup>

If words are considered without isolating them from the music, divergences between these two elements frequently occur so which make an inseparable whole as far as the refrain is concerned. For instance, giving attention to words introduced in the text isolating them from the music to which they are closely connected may conduce to error. In fact, once they have been isolated from their music, these words, which have been added to the text and whose function is to fill in the gap created by prolonged notes, repetitions of the melodic line interrupted by the singer's breathing or by fairly long melismas, run the risk of appearing as refrains. Yet, analysing the wording in terms of the music in such cases, is enough to convince us that they are simple "complementary" adjunctions. In order to avoid errors of this kind we must, therefore, make our analyses without isolating the words from the music and, particularly in Turkish folk music, without losing sight of complementary adjunctions which can be easily misleading.

By setting aside the number of syllables of the verses, we can classify the various sorts of refrains into six categories and if necessary establish sub-divisions (R = refrain, D = melodic section).

- I. 1. 4D + R4D
  2. 4D + R3D
  3. 4D + R2D
  4. 4D + RD
  5. 4D + R irregular
- II. 1. 3D + R4D
  2. 3D + R3D
  3. 3D + R2D
  4. 3D + RD
  5. 3D + R irregular
- III. 1. 2D + R4D
  2. 2D + R3D
  3. 2D + R2D
  4. 2D + RD
  5. 2D + R irregular

<sup>10</sup> Cf. A. A. S.: AIB, No. 59, p. 266.

- IV. 1. D+R4D
- 2. D+R3D
- 3. D+R2D
- 4. D+RD
- 5. D+R irregular

V. D1+RD — D2+RD

VI. Irregular combinations.

It is natural that the proportion of these various combinations should vary from one region to another. Nevertheless, in a general manner and according to the degree of their frequency, we can classify them as follows:

*A) Melodies with 7 syllables*

I. 1. 4D+R4D, I. 3. 4D+R2D, III. 4. 2D+RD, IV. 4. D+RD, V. D1+RD — D2+RD, III. 3. 2D+R2D, II. 1. 3D+R4D, III. 2. 2D+R3D, ...

*B) Melodies with 8 syllables*

III. 3. 2D+R2D, I. 3. 4D+R2D, II. 3. 3D+R2D, I. 2. 4D+R3D, ...

*C) Melodies with 11 syllables*

III. 3. 2D+R2D, III. 1. 2D+R4D, III. 4. 2D+RD, II. 3. 3D+R2D, II. 4. 3D+RD, I. 3. 4D+R2D, ...

As I said above this general classification is subject to modification according to the region from which the musical material comes. I am citing here the melodies with refrain which this collection contains and those with a form which corresponds to one of the categories mentioned above:

- I. 1. 4D+R4D: 43b:13/33b, 43d:13/42a, 44:13/18b
- I. 3. 4D+R2D: 34:10/41a
- III. 3. 2D+R2D: 40:13/13a

Let us examine now the songs with refrain which differ more or less from the categories mentioned above.

*Melodies having a complementary adjunction and a refrain.* Sometimes a complementary adjunction precedes the refrain, giving rise to a sub-division (E = complementary adjunction).

- I. 1a. 4DE+R4D: 58:19/40b, A. A. S. and GNC 62: B. B. 39b<sup>11</sup>
- I. 3a. 4DE+R2D: 52:19/8b
- III. 1a. 2DE+R4D: 45:14/28a

In most of the songs which contain a complementary adjunction followed by a refrain, a special structure is noticeable: if the principal melody has two sections only, the first verse is repeated with the melody allotted to it; and in the case of a melody with four sections, the first and the second verses are repeated. Owing to these repetitions the form 2DE+R changes to D<sub>1</sub>D<sub>1</sub>D<sub>2</sub>E+R; in due

<sup>11</sup> Variant: A. A. S. 86 / B. B. 52b.



course the form 4DE+R changes into  $D_1D_2D_1D_2D_3D_4E+R$ . This complicated appearance can lead to error if one is not meticulous. In reality the new aspect of form 2DE+R has nothing to do with the form of the three-verse stanza (tercet) which we will discuss later. As to the altered 4DE+R form, it cannot be considered as a widely developed.

Let us examine another peculiarity: if in *tempo giusto* melodies with seven syllables the melody ends at the end of the second verse of a four-verse stanza, it is often sung with the repetition of each verse. This leads to another peculiarity which involves that the refrain is not directly placed after the melody (with or without complementary adjuncions), but after the resumption of it and of its repetitions with the third and fourth verses. The structural confrontation of music and wording results in:

Wording (M = verse):  $M_1M_1M_2(E)M_2(E)M_3M_3M_4(E)M_4(E)$   
 Music:  $D_1D_1D_2(E)D_2(E)D_1D_1D_2(E)D_2(E)+R$

which in reality corresponds to:

Wording:  $\left| \begin{array}{c} M_1 \\ \vdots \\ D_1 \end{array} \right| \begin{array}{c} M_2 \\ \vdots \\ D_2 \end{array} \left( \begin{array}{c} E \\ \vdots \\ E \end{array} \right) \left| \begin{array}{c} M_3 \\ \vdots \\ D_3 \\ (=D_1) \end{array} \right| \left. \begin{array}{c} M_4 \\ \vdots \\ D_4 \\ (=D_2) \end{array} \right( \begin{array}{c} E \\ \vdots \\ E \end{array} \right) \left. \right\} +R$   
 Music:  $\left| \begin{array}{c} M_1 \\ \vdots \\ D_1 \end{array} \right| \begin{array}{c} M_2 \\ \vdots \\ D_2 \end{array} \left( \begin{array}{c} E \\ \vdots \\ E \end{array} \right) \left| \begin{array}{c} M_3 \\ \vdots \\ D_3 \\ (=D_1) \end{array} \right| \left. \begin{array}{c} M_4 \\ \vdots \\ D_4 \\ (=D_2) \end{array} \right( \begin{array}{c} E \\ \vdots \\ E \end{array} \right) \left. \right\} +R$

Thus, for melodies of this type we should not admit the  $D_1D_2(E)$  form, but consider  $D_3D_4$  as the resumption of the first part of  $D_1D_2(E)D_3D_4$  because when the refrain comes after what I call  $D_4$  the resumption with the first part becomes an indivisible whole. Nos. 48b:17/3a (and 48a:17/2b which is the same melody sung by another peasant), 53:19/10b, 32:8/3b belong to this type.

On the other hand, I do not think that I am far from the truth in asserting that *parlando* melodies with seven syllables are foreign to this particular form. These melodies do not contain in general repetitions. No. 52:19/8b being in a form which corresponds to I. 3a: 4DE+R2D can serve as an example to this. Here, also, form AABC =  $D_1D_1D_2D_3$  is noticeable.

*Tercets*.<sup>12</sup> They are composed of three verses providing a complete meaning. Considered separately from the music, they correspond to this definition, but tercets which are sung mostly require an adjunction in the form of a refrain.

A verse with a number of syllables equal to those of the tercet for which it serves as a refrain is not always supposed to give rise to a melodic refrain. In fact, most of the time, the melodic section corresponding to this additional verse gives us all the peculiarities of a fourth section closing the melody rather than a refrain. No. 9:1/59 is an example of that. Here the melodic section which corresponds to the words of the refrain forms the fourth section of the principal melody which closes the melody by bringing it to the final stop. In fact, the form "tercet + refrain" of the literary text can easily be substituted by "4M" without disturbing the melody. Consequently, the above mentioned melody and melodies of this kind will not be considered as melodies with a refrain in the form 3D+RD. The form well suited to this structure is 4D. It would, therefore, be natural to find in Nos. 2:1/23b, 9:1/59 and 20:2/58 the form 4D.<sup>13</sup>

In the adjunction of a verse where the number of syllables differs from those of the tercet and, if the number of syllables of the additional verse is inferior to those preceding it, one would be inclined to see it as a refrain. In reality, the melody which goes with these additional words forms the fourth section of the melody. In No. 1a:1/21b, the melody corresponding to the words "nenni

<sup>12</sup> Cf. A. A. S.: AIB, No. 59, p. 266.

<sup>13</sup> The literary text of Nos. 2:1/23b and 20:2/58 consist of dialogues containing two alternating refrains.

yavrum nenni” must be considered as the fourth section. The refrain follows later. Note that even when the tercet includes no additional text, the third verse is repeated on the fourth section of the melody leading to the final stop. These irregularities arise from the four-section structure of the melody as opposed to three-verse structure of the literary text. This structural difference between music and wording affects the tercet directly and gives way either to the adjunction of certain words referring more or less to the words of the tercet or to the repetition of the third verse.

*Refrain in the tercet.* It is the melodic form which determines the refrains of tercets. In due course, the melodic form is determined by the number of sections which the melody contains. The number of sections is variable and can be four, three or two. Let us examine each case separately.

a) We have already dwelt on melodies which reach the final stop with a fourth section, the literary text of which consists of one verse, a fragment of a verse or the repetition of the third verse and we have tried to show that the melodic refrain is out of question in any of these cases.

In songs of four melodic sections where the text might be in the form “tercet + refrain verse” the recitation of this first part can be followed by another part containing one, two or more than two verses. Thus the additional verses destined to be sung either with the existing melody or with a new one, assume the character of a second refrain. The wording and the music will, therefore, be as follows:

Wording:  $3M + R_1M + R_2 \times M$   
 Music:  $4D + R \times M$

Nos. 1a:1/21b and 34:10/41a belong to this category (Wording:  $3M + R_1M + R_2M$ ).<sup>14</sup>

On the other hand, the repetition of the verses with the corresponding melody as in the case of No. 8e:1/14a, will never acquire the particulars of a refrain. Furthermore, if the song is repeated throughout with the verses of the literary text matching a refrain, it can have no influence on the music which continues to be not a refrain, but a simple repetition as in the case No. 55a:19/42b and in its variants.

b) Since there is no structural difference between wording and music in melodies with three sections, any adjunction will give rise to a refrain. This collection contains no example of this category.

c) In melodies with three sections, sometimes one of the verses is repeated. In this case the two textual verses counterbalance the three sections of the melody. When the melody is taken up again to introduce the third verse of the tercet, it is natural that two sections of the melody are stripped of their wording. In order to provide words for these two sections one resorts to one of the following means:

1. Repeat this third verse with the second melodic section and add a verse ( $R_1$ ) for the third section or
2. add a refrain without repeating the third verse.

In one or the other of these cases the melody will come to its final stop at the end of the third section and, if there is a refrain, it will begin after this stop. The structure of words and music results in the following scheme:

Words:  $3M + R_1 + R_2 \times M$  ( $= M_1M_1M_2$  [or  $M_1M_2M_2$ ] +  $M_3M_3R_1$  [or  $M_3 + “R_1M_1M_2”$ ] +  $R_2 \times M$ )  
 Music:  $3D + 3D \text{ bis} + R \times D$

N.B. Sometimes the third melodic section is repeated at the first part of the melody. This in no way alters the ternary structure of the melody.

<sup>14</sup> My recent trip to Adana gave me the opportunity to record once more, at an interval of 33 years, the same melody by the same individual who found no objection in substituting the words “nenni yavrum nenni” by a fourth regular verse forming  $R_1$ : “Uyan Alim sabah oldu”, a further proof of the “refrain”-character of the fourth verse of tercets. Some see in these poems the  $4M$  form instead of  $3M + RM$  which is incorrect.

No. 56:19/28b is the only example of this kind in this collection.

d) In melodies with two sections which allow the recitation of two verses only, the third verse is sung with the first section of the melody which has been taken up again. For the second melodic section which no longer has words, one resorts to a refrain-verse. Nevertheless, if other verses should be joined to the refrain-verse, it is natural that repetitions of the second melodic section give to this melody the character of a refrain. Following this structural modification affecting wording and music, we will, therefore, have with or without repetition:

3MR + R × M for wording  
|:2D:| + R × D for music

It is noticeable that here it is the refrain which leads the melody to its final stop. This peculiarity differentiates class d) from class c) where the melody reaches its final stop at the end of the third melodic section.

In *tempo giusto* melodies of this type,  $D_2$  which supplies the melody for the refrain, after having been sung sufficiently long with the words of the refrain, shifts to the accompanying instrument. In his turn, the musician may repeat it as many times as he wishes.

$D_2$  thus transmitted from vocal to instrumental use becomes independent. The repetitions serve to enhance the character of the refrain more and more. It provides a special case where a melodic section which, in reality, has nothing to do with the refrain is, nevertheless, forced into becoming one by force of repetition. No. 46:15/18a is an example of this type. We might be inclined to include No. 28:5/54 here, but note the absence of repetitions of M and  $D_2$  at the beginning. The refrain-character of melodies of the Uzun Hava type is concealed by the absence of repetitions and the two-section structure of the melody in question (section marked 1 and 2 by Bartók). Especially in the two-section melodies belonging to Uzun Hava style this character is more dissimulated. Nevertheless, at the fourth stanza the repetition of  $D_2$  with different words serves to comprehend the refrain. Bartók considers neither this melody, nor No. 46:15/18a as melodies with refrains, probably on account of their particular structure. Indeed the repetitions of the melodic sections give the appearance of a melody with four sections to No. 46:15/18a. Besides, the third melodic section of the part marked "2" (Dilbar dilab, etc. . . .) must have been considered by Bartók as an independent section. I think that he did not attribute either any special importance to the repetitions of the second melodic section. As for me, in such ambiguous cases, I would be inclined to attribute equal importance to the structure of both the literary text and the music.

*The 2MR structure.* As long as its musical correspondent is 2DR, there is no problem, but one tends sometimes towards the 4D structure which is obtained by the repetition of either  $D_1$  or  $D_2$ . The R then becomes a simple  $D_4$ :

$M_1M_1M_2R$   
 $D_1D_2D_3D_4$

Thus the refrain is excluded from the music. No. 59:19/41b could serve as an example for this transformation.

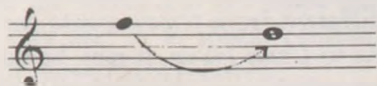
*MRMR structure.* One supposes that the literary form MRMR should normally correspond musically to form DRDR. This relation, however, can seldom be verified. If the verses of the refrain are of a similar structure as those of the stanza, the refrain is often distinguished in the literary text only: these verses will be rendered to the music by the third and fourth sections of the melody and will have no other peculiarities except that these two sections are in a melody with four sections. No. 57:19/8a could serve as an example to this type; indeed, the literary form is MRMR whereas the music is form 4D. But if there is a difference between the rhythm of the melodic sections which

correspond to the wording of the refrain and of the stanza, then the refrain appears clearly. This is the case in No. 41:13/13b. Here, too, we could say that we are dealing with a structure with four melodic sections, but the rhythmic difference is not negligible. In fact, this can be considered as a hybrid form.

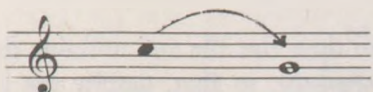
### FALSE MELODIC SECTIONS PRODUCED BY COMPLEMENTS MELODIC PROGRESSIONS IN THE COMPLEMENTS

Sometimes complementary adjunctions give the impression of being independent melodic sections. In such cases their classification will be difficult. Would they be true melodic complements? Could they be related to the MRMR class? Should they be considered as refrains? I think that we could reach a satisfactory conclusion by carefully examining the music in order to decide whether it is a matter of an independent melodic section or whether it is a melody which serves to bring the main melodic line to a stop after it had been left in suspense. On the other hand, melodic complements have a noticeable peculiarity, especially in some instances when they are meant to lead the melody left in suspense to its final stop.

In the *Uzun Hava*, particularly, and in certain *parlando* melodies, the melodic complement leading the melodic line to a final stop accomplishes this task either by musical fragments separated from each other by held-notes, or by melodic progressions. The musical line will be of different length, naturally, in relation to those which precede it, but this prolongation does not deprive it of its complementary character. In the descent to the final tone which is always in the low part of the scale, one usually resorts to words such as “ah, of, aman, nidem, nenni, gelinim, sevdiğim, sürmelim, etc. . . .” if certain words of the main text are not repeated. Whatever the case may be, this part cannot be considered except as a complement. Nos. 7a:1/21a and 7b:1/31a are examples of this kind. In the first of these examples, the first complement which reproduces the motif of the first section moves towards the intermediary stop:



and the second melodic complement which leads to the final stop is as follows:



The distinction between these two examples is in the melodic progression which the second contains.

As to the words introduced into these melodic complements, it would not appear erroneous to consider them as additional words, unstable and replaceable by others according to the whim of the singer, therefore unfit to be an integral part of the principal verse. Therefore, their adjunction to the principal verse should be studied separately and should have no influence on the number of syllables in it. From what has just been said, the words “sürmeli dost” in No. 30:6/61 cannot be considered as words which increase the number of syllables of the principal verse. Likewise, the words “ah sürmelim” which are on the complementary melody of No. 22:2/16 and the words “gelir ey, gelir ey, gelir ey” of the complementary melody of No. 21b:2/11b—12a do not increase the number of syllables of the principal verses which they follow. It is not possible, either, to consider them as refrain.

I am listing below the melodies which I consider as melodies with a refrain, according to what has been said in this chapter:

1a:1/21b	8(4+4), 6(4+2)
1b:1/22b—23a	2(1+1)
16:2/7	11(4+2+5)
21a:2/60	14(4+4+6), 18(4+4+4+6), 20(4+4+6+6)
32:8/3b	5(3+2), 5(3+2), 4, 5(3+2)
34:10/41a	12(4+3+5)
40:13/13a	7, 7(4+3), 4+3)
41:13/13b	11(3+8), 10(3+7)
43b:13/33b	7,7,8,7(4+3 and 4+4)
43d:13/42a	7,7,7,7(4+3)
44:13/18b	7,7,7,7(4+3)
45:14/28a	7,7,7,7(4+3)
46:15/18a	8,8,8(4+4)
48b:17/3a	10(3+4+3)
52:19/8b	8,8(2+6)
53:19/10b	15(5+5+5)
56:19/28b	9(5+4), 8(4+4)
58:19/40b	7,7,7,7(4+3)

## UZUN HAVA

Although the terms *Uzun Hava* (long air) and *Kirik Hava* (broken air) are not commonly used, they are not foreign to the majority of the Turkish peasants. Although *Kirik Hava* can be compared to *tempo giusto*, it is not possible to say that *Uzun Hava* corresponds to *parlando*. Of course, the *parlando* style which is altogether different from *tempo giusto* can still be applied to certain Turkish folk songs conceived in that style. As to *Uzun Hava*, it may be noticed that, while it being *parlando*, it differs from it in certain particulars which every *parlando*-melody does not possess, so that it would not be erroneous to assert that all *Uzun Hava* songs can be considered as belonging to *parlando*, whereas all *parlando* melodies are not necessarily *Uzun Hava*. Before we start considering the peculiarities of this style, I will pause for a moment to discuss another peculiarity of certain *parlando* melodies.

In Turkish folk music, owing to their flexible and unstable character, *parlando* songs can at any moment be transformed into *tempo giusto*; so that, despite the incompatibility between words and style these *parlando* melodies are sometimes sung as dance melodies. For instance No. 7a:1/21a was presented by a singer as a lullaby, whereas another peasant saw no objection to call it a "dancing air" No. 7b:1/31a which is nothing but a variant of the said melody. Here, in fact, the song is neither a dancing air nor a lullaby, but a lament. In some regions, No. 8a:1/29—30, which is also a lament, slides towards *tempo giusto* and this aspect is further emphasized by the adjunction of a *giusto* refrain. I do not happen to know whether this odd phenomenon exists in other folk music as well.


With regard to *Uzun Hava* we can see in it features of the *parlando* style, but as I mentioned above, presenting peculiarities which distinguish it from any other *parlando* melody. Peasants, however, rarely use this term and prefer special designations such as "Bozlak, Varsağı, Maya, Hoyrat, Ağız (= style, dialect: Eğin ağzı = Egin's dialect or style), etc. . . . The reason must lie in the tendency to designate with names dedicated to very restricted types in every region and tribe instead of calling them by a vague and general term. Indeed, for example, *Türkmeni Bozlağı* (*Turcoman Bozlak*) an

*Uzun Hava* type of the Çukurova region is completely unknown in Aydın or Muğla, in the west of the country and in the eastern region in Malatya although really not far from Çukurova. Thus, the different styles of *Uzun Hava* are not known outside the region to which they belong. As far as I am concerned, I will use *Uzun Hava* to designate a body of songs with peculiarities that differentiate them from the plain *parlando*.

Without going into details that might be misleading, we can say that in Turkish, with the exception of the indicative present, and with the exception of most names of places and in certain other cases, the tonal accent always falls on the last syllable of the word and shifts constantly to the last syllable in words with suffixes. This language peculiarity should, in reality, result in melodic writing in the continuous use of anacruses. However, since this is not the case in folkloric melodies, the literary accent is inevitably damaged. So for instance, in order to conform to the tonal accent, the first verse of No. 40:13/13a and the first two verses of No. 41:13/13b should be divided as follows:


Ga - la - dan e - ni - yor - dum  


Köp - rü - nün al - tı ti - ken  


Yak tın be - ni gül i - ken  


As can be seen in the transcriptions, however, the word and musical accents are far from conforming.<sup>15</sup> Such differences between the words and the music may occur from time to time in folk melodies of various countries, but they are, so to speak, constant in Turkish folk music and form, providing one of the characteristics of *Kırık Hava* (*giusto*).

Because the melodic line relies on the caesura of the verses, *parlando* songs do not escape the anomaly resulting from the false accentuation of the words. Let us take, for example, the first two verses of No. 2:1/23b which I am giving with the correct accentuation:

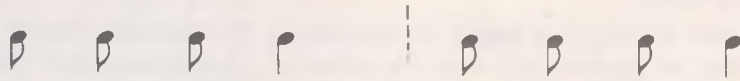
Ev - le - ri - nin ö - nü ga - ya  


Ga - ya - dan ba - kar lar a - ya  


If we analyse the first verse without dwelling on the anacruses and by taking into consideration only the voice-prolongation, we find that the two prolongations of the melody occur at the end of each caesura (4+4) where the two accentuated syllables “nin” and “ya” are placed. Therefore the prolongation of the voice on these two syllables is perfectly normal. On the other hand, the analysis

<sup>15</sup> Cf. No. 50 of AIB p. 261. and f.

of the second verse is surprising. This verse is divided as follows: 3+3+2, although the melodic line keeps its division corresponding to 4+4. As a result of this anomaly, the fourth syllable (the first of the second word) which should neither be accentuated nor prolonged is extracted from the rest of the word to which it belongs and, in order to conform to the following theoretical scheme of the musical rhythm



is incorporated in the first group of the melody. The second syllable of the word "*bakarlar*" (-kar-) which contains no accent is, as a result, heavily stressed. It would not seem erroneous to say that the deviation of *parlando* melodies towards *tempo giusto* is mainly a result of the tyranny of the rhythmic scheme which it adopts. The only kind of song in which this rule is least felt is *Uzun Hava*.

We see the various types of *Uzun Hava* in the regions which make up west the triangle with the following rough outlines: Antalya in the west, Van in the east and Erzurum in the north. This does not mean that specimens of that type do not exist in other regions outside this triangle, but they form, so to speak, isolated instances. The melodies which come close to the *Uzun Hava* style are rather of a *parlando* character, such as Nos. 15:2/1 and 16:2/7 which belong to the Çorum region. Although the *parlando* style is not foreign in the *Uzun Hava* regions (see, for instance, No. 10a:2/32a), the different types of *Uzun Hava* have not been able to penetrate into the regions outside the above-mentioned triangle.

Since the *Uzun Hava* type with which we are concerned here comes from Çukurova where we gathered the great majority of the melodies in this volume, I will speak of other types only in a perfunctory manner.

In the *Uzun Hava* of the Çukurova region and in its surroundings, the words are more declaimed or recited than sung. The result is either simple repetitions of the same note, or a melodic line with ascending and descending movements that do not go beyond the interval of major second, the rhythm of which is sketched freely according to the literary rhythm. These repetitions of notes or these "backward and forward" movements are counterbalanced by more or less long pauses on certain syllables which give the singer the opportunity to introduce a more ornate line or even a melisma provided, of course, the style does not require long held-notes. Another peculiarity of melodies of this type is the descent towards the final tone through melodic progressions. In melodies with four sections, if the fourth melodic line remains in suspense, remote from the final tone owing to a sudden literary acceleration, it is up to the melodic progression to bring the melody to a final stop. Sometimes, this progression is replaced by a melisma which, after carrying on the melody for a while yields, in turn, to a progression. These progressions or melismas which have the function of leading the melody to its final issue, the final tone, have nothing to do with the refrain, whether they are, or are not, followed by progressions.<sup>16</sup>

In this type of *Uzun Hava* the words are made up of stanzas composed of four verses regularly containing eleven syllables. One can thus collate the literary form with the music:

$$\begin{array}{cc} M_1 & M_2 & & M_3 & M_4 \\ D_1 & D_2 \text{ (or } D_2E_1) & & D_3 & D_4 \text{ (or } D_4E_2) \end{array}$$

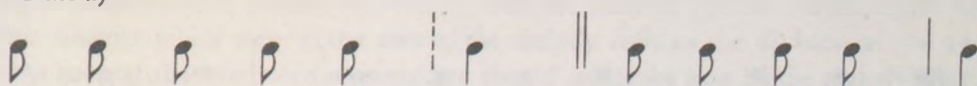
This formula, however, is not applicable to all cases. In certain instances of the same type only two melodic sections correspond to four literary verses:

$$\begin{array}{cc} M_1 & M_2 & & M_3 & M_4 \\ D_1 & D_2 \text{ (or } D_2E) & & D_1 & D_2 \text{ (or } D_2E) \end{array}$$

<sup>16</sup> Cf. A. A. S. Chapter on Refrain.

As to the metrico-rhythmic structure of *Uzun Hava*, we can make the following classification:

Class a)



(B. B.: 6 || 4 | 1)<sup>17</sup>  
(A. A. S.: 5 | 1 || 4 | 1)

The 6+5 division based on the theoretical scheme of the above rhythm seems to suit best this kind and, even to a certain point, to characterize it. Note, however, that if certain melodies present this structure in its pure state, it is not infrequent to find melodies in which this structure is used mixed along with the metrico-rhythmic structure of class b).

By isolating the verse from its melody, if we analyzed the metric structure of the verse itself, we would conclude that the first hemistich shows most frequently the following set-up: 2+4. The second in frequency is 3+3 division; 4+2 is rare. The second hemistich is often divided into 3+2. The 2+3 division is also fairly frequent.

The melodies which, from beginning to end, contain the *metrico-rhythmic* division 6 || 4 | 1 (= 5 | 1 || 4 | 1) are: 13b:2/57b, 19:2/14b—15, 21a:2/60, 21b:2/11b—12a, 23:2/37.

The melodies which show this structure only partially are: 10a:2/32a, 13a:2/12b, 17b:2/24b—25a.

Class b<sub>1</sub>)



(B. B.: 4 | 4 || 2 | 1)<sup>18</sup>  
(A. A. S.: 4 | 4 || 2 | 1)

The division 4 | 4 || 2 | 1 is characteristic rather of *Uzun Havas* with two melodic sections. Nevertheless, it is mixed with class a) in *Uzun Hava* of four sections. Furthermore, one of the most characteristic *Uzun Hava* type of Çukurova, i.e. *Bozlak-Türkmeni*, has this structure.<sup>19</sup> These facts compel us to admit this metric structure as an essential and complementary part of class b<sub>1</sub>). However, apart from *Bozlak-Türkmeni* already mentioned above, the structure 4 | 4 || 2 | 1 in itself is not the representative structure of the four-section *Uzun Hava*.

The melodies in which this structure is partially used are: 10a:2/32a, 12:2/56b—56c, 13a:2/12b, 18:2/38a.

In the *parlando* melodies with four sections the structure 4 | 4 || 2 | 1 is more characteristic. For example No. 15:2/1 which belongs to a region outside of Çukurova has this structure from beginning to end.

The same structure is applicable in different manners to melodies with two sections. The most characteristic types are:

Class b<sub>2</sub>)



<sup>17</sup> Cf. B. B. Introduction p. XX.

<sup>18</sup> Cf. Ibid p. XXX.

<sup>19</sup> Cf. No. 22:2/16.



Nos. 27:5/40a and 39:12/11a have this structure.

Class b<sub>3</sub>

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩

Class c)

♩ ♩ ♩ ♩ | ♩ ♩ || ♩ ♩ ♩ | ♩ ♩

Nos. 11:2/53 and 16:2/7 belong to class c).

Class d)

♩ ♩ ♩ ♩ | ♩ ♩ || ♩ ♩ ♩ | ♩ ♩

20:2/58 is an example of this class.

Class e)

♩ ♩ ♩ ♩ | ♩ ♩ || ♩ ♩ ♩ ♩ | ♩

This type may almost be considered as a dependent of class d). In fact, in many cases the penultimate syllable of the type e) tends to be prolonged, a fact which transforms the type e) into the type d). No. 17a:2/19b—20a is an example of the type e).

Class f)

♩ ♩ ♩ ♩ ♩ ♩ || ♩ ♩ | ♩ ♩ ♩

This type is rare. Nevertheless, No. 38:12/24a is a quite good example of this type.

It would seem to me that the b<sub>2</sub> and b<sub>3</sub> structures as well as the fairly rare c), d), e) and f) types were propagated by musician-poets influenced by the literature of the intellectual class.

It is less frequent to find *Uzun Hava* among the melodies with eight syllables. These melodies normally adjust themselves to the following rhythmic division:

♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩

Melody No. 17c:2/62—63 belongs to this type.

The caesurae 6+5 and 4+4+3 for the verses of eleven syllables and the caesura 4+4 for the verses of eight syllables are in perfect conformity with the rules of Turkish versification. According to the rhythmic schemes which were given above, the melody follows the division of the verse closely, therefore it is natural that the wording structure should influence that of the melody. But despite all this, the declamation has particularities which the simple *parlando* does not possess. Let us add, however, that even in this type which gives the singer the liberty to create his own rhythm according to the word rhythm, prosodic licences are not infrequent. These licences occur:

a) As a consequence of this liberty which permits the singer to design his line on the spur of the moment. For example, in the first stanza of No. 14:2/52a, the prolongation of the first syllable of the third verse and its curtailing, either at its repetition or at the same place of the second stanza.

b) As a consequence of matching between words and music of different divisions. For example, in No. 17a:2/19b—20a, the verses of caesurae 4+4+3 are adapted to the division 6+5 of the melody.

The flexibility with which in the same poem different caesurae are manipulated and the effect of this on the music are to be noted. Since the different lines which form a song are all divided in the same way and are therefore monorhythmic, the adaptation of a poem with verses consisting of different divisions to a melody of this rhythmic structure will inevitably give rise to a disruption of words.

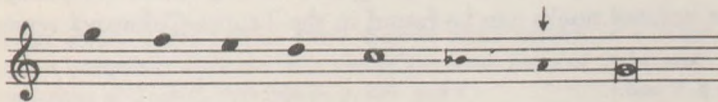
*Uzun Hava* melodies are made up of verses with eleven or eight syllables, but the fact that these two kinds are in common use in Turkish poetry prohibits us from considering them specific to *Uzun Hava* type. In other words, we can confirm with certainty that *Uzun Hava* is regularly based on eleven or eight syllable verses, whereas any song conceived on eleven or eight syllable verses does not necessarily belong to the *Uzun Hava* type. What gives this type its character is, as we have already said, the spoken-like declamation prolongation of certain syllables, thus bringing about melismas or melodic progressions which counterbalance a precipitated recitation.

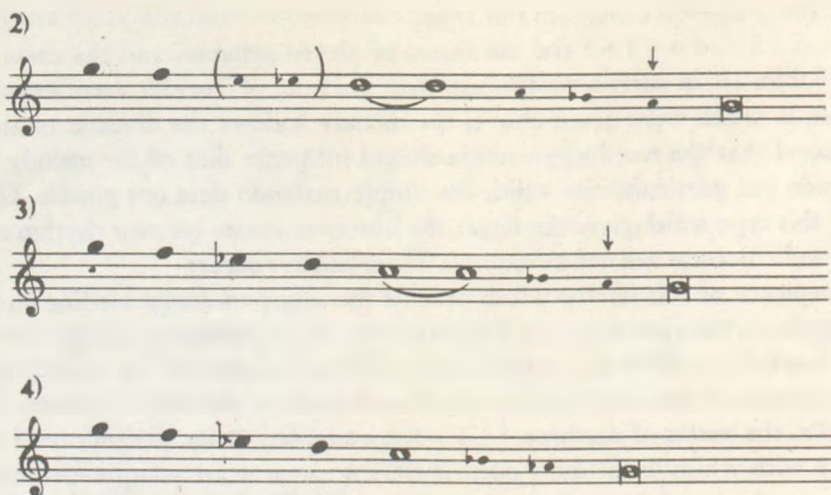
The parts where melismas are placed are not left to chance. On the contrary, they are well defined. In the *Uzun Hava* region with which we are concerned, it is the sixth and eleventh syllables for the 6+5 division which is the most characteristic division of *Uzun Hava*. In general the first melisma which falls on the sixth syllable is moderately or even, very short and is seldom of long duration. Sometimes the eleventh syllable gives rise to fairly long melismas, but it is not rare to find in them some very short prolongations which yield immediately to the following melodic section. On the other hand, the most suitable spot for melismas is the last syllable of the last line of the melody. The difference in length which melismas present form the peculiarities of the songs in appearance of the same structure and characterize the sub-divisions of the same type. Thus, certain *Uzun Hava*-type of songs will be considered as *Bozlak-Türkmeni* ones, whereas some others of relatively the same structure and with pauses in the same spots would not be entitled to the same name on account of melismas which differentiate them from *Bozlak-Türkmeni*. They are designated as “Ağzı-dialect, style”, “Gayda-mode”, etc.... “Üçgözoğlu ağzı-dialect or style of Üçgözoğlu” (No. 17b:2/24b—25a), “Karahacılı ağzı-dialect or style of Karahacılı” (No. 17a:2/19b—20a), “Şafak ağzı-dialect or style of Şafak” (No. 38:12/24a), “İlbeyoğlu gaydası-İlbeyoğlu mode” (No. 36:12/19a), “Aşiret gaydası-Tribal mode” (No. 24:3/45a) being examples of what has just been described.

In melodies of eight syllables melismas generally occur on the fourth and eighth syllable, as in the case of No. 17c:2/62—63.

Let us now consider the modes and the structure of *Uzun Havas* of the Taurus-Çukurova region. The following scales are at the base of these modes:

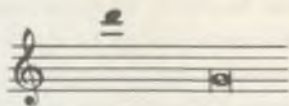
1)





○ - intermediary stop,      ◻ - final stop.

The fourth of these scales is less frequent in relation to the others. In his Introduction Bartók shows the pentatonic composition of songs which are based on these scales.<sup>20</sup> Besides, one observes in these melodies the structural evolution towards a tetrachordal structure which seems to be the natural end of the descending pentatonic scales consisting of two united or disjointed trichords with the minor third in the low register: *g f d + c b flat g*. In the region with which we are concerned a peculiarity of *Uzun Hava* brings out better the descending character of these scales which form the basis of the greater majority of folk tunes from the east to the west and from the north to the south of the country. This peculiarity is the extensiveness of the scale on which the melody moves. In the *Bozlak-Türkmeni* type (No. 22:2/16) for instance this range reaches the space of an octave plus a fifth.



The range of an octave plus a third is very normal. In this type of *Uzun Hava*, the melody being attacked always on the high notes, moves as much as possible on these heights of the scale as if trying to cling to them in order to avoid the attraction force of the final tone; then it drops down degree by degree to the final stop on the lowest degree of the scale. In the *Bozlak* type which gives the Taurus-Çukurova region its character the melody lingers as long as it can in the high register while the fourth verse which terminates the stanza comes to an end and, thus produces a descent towards the final tone with the aid of melismas or precipitates descents which form the complementary adjunction of the melody.

The range of *Uzun Hava* with two melodic sections, seldom goes beyond an octave, and in the *Uzun Hava* of certain regions it may reach a fifth and occasionally a minor seventh. No. 35:11/65 where the first melodic section does not go even beyond a fourth, No. 30:6/61 which reaches an octave and No. 37:12/44 which goes up to minor ninth can serve as examples of this point.

The different types of *Uzun Hava* which belong to other regions of the triangle mentioned above, or those that are in the isolated nooks can be found in the Taurus-Çukurova region only by accident.

<sup>20</sup> Cf. B. B. Introduction p. V and f.

Because every region has its own type of *Uzun Hava*, names such as “Maya, Hoyrat”, etc. . . . which describe them, are often accompanied by the name of the place from which they come, such as Maya from Diyarbakır.

This is not the place to dwell at length on the diverse types of *Uzun Hava* of other regions. Nevertheless, I consider that it would be useful to discuss them briefly. In most of these types, although the verse caesurae have some influence on the rhythmic-melodic division, the words contained in each caesura are less subject to the tyranny of the rhythmic schemes. On the other hand:

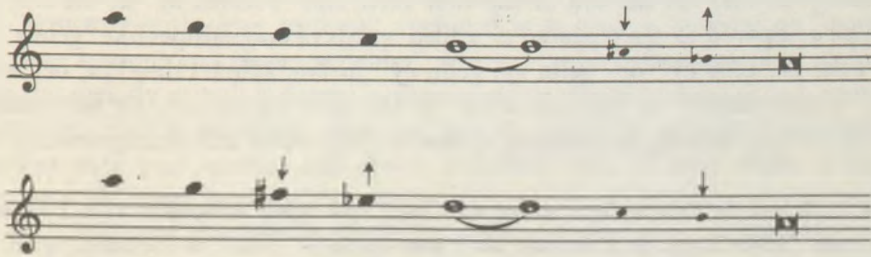
a) As we have already said, the very wide range, characteristic of *Uzun Hava* and especially of the *Bozlaks* from the Taurus-Çukurova region is foreign to the *Uzun Hava* of other regions.<sup>21</sup> The melody evolves in the range of an octave or a ninth and, in certain types, this range does not go beyond a fifth or a sixth.

b) If in certain types of this group, the melodies show a descending character, in some others they follow an ascending and descending curve.

c) Setting aside the type to which belong the melody, in the *Uzun Hava* of the Taurus-Çukurova region melismas are of a very different structure and character, for instance, the precipitate descent to the final tone is substituted by a slow coming down of the melody which allows occasional prolongation of notes. This leisurely descent which no longer contains the text that has already expired is the place where onomatopes (or words that have no relation to the text, such as “aman, nidem”, etc. . . .) are found in abundance.

d) In certain types the melody goes down until a low note (VII) below the final tone. This is often found in melodies which do not go up very high.

e) Other than the scales given above, the following scales are found in certain types:



But, the modes which evolve on the scales above are not characteristic of a region. It can be said that outside certain types of *Uzun Hava*, they serve as bases of melodies in the *Uzun Hava* or *parlando* style, adorning the folk tales in which the narrative parts alternate with parts that are sung. Sometimes, they even serve as a *Leitmotiv* destined to characterize the hero of a tale.

I will add that the various types of *Uzun Hava* belonging to regions other than Çukurova are all made up of stanzas with verses of eleven or eight syllables, and that the skeleton of the pentatonic scale  $g - f - d + c - b \text{ flat} - g$  stands out either obviously or in a disguised manner.<sup>22</sup>

Among the songs which we collected with Béla Bartók we have three examples of this other type of *Uzun Hava*. We recorded one of them in Ankara from a peasant, originally from one of the villages of Sivas, and the other two in Tarsus from someone from Van, who had been living for thirty years in the city where we were collecting. I remember having called Bartók's attention to the origin of these two melodies. Moreover, the names, the style and the character of these two melodies betray an origin which could not come except from outside the Taurus-Çukurova region. It can be seen that Bartók did

<sup>21</sup> However, we must except certain types such as *Kesik Hoyrat* which unfolds in a range of eleventh or twelfth, remarking that their style is completely different from that of the *Uzun Hava* of Çukurova.

<sup>22</sup> Cf. A. A. S. *Modal Peculiarities of Turkish Folk Music*, p. 224 and f.

not judge them worthy of transcription and the reason he gives can be read on the papers devoted to these melodies: "gyanus származású — of doubtful origin". However, the presence of these melodies would not be a cause for incoherence since the collection contains, besides Çukurova, others from various parts of Turkey such as Alaca (Çorum), Ankara, Sivas, especially given their value as examples of *Uzun Hava* outside the Taurus-Çukurova region. I did the transcriptions of these melodies myself. Note: Melodies transcribed my A. A. S.: A. A. S. 15: B. B. 9b, A. A. S. 44: B. B. 27a, A. A. S. 45: B. B. 27b.

*Melodic groups in melodies with two sections.* In melodies with four sections, except for some hesitations that the refrain problem may create, we do not run against any difficulty, regarding the melodic groups within a melodic section since each verse has a musical correspondent in a melodic section reserved for it. On the contrary, the case is not the same with the *Uzun Hava* types where the melodies consist of only two sections. Modifications such as repetitions or abridgments which often occur according to the singer's whim also increase the problems brought on either by the internal division of the melodic section, or by the differentiations of the sections, thus creating difficulties in the classification of melodies.

In his Introduction Bartók referred to class 4, 5 and 6 as belonging to the type with two sections. Each of them consists of 2, 3 and 1 melodies respectively. In making his classification it is evident that he took into consideration the number of syllables of the verses which he matches to 8 (class 4), 11 (class 5) and 14 (class 6). Here we will not be concerned with Nos. 25:4/26b, 26:4/49a, 27:5/40a and 29:5/25b as they do not belong to the *Uzun Hava* type. As to No. 30:6/61, it belongs to melodies with two sections of the *Uzun Hava* type.

In fact, this is an "isometric two section melody", but, in my opinion, not with 14 but only 11 syllables. The words "of biri" at the end of the first verse and "sürmeli of" at the end of the second verse, which can be compared to the repeated or added words of onomatopes like "geline" or "diline" in No. 35:11/65, "gelir ey, gelir ey" or "gelin ey, gelin ey" in No. 21b:2/11b—12a, or "aman havayı", "aman ardına", "aman yemeni" or "ah sürmelim" in No. 22:2/16, etc. . . . are not considered by the Master as essential words, forming constituting elements of the verse and so, augmenting the number of syllables of it.

Among the melodies in this collection we also pick out other melodies with two sections which belong to the *Uzun Hava* type, but Bartók does not consider them as melodies with two sections. According to him, the following melodies would belong to the classes in quotes:

- 35:11/65 "heterometric, parlando with four sections",
- 36:12/19a "heterometric, parlando with three sections",
- 37:12/44 "heterometric, parlando with three sections",
- 38:12/24a "heterometric, parlando with three sections",
- 39:12/11a "heterometric, parlando with three sections",
- and 13b:2/57b "isometric, parlando with four sections and eleven syllables".

In No. 35:11/65 the melody corresponds to the two verses of the literary text which is made up of stanzas of four verses:

Words:  $M_1 M_2 M_3 M_4$   
 Music:  $D_1 D_2 D_1 D_2$

The melody strictly fulfills the requirements of the *Uzun Hava* style. Freed, to a certain extent, from the subjection of the rhythmic scheme which makes its influence felt even in this style, the words are recited in one jump. On the other hand, the long notes and the melismas which counterbalance this precipitate recitation, bring the melody which had remained in suspense, to its end. It is natural that the last portion of the melody, like a complementary adjunction, is inherent in the principal

melody of the verse and forms its natural continuation. But Bartók, dividing the melody of each verse as follows:

Zabahdan öğradım ben bir + geline  
Bal bulamış dodağına + diline

and considering each of the four groups as independent section, gives rise to a "heterometric four section" structure. We could compare this melody to the fourth section of No. 21b:2/11b—12a, two groups of which, despite the similar structure, are considered by the Master as forming an undivided whole.

I see in this melody an "isometric two section" structure. The rhythmic scheme of the first section corresponds to class a) (cf. example No. 43) and the scheme of the second section corresponds to class b<sub>1</sub>) (cf. example No. 44). I shall come back again on this subject while studying the metric structure 4 + 4 + 3. (Cf. A. A. S. AIB, note 38.)

As to No. 13b:2/57b, the structure of the text corresponds to 4M and that of the music to 2D. Bartók considering as independent sections the melodic groups which correspond to the caesurae of the following texts with eleven syllables:

Diğnen (= dinleyin) agalar + birem birem (= bir bir) söyleyim  
Afşırı çafşırı + Yolun var dağlar

saw in this melody a structure of four sections and placed it in class 2, whereas, in my opinion it should be included in class 5.

It would not be inappropriate to study the case of No. 24:3/45a, although its unusual modal structure sets it aside from *Uzun Hava* type to which, however, it is related in style. Bartók, seeing in this melody a "structure with three sections", included it in class 3, devoted to "isometric parlando-melodies with three sections and eleven syllables" where it is the only example of its kind. The reason for considering this melody as such is shown in the repetition of the first verse and, consequently of the first melodic section. Bartók, however, does not hesitate to place in class 5 reserved to "isometric parlando melodies with two sections and eleven syllables" No. 28:5/54 which is the same as No. 24:3/45a sung by a different peasant, but without the repetition mentioned above. This collection contains several examples of melodies in which the singers, conforming to instinctive suggestions and the instigations of fantasy, or even simply through carelessness, repeat or avoid repeating the verse; emphasize a passage by delaying or prolonging it; or, on the contrary, reduce its value by curtailing, or even eliminating it. (See No. 7a:1/21a "eliminate passage", No. 16:2/7 "adjunctions at the end of the second stanza", No. 18:2/38a "melody varied at the repetition", No. 55a:19/42b, variant of Nos. 55b:19/43a, 55c:19/43b, 55d:19/46b, 56:19/28b "repetition of the part marked by Bartók as 3rd stanza".) For me, these modifications influence the melodic composition and give rise to a new class or subdivision only if they are not of an accidental nature betraying an instability and inconsistency due to the singer's fantasy, or, still, in case where their non-existence does not create a lack of equilibrium in the melody. I do not believe that the melody No. 24:3/45a which is under consideration, here, lends itself to this kind of consideration. I would be inclined to see it rather as a "melody with two sections", of form:

Words: |:M<sub>1</sub>:| M<sub>2</sub> |:M<sub>3</sub>:|M<sub>4</sub>  
Music: |:D<sub>1</sub>:|D<sub>2</sub>+|:D<sub>1</sub>:|D<sub>2</sub>

and belonging to class 5. By including the melodies which have been discussed above into class 5 which is reserved to "melodies with two sections" I think that the classification would be simplified and, it would seem to me, we would be nearer to the truth. At most, one could create sub-divisions such as 2D, 2DE |:D<sub>1</sub>:|D<sub>2</sub>, etc. . . .

Before bringing this chapter to a close, it would be useful, however, to examine two questions which Bartók raised in his Introduction.

Bartók attributes an "urban origin" to the texts of certain melodies in class 2.<sup>23</sup> He claims that "the complicated aspect of these melodies gives them somehow a more artificial character in comparison with the simpler class 1 melodies."<sup>24</sup> Let us examine these two important points more closely.

It is true that the majority of the poems from which the words of the melodies are taken in class 2 are not anonymous texts as is the case of most *tempo giusto* or even *parlando* melodies. My researches on the subject have led me to conclude that the *Uzun Hava* of the Taurus-Çukurova region, in particular, are in direct contact with the *Âşık* lyric poets. In fact, the texts of most of the *Uzun Hava* in this region belong to well-known *Âşık* such as *Karacaoğlan*, *Dadaloğlu*, etc. . . . or they are taken from tales told by musician poets. However, we can affirm that these poems have nothing to do with poems of larger cities in their metric form, shape or contents. Indeed, the metric forms used in urban poetry are completely foreign to national metric forms used by the Turks from time immemorial and known as "syllabic meters". As to the metric form of urban poetry, it is known by the name of *Arúz* which seems to be the common characteristic of civilizations in the Mediterranean basin and the Near East, except for differences reflecting the particulars of each language. Nevertheless, the influence of intellectual poetry on some Anatolian poets cannot be denied. We must, however, make a distinction between Anatolian poets who by men of letters are all classed in the same division. Undoubtedly, as a testimony of their admiration for the poetic art of great religious or secular centers, some Anatolian poets adopted, at least in some of their works, the forms, metrics and spirit of this art foreign to the Turkish peasant. It is under this influence that hybrid styles of folk music were formed, such as *Divan* or *Dıvanı*, *Müstezâd*, etc. . . . Some poets in that category who did not even play a musical instrument were described, somewhat contemptuously as "bureaucratic poets". Most of these poets who did not disapprove of the influence of intellectual poetry often adopted facetious pen-names. On the other hand, some other poets had nothing to do with the elaborate art of the large literary centers. They were not detached from the peasant and especially from the nomadic ways of life. They were all musician-poets, and in the poetry that they wrote, it never occurred to them to substitute their names with pen-names.

The following categories can serve as a guidance in the classification of Turkish poets:

- A. Poets belonging to intellectual centers — intellectual, religious or secular. Example: *Bakî*, *Nedim*, *Nâîlî*, etc. . . .
- B. Poets or musician-poets not completely detached from the people, but having fairly strongly been exposed to the influence of intellectual centers and imitating poets of category A or creating a style of poetry more or less hybrid. Example: *Mir'âtî*, *Gevherî*, etc. . . .
- C. Musician-poets who belong rather to nomadic tribes and are not influenced by category A and B. Example: *Karacaoğlan*, *Dadaloğlu*, etc. . . .
- D. Anonymous nomadic or peasant musicians-poets who compose poetry only occasionally but whose style does not differ from that of the anonymous poets of the same category.

After eliminating Nos. 15:2/1 and 16:2/7 which do not belong to the *Uzun Hava* style and No. 17c:2/62—63 of eight syllables, if we were to consider the texts of the fifteen remaining melodies from the 18 in class 2, we get the following table:

I. Texts belonging to poets of category C:

Karacaoğlan: 10a:2/32a, 11:2/53, 14:2/52a, 17a:2/19b—20a, 19:2/14b—15, 21b:2/12a (2nd stanza), 22:2/16

<sup>23</sup> Cf. B. B. Introduction p. X.

<sup>24</sup> Cf. Ibid p. XI.

Dadaloğlu: 13b:2/57b, 18:2/38a  
Üçgözoğlu: 17b:2/24b—25a, 21b:2/11b

II. Texts belonging to poets of category D:

12:2/56b—56c, 13a:2/12b, 21a:2/60, 23:2/37 (this text could belong to III)

III. Texts from a tale: No. 20:2/58

The above table shows that with the exception of the last three texts of category D, all the rest are by authors who are well-known folk poets. Furthermore, neither the forms and meters, nor the contents of these texts have anything in common with the poems of authors of categories A and B. Therefore, these poems can in no way be attributed to an "urban origin".

As to the melodic style of *Uzun Hava*, we cannot assert that it has relation with the traditional Turkish art music. The musical works of this type which we possess and which go back as far as the 16th century, confirm this assertion. All we could do is to refer to the *Gazel* style which consists of an improvised melody, but this would be useless since we cannot establish any relationship between the *Uzun Hava* and *Gazel* styles.

As in addition to Çukurova region, Northern Syria and even a larger portion of land toward the south including Aleppo, Rakka and Hama were territories where the Turkish nomadic tribes used to spend the winter, one would be tempted to suspect a Syrian influence in this type of *Uzun Hava*. Bartók himself thinks that "maybe perhaps as the sign of Arab influence".<sup>25</sup> In order to justify this hypothesis a comparative study of Turkish and Syrian music is necessary. I do not think that Bartók himself had time, nor was he able to get the necessary material to pursue such a study. As far as I am concerned I was able to study learned Syrian music and can assert that it was strongly influenced by Turkish traditional art music. This influence goes even beyond Syria, towards the south. As for Syrian folk music, since the material was unfortunately not collected, it would be absurd to say anything valid on this subject. All I can suggest is that the few folk melodies of the Syrian region under consideration are far from conforming this hypothesis. The modes used in *Uzun Hava*, their extremely wide range, the descending character of the melodic line, the conformity of melodic pauses to the degrees of the descending pentatonic scale with minor third (g — f — d — c — b flat — g), the type of melismas . . . and, in general, the atmosphere emanating from them — all these I consider as foreign to Syrian influence. On the other hand, I must point out that Turkish nomadic tribes who lived in closed circles and, despite the sedentary life they had led for years, were and still are firmly attached to their traditions and avoid all intercourse even with kin tribes and, a fortiori, with foreigners.

This statement made by a nomad from the *Elbeyli* tribe expresses very well the aversion of these peoples for the Syrians: ". . . until this day, we have brought only one Syrian girl to us for marriage. God be praised, they never succeeded in taking any of our girls to them".<sup>26</sup>

Let us recall again the fact that in the Çukurova region the *tempo giusto* melodies are in a minority compared to the *parlando* or *Uzun Hava* melodies. Even the melodies that the Çukurova peasants often intercalate in their dances are often *Uzun Hava* or *parlando* melodies.<sup>27</sup> After having said this, I will add that, even if it seems that the *Uzun Hava* style of Çukurova with which we are concerned here may have evolved and developed among nomadic lyric-poets, I am firmly convinced that this style was not created entirely by them nor did it imitate any foreign music without resorting to already existing models. Given the predilection of the inhabitants of the Taurus-Çukurova region for *Uzun Hava* and the abundance of *parlando* melodies, this style need not be looked for except in the music of that region itself. It is interesting to note that the peasants themselves make a distinction between different styles by attributing certain melodies to Karacaoğlu or Dadaloğlu, for instance,

<sup>25</sup> Cf. *Ibid* p. X.

<sup>26</sup> Cf. Ali Rıza (Yalçın), *Cenüpta Türkmen Oymakları*, Vol I, p. 22, Istanbul, 1931—1932.

<sup>27</sup> Cf. Nos. 26:4/49a and 55a:19/42b.



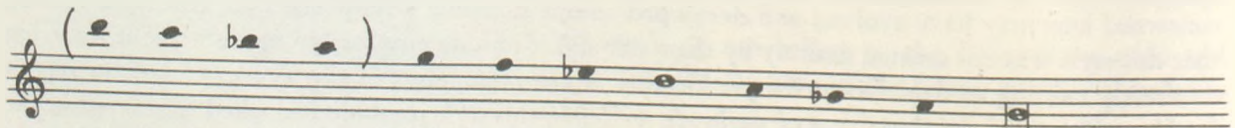
and naming some others after the names of the tribes such as “Türkmeni or Türkmen ağzı — Türkmen (Turcoman) style or dialect”, (No. 22:2/16), “Karahacılı ağzı — style or dialect of the Karahacılı tribe”, (No. 17a:2/19b—20a), etc. . . . Nevertheless the way which would lead us to the true facts would, undoubtedly, be a comparative study not only of Turkish folk music, Syrian or Iraqui, but also that of the Turcs living in Iran, in the Soviet Republics, in Afghanistan, and would involve the study of the Rumanian folk music, particularly with regard to *Hora Lunga*.

## MODAL PECULIARITIES OF TURKISH FOLK MUSIC

The great majority of the melodies contained in this volume comes from the region known as “Çukurova — the Low Plain”, situated almost in the middle of southern Anatolia, extending from the Aegean coast in the west, to the Turkish-Iranian border in the east. For centuries this area was the favorite resort of the Turkish nomadic tribes who descended from the heights of the Taurus to spend the winter there. The first migratory wave of these tribes which goes back to the *Abbasids* (8th and 9th century) belonged mostly to the great *Oğuz* family, such as *Afşak*, *Peçenek*, *Ulaş*, *Yüreğir*. We can, therefore, consider the melodies collected in this region as examples transmitting to us in the best manner the peculiarities of the folk music of these tribes. These are brought out excellently by Béla Bartók in his analyses of the melodies belonging to classes 1 and 2.<sup>28</sup> Here I will briefly pause to deal with the relations that exist between this music and the Turkish folk music outside that region.

Observing the notes on which the pauses of the different sections occur in the melodies of class 1, Bartók recognized rightly their pentatonic structure.<sup>29</sup> Excepting the dialectic particularities, we can assert that the pentatonic structure forms the basis of the great majority of Turkish folk music and that the descending scale “g — f — d — c — b flat — g” forms its skeleton. This structure does not make itself felt just by the intermediary pauses of the melody of which Bartók talks in his Introduction, but also by the characteristic shapes of the melodic line. Melodies using the above mentioned pentatonic scale in its pure state are extremely rare in Turkish folk music. On the contrary, particularly towards northeast Anatolia, in the Erzerum region, there is a quantity of examples of melodies based on the following hexatonic scale, consisting of the adjunction of an inferior tetrachord to a trichord: g — f — d + c — b flat — a — g. If it is true that there are melodies from other regions of Turkey betraying the same hexatonic scale, we must, nevertheless, notice that these melodies show this structure in a more disguised manner than melodies of the Erzerum region. However, the “unstable” character of the sounds added to the two trichords is noticeable, this being true of melodies from any region of Turkey. Béla Bartók himself dwells on this “instability” without stating its causes.<sup>30</sup>

These unstable sounds added to the trichords give rise to two tetrachordal types i.e., by descending, “tone — tone — half tone” and “tone — half tone — tone” which beget in its turn the following modal scales:<sup>31</sup>



<sup>28</sup> Cf. B. B. Introduction p. V and f.

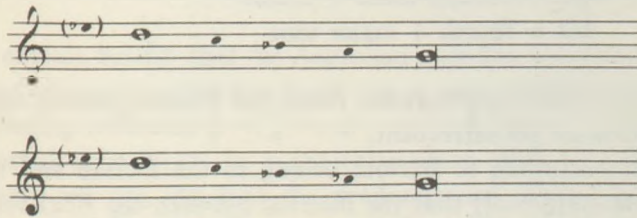
<sup>29</sup> Cf. Ibid p. V: 4th particularity.

<sup>30</sup> Cf. Ibid pp. V, XVI, XL.

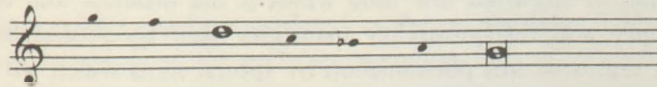
<sup>31</sup> Notes in parenthesis = unstable sounds; ◯ = intermediary pauses; ◻ = final tone.



or their restrained forms:



Adding here the hexatonic scale mentioned above:



we will have the principal scales of pentatonic origin, serving as bases to most of Turkish folk melodies. For a denomination of these scales, Bartók resorts to modal terms in their ecclesiastic sense such as Dorian, Phrygian, etc. . . .<sup>32</sup> Personally, I am wary of these terms, which can easily lead to misunderstanding and are not easily adaptable to folk melodies.

These modal scales to which a special name is, or is not attributed, attract attention with the relations which exist between their various degrees. If these scales or the melodies conceived on them were played on a piano one would immediately notice their strangeness due to their non-conformity to the reality of Turkish folk music. In other words, the western tempered system is completely foreign to the music which is the object of our study. The result of the researches which I made on string instruments and, on the other hand, on melodies sung with no accompaniment, confirm this important point. Most musicologists, whose ears are trained according to the tempered system, do not dwell seriously enough on this essential point which, it seems to me, appears to them negligible. Despite all this, they are unable to ignore some deviations which stand out in the tempered system. It seems that the method of marking these deviations with signs of uncertain significance or by digits borrowed from the system of cents give them full satisfaction. In other words, those musicologists use as a basis for their transcription the tempered system which very rarely corresponds to reality. As a consequence of the method of transcription which Bartók had used all his life, he, in the transcriptions of Turkish folk melodies, does not seem to have taken into account this point which is of

<sup>32</sup> Cf. B. B. Introduction pp. V and XXXIV.

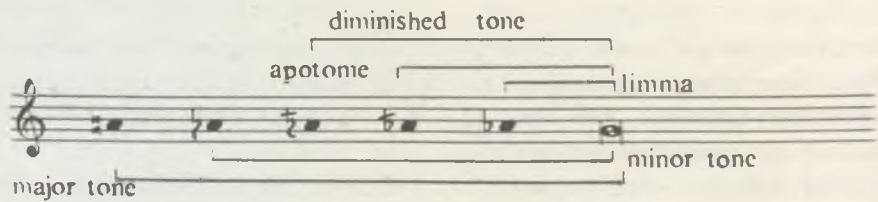
capital importance for better understanding of musical language. Thus, for example, the *b flat* placed by Bartók at the key of most of the melodies in this collection should, in reality, form a minor third expressed by  $32/27$  which is less than the minor third of the tempered system.

The great majority of intervals used in Turkish folk music correspond to the following relations:

- Seconds:*
- a)  $9/8$  = Major tone
  - b)  $65536/59049$  = Minor tone (= 2 limmas = major tone — 1 pythagorician comma)
  - c)  $16777216/16142521$  = Diminished tone (= major tone — 2 pythagorician commas)
  - d)  $2187/2048$  = Apotome
  - e)  $256/243$  = Limma
  - f) Augmented second = 3 limmas
- Thirds:*
- a)  $32/27$  = Minor third = major tone + limma
  - b)  $81/64$  = Major third = 2 major tones
- Fourth:*  $4/3$  = 2 major tones + limma
- Fifth:*  $3/2$  = fourth + major tone

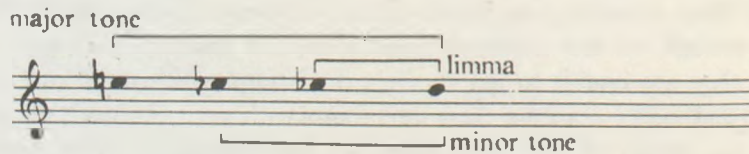
N.B. This chart gives the average pitches which the Turkish peasant uses in his melodies. It can be assumed that deviations are not infrequent.

In melodies which, according to Bartók, belong to the Dorian and Aeolian modes, it is rare (I might even add quite accidental) that the interval between the final tone and the second degree (*g — a*) correspond to a major tone ( $9/8$ ). This interval occurs notably where “a”, avoiding the descent on “g”, serves to embroider the *b flat*. When the melody moves towards the final tone, by virtue of the attraction of the final low tone which is the ultimate aim of the melody, the second degree becomes unstable and this instability manifests itself by pitches becoming gradually nearer to the final tone. We represent this phenomenon by special signs which we use for our transcriptions and which correspond to well-defined heights.



Nos. 1a:1/21b, 1b:1/22b—23a, 5:1/26a, 6:1/22a, 13a:2/12b, 21a:2/60, 32:8/3b, etc. . . . can serve as examples to this phenomenon.

The sixth degree which is also unstable is, nevertheless, subject to less modifications than the second degree:



The instability of the second and sixth degrees is one of the characteristics of the pentatonic structure. In the melodies with a descending tendency the unstable character of these two degrees appears to be the consequence of the attraction force of tones which serve as intermediary pause and, especially, of the final tone. The attraction force of the tone which serves as an intermediary pause

is fairly reduced by relation to the final tone. This is quite understandable, since the intermediary tone itself bears the attraction influence of the final tone which is the ultimate goal of the melody; hence the dissection of the second interval formed by the final tone and by the one placed at its immediately high register. In melodies with "intense ending" the subdivision is, obviously, almost non-existent.

In Turkish folk music the constant use of these tones introduced in both the superior and inferior trichord, enabling them to become integral parts of the scale and, on the other hand, the difference which exists in general between the pitches of the constituent tones of these scales and those of the tempered scale, compels us to study them more closely in order to establish the "average of sound pitches". This would serve better to bring out the true physiognomy of the modes. In other words, we must find ways which would enable us to distinguish between the constituent and accidental tones, the "piens" which are strongly influenced by the attraction force. This reasoning has, for a long time, brought me to use various signs for pitches. However, in the transcriptions that I made in this book, I have not strayed from B. Bartók's method of transcription by adopting the upward and downward pointing arrows ( $\updownarrow$ ) to show the deviations which affect particularly the second and sixth degrees.

I have also tried to explain briefly that the Anatolian melodies conceived in the modes evolving from one of the above-mentioned scales are based on a pentatonic scale with the minor third engendered by two descending trichords:  $g - f - d + c - b \text{ flat} - g$ , and the "piens" give these trichords a tetrachordal appearance. In a general manner, with the exception of peculiarities of various musical dialects, we can say that the predominance of this pentatonic structure, the unstable and mobile character of the tones that are grafted on this pentatonic skeleton, the tendency of these tones to stabilize themselves more and more on certain pitches at the stage of musical evolution where modes straying from the original pentatonic scale take on a more pronounced hexatonic or heptatonic appearance, can be considered as the peculiarities of Turkish folk music.

As to the "descending" tendency of the melodies, we must, first of all, dwell on the significance of this characteristic. I consider that in any music with a tetra-trichordal basis, this tendency is the consequence of the attraction force of the final tone. Thus, the melodic line, regardless of the direction of its first movement and regardless of the length of its range along which it travels, will always move towards the lower register of the scale where the final tone is located. In Turkish folk music, this range varies between a minor third and an eleventh, or even a twelfth. The melodies with the longest range are found in the Taurus-Çukurova region and in the areas extending towards Malatya, Harput situated northeast of Çukurova. (The Kesik Hoyrat type of *Uzun Hava*.)

Generally, the descending evolution of the melody takes place through the continuous descent of the melodic line, the beginning of which is on the high register of the scale, towards the final tone on the lowest degree. This is how Bartók defines this tendency.<sup>33</sup> Indeed, the majority of the melodies in this collection correspond perfectly to this definition. However, there is another aspect of this tendency which is realized by an ascending movement of the melodic line, giving way sooner or later to the final and definitive descent on the final tone. It is rare to come across such examples in the Taurus-Çukurova region and the *Uzun Hava* in particular are completely foreign to it. One of the best examples of this type is furnished in this collection by A. A. S. 44: B. B. 27a which belongs to the Erzincan region.

Even in the melodies in which the trichordal structure is almost eclipsed by a tetrachordal one, the descent of the melodic line which obeys the attraction force of the final tone is evident. In melodies of this category as well as in the melodies in which the melodic line follows an ascending and descending curve, one often notices a tendency to go beyond the final tone by one or one and

<sup>33</sup> Cf. *Ibid* pp. VI and X.

a half tone towards the low register. A fairly limited range is also one of the characteristics of these two categories which forms a dialect different from that of Çukurova.

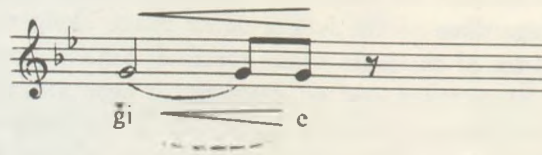
While comparing Turkish and Hungarian folk music, Bartók stresses the relationship and even the astonishing identity of certain types. This remark brings him to the conclusion that the common points which establish an undeniable relation, must take us back to the times when the ancestors of the Anatolian Turks lived in the confines of Europe and Central Asia in the vicinity of other Turkish and Hungarian tribes.<sup>34</sup>

In the train which was taking us back to Ankara, Bartók had talked to me enthusiastically and in a tone that did not conceal his astonishment at his discovery of a close relationship existing between the two musics.<sup>35</sup> Upon his return to Budapest, he had dwelt more extensively on this point in the course of a talk that he gave over Budapest Radio.<sup>36</sup> In the communication which I made on the affinity between Turkish and Hungarian folk music at one of the sessions of the Bartók Committee in Budapest in 1963, I myself dwelt on certain aspects of this relationship.<sup>37</sup> The few melodies which this collection contains can serve as examples to the closeness between the two musics.

### SYLLABIC PROLONGATION

During a longish prolongation of a tone on a syllable, the Turkish peasant is rather inclined to modify the vowel. The reason must be instinctive sliding of the voice towards a vowel that lends itself better to prolongation. If certain modifications give an aleatory impression, some others lead us to examine them more closely because of their frequency. Unquestionably, a comparative study of various modifications seen in different regions brings us to conclusions which were, thus far, unsuspected.

In his transcriptions of melodies, Bartók notes meticulously all these modifications. Furthermore, he adds, although not very frequently, explanatory notes on these modifications as in the case of one example with a crescendo No. 3:1/56a:



Bartók's note on the transcription: "gradual transition from (e) to (i) with a crescendo". These transitions accompanied by a crescendo are characteristic of the songs of Turkish peasants. My intention is not to dwell on this phenomenon, but to classify, here, the various modifications which we pick up in this collection.

The study of these modifications shows that the Turkish peasant slips in two ways from one vowel to another. The first consists of slipping directly as, for example, from *a* to *e*. The second, on the contrary, requires an intercalation between the two vowels. These indirect transitions generally

<sup>34</sup> Cf. *Ibid* pp. VI and VII.

<sup>35</sup> Here is the note that I made in my book: the structure of the 11 melodies "corresponds exactly" to those of the Hungarian melodies. 4 melodies make up the "variants" and 4 other melodies constitute "more or less the variants" of their Hungarian correspondents.

<sup>36</sup> According to a letter of "January 2, 1937" which I received from him, the date of the broadcast is January 11, 1937.

<sup>37</sup> This communication has since been published under the title "Quelques réflexions sur certaines affinités des musiques folkloriques turque et hongroise" (A Few Reflections on Certain Affinities between Turkish and Hungarian Folk Music), *Studia Musicologica*, Tomus IV, Fasc. 1—4, 1963, Budapest.

take place with the intercalation of a consonant. In the different regions of Turkey, peasants resort to the consonant "y" most frequently. The letter "h" is also used, more in *Uzun Hava*, but less often than the others.

The chart below shows the various vocal modifications which this collection contains:

- |      |             |  |
|------|-------------|--|
| 1a.  | a > e (y)   | 8a:1/46a (2 times), 17c:2/62—63, 20:2/58 (2 times), 28:5/54 = 6 times.<br>(4 singers, 4 melodies)  |
| 1b.  | a > ğe      | 39:12/11a = 1 time. (1 singer, 1 melody)   |
| 1c.  | a > ye      | 11:2/53 (3 times), 13a:2/12b (5 times), 21a:2/60, 23:2/37 (4 times),<br>30:6/61, 39:12/11a, 43b:13/33b, 43c:13/33a (2 times) = 18 times.<br>(8 singers, 8 melodies)  |
| 2a.  | a > ğı      | 20:2/58 (3 times) = 3 times. (1 singer, 1 melody)  |
| 2b.  | a > yı      | 5:1/26a (2 times), 8a:1/29—30 (4 times), 8c:1/55a, 10a:2/32a (2 times),<br>13b:2/57b (2 times), 20:2/58 (2 times), 21a:2/60, 27:5/40a (3 times),<br>28:5/54 = 18 times. (5 singers, 9 melodies)  |
| 3.   | a > yi      | 5:1/26a, 8a:1/29—30 (2 times), 19:2/14b—15, 23:2/37, 41:13/13b<br>= 6 times. (2 singers, 5 melodies)   |
| 4.   | e > yë      | 23:2/37 = 1 time. (1 singer, 1 melody)   |
| 5a.  | e > i (y)   | 1a:1/21b, 28:5/54 (2 times) = 3 times. (2 singers, 3 melodies)   |
| 5b.  | e > yi      | 23:2/37 (2 times), 30:6/61 (2 times), 41:13/13b = 5 times. (3 singers,<br>3 melodies)  |
| 6a.  | i > e       | 11:2/53, 17c:2/62—63, 23:2/37 = 3 times. (3 singers, 3 melodies)   |
| 6b.  | i > ğe      | 13a:2/12b = 1 time. (1 singer, 1 melody)   |
| 6c.  | i > ñe      | 18:2/38a = 1 time. (1 singer, 1 melody)  |
| 6d.  | i > ya      | 30:6/61 = 1 time. (1 singer, 1 melody)   |
| 6e.  | i > ye      | 9:1/59, 11:2/53 (2 times), 13a:2/12b, 17c:2/62—63, 23:2/37, 27:5/40a,<br>34:10/41a, 36:12/19a, 38:12/24a (3 times), 39:12/11a, 43b:13/33b,<br>55d:19/46b = 15 times. (9 singers, 12 melodies)  |
| 7.   | i > yi      | 17b:2/24b—25a, 19:2/14b—15 (8 times) = 9 times. (2 singers, 2 melodies)  |
| 8.   | i > yu      | 28:5/54 = 1 time. (1 singer, 1 melody)   |
| 9a.  | i > e       | 3:1/56a (2 times) = 2 times. (1 singer, 1 melody)  |
| 9b.  | i > ye      | 8a:1/29—30, 8d:1/57a (2 times), 9:1/59, 10a:2/32a, 11:2/53, 17c:2/62—63<br>(3 times), 18:2/38a, 19:2/14b—15, 21a:2/60, 21b:2/11b—12, 22:2/16,<br>23:2/37, 25:4/26b (2 times), 27:5/40a (5 times), 31:7/9a (4 times),<br>36:12/19a (2 times), 39:12/11a = 29 times. (10 singers, 17 melodies) |
| 10a. | i > hı      | 17c:2/62—63, 20:2/58, 23:2/37, 43b:13/33b (2 times), 48b:17/3a (2 times)<br>= 7 times. (5 singers, 5 melodies)   |
| 10b. | i > yı      | 8a:1/29—30, 14:2/52a, 34:10/41a = 3 times. (3 singers, 3 melodies)   |
| 11.  | i > yo      | 21a:2/60 = 1 time (1 singer, 1 melody)   |
| 12.  | i > ü       | 12:2/56b—56c = 1 time. (1 singer, 1 melody)  |
| 13.  | o > a       | 30:6/61 (2 times) = 2 times. (1 singer, 1 melody)  |
| 14.  | u > ye      | 2:1/23b, 43c:13/33a = 2 times. (2 singers, 2 melodies)   |
| 15.  | u > yı      | 20:2/58 = 1 time. (1 singer, 1 melody)   |
| 16a. | ü > ğe      | 39:12/11a (6 times) = 6 times. (1 singer, 1 melody)  |
| 16b. | ü > ye      | 17c:2/62—63, 38:12/24a = 2 times. (2 singers, 2 melodies)  |
| 17a. | ü > ı       | 8c:1/55a = 1 time. (1 singer, 1 melody)  |
| 17b. | ü > yı      | 20:2/58 = 1 time. (1 singer, 1 melody)   |
| 18.  | a > yë > er | 21a:2/60 = 1 time. (1 singer, 1 melody)  |
| 19a. | a > yı > e  | 21a:2/60 = 1 time. (1 singer, 1 melody)  |

- 19b. a>y<sub>1</sub>>ye 13b:2/57b = 1 time. (1 singer, 1 melody)  
 20. a>y<sub>1</sub>>y<sub>i</sub> 17b:2/24b—25a, 17c:2/62—63 = 2 times. (2 singers, 2 melodies)  
 21. a>y<sub>i</sub>>yey 5:1/26a = 1 time. (1 singer, 1 melody)  
 22. i>ya>rë 43b:13/33b = 1 time. (1 singer, 1 melody)  
 23. i>ya>y<sub>i</sub> 31:7/9a (2 times) = 2 times. (1 singer, 1 melody)  
 24. e>ë>e 21a:2/60 = 1 time. (1 singer, 1 melody)  
 25. e>y<sub>i</sub>>ye 7b:1/31a (3 times), 10a:2/32a (4 times), 43b:13/33b = 8 times. (2 singers, 3 melodies)  
 26. e>o>ye 38:12/24a = 1 time. (1 singer, 1 melody)

The chart below shows the vocalic modifications classified according to their frequencies:

Classification number	Forms of modifications	Number of		Occurrence
		the singers	melodies	
9b	i>ye	10	17	29
1c	a>ye	8	8	18
2b	a>y <sub>i</sub>	5	9	18
6e	i>ye	9	12	15
7	i>y <sub>i</sub>	2	2	9
25	e>y <sub>i</sub> >ye	2	3	8
10a	i>h <sub>i</sub>	5	5	7
3	a>y <sub>i</sub>	2	5	6
1a	a>e (y)	4	4	6
16a	ü>ge	1	1	6
5b	e>y <sub>i</sub>	3	3	5
6a	i>e	3	3	3
10b	i>y <sub>i</sub>	3	3	3
5a	e>i (y)	2	3	3
2a	a>g <sub>i</sub>	1	1	3
14	u>ye	2	2	2
16b	ü>ye	2	2	2
20	a>y <sub>i</sub> >y <sub>i</sub>	2	2	2
9a	i>ye	1	1	2
13	o>a	1	1	2
23	i>ya>y <sub>i</sub>	1	1	2
The rest:		1	1	1

Leaving aside the vocalic modifications which happen only once, if we were to make a new classification of the vowels on which slipping occurs directly or by stages, we would have the following chart:

- Slipping on e in the 29 out of the 39 melodies 0.743
- Slipping on i in the 15 out of the 39 melodies 0.384
- Slipping on i in the 10 out of the 39 melodies 0.256
- Slipping on a in the 1 out of the 39 melodies 0.026

Moreover, the chart of slipping which occurs only once would be as follows:

- Slipping on e in the 9 out of 39 melodies 0.23 11 times: 0.28<sup>88</sup>
- Slipping on i in the 3 out of 39 melodies 0.07 4 times: 0.1
- Slipping on i in the 1 out of 39 melodies 0.025 3 times: 0.07
- Slipping on ä in the 1 out of 39 melodies 0.025 1 times: 0.025
- Slipping on o in the 1 out of 39 melodies 0.025 1 times: 0.025
- Slipping on u in the 1 out of 39 melodies 0.025 1 times: 0.025
- Slipping on ü in the 1 out of 39 melodies 0.025 1 times: 0.025

<sup>88</sup> Modifications of different types naturally augment the frequency.

It can be ascertained from the above charts that the slips on "e" are the most numerous. Then come those on "ı", "i". The other slips are fairly rare.

It would be unwise to come to final conclusions by relying on the small amount of material that we have on hand in this collection. Moreover, here, we obviously cannot go on at length on a comparative study of syllabic modifications which occur in Turkish folk music in different regions of Turkey. Nevertheless, without generalizing and by confining ourselves to the framework of the collection which is the object of our study, we can assert that the above chart is quite close to reality as far as the Adana region is concerned.

Note that not only the syllables, but the words themselves are subject to the deformative influence of transitory prolongations with or without slips. The deformation of words occurs:

- a) by substitution of a letter or a syllable with another: nenni > neyiyen 7b:1/31a, oğlun > oğluyiy 8a:1/29—30, guşlar > guşlayiy (ibid), başlar > başlayı (ibid), üzme ile > üzmeynen > üzmeineye 8d:1/57a, dağlar > dağlayıye 13b:2/57b, yüzüne > yüzüññññññññññüne 15:2/1, uyandı > uyañañandı (ibid), bakılmaz > baçıyılmaz (ibid), yıxılmaz > yıxıñıñılmaz (ibid), ırak > ıraña 16:2/7, (soralım =) sorak > sorañañaña (ibid), benim > beniye 18:2/38a, gelir > geliye 21b:2/11b—12a, gözelin > gözeliye 36:12/19a, (bellidir =) bellüdür > bellüdügen 39:12/11a, dürgündür > dürgündügen (ibid), örselemiş > örselemiyen (ibid), dereler > dereleğen (ibid).
- b) by the intercalation of a letter of a syllable in a word: (helâl =) halal > halayal 2:1/23b, vuran > vurayın 5:1/26a, (zâlim =) zâlim > zalıym (ibid), harcedeyim > harırcedeyi 35:11/65, (zurba ile =) zurbaynan > zurbayanayn 8c:1/55a, (görbe ile =) gürbynen > gürbeyinayn (ibid), (kaşı ile =) gaşıynan > gaşıynayen 11:2/53.

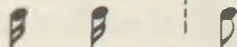
### SYLLABIC CONTRACTIONS<sup>30</sup>

Except for words borrowed from other languages, syllables in Turkish are generally short and of almost equal duration. The structure of certain syllables, however, and particularities that arise from the succession of two syllables bring on relative differences in duration. Example:

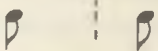
at (horse)



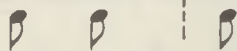
a - tı - ma (to my horse)



yor - gun (tired)



yor - gun - luk (fatigue)



yor - gu - num (I am tired)



In *parlando* the singer conforms instinctively to the metric flexibility required by the laws that rule the Turkish language. It goes without saying that the singer's fancy incites him sometimes to irregularities which disturb the prosody. On the other hand, we consider the holding of the voice at the end of each caesura as a natural phenomenon.



<sup>30</sup> Cf. B. B. Introduction p. XV.



Dam	ba	-	şı	-	ma	zın	-	dan	ol	-	du
Ba	-	ban	duy	-	du	Şam	-	dan	gel	-	di
Nen	-	ni	yav	-	rum	nen	-	ni			

(1a:1/21b four lines only)

It can be seen from this example that, with the exception of a few deviations in parentheses, the rules of Turkish prosody are respected by the singer's recitation.

On the contrary, in *tempo giusto* melodies, the rigid nature of the rhythmic scheme brings on a sort of contest between the musical rhythm and the rhythm of the text. It can be said that both music and text take precautions in order not to give in to the adversary's will.

Take example No. 56:19/28b. The first verse produces the following relation between music and text:

Ga	-	ra	-	man	-	dan	ge	-	lir	i	-	ken

The enunciation of the first two syllables (Ga-ra) according to the superimposed rhythm is correct but the first syllable being short, the theoretic scheme below

--	--	--	--	--	--	--	--	--

which is at the basis of the *tempo giusto* melody loses its first constituent element owing to this fact:

--	--	--	--	--	--	--	--

Bartók transcribes this first line as follows:

$\frac{3}{4}$						$\frac{4}{4}$				
---------------	--	--	--	--	--	---------------	--	--	--	--

this seems altogether correct and normal, since it corresponds to the melody as it was sung by the peasant. Nor is it a fairly curious fact that the instinct of the people rejects this mutilated aspect of the rhythm and makes an effort to re-establish the equilibrium between the two groups of the melodic line. The second line shows the way to which the Turkish peasant resorts in order to remedy this anomaly:

Yan	-	dım	Ga	-	ra	-	man	-	dan	ge	-	lir	i	-	ken

Thus, the introduction of whatever word that will insure the equality of the durations re-establishes the order between the two melodic groups.

It is curious to note that Bartók who uses the digits  $\frac{3}{4}$  and  $\frac{4}{4}$  to indicate the inequality between these two groups does, nevertheless, not consider this manner of indicating the tempo as a rigid principle since, for example, in No. 45:14/28a, instead of marking the first melodic line by  $\frac{3}{4}$  and  $\frac{2}{4}$  he prefers to put a half-rest at the beginning of the melody. In fact, the rhythmic element which is lacking because of the short duration of the first syllable is substituted by the instinctive introduction of a syllable into the second melodic section.

(γ)

♩	♩	♩	♩		♩	♩	♩	♩		♩	♩	♩
Gu	- ra	gur	- muş		yol	üs	- tü	- ne		çik	- ri	- ği

♩	♩	♩	♩	♩		etc...
Ah	gu	- ra	gur	- muş		

This irregularity arising from the short duration of the first syllables comes about, generally, at the beginning of the first and third melodic section. The regularity is normally re-established by the introduction of a syllable or a word at the beginning of the second and fourth melodic section as in the case in the examples above. I call this kind of compression "rhythmic contraction".

Rhythmic contractions occur sometimes in long syllables. Where the first short syllable of a verse at the beginning of the first verse creates a contraction, the influence of this contraction is felt on the other verses by affecting indiscriminately the short or long syllables. Besides, it appears that the relatively small difference which exists between the duration of short and long syllables adversely affects the prosody by shortening the long syllable. Moreover, since the words which begin with a short syllable are more numerous than those beginning with a long syllable, the contraction brought on by these short syllables forms one of the particularities of *tempo giusto* Turkish folk melodies so that the peasant often begins to sing the melody with a contracted rhythmic formula. It goes without saying that the irregularities cannot be considered as anacrusis.

The short and long syllables sometimes cause rhythmic modifications at the end of a melodic section. Even the analysis of the melodies in this collection shows a tendency to prolong the last syllable which closes a group or more specially a melodic section, or to substitute this prolongation with a pause. Because of this tendency which is noticeable in all the melodies regardless of the number of the constituent syllables of the verse and which is at the very basis of the rhythmic intuition, the following formulas:

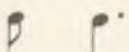
♩	♩	♩	♩		♩	♩	♩	♩
	♩	♩	♩		♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩

are rare. The *parlando* melodies do not admit these rhythmic formulas. In *tempo giusto* melodies the short or long syllables have a considerable influence on the aspect of the last rhythmic element. Thus,

if the syllable before the last one is short, it transmits part of its value to the last syllable, making possible the prolongation of the latter without harming the prosody. For example, in No. 56:19/28b the two rhythmic elements which, theoretically, we admit have the same duration:

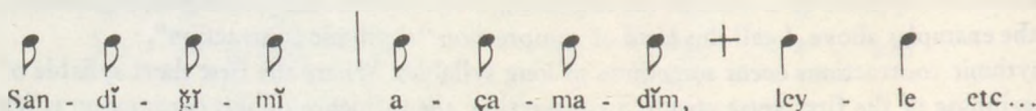


and which correspond to the words "iken — tiken", guyu — suyu", etc. . . . are transformed in the following manner:

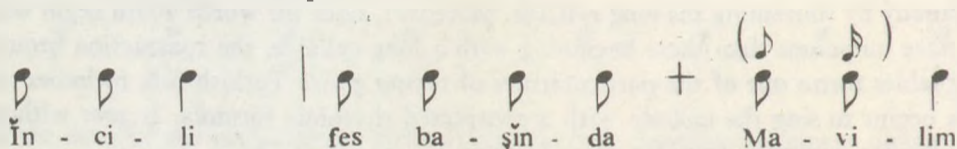


to allow the prolongation of the last syllable.

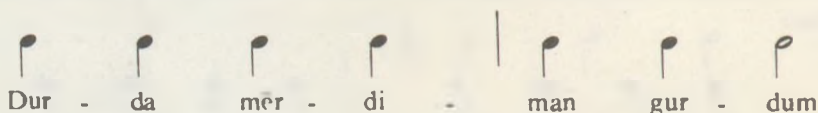
Note that the syllables do not always present this flexibility and the rhythmic cycle is accomplished without any change in what concerns the equal values of these constituent elements. However, the melodies of this kind from various parts of Turkey which I have been able to analyse so far, have given me only a small number by comparison to the types with modifications. In fact, the percentage of melodies without modification is 1.9% by comparison to the types with rhythmic modification. On the contrary, the melodies with complementary adjunctions whose function appears to serve to re-establish the equilibrium of the melodic section seem to be numerous. No. 47:16/2a can serve as an example to this. The complementary adjunctions which correspond to the words "leyle — lala", re-establish the equilibrium of the melodic line by bringing the melody which had remained in suspense to a temporary or definite pause.



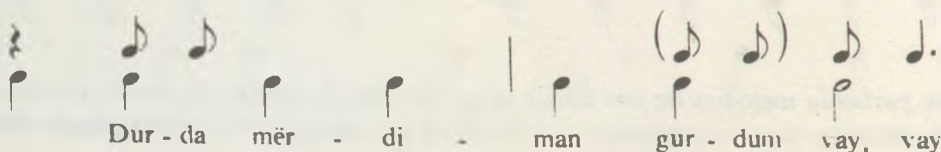
No. 48b:17/3a is another example:



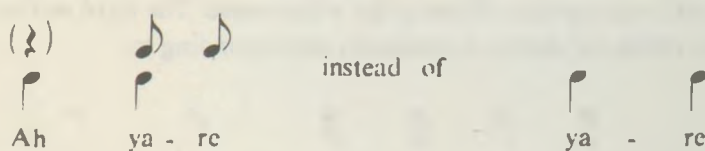
There is another case where one resorts to a syllabic contraction in order to liberate the last rhythmic element which in that case carries interjections such as "vay, of, aman" and which is well suited to the jovial spirit of *tempo giusto* melodies. No. 38:2/3b is an example of this type. In this melody where the rhythm corresponds to the theoretic scheme below:



besides the rhythmic contraction of the beginning, there is another rhythmic contraction which affects the duration of the last two syllables of each verse thus liberating the last rhythmic element to which interjections are added:



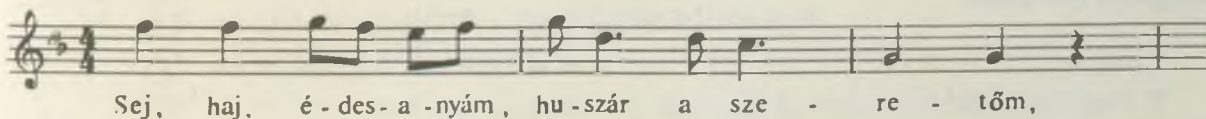
There is no question here of a complementary adjunction except for the literary text. The melody does not have any. The rhythmic contraction acquires its normal aspect at the beginning of the second verse where the interjection "ah" is introduced to this effect.



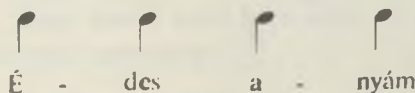
N.B. It seems to me that the contractions of the beginning which we come across in Hungarian folk music and which allow the introduction of interjection such as "sej, haj" are not of the same nature as their Turkish counterparts which adapt themselves to the requirements of long or short syllables. The existence of these contractions in Hungarian folk music despite the fact that the tonic accent in the Hungarian language is always on the first syllable is worth attention. So for example, among the melodies in Béla Bartók's book on Hungarian folk music, Nos. 95, 173 and 222 begin with relatively long syllables (*fel-*, *itt*, *min-*, respectively) or No. 95 (fourth verse) and 119 begins with long syllables (*én*, *é-des* respectively), etc. . . . and the length of the syllables does not prevent the rhythmic contraction in order to allow the introduction of interjections.<sup>40</sup> We meet only one example of a short syllable, the one in melody No. 195: "sze-(retője)". This observation which, in reality, is insufficient to bring us to a convincing and definitive conclusion is still important since it allows us to verify the difference between the factors which impel the peasants into syllabic contractions. The instinct to create a jovial atmosphere could be at the basis of this tendency to contract the syllables in order to introduce interjections. But is the percentage of jovial Hungarian melodies containing this kind of contraction high enough in relation to melodies of the same character but not containing any contraction? I believe that a study in depth of this subject could lead the researcher to conclusions of an unsuspected importance.

Let us consider another point: in Turkish folk music the syllabic contraction of the beginning deprives the rhythm of one of its element. Is it the same in Hungarian folk music? The musical examples which I had an opportunity to examine are far from confirming it. If it were truly so, we could conclude that in the Turkish melodies the interjections from outside the text which are introduced at the beginning of a melodic section are a consequence of the syllabic contraction; whereas in Hungarian folk music, quite the contrary, syllabic contraction is the result of the interjections which have been introduced.

Another peculiarity of Hungarian melodies consists of introducing more than one interjection. Its effect is manifested in the contraction of two syllables:<sup>41</sup>



Here the two interjections at the beginning displace the two last syllables from the place which they should occupy according to the following theoretical scheme of the rhythm:



<sup>40</sup> Cf. B. B. A magyar népdal, Budapest, 1924.

<sup>41</sup> Cf. Ibid p. 33 No. 117.

and they give rise to a rhythmic-syllabic contraction affecting the two syllables whereas in the Turkish melodies these contractions do not affect more than one syllable.

Hungarian melodies show, also, cases where the interjection of the beginning from outside the text becomes the cause of a contraction affecting the whole verse. The third section of melody No. 173 in the same book with a rhythmic scheme theoretically corresponding to:



shows such a contraction.

Sej, itt az új - esz - ten - dő,

( itt az új - esz - ten - dő )

I do not recall a Turkish equivalent similar to this example. On the other hand, the rhythmic contractions occurring at the second caesura of the verse such as:

Szed - je ősz - sze, a - kasz - sza a szeg - re, ej, huj.

( Szed - je ősz - sze, a - kasz - sza a szeg - re )

have their equivalents in Turkish folk music as in the case of No. 32:8/3b that we cited above.<sup>42</sup> The reasons which we put forward for the introduction of interjections are the same for similar cases of Hungarian folk music.

<sup>42</sup> Cf. Fifth example on p. 234.

## ANNOTATIONS TO THE INTRODUCTION OF BÉLA BARTÓK

1. Lately I had the opportunity to converse with Professor Dr. László Rásonyi with whom I had become acquainted in Ankara in 1935. Our conversation on the motives that led Bartók to come to Turkey brought us to the conclusion that there must have been a coincidence between the latter and myself together with my former friend, the musicologist Mahmud Ragıp Gazimihal, which stimulated Bartók's interest in the folk music of Turkey. The idea to get the *Halkevi* (Folk's Home) of Ankara interested in the project was suggested to me by Professor L. Rásonyi from whom I learnt of Bartók's wish to come to Turkey to collect folk melodies. Myself being an active member of that institution and a partial initiator of the project to invite the Master, Mr. Ferit Celâl Güven, President of the *Halkevi* of Ankara had asked me to draft the letter that he was to address to Bartók. I think the dynamic atmosphere of Atatürk's Turkey, especially between 1930—1936 spurred these initiatives on the part of that eminent Turkologist on the one hand, and on our part on the other; young musicians burning with the desire to delve into the source which is the people, not only to discover guidance for our steps towards musical creation, but also with a view to correct by means of serious researches and publications on Turkish folk music, secular and concealed errors as, for instance, the belief that this music belongs to Arab-Persian musical zone. It was thus that Gazimihal and I had tried to attract the attention of musicologists by means of brochures that we published at the beginning of 1936 on the pentatonic base of Turkish folk music.

2. Hundreds of *Halkevis* (Folk's Homes) in existence were cultural institutions created by Atatürk and destined for the education of youth and adults. Bartók himself was invited by the *Halkevi* of Ankara.

3. On this subject, see A. A. S. "Modal Peculiarities of Turkish Folk Music" p. 224.

4. (b3) = 1a:1/21b, 1b:1/22b—23a, 2:1/23b, 3:1/56a = 4

(4) = 4:1/40c, 5:1/26a, 6:1/22a = 3

(5) = 7a:1/21a, 7b:1/31a, 8a:1/29—30, 8b:1/46a, 8c:1/55a, 8d:1/57a, 8e:1/14a = 7

(8) = 9:1/59 = 1

N.B. No. 8d:1/57a having the principal caesura on (4), it seems to me that it should have been classified as No. 5. In this case, there would have been only six melodies with principal caesurae on (5) and four melodies with principal caesurae on (4).

(4) = 4:1/40c, 6:1/22a, 7a:1/21a, 7b:1/31a = 4

(5) = 1a:1/21b, 1b:1/22b—23a, 5:1/26a, 8a:1/29—30, 8b:1/46a, 8c:1/55a, 8d:1/57a,  
8e:1/14a = 8

$$b\textcircled{6} = 2:1/23b = 1$$

$$\textcircled{7} = 3:1/56a = 1$$

$$b1\textcircled{0} = 9:1/59 = 1$$

N.B. In his Introduction for the 1st caesurae Bartók notes (p.V.): 8 melodies on  $\textcircled{5}$ , 2 melodies on  $\textcircled{4}$ , 1 melody on  $b\textcircled{6}$ , 1 melody on  $\textcircled{7}$ , 1 melody on  $b1\textcircled{0}$  which amounts to a total of 13. The total of the melodies, however, in this class is 15. Bartók must have inadvertently written 2 instead of 4 for the melodies stopping on  $\textcircled{4}$ .

On the other hand, in the manuscript of transcriptions on which I worked, the first two melodic sections of No. 7b:1/31a are written on the same staff. This manner of writing gives the melody a three-section aspect and puts it in contradiction with class 1 which should contain only "isometric *parlando* melodies with four sections". Besides, this manner of writing compels us to raise to 9 the number of melodies stopping at  $\textcircled{5}$ . Finally, this melody is only a variant of No. 7a:1/21a which has four sections. Despite all this, I preferred to respect Bartók's writing by putting the two first melodic sections on the same staff, but nevertheless marking the caesurae.

$$\textcircled{3} = 1a:1/21b, 1b:1/22b-23a, 2:1/23b, 4:1/40c, 5:1/26a, 7a:1/21a, 8a:1/29-30, 8d:1/57a = 8$$

$$\textcircled{4} = 8c:1/55a, 8e:1/14a = 2$$

$$\textcircled{5} = 6:1/22a, 7b:1/31a, 8b:1/46a = 3$$

$$\textcircled{7} = 3:1/56a = 1$$

$$\textcircled{8} = 9:1/59 = 1$$

N.B. The numbers which Bartók gives for the third caesurae also lend to doubt. The No. 8e:1/14a being in reality only a variant of No. 7a:1/21a one is naturally led to classify them together under 4. The digit proposed by the Master for 4 being only "two" one would be obliged to displace No. 8c:1/55a and put it among melodies with 5 caesurae which will increase the number of melodies of this category, etc. . . . The best way to fix the caesura seems to be to take into consideration the note on which the last syllable falls, but that also leads to ambiguity. It seems to me that the subjective appreciation of the moment when one is working plays a role in this matter.

5. Turkish folk music does not furnish examples of melodies in which the second part is constituted by or nearly by a rigorous transposition of the first. In return, certain melodies with a general structure of four sections give the proof of "transposition with mutation" in the second part. In a melody of this type, the first part moves on a fairly wide expanse in relation to the second part which produces the mutation.

In this collection we have no examples of this particular type. Therefore, here, I give as an example a melody from the outskirts of Çorum (a region from which part of the melodies of this collection come).

Giusto (♩-112)

1) ——— 2) ———

Hem o - khu - dum, he - mi yaz - dım,

Ya - lan dün - ya sen - den bez - dim, vay,  
 Dağ - lar gko - ya - ği - ni gez - dim,  
 Di - ten yav - rı bu - lu - nur mu.  
 1) - dum 2) - mi 3) de of

6. Unfortunately, we do not possess the appendix of which Bartók speaks. In this book, I am reproducing the examples which Bartók gave in his lecture (which has since been published) over Radio Budapest in 1936 and melody No. 62 which appeared in "A magyar népdal" and, to fill the void, I am adding some other examples which I have borrowed from the transcriptions of folk melodies, classified by Bartók and kept at the Academy of Sciences in Budapest. (Cf. Hungarian melodies p. 375.)

On the other hand most of the melodies in Chapter XII do not belong to Region III. of Hungary, designating the Alföld, but to Region IV. related to *Székely* of Transylvania. I am also reproducing, in the same chapter, some other examples which helped me to illustrate the lecture that I gave at the Academy of Sciences in Budapest in 1962 and which has since been published.<sup>43</sup> It is evident from these examples that the comparison can also be made between *tempo giusto* melodies of seven syllables. In this case, however, the comparison only concerns the melodic structures, without taking into account the number of syllables.

7. During the period of the Turkish occupation of Hungary and the siege of Vienna, certain Turkish military musical instruments were adopted by the inhabitants which must have given birth to the "alla Turca" style. The repertory of these military groups was partly made up of learned musical works. Given the enormous distance between Anatolia and Hungary whose folk music tends rather towards a pentatonic character, it can be presumed that the folk melodies performed by these orchestras belonged, mostly, to the western part of the Ottoman Empire. Even though these melodies betray a pentatonic origin, they are much closer to the tetrachordal structure and conception of learned music. It seems to me that the Europe of those times must not have shown any particular interest in Turks' modal music, since European taste was formed according to the tonal concept, so they confined themselves to borrowing instruments only. The Hungarians themselves must have successfully escaped this "modal" attack. We can, therefore, conclude that even if there existed an influence of Turkish military music on Hungarian folk music, it was minimal.<sup>44</sup> All one can do is to recall here the melodies with augmented seconds found in the folk or popular music of the Balkans

<sup>43</sup> Cf. A. A. S. A Few Reflections on Certain Affinities between Turkish and Hungarian Folk Music, *Studia Musicologica*, Tomus IV, Fasc. 1—4, 1963, Budapest.

<sup>44</sup> What E. Haraszti says in his book: "Hungarian Music", Paris, 1933, on the influence of Ottoman-Turkish pentatonic music on the Hungarian music is unlikely. On this subject, cf. the letter of A. A. S. to B. B. published in *Documenta Bartokiana* 3, letter No. 146, p. 219, Budapest, 1968.



as well as in the Turkish folk music of the ancient Rumeli, European part of the Ottoman Empire, the eastern limit of which stops north of the Taurus Mountains, in the region of Konya-Niğde-Kaysery. Indeed, in the Taurus-Çukurova region, melodies with augmented seconds are rare, as the present collection proves, and they betray an influence from outside the region.

In order to explain the similarity between certain types of Turkish and Hungarian melodies, we must, in fact, go back to the era when the Turks and the Magyars lived in close proximity with each other. We can also add to this the immigration of various tribes such as the Peçenek-Besenyő, Ulaş, and even the Székely,<sup>45</sup> etc. . . . who followed a path that led them north of the Black Sea towards Bessarabia, Transylvania and Hungary, on the one hand, and on the other, south of the same sea towards the interior of Anatolia.

8. For more details on the particular type of *parlando* melodies, see: A. A. S. "Uzun Hava" p. 212. and ff.

$$9. \textcircled{8} = 17a:2/19b-20a, 17b:2/24b-25a, 17c:2/62, 20:2/58, 21a:2/60, 21b:2/11b-12a = 6$$

N.B. Although No. 17c:2/62—63 with eight syllables is a *parlando* melody, it should not have been put in this class which, according to Bartók's classification in his Introduction,<sup>46</sup> should contain only the *parlando* melodies with eleven syllables. I do not believe there was an error on my part as to the classification of the three melodies recorded from the singer of the melody in question. In his Introduction, Bartók gives Nos. 17c, 30 and 35 to these three melodies.<sup>47</sup> It is, however, not possible to put this melody either in class 6 or 11.

$$7) = 11:2/53, 12:2/56b-56c, 13a:2/12b, 13b:2/57b, 16:2/7 = 5$$

N.B. In order to obtain the total number 5 we are obliged to introduce in this category No. 13a:2/12b; nevertheless, in this melody I would be inclined to see the final tone of the first caesura rather on 5).

$$9) = 18:2/38a, 23:2/37 = 2$$

N.B. Class 2 contains 18 melodies, but the total number proposed by Bartók for the final tones of the first sections does not exceed 17. By adding No. 23:2/37 we get the total desired.

$$b10) = 22:2/16 = 1$$

$$5) = 15:2/1, 19:2/14b-15 = 2$$

$$b3) = 10a:2/32a = 1$$

$$4) = 14:2/52a = 1$$

The principal caesura:

$$\textcircled{7} = 23:2/37 = 1$$

$$\textcircled{b6} = 22:2/16 = 1$$

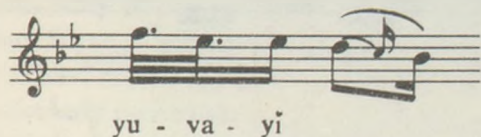
In this melody Bartók must have seen a pause on *b6*. Its transcription in the material which I have at hand is done in two different sheets. The writing of the second, only, is Bartók's handwriting. The principal caesurae also differ in the two stanzas: *b flat* in the first and *e flat* in the

<sup>45</sup> Cf. Prof. László Rásonyi: L'origine du nom Székely (Sicule), Acta Linguistica, Tomus XI, pp. 175—188, 1961, Budapest.

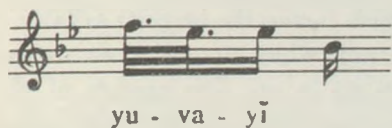
<sup>46</sup> Cf. B. B. Introduction p. III.

<sup>47</sup> Cf. Ibid p. XXXVII.

second. It seems to me that Bartók preferred to consider *e flat*. Yet, in the first and second stanza *e flat* slips on *b flat* and it is only in the third stanza that the singer stops abruptly on *e flat*. On the other hand, by playing the melody once again I heard the principal caesura of the first stanza as follows:



and not as:



which according to the different handwriting is, presumably, not transcribed by Bartók. This descent which brings out *d* is in accordance with the caesura of the second stanza. These considerations would lead me to displace the pause in (b3), not even in (5). But, naturally, I am leaving the caesura as Bartók marked it.

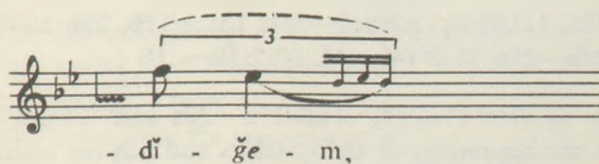
(5) = 19:2/14b—15, 21b:2/11b—12a = 2

(4) = 14:2/52a, 15:2/1, 16:2/7, 17a:2/19b—20a, 17b:2/24b—25a, 17c:2/62—63, 18:2/38a, 20:2/58, 21a:2/60 = 9

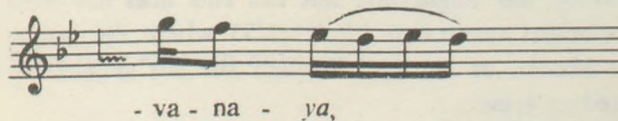
N.B. In No. 17a:2/19b—20a, the last syllable of the second verse falls on *c* which continues the melismatic sketch towards *b flat* on which the melody stops. It is understood by this classification that Bartók considered *c* as the tone which ends the principal caesura and the pause without melisma on *c* of the third stanza proves him right. This way of seeing things explains the case of the first caesura of No. 13a:2/12b, which, according to Bartók takes place in (7).

From the analysis of the transcriptions, one sees that in such cases where there is a melismatic sketch, the singer adds a false syllable and the adjunction which facilitates the articulation of the melisma takes the melody to a tone other than the one carrying the original syllable and, generally, placed in the lower register of the said tone:

13a:2/12b first stanza

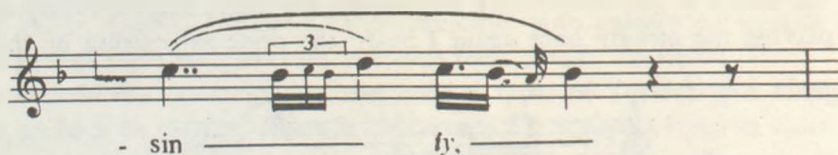


second stanza



17a:2/19b—20a first stanza





The adjunction of the false syllable reinforcing the melismatic line with its accents augments its importance, so that the note which carries the original syllable often gives its place to the last note of the melisma. In other words, the note which closes the caesura changes place.

These observations led me to see in the first caesura of No. 13a:2/12b a 5) instead of a 7). In No. 17a:2/19b—20a, despite the pause on *c* of the third stanza, I would also be inclined to place the principal pause on *b flat*.

$$\textcircled{b3} = 10a:2/32a, 11:2/53, 12:2/56b-56c, 13a:2/12b, 13b:2/57b^{48} = 5$$

N.B. I wonder if the pause of No. 11:2/53 should not be carried to ②. Should it be taken into consideration that the last syllable, at least in the first two stanzas, falls on *a*?

If my classification is correct, it would be right to change the places of No. 19:2/14b—15 which have *d* as the principal pause and No. 20:2/58 which has this pause on *c*.

The third caesura:

$$\textcircled{8} = 22:2/16 = 1$$

$$\textcircled{7} = 21b:2/11b-12a, 23:2/37 = 2$$

N.B. The total of the numbers given by Bartók for the various pauses of the third caesura is 17. Therefore, one melody is not marked since the total of the melodies in this class is 18. On the other hand, I have added here the pause on ⑦ not mentioned by Bartók.

$$\textcircled{5} = 14:2/52a = 1$$

N.B. The pause of the second stanza led me to place this melody here.

$$\textcircled{4} = 17c:2/62-63, 18:2/38a, 21a:2/60 = 3$$

$$\textcircled{b3} = 10a:2/32a, 11:2/53, 12:2/56b-56c, 13a:2/12b, 13b:2/57b, 15:2/1, 17a:2/19b-20a, 17b:2/24b-25a, 19:2/14b-15, 20:2/58 = 10$$

N.B. For the pauses of Nos. 11:2/53, 17a:2/19b—20a and 17b:2/24b—25a Bartók must have taken into consideration the beginnings of the syllables and not the melismas which can convey the melody, a little haphazardly, one might say. But this rule does not seem to be applied rigorously. See, for instance, the principal caesura of No. 11:2/53 where the last syllable falls on ② which is not mentioned by the Master; or No. 16:2/7 where the last syllable of the third verse falls on *c* whereas the pause is placed on *g*, etc. . . .

$$\textcircled{1} = 16:2/7 = 1$$

N.B. For this melody, see the preceding note since No. 13b:2/57b being a melody with two sections, it should not have been brought here.

<sup>48</sup> For No. 13b:2/57b cf. A. A. S.: ATB p. 284.

10. It is curious to note that in No. 18:2/38a, it is the fragment preceding the third section<sup>49</sup> which starts very high, whereas the section itself remains in the lower register of the scale.

11. The tendency to remain, as much as possible, on the very high notes of the scale is one of the characteristics of the *Uzun Hava* of the Çukurova region, as well as of some other regions in the east. Speaking in general, *Bozlak-Türkmeni*, *Hoyrat* and *Kesik Hoyrat* are the types of *Uzun Hava* in which this tendency is particularly noticeable.

The melodic evolution of the *Uzun Hava* of the Çukurova region is carried out as follows: the first descending movement accomplishes its goal by reaching the intermediary pause which, in the melodies with four sections, is at the end of the second section and, in those with two sections, at the end of the first section. As Bartók notes, this pause is placed particularly on the fourth, third or fifth degrees. Melodies with two sections and the pause on the first degree adhere rather to the category of melodies with one section. Most often, the second movement of the melody sets out from a high tone of the intermediary pause in order to reach the final goal, that is the definitive pause, the final tone in the low register of the scale. In certain *Bozlaks*, especially, the start of the melody in the second part occurs even on a degree higher than that of the first part. In the *Bozlaks*, since the third section of the melody is more or less the repetition of the first section, it is natural that the line should keep, at least, the same pitch.<sup>50</sup>

12. The transcription of No. 20:2/58 contains three bars in each of its sections. This division is in accordance with 4 + 4 + 3 of the wording. But then, the melismas fall between the eighth and ninth bars, just as in the melody No. 38:12/24a.<sup>51</sup> The cause of this anomaly is the heterogeneity of the divisions of the melody and the literary text: 4 + 4 + 3 for the literary text, 6 + 5 for the melody.

As for the Master's ideas concerning an Arab influence, I consider that, without having an almost perfect knowledge of the various Arab folk musics, without having taken into consideration the various types of melismas that we find in Anatolia, it is rather risky to produce ideas which might lead us into error. It can assert that these melismas are quite far removed from the Syrian or Iraqi concept of melismas.<sup>52</sup>

13. The words of eight melodies are by Karacaoğlan<sup>53</sup> (10a:2/32a, 11:2/53, 14:2/52a, 17a:2/19b—20a, 18:2/38a, 19:2/14b—15, 21b:2/11b—12a, 22:2/16).

The words of a melody are by Dadaloğlu<sup>54</sup> (13b:2/57b).

The words of a melody are by Üçgözoğlu<sup>55</sup> (17b:2/24b—25a).

The words of a melody are by Benli Emine (23:2/37).

The words of a melody are taken from an Anatolian tale, *Han Mahmud* (20:2/58).

The words of a melody come from the same tale (15:2/1).

The anonymous words of three melodies are laments of type b<sup>56</sup> (12:2/56b—56c, 13a:2/12b, 17c:2/62—63).

The words of one melody are anonymous (21a:2/60).

<sup>49</sup> Cf. A. A. S. Chapter on Refrain.

<sup>50</sup> Cf. Nos. 21b:2/11b—12a and 22:2/16.

<sup>51</sup> For more details cf. A. A. S. AIB No. 18 p. 248.

<sup>52</sup> Cf. A. A. S. Chapter on "*Uzun Hava*".

<sup>53</sup> Cf. A. A. S. Explanatory Notes p. 306.

<sup>54</sup> Cf. Ibid p. 307.

<sup>55</sup> Cf. Ibid p. 307.

<sup>56</sup> Cf. Ibid p. 305.

Nothing but the consideration of the above details is sufficient to show the degree of relationship between the *Âşiks* and the *Uzun Hava* style. But I can say without hesitation that the poetic concept and the style of these *Âşiks* differ totally from the concept and style of the poets of the intellectual classes. Consequently, it would not be possible to perceive an "urban origin" in these texts.<sup>57</sup>

14. The *Uzun Hava* style is not characteristic of the Çorum region from where the two melodies Nos. 15 and 16 come and which are only *parlando* melodies. I consider that we would be closer to the truth by subdividing class 2 into 2a and 2b. This subdivision would allow us to insert "isometric *parlando* melodies with eleven syllables" to class 2a, and we could classify in it 12:2/56b—56c, 15:2/1 and 16:2/7. Class 2b would contain the other *parlando* melodies related to the *Uzun Hava* style.

15. The two-section structure is not foreign to Turkish folk music. Where the literary text is made up of stanzas of four verses, one evidently resorts to the repetition of the entire melody. In *tempo giusto* melodies, the repetition of each melodic section with the same text, or the repetition of the first melodic section, only, is common. In the *parlando* melodies of the *Uzun Hava* style, the repetition yields to melismas closing the second section. In these melismas, a few words of the text are frequently taken up again or, if that should be the case, the last three-syllable word is repeated. Another way to furnish the melismas with words is to insert words from outside the text. Nos. 35:11/65, 36:12/19a and 39:12/11a are examples of the repetition of the last word with three syllables. No. 30:6/61 contains two different examples:

- a) The repetition of the last word at the end of the first melodic section: *of biri*. Here, the last word being made up of two syllables, the word "of" is added in order to fill the void.
- b) The insertion of a word from outside the text: *sürmeli*.

At the beginning of No. 37:12/44 the first section takes upon itself the repetition of the last word and then shares this task with the second section of the second stanza.

Melodies Nos. 27:5/40a, 30:6/61, 35:11/65, 36:12/19a, 37:12/44, 38:12/24a, 39:12/11a appear to Bartók as if they were incomplete, or as if they were altered forms of the melodies in class 2. In fact, these melodies, because of their structure with two sections, differ from the melodies with four sections of class 2. Nevertheless, this structure is characteristic of the *Uzun Hava* with four sections of the west and northwestern part of the Çukurova region where the *Uzun Hava* with four sections, although still in force, are beginning to yield to other forms. A narrower span not extending beyond an octave is characteristic of *Uzun Hava* with two sections in the western part of the region. Besides, they are less restless than the *Uzun Hava* with four sections. Nos. 30:6/61, 35:11/65 and 39:12/11a are three typical examples of the type. As for me, I am far from considering these melodies as "incomplete" or as "altered forms" of melodies in class 2. It is not a question of a lack or of an alteration, but rather of a different structural concept.<sup>58</sup>

The structure with four sections in which two leaps of the melody lead only to the intermediary pause is, undoubtedly, not as simple in relation to the structure with two sections. Still, there is an even simpler structure where the melodic evolution comes to a close at the end of a single section.

<sup>57</sup> Cf. A. A. S. Chapter on "*Uzun Hava*" p. 222 and f.

<sup>58</sup> Cf. *Ibid* p. 29 220 and f.

Since this collection does not contain examples with one section and, in order to give an idea of them, I am reproducing below a melody with this structure from the Konya-Kaysery-Sivas region:

Şu Sil - le ' den ge - ce de geç - tim gör - me - dim - a  
 man, a - man, a - man, a - man, a - man.

I consider these three different structures as independent. Among them, one with four sections presents evidently the least simple aspect of the structural conception. But I cannot agree that the simple structure is the incomplete or altered form of the more complex form. A melody can very well accomplish its evolution and reach the final tone at the end of a single section. So we can say as much and a fortiori for the melodies with two sections. One can see a simple structural concept in them in relation to those with four sections, but not of “incomplete” or “altered” form. The structure with “transposition” of which the most perfect examples are not lacking in Hungarian folk music, at the basis of which is a concept with two sections, is worthy of our attention in this context.

N.B. A melody with two sections being sufficient for only half a quatrain, the peasant-singer normally repeats the entire melody in order to finish the words. This fact should not be interpreted as a proof of the incomplete form. I think one should rather see in it the application of a musical structure with two sections as against a literary structure with four, i.e. four verses. In these cases, I consider that we would be closer to reality if we considered the repetition as an integral part of the structure, and see it as a “simple structure with four sections”. It is well known that the primitive concept of poetry very easily tolerates rhymes by the repetition of the same word. Similarly, in music, we can suppose a primitive stage of “construction by repetitions”, allowing the integral repetition of the two melodic sections once they have been exposed. The other stages would also be “structure by real transposition” in Hungarian folk music, and “structure by modal transposition” in Turkish folk music, allowing for the necessary mutations. Note, however, that we must not see them as stages through which all musical evolution should pass, but we must rather consider them as stages of musical evolution assuming their forms conformingly to the psychological evolution of the people who conceive them.

16. No. 24:3/45a is a variant of No. 28:5/54. In reality, it is a question of only one melody. The intermediary pauses, however, of these melodies differ; *d* of No. 24:3/45a being substituted by *c* in No. 28:5/54.

gez - me - - - li,

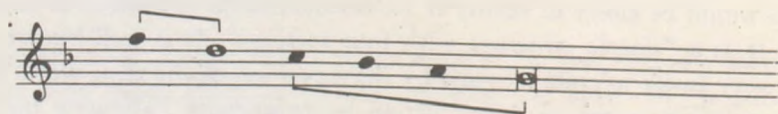
In these melodies Bartók sees a major scale. During my recent trip (October 1969) to the same region, I had the opportunity to re-record the same melody — first in Çardak and a second time in Toprakkale, the two places of the first recordings in 1936. Now, both of the last recordings show *c* as an intermediary pause. With this, it would not be in major, but in antique Lydian. Lydian melodies are extremely rare in Anatolia, but as far as I know, they are even more scarce in Iraqi and

in Syrian folk music. On the other hand, the traditional learned Turkish music as well as the traditional music of the above mentioned countries are unaware of this mode. We could, at the most, suspect the influence of *Makam Mahur*; but then, this influence would be valid more for No. 24:3/45a because of its intermediary pause on *d*. But here also, because of the mobil character of the *f* of the *Makam Mahur*, this supposition is not easily sustainable. Could we suspect in it the influence of the music of the Maronite Church? For the present moment, the question remains open. Nevertheless, we should draw attention to the tetrachordal structure and the descending character of these melodies.

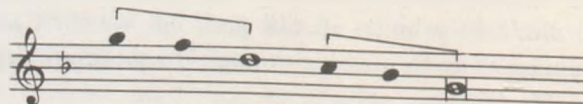
17. The reason which may have led Bartók to suspect melodies Nos. 31:7/9a, 32:8/3b, 34:10/41a, 47:16/2a, 48b:17/3a, 52:19/8b, 53:19/10b, 57:19/8a of having an urban or even a European origin might be the structural difference, and concerning some of them, the modal difference which exists between these and the melodies of the Çukurova region which allowed Bartók to draw a most interesting comparison with certain types of Hungarian folk melodies. In reality there certainly is a link between all these melodies which come from different regions of Anatolia. If, however, *Uzun Hava* and certain *parlando* melodies related to the *Uzun Hava* style differ from the above mentioned melodies by virtue of their wide range and the particular pace of their melodic evolution, one cannot deny the similarity which exists between the simple *parlando* melodies of Çukurova and the melodies in question. This relationship is particularly noticeable in the lullabies and the laments of type b. For the sake of comparison, I will mention laments Nos. 4:1/40c, 6:1/22a and lullaby No. 7a:1/21a.

With the exception of one only, these melodies come from districts which are outside the region of Çukurova. Nos. 31:7/9a and 53:19/10b are from the Sivas-Erzincan region; No. 32:8/3b is from Ankara; Nos. 47:16/2a, 48b:17/3a, 52:19/8b and 57:19/8a are from the Çorum region.

No. 31:7/9a attracts particular attention with its penta-hexatonic framework. In fact, this melody is based on a hexatonic scale:

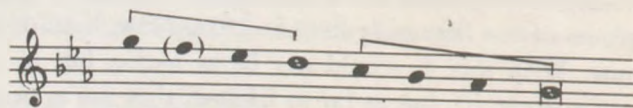


and this scale itself is an issue of the following pentatonic scale:



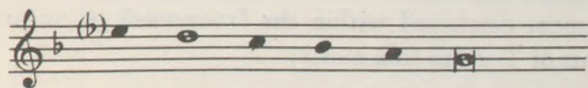
a stage of the progressions of this scale towards the tetrachordal system. Still the descending character of this melody which, with its hexatonic scale is, in relation to the melodies of the Çukurova region, much closer to the pentatonic scale, differs from *Uzun Hava* of that region by its "evolution around the axis of the intermediary pause". Naturally, the final goal, here as well, is the final tone in the lower register of the scale. The pauses "D, D, C" of the caesurae clearly show this descending character of the melody which goes towards low *g*. In reality, here, we have a musical concept of collectivity, different from that of Çukurova. This melody reflects fairly well the particularities of the Erzincan region. I am unable to see in it an "urban influence" and even more certainly not a European infiltration.

The scale below



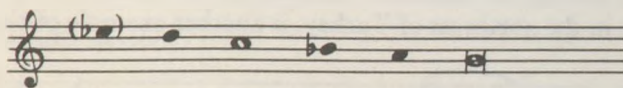
which serves as a vehicle for melody No. 32:8/3b is nothing but a scale belonging to the antique Dorian family. I am of the opinion that the mode, the tetrachordal structure, the descending character as well as the special pace of the lines provide this melody of what is needed so that it should be considered as an authentic melody of Turkish folk music. By a "European influence", should we understand the influence of ecclesiastical music? It is evident that such a suggestion would need to be verified by a comparative study of both musics.

The scale of melodies Nos. 47:16/2a, 48b:17/3a, 57:19/8a from the Çorum region, of melody No. 53:19/10b from the region of Sivas and of the two other melodies Nos. 4:1/40c and 34:10/41a from the Çukurova region being:

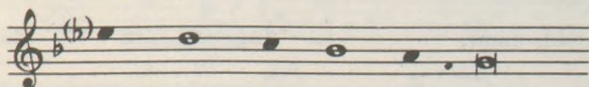


these melodies therefore belong to the class of "melodies with a restricted span". The principal characteristics of all these melodies which are at the limit of pre-modal music are again the tendency to descend and the tetratonic or tetrachordal framework.

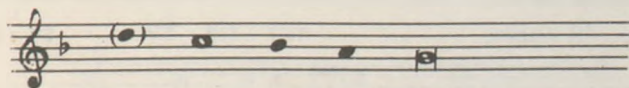
No. 4:1/40c



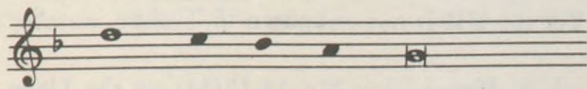
No. 34:10/41a



No. 47:16/2a



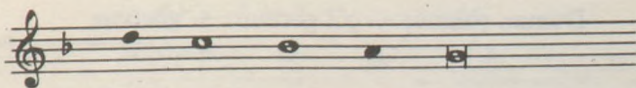
No. 48b:17/3a



No. 53:19/10b



No. 57:19/8a

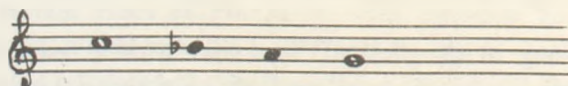


If by "urban" Bartók understands the influence of Turkish traditional learned music, I am in a position to assert that the consideration of the particularities which characterize the music of intellectual centers of cities does not permit us to adhere in the least to the Master's opinion. Here, too, I will come back to what is understood by a "European origin". Since we cannot see in these melodies the influence of major and minor modes, could we then assume the influence of folk music? If this is the supposition, then to which nation's folk music can we attribute the influence? If it is ecclesiastical music that we mean, why should we go as far as Europe when Anatolia was the very center where Christianity blossomed? In reality the modal bonds which link ecclesiastical music with the



folk music of Anatolia are much stronger than one suspects. But this fact is insufficient to prove the influence of ecclesiastical music on Anatolian music. In this context we would be more justified to consider what ecclesiastical music must have borrowed from the country which served as the cradle of Christianity.<sup>59</sup> I must admit, on the other hand, that I do not see clearly the reasons which led Bartók to leave out Nos. 4:1/40c, 6:1/22a, 40:13/13a, 41:13/13b and 42:13/31b from the same category.

18. I think that the very limited range of No. 25:4/26b by comparison to the *Uzun Hava* of Çukurova must have been at the basis of the Master's hesitation. In reality, the laments of type a or the laments of type b which are more or less close to type a unfold within a narrow range. Here, we are dealing with a lament conceived within the framework of an antique Phrygian tetrachord, one of the essential elements of Turkish folk music:



which places it at the edge of pre-modal melodies. This type of melody is not rare in Anatolia and constitutes a class by itself among the authentic melodies of the country. The following lament which I recorded in 1937 in Rize, in the northeast of Turkey, is another example of this type:

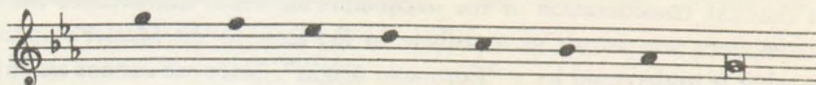
E - mi - dzem, bi - nam, dağ - la - ra tsi - ka - dza - güm,  
E - mi - dzem, bi - nam, mar - tin ku - şa - na - dza - güm.

Did Bartók hesitate on account of the melody's descent to *f* (VII), which is not current in the *Uzun Hava* of Çukurova? Yet the VII is not unknown in Turkey, notably within the limited range of certain regions.

The one particularity which distinguishes No. 38:12/24a of the *Uzun Hava* with two sections is the irregular place that the melismas occupy. Indeed, the caesurae of the first three verses correspond to 6 + 5 whereas the musical division is 4 + 4 + 3 which brings on the anomaly. Now, I wonder if the peasant should not have chosen words with 4 + 4 + 3 caesurae which would have set everything right and would re-establish the order the example of the fourth verse proves:

Duman çökmüş + çöl görünür + gözüme  
4 + 4 + 3

The melody itself with its tetrachordal structure, the altogether characteristic pace of its descending line and its recitative style alternating with melismas gives the particularities of *Uzun Hava* with two sections. The scale of Dorian tetrachords below on which the melody moves can be seen in



<sup>59</sup> On this subject, see among others: Amédée Gastoué "Les origines du chant romain", Paris 1907. If in certain countries, one could consider an influence of ecclesiastical music on folk music, I consider that Turkey's case need be studied most prudently.

This does not present, either, anything extraordinary for Turkish folk music as Nos. 2:1/23b and 14:2/52a prove.

I hear melody No. 26:4/49a differently, for example:

End of the first melodic section:



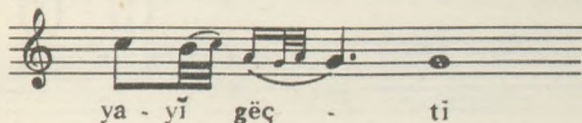
Instead of:



End of the second melodic section:

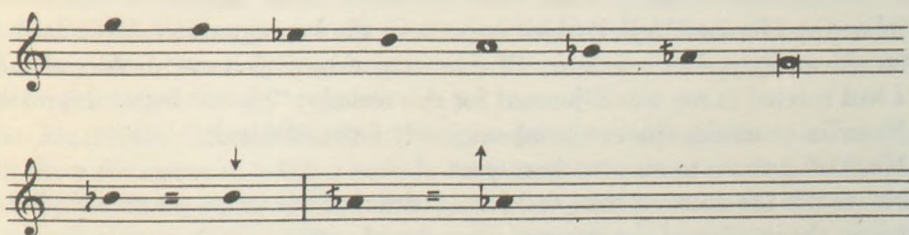


Instead of:



and so on. I am convinced that Bartók must have verified his transcriptions and he must have corrected these little errors which slipped in inadvertently at the time when he made the rough drafts of his transcriptions. Unfortunately, I have only these rough drafts in my possession.

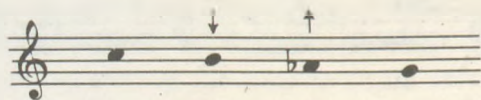
With the changes above, we would have the following scale:



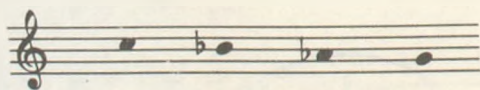
This scale is identical with that of dance No. 63:20/50a with which the melody in question alternates. This aspect of the scale corresponds to the scale of the makam *Hicaz-Hümayun* of Turkish traditional learned music. Neither this scale, nor the makam are characteristic of the Çukurova region. This scale is more typical of the region beyond the Taurus Mountains, that is, the region of

Kaysery-Konya-Niğde. Besides, the subtitle "Maraş" or more correctly "Maraşlı" which qualifies the dance as transcribed under No. 63:20/50a, and the city to which this dance is attributed, betrays an origin outside Çukurova. Therefore, we are dealing here with a different musical dialect imported to Çukurova.

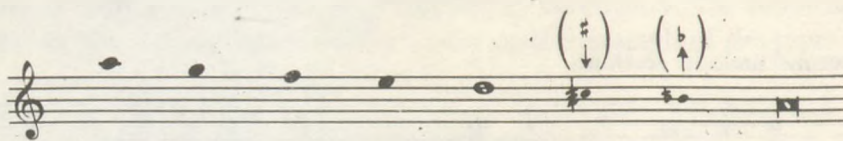
The same may concern No. 37:12/44. When I listened to this melody once again, I realized that the inferior tetrachord sounds different for a listener accustomed to intervals of music of modal character:



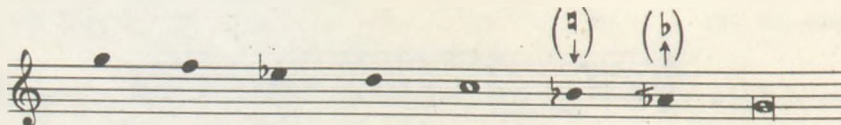
instead of:



Indeed, the same melody is also in the makam of *Hicaz-Hümayun*. The scale on which this makam evolves is, according to a conventional pitch, adopted by Turkish traditional learned music:



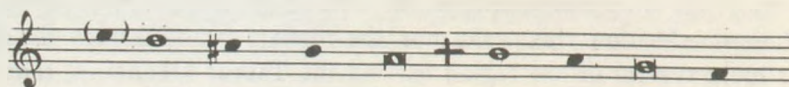
The intervals of the inferior tetrachord in it correspond to apotome: *d — c sharp*, 3 limmas: *c sharp — b flat*, apotome: *b flat — a*. Transposed to the pitch adopted here for the transcriptions, we would have the following scale:



It is apparent that interval *g — a flat* of this scale, corresponding to an apotome, is larger than the interval *g — a flat* of the tempered system; and interval *c — b flat* of comma being an apotome interval, is larger than interval *c — b* of the tempered system. The interval between *a flat* and *b* thus obtained corresponds to 3 limmas of a 32/27 ratio. As I have already said, the perception of this interval smaller than the harmonic minor third of 6/5 ratio or of the tempered third minor which is imperceptibly smaller, is delicate for unaccustomed ears which tend to hear a *b flat*, particularly in the case of a substitution of *bb* by a still lower *bb* which often happens in folk music. Here also I would be inclined to eliminate *b flat* which appears in the key signature. Aside from this remark, I must say that this melody does not have the characteristics of Çukurova. Moreover, let me quote the note that I had entered in my travel-journal for this melody: "He has learnt this melody in Maraş where he did his military service from someone originally from Islahiyeh."

Melody No. 33:9/5 seems to me equally suspect.

Melody No. 46:15/18a does not have the characteristics of the *tempo giusto* melodies of Çukurova. It is sung rather in the interior of the country. One would certainly look in vain for the influence on this melody of traditional learned music. I am also unable to detect the influence of European music on it. The melody seems to be based on two tetrachords.

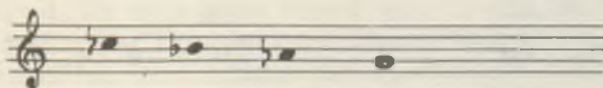


One might say that it is a melody in antique Hypolydian which is extremely rare in Anatolia.

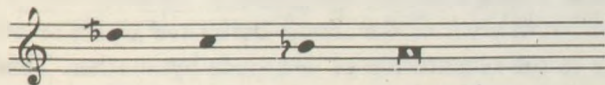
No. 50:19/4a is a melody with a limited range. Being a lullaby, it is altogether natural that the melodic line should evolve on a fairly narrow range and that the melody itself should be made up of repetitious melodic formulas. The text in it is constructed of stanzas with four verses in the form of "tercet + refrain"; but the passages destined to put the baby to sleep alternate according to the fantasy of the singer, the form therefore becoming vague. This should, however, not prevent us from seeing in it an original and authentic melody.

Melody No. 51:19/6b which comes from the Ankara region could give an idea of laments of type a.<sup>60</sup> I remember the moment when sobs interrupted the peasant woman's singing. Had the peasant adopted the words of a lament of type b the assonants "*hicin, sicim, bacim*" might lead us to suppose, she must have undoubtedly disfigured them, so that the words are closer to prose; a specific particularity of laments of type a. The melody itself which follows step by step this free diction shows some kind of one-section structure<sup>61</sup> with optional intercalary adjunctions and complementary adjunctions.<sup>62</sup>

The scale on which the melody evolves contains two degrees in the lower tetrachord particularly foreign to the western ear: the fourth degree halts between *c natural* slightly lowered and *c flat* rather raised; and the second degree which vacillates between a lowered *a natural* constituting an interval of a minor tone (two limmas) with *g* and a still more lowered *a natural* (limma plus a diminished limma). This sound even slides from time to time to *a flat*:



This scale contains a tetrachord which characterizes makam *Saba*, one of the makams of traditional Turkish music. Here is this tetrachord, transposing the final tone *a* in order to conform to the usage of traditional music:



In order to get a better idea of that makam, I would suggest the elimination of *a flat* which appears in the key signature of Bartók's transcription. Whatever the case may be, it is apparent that in this melody we are dealing with a makam of learned music. Here we can talk of "urban" influence. Most muezzins had a predilection for this makam when they announced from the minaret the death of a Moslem. It is possible that these songs may have had some sort of influence on the laments of the Ankara region.

Melody No. 54:19/49b does not possess the particularities of *Uzun Hava* with two sections of the Çukurova region. The melody bears the name of *Garip*. This melody belongs to the legend which is intermingled with songs of *Aşik Garip*.

Melodies Nos. 55a:19/42b, 55b:19/43a, 55c:19/43b and 55d:19/46b constitute an excellent series of examples which show the extent to which a melody sung during the same evening, in the same room where we worked, by different peasants from the same village where we made the recordings can vary. The sketch traced by the melody and its main lines do not differ essentially in all four examples. On the other hand, certain degrees of the scale seem to differ which lends these melodies an aspect of

<sup>60</sup> Cf. A. A. S. Explanatory Notes: Laments p. 304 and f.

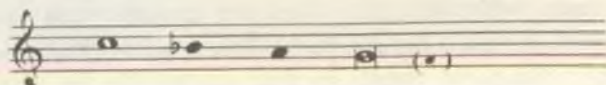
<sup>61</sup> Cf. A. A. S. AIB No. 15 p. 244.

<sup>62</sup> Cf. A. A. S. Chapter on Refrain.

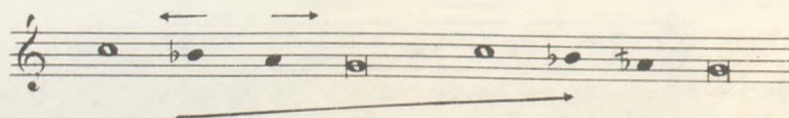
belonging to different modes. In reality Nos. 55a:19/42b, 55b:19/43a and 55c:19/43b would give us the degrees of the tetrachord of the *Hicaz* type.<sup>63</sup>



No. 55d:19/46b only differs from the others by its antique Phrygian tetrachord:



This gives me the opportunity to dwell for a moment on certain effects of the instability of the second degree mentioned by Bartók.<sup>64</sup> Because of this instability the Phrygian tetrachord often changes its nature to become transformed into a Dorian tetrachord. The reaction to this descending slip of the second degree is sometimes noticeable on the third degree of the tetrachord (*b flat*). Indeed, this degree seems to counterbalance the descending sliding by an ascending sliding, thus coming closer to the fourth degree (*c*). Following these instinctive deformations the Phrygian tetrachord changes into a Dorian tetrachord in order to become transfigured, later, into a *Hicaz* tetrachord:



This, of course, happens towards the end of a melody. In songs accompanied by an instrument, the eventual substitution of the lower Phrygian tetrachord by a *Hicaz* tetrachord in the instrumental *ritornellos* alternating with the singing must be interpreted in the same way. I would be inclined to see in No. 55a:19/42b a variant which gives us the almost definitive aspect of a tetrachordal substitution which would lead inevitably to the substitution of one mode by another. This remark prevents me, at times, to attribute a suspect origin to all melodies with augmented second intervals.

Melody No. 56:19/28b seems to be a melody imported from the Konya-Nigde region. It has the character of the melody of a "spoon dance", a dance executed with the aid of wooden spoons.

Finally, as to the melody No. 59:19/41b I explained to the Master that during the First World War, Turkish words were adapted to this foreign melody in order to make a military song of it. These words which were adapted were then given up.

To recapitulate, I am giving the following chart which contains all the melodies cited in annotations 15, 16, 17, 18.

- I. *Uzun Hava* with two sections: 29:5/25b, 30:6/61, 35:11/65, 36:12/19a, 39:12/11a = 5
- II. *Parlando* melodies with two sections: 27:5/40a, 38:12/24a, 55d:19/46b = 3
- III. *Parlando* or *tempo giusto* melodies from different regions of Turkey: 25:4/26a, 31:7/9a, 34:10/41a, 50:19/4a, 53:19/10b, 56:19/28b = 6

These fourteen melodies all possess the particularities of Turkish folk music, even taking into account the different dialects.

<sup>63</sup> For more details on different types of tetrachords used in the traditional Turkish music as well as the tetrachordal structure of this music, cf. A. A. S. "Turkish Music" in the "Encyclopédie de la Pléiade", Histoire de la musique, p. 573 and f., Paris, 1960.

<sup>64</sup> Cf. B. B. Introduction p. V and XVI; A. A. S. Modal Peculiarities of Turkish Folk Music, p. 224 and f.

IV. Melodies belonging to regions outside Çukurova: 32:8/3b, 47:16/2a, 48b:17/3a, 52:19/8b, 57:19/8a = 5

I am unable to detect in these five melodies an "urban" or extra-Anatolian influence. I could say, at the most, that these melodies suggest a relatively new style and taste.

V. Melodies betraying some modal likeness to learned traditional Turkish music: 26:4/49a, 37:12/44, 51:19/6b, 55a:19/42b, (55c:19/43a, 55c:19/43b) = 4 (55b and 55a being variants of 55a)

VI. Melodies the origin of which remains enigmatic: 24:3/45a, 28:5/54 = 2

VII. Melodies of a rather popular character, not created in cities, but by musicians in cities or villages in the interior of Anatolia: 46:15/18a, 58:19/40b = 2

VIII. Melodies which give the impression of being incorrectly sung: 33:9/5, 54:19/49b = 2

IX. A melody imported from Europe: 59:19/41b = 1

19. All the incantations to obtain rain which this collection contains are, in reality, melodies sung by children. Owing to the almost identical simplest forms of children's melodies in various countries, it is natural that these melodies should be of the same character as those of "Hungary, Slovakia and of a few other European countries", as Bartók says.

Children's melodies relating to rain belong to two different categories:

a) Melodies sung individually or in group when it starts to rain. No. 49a:18/4b can serve as an example of this category. I am giving, here, another melody which is quite characteristic:

$\text{♩} = \text{cca. } 102$

E - kin ek - tim gü - müş gi - bi,  
U - cu çik - ti ka - mış gi - bi,  
Tek - ne - de ha - mur,  
Buğ - day ça - mur,  
Ver Al - la - hîni su - lu su - lu yağ - mur.

Melody No. 49:18/6a is rather meant to amuse very young children and, therefore are not sung by children, but by the person who is distracting the child by rocking him with regular cadences while he sings the melody. The three "çık, çık, çık" which appear at the end of the melody are spoken while tickling the child in order to make him laugh.

b) Melodies related to children's games with a symbolic character.

Children start by attributing a symbolic character to some kind of doll, called *Bodi* or *Bodu*.<sup>65</sup> In certain regions she is called *Gode*. In some other places the doll is replaced by a stick with tree-leaves attached to one of its extremities. This stick garnished with leaves is called, according to the region, *Bodi*, *Göde*, *Gode* or *Çömçe*, *Gelin*, meaning textually "goblet bride".<sup>66</sup> The ritual game begins with a solemn march of the children following the one carrying the symbolic character at the head of the group. When they come to the door of a house, the group stops and makes a circle around the child holding the symbolic object. In certain regions, a sack is hung around the neck of a boy. Thus disposed, the children begin solemnly to sing a melody, a sort of incantation, of the type of Nos. 49c/GNC 46 and 49d:18/20b. While they sing, the dwellers of the house sprinkle water on the symbolic character and offer "bulgur"<sup>67</sup>, "kavurma"<sup>68</sup>, butter or lard, dried fruits, such as prunes, apricots, berries, etc. . . . to the children. Thus the group goes around the village or, in larger villages the district. The ceremony ends with the children joyfully shouting and thinking of nothing except preparing food and having a good time.

The ritual origin of this childish game is undeniable. In certain places, the sprinkling act goes as far as making the children dripping wet. This is, naturally, a prefigurative act of abundant rains. Besides, the food and fruits which the children receive are symbolic of the wealth of the crops which will come after abundant rains. It would be desirable to clarify this subject with new research.

20. In reality this melody is neither a *Bozlak* nor even an *Uzun Hava* and has none of the characteristics of the Çukurova region. It is a very broad variant of a melody from the Aydın-Muğla region, northeast of Çukurova. The two musicians who interpreted this piece were nomads from the Abdal tribe which is perhaps erroneously considered to be a gypsy tribe. They must have heard this melody somewhere beyond Çukurova, or else this melody could have, in one way or another, infiltrated into the south.

<sup>65</sup> Cf. texts of Nos. 49c:18/46 and 49d:18/31.

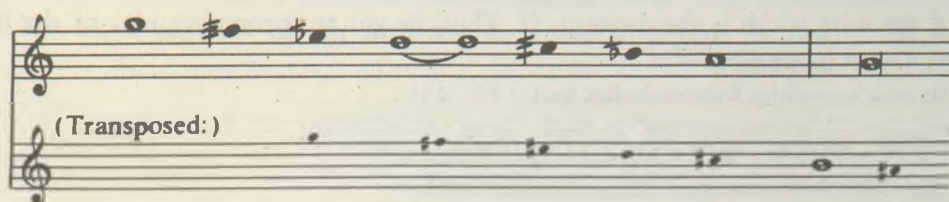
<sup>66</sup> The origin of the words *bodi*, *bodu*, *göde* or *gode* which seems to derive from one and the same word is obscure. As for the word *çömçe* or *çömçek*, *çamşak*, *çemçe*, *çomça* etc. . . . (according to different dialects) it means a recipient made out of wood to drink water, a sort of wooden tumbler which was deposited at fountains. Inevitably, this reminds us of the French word "godet". According to the Larousse du XX<sup>e</sup> siècle, its origin is doubtful. Given that the Turkish *gode* (pronounced *godeh*) and the French *godet* are directly related to the idea of water and, on the other hand, since the Turkish *gode* symbolising a character in different forms, is the essential element of the childish play related to the idea of rain, I would tend to reconcile the two words — French *godet* and Turkish *gode*. For this reconciliation I avail myself of the *çömçe*, another name for *gode* which really means "the godet". I do not believe that another relation exists between the Turkish *gode* and the Persian word *koudeh*. Besides, in certain regions of Turkey, *badi*, but also *bodu*, *badı* or even *bodi* mean duck or goose (cf. Hamit Zübeyr Kosay — Ishak Refet, *Anadilden Derlemeler*, p. 39, Ankara, 1932). Since the association between duck and water is inevitable, one can also suppose a relation between: a) *badi*, *bodi* = duck or goose, b) *bodi*, *bodu* = symbolic character of the game for rain, c) *gode* = other name of the same character. I will also add that the symbolic character represents a woman and that I have never met, anywhere in Turkey a *bodi* representing any kind of an animal. In the song *bodi* is spoken of as "daughter of rain" (cf. No. 49c:18/GNC 46). In the same way d) *çömçe gelin* is also a young girl preparing herself for a wedding. Finally, let us end this list with the French word e) *le godet*, French translation of the word *çömçe*.

N.B. According to Nouveau Petit Larousse (Paris, 1969) the origin of the word *godet* would be "moyen néerlandais" (?).

<sup>67</sup> Crushed wheat cooked with butter and onions.

<sup>68</sup> Cooked meat which is prepared for winter.

This melody is related to the makam called *Neveser*, a makam of learned Turkish traditional music the scale of which appears below:



In his transcription Bartók chose *b* for the final tone whereas, upon playing it again, I hear this tone as *c sharp*. This is only a minor matter which certainly changes nothing.

This makam is hardly known in folk music outside the Aegean region where there is a predilection for tetrachords and modes with augmented second intervals.

It is well known that among western musicians, starting with Félicien David, there is an association of ideas between the augmented second interval and so-called "oriental music". The concept of the Orient is an immense area spreading from the Atlantic Ocean on the shores of Morocco, in its farthest western borders, and to the east, including the countries beyond Persia, and Turkey, naturally. All the music which exists in this huge expanse is "oriental" which, in the western mind corresponds to the idea of "Arab-Persian" music. It is precisely against this false conception that my former friend, Mahmud Ragıp Gazimihal and I rebelled, as early as 1935.<sup>69</sup> I consider myself lucky to have found in the great Bartók a serious musicologist who saw the truth regarding Turkish folk music, a reality quite different from the idea of other so-called musicologists.<sup>70</sup>

Nevertheless, I still have another point to clarify: I believe that learned Turkish music represents one of the aspects, not of Arab or Persian music, but of the musical culture of the Mediterranean Basin and the Middle East, a heritage common to all the nations which existed and continue to exist in these parts. On the other hand, I think that it would be wiser not to mention side by side Arab and Persian music, since they manifest unsuspected differences.

It seems to me, on the one hand, that Turkish folk music has at its basis vestiges of the Anatolico-Aegean civilizations and, on the other, the essential elements of a pentatonic music imported from their country of origin by the Turks. It also seems to me that the problems raised by affinities of the Roumanian *Cantec Lung* and the Ukrainian *Dumy* on Turkish melodies, cannot be resolved satisfactorily except through detailed research into all these musics.

21. Some of the dances which Bartók had the opportunity to see belong directly or indirectly to the family of dances called *Halay*, from the regions Çorum — Yozgat — Sivas — Çukurova. They consist of several dances linked together without interruption. Generally speaking, the *Halays* form suites of three or four dances proceeding from a slow movement to a vivacious one. The *Halays* of the regions going from the south of Çorum to the east of Yozgat and those of Çukurova are distinguished from others by their alternation in the slow parts with *parlando* songs. Bartók had seen only that part of the dance. Peasants repeat each part at length and even to saturation. Spectators who are not accustomed to this kind of spectacle must have enough patience to follow all the parts of the dance. Also, these dances should be performed in favourable circumstances, namely out of doors, otherwise the deafening noise of the two accompanying instruments becomes intolerable. I recall Bartók in the small classroom of the village school, plugging his ears in order to alleviate

<sup>69</sup> Cf. A. A. S.: AIB No. 1, p. 237.

<sup>70</sup> Cf. B. B. Introduction p. V and f. as well as several other paragraphs of the same Introduction.



the vibrations from the strokes with which the musician struck mercilessly his *davul*<sup>71</sup> and of the loud playing of the *zurna*<sup>72</sup> (both outdoor instruments) and signalling to me to continue the work alone. It is understandable that the Master did not have patience to attend to the performance of all the parts of the suite which is the dance itself. Thus, he got an incomplete idea of the *Halay* which is, in reality, a most interesting suite.

N.B. Bartók assembles four melodies under No. 43:

No. 43a:13/38b sung by Mustafa oğlu Mehmet,<sup>73</sup>

No. 43b:13/33b sung by Bekir oğlu Mahmud,<sup>74</sup>

No. 43c:13/33a instrumental piece played by the same,<sup>75</sup>

No. 43d:13/42a sung by Osman Çenet.<sup>76</sup>

Here, after having written No. 43, Bartók must have inadvertently forgotten to add the letter *d*. We do not have the notes of which Bartók speaks in his Introduction. On the other hand, nothing is marked in his Introduction on the transcription of these two melodies.

22. Cf. A. A. S. Chapter "Syllabic Contractions" p. 231 and f.

23. The anacrusis is used only in certain dances in the Aegean section of Anatolia. These dances belong to the group of dances known as *Zeybek*, the generic name of all the dances with a four beat Aksak rhythm.



I am citing below the beginning of the dance "Zeybek of the *Abdals*" which had interested Bartók when he visited the folkloric archives of the Istanbul Conservatory:

The anacrusis here corresponds to the raising of the dancer's foot (*arsis*) whereas the first rhythmic beat marked by a stroke in the *davul* corresponds to the lowering of the foot (*thesis*).

<sup>71</sup> Cf. Explanatory Notes p. 309.

<sup>72</sup> Cf. *Ibid* p. 309.

<sup>73</sup> Cf. B. B. Introduction p. XXXVI.

<sup>74</sup> Cf. *Ibid* p. XXXVII.

<sup>75</sup> Cf. *Ibid* p. XXXVII.

<sup>76</sup> Cf. *Ibid* p. XXXVI.

24. Cf. A. A. S. Chapter "Syllabic Prolongation" p. 228 and f.

25. According to the rough drafts of Bartók's transcription the repetitions in No. 17b:2/24b—25a occur not in bar 6 and 12, but in bar 5 and 10. It is most likely that Bartók have separated this part with a bar which contains the repeated sounds. I add these bars in parantheses to the transcription.

26. Part of these signs did not figure on the rough draft of the transcriptions and I added them in parantheses.

27. In his Introduction Bartók gives Nos. 9, 13b and 20 to the three melodies sung by a peasant who gave us only these three melodies. The first which is with eight syllables, I am not concerned with. As to the others, when I was classifying the melodies according to their pauses, I considered 2/57b as Bartók's 13b, since 13a had the same pauses as the melody in question. 2/58, therefore, should have corresponded to Bartók's No. 20. Yet, bars 3 and 7 of which the Master speaks here, correspond to 2/57b.

28. There is no doubt that the peasants who sang these melodies had no contact with Arab music. In 1936 since radios were rare, even in small cities, we could easily eliminate the idea of an influence through radio broadcasts. One might suppose, perhaps, the influence of learned Turkish music. However, the thirteen-year old girl who sang melody No. 16:2/7 certainly had no contact with that music. I wonder if we would not be closer to the truth by explaining this clucking sound as an instinctive phenomenon, therefore natural, to explain the lack of melismas. Indeed, according to regions, peasants resort to such procedures when they execute melismas which are rather long. It seems that the letters *ñ*, *γ* and *h*, followed by vowels, often in conformity with the preceding vowel, are more suitable for the execution of the melismas. This reminds me of certain Western singers who vocalize in a detached manner by stressing each note with *a* or *ha*.

29. Cf. A. A. S. Chapter "Modal Peculiarities of Turkish Folk Music" p. 224 and f.

30. It seems that the consonant *n* does not require always the fulfilment of the condition with regard to two vowels: *boğazi ñ ırlar* (No. 12:2/56b—56c), *İncili ñ fes* (No. 48a:13/2b). In Konya district and towards the south-east of Anatolia, in the ordinary way of speaking, the adjunction of the letter *n*, specially at the end of the third person of imperfect tense is usual: *geliyordu + n*.

31. We must add to the list of melodies containing *n* No. 11:2/53 *gendini n oğır* (2nd stanza) and to the list of melodies containing *γ*, Nos. 11:2/53 *der de γ eglendim* (2nd stanza) and 23:2/37 *güzelleri γ esirge*.

32. Here, we are concerned with syllabic contraction. If the regular number of syllables of a verse is increased, the Turkish peasant resorts from time to time to syllabic contraction. The succession of two syllables naturally also plays a role, but not always since the intercalation of syllables between two vowels is noticeable, even at the detriment of a syllabic augmentation. Besides, the tendency to increase the number of syllables by a singer, while trying to remain more or less within the confines of the rhythmic frame, suggests an instinctive care on the part of the peasant to re-establish the musical order, directly concerned with the music, rather than with the words.

Add to Bartók's list also No. 1b:1/22b—23a *Sarı Ahmedim* (2nd stanza) and No. 5:1/26a *Sürmeli oğlum* (2nd stanza).

33. Unfortunately the notes of which Bartók speaks are missing. We, on the other hand, possess the notes which the Master wrote on the rough drafts of his transcriptions and exactly on the

transcriptions of melodies Nos. 3:1/56a and 12:2/56b—56c. It seems to me that he had referred to these notes.<sup>77</sup>

34. It is true that we were unable to collect melodies sung only by women. One of the reasons is the extreme shyness of women in front of men, a shyness to which is added a sort of suspicion of a person they do not know. I do not want to say anything about the mistrust of men in other countries, but I suppose that shyness in women is not limited to Turkey only. I am certain that we should not exaggerate the role of religion in this matter, particularly in the case of nomads. I would even say that neither religion nor shyness come in here, but surely mistrust is the principal factor. Therefore, the main thing is to inspire confidence in these people, men and women alike, above all. This is why a group made up of different persons is never welcome to work among country people. Bartók himself had wanted the two of us to take the trip and do the work, but owing to circumstances we formed a fairly numerous group for the project. There is no doubt that in order to convince the peasants to sing, those who work among them should take their jobs seriously and act keeping in mind the psychology of these peasants who, though simplex, are very observant and appreciative.

Melodies sung only by women are related to the *hennah* ceremony “*kına gecesi*” (hennah night),<sup>78</sup> laments of type a and lullabies.<sup>79</sup> *Tempo giusto* melodies are sung without discrimination by women as well as men. As to *parlando* melodies women sing the simplex and not very ornate types. Melodies with large ranges are not suitable to them, therefore they do not sing *Uzun Hava* of the *Bozlak* kind, etc. . . . characteristic of the Çukurova region.

35. Since 1936 it has been possible to gather melodies interpreted by women.

36. The word “*şarkı*” generally designates vocal pieces of short duration. It is customary in traditional learned Turkish music to designate, in particular, vocal pieces composed in the ABCB form, B being a refrain. The expression “*şarkı söylemek*” means simply “to sing”, or literally “to say a song”, whereas the expression “to sing or say a song in a defined makam” means “to sing a vocal piece composed in the ABCB form”. In any case, a *şarkı* remains outside the field of folklore.

As to the word “*türkü*”, although it is generally used to designate folkloric vocal pieces, peasants prefer terms such as *Bozlak*, *Maya*, *Hoyrat*, *Garip*, etc. . . . These terms apply to *parlando* melodies. For *tempo giusto* melodies, in certain regions, the term “*Kırık Hava*” is used. As Bartók remarks, the word “*türkü*” even refers to the text whereas the word “*gayda*” or “*kayda*” is reserved, in certain regions, to the music. This word must have been introduced to the folk terminology by some poet-musicians who had a rather close intercourse with the cities. It seems to be a deformation of the word “*qaide* — rule” which is borrowed from the Arabic language by Ottoman-Turk intellectuals. Whatever may be, in the folk music terminology “*kayda*” or “*gayda*” designates the melody and the expression, for example, “*türkünün gaydası*” means “the melody of the literary text”.

37. Cf. A. A. S. Chapter “*Uzun Hava*” p. 212 and f.

38. Bartók accepts as the characteristic metric structure of class 2 the division  $6 \parallel 4 \mid 1$  and  $6 \parallel 3 \mid 2^{80}$  and distinguishes it from the  $6 \parallel 2 \mid 3$  division which occurs only in No. 27:5/40a. The caesurae of the first two verses correspond to  $6 \parallel 2 \mid 3$ . But it seems that the Master means the division of the literary text, not isolated but according to the form when it is adapted to the rhythmic division

<sup>77</sup> Cf. A. A. S.: ATB p. 284; No. 12:2/56b—56c.

<sup>78</sup> Cf. Explanatory Notes p. 307.

<sup>79</sup> Cf. *Ibid* p. 304.

<sup>80</sup> Bartók writes 1 instead of 2. It is evident that he must have meant 2. (Cf. B. B. Introduction p. XX.)

of the melody. Besides, if the text is taken separate from the music, new surprises occur resulting from the metric instability. Here, for instance, are the caesurae of No. 10a:2/32a:

<i>First Stanza</i>	<i>Second Stanza</i>
2 4 3 2	2 4 2 3
2 4 2 3	4 4 3

or of No. 11:2/53:

<i>First Stanza</i>	<i>Second Stanza</i>	<i>Third Stanza</i>
2 4 2 3	3 3 3 2	4 4 3 (1st verse)
2 4 2 3	2 4 3 2	3 3 2 3 (3rd verse)

The instability of the caesurae naturally becomes cause for hesitation. I have dwelt, for instance, on the metrico-rhythmic structure of *parlando* melodies with eleven and eight syllables.<sup>81</sup> Here, I will confine myself to pointing out the division of 4 + 4 + 3 with the following rhythmic scheme:



It is more suitable than 6 || 2 | 3 to No. 27:5/40a. This is concordant with the text but it is no longer suitable superimposed. Besides, the Master himself adopts the division 4 + 4 + 3 in his transcription. If we maintain that here there is reference to the text only, Bartók's division of 6 || 4 | 1 would not be incomprehensible.

I cannot understand the structure proposed by Bartók in No. 35:11/65. Moreover, in my opinion, this melody has two sections with a complementary adjunction at the end of each melodic section. According to the signs on the transcription, Bartók considers these complementary adjunctions as independent sections.<sup>82</sup> To my mind, the first verse isolated from its music gives us the caesurae 6 (= 3 + 3) || 2 | 3, whereas the caesurae of the second verse correspond to 4 | 4 | 3, and these different structures give the following rhythms to the music:

( )	( )	( )	( )	( )	( )	( )	( )	( )	( )	( )	( )
a - bah - dan	oğ - ra - dım	da	ben	bir	ge - li - ne,						
al	hı - la - miş	da	do - da - ğı - na	di - li - ne,							
ar	ce - de - yim	de	bun - ca - ma - lı	yo - lu - na,							
z	ge - lir	se	dat - lı	ca - nı	vēr - ma - li						

<sup>81</sup> Cf. A. A. S.: "Uzun Hava" p. 215 and f.

<sup>82</sup> Cf. A. A. S. Chapter on Refrain p. 201.

In fact, these changes from one verse to another pose classification problems. Likewise, No. 38:12/24a gives the following caesurae for the first three verses:

İ - ner - ler gi - der - ler de Çe - miş - ö - zü - ne,  
 Hö - kü - nüp sa - lar - lar da yav - rı sö - zü - ne,  
 Ne za - mam bak - sam da dos - tın yü - zü - ne,  
 (6 || 2 | 3)

whereas for the fourth verse we have:

Du - man çok - müş - çöl gö - rü - nür gö - zü - me  
 (4 | 4 | 3)

39. No. 37:12/44 contains no repetition. Here I do not think it is a question of the repetition of the last word only. I think we should substitute No. 37:12/44 by No. 47:16/2a which contains the repetition of which Bartók speaks.

40. For the structure of these melodies see A. A. S. Chapter "Refrain" p.194 and f.

41. Another process consists of the adaptation of only the two verses of a stanza composed of four verses to a four-section melody where the second section is a repetition of the first:

1st stanza	$\left\{ \begin{array}{l} \text{1st verse} \\ \text{1st verse repeated} \end{array} \right.$	> 1st verse
		$\left\{ \begin{array}{l} \text{2nd verse} \\ \text{2nd verse repeated} \end{array} \right.$
2nd stanza	$\left\{ \begin{array}{l} \text{3rd verse} \\ \text{3rd verse repeated} \end{array} \right.$	> 3rd verse
		$\left\{ \begin{array}{l} \text{4th verse} \\ \text{4th verse repeated} \end{array} \right.$

42. Cf. A. A. S. AIB 16 for 24:3/45a, AIB 17 for 31:7/9a, 32:8/3b, 47:16/2a, 48b:17/3a, 57:19/8a, AIB 18 for 33:9/5, 46:15/18a, 59:19/41b.

43. Cf. A. A. S. Chapter "Refrain" p. 194 and f.

44. For No. 9:1/59 A. A. S. Chapter "Refrain" p. 208.

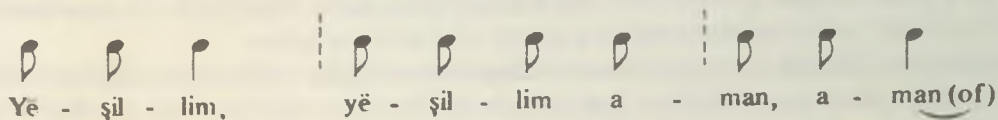
For No. 21a:2/60 Bartók inadvertently wrote 6 || 4 | 2 instead of 6 || 4 | 1. Moreover, beside these digits, the number of syllables is also marked by him. Here the caesurae of the verse are 4 | 4 || 3 which is not in accordance with the musical rhythm 6 || 4 | 1. Besides, the words give us the form of a "tercet" + R<sub>1</sub>+R<sub>2</sub> whereas the music differs from it by its form 4D+R. Cf. A. A. S. Chapter on "Refrain" p. 194. and f.

Cf. for No. 22:2/16 "Refrain" p. 211, for Nos. 30:6/61 and 31:7/9a "Refrain" pp. 211 and 203 and 220.

In No. 32:8/3b the caesurae of the refrain correspond to 3 | 2, 3 | 2, 4 | 3 | 2. However Bartók marks unaccountably 6 || 6 for the beginning.

In No. 34:10/41a, although we have 12(7 | 5), Bartók, neglecting with a good reason the repeated word, marks 10(5 | 5).

In No. 41:13/13b, the second and fourth melodic sections give us the structure



which corresponds to 10 syllables. Should Bartók not have taken into consideration the repeated word? But I think that here the case is different by comparison to No. 34:10/41a since a rhythmic modification occurs on account of the repetition. Whereas in the other melody the repetition of the word brings on merely a syllabic contraction without altering the rhythm.

For No. 59:19/41b Cf. A. A. S. "Refrain" p. 210. For the list of melodies with refrains, according to my point of view, see p. 212.

45. Page XX of Introduction.

46. This collection contains only a few *tempo giusto* melodies. It is this type more than any other which gives us examples for the refrains. Before adopting Bartók's opinion regarding classes outside class 1 and 2 one would need to go into thorough research. On this topic see notes 15, 16, 17, 18 p. 244 and f.

47. Page XX of Introduction.

48. Cf. A. A. S. Chapter "Uzun Hava" p. 212 and f.

49. Page XIX of Introduction.

50. From time immemorial Turkish metre has been syllabic. After the Turks became converted to Islam poets gave up the usage of syllabic verses in favor of the concept of metric verses, due to the attraction of the charm of the Iranian literature of that period and later inspired by the beauty of Arabic poetry. For centuries the poets of large cities, and of cities considered as religious centers, elaborated in their poetry a concept which was not their own. As to poetry in the realm of folklore which is an integral part of vocal folk music, in a general manner, it had remained linked to the syllabic tradition. A certain amount of infiltration was nevertheless inevitable since under the impact of certain poets who had been influenced by urban intellectual poetry metric versification was able to gain ground, even though slightly in the domain of folklore and give birth to a particular style created and cultivated by musician-poets and known under the name of "Divan" or "Divani". Since this collection does not contain any specimens of this type I consider that it would be superfluous to elaborate here on the details of this type. Therefore I am confining myself only in pointing it out.

The words in this collection are all conceived in conformity with the patterns which rule syllabic verses and, apart from a few exceptions, they belong to categories of poetry composed of verses with seven, eight or eleven syllables. This is neither purely coincidental nor a particularity of the places where we had worked. These three categories of poetry dominate folklore literature from one end to another. In verses with eleven syllables the middle caesura takes place after the sixth syllable and divides the verse into two unequal parts: 6+5. Another form consists of two caesurae inside a verse with eleven syllables. In this case the syllables are partitioned as follows: 4+4+3. Verses with eight

syllables most often present the 4+4 division and the verses with seven syllables show an unequal division in two manners: 4+3 or 3+4. It is evident that other divisional procedures are also possible, namely for the verses with eight and seven syllables, but those mentioned are the most frequent.

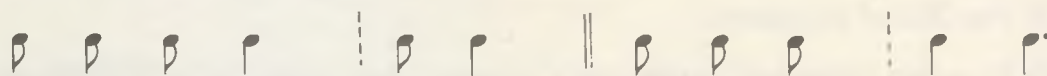
After this, I will point out that the division chosen and adopted for the first verse is not rigorously respected for the structure of other verses. Indeed, both in anonymous folklore poetry and in the poetry created by musician-poets, the caesurae often differ from one verse to another. Thus, a poem with 6+5 could contain verses with 4+4+3 and vice versa. The caesurae 3+2+3 might alternate in a poem of eight syllables with the 4+4 division or the verses with 4+3 caesurae, 3+4 or even 2+3+2 could easily be substituted in a poetry with seven syllables.

This structural liberty, however, in the wording does not apply to the music. Generally the melodic division remains almost immobile from beginning to end in a piece so that there are often divergences between the music and the words. This collection contains several examples of these divergences. The non-conformity between the divisions of words and music occurs also when the peasant, unconscious of the different structures of music and text makes his choice of words purely by chance, on condition that the number of syllables conform to the rhythmic elements contained in the musical section. I can even state that the peasants are not too consistent concerning the accordance between the number of syllables and rhythmic elements. We have in this collection an example which proves this point: the first two stanzas of No. 47:16/2a are made up of eight syllables, whereas the third stanza (the fifth musical stanza) contains only seven syllables in each verse. In order to fill the gap the peasant nonchalantly adds "de" at the end of each verse.

In order to give an example of divergence, take No. 20:2/58. The first three verses of the first stanza are divided into 4+4+3 corresponding to



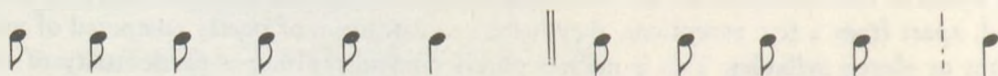
The fourth verse, also, could be considered as belonging to the same division. On the other hand, the melodic sections conform to the rhythmic scheme<sup>83</sup>



which corresponds to the division 4 | 2 || 3 | 2. The sixth rhythmic element which here ends the first rhythmic group, is one where more or less long melismas or holdings normally take place. This inconsistency between the caesurae of the words and the music inevitably leads to a disruption of the word. The third and fourth sections of the above-mentioned melody give us examples of this disruption:

2nd verse:	Ciğerimi ışk ö — — —    — — —	düne yakan yar
instead of:	Ciğerimi ışk ödüne	yakan yar
3rd verse:	Ben ölürsem sen kim — — —    — — —	lere bakan yar
instead of:	Ben ölürsem sen kimlere	bakan yar

No. 17a:2/19b—20a with a rhythm

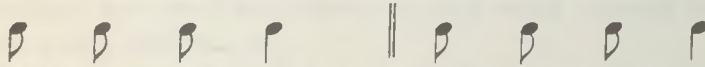


<sup>83</sup> Cf. Ibid p. 216.

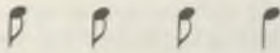
does not conform to the 4+4+3 division of the poetry and contains more than one example of disruption

- 1st verse: ar||kana instead of: arkana  
 2nd verse: yüre||ciğim instead of: yüreciğim  
 4th verse: yare||lerim instead of: yarelerim  
 4th verse  
 2nd stanza: zilif||lerin instead of: ziliflerin

Among melodies with eight syllables one can look with regard to the latter to Nos. 2:1/23b, (ba|ıarlar), 7b:1/31a (de|veye, boy|numa), where the anomaly results from a 3+3+2 division which does not conform to the rhythmic scheme



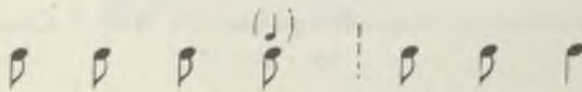
Finally, among the melodies with seven syllables, Nos. 40:13/13a (e|niyordum, etc...), 41:13/13b (al|tı), where the words are disrupted as a result of a prolongation of the last element of the first rhythmic group:



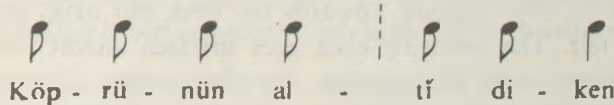
It is noticeable that the disruption of the words is currently practiced, not only in the *tempo giusto* melodies, but also in the *parlando* ones and in *Uzun Hava*, a special form of the *parlando*. It is also noticeable that these disruptions are not a result of the agglutinative nature of the Turkish language nor of its rules of accentuation. They occur every time that heterogeneity occurs between the word caesurae and those of music.

Note, however, that these disruptions sometimes occur to benefit correct accentuation. This particularly happens in the melodies with seven or eight syllables, with *tempo giusto*, every time when different divisions are superimposed:

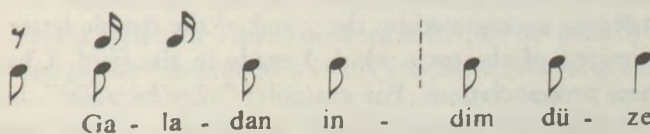
2+3+2  
 3+2+2 with the rhythm:



Examples:



(No. 41:13/13b)



(No. 42:13/31b)



Examples of heterogeneous superposition with eight syllables:

♩	♩	♩	♩		♩	♩	♩	♩
Ka	- pi	- ya	bay	-	rak.	dik	- me	- dim,
İ	- çe	- ri	ge	-	lin	dik	- ma	- dım,

(No. 6:1/22a)

♩	♩	♩	♩		♩	♩	♩	♩
Kurt	pa	- şa	çik	-	tı	Go	- za	- na

(No. 8a:1/29—30)

♩	♩	♩	♩		♩	♩	♩	♩
Ha	- va	- da	du	-	man	ye	- li	- şir

(No. 7b:1/31a)

As to the melodies with eleven syllables, the normal 6+5 and 4+4+3 divisions do not lend themselves to a superposition which would permit the tonic accent to be placed on the first element of the second group.

51. The consequences of these irregularities were considered in note 50.

52. In No. 44:13/18b I see only the syllable "de" as an adjunction. In the sentence immediately following this example, however, Bartók speaks separately of these adjunctions. I nevertheless do not believe to have made an erroneous classification.

53. "de" may be translated as "and" also, but: "Mani sayılmaz *da* öğüd sayılır: There is no question of a *mani*, but of a counsel" (No. 17b:2/24b—25a). The last meaning of this word is identical with the significance of its Hungarian correspondent mentioned by Bartók. (Cf. Bartók's note [2] on page XXIV of Introduction.)

54. For these irregularities and their consequences, Cf. A. A. S. Chapter "Uzun Hava" p. 217 and note 38, p. 258 and f.

55. In the regions situated in the east of Anatolia the pronunciation of the letter "ğ" is fairly harsh. For example, the inhabitants of these regions pronounce the word "geldiği" as "gildigi" chosen by Bartók to illustrate his explanations. Towards the west, this harsh pronunciation becomes softer, but still makes itself felt. The softening even goes towards almost complete elimination, but the preceding vowel substitutes it by prolongation. My observations allow me to state that in Central-Anatolia and in the southern regions where we made most of our recordings, the letter "ğ" can be slightly felt. Nevertheless, even in these regions, there are instances where this letter disappears giving way to syllabic contractions. Except for some regions in eastern Anatolia, however, this letter is never pronounced with the harshness necessitated by the sound of the Arabic letter ع. I would also like to note that in the transcriptions of the texts which I made in the field, I had taken care to note as faithfully as possible these pronunciations. For example: "ağar buğağlar", instead of "ağır bukağalar" (No. 8e:1/14a). It can be seen that Bartók himself, in his transcription, took into consideration the pronunciation of the first word "ğar" not because he was influenced by my transcriptions as he said in

note (1) on page XXV of his Introduction but because he himself must have noticed this pronunciation and marked "f" as an essential note corresponding to this syllable. In the same way in No. 39:12/11a three "d's" correspond to the word "geldiği" as essential notes. In the first section of the third stanza of the same melody one can see in the manuscript a *legato* sign written and then struck out by the Master.

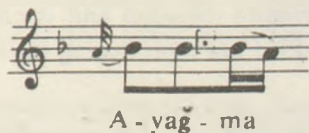


In reality letter "g" is used for both harsh and soft pronunciations. In truth the phonetic transcription of the texts in this collection is relatively simple. In my own transcriptions of the texts I mark "g" which is soft as hardly heard by a small letter above the place which it should occupy in the word and I link the two syllables: *geldiği*, *ayağma*, etc. . . .

In No. 22:2/16, in the first section of the third stanza Bartók uses a way of transcription similar to mine: *a—yağma*—na.

I do not think that the singer felt the word "geldiği" as if it were made up of two syllables instead of three. The original of this verse with eleven syllables is: "yaz geldiği neresinden bellidir" and not "yazın geldiği . . .". I do not treat the flowing pronunciation of the letter "g" as a compensation. In fact, the peasant finds no inconvenience either in augmenting the number of syllables by adding "de" at the end of the first caesura. If he sings the first two syllables in question in a smooth, flowing manner it seems to me that we must see in it a natural diction to which he is used and to which another peasant for example from the region of Erzerum, would appeal in an exaggerated manner.

56. I have listened again to No. 47:16/2a and concluded that my transcription "ayağma" was correct. Indeed, the letter "g" is clearly noticeable. It should be noted that the mutilation of the word or the syllabic contraction which occurs on account of the soft pronunciation of this letter leave their mark on the diction as well as on the music as a natural consequence, and this attracts attention by the prolongation of the syllable to which this softened letter belongs, otherwise the word might lose its meaning. After listening to the melody again, I had the impression that a dot should be added to the second quaver-note:



Replaying melody No. 22:2/16 I clearly hear "ayağma". The letter "g" is not even dissimulated. I suppose that the primitive machine which Bartók used was probably responsible for some of these mistakes which are, today, unverifiable but recording with high fidelity machines makes it possible to hear sounds more correctly.

57. Here rather than the suppression of the letter, there is a syllabic contraction, re-establishing the order by stressing the excessive syllable. Thus, in No. 36:12/19a, the verse with twelve syllables becomes a verse with eleven syllables and in No. 1b:1/22b—23a this procedure makes it possible to obtain a normal verse with eight syllables. This procedure is frequently used by peasants: the contraction "buğağlar" instead of "buğağlar" in No. 8e:1/14a is another convincing example.

58. 49), with the letter that I am attaching should be read 49d). The word in question is not *ayağma*, *ayağima*, but *ayağm*, *ayağım*.

59. It does not seem inappropriate here to dwell on the structure of the texts of folk melodies.

*Distich.* This collection contains no distichs. Ordinarily these serve as texts to *tempo giusto* melodies. No matter what the number of syllables composing a verse might be, the distich presents form A A which links often with a refrain.

Distichs are fairly rare in Turkish folk music. The texts currently used rather consist of stanzas with four verses or tercets with or without refrains.

*Texts consisting of stanzas with four verses.* Generally, no matter what the number of syllables making up a verse might be, these texts can be presented under two forms:

- a) Independent and isolated quatrains,
- b) Sequence of stanzas with four verses.

*Independent quatrains composed of verses with seven syllables.* These quatrains serve as texts, particularly in melodies of *tempo giusto*, yet they can be used as texts for *parlando* melodies. The best known and most currently used type of independent quatrain is that of "*Mani*". They are sung by youngsters of a village, men and women, in two groups facing each other. These texts contain puns or sincere admissions of secret love. The month of May gives another opportunity for young girls to sing the *Mani*. On May 6 young girls form groups in gardens. A young girl in each group predicts the future, especially concerning love and marriage, by singing a *Mani* for every piece taken out of a jar containing objects such as bracelets, rings, etc. . . . placed there the night before by young girls at the foot of a rosebush or, in some regions, at the foot of a grapevine.

The rhymes of the great majority of the *Manis* produce form A A B A. We rarely have *Manis* in the form A B C B or A A A A.<sup>84</sup> The first two verses of a *Mani* often have no relation with the last two verses. In other terms, the last two verses, because of the images they represent, and the ideas which they contain, cannot be considered as the logical continuations or complements of the first two verses. In fact, the last two verses contain the idea that is to be expressed. As for the two verses at the beginning, they have either no relation or almost none, with the verses that follow. The main function of the first two verses consists in furnishing the rhyme, but especially, to dissimulate the idea which will be expressed in the last two verses and which will be a surprise to the listeners. Nevertheless, in certain *Manis* there is a very fine discrete link between the two parts.

The *Manis* to which young people resort in order to express feelings, or those that are sung by the *davul* players on the fourteenth day of the holy month of *Ramadan* or those that wandering vendors seem to improvise, rely on simple *parlando* melodies and it can be said that they are recited rather than sung. In order to give an idea of this I am reproducing the following example:

Ke - bab in - ce , şiş in - ce ,  
Çe - vi - rir - ler pi - şin - ce ,  
A - kıl baş - ta kal - ma - yor  
Yar ö - nüm - den ge - çin - ce .

<sup>84</sup> Cf. Note 85.

In this sort of *Mani*, the main thing is to be able to improvise, but this occurs fairly infrequently. The *tempo giusto* melodies which are used for entertainment and for certain dances use most often the *Mani* as texts. Since these texts are widely spread in the country, one can have different *tempo giusto* melodies with the same *Mani*. In certain regions they are followed by refrains of different types.

The *Manis* sung on *tempo giusto* melodies contained in this collection are: Nos. 40:13/13a, 41:13/13b, 42:13/31b, 43a:13/38b, 43b:13/33b<sup>85</sup>, 43d:13/42a, 44:13/18b, 48a:17/2b, 48b:17/3a, 58:19/40b.

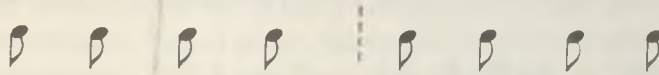
No. 32:8/3b should, in my opinion, be considered as a *tempo giusto* melody with the words of two different *Manis*.

*Independent quatrains composed of verses with eight syllables.* This kind of quatrain is particularly used with *tempo giusto* melodies, but it is not impossible to see it with *parlando* melodies and even in certain *Uzun Hava*, outside the region of Çukurova.

Although the independent quatrains with eight syllables resemble the *Mani*, they differ from it by their behavior which is imposed by the rhythmic scheme. Indeed, the pause on the last rhythmic element of the *Mani*



which gives more ease to the recitation does not exist in the following rhythmic scheme of *tempo giusto* melodies with eight syllables:



The sense of equilibrium and ease is established with the means of a complementary adjunction. The arrangement of the rhymes in the majority of the texts gives the form A A B A. We still have forms A A A A, A A A B, A B C B. I must add that the texts presenting form A A A B appear to be detached, and are, therefore, incomplete parts of longer texts.

No. 47:16/2a is an example with a complementary adjunction. The last two stanzas of this melody which correspond to stanzas 5, 6, 7 and 8 of Bartók, are not quatrains with eight syllables, but *Manis* with seven syllables. In order to complete the eighth syllable and fill the gap which is produced by adopting the text of a *Mani*, the young girl instinctively adds "de" wherever it seems convenient to her. This added syllable is not of the same nature as the syllables which Bartók mentions in his Introduction.<sup>86</sup> This example is a proof of the kinship which exists between *tempo giusto* melodies with seven and eight syllables.

No. 1b:1/22b—23a is another example of this kinship. The third stanza of this *parlando* melody contains a text with eight syllables. However, in other regions, this same text is a *Mani* with seven syllables, sung on a *tempo giusto* melody.

Üzüm gara, düzüm gara (= kara)  
Salkımcıgımi düzüm gara  
Simdi emmim dayım duyar  
Ağlamaya yüzüm gara

Pekteke üzüm kara  
Salkımı düzüm kara  
İsterim yare gidem  
Elim boş, yüzüm kara

*Independent texts made up of eleven syllables.* These independent texts are essentially made up of two verses with or without refrains, furnishing the words for *tempo giusto* melodies. In this collection we have two examples of this kind: Nos. 45:14/28a and 59:19/41b. Independent quatrains with eleven

<sup>85</sup> Here, the first *Mani* has the form A A A A. Another *Mani* with form A B C B furnishes the words of the second stanza. These two forms are rare.

<sup>86</sup> Cf. B. B. Introduction p. XXIV.

syllables are fairly rare and those which are sung with *parlando* melodies often give the impression of being detached fragments of longer texts. On this subject, we can cite No. 53:19/10b.

*Texts including more than one stanza.* Generally, no matter what the number of syllables constituting a verse might be, texts made up of more than one stanza show two aspects quite different from one another. These two aspects play an almost decisive role concerning the origin of a text. Indeed, texts by musician-poets and those by simple and often unknown individuals differ from the texts in the folklore domain, therefore anonymous, those with seven syllables are usually in the form A A B A, those with eight syllables are in the form A A B A, A A A B and those with eleven syllables are in the form A A A B, but also A A B A and A B C B used indistinctly in a text composed of several stanzas.

Although stanzas which follow each other form a whole, and since the construction of each one is still done more or less independently, the links that tie them together are fairly loose. On the other hand, some stanzas reflect a literary conception which, very often, relates them to *Manis* in the sense that the first two verses (or at least the first) take on the character of a "verse preparing a surprise". No. 52:19/8a can serve as an example for texts with seven syllables. For texts with eight syllables Nos. 1b:1/22b—23a, 3:1/56a, 4:1/40c, 5:1/26a, 6:1/22a, 7a:1/21a, 7b:1/31a, 8a:1/29—30, 8d:1/57a, 17c:2/62—63, 25:4/26b; and for the texts with eleven syllables Nos. 12:2/56b—56c and 13a:2/12b can serve as examples.

On the other hand, the texts of musician-poets not having felt the influence of the urban intellectual class give us, no matter what the constituent number of syllables in a verse might be, the following forms:

- a) 1st stanza:     A   A   B   A  
   other stanzas: Y   Y   Y   A
- b) 1st stanza:     A   B   C   B  
   other stanzas: Y   Y   Y   B
- c) 1st stanza:     A   A   A   B  
   other stanzas: Y   Y   Y   B
- d) 1st stanza:     A   B   C   D  
   other stanzas: Y   Y   Y   D

This collection contains no example of the sort with seven syllables. For texts with eight syllables, see Nos. 8c:1/55a, 55a:19/42b. The examples of texts with eleven syllables are fairly numerous: 10a:2/32a, 11:2/53, 13b:2/57b, 14:2/52a, 15:2/1, 16:2/7, 17a:2/19b—20a, 17b:2/24b—25a, 18:2/38a, 19:2/14b—15, 20:2/58, 21b:2/11b—12a, 22:2/16, 23:2/37, 24:3/45a, 27:5/40a, 30:6/61, 35:11/65, 36:2/19a, 37:2/44, 38:12/24a, 39:12/11a, 54:19/49b, may also belong to this category. With the exception of Nos. 16:2/7 and 54:19/49b, all the others serve as texts to *Uzun Hava* with four or two sections in the region of Çukurova.<sup>87</sup>

Note: form A A A B is considered as being the oldest in Turkish poetry. Thus, for example, the form of the quatrains which are cited in *Divan-Lûgât-Al-Turk*, a dictionary from the eleventh (or thirteenth?) century conforms to A A A B. Nevertheless since this work gives us fragments only, I wonder if the first stanza in ancient Turkish poems might not represent one of the forms used by the musician-poets of Anatolia? Nonetheless, Turkish literature still gives us the forms A A B A or even A A A A. *Yunus Emre*, a great Turkish mystic poet of the thirteenth century whose great merit is to have written his poems without detaching himself from the style and taste of the people, wrote quatrains in which we find first of all form A B A B — Y Y Y B and, secondly, form A B C B — Y Y Y B. In the poetry of *Karacaoğlan*, musician poet of the seventeenth century who never even left his tribe and to whom belong most of the texts of the *Uzun Hava* of Çukurova, the form A B C B — Y Y Y B is found in their great majority. In the second place, but quite far back, in poetry of eleven

<sup>87</sup> For classes outside 2 cf. A. A. S. Chapter "*Uzun Hava*" p. 218 and f.

syllables the form A B C B accounts for 64 against 15 percent for A A A B. Finally, in the third place comes the form A B A B — Y Y Y B with 10 percent. The analyses which I made of the texts of Turkish folk literature convince me that the most recent form seems to be A B C B — Y Y Y B. A B A B — Y Y Y B must be anterior to this. As to the form A A A B, it is, as I have already pointed out, the oldest form of Turkish literature and of poetry related to the folklore domain, where we mark this form by Y Y Y A, Y Y Y B or, also, Y Y Y D. It is known that, here, A, B, D corresponds to the rhyme of the fourth verse of the first quatrain.<sup>88</sup> Thus, it is this element which serves as a link between the different quatrains and also ensures the unity of the poem. This conclusion must be considered as a proof of concern with a definite form and the musician-poets must have contributed to its perfection. Quite on the contrary, in the poetry which belongs directly to the folklore domain, concern with a definite form inclusive of all the quatrains is absent. Indeed, here one cannot discuss the interdependence of successive quatrains. As far as the form is concerned, each quatrain is an independent unit. The number of syllables which remains invariable and the content of the quatrains are the only element which link them together.

*The tercet.* It appears that the tercet belongs directly to the folklore domain. No matter what the number of syllables forming a verse might be, tercets show form A A A, but they are rarely found isolated. Ordinarily they have at least a fourth verse as a refrain: A A A + R(B). Although this form appears identical with the form A A A B of the quatrains, the absence of the element "refrain B" in the quatrains makes them different from the tercets in which the fourth verse has all the characteristics of a refrain. Moreover, in the tercets element B easily becomes an "independent part B" by stressing by means of other verses that whether rhymed or not, the number of syllables often differs from the verses of "part A", i.e., of the tercet itself. Part B can also include words such as "*aman, of, yandım, etc. . .*" which tie up again directly with the refrain of the melody. All I have just said above is, I believe, sufficient, to show the difference between the two forms.

In cases where the tercets do not take on the fourth verse as a refrain in order to adapt it to the four-section structure of the melody, it is customary to repeat one of the constituent verses of the tercet.

Tercets serve as texts to *tempo giusto* or *parlando* melodies without any special distinction, but in the *Uzun Hava* style they are not used.

The tercets which are included in this collection are: Nos. 1a:1/21b, 9:1/59, 15:2/1, 21a:2/60, 24:3/45a, 28:5/54, 29:5/25b, 33:9/5, 34:10/41a, 46:15/18a, 50:19/4a and 56:19/28b. No. 20:2/58 is also a tercet with a fourth verse-refrain with the peculiarity that since there is a dialogue between the young girl and the young man, the refrain-verses of the even and odd stanzas display a difference. No. 16:2/7 must also be a tercet with a refrain-verse. Only the fourth verse of the first stanza differs from the others. I did not have the opportunity to check this point.

*Half-rhyme, assonance.* Half-rhyme is an essential element in anonymous texts made by people as well as in poetry composed by musician-poets. Indeed, research into literary material of ancient times is convincing enough of the important role which the half-rhyme played in Turkish literature at all times.

A half-rhyme is obtained, in principle, by the substitution of vowels from one word by other anterior or posterior labial vowels, but without changing the main consonants which serve to re-establish the sentiment of the rhyme:

Könlüm için örtedi  
Yetmiş yaşığı kartadı  
Keçmiş üdük irtedi  
Tün kün keçüp irtelür.

"Divan-Lûgât-Al-Turk" (11th century)

<sup>88</sup> Cf. Above p. 268.

Ben gezerim elden ele  
Dost sorarım dilden dile  
Gurbette halim kim bile  
Gel gör beni aşk neyledi

“Yunus Emre” (13th century)

In the first of these quatrains the half-rhymes are “örte, karta, irte” and the syllable “di” indicates the past, only. In the second quatrain the half-rhymes are “el + e, dil + e, bile”. The first two “e” which come at the end of the words mean “to” whereas “e” of the third word is an integral part of it, giving the form of the present conditional.

This collection contains several examples of half-rhymes: “Gozan’a — Düzene — gazana” (No. 8a:1/29), “başına — gaşına — eşine” (No. 10a:2/32a), “derede — nerede — arada” (No. 46:15/18a), etc. . . .

Assonance has been known and used in Turkish literature since ancient times. It cannot be considered, however, as one of the characteristic elements of peasant poetry, related to the folklore domain:

Ërtiş suwi yëmegi  
Sıtgap tutar bilegi  
Kürmet anın yüregi  
Kelgelimet irkişur

“Divan-Lügât-Al-Turk”

Şehir dediğin gönüldür  
Ne cahildir ne kâmindir  
Aşıklar canı sebildir  
Ol şehrin kenaresinde

“Hacı Bayram Veli” (14th century)

A few examples of this collection: “kürt — çift — gü” (No. 4:1/40c), “ucundan — purcundan” (No. 11:2/53), “Emine — goluma” (No. 23:2/37), “yünlüsün — bügnüsün” (No. 44:13/18b), etc. . . .

I would like to make the point that in Turkish folklore poetry or in the poetry of Turkish poets using the syllabic metre, the half-rhyme concept is also applied in the case of assonance.

Note 1) It is certain that the vowel harmony of which Bartók speaks<sup>89</sup> plays a role in the formation of half-rhymes, but we should not exaggerate its influence. Thus, among the examples that he cites only “mezere-nazara” can serve as an example of the half-rhyme obtained as a natural consequence of the vocal harmony. As for other examples, in No. 1a:1/21b “ol” and “gel” and in No. 7b:1/31a “yeliş” and “gülüş” which make up the half rhyme. Only the last syllables of these words which are simple characteristic endings expressing the past and the present indicative, successively, and with no role whatever to the rhyme itself reflect the influence of the vowel harmony. It should be kept in mind that in the Turkish language, vowel harmony acts progressively and not repressively. As to the half-rhyme, I would be inclined to see it as resulting from the rigid rule of the Turkish language necessitating that the verb be placed at the end of the sentence. Intellectual poets avoid monotony and obtain greater richness regarding the rhyme by changing the place of the verb, but anonymous poets as well as the musician-poets who remained within the tradition do not appear to appreciate the changing position of the verb. Therefore, they resort to the half-rhyme process. I am inclined to think that the half-rhyme must be considered as a logical natural process conforming to the genius of the Turkish language.

<sup>89</sup> Cf. B. B. Introduction p. XXVII.

Note 2) As it is evident, the Turkish conception of rhyme is different to other countries, but a different concept which has become habitual should not be reason enough to label it as "primitive".<sup>90</sup> In the example with Bartók gives to emphasize his point, the words which form the rhyme are not "kara" which is repeated, but "üzüm — düzüm — yüzüm" which precedes it.

Note 3) Melodies Nos. 43b:13/33b, 43d:13/42a, 44:13/18b and 58:19/40b are considered by Bartók as melodies with four sections, with verses of 7+7 syllables.<sup>91</sup> Some poets from the intellectual class in the cities and most of the musician or non-musician poets show a predilection for the form called "*Musammat* — a row of pearls on a string", a form of versification adopted from Persian literature which, in its turn, borrowed it with some slight modifications from Arabic literature. A *Musammat* poem is made up of one couplet or a series of couplets. The hemistiches of each couplet, with the exception of the last, rhyme between them, conforming to the following scheme:

First verse: A — A

Second verse: A — B

Other couplets:

First verse: Y — Y

Second verse: Y — B

In the above-mentioned melodies indicated by Bartók as being of a 7+7 structure, we cannot find *Musammats*. In reality, they are melodies with seven syllables with *Mani* words.<sup>92</sup> Although in the first stanzas of Nos. 42:13/31b and 43d:13/42a the texts are identical, Bartók differentiates them, by seeing in the first a seven-syllable structure, and in the other, a structure of 7+7 syllables. Could the third and the fourth sections of the transcription have induced the Master to make this distinction between two melodies? It seems to me, however, that it is merely a matter of refrain in the form 4D+R4D.<sup>93</sup>

Melody No. 57:19/8a would seem, in effect, to be destined for a text composed of verses of two hemistiches of 7+7 syllables, but in the poetry of the folklore domain verses constructed in this manner are almost non-existent. Although in this song the second hemistich is a refrain, it does not find its correspondent in the music, where this second melodic group keeping the character of a complementary adjunction is an integral part of the melody.<sup>94</sup> As to melody No. 58:19/40b, it is made up of verses of seven syllables presenting the form 4DE+R4D.<sup>95</sup>

Note 4) Texts composed of verses of five syllables are rare. No. 34:10/41a can serve as an example to this type. The text gives us the form of a tercet with two refrains. We can thus confront the forms of the text and the music:

Words: 3M+R<sub>1</sub> + R<sub>2</sub>2M

Music: 4D + R 2D<sup>96</sup>

Combining the two verses, Bartók marks the syllabic number of the verses as 5+5. This gives the text the aspect of a *Musammat* which was discussed before. The texts of *Musammat*, however, do not have a refrain. The extreme brevity of the melodic sections is reminiscent of the structure of children's melodies which must have influenced the decision of the Master.

<sup>90</sup> Cf. *Ibid* p. XXVI.

<sup>91</sup> Cf. *Ibid* pp. IV, XX, XXII.

<sup>92</sup> Cf. A. A. S.: AIB No. 59 pp. 266 and f.

<sup>93</sup> Cf. A. A. S.: "The Refrain" p. 206.

<sup>94</sup> Cf. *Ibid* pp. 203 and 210.

<sup>95</sup> Cf. *Ibid* pp. 207 and 212.

<sup>96</sup> Cf. *Ibid* pp. 209 and 212.



60. Cf. also A. A. S. Note 59 p. 266 and f.

61. For the author of the poem see "Karacaoğlan" A. A. S. "Explanatory Notes" p. 306.

If one considers the vastness of the Turkish-Ottoman Empire of the seventeenth century, it would not be illogical to suppose that the names of most of the important cities should be widely known among the people. The names of the different cities occur even in anonymous texts. This, in no way, proves a knowledge in depth of geography. Besides, it appears that the rhyme may have played an important role in it: Yemen (Arabia) — "Çemen" and "Serez" (Thrace) — "mor fes" occurring in the same text. Despite of all, we must naturally admit the intellectual superiority of the musician-poets, even though they remain attached to the region of the tribe to which they belonged.

62. The Arabic word of which Bartók speaks merely means "a girl", used in an ironical manner. The use of the digit or of the corresponding word seems to be a proof of the disgust and contempt of the Turkish peasant for this ignoble act. I call attention to the fact that, in the text, there is no question of illicit love, but of vituperations and maledictions. I consider that by relying on the word only, it is useless to come to conclusions which can be easily destroyed.

63. See translations of the texts on pages 344 (No. 1b:1/22b—23a), 345 (Nos. 2:1/23b and 3:1/56a), 346 (No. 7a:1/21a).

64. In his Introduction Bartók thanks an expert who read and corrected the text which I have myself translated.<sup>97</sup> I see that, here, there are only some corrections to be made, such being the word "düzüm", the last word of the first verse. Neither the peasants who had sung this melody for us, nor the others who were present at our work sessions were able to give us a satisfactory explanation of this word.

The word "düzüm" which could be translated as "arrangement" or "row" occurs only in some old texts, but in Anatolia "düzen" is used for "arrangement" or, also, the "tuning of an instrument" and "dizi" for "row". When I undertook the translation of these texts, I remember having puzzled a great deal on the meaning of this word which comes back at the end of the second verse. Only one dictionary of Anatolian dialects mentioned this word as coming from Niğde, north of Adana, beyond the Taurus mountains;<sup>98</sup> and the meaning that is given is the following: "sausages attached to a string". Despite the unexpected and even bizarre images which the peasants use to embellish their poems a sausage nevertheless seems strange in a lament. Therefore, I omitted it. I understand from the paraphrase that Bartók made of the text that he followed the suggestion of an expert in Budapest.

In the meantime I had the good fortune to come across a variant of this text, which I gave in Annotation No. 59 p. 266. The first verse is: "Petekte uzum kara", which would mean "in the cellar the grapes are black". This variant gives us the following rhymes: "Üzüm — düzüm — yüzüm".<sup>99</sup> It had seemed to me, then, that the text of Çukurova, that is the one in this collection, was not the original one; it is rather a disfigured variant of the original text belonging to other regions of Anatolia.

In October—November 1969, having returned to the same places where we had travelled with Bartók, I was fortunate enough to come across with the same peasant who had given us this melody. Needless to say, I questioned him about this mysterious word. The reply was the same as the one received thirty three years ago: not a convincing one indeed. Nevertheless, Mr. Yalçın Yüreğir whom I had asked to investigate the origin of this word was able to find a new meaning of it. He obtained it from a person, from the north of the Taurus mountains, therefore not far from Niğde, from where the meaning "sausage" came. According to him, this word would mean "a sweet prepared from grape

<sup>97</sup> Cf. B. B. Introduction p. XXXV.

<sup>98</sup> Cf. Hamit Zübeyr Kosay — İshak Refet: Anadilden Derlemeler, p. 114, Ankara, 1932.

<sup>99</sup> For the translation of the quatrain see p. 345.

juice which is boiled and to which wheat and starch and walnuts are added". Because of its shape it is called a "walnut sausage". It is strange that this word is not generally known, not even in the region of Niğde. After a while I found a more convincing meaning of the word, which in some parts of central Anatolia (Nevşehir, Kayseri, Kırşehir — Yozgat) would be used to describe grapes ranged on a vineyard branch in order to conserve them for winter. These branches are regularly deposited in cellars. I will nevertheless add that I would be more inclined to consider the version composed of verses of seven syllables and in *Mani* form as the original text and to consider the version in this collection, i.e. the version of eight syllables as a disfigured variant. Nevertheless, in the part reserved, in this book, to the texts of melodies, I am giving both versions and their translations. I must thank the anonymous expert in Budapest who gave us the opportunity to dwell on a very important point from which we can draw a lesson: when one is dealing with a folklore text, research must never be considered as finished. Even more important, the researcher must never rely on dictionaries which are unable of giving all the meanings and shadings of a word. Bartók's interpretation is, truly, most interesting, but the conclusions are due to erroneous hypotheses.

65. For the correct translation of this verse, see text No. 2 in "Translation of the words" p. 345. See, also, "Explanatory Notes" p. 309.

66. The second verses of these quatrains are in direct relation with the verse which follows them. Cf. text No. 3 in "Translation of the words" p. 345.

67. For this custom, see "Explanatory Notes" p. 309.

68. It is not infrequent to find the same melody sung with different words. This occurs particularly in cases where the melody is widespread in different regions, but even in one region melodies can have different words although expressing the same feeling. Thus, a lyrical text could be substituted by another lyrical one, on condition that it should have the same metrical division. Even from one stanza to another peasants adopt different texts. For example, the four last verses of No. 27:5/40a constitute a stanza apart, having nothing to do with the first two verses of the beginning. Peasants even go so far, sometimes, as to adjusting texts of different structures to a melody. No. 47:16/2a with its texts of eight and seven syllables can serve as an example to this kind of abuse. Nevertheless we can say that melodies have, so to speak, fairly defined and fixed designations. Thus, a melody designed for lyrical texts cannot be used for an epic text, etc. . . . On the other hand, one finds that certain melodic schemes are dedicated to certain tribes or musician-poets. Let us add that certain modes are also dedicated to legendary heroes of legends or tales. Thus, these modes as well as certain characteristic features become a sort of leitmotiv. Despite of all this, I must add that it is not impossible to find texts which express contradictory feelings and to which the same melody is a musical vehicle. We can cite as an example No. 8a:1/29—30 which is an elegy and No. 8c:1/55a, another humorous text which is almost a farce that alludes to the adventures of a gangster.

Except for the instances that have been enumerated, it can be safely said that generally the different types of melodies of each region constitute schemes which normally go with words of the same character. This is especially true of *parlando* melodies. On the other hand, the words of *tempo giusto* melodies can easily vary. As to the melodies in this collection which are designated as "prayers to obtain rain" they are, in reality, nothing but childish melodic formulae.

If I am not mistaken, Bartók mentions No. 8b:1/46a as a melody which is different from the one preceding it, but having the same text. But doesn't he consider it as a variant of No. 8a:1/29—30? In reality, it is the same melody, with the same text sung by another peasant who interpreting it in his own way, provided a variant. The best known version is No. 8a:1/29—30. The same can be said of different versions which constitute No. 55 and its variants and the two melodies of No. 48. Since all these melodies classified under the same number are melodies with the same words they do not justify Bartók's inquiry which wants to find out whether "every melody has its own text . . ."

No. 8e:1/14a being an elegy, conformingly to what has been said above, a melody with the same scheme as No. 8a:1/29—30 had to be adopted. Melody No. 8d:1/57a differs, in reality, from No. 8a:1/29—30 by its caesurae 5) (4) (b3, instead of 5) (5) (b3. Even considering them as a variant, it can be said that we are dealing with some sort of "ironic testament in the form of a lament". It is only No. 8c:1/55a which is in obvious contradiction with the elegiac character of the scheme. I must, on the other hand, call attention to the 5) (5) (4 structure and, also, to the beginning in the very high register which characterises the start of the first melodic section. I am wondering if it would not be more suitable to classify this melody separately, i.e. not to put it under the same classification as group 8.

There is a great deal of independence of choice in texts for melodies of seven syllables and *tempo giusto* sung on *Manis*. The singer can adopt the first *Mani* that comes to his mind. Nos. 42:13/31b and 43d:13/42a belong to this category.

For Nos. 1a:1/21b and 1b:1/22b—23a I will remind the reader of the similarity which exists in Anatolia between lullabies and laments.<sup>100</sup>

To summarize in a general manner, it can be said that melodies which present a more or less similar metric structure can have interchangeable texts, provided they express the same psychological feeling. On the other hand, in the case of *tempo giusto* melodies which have *Mani* wording, the text is of an altogether secondary importance. Therefore, a *Mani* can be substituted by any other of that type.

69. Cf. Note 59 p. 266 and f.

70. It was a long time after the Master's death that I was able to become acquainted with his Introduction which is reprinted at the beginning of this book. The Second World War had interrupted our correspondence. Had he been able to settle in Turkey as he had wished,<sup>101</sup> he might, perhaps, have modified the classification which he gave at the beginning of his Introduction and which I have discussed here. I would have liked to submit to the Master, for his examination, the following classification which I made, basing my judgement on all I said in the various chapters devoted to fairly delicate and thorny subjects benefiting from the notes which I formulated in these annotations:

1. Isometric *parlando* melodies with four sections and eight syllables:

- a) Simple *parlando*: 1a:1/21b, 1b:1/22b—23a, 2:1/23b, 3:1/56a, 4:1/40c, 5:1/26a, 6:1/22a, 7a:1/21a, 7b:1/31a, 8a:1/29—30, 8b:1/46a, 8d:1/57a, 8e:1/14a = 13 melodies.
- b) *Parlando* in the *Uzun Hava* style: 8c:1/55a, 9:1/59, 17c:2/62—63 = 3 melodies.

2. Isometric *parlando* melodies with four sections and eleven syllables:

- a) Simple *parlando*: 10a:2/32a, 12:2/56b—56c, 15:2/1, 16:2/7 = 4 melodies.
- b) *Parlando* in the *Uzun Hava* style: 11:2/53, 13a:2/12b, 14:2/52a, 17a:2/19b—20a, 17b:2/24b—25a, 18:2/38a, 19:2/14b—15, 20:2/58, 21a:2/60, 21b:2/11b—12a, 22:2/16, 23:2/37 = 12 melodies.

3. Isometric *parlando* melodies with two sections and eight syllables: 25:4/26b, 26:4/49a, all four variants of No. 55 = 6 melodies.

<sup>100</sup> Cf. Explanatory Notes p. 304.

<sup>101</sup> Appendix No. III.

4. Isometric *parlando* melodies with two sections and eleven syllables:
  - a) Simple *parlando*: 24:3/45a, 27:5/40a, 28:5/54, 29:5/25b = 4 melodies.
  - b) *Parlando* in the *Uzun Hava* style: 13b:2/57b, 30:6/61, 35:11/65, 38:12/24a = 4 melodies.
5. Heterometric *parlando* melodies with two sections and eleven syllables: 36:12/19a, 37:12/44, 39:12/11a, 54:19/49b = 4 melodies.
6. Isometric *parlando* melodies with four sections and five syllables: 34:10/41a = 1 melody.
7. Isometric *parlando* melodies with four sections and seven syllables: 31:7/9a = 1 melody.
8. Isometric *parlando* melodies with three sections and eight syllables: 33:9/5 = 1 melody.
9. Isometric *tempo giusto* melodies with four sections and seven syllables: 32:8/3b, 40:13/13a, 41:13/13b, 42:13/31b, 43a:13/38b, 43b:13/33b, 43d:13/42a, 44:13/18b = 8 melodies.
10. Heterometric *tempo giusto* melodies with four sections and eight syllables: 48a:17/2b, 48b:17/3a, 52:19/8b, 58:19/40b = 4 melodies.
11. Isometric *tempo giusto* melodies with three sections and eight syllables: 56:19/28b = 1 melody.
12. Isometric *tempo giusto* melodies with four sections and eight syllables: 46:15/18a = 1 melody.
13. Isometric *tempo giusto* melodies with three sections and eight syllables: 47:16/2a = 1 melody.
14. Heterometric *tempo giusto* melodies with four sections and eleven syllables: 45:14/28a, 53:19/10b = 2 melodies.
15. Isometric *tempo giusto* melodies with four sections and a syllabic structure of 7+7: 57:19/8a = 1 melody.
16. Melodies which present no definite form: 50:19/4a, 51:19/6b = 2 melodies.
17. Melodies of suspect origin: 59:19/41b = 1 melody.
18. Instrumental dance melodies: 60:20/35, 61:20/48, 62:20/47, 63:20/50a, 64:20/50b, 65:20/51b, 66:20/51a = 7 melodies.

It must be admitted that any ethno-musicological classification might have a subjective side.

71. I would like to thank the eminent expert who wanted to remain anonymous for his kindness in reading my translations and correct them where necessary. Nevertheless, while re-reading the texts, I have taken the liberty to make new modifications to the text adopted by Bartók as a definitive one. I consider this altogether natural. Indeed, texts of folklore melodies sometimes present problems that are insoluble, as the example which I have cited above may prove.<sup>102</sup>

72. In my travel book I have also noted the name of the singer as Ali Gıvrak Mustafaoğlu. The word Cinli which means "possessed by spirits" would be a nick-name.

73. Letter *d* must be added: 43d.

74. In my travel book the first name is noted as "Zurnacı Ali", meaning "Ali, the *zurna*-player". He had no surname. As to the two names "Cuma Ali", the *davul*-player, they are only his first names.

75. In my travel book the name of the singer is noted as Hasanoğlu Salcı Koca Mehmet.

<sup>102</sup> Cf. A. A. S.: AIB No. 64 p. 272 and f.

76. In November 1969 I had the opportunity to meet Kır Ismail<sup>103</sup> again in his village and to record a few melodies from him. I naturally asked him some questions about his life and I learnt that, even since the times when we had made the first recordings, i.e. in 1936, he had not left his village. All the trips that he had taken during his long life consisted of going to Adana for a few days and, a few times to Osmaniye. The Haruniye community, according to my investigations, was not a spot that was frequented by musician-poets. The instrumental performance is not outstanding which might distinguish it from the performance of other players. The verses which he repeats in his songs seem to be at the basis of Bartók's hesitation since, otherwise, he finds in these melodies all the characteristics of class 2. It seems to me that we should rather see it as a style, a dialect.

77. "*Divrikli*" means "native of Divrik". Ali was from Divrik, not far from Sivas. The melodies which he sang for us belong to his region. The reasons for Bartók's mistrust of these melodies are not clear to me. These melodies belong to a dialect which Bartók had no opportunity to become acquainted with; the singing style of the peasant does not differ from the style of the same region.

78. This "prayer-for-rain song" was not recorded, but only written down by Bartók.

79. In my travel book I had noted: "born in Urfa and raised in Tarsus where his parents moved in the first years of his childhood".

80. Since I worked only on the rough drafts of the transcriptions, I have no way of knowing if, in New York, Bartók had put other asterisks than those which appear in the drafts. Naturally, I have kept both the asterisks and the words to which they refer.

81. These markings do not figure on the rough drafts either. I have tried as much as possible to fill the gap by conforming to the Master's ideas.

82. I repeat what I have said in Note 80.

83. The clucking sounds are not marked on the rough drafts. I have marked them in every melody in which they exist. On the transcription I have preserved the original writing of the rough draft.

84. I completed the texts where there were gaps, while preserving, nevertheless, Bartók's signs.

<sup>103</sup> See his photograph on page 430.

# ANNOTATIONS TO THE TRANSCRIPTIONS OF BÉLA BARTÓK

1a:1/21b: Bartók's note at the top of the page: *Itt a sekunda-kat ki kell újra írni (mint 5. és 6. sort)* = Here the repetitions must be written again as 5th and 6th sections.<sup>104</sup>

Bartók seeing that the melodic section of the fifth and sixth verses are nothing but the repetitions of the third and fourth sections, marks them with II, while taking care of pointing to the passages which are different. When copying it I tried to conform to the Master's intention. It is curious to note that Bartók includes this melody into class 1, despite the fact that the six sections are thus formed in spite of the irregularity of the fourth verse.

Bartók's note at the bottom of the sheet: *\*feljegyzés szerint "bunun"* = according to the note written [before or during the recording]: "bunun".

This concerns the word of the third verse of the second stanza which the Master transcribed as "dyarcin". In my travel book I have the word "gelsin" in this spot, later erased and replaced by the word "bunun". While playing the melody I hear distinctly the word "gelsin" which I put on the music, below Bartók's word.

Bartók's note at the bottom and on the right of the sheet: *Vége a hengernek* = End of the cylinder. In fact, the melody remains uncompleted on the cylinder.

Text:	3M + R <sub>1</sub> M + R <sub>2</sub> 2M	A A A	B + A B
Music:	4D + R 2D	A B B <sub>var.</sub>	C + B C

1b:1/22b—23a: Bartók's note for the word added to the second stanza: *\*feljegyzésből hiányzott* = missing from my notes. Indeed, I see in my book that I did not make a note of this at the beginning, when the peasant sang the melody before the recording. I admit that I failed to note the word which the peasant added during the recording.

Bartók does not include this melody in the list of melodies with a refrain, undoubtedly for the reason given in his Introduction.<sup>105</sup> But we see that the peasant did not hesitate to go up to six syllables in the last melodic section of the third stanza, whereas, in the preceding stanzas, this section contained only two syllables.<sup>106</sup>

It is also noteworthy that if the last melodic section would not be considered as a separate one, owing to the fact that a refrain is not necessarily an integral part of the melody, the song can be considered as being made up of five sections. However, the Master did not hesitate to include it into class 1.

The old form of the word *yirmi* which is seen in the second verse of the first stanza is *yigirmi*. The suppression of a syllable reduces the number of syllables to seven and this, naturally, disrupts the equilibrium of the second caesura of this section.

<sup>104</sup> For the lullaby cf. A. A. S.: Explanatory Notes p. 304.

<sup>105</sup> Cf. B. B. Introduction p. XXI.

<sup>106</sup> Cf. A. A. S.: "The Refrain" pp. 205 and f.

The second section of the second stanza presents two anomalies:

- a) The word *yere* which was added by the peasant at the time of the recording produces ten syllables whereas these should only have been eight.
- b) Even if one did not take into consideration the additional word, this verse would attract attention by its 2+3+3 division instead of 4+4. The modification of the metric division always produces anomalies such as the dismemberment of a word,<sup>107</sup> or the adjunction of one. This collection contains several examples of this nature.

In the third verse of the second stanza the contraction reduces the number of syllables to seven but the analysis of various texts containing contractions shows that the eliminated syllable is not ordinarily considered as constituent element of the text. In other words, one resorts to a contraction which harms neither the structure of the verse nor the pronunciation in order to gain another syllable which is supposed to be necessary to make the general meaning of the verse clear. Therefore the interjection *ya* is not a syllable from outside the text, but on the contrary, a syllable that is an integral part of the text.

A melody which is a lament of type B.<sup>108</sup>

2:1/23b: Bartók's note at the bottom of the sheet: *Var. M. F. 80a Zentelke*.<sup>109</sup> In his article "Collecting Folksongs in Anatolia" Bartók had already compared this to a Hungarian melody.<sup>110</sup> The text which is a dialogue between a young man and a young girl is based on a folk tale. The text of No. 15:2/1 with eleven syllables from the Çorum region seems to be another version of the same passage in the tale. The oldest published version is, to my knowledge, that collected by Dr. I. Kúnos at the end of the last century.<sup>111</sup> The form of the text is a tercet with two refrains which alternate, a natural consequence of the dialogue. However, here, because of the restricted number of the stanzas, the character of the refrain does not appear clearly.<sup>112</sup>

Text:	3M+RM	A A A B
Music:	4D	A B B <sub>var.</sub> C

3:1/56a: Bartók's note for the beginning, in the middle and on the right side of the page: \*N.B. *Elején erőlködés következtében a felv. nem elég tiszta (túl mély); talán az első 2 hang is "b" helyett csupán véletlenül "a"* = At the beginning, as a result of forcing the voice, the recording is not clear enough (too low); it may be that the first two tones are also sung quite by accident "a" instead of "b flat".

Bartók's note at the bottom of the sheet: \*\**fokozatos átmenet i-ből e-be, cresc.-val.* = gradual transition from *i* to *e*, with crescendo.

Bartók's note at the bottom of the sheet: \*\*\**itt e marad, crescendoval.* = here *e* remains, with crescendo.

N.B. at the end of the fourth section of the second stanza Bartók puts a single asterisk in the spot where the same gradual change from *i* to *e* is found. I added the second asterisk on the transcription.

This melody is a lament of type B.

Bartók's sheet carries no title for this melody. In my note book I have the title "ağıt" (lament).

<sup>107</sup> Cf. A. A. S.: AIB No. 50 p. 261.

<sup>108</sup> Cf. A. A. S.: Explanatory Notes p. 305.

<sup>109</sup> Cf. A Few Hungarian Variants of Turkish Folk Melodies p. 375.

<sup>110</sup> Published by "Society for the Hungarian Quarterly" p. 9, Budapest, 1937.

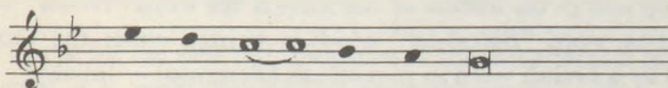
<sup>111</sup> Cf. I. Kúnos, *Türk Halk Edebiyatı*, pp. 46—47, Istanbul, 1925. Unfortunately the melody is missing.

<sup>112</sup> Cf. B. B. Introduction p. XXXIII.

This melody does not have the characteristics of *parlando* melodies with eight syllables from Cukurova. It is true that the structure of this melody is characterized by a beginning in minor tenth of the final tone and by principal pauses which make it resemble the structure of an *Uzun Hava* of Çukurova. Nevertheless, the process of continuation of the melody in the last two sections by modified transposition or transposition with mutation brings this melody close to the regions of the interior of Anatolia inhabited by certain *Avşar* tribes. Note, however, that these tribes which are established in these regions, arrived in the last century, through the *Taurus-Çukurova* regions.<sup>113</sup>

Text: 4M                    A A B A  
 Music: 4D                    A B C B<sub>var. tr.</sub> (C = B modified)

4:1/40c: Bartók's note: *N.B. a 2. str. helyesebb* = the 2nd stanza is more correct. This note is concerned with the *b flats* which do not show stability in the first stanza, although in the second stanza *b flats* acquire, finally, some stability. Bartók prefers to omit indicating them at the clef, even in this second stanza. However, *b flat* at the clef would clarify the mode.



This is also a lament of type B.

Text: 4M                    A A B A  
 Music: 4D                    A A B C

*N.B. 1)* Sections 3 and 4 of the first stanza repeat themselves without, however, modifying the four section structure of the piece. The absence of repetition in the second stanza is a proof of the fact that hazard plays an important role in the songs of peasants.

*N.B. 2)* In my note book the word *agıt* figures as a title defining the type of the piece. Therefore, I have added it on the transcription.

5:1/26a: Bartók's note at the bottom of the sheet: *M. F. 320 a) (Erdökövesd)*.<sup>114</sup> This melody is the third that Bartók had chosen for comparing Hungarian and Turkish melodies.<sup>115</sup>

Bartók's note on the right of the sheet, in the part separated from the transcription itself by a bar: (*3. strófa után mint var.*) = after the 3rd stanza, as a variant.<sup>116</sup>

Bartók's note at the bottom of the following sheet on which the third stanza is written: *\*Za-lım, feljegyzés!* = *Za-lım*, thus noted. While listening to the melody again I hear that the prolongation of the syllable results, perhaps, in the softening of the letter "ı" without, however, acquiring a clear pronunciation of "y". At the most, it could be written "ıym".

Bartók puts (?!) after the title "*Agıt*". This word does not exist in my book. It would appear that Bartók himself added this word since it does not exist either in the draft of my translation of 1936, or in his typewritten version which is in the Bartók Archives of the Institute of Musicology in Budapest. It is nevertheless correct that the song is a lament of type B.

Bartók's note at the top of the sheet: (*1. strófa lent!!*) = the 1st stanza at the bottom. Since both my transcription of the text and the melody begin with the stanza "*Yazlar geldi . . .*", one wonders

<sup>113</sup> Cf. A. A. S.: AIB No. 5 p. 238.

<sup>114</sup> Cf. A Few Hungarian Variants of Turkish Folk Melodies p. 375.

<sup>115</sup> Cf. B. B. Collecting Folkmusic in Anatolia, p. 9, Budapest, 1937.

<sup>116</sup> See the variant in the transcriptions p. 59.



if the Master had wanted to change the order of the stanza because *d* is more evident in the second stanza which thus becomes the first.<sup>117</sup>

Text: 4M            A A B A  
Music: 4D            A B C D (C D = A<sub>var. tr.</sub> B<sub>var. tr.</sub>)

6:1/22a: At the top and in the middle of the sheet is the word "Ağıt" as title (= lament) and under it is the equivalent Hungarian word "sirató" which Bartók erased and replaced by two words in French in parenthesis (*Plainte funèbre*). The Master may have wanted to differentiate between the laments which I classify under type A and B. This one is of type B.<sup>118</sup>

Bartók's note at the bottom of the sheet for the beginning of the first stanza: \**hibás kezdés; helyesen a 2. vsz.-ban* = defective beginning; correctly in the 2nd stanza.

Text: 4M            A A B A  
Music: 4D            A B B<sub>var.</sub> C

7a:1/21a: At the top and in the middle of the sheet is the word "Nenni" with an asterisk as title. The equivalent Hungarian word "Bölcsődal" which is written under the Turkish word was erased by Bartók and replaced by a French word in parenthesis (*Berceuse*) = lullaby.

Bartók's note for the title at the bottom of the sheet and on the right: \**egy gyermektelen asszony vágyakozó bölcsődala* = yearning lullaby sung by a childless woman. Here is the note which I made in the field: "a sterile woman makes a cloth doll, lays it down in a cradle and sings her lullaby praying to God to give the doll a soul (fourth verse of the stanza)".

Another version of this lullaby is sung during a ceremony known as "Cradle Betrothal". The word "can" = soul in our version is substituted by "dil" = tongue. Therefore, in this version a wish is expressed that the baby may start to talk early and does not grow up dumb. It is interesting to note how the substitution of one word with another is sufficient to create a new popular legend.

Bartók's note for the second melodic section, at the bottom of the sheet and above the preceding note: \**ez a sor inkább megvan, semmint elmarad* = this melodic section is here and should not be eliminated = [this melodic section is rather an integral part of the melody, not a negligible part].

Indeed, this section which is omitted by the singer in the last stanza, is an integral part of the melody. Comparing it with its variant No. 7b:1/31a gives a more exact and more convincing idea of this subject.

Bartók's note below the last staff and on the left: 3. = 2. = the 3rd stanza is the same as the 2nd.

Indeed, the peasant repeats the 2nd stanza with the same text and with a form with three sections. Bartók marks the variants. For greater clarity, I am adding repetition signs.

Bartók considers the fourth melodic section as a refrain. On the other hand, the same section of No. 7b:1/31a is considered by the Master as a simple section of the melody, having nothing to do with a refrain. As far as I am concerned I have already explained in a chapter dealing with the Refrain my views on these two melodies.<sup>119</sup>

Bartók places this melody here and considers it as an "isometric" melody. The second and fourth sections, however, show divisions which are different from those of the first and third sections. I do not insist on my view which could well be erroneous, but I wonder if this is a melody with or without refrain. Another consideration: is it a melody with two or with four sections? While considering these questions I do not lose sight of the two versions: Nos. 7a:1/21a and 7b:1/31a of the same melody.

<sup>117</sup> While copying I changed the order of the stanzas to conform to the Master's wish.

<sup>118</sup> For "raise the flag" and "fingers tinted with henna" which are in the text, cf. A. A. S. Explanatory Notes pp. 305 and 307.

<sup>119</sup> Cf. A. A. S.: "The Refrain" p. 211.

Text: 3MR (tercet + refrain) A (E) A (E) A (E)<sup>120</sup> + RB  
 Music: 2D AE<sub>1</sub>A BE<sub>2</sub>

7b:1/31a: The title which appears both on Bartók's sheet and in my book is "Oyun havası" (= dancing air). In reality, it is an "Ağıt" (= lament) in the form of a lullaby, known under the name of "Bebek ağıtı" (= lament for a baby).<sup>121</sup> I cannot emphasize enough the similarity which exists, on the one hand, between the lullaby and the lament and, on the other, between the lament of type B (especially when it is more or less in *tempo giusto*) and the dance.

This melody is written by the Master as if it were made up of three sections, but put into class 1 which contains isometric melodies with four sections. On the transcription I have indicated the caesurae according to division 4, while respecting the original note of the Master.

I will not repeat the remarks that I have already made on the subject of No. 7a:1/21a and its variant. I will only repeat that, as to me, it is a heterometric melody with two sections:

Text: 4M A (E) A (E) A (E) + RB  
 Music: 2D AE AE BE

8a:1/29—30: Bartók's note for the first four measures of the instrumental beginning: *1. sort egész hggal* (sic. = hanggal) *lejjebb!* = to write the first line one tone lower!

The old peasant makes a false introduction and thus disfigures the melody which, normally, is the melody of the song itself played on the instrument. When copying the transcription I followed the Master's instruction.

This melody had moved the Master so much that he recorded all the stanzas. This is why he devoted two cylinders to this melody. The reason for his being moved, he explained to me, was the "structural identity" of this melody with a certain type of Hungarian folk music. He mentioned it in the talk he gave over Radio Budapest when he returned to the capital.<sup>122</sup>

According to the note in my book the peasant was playing the "kemane" and the "tanbur".<sup>123</sup>

Bartók put no title to this melody. In my book I put "Kozanoğlu Rüstem Ağa'ya yazılan ağıt" (Lament written on the death of Kozanoğlu Rüstem Ağa). "Ağıt" means different types of a lament, in relation with the death of someone who is venerated and loved. Here it is an elegy of type C.<sup>124</sup>

Text: 4M A A B A  
 Music: 4D A A<sub>var.</sub> B B<sub>var. tr.</sub>

8b:1/46a: The same melody and same text as melody No. 8a:1/29—30, from which this constitutes a variant recorded in a different place.

8c:1/55a: It is curious to note that this *parlando* melody of almost the same structure as No. 8a:1/29—30 which is an elegy, has a sarcastic text.

Text: 4M A A A B  
 Music: 4D A A<sub>var.</sub> B C (C = B<sub>var. tr.</sub>)

N.B. Note on the same sheet where the writing is different from that of the Master: *b) —t l. a hozzákapcsolt lapon* = see the b on the attached sheet, i.e. part b) of the cylinder No. 55, on the

<sup>120</sup> Here the peasants eliminate E.

<sup>121</sup> Cf. A. A. S. Explanatory Notes p. 305.

<sup>122</sup> Cf. Hungarian variants of the melodies p. 375.

<sup>123</sup> For "kemane" cf. A. A. S. Explanatory Notes p. 308. As for "tanbur" I really don't know which instrument he meant; certainly not the instrument used in the traditional art music. May be the plucked string instrument called incorrectly by some people "tanbura".

<sup>124</sup> Cf. A. A. S.: Explanatory Notes, Laments p. 305.

sheet which follows this one. The sheet b) contains Bartók's transcription of words yelled by a boy in order to give an idea of shepherds' conversation from a distance.<sup>125</sup>

8d:1/57a: Bartók's note at the end of the first stanza: \*(szóval = spoken) *Dur biraz da ben deşeyim*<sup>126</sup> *elhagyini* = to omit.

Conforming to the Master's wishes I omitted it in the transcription, but this sentence figures in the part devoted to the texts because, here, we are not dealing with a true lament and this sarcastic phrase brings out the character of the text which is more a kind of sentimental message. Besides, after singing the fourth section of the second stanza, the peasant also adds in the place of this sentence a *snicker* which resembles the neighing of a horse. This is not marked by Bartók. Note, nevertheless, that the music itself does not reflect this ironic character of the text.

For the question-mark under the first word of the 2nd stanza: this is the intercalation of the letter "y" during the recording: *eşib* > *eyşib*.

Bartók's note for the last syllable of the last verse:

—mi	(in French in the text):
<i>ri-nek hangzik!</i>	"mi" ou "ri" = (e or d)
<i>ezt nem kell beirni</i>	"dans l'enregistrement c'est ri!"
= —mi is heard like ri!	= (in the recording it is ri!)
it should not be noted.	

Despite that I could not help writing this note which is such an interesting proof of the Master's meticulousness and conscientiousness in his transcriptions.

Text: 4M	A A A B
Music: 4D	A B C D (= A A <sub>var.1</sub> A <sub>var.2</sub> A <sub>var.3</sub> tr.)

8e:1/14a: Beside the title "*Hacı bey*" is a question-mark in Bartók's writing and in parentheses. I added the word "*Ağıt*" — lament. It is, indeed, a lament of type C.

Bartók's note at the top and on the left of the sheet: *a II<sup>a</sup>-kat csak egy (5.) sorba minden versszak után* = to place the (variants marked) II<sup>a</sup> in the same line, (5th line) after each stanza. When recopying the transcription I took into consideration this suggestion made by the Master.

In the fourth verse of the first stanza the last word is sung as "*öpedim*" for the first time. I am also completing the text of the third and fourth sections of the second stanza.

The two words "*at*" of the first verse of the second stanza are transcribed by Bartók as "*art*". In spite of the text which he had in hand, he must have heard it like that, but while replaying the melody I cannot distinguish any "r"s.

I am marking with (b3 the pauses of the third melodic section. At the repetition of the first stanza variant 2 clearly shows *b flat*.

Text: 4M	A A B A
Music: 4D	A A B C

9:1/59: The date of the recording of this melody is marked by Bartók as follows: "22. XI. 1936." The correct date, however, is 24. XI. 1936.

The significance of the question-mark put by Bartók at the end of the second verse is not clear to me. The cause might conceivably be the pronunciation of the vowel "ü" which slides towards "ö" in the syllable "*müş*".

<sup>125</sup> Cf. last piece of the transcriptions made by B. B.

<sup>126</sup> Cf. A. A. S.: "Words of the Melodies" p. 314.

The third stanza is repeated by the peasant. Bartók surely judged that it was not necessary to make a transcription of it. Indeed, the transcriptions of the four stanzas are amply sufficient to convey the exact idea of the evolution and the variants of the melody.

That stanza, as well as the fourth one, contains an epimelos composed of two sections.<sup>127</sup> Bartók does not take into consideration this adjunction and continues to see in this melody a structure with four sections. I wonder if it would not have been preferable to classify apart melodies with an epimelos, perhaps as a sub-division. One cannot see in them melodies with six sections since the epimelos is optional as can be seen in this melody where the first two stanzas contain none.

The singer replaces the word "kimler" of the epimelos with "bi yaranım" in the repetition of the third stanza.

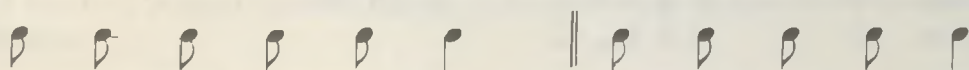
Bartók considers the fourth section of this melody as a refrain.<sup>128</sup>

Text:	3M + RM (tercet + refrain)	A A A B
Music:	4D	A A <sub>var. 1</sub> A <sub>var. 2</sub> B

10a:2/32b: Bartók's note for the title *Karacaoğlan*, at the bottom of the sheet: \**nem tudom, mire vonatkozik ez a cím* = I do not know to what this title refers. It is the name of a musician-poet, author of the text.<sup>129</sup>

Bartók's note for the third stanza: \*\**szövege nincs leírva, a 4. str.-nak sem (ez nem is jegyezhető le pontosan emiatt)* = text is not written down, nor that of the fourth stanza (it is not even possible to transcribe it because of that [= the intelligibility of the text]). In my book, I do not have this either and I wonder why I did not put it down. Nevertheless while listening to the melody again, I was able to understand the text of the third stanza, except for one word at the beginning of the fourth verse. As to the text of the fourth stanza, I was unable to understand it.

It is curious to see in this melody the succession of two metric structures which influence the music. In the first stanza the metric division of the first two verses corresponds to the rhythmic scheme:



whereas in the last two verses, the following rhythmic scheme:



replaces the first scheme. This change occurs also in the fourth section of the second stanza.

Text:	4M	A A B A — Y Y Y A
Music:	4D	A A A A <sub>tr. var.</sub>

10b:2/32b: Bartók's note at the top of the page: *egész hanggal lejjebb* (sic. = lejjebb) *irni* = to be written a tone lower.

This transposition brings the melody in g to an end, a procedure adopted for all the transcriptions of this collection, therefore, I am transposing it one tone lower.

Bartók's note at the bottom of the sheet for the asterisk at the beginning of the melody: \**állítólag: 32a)-val* = supposedly: it is played with 32a. (32a is the preceding melody.)

<sup>127</sup> Cf. A. A. S.: "The Refrain" p. 204.

<sup>128</sup> Cf. B. B. Introduction p. XXII; A. A. S.: "The Refrain" p. 208.

<sup>129</sup> Cf. A. A. S.: Explanatory Notes p. 306; also A. A. S.: "The Refrain" p. 222.

Bartók's note at the bottom of the sheet: *végig irni a sort* = to continue the line to the end.

If I understood his meaning correctly, right until the cylinder ends.

11:2/53: At the top and on the right of the sheet Bartók wrote in French: "*Toprakkale, Tribu des Tergirli*". This word should be *Tecirli*. On the other hand, note that the melodies were sung by nomads belonging to the *Yazlamaz* branch of the *Tecirli* tribe who spend the winter in the village of *Tüysüz*, situated on a hill. This tribe, like many others, has given up the nomadic way of life since the time we visited them. At the present time, one part of this tribe has settled down in the above-mentioned village, and another part went on to another village founded by the families belonging to a different branch of the same tribe. The two villages are called *Yukari Tüysüz* = Upper *Tüysüz* and *Aşağı Tüysüz* = Lower *Tüysüz*. They are only a few miles apart from each other.

Bartók's note at the bottom and on the right side of the sheet for the crescendo of the last note and his other note concerning the same bar is marked in the transcription itself.

Text: 4M	A B C B — Y Y Y B
Music: 4D	A B C D

12:2/56c: I am adding the word *Ağıt* which figures in my book as the title of this piece. It is a lament of type B.

Text: 4M	A B C B — Y Y Y B
Music: 4D	A B B <sub>var.</sub> C

13a:2/12b: In my book I have "*Camız Ali ağıtı*" as the title of this melody (lament for *Camız Ali*). I have another note according to which the peasant himself may have composed the melody.

Text: 4M	A A A B (= A A A + R B?)
Music: 4D	A B B <sub>var.</sub> C

13b:2/57b: Bartók's note at the bottom of the sheet for the peasant's age, written in parentheses above and on the right of the page: *\*nem tudja biztosan* = he does not know it exactly.

Bartók's note concerning the title: *\*\*egy törzsfőnök nevéől elnevezett dal (100—250 évvel ezelőtt élt); hegyekbe költözéskor* = song named after the name of the chief of the tribe (he lived 100—250 years ago); in the times of movements [from the plain] towards the mountains.

*Dadaloğlu* is not a tribal chief, but a musician-poet to whom belongs the text of this melody.<sup>130</sup>

Bartók's note for the first verse of the second stanza, written above the words: *\*\*\* (lu-ma-lak? igy hangzik!)* = (lu-ma-lak?, it sounds like this!).

Bartók's note for the second verse of the same stanza: *\*\*\*\* nem érthető, más szöveg* = cannot be understood, another text.

I completed the words which were missing in these two passages. I did the same for the words which were missing in the two places, on the second sheet of the transcription marked by Bartók with \*\* and \*\*\* which refer to notes on the preceding sheet.

The melody has two sections only and should not have been put in class 2. Bartók divides its sections and thus obtains four sections.<sup>131</sup> I must admit, however, that I myself have divided the sections of certain *Uzun Hava* in a lecture which I gave in Budapest but only for the sake of a comparison between the intrinsic structures of Turkish and Hungarian melodies.<sup>132</sup>

<sup>130</sup> Cf. A. A. S.: Explanatory Notes p. 307.

<sup>131</sup> Cf. A. A. S.: "*Uzun Hava*" p. 221.

<sup>132</sup> Cf. A. A. S.: A Few Reflections on Certain Affinities between Turkish and Hungarian Folk Music, *Studia Musicologica*, Tomus IV, Fasc. 1—4, Budapest, 1963.

In the second stanza the syllable which occurs at the beginning of the second section belongs to the same text. The bar which follows the triolet shall, therefore, be considered non-existent.

Text: 4M            A B C A — Y Y Y B  
 Music: 2D            A B

14:2/52a: Bartók's note preceding the third melodic section of the first stanza: *innen nagyobb értékekbe* = from here on with greater values. If Bartók's words were to be translated literally would it be: "from here on to greater values"?

At the beginning of the piece Bartók indicates ♩ = 300 and here he fixes ♩ = 208. When I replayed the melody I concluded that Bartók's note in no way implies a modification in the value of the notes. It seems clear to me that this note of Bartók's is related to the movement of the metronome which must have been verified and added by him later on in order to avoid forgetfulness.

In the transcription I added the title "*Karacaoğlan*" which I had noted in my travel book.<sup>133</sup>

The third and fourth melodic sections of the first stanza are repeated. This repetition, needless to say, does not change the structure of the melody which is with four sections.

The two stanzas of the text are from two different poems by *Karacaoğlan*. We have, here, consequently two incomplete texts.

Text: 4M            1st stanza: A A A B  
                       2nd stanza: C C C D  
 Music: 4D            A A A<sub>var.</sub> B

15:2/1: It is interesting to see on the transcription reflections of the Master's hesitation concerning the metric division of this melody. He divides the melodic section first as 4 + 4 + 3, then he eliminates the bars and substitutes them as 6 + 5. I would have preferred if Bartók had not changed the first version which seems to me more accurate, except for the fourth verse of every stanza which is divided into 6 + 5 without, however, damaging the following rhythmic division which dominates the whole piece.

İs - tan - bul - dan            çik - tim    dir - ya            yü - zü - ne

Text: 3M + RM (tercet + refrain)            A A A B — Y Y Y B  
 Music: 4D    A B C (= B<sub>var.</sub>) D

16:2/7: Bartók's note at the bottom of the sheet concerning a word in the third verse of the second stanza: \*2 *fel nem jegyzett szótag* = 2 syllables not recorded. I have completed the verse.

Bartók's note at the end of the melody at the bottom of the second sheet: "*Bu şarkıye söyliyən Hüyükli Hatice'dir.* (= "*türküyü*" helyett hibásan! Előmondták neki!)" Turkish translation of the sentence by the little peasant recorded on the cylinder: It is *Hatice* of *Hüyük* who sings this *şarkı*. Translation of Bartók's Hungarian sentence: incorrectly instead of "*türküyü*". The sentence was prompted.<sup>134</sup>

Text: 3M + RM (tercet + refrain)            A A A B — Y Y Y B  
 Music: 4D    A B C D

<sup>133</sup> Cf. A. A. S.: Explanatory Notes p. 306.

<sup>134</sup> Cf. B. B. Introduction p. XVIII; A. A. S.: AIB No. 36 p. 258.

17a:2/19b—20a: In my book I have “*Karahacılı ağzi*” as the title of the melody, meaning the style or dialect of the *Karahacılı* tribe.<sup>135</sup> The text is by the musician-poet *Karacaoğlan*. The last stanza is from another poem by the same author.<sup>136</sup>

Text: 4M	A A A B — Y Y Y B + Y Y Y C
Music: 4D	A B C D

17b:2/24b—25a: Bartók’s note for the title “*Üçgözoğlu ağzi*”: \**Nyilván a szövegre vonatkozó cím* = Probably a title, relating to the text.<sup>137</sup>

Bartók’s note at the end of the fifth line which forms the repetition of the third stanza: *vége a hengernek* = end of the cylinder. It is interesting to note the modification and the widening of the melody at the beginning of this repetition which comes back in the same way at the end of the second stanza.<sup>138</sup>

In this melody of a rhythmic scheme linked to type a) of the *Uzun Hava*, the adjunctions of syllables or words made by the singer, lend it a heterometric aspect.

Text: 4M	A B C B — Y Y Y B
Music: 4D	A B C D

17c:2/62—63: Bartók’s note at the top and on the left of the sheet: 62 (1. 2. 3. stanzas) [63 (4. 5. 6.)] *nincs lejegyezve* = 62 (1. 2. 3. stanzas) [63 (4. 5. 6.)] not transcribed.

Bartók’s note on the second sheet at the end of the musical transcription: *a 63. hengeren lévő 4.—6. str.-t hengerkimélés céljából nem jegyeztem le. Szövege: . . .* = In order to spare the cylinder I did not transcribe stanzas 4 to 6 recorded on cylinder No. 63. The text of these stanzas: . . . And he gives the words of stanzas 4—6.<sup>139</sup>

The transcription of these stanzas is among those done by myself.<sup>140</sup>

To Bartók’s transcription I added the title *Ağit* which also figures in my book. It is a lament of type B.

The melody is in the *Uzun Hava* style of eight syllables, but put among the melodies with eleven syllables. This melody puzzled me a great deal.<sup>141</sup>

N.B. A verse, probably the second, is missing from the first stanza. I noted it thus: the singer who sang it, probably did not know any more.

Text: 4M	A B B A? (1st stanza)
	A A B A (2nd, 3rd, 5th, 6th stanzas)
	Y Y Y Z (4th stanza)
Music: 4D	A B B <sub>v</sub> C

18:2/38a: Bartók’s note at the bottom of the sheet for the name of the *Haruniye* district is: “*Düziçi — Peçenek*” *vidék* = region of *Düziçi-Peçenek*.

*Düziçi* is the name of the place inhabited by Turks who emigrated from Horassan and various other regions of Asia. *Peçenek* is the name of a tribe which belongs to the great *Oğuz* family. *Peçenek* tribes settled in Hungary and are known there as “*Besenyő*”s. One branch of the *Tecirli* tribe from whom we collected melodies live in the *Düziçi* plain as well.

<sup>135</sup> Cf. A. A. S.: Explanatory Notes p. 306.

<sup>136</sup> Cf. Ibid p. 306. For this melody cf. A. A. S.: “*Uzun Hava*” type e) p. 216 and the paragraph b).

<sup>137</sup> Cf. A. A. S.: Explanatory Notes p. 307.

<sup>138</sup> For the bars added in parentheses cf. A. A. S.: AIB No. 25 p. 257.

<sup>139</sup> For these stanzas cf. A. A. S.: “Words of the Melodies” p. 320.

<sup>140</sup> Cf. A. A. S.: Melodies Transcribed by A. Adnan Saygun p. 396-398.

<sup>141</sup> Cf. A. A. S.: “*Uzun Hava*” p. 217; A. A. S.: AIB the N.B. of Note 9, p. 240.

Bartók's note for the beginning of the song: *ez egyszerre jön* = this happens at once. With these words Bartók indicates the sudden start of the song after an extremely short instrumental introduction.

Bartók's note for the instrumental accompaniment, the transcription of which stops shortly after the beginning of the song: *tovább nem érthető a kíséret*; and after the instrumental passage preceding the repetition of the third and fourth stanzas: *kíséret tovább nem érthető*. The translation of both notes: the accompaniment is no longer discernible.

This is natural if one is considering the primitive Edison phonograph that Bartók used. The peasant accompanies himself on his instrument called "*ırızva*".<sup>142</sup>

Bartók separates the first melodic section, only, by bars. Except for the adjunctions which precede the principal melody, he does not indicate the divisions inside each section. The very short caesurae must have had something to do with the Master's intention not to indicate everything.

The first section yields the rhythmic scheme a) of eleven syllables, whereas the other sections are sung according to type b).<sup>143</sup>

In my book I have the title "*Dadaloglu havasi*" = Air by *Dadaloglu*.<sup>144</sup> The text is, however, attributed by others to *Karacaođlan*.

It is interesting to note that the song stops short at the second of the final tone leaving to the instrument the job of bringing the melody to its final end.

Text:	4M	A B C B
Music:	4D	A B C D

19:2/14b—15: I am adding "*Karacaođlan*" which I have in my book as the title of this melody. The name of the musician-poet designates at the same time the title of the melodies which are sung with words composed by that poet. The tradition of the musician-poets requires that their name be proclaimed in the last stanza. Here, indeed, we have the name of the poet in the last stanza, put by Bartók at the end of his transcription on the second sheet. I am removing it to the part reserved to texts.<sup>145</sup> This is also attributed to *Kerem*, the famous hero of the lyric legend "*Kerem and Asli*".<sup>146</sup>

Here Bartók makes an experiment with the rhythmic division which is marked on the draft by dotted bars. I consider the rhythmic division of this melody as being of type a) of *Uzun Hava*.

Text:	4M	A B C B — Y Y Y B
Music:	4D	A B C D

20:2/58: This melody contains disrupted words because the caesurae of the text and the melody do not match.<sup>147</sup> The text is from a folk tale entitled "*Han Mahmud*". It is a dialogue between Han Mahmud and his beloved. Passages of dialogues in folk tales are almost always conceived in the form of tercets with two alternating refrains.

Text:	3M+RM	A A A + R B — Y Y Y + R C
Music:	4D	A B A B C D (D = C <sub>var.</sub> tr.)

21a:2/60: Although the *Uzun Hava* style is devoted to lyrical poetry, the text of this *Uzun Hava* shows the indifference of the Turkish peasant in matters of coherence between contents and style.<sup>148</sup> Nevertheless, this is the only example of incoherence and heterogeneity which I met so far.

<sup>142</sup> For this instrument cf. A. A. S.: Explanatory Notes p. 308.

<sup>143</sup> Cf. A. A. S.: "*Uzun Hava*" p. 215.

<sup>144</sup> Cf. A. A. S.: Explanatory Notes p. 307.

<sup>145</sup> Cf. A. A. S.: "Words of the Melodies" p. 321.

<sup>146</sup> Cf. The article by Sadettin Nüzhet in *Halk Bilgisi Haberleri*, No. 38, p. 38, July 15, 1934, Istanbul.

<sup>147</sup> Cf. A. A. S.: AIB No. 50 p. 261.

<sup>148</sup> Cf. A. A. S.: "Words of the Melodies" p. 322; cf. also A. A. S.: AIB No. 64 p. 272.



The refrain which is present as a fifth melodic section constitutes another peculiarity of this melody, for ordinarily *Uzun Hava* has no refrain. Despite this supplementary section, Bartók does not hesitate to put it in class 2.

The interjections "oy" in the refrain should be considered as an integral part of the text.

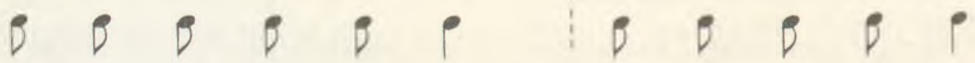
Text:	3M + RM + RM (tercet with two refrains)	A A A R B + R C
Music:	4D + RD	A B B <sub>var.</sub> C + R D

21b:2/11b—12a: Bartók's note at the bottom of the sheet for the title *Bozlak* beside which is a question mark: *Adana-beliek szerint ez "türkmeni" (?)* = According to the people of Adana it is a "türkmeni" (?).

*Bozlak* is the general name of *Uzun Hava* with four sections and eleven syllables starting at the extreme height of the following scale:



evolving on the rhythmic scheme of type a):



and having the pauses of the first and the third sections in the high notes of the scale in order to allow the melismas to precipitate themselves in lightning fashion from the high part of the scale towards the low notes and becoming calmer in order to reach the final tone.

*Türkmeni* is a type of *Bozlak* nearer a precipitate diction in relation to the ordinary *Bozlak* and capable to slide, because of this particularity, to the rhythmic scheme of type b) of *Uzun Hava*.<sup>149</sup> Comparing No. 21b:2/11b—12a to No. 22:2/16 which is a *Türkmeni*, it can give an idea of the difference between the two styles. Outside *Çukurova*, however, the *Bozlak* loses its character and disappears. Already towards the north of *Adana*, beyond the *Taurus Mountains*, they start to lose the vivacity which characterizes them and yield to slow melodic lines which are sung rather than "recited". Therefore, we can consider *Bozlak* and *Türkmeni* as *Uzun Hava* styles characteristic of the *Çukurova* region. In the *Taurus-Çukurova* region it is customary to attack the first and third sections of a *Bozlak* by "ah ey".

The two stanzas sung by the peasant belong to two different poems by *Karacaoglan*.

Text:	4M	A A A B (1st stanza)	A A A B (2nd stanza)
Music:	4D		

22:2/16: Two sheets are devoted to the transcription of this melody. The two stanzas which are on the first of these sheets are not written in the Master's hand and possess none of the characteristics of the Master's drafts: erasures, careful corrections, etc. . . . They seem to be final versions, cleanly written to be presented to the Master. The third stanza only, written on the second sheet, is in the Master's hand. I presume, however, that if the Master himself did not do the transcription of these two stanzas, he must have approved of it. Therefore, I am reproducing it as it is, except

<sup>149</sup> Cf. A. A. S.: "*Uzun Hava*" p. 215. In reality, because of the precipitate utterance both rhythms of class a) and b<sub>1</sub>) are used. The rhythm to be adopted is defined by the syllabic division of the verse.

for a few minor corrections which I am adding and which can be found at the end of the transcription.

This melody can be considered as the best example of a *Türkmeni*. I am putting on Bartók's transcription this title I noted during its recording.

Text: 4M                    A A A B — Y Y Y B<sup>150</sup>  
 Music: 4D                    A B A<sub>var.</sub> C

N.B. Bartók considers the fourth verse as a refrain and puts it in the list of melodies with refrains.<sup>151</sup> As for me, I consider it not as a tercet+refrain which would give the formula A A A + RB but as a quatrain of form A A A B, and the music with "four independent sections", of form 4D as noted above.

23:2/37: Bartók's note for the name of the district: \**Düziçi Peçeneg-vidék* = region of *Düziçi Peçeneg*.<sup>152</sup>

Note at the top of the first sheet concerning the non-transcribed cylinder: *Török 36 nincs lejegyezve kiméletből* = Turkish [collection] 36 not transcribed owing to tactfulness.<sup>153</sup>

Bartók's note on the third sheet for the instrument accompanying the singing: *Török 37-hez: Cura ırızva pengetős hangszeren kíséret (a megjelölt helyen)* = Note for Turkish 37: accompaniment on *Cura ırızva*, pinched string instrument (in the place marked by a digit).

This note is related to the instrumental accompaniments transcribed on this third sheet and referring to numbers corresponding to the transcriptions of melodies.

On this page and above the first and fifth staves the word "*Belépés*" = Entrance indicates the beginning of the songs.

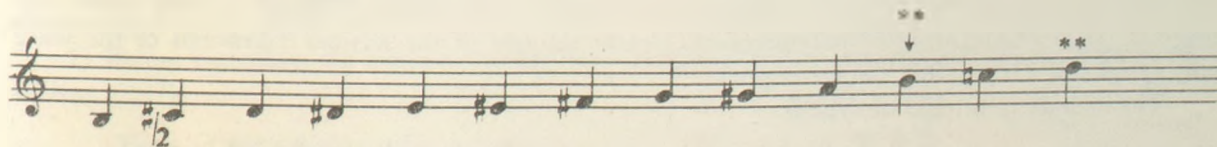
Bartók's note on the third sheet above and under the staff traced by the Master remained empty: *tovább nem érhető a bejegyzett közjáték kivételével, aztán 6) tól megint nem érhető, csak az utolsó néhány hang* = except for the accompaniment which is noted, the rest is incomprehensible, then starting from 6) and except a few tones of the end, it becomes again incomprehensible.

In order to give a clearer idea of the instrumental accompaniment I am recording these fragments in the places designated by the Master, and putting into the facsimile reproduction of this page.

Bartók also draws under this note two staves shorter than the others, destined to mark the instrumental chord, with two asterisks on two notes which refer to the note at the bottom and on the right of the page:

*Hangolás* = The chord:

1. *bur* = 1st chord



<sup>150</sup> A variant of Karacaoğlan's text yields form A B A B — Y Y Y B. (Cf. Sadettin Nüzhet Ergun, Karacaoğlan, No. 37, p. 34. 7th edition, Istanbul, 1944.)

<sup>151</sup> Cf. B. B. Introduction p. XXII.

<sup>152</sup> See Note for No. 18:2/38a p. 286.

<sup>153</sup> I am unable to understand exactly what Bartók means by the Hungarian word "kiméletből".

2. 3. = 2nd and 3rd:  
 \*\* ↓ = kb. 1/4 hanggal mélyebb = approximately 1/4 tone lower.



The recording instrument, the primitive Edison phonograph which was used by the Master for his recordings did not permit him to record either the voice or the instrument in a comprehensible fashion. Nonetheless he wished to get a better idea of the performance of various instruments which are used in Turkey. In order to satisfy his wishes, in 1937 and 1938, I made transcriptions of instrumental music of various regions of Turkey but only a very limited part of them was published.<sup>154</sup>

The letter "a" which Bartók once wrote on the first stave and another time on the third one of the first sheet, seems to mark the first part of a melodic section. In reality these first parts with the two letters "a" are complete sections, but owing to the repetition of the words, they become the first ceasurae only. These repeated verses and the *epimelos* which comes back after each stanza distinguish this melody from other *parlandos* of eleven syllables.

To the transcription I am adding the title "*Abıska türküsü*" = *Abıska* song found in my book.<sup>155</sup>

Text:	3M+RM	A A A B
Music:	4D + 2D	A B A <sub>var.</sub> C + D E.

24:3/45a: I am putting on the transcription the title "*Aşiret gaydası*" = Nomadic style or melody of the tribes, but what tribes and what nomads? Certainly not those of the *Taurus-Cukurova* region since the style of this region is very different from that of this melody.

Text:	3M+RM	A A A B
Music:	2D	A B

25:4/26b: Bartók's note for the sentence written in Turkish under the title "*Ağır*": (*25 sene evvel söylemiş*) ← *ez csak jegyzetbe kerül* = (he composed it supposedly 25 years ago) ← to become a footnote only.

In my travel book I had written (*25 sene evvel söylenmiş*). This can be translated as follows: told = composed 25 years ago. The word "told" or "composed" refers to the words only. From my version it can be understood clearly that the singer who sang this melody for us is not the author of the words.

Bartók's note at the bottom of the sheet for the repeated notes in the first section where the asterisk is as well as for the notes which are repeated in other melodic sections: *a sorok végén csak rezgetés (yi yi és magasságváltoztatás nélkül)* = at the end of the sections vibrations of the voice only (*yi yi* and without any change in pitch).<sup>156</sup>

The melody is an *Ağır* of type B.

Text:	4M	A A B A — Y Y Z Y
Music:	2D	A A <sub>var.</sub>

<sup>154</sup> Cf. A. A. S.: *Yedi Karadeniz Turkusu ve Bir Horon*, Istanbul, no date (but published by the Istanbul Conservatory in 1938).

<sup>155</sup> Cf. A. A. S.: *Explanatory Notes* p. 307.

<sup>156</sup> Cf. A. A. S.: *AIB No. 18* p. 248.

26:4/49a: Hungarian title: "Táncközi ének" = song meant to be sung between two dances.

This does not mean two different dances. The song interrupts the same dance. While the singer performs his song the dancers stop, and at the end of the song, they resume their dance.

The word in quotes "Maras" under the title, written by Bartók should have been "Maraslı" as I have marked in my notice-book. This is the name of the dance in the style called "Üç ayak" = three steps.

In the transcription I marked the few syllables which Bartók was unable to catch correctly and which I was able to verify when I again listened to the melody.

There is a problem in the transcription of this melody: how can we value the intervals to which a European ear is not accustomed?

Text:	4M	A A B A
Music:	2M	A B

27:5/40a: The four last verses are borrowed from another poem by *Karacaoğlan* to whom the verses of the beginning also belong. Therefore, we have here two incomplete texts. The completed versions of these poems are in the known form of the troubadours (musician-poets) of whom I spoke above.<sup>157</sup>

Text:	4M	A B (C B missing)	A B C A
		(the first two verses)	(last four verses)
Music:	2D	A B	

28:5/54: At the top and on the right of the page, Bartók inadvertently wrote: 22. XI. 1936. instead of 24. 11. 1936.<sup>158</sup>

Text:	3M+RM	A A A + RB — Y Y Y + RB (tercet+refrain)
Music:	2D	A B

29:5/25b: Bartók's note (asterisk beside the title *Halay havası* = *Halay* song)<sup>159</sup>: *az 1. 2. str.-val jelzett rész felhívás (táncközi ének), az amit csak énekelni szokás; a tempo giusto részt viszont csak zurnán játszó, davul kísérettel.* = the part indicated as first and second stanza is the invitation [= to dance] (song sung between parts of the dance) which is sung as a solo; the *tempo giusto* part, however, is played on the *zurna* only, with the accompaniment of the *davul*.

In reality this melody is not an invitation to dance. It is simply a melody in the *parlando* style which is intercalated in the dance.<sup>160</sup>

Bartók's note for the variant 1) of the dance: (*igy helyesebb*)\*\* = thus, more correct.

Unfortunately the asterisks which are above the colin do not refer to anything on the transcription sheet which I have in hand. We can consider two possibilities:

1) While transcribing the melody the Master could have heard those two passages differently. Although this often happens, particularly owing to fatigue, I do not believe that this was the case: the passage is fairly simple to understand.

2) Before recording the melody, Bartók may have noted it as the version which he gives as a variant... (?)

Text:	3M+R2M (tercet+refrain)	A A A + R B B
Music:	2D	A B (ABB <sub>var.</sub> )

<sup>157</sup> Cf. B. B. Introduction p. XII; A. A. S.: AIB No. 15 p. 244; AIB No. 59 p. 266.

<sup>158</sup> Cf. A. A. S.: AIB No. 16 p. 245.

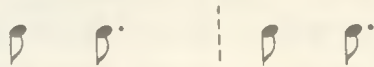
<sup>159</sup> Cf. Ibid No. 21 p. 255.

<sup>160</sup> Cf. Ibid No. 21 p. 255. Note, once more, that the melody is not intercalated between two different figures of the dance. The song interrupts the dance.

30:6/61: The text is composed of two different poems. The second (3rd and 4th stanzas by Bartók) is surely by *Karacaođlan*. The first one is probably also by him.

Text: 4M                    A A A B, 2nd stanza: A A A B  
 Music: 2D                    A B<sup>161</sup>

31:7/9a: Compare the words of this melody to those of melody No. 57:19/8a. This melody is in 10 primary beats and 4 rhythmic *Aksak* beats:



In reality it is a *tempo giusto* melody, sung a little freely. This liberty gives it the aspect of a *parlando* melody. I am reproducing the melody, here, without altering the Master's transcription, except for the rhythmic division which gives back its original aspect.

Hiy Gar-şı - da kürd ev - le-ri, yey,  
 Gar - şı - da kürd ev - le - ri, yey,  
 Ya - yi - lur de - ve - le - ri ya - yi  
 Ya - yi - lu-ri de - ve - le - ri - yey  
 Hey a - nom hey -

Under the extra part of the melody which is sung with words from outside the text in the draft a horizontal brace can be seen under which can be read: "refr.?" It is understood from the list given by the Master in his Introduction that he decided to consider that part as a "refrain"<sup>162</sup> whereas I see it as a complementary adjunction.<sup>163</sup>

Text: 4M (2ME + 2ME)                    |:A:|:A:| E |:B:|:A:| E  
 Music: 4DE                    A A B C

<sup>161</sup> Cf. A. A. S.: "The Refrain" p. 204; "Uzun Hava" p. 220.

<sup>162</sup> Cf. B. B. Introduction p. XXII.

<sup>163</sup> Cf. A. A. S.: "The Refrain" pp. 204. and f.

N.B. Bartók's note on the two sheets where the melody is transcribed: (9b) *utolsó: műdal, nincs leírva* = (9b) the last melody on the cylinder: non-folkloric popular song, not transcribed.

This melody was recorded in *Ankara*. We recorded a variant of the same melody in *Tarsus*. Bartók, presuming that these melodies are either popular songs which were composed, i.e. non-folkloric, as he says above, or of dubious origin, did not transcribe them. This melody, on the other hand, is neither of dubious origin nor is it an individual popular composition. It is simply an *Uzun Hava* from the *Sivas-Erzincan* region.<sup>164</sup>

32:8/3b: Bartók's note at the bottom of the second sheet of the transcription: 4. sor helyett a "refr."-t akarta még énekelni (mint a 2. str.-ban) "Bulani" stb.-vel. = Instead of the fourth stanza she wanted to sing again the "refrain" (as in the case in the second stanza) with "Bulani" etc.

I do not understand what the Master had meant. If the peasantess wished to sing the refrain "instead of, in the place of" (translation of the Hungarian word *helyett*) the fourth stanza, she would have simply attacked the refrain and then given up continuing, and would have come back to the fourth stanza; or else she would have hesitated for a few moments before continuing. Yet, when I listened again to the melody, I noticed neither. In return, after the end of the fourth stanza a "b" sound is clearly distinguished. It is the first letter of the word with which the refrain begins. In Bartók's note, I think we should substitute "helyett" by "után" = after, or by "4. sor helyett" we should understand "ezen a helyen" = in this spot, here.<sup>165</sup>

In the list containing the melodies with a refrain, Bartók indicates with: 12, 9, (6 || 6, 4 || 3 | 2) the structure and the number of syllables of the refrain.<sup>166</sup> Yet the number of syllables of the beginning are 10 (5 + 5). Did Bartók count "ní — rə" as two syllables? Still, he says that they should not be considered as syllables.<sup>167</sup>

Text:	4M + RM	:A: A: B:  A + R:C
Music:	2D + RD 4D + RD	:A: B: A:  B + R:C

33:9/5: The Turkish word for "henneh" being "*kına*" I wrote it under the word "henna" written by Bartók as title of the piece.<sup>168</sup>

Text:	3M + R2M (tercet + refrain)	:A: A: A:  + R:B B
Music:	3D + 4D	A A <sub>var.</sub> B; A A <sub>var.</sub> B B

34:10/41a: In my travel book I had written "Bride's praising" as title of this song.

Text:	3M + R <sub>1</sub> M + R <sub>2</sub> 2M	A A A + R <sub>1</sub> B + R <sub>2</sub> B C
Music:	4D + R2D	A B C D + R C D

35:11/65: Bartók's note on the second sheet, for the beginning of the melody: \**a henger elején a versszakot hibás dallammal énekelte, mert a fekvés túl magas volt* = at the beginning of the cylinder he sang this stanza in an incorrect melody because the register was too high.

On the first sheet Bartók marks: "1." on both versions of the same stanza, and adds the following note at the beginning of the second version: *innen irni!* = to be written from here! I copied the transcription according to the Master's wishes but at the end of the transcription I put the first version which was transcribed by him.

Bartók's note on the second sheet for the 3rd stanza: \*\**ez a str. nem fért végig a hengerre* = this stanza could not be entirely recorded for lack of place on the cylinder.

<sup>164</sup> Cf. A. A. S.: "Uzun Hava" p. 220; for the transcription of this melody cf. Melodies transcribed by A. A. S. p. 383.

<sup>165</sup> For certain remarks on this melody cf. A. A. S.: "The Refrain" p. 202; also cf. A. A. S.: AIB No. 18 p. 248.

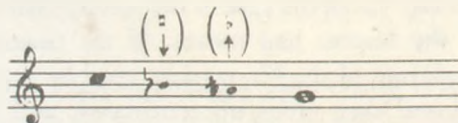
<sup>166</sup> Cf. B. B. Introduction p. XXII.

<sup>167</sup> Cf. Ibid p. XVII.

<sup>168</sup> Cf. A. A. S.: Explanatory Notes p. 307.

<sup>169</sup> Cf. A. A. S.: "Uzun Hava" p. 220.

The first version of this melody consists of a single musical section which is repeated in each verse. If my memory does not fail me, I can say that the singer before the recording had sung the melody according to the second version; during the recording he adopted the first version and all the repetitions are on the cylinder. Afterwards the Master had wanted to record the version which was sung at the beginning, that is, the version with two melodic sections. I recall that we had a lot of trouble getting the singer to remember it. Moreover, despite attacking the melody in the lower register of his voice, he went out of tune from beginning to end which made the transcription difficult and complicated. Indeed, the melody is in the *Hicaz* mode and the characteristic tetrachord of that mode is clearly heard in the first version:



The text is by *Karacaođlan*.

Text:	4M	A A A B
Music:	1D (1st version)	A
	2D (2nd version)	A B

36:12/19a: Bartók's note at the bottom and on the left of the sheet: *1. sor fönt!* = the first line is above! Simple remark in order to avoid errors while copying.

The text is from a popular tale "*İlbeyođlu*" (or rather "*İlbeyliođlu*") which figures on the transcription as the title.<sup>170</sup>

Text:	4M	A A A B
Music:	2D	A B

37:12/44: Bartók's note for (27) which figures beside the singer's name: "*Yirmi yaşında!*" = *ez a bmondás.* = "*Yirmi yaşında*" = twenty years! It is the announcement which the singer makes when recording.

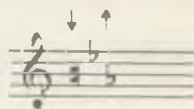
I listened again to these words and I make out the words "*yirmi yedi*" = twenty seven pronounced very quickly, therefore, (27) must be correct.

Bartók's note at the bottom of the sheet for the two asterisks at the top and to the right of the sheet: *\*\*Katonatársától Antep Vilayetben tanulta; állítólag más nem tudja* = He learnt it from a soldier when doing his military service in the *Vilayet of Antep*; supposedly nobody but he knows it.

In my book I have the following note: "learnt this melody at *Maraş* at the time that he was doing his military service, from a friend originally from one of the *İslahiyye* villages" (district of the *Antep Vilayet*).

In my book I also use the title: "*Türkmeni*"; but, here, I have doubts, since neither the style nor the mode of this melody have anything to do with *Türkmeni* of *Çukurova*.<sup>171</sup>

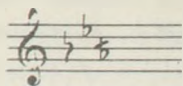
The melody is in the *Hicaz* mode which always creates problems for ears that are not accustomed to its characteristic intervals. Therefore, it would be more correct to assume the following key signature:



<sup>170</sup> Cf. A. A. S.: Explanatory Notes p. 307.

<sup>171</sup> Cf. A. A. S.: ATB No. 21b/2/11b—12a p. 288.

which corresponds to:



namely, from g: one apotome ( $g - a^{\flat}$ ) and "major tone" + "minor tone" ( $g - bb$ ).<sup>172</sup>

Text: 4M            A A A B  
 Music: 2D            A B

38:12/24a: Bartók's note for the singer's name, written above and on the right of the page: *Abdullah Karakuş: jelzés szerint = Abdullah Karakuş: as noted.*

In my notice-book I have the name *Zekeriya Çulha* and, when I listened to the melody again, I recognized this peasant's voice. *Abdullah* had sung before him. It seems that Bartók wrote the name of the latter on his music sheet. Despite that, he indicated that melody was among those interpreted by *Zekeriya Çulha*.<sup>173</sup>

Bartók's note at the bottom for the title written on the sheet, with his translation written then erased by him: *Şafak ağzı* (= song of dawn). \* *Nem nyomozhattuk ki, vajjon ez az elnevezés bizonyos dallamra, bizonyos dallamfajtára; erre a szövegre vonatkozik-e.* = It was not possible to find out whether this adjective designates a certain melody, a certain kind of melody; this text.

In November 1969, when I came across with the same peasant in his own village, I asked him the same question: there was no convincing answer. I asked the same question from several persons without being satisfied by their answers. "*Şafak ağzı*" means "the style or the dialect of *Şafak*". Neither a tribe nor a person of this name is known to me at all.

Bartók's note under the title: *Sorbeosztása* = division of sections  $\lceil \parallel \rfloor$ .

Bartók marked only the variants which occur at the third stanza and left empty spaces on the staff where the notes corresponding to the second stanza should be written. I completed the sections, putting between parentheses the fragments which I copied from the second stanza.

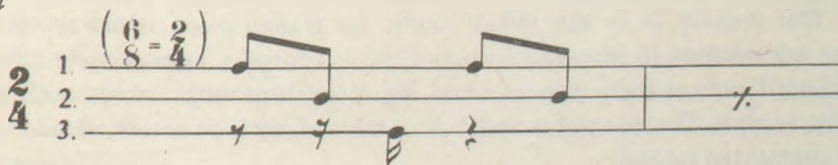
Text: 4M            A A A B  
 Music: 2D            A B

39:12/11a: Bartók's note at the bottom and on the right of the sheet for the notes with long values of the 2nd and 3rd stanzas: \* *bizonytalan vibrato* (= *egy magasságban*) = uncertain vibrato (= on the same pitch).

In my book I have the title "*Senir ağzı*" = style or dialect of *Senir*. The meaning of the words *mountain slope* does not help us in explaining this title.

Text: 4M            A B C D    A B C D<sup>174</sup>  
 Music: 2D            A B

40:13/13a: Bartók's note at the bottom and on the right of the page: *N.B. az 1. sor ismétlése inkább elmarad. Asszonyok énekelik és játszák (ütőhangszeren? vagy) bádgedényen kivert ilyen ritmus kísérettel*



1. jobb kéz töve
2. jobb kéz ujjahegye
3. bal kéz ujjahegye

<sup>172</sup> Cf. A. A. S.: *Modal Peculiarities of Turkish Folk Music* pp. 224 and f.

<sup>173</sup> Cf. B. B. Introduction p. XXXVII.

<sup>174</sup> The second stanza is from a different poem by Karacaođlan. Its form shows us that it is the first stanza of the poem.

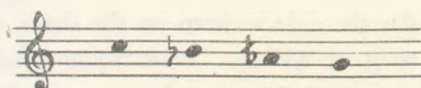


N.B. at the repetition, the first section is omitted. Women sing it and play it (on percussion? instruments or) accompanying themselves on a tin container, which they beat according to the following rhythm

1. carpus of the right hand
2. tip of the fingers of the right hand
3. tip of the fingers of the left hand

The song is common to men and women. When women dance among themselves they accompany themselves either by clapping or beating, mostly on the instrument known under the names of *deblek*, *darbuka*, *dumbelek*. Bartók was told that in the absence of an instrument anything may be used to beat the rhythm, even a petrol tin.

The melody is conceived according to a tetrachord of the *Hicaz* type:



As said several times before, the minor second interval of *g — a flat* is a little higher than the interval of a minor second to which the European ear is used. Bartók indicates this interval thus:  $b/2$ . The *b* of the tetrachord has a flat comma which differentiates it from the descending  $c — b$  interval of the piano. During singing the peasant makes it even lower which corresponds to a second composed of 1 *limma* + 1 diminished *limma* which in the transcriptions I indicated thus:  $\flat$ . For an unaccustomed ear this interval, very close to a minor second with *apotome* ( $a — b\flat$ ) can give the impression of a minor second ( $a — b$  flat). However, in reality, the interval between  $a\flat$  and  $b\flat$  or  $b\flat$  is “an approximate augmented second”.

Text:	4M M <sub>1</sub> M <sub>2</sub> + R2M + M <sub>3</sub> M <sub>4</sub> + R2M	A A B A
		A A + R: C C + B A + R: C C
Music:	2D R 2D	A B + R: C C

41:13/13b:

Text:	4M M <sub>1</sub> R M <sub>2</sub> R + M <sub>3</sub> R M <sub>4</sub> R	A A B A
		A R: C A R: C + B R: C A R: C
Music:	4D	A B C D

42:13/31b:

Text:	4M	A A B A
Music:	4D	A B C D

43:13/38b: This melody is in the *Hicaz* mode. Its transcription is always problematic to a European ear not accustomed to intervals such as *limma*, *apotome*, approximate augmented second, etc. . . . Bartók himself notices these intervals and indicates them with arrows, such as, for example, in the last melodic section. The interval *a* and *b flat*, marked with an arrow, should be considered as an approximate augmented second.

Text:	4M	A A B A — Y Y Y B
Music:	4D	A A A <sub>var.</sub> B

43b:13/33b: Bartók's note at the bottom and on the right of the page for the title “*Halay havasi*”: *mire vonatkozó cím?! = title referring to what?!*

It is a kind of Halay.

Bartók's note for the key signature: *asz, b (és [néha?] esz) ingadozó magasságu = a flat, b (and [sometimes?] e flat) of unstable pitch. This refers to the Hicaz tetrachord. In this melody, the interval is more clearly heard and distinguished.*

Here Bartók adopts the structure of the 7+7 syllables. The text of this melody is made up of "Manis" of independent quatrains. Musically, four independent sections, amalgamated and reduced by the Master to two, correspond to the four verses of the quatrain. I see it rather as a melody composed of two parts: a couplet followed by a refrain.

Text: 4M+R4M	A A A A + R: Y Y Z Y
Music: 4D+R4D	A A B C + R: D D B C

43c:13/33a: The instrumental part of the preceding melody. Bartók's note at the bottom of the sheet for the asterisk next to the title "*Halay havasi*": \**Váltakozva játszott a és énekelt (de az ének kvarttal mélyebb volt, mert a kemençe fekvése hangjának túl magas volt). Kezdte a hangszeres 1. strófával, utána 33b) 1. str.-át énekelt; azután a többi hangszeres következett, végül 33b) utolsó strófája.* = sang and played alternately (but the singer was a quarter lower because the tuning of the *kemençe* was too high in relation to his voice). Started with the first instrumental stanza, then the first melodic stanza was sung; then came the rest of the instrumental part and, finally the last stanza of 33b).

Bartók's note above the first stave: *Egész hanggal lejjebb írni* = Write one tone lower.

Bartók's note at the top and on the left of the sheet: *kétszeres értékbe átírni!* = re-write with double values!

The first of these two notes is not in Bartók's hand, but there is no doubt that it was put there conforming to the Master's suggestion. Therefore, when re-copying this instrumental part, I have taken into consideration these two notes.

43d:13/42a: Bartók's note above the first stave: *nagyobb értékekbe átírni* = re-write with larger values. I conformed to the Master's wishes.

Bartók's note for the word which he transcribes "*dyomlaleri*": *feljegyzés dökme-* = written on the note: *dökme-*. "*Dögmeleri*" is the singer's pronunciation. The word could be really "*dogme*" or "*dugme*".<sup>175</sup>

Bartók's note for the three asterisks on the two bars which end the melody: \*\*\* *felvétel előtt csakis a csonka formát énekelt* = before the recording he sang it only in its garbled form.

The second couplet follows directly the third; the refrain is omitted. When I again listened to the melody I discovered that the peasant stopped after singing the second couplet, and I could almost hear my own voice in the recording saying: "continue". That is when the singer resumes singing, but instead of the refrain, he takes up the third couplet. The shyness of peasants often results in recordings which contain annoying hesitations.

Bartók's note concerning a syllable of the third stanza: \*\* *feljegyzés ban-* = note ban- "*yan*" is the correct form of this syllable.

In this melody Bartók sees a structure of 7+7 syllables, while reducing to two the number of the melodic sections of the couplet. He does the same thing for the refrain and, thus, obtains two other sections, whereas I consider this melody as a combination of one couplet with four sections + one refrain with four sections.<sup>176</sup>

Text: 4M+R4M	A A B A + R: Y Y Z Y
Music: 4D+R4D	A A B C + R: D D B C

<sup>175</sup> Cf. A. A. S.: Words of the Melodies p. 333.

<sup>176</sup> Cf. A. A. S.: "The Refrain" p. 207; AIB No. 59, Note 3) p. 271.

44:13/18b: Bartók's note at the bottom and on the right of the sheet for the end of the melody:



vége a hengernek, ezt így félbeszakítva kell írni; a || vonal csak a sor végén lesz.



= end of the cylinder, it should be written interrupted in the middle; the bars should only be at the end of the line [of the staff].

This is also considered by the Master as a structure with 7+7 syllables; whereas I see it more in the form of "couplet + refrain".

The melody is in the *Hicaz* mode, and the characteristic tetrachord of this mode is heard, in particular in the refrain.

Text:	4M+R4M	A A B A + R: Y Y Z Y
Music:	4D + R4D	A A B C + R: D D B C

45:14/28a: Bartók's note in the blank part of the second sheet of the transcription for the title of the melody written as follows:

*Uçkur havası*  
*Táncdallam*

"*Kurvatáncoltatás*". *Mulatságban vagy lakodalmakkor csak férfiak énekelik, hastáncszerű mozdulatokkal járók, mindkét kezük 4-en-kinti ujjcsettintésével kísérik.* = Melody for "prostitutes' dance". During parties or during wedding celebrations, only the men sing this song and dance with movements similar to those of a belly dance snapping the fingers of both hands at every beat (every quarter note).

In reality these *tempo giusto* melodies are not at all reserved to debauchery or parties exclusively, but as Bartók's note shows, they are used at any occasion provided they do not contain indecent words.

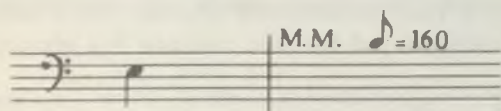
This melody was recorded at *Mersin*, a city which has felt the influence of *Konya* where this type of melody is common. The text of the couplet is of eleven syllables, whereas the refrain is of seven syllables only.

Text:	2MR <sub>1</sub> + R <sub>2</sub> 4M	A A R <sub>1</sub> B + R <sub>2</sub> B B B B
Music:	2D + R4D	A B + R (the second melodic group of section B: 1/2(BBBB))

46:15/18a: Bartók's note for the asterisk beside the title *Menekşe*: \*(csak?) *lakodalomban táncolják asszonyok, többen egy sorban. Mindkét kezükben egy-egy kendőt tartanak; egyik vsz.-ot a jobb szélső kettő, a következőt a bal szélső kettő énekel; és i. t. (a középsők nem énekelnek). De ha muzsikások (zurna + daül) vannak nem énekelnek. A kísérő daül ritmusát nem tudja.* = (only?) during a wedding women dance it, several forming a row. They hold a handkerchief in each hand; the two women who are at the far right sing a stanza and those at the extreme left sing the following one and so on; (therefore, those who are in the middle do not sing). But, if there are instrumentalists (*zurna + daül*), then they do not sing. He [the peasant who sang the melody] does not know the rhythm of the accompanying *daül*.

This is about a type of *Halay* danced by the women, not only on wedding occasions, but at all occasions, for entertainment. Dances for women alone are not usually accompanied by the *zurna* and the *davul* which are instruments reserved for dances executed by men alone or by mixed groups of men and women.

Bartók's note for the original pitch of the final tone: *lejegyzésnél T.f.*



*volt.* = when I noted the final tone was . . .

Here, Bartók is talking about a transcription which he made before the recording. In the recording the singer sings a little higher and Bartók indicates *g* at the beginning with an arrow.

Text: 3M + R<sub>1</sub>M + R<sub>2</sub>2M      A A A R<sub>1</sub> B + C C  
 Music: 4DR2D                      A B A B + R: B B<sup>177</sup>

47:16/2a: Starting with the stanza marked "5" by Bartók, the text which should have been made of verses of eight syllables changes to seven syllables; "de" is added instinctively by the little peasant here to fill the vacuum created by the loss of the eighth syllable. Therefore, even if they are superfluous in the text, they are essential for the music.<sup>178</sup>

Text: 4M              A A B A  
 Music: 2D              A B

48a:17/2b:

Text: 4M > 2ME + 2ME + R1M              A AE B AE + R: ?  
 Music: 2DE + RD                              A BE + A BE + R: B<sup>179</sup>

48b:17/3a: Variant of the preceding melody.

Text: 4M + R > 2ME + M<sub>3</sub>R<sub>1</sub>M + R<sub>2</sub>2M      A AE B AE + R<sub>1</sub>C + R<sub>2</sub>DE FE  
 Music: 2DE + R2D                              A BE + A BE + R B B

49a:18/4b

49b:18/6a

49c:18/without cylinder No.

49d:18/20b

} 4 melodies classified as "songs to make rain".<sup>180</sup>

No. 49c:18/? is a very simple melody, the Master simply copied it in his book without resorting to a recording.

Bartók's note on the birth place of the singer: *nem tudja, melyik faluban született; kis korától fogva Tarsusban él; ott tanulta ezt a dalt* = he does not know the name of his native village; since his childhood he has lived in Tarsus where he has learnt this song.

Bartók's note for the two versions of No. 49d:18/20b written above the version on the left: a) *fon.-ba* = on the phonograph; written above the version on the right of the first: *lejegyzéskor így(!)*: = at the time of notation [before recording] thus(!):

<sup>177</sup> Cf. A. A. S.: "The Refrain" p. 210.

<sup>178</sup> Cf. Ibid p. 7; AIB No. 70 p. 274.

<sup>179</sup> Cf. A. A. S.: "The Refrain" pp. 202, 205, 208.

<sup>180</sup> Cf. B. B. Introduction p. IV; A. A. S.: AIB No. 19 pp. 253 and f.

Bartók's note above and right of this second version: *g-re transzp. (egy fokkal lejjebb)* = to be transposed to *g* (one tone lower).

I have observed this indication of the Master.

Bartók's note under the text, marked on both sides: *szóval: mint 2 külön dalt, egymás után a külön szöveget csak az egyik után* = spoken: [to write] as two different songs, one after the other. [Put] the words written separately [the spoken part] after the first [version] only.

Following the Master's direction I put the two versions one after the other. On the draft-sheet they were written side by side.

50:19/4a: The title written in French "Berceuse" = Nenni = Lullaby.<sup>181</sup> The text of this lullaby is in the following form:

1st stanza: 3M > introductory beginning + M<sub>1</sub>M<sub>2</sub>RM<sub>3</sub>R

2nd stanza: 3M > M<sub>1</sub>RM<sub>2</sub>RM<sub>3</sub>2R

3rd stanza: 3M > M<sub>1</sub>RM<sub>2</sub>R

4th stanza: 3M > 2MR

The music which follows the free structure of the text is closely reminiscent of form MRMR — DRDR, a hybrid form in which the refrains do not have the characteristic features of the real refrain.

Despite all this, it is an authentic lullaby, sung more or less in the style used by all mothers in Turkey.

51:19/6b: The title is written in Hungarian: "Sirató" = Ağıt = Lament. It can be considered as a lament of type A.<sup>182</sup>

52:19/8b:

Text:	4MR <sub>1</sub> +R <sub>2</sub> 2M	A A B A R <sub>1</sub> C + R <sub>2</sub> C C
Music:	4DE+R2D	A A B C + R: D D

53:19/10b: Bartók's note at the top and left of the page: [Török 10a): *müdal, nincs leirva*] = Turkish [collection] 10a): art song, not transcribed.<sup>183</sup>

Bartók's note for the refrain written on two staves: *ha lehet, egy sorba* = if possible, in one stave.

I have followed the Master's direction but as for me, I myself see it as three sections with five syllables. It is a *parlando* melody conceived on a rhythmic scheme of type c).<sup>184</sup>

Text:	4M+R3M	A A B A + R: C C C
Music:	4D + R3D	:A B:  + R: C C <sub>var.</sub> D

54:19/49b: Bartók's note above the title "Garip": (*táncközi ének*) = song alternating with the dance.<sup>185</sup>

Text:	4M	A A A A
Music:	2D	A B

<sup>181</sup> Cf. A. A. S.: AIB No. 18 p. 248.

<sup>182</sup> Cf. A. A. S.: Explanatory Note. p. 304 and f.

<sup>183</sup> For this type of "Uzun Hava" cf. A. A. S.: "Uzun Hava" p. 219; for the transcription of this "Uzun Hava" cf. Melodies Transcribed by A. A. S. p. 383.

<sup>184</sup> Cf. A. A. S.: "Uzun Hava" pp. 215-216; AIB No. 17 p. 246 and No. 59 p. 266.

<sup>185</sup> Cf. A. A. S.: AIB No. 21 p. 255.

55a:19/42b  
 55b:19/43a  
 55c:19/43b  
 55d:19/46b

} variants of the same melody.

55a:19/42b: Bartók's note for the title *Halay havası*: \* *táncközi ének* = song alternating with the dance.

55b:19/43a: Bartók's note on a word in the text: *çeyilmeyor* — *çözülmiyor* (se déboutonner, in French in the text). While verifying the drafts of the translation of the texts which I had sent to Bartók in 1937, I read: "Impossible to unbutton". However, in the typed text which is in the Bartók Archives in Budapest, my translation is substituted with "his buttons are opening"(?). With the help of his knowledge of the Turkish language, it would appear that Bartók was able to verify the significance of this word and noted it on the sheet.

55c:19/43b: Bartók's note at the bottom of the sheet for the same word pronounced this time "*çezilmiyor*": \* *çözülmiyor*.

These three variants of the same melody have the title of "*Halay havası*", whereas No. 55d:19/46b which is the fourth variant is called: *táncközi ének* = song alternating with the dance.<sup>186</sup>

The text of the first stanza is from a poem of *Karacaoğlan*.

Text: 4M+R4M                    A B C B — R: Y Y Z Y  
 Music: 2D                            A B

56:19/28b: Titles of the melody, in Turkish and in Hungarian: *Oyun havası* and below *Táncdal* = Dance song.

In my book I have "*Karaman türküsü*" — song of *Karaman* as title of this song. It is a dance song known by that name.

Bartók's note at the bottom and on the right of the sheet, for the melody which remained unfinished: *és még 2. str. 5. sora (nem fért a hengerre)* = and also the 5th line of the second stanza (there was no room on the cylinder for recording).

On the transcription I have added the name of the singer which is not marked by Bartók.<sup>187</sup>

Text: 3MR<sub>1</sub>M+R<sub>2</sub>3M    |:A:| A A R<sub>1</sub> B + R<sub>2</sub> B C B  
 Music: 3D+R2D            |:A B C:| R: C C

57:19/8a: Bartók's note on the right of the title: *Keklik halayı (tánc?)* = *Halay* of the partridge (dance?).

*Keklik halayı* is a variant of *Halay* which is danced by imitating the leaps and jumps of a partridge. Two *Halays* of this name are known and one differs from the other either by the figures or the music: that of *Çorum* — *Alaca* and that of *Mersin* — *Silifke*. The melody of No. 57:19/8a is that of *Alaca*.

According to the arrangement of the lines Bartók seems to see in this melody a structure of 7+7 syllables. As for me, I rather see the structure MRMR = 4D.<sup>188</sup>

Text: MRMR            A A B A >    |:A R:C:| A R:C + |:B R:C:|:A R:C:|  
                                   1st stanza        2nd stanza  
 Music: 4D                |:A B:|C D    (|:A B:|:C D:|)

<sup>186</sup> Cf. *Ibid* No. 18 p. 248.

<sup>187</sup> Cf. A. A. S.: "The Refrain" p. 210; AIB No. 18 p. 248.

<sup>188</sup> Cf. A. A. S.: "The Refrain" p. 210; AIB No. 17 p. 246.

N.B. The form is more distinct in the second stanza. In the last stanza the little peasant does not repeat the last section and thus comes back to the form of the beginning, but normally, this section is repeated.

58:19/40b: Bartók's note at the bottom of the sheet for the form of the melody; reference to the asterisk on the two bars at the end: *a dallam formája bizonytalan, mások más részeit ismétlik nem állandóan egyformán* = the form of the song is uncertain, the other singers repeat certain parts of it, not always in the same manner.

If this remark concerns the melody, we have two other examples showing that the repetitions are done in the same way.<sup>189</sup> If by this the Master meant a difference during the repetitions which concerns the text more than anything else, the words of these melodies and the stanza marked b) is a "Mani" and can be adapted to any *tempo giusto* melody of seven syllables.<sup>190</sup>

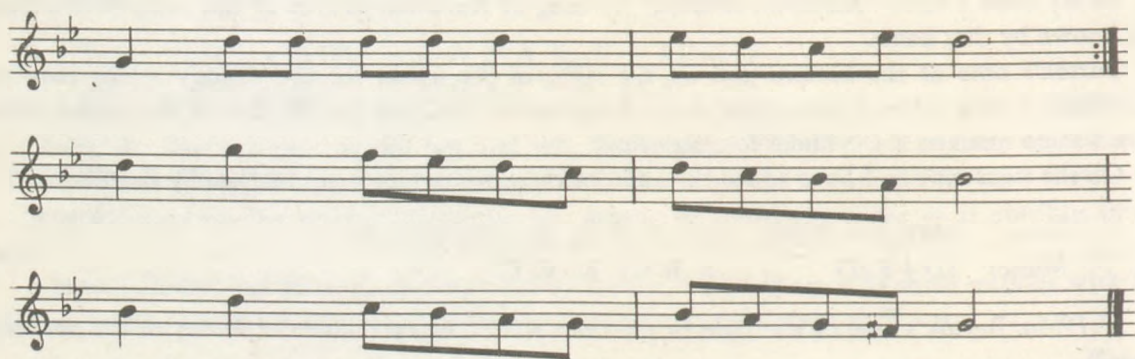
In my travel book I have the title "Halay havasi — Halay air" which I am transferring for transcription.<sup>191</sup>

According to Bartók, this melody is formed of sections with 7+7 syllables. As far as I am concerned, I see in it the following form:<sup>192</sup>

Text: 4MR<sub>1</sub>M+R<sub>2</sub>4M | :A A:| B A + R<sub>1</sub> C<sub>2</sub> + R<sub>2</sub> C C C C  
 Music: 5D+R4D A B C C<sub>tr.1</sub> C<sub>tr.2</sub> + R C<sub>tr.3</sub>C<sub>2</sub>C<sub>tr.1</sub>C<sub>tr.2</sub>

59:19/41b: Bartók's note at the bottom of the sheet for the singer's recorded words: "Çardak köyünden" — *Ibiş Mehmed oğlu Abdullâh — ön beş yaşında.* = *Ibiş Mehmedoğlu Abdullah*, from Çardak village, 15 years. The commas were put in by Bartók to mark where the accent falls.

Bartók's note on the melody: *Allitólâg ebből a, katonák közt elterjedt, városi mûdalból (szövege?) származik:*



Text: 2M+RM A A + R:B  
 Music: 3D A B C

(*ez pedig nyilván "Carmen"-ből*) = Apparently from art songs of the cities, widespread among soldiers (the words?); (and the melody is certainly adapted from "Carmen").<sup>193</sup>

60:20/47: The denomination "Bozlak" is not correctly used here by the musician who played this melody, which should be considered as a kind of *Taksim*, rhythmically free improvisation evol-

<sup>189</sup> Cf. *Melodies Transcribed* by A. A. S. p. 383.

<sup>190</sup> Cf. No. 40:13/13a.

<sup>191</sup> Cf. B. B. Introduction p. XIV; A. A. S.: AIB No. 18 p. 248 and No. 21 p. 255.

<sup>192</sup> Cf. A. A. S.: "The Refrain" p. 207.

<sup>193</sup> Cf. B. B. Introduction p. XII; A. A. S.: AIB No. 18 p. 248.

ing more or less in the *Makam Nikriz*, performed on a rather definite rhythm of the percussion instrument. The transposed scale of this makam on *b* gives us: *b — c sharp — d — e sharp — f sharp — g — a*. The bar lines on the transcription which correspond to the rhythm of *davul* don't serve necessarily to the clear appearance of the rhythmically free melodic line.

62:20/35: Dance of the district of *Gaziantep* and of the eastern part of *Adana*. The denomination *Şirvani* (= style of *Shirwan*) is rather problematic. *Shirwan* is a district of southern *Caspian Sea*. Peasants spoke me of a *Şirvan* on the northern *Syria*(?). There is a village of the same name in *Khorasan*. Should we see in this dance a remainder of the old patrimony brought down to *Anatolia* by the immigrating Turkish tribes? We must not forget that all this eastern area was and still is inhabited mostly by Turks. There is also a kind of *Hoyrat*, a kind of *Uzun Hava*, called *Şirvan hoyratı* (= *Hoyrat of Shirwan*).

64:20/50b: *Garip* is the name of a kind of *Uzun Hava* and of a dance as well, both related to the folk story *Aşık Garip*. Normally the *Garip* melodies are conceived in the *Makam Hicaz*, descending scale of which is: *g — f — e — d — c sharp — b flat — a*.

65:20/51b: *Kaba* is a kind of *Halay* dance. A variant of this dance is known under the name *Kabak* in *Yozgat* district. In *Osmaniye* and environment the word *Halay* is pronounced *Haley*, *Aley* or *Alay*.

In order to facilitate his work Bartók uses in his transcription some letters and figures as short-cut. I have written all these short-cuts in full, but I have kept also his letters and figures.

66:20/51a: *Lorki* dance belongs to the eastern parts of *Anatolia* and mostly to *Erzurum*. This melody, here, sounds rather as a variant of "*Van Koççarısı*" (= *Koççarı* of *Van*). Anyway this melody does not belong to the *Çukurova* region.

Letters and figures are also used by Bartók in this transcription as a short-cut. I have written all of them in full.



## EXPLANATORY NOTES

**Lullaby.** My intention, here, is not to dwell on the varieties of ordinary lullabies which are used to send a baby to sleep, but rather to discuss two customs related with this type of song.

1. In some regions of Turkey it is customary to celebrate the birth of a child with a ceremony which takes place seven days after the birth and which is known as the "cradle nuptials". For this occasion the family of the mother's side of the baby prepares a cradle containing everything necessary, either to put the baby to sleep (such as a mattress, blanket, etc. . . .) or to protect the child from the evil eye such as blue beads, etc. . . . In the meantime the neighbours are invited to participate in the ceremony and the procession proceeds solemnly to the home of the young mother. There the cradle is placed in the middle of the room and the midwife, or in the absence of one, a woman who is the mother of several children takes the baby in her arms and walks three times round the cradle while the guests offer their wishes for the good health and a happy future of the baby. After the three turns round the cradle the woman puts the baby down, and sings a lullaby the melody of which differs according to every region. The text of the lullaby is conceived in the form of a tercet followed by a refrain.<sup>194</sup> The third verse of the tercet is naming the father, grandfather, grandmother, etc. . . . and even invokes the saints. Those who are thus named by the woman who is singing, place presents into the cradle. It is also customary that someone should offer a gift in the name of the saint who was mentioned. No. 1a:1/21b is a lullaby of this type.

2. The Turkish peasant often bewails the death of her baby while singing a lament in the form of a lullaby. No. 7b:1/31a is an example of a "lament-lullaby".<sup>195</sup>

**Laments.** In Turkish folk music laments are of different types:

*Laments of type A.* These are recited immediately after a death occurs or right after receiving news of a death. These are true laments. Words more or less "improvised", constitute one of the principal peculiarities of these laments which are sung only by women. The texts of these improvisations are uncertain and vague in form: a succession of rudimentary verses are even interpolated in the prose. Nevertheless according to the ability of the singer they can assume the character of rhymes, half-rhymes or assonance. Moreover, women often borrow complete verses to express their grief from laments of type B. In general, the melodies of these laments have the character of a recitative, where the voice is held on certain convenient syllables or on intercalated interjections such as "oy oy", etc. . . . to express the grief truly felt. These prolongations or interjections which are introduced and which alternate with pronounced words, cause the flow of wailing and plaintive cries in chorus. Nor does the music present a precise form. Most of the laments belonging to that type, adopt form "A B" for the music. After what has just been said, it is to be understood that, in general, these

<sup>194</sup> Cf. A. A. S.: AIB No. 59 pp. 266 and f.

<sup>195</sup> See, thereafter, the note on laments.

laments contain only two melodic sections the length of which depends to a certain extent on the words recited for each of them. It is rare that the range of the melody should go beyond a fifth.

Peasants have not given up this custom even in large cities. Indeed, even in the gardens of hospitals in large cities one can often hear laments of this type.

It seems, also, that when peasants lose all hope they sing laments for themselves. The picture of a young girl singing her own lament is always present in my mind. She told the story of her whole life, her illness, her death which was to come soon and her burial. No. 51:19/6b can serve as an example of this type.

*Laments of type B.* These have texts made by people who know more or less how to write words which rhyme. These often show an undeniable poetic talent. While describing grief at the loss of a beloved person, they tell episodes from the deceased's life which inevitably led to his death such as accident, murder, adventure ending on the gallows, illness, etc. . . . The authors of the texts of these laments are often anonymous.

The words of this type of lament often show the form of independent quatrains, i.e., from the point of view of rhyme, the stanzas are independent from each other. Besides, we have several examples of laments of type B in the form of "tercet + refrain". Couplets are less frequent.

The melodies of laments also offer different structures. There are laments with four sections, with two sections, with four sections + refrain, etc. . . . Long-sustained notes or intercalated interjections of laments of type A alternate with the "recited" parts and are transformed into refrains in the laments of type B. The range of the melody, here, is much wider in relation to that of type A. It can easily reach an octave or a tenth. Along with the *parlando* style, we have examples of laments with *tempo giusto*. In either case, however, both the texts and the melodies of laments of type B betray a fairly precise form and structure.

This collection contains several laments of this type. No. 1b:1/22b—23a, for example, belongs to this type.

*Laments of type C.* As far as form is concerned the texts of these laments are in direct relation with the poems of the musician-poets.<sup>196</sup> The music of this type of lament shows a structure with two or four sections. The style is *parlando*. The present collection does not contain examples of this type.

*Bebek ađıtı — Lament for the baby:* 7a:1/21a. Lament of a mother, daughter of a tribal chief, on the death of her baby. In early spring, the tribe set out to reach the heights of *Mount Taurus Plateau*. The cradle was placed on the back of a camel and while crossing a thick wood, the baby's shirt caught on the branch of a tree and was devoured by vultures.

*Laying the baby on sand:* 7a:1/21a. This means laying the baby in the cradle. A layer of fine sand is placed in the bottom and this is changed according to need.

*Raising the flag:* 6:1/22a. It is customary in villages in front of the bridegroom's home or, in the case of nomads, in front of the tent, to raise a flag made of cloth of several colours. In certain regions the flag is brought down the next morning, after the husband's gun has been fired to proclaim the bride's virginity. Presumably the bridegroom has been murdered before the ceremony of raising the flag. "*Bin gidelim Emmim ođlu — Mount your horse, let us go, o my cousin.*" According to different versions, the dialogue takes place between young cousins (girl and boy) who love each other; or, between a young lord and a Turcoman girl; or, also, between a young girl and a young man, son of a Kurdish lord. We also have poems taken from different tales dealing with the same subjects, with the difference that the young girl's requests are in prose, whereas the young man's reply or that of the poet to whom they are attributed are in verse.<sup>197</sup>

<sup>196</sup> Cf. A. A. S.: Karacaođlan, p. 8, Ankara, 1952.

<sup>197</sup> Cf. A. A. S.: Karacaođlan, p. 8, Ankara, 1952.

**Kozanoğlu:** 8a:1/29—30. The *Kozanoğlus* were the lords of the region of *Kozan*. In 1864 the government decided to get rid of these feudal lords in the region and sent a military division under the command of *Derviş Paşa*. The two lords, *Ahmet Bey* and *Yusuf Ağa*, surrendered to the commander of the army and were exiled with all the members of their families to *Konya* and *Sivas* — place of their own choice. *Yusuf Ağa* who had been deported to *Sivas* escaped, returning to his land and rebelled against the government but was killed, by the local peasants of *Kozan*. I do not believe that this lament was composed on the death of this lord. Besides, according to the note that I put in my book in 1936, this lament (elegy) was composed in 1282 *Hegira* (= 1865) on the death of *Kazanoğlu Rustem Ağa*. On the other hand, in the text it is *Kurt Paşa* who is mentioned and not *Derviş Paşa*, whereas in certain other versions we have the name of the latter. *Kurt* (= wolf) *Paşa* may also be *Derviş Paşa*'s nick-name, probably given by peasants. Whatever may be the case, this lament must have been composed on the death of one of the *Kozanoğlus* who, it would seem, must have been beloved by his people.

**Karacaoğlan.** A famous musician-poet of the *Çukurova* region. Neither his real name nor the date and place of his birth are known. *Karacaoğlan* is a nick-name which he adopted according to the customs of the musician-poets. It is customary that the poet should reveal his name in the last stanza of the poem. We have such an example in No. 11:2/53. In one of the poems in a folk tale dealing with the adventures of *Karacaoğlan* which I collected<sup>198</sup> the poet gives his real name. If one could trust this text his real name would be *Halil*. According to available evidences, he must have lived in the 17th century.

*On the text of No. 12:2/56b—56c.* According to the information I received, the text of this lament was made by a musician-poet whose name, according to the nick-name revealed in the last stanza, would be *Asiye*. This word is pronounced *Asıya* in the text. In November 1969 the peasants pronounced it in the same manner. Should we consider this pronunciation as a dialectic difference? In this case we must admit that the author of this text is a certain peasant woman of the name of *Asiye*, capable of composing verse and who, according to the story told by the peasants, would be the wife of the peasant who died. In folklore texts, however, we have examples of a certain formula which consists of introducing a word without any significance at the beginning and at the end of a verse with the object of obtaining the starting point for a rhyme. This formula is used in the texts of eleven and eight syllables. The words which these two meaningless expressions frame are almost always expressions such as "*deli gönül*", "*deli gönlüm*", "*yavrum*", etc. . . . In our text the verse is: "*Asıya da deli gönlüm Asıya*". I am convinced that *Asıya* is a dialectal deformation of the name of the author of the poem.

As to the story of the lament, it seems to be about a young married man who was a deserter during the First World War. In order to escape the gendarmes he took refuge in the chimney of his clay house. This being built primitively of stones mixed with bricks eventually collapsed and he was trapped and killed.

According to the note which I put down during my last trip there, the deserter was from the village of *Tombak* in the *Maraş* region and that is where he presumably had died. It was also added that a gendarme of the name of *Poşo Memet* who was present at the young man's death propagated the tale in *Çukurova*.

**Karahacılı:** 17a:2/19b—20a. *Karahacılı* is the name of a nomad tribe. It seems that this tribe came from the regions extending between *Sandıklı* and *Aydın*, situated in the north-west of the *Taurus* hills surrounding *Çukurova*. They migrated about the middle of the last century.

<sup>198</sup> Ibid p. 10.

**Üggözöglü:** 17b:2/24b—25a. According to what various peasants told me, he was in his youth a bandit but he repented and became a highly respected man in the village on account of his wisdom. According to another version, he rebelled against the government. Apart from the text I collected, I possess another one which is also attributed to him.

**Dadaloğlu:** 18:2/38a. This is the nick-name of a musician-poet, probably from the *Avşar* tribe. To all appearances, his name is *Veli* and he lived between 1780—1790 and 1865—1870. He might have spent the greatest part of his life with the *Kozanoğlu* lords. Beside his heroic poems he composed others which reflect a lyricism close to that of *Karacaoglan*.

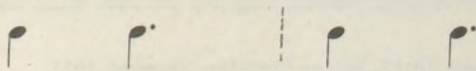
**Ahıska Türküsü — Song of Ahıska:** 23:2/37. I was unable to collect accurate information on the event mentioned in the text. All that I was told can be summed up as follows: “in *Caucasia*, after a raid, the enemy massacred 12,000 young girls and women and destroyed the city of *Ahıska*. The name of the author of this text is *Benli Emine*.” According to the same text, she was the daughter of a *Paşa* and the sister of a *Bey*.

**Applying the henna:** 33:9/5. This is one of the most important parts of the marriage-ceremony. Generally speaking the night preceding the day when the bride is solemnly conducted to her husband's home is considered as the farewell of the young girl to her maternal home. The application of *henna* is the ceremony which symbolizes the “demarcation by external signs as well as the beautifying of the one destined to leave one life to be reborn in another”. This is the reason why the application of the *henna* takes place in a sad atmosphere, real or simulated. Indeed, an abundance of tears flows from the eyes of the bride, of her mother and those assisting in the ceremony. During the application of the *henna* a song is sung which is more like a lament. The application of the *henna* is followed by dances and music.

**Praising the bride:** 34:10/41a. The day after the *henna*-ceremony the bride is officially taken to the home of her husband. This is where the young girls who receive the bride sing songs known as “praise of the wife”. These songs contain praises of the wife as well as mockery of the husband.

**İlbeyoğlu:** 36:12/19a: *İlbeyoğlu* seems to be a feudal lord who was also a musician-poet. The *İlbeyoğlu* tribe is well known. According to the tale, the farmer was a victim of a calumny due to one of his relatives who was in love with his wife and he was taken by order of the *Sultan* to *Istanbul* where he remained a prisoner for many years. He was later known to be innocent, liberated and returned home where, by the *Sultan's* permission, he took revenge upon his enemies and, after many years of suffering, was reunited with his wife who had awaited her husband's return with great patience and resignation.

**Halay.** Generic name of dances of the regions of *Çukurova-Taurus* in the south, and of the *Çorum-Sivas* region in the interior of *Anatolia*. These dances can be executed by an ensemble of men alone, women alone or by a mixed group of women and men. *Halay* is essentially a “suite” formed of dances with “slow, moderate and vivacious” movements which succeed each other without interruption. The three sections of *Halay* which go from the slow movement to the vivacious are known as “*Ağırlama*”, “*Ortalama*” and “*Yeldirme*”. Nevertheless, it should be added that certain *Halays* contain only two sections and some others can have as much as four. The slow dance of the beginning and the quick dance of the end are executed with melodies with four or two beats, whereas for the moderate movement an *aksak* rhythm is often adopted, with ten primary beats and four *aksak* beats.



The instruments which accompany the *Halays* are, above all, the *davul* and the *zurna*. Most melodies executed on the *zurna* have words. That is to say, they are *tempo giusto* songs executed with legions of fantasies on the instrument. When the women dance among themselves the accompanying instrument is most often a *deblek*, a percussion instrument replacing the *davul*. In its turn, the song replaces the *zurna*.

In certain regions the slow part alternates with *parlando* songs. The *parlando* melodies of this collection which have the title of "*Halay Havası*" (air or song of *Halay*) are all melodies sung alternately with the dance.

**Keman, Kemane, Kemence:** 8a:1/29—30. The word "*keman*" is used in Turkish for the violin. This instrument which was imported from Europe infiltrated even into villages of certain regions but the tuning and the playing of the instrument had undergone considerable modifications. Indeed, the normal tuning of a violin which is done in three fifths gave way in the villages to two fifths and a quart. This tuning has been adopted by the interpreters of traditional learned music which is played in the cities. The tuning fork plays no part on the tuning of this instrument which is tuned according to the voice of the peasant-singer. The peasant violinists play while they sing. This is a very easy procedure for them. Instead of placing the violin on their shoulders they put it more or less vertically on their knee or hug it between their legs. This position of the instrument results in a horizontal grip of the primitive bow and the needed tension of the strings is regulated by the fingers.

Aside from the normal violin the peasants use instruments with bows of different shapes. Since this is not the place to go into details concerning musical instruments used in Turkey, I will confine myself to refer only the "*kemen*", a corruption of the word "*keman*", an instrument with three strings, the "*heğit*" or "*eğit*", also with three strings; note the similarity of its name with the Hungarian name "*hegedű*".

As to the instrument used by the peasant in melody No. 8a:1/29—30 and which had surprised Bartók, it was a sort of very primitive violin with a sound box made of tin. In my book I noted the name of this instrument as "*kemane*". *Rıza Yalçın* who knew the places and customs of *Çukurova* was willing to take us to *Osmaniye* where we saw the instrument in question. In his book on Turkoman instruments he gave the name "*keman*" to this instrument which he acquired for the Ethnographic Museum of *Adana*. In his turn Bartók wrote "*kemençe*" on his transcription sheet. This word could not have been pronounced by the peasant since my note gives exactly what he said, but by somebody else in our group. There are two kinds of "*kemençe*": one is the instrument of traditional learned music which peasants do not know. The other is a string folk music instrument used east of the *Black Sea*. These two instruments with bows have three strings. If one differs from the other either in form or tuning, they differ even more from the instrument used by the old peasant owing to the number of strings.

**İrızva.** This is the instrument used by the peasant for melodies Nos. 18:2/38a and 23:2/37. Turkish folk music knows various instruments with pinched strings. There is a family of various types of them, generally with long handles on which are attached mobile ties. The smallest one in this family has two strings and the largest contains twelve which are grouped in units of four strings. Between these two come the instrument with three, four, six, eight and nine strings. They are instruments with pinched strings. Their soundbox is oval-shaped.

There is another group of instruments with pinched strings as well. They differ from the former kind only by their soundbox which is rounder in shape. Until now I have known only three types of these instruments: the type with six strings which I saw in *Sarıkamış* in 1937;<sup>199</sup> it was called "*çögür*". The type which is used in the *Çukurova* region carries the strange name of "*ırızva*". The type used also in *Çukurova* with a soundbox slightly smaller than the "*ırızva*" is known by the name

<sup>199</sup> Cf. A. A. S.: Rize, Artvin ve Kars Türkü, Saz ve Oyunları, İstanbul, 1937.

of "*cura irizva*" (small *irizva*). It is on this last instrument that the peasant who sings the two melodies of this collection accompanies himself. His tune is given by Bartók in his transcription of No. 23:2/37.

**Zurna.** Wind instrument with double reed, a kind of a primitive *oboe*. Three types of *zurnas* are used in Turkish folk music. "*Cura zurna*" — small *zurna*, "*orta zurna*" — medium *zurna* and "*kaba zurna*" — low *zurna*. The names may differ from one region to another, but the instruments are always the same. The instrument used by the musician for the dance melodies of this collection is a "*cura zurna*".

The *zurna* is always played with the accompaniment of the *davul*. In certain regions the *davul* accompanies a couple of *zurnas*, one playing the melody, the other serving as a bourdon on the final tone.

Continuous playing executed by the inhaling of air through the nose while the air accumulated in the mouth comes out of the holes of the instruments characterizes the playing of the *zurna*. In fact, this technique is applied to all the wind-instruments in Turkish folk music.

**Davul.** This is the instrument which Bartók calls "daûul". It is a percussion instrument, a sort of primitive kettle-drum which always accompanies the *zurna*. Its wooden box is surrounded on both sides by two wooden circles, tied together by a strap which goes around the box embracing it crosswise. To play the *davul* a sort of thick wooden pad and a thin stick are used. The player holds the stick with his left hand and uses it to mark time without accents and at the same time to make rhythmic variations to enrich the effect of a simple rhythm. The thick pad serves to mark the accents.

*Davuls* are of two dimensions: "*kaba davul*" is larger and emits a deeper sound than the "*cura davul*". The *davul* which the peasant used for the dances recorded in this collection is a "*cura davul*".

**Deblek.** The percussion instrument known in Europe as a "*darbouka*". It is a sort of oriental pitcher made out of clay in the form of a round vase with a long and fairly wide neck. The vase being made without a bottom, that part is covered with a membrane. It is the favourite instrument of women when they sing or dance among themselves. Bartók's note referring to the instrument accompanying No. 40:13/13a is about this instrument.

## WORDS OF THE MELODIES

1a:1/21b

NENNI

Davulcular | dama doldu,  
 Dam başıma | zından oldu,  
 Baban duydu | Şam'dan geldi,  
     R<sub>1</sub> - Nenni yavrum, | nenni.  
     R<sub>2</sub> Yedi yılda | bir bulduğum,  
         Nenni guzum | nenni.

Nenni çaldım | sadesine (= seda --)  
 Atlım inmiş | odasına  
 Çağrın gelsin<sup>200</sup> | babasına  
     R<sub>1</sub> Nenni görpem | nenni.  
     R<sub>2</sub> Yedi yılda | bir bulduğum,  
         Nenni yavrum | nenni.

1b:1/22b—23a

AĞIT

Gaplan geldi | bağırmaya  
 Yaşı değdi | yirmiye (= yiğir --)  
 Her annenin | kârı değil  
 Böyle yeğit | doğurmaya.  
     R. Of, of.

Yüce dağda | çam yıkıldı  
 Dalı budağı | yere döküldü<sup>201</sup>  
 Kalksana ya | Sar'Ahmedim (= Sarı Ahmedim)  
 Koca babayın | (= --nın) beli büküldü.  
     R. Of, of.

Üzüm gara, | (= ka -) düzüm gara  
 Salkımcıgımı | (= --cıgımı) düzüm gara  
 Şimdi yemmim | dayım duyar  
 Ağlamaya | yüzüm gara.

R. Of Sar'Ahmedim of.

4 + 4

Var. II/2:2 + 3 + 3

II/4:5(2 + 3) + 5(2 + 3)

<sup>200</sup> Before we proceeded to make the recording I have noted *bunun* (= of this) [i.e. of this baby] instead of *gelsin* - let him come.

<sup>201</sup> The word *yere* — to the ground was added while recording the melody.

2:1/23b

Evlerinin | önü gaya (= ka -)  
Gayadan (= Ka --) ba|yarlar aya  
Havlıdaki | (= Avlu --) duru (= do -) taya  
Bin gidelim | emmim oğlu.

Evlek kestim, | biber saçtım  
Al öküzüm | çifte goştum (= koş -)  
Ben bir halâyal | (helâl) mala düştüm  
Ben gidemem | emmim gızı (= k1 -).

4 + 4

Var. I/2:3 + 3 + 2

3:1/56a

AĞIT

Sarptır yayla|nın yolları  
Kilim dokur | ağ elleri  
Çoksundun mu | gadir (= ka -) Mevlâm  
Mor perçemli | gelinleri.

Sarptır yayla|nın yolağı  
Eksik dile|men dileği  
Nasıl metheyleyem | böyle güzeli  
Sürmeli Hak|kın meleği.

Yaylalarda | biter yonca  
Gamışdan da | belin ince  
Nasıl gıydın | (= k1y -) gadir (= ka -) Mevlâm  
On altı ya|şında gence.

Var. I/1; II/1, 2:2 + 3 + 3

II/4:3 + 2 + 3

II/3:6(2 + 4) + 5(2 + 3)

III/4:3 + 3 + 2

4:1/40c

AĞIT

Seni vuran | dağılı mıydı  
Gurşuncuğu | (= Kur ---) yağlı mıydı  
Garşıdan (= Kar --) düş|man geliyo (= -- yor)  
Elin golun | (= ko -) bağılı mıydı.

Seni vuran | kürt müyüdü (= müydü)  
Gurşuncuğu | çift miyidi (= miydi)  
Garşıdan düş|man geliyo  
Elin golun | gü ( = küt) müyüdü.

Var. I/3; II/3:3 + 2 + 3

5:1/26a

AĞIT

Gızlar (= Kız -) doplan|dı (= top --) mezere (= - zara)  
Ehmed (= Ah -) uğra|mış nazara  
Haber salın | gardaşına (= kar ---)  
Posta geli|yor bazara (= pa --).



Yazlar geldi | yazlar geldi  
Gatèr (= Katar) ile | gazlar (= kaz -) geldi  
Yèkin sürmel' | oğlum (sürmeli oğlum) yèkin  
Top top oldu | kızlar (= kız -) geldi.

Ganı (= Ka -) cıvıl | cıvıl akar  
Yaylanın süm|bülü (= sün --) goçayır (= kokar)  
Zalıym (= - lim) ımış | (= imiş) zalım (= - lim) düşman  
Sol böğründen | gama (= ka -) soçayır (= sokar).

Var. I/1, 2, 4; II/3:2+3+3

III/2:3+3+2

N.B. Before the recording he sang the second stanza at the beginning, as first stanza.

6:1/22a

AĞIT

Gapıya (= Ka --) bay|rak dikmedim  
İçeri gel|lin dıkmadım (= tık --)  
Yerinek getti | (= git -) de duranım  
Gınalı (= K1 --) par|mak sıkmadım.\*

Allı bayra|ğını açın  
Çerkes atlı|sını seçin  
Ben oğlumü | everiyom (= -- yorum)  
Pırtısını | eyi seçin.

\* (var. dutmadım)

Var. I/1, 2, 3, 4:3+2+3

II/1, 2:2+4+2

7a:1/21a

NENNI

İnc'elekten | (= Ince)elediğim  
R. Bebem oy yoy oy yoy  
Kum toprağa | belediğim  
R. Yavrum nenni | nenni | nen.  
Seni Haktan | dilediğim  
Mevlâm sana | bir can versin  
R. Yavrum nenni | nenni | nen.

7b:1/31a

BEBEK  
OYUN HAVASI

Deveyi de|veye çattım  
R. Bebeg (= - bek) oy oy oy  
Yuların boy|numa taktım  
R. Nenni de | nenni de | nenni de | neyiyen (= nen)  
Gayın (= Ka -) babam|dan hicabettim  
R. Bebeg oy oy oy  
Bebek galdı | (= kal -) diyemedim.  
R. Nenni de | nenni de | nenni de | neyiyen.  
Havada du|man yelişir  
R. Bebeg oy oy oy

Cadırdı düş|man gülüşür

R. Nenni de | nenni de | nenni de | neyiyen.

[Geriden döndüm baktım kine

Bebegi guşlar (= kuş -) bölüşür.]\*

Var. I/1, 2:3+3+2

I/3:2+3+4

II/1, 2, 3, 4:3+2+3

\* Not recorded

8a:1/29—30

Kurt paşa çık|tı Gozan'a (= Ko --)

Akıl yetmez | bu düzene

Öldürmüşler | Guzanoğluyiy (= Kozanoğlu'nu)

Yasak meze|rin gazana (= ka --).

Istanbul'un | âlimleri

Ne zor olur | tâlimleri

Kör olası | Derviş paşa

Hep dul goydu | (= koy -) yetimleri.

Gög (= Gök) yüzünde | dönen guşlar (= kuş -)

Bu guşlar ne|rede gışlar (= kış -)

Zabitlar sün|gü sokunca

Ağam oku|maya başlar.

Mağarada | at oynağı

Gırıldı (= Ki --) eli|min değneği

Hâtına (= - tu -) ber|güzar gitti

Ağamın gan|ılı (= kan -) gögneği (= gömle -)

Garaldı (= Ka --) Yağ|lık garası (= ka --)

Garıştı (= Ka --) Go|zan (= Ko -) arası

Ünü büyük | Guzanoğlu (= Ko ---)

Ağ gögsü sün|gü yaresi (= - rası).

Amanın böy|le olur mu

Oğul baba|yı vurur mu

Padişahın | zabitleri

Bu dünya si|ze galır (= ka -) mı.

Var. I/4; VI/2:2+3+3

III/2; IV/3:3+3+2

I/1; III/3; IV/4; V/1, 2, 4; VI/1, 4:3+2+3

III/4:2+4+2

I/3:4+5

IV/2:3+3+3

8b:1/46a

KOZANOĞLU RÜSTEM OĞLU

Kurt paşa çık|tı Gazan'a (= Ko --)

Akıl yetmez | bu düzene

Öldürmüşler | Gozanoğlun (= -- lunu)

Yazık meze|rin (= zararını) gazana (= ka --).

Istanbul'un | âlimleri  
Ne zor olur | tâlimleri  
Kör olası | Derviş Paşa  
Hep dul goydu | (= koy -) gelinleri.  
Var. I/1:3+2+3  
I/4:2+3+3

8c:1/55a

Sıçan dolap|ta  $\bar{n}$  oturur  
Guyruğun (= Kuy --) ba|la batırır  
Hızmetkâra | söz yetirir *de*  
Sözçü (= - cü) başı | gücücük | sıçayın (= sıçan).

Gaplama (= Kap --) gı|lıç (= k1 -) belinde  
Süngü dağh (= tak) mar|tin elinde  
Dün gece Ha|lep yolunda  
Kervan almış | gücücük | sıçayın (= sıçan).

Sıçan gelir | zurbaynayn (zurba ile)  
Beşyüz atlı | gürbeyneyn (gürbe ile)  
Ekmëgn (= - meğini) al ga|çar (= ka -) torbaynan (torba ile)  
Candarm'olmuş | (= - darma) gücücük | sıçayın.  
Var. I/1; III/3:2+3+3  
I/2; II/1, 2, 3:3+2+3  
I/4; II/4; III/4:4+3+2  
III/1, 2:4+3

8d:1/57a

Ezmeyinen | (= Ezme ile) üzmeinen (= üzme ile)  
Yar bulamam | gezmeyinen (= gezme ile)  
Altın zaplı | (= sap -) gazmayinan (= kaz ---)  
Gızlar (= Kız -) dessin | mezerimi (= - zarımı).

Others, jokingly:

Dur biraz ben de deşeyim.

*Eşib\** mezerimi | (= - zarımı) derin edin  
Sular serpin | serin edin  
Emmim gızınz | (= k1 --) yımam (= imam) edin  
Gızlar (= Kız -) gılsın | (= kıl -) cenazemi.  
Var. II/1:2+4+4  
II/3:2+3+2+2

\* This word was added while recording the melody

8e:1/14a

HACI BEY

Öküz aldım | goşamadım (= ko ---)  
Yeğid oldum | yaşamadım  
|: Nâmusuma | ar geliyor  
Gelin seni | boşamadım.<sup>202</sup> :|

<sup>202</sup> Before the recording he said: *Gelin seni öpemesim.*

At<sup>203</sup> içinde | at içinde  
Ağar (= - ğır) buğağlar (= - kağı -) gıçında (= ki --)  
|: Eller yayla|dan geliyor  
Hacı beyim | yoğ (= yok) içinde. :|

Hayvalı'da | (= Ay --) biter gavak (= ka -)  
Yağmur yağar | uvak uvak  
Gınamayın | (= K1 ---) ağlar (= - ğa -) beyler  
Elim gınal | (= k1 -) yüzüm duvak.

Hayvalı'nın | (= Ay --) yazıları  
Ceren avlar | tazıları  
Gol gol (= Kol kol) olmuş | sudan gelir  
Hacı beyin | guzuları (= ku ---).  
Var. II/2, 3:2+3+3

9:1/59

Bu almayı | kim dişledi  
Çevre yanın | gümüşledi  
Buna bana | bağışladı  
R. Bu alma bir | dost alması.

Bu almayı | ben dişledim  
Cevre yanın | gümüşledim  
Bunu dosta | bağışladım  
R. Bu alma bir | dost alması.

Bu alma bir | dalda bitti  
Dal dal oldu | kolun attı  
|: Bu almayı | kimler attı<sup>204</sup>  
R. Bu alma bir | dost alması. :|

Bu alma düştü | tekerlendi  
Mahmut bana<sup>205</sup> | fikirlendi  
Elime aldım | şekerlendi  
R. Bu alma bir | dost alması.  
Var. IV/1, 3:5(3+2)+4

10a:2/32a

KARACAOĞLAN

Ala gözlerini | sevdiğim dilber  
Senin bağışların | (= - kış --) bana yan gelir<sup>206</sup>  
Bu dünyede | (= - yada) yavru (= - ru) güzel (= gü -) sevmeyen, *sevmeyen*  
Ahrete [= Ahratına (= - retine)] hayvan gelmiş bün gider, *bün gider*.

<sup>203</sup> Bartók writes "art" instead of "at". I listened again to the recording and couldn't discern "r".

<sup>204</sup> In its repetitions: Bu almayı bi (= bir) yaranım attı.

<sup>205</sup> Before proceeding to recording he said: *buna* (= to that), which seems to be more correct.

<sup>206</sup> *Gelir* instead of *gider*.

Telli mahramasın | atmış başına

Gudiretten (= Kudret -) galem | (= ka -) çekmiş gaşına (= ka --)

Bir yeğit (= - ğit) de düşmeyince eşine, eşine

Ah dedikçe yüreğinden gan (= kan) gelir, gan gelir.

Düğün olur arab | atlar eğreşir (= erişir)

Bayram olur ganlı (= kan -) in|sanlar barışır

Durmaz göynüm (= gönüm) derdim | ilen oğraşır, oğraşır

Gaşın (= Ka -) ilen girpik|lerin (= kir ---) ceng (= cenk) idiyr (= eder).

Garac'oğlan (= Ka ---) dër böyle oluptur

Ala gözün gan (= kan) yaş ile doluptur

Ol asırdan beri âdet oluptur

Parmayların (= - mak --) memen ile han gider, han gider.

Var. I/1, 2; II/1:6+5

I/3, 4; II/2, 3, 4; III/1—4.:4+4+3

11:2/53

### KARACAOĞLAN TÜRKÜSÜ

Avşar beğle|rinde | gördüm bir güzel (= gü -)

Gozan (= Ko -) ara|sına | çekmiş göçünü

Ah | nasıl medheyleyim | böyle göze|liğin

Sırmayınan (= Sırma ile) ga|rışdır|mış (= ka ---) saçını.

Her sabah sa|bah da | gendiniñ (= ken --) | öger

Altın saç bağı | da | topuğun döğer

Sade gaşy|nayen (= kaşı ile) girpiği | (= kir --) değer

Acem ölke|sinin | tahtın (= taht-u) tacını.

Mis goxuyor | zülü|fünün u|cundan

Opeyidim | al ya|nağın pur|cundan

Eğlenip gal|dığım | (= kal --) senin yü|zünden<sup>207</sup>

Üç beş sene | beklëye|lim Hacın'ı.

Garacaoğlan | (= Ka -) der de | yeğlendim | galdım (= kal -)

Muhabbet ne|yimiş | yenice | bildim

Kimse dahlet|mesin | miriden | aldım

Üç beş sene | gözelle|rin (= gü ---) pacını (= ba --).

Lines of different structure than 6+5:

I/4; III/1, 2, 4; IV/4:4+4+3

12:2/56c

### AĞIT

Dinleyin ağalar | benim sözümü

Has bahça (= - çe) içinde | gül emmim oğlu

Emmim oğlun arabasın | çıkmış gidiyor

Bu gazaya (= -- y1) Allaha | (= dan) bilemem oğlum (= bil emmim oğlu).

<sup>207</sup> Instead of *ucundan*. The last word *ucundan* of the first line of this stanza means: from the end, and the same word, here, means: because.

Yegit dara düşmüş *de* | boğazın xırlar  
Çok da çabalamış | bıyığın terler,  
Gelin bakın ehali | gazılmış (= ka --) yerler  
Elinizde var mıdır | bir emmim oğlu.

Imam gelmiş goç | (= koç) yegidi yumağa  
Yuyup onu dar me|zere (= - zara) gomağa (= ko --)  
Dutmadı (= Tut --) dillerim | öldü demağa (= - meğe)  
Billâha (= -- hi) dutmayo | (= tutmiyor) dil emmim oğlu.  
Lines of different structure than 6 + 5:  
I/3:(6>)4 + 4 + 5  
I/4; II/3, 4:(6>)4 + 3 + 5  
III/1, 2:4 + 4 + 3

13a:2/12b

CAMIZ ALI AĞITI

*Ab*

Bileydim de Derin|ci'ya (= -- ce'ye) varmaz|dım  
Gelen belelara | *da* | (= belâ --) garşı (= kar -) durmaz|dım  
Çifte guzuları | (= ku ---) *daye* | garip (= yetim) goymaz|dım (= koy --)  
Yuvasız galdı | (= kal -) garip anam | çifte guzular (= ku --).

*Ab*

Cenazemi | de sardılar | hayvana  
El ettiler | Badrasaya | mëydana  
Çifte guzularım | (= ku ---) *da* galdı | (= kal -) *da* gadir Mevlâma  
Emaneti senin | gadir (= ka -) Mevlâm | çifte guzunun (= ku --).

Var. I/1; II/1, 2:4 + 4 + 3  
I/2, 3:6 + 5  
I/4:5 + 4 + 5  
II/3:6 + 4 + 3  
II/4:6 + 4 + 5

13b:2/58

DADALOĞLU<sup>200</sup>

Diğnen (= dinleyin) ağalar *da* | birem birem söyle|yim  
Afşırı çafşırı | yolun var dağlar  
Gamalaklı garar|dıçlı (= kara ardıçlı) sekili  
Selvili söğütlü | çalın var dağlar.

Nâhar (= Ahır) dağlarında | Mâraş beyini  
Engizekte derler | elin çoğunu  
Beytisaracığ (= ---- cık) *da* | Gonur dağını  
Goğsün (= Göksun) gözeli (= gü --) derler | elin var dağlar.

Var. I/1:6 + 7  
I/3:4 + 4 + 3  
I/2, 4; II/1, 2, 3:6 + 5  
II/4:7 + 5

<sup>200</sup> In my note book I had noted: "leaving Çukurova for the high plateaux."

Şahın (= - hin) dedicen (= -- ceğın) *da bir* | curaca guştur (= kuş -) | *guştur*  
 Gözel (= Gü -) dedicen (= -- ceğın) de | gözünen (= göz ile) gaştır (= kaş -)  
 |: Gadir (= Ka -) Mevlâm | dosta<sup>209</sup> gavuştur (= ka --)  
 Uzağ (= - zak) ise yağın | (= kın) eyle yolumu. :|

Evvel altın idim | *de* şimdi turabım, *turabım*  
 Ayır düştüm nazlı | yardım yıradım (= tü --)  
 Gadir (= Ka -) Mevlâm | verseyidin muradım  
 Haramlara elimi<sup>210</sup> | sürmezdim.

Lines of different structure than 6 + 5:

I/3:4 + .. 2 + 3

I/4; II/3:4 + 4 + 3

II/4:4 + .. 3 + 3

Istanbul'dan | çıktım (= çık -) dirya | (= der -) yüzüne  
 Meylim düştü erme|ninin | gızına (= k1 -)  
 Yeme içme bağ (= bak) yav|rının (= - runun) göz|züne  
 R. Al beni terkine | gidek (= gidelim) kürdoğlu.

Ganlı (= kan -) çyerkes (= çer -) şafah|layın (= - fak --) uyandı  
 Ağ yanağı al gan|lara (= kan --) belendi  
 Buna çyerkes gızı | (= k1) nasıl dayandı  
 R. Al beni terkine | gidek kürd|oğlu.

Ufacık taşınan | kale ya|pılmaz  
 Çığıp çığıp (= - kıp) yâr yo|luna ba|çılmaz (= - kıl -)  
 Bir ben ölmeyinen âlem yı|çılmaz (= - kıl -)  
 R. Al beni terkine | gidek kürd|oğlu.

Irgatçılar sokmuş | ellineñ elli  
 Çyerkes gızı tağın|mış (= - kın -) beşibir|liği  
 Alsam gitsem eder|miyik (= --- yiz) dirliği  
 R. Al beni terkine | gidek kürd|oğlu.

Lines of different structure than 6 + 5:

I/1, 2, 3; II/1, 2, 3; III/2; IV/3:4 + 4 + 3

I/4; II/4; III/1, 3, 4; IV/1, 4:6 + 5

IV/2:(6>)4 + 3 + 5

Gapımızın (= Ka ---) önü | yüksek (= yük -) çevirme  
 Gadir (= Ka -) Mevlâm bu yıl|lık da a|yırma  
 Mapız (= Mahbus) olduğumu | yäre do|yurma (= du --)  
 Duyar Leylâ'm | ifa|dëyi çeviri (= -- rir).

<sup>209</sup> Here, the word *beni* is missing: *dosta* instead of *beni dosta*.

<sup>210</sup> The word *ben* is missing: *ben elimi*.

Leylâ'm galk (= kalk) gidelim | yolumuz ırak

Irağa da|yanmaz | dertlidir yürek

Hacinineyi de | biz kimden | sorak

R. İşte çarip | çarip (= ga -) gedi|yor (= gi --) Leylâ'm  
Garişti (= Ka --) kürtlere | gedi|yor | Leylâ'm.

Leylâ'm ğalk (= kalk) gidelim | Hacı kö|yüne

Acemisin | guğene|mem (= gü ---) hu|yuna

Leylâ'm gurban | (= kur -) olam | usul bo|yuna

R. İşte ğarip | ğarip | (= ga -) gedi|yor | Leylâ'm.

Mavi çorap geymiş | lapçın i|çinde

Dökünmüş lâvanta | ghoşar (= kokar) sa|çında

Ben Leylâyı (= Laylâ'yı) yitirdim | kürtler i|çinde

R. İşte ğarip ğarip | gedi|yor | Leylâ'm.

Lines differing from 6 + 5:

I/2, 4; III/2:4 + 4 + 3

17a:2/19b—20a

#### KARAHACILI AĞZI

Gedup gedup | (= gidip) ger'ar|kana bakın|ma

Naz götürmez | yüre|çiğim ezgin|dür (= -- dir)

Yanağına | cıhan | (= - ğa) teller sokunma

Yar elinden | yare|lerim azgındur (= -- dır).

Ben seni bilirim *de* | gücücükten | güzelsin

Yad avcıdan | ceren | gibi tezer|sin

Dostum neden | melül | (= - lül) mahzun gezer|sin

Baş bir yana | zilif|lerin (= zülûf --) eygin|dür.

Der Karaca oğlan | dedim otur|dum

Oturdum da | lâle | sümbül bitirdim

Gendim (= Ken -) İstanbul'dan | ferman getirdim

Herkesin sev|diği | (vêrilsin) deyi.

I/1—4; II/2, 3, 4; III/2:4 + 4 + 3

II/1:6 + 5 > 6 + 7

III/1, 3, 4:6 + 5

N.B. The third stanza belongs to a different poem by the same poet.

17b:2/24b—25a

#### ÜÇGÖZOĞLU AĞZI

Dinleyin ağalar *da* | Üçgözoğlu manisini söyleyem

Mani sayılmaz da | öğüt sayılır

|:Her yëğit ne bilir | *de* | sırrın gıymetin (= kıy --)

Sır altın tereziye (= - ra --) gar|ışı (= kar -) goyulur (= ko --):|.

Yëğit istereim ki *de* | sözü gaim | (= ka -) ola üstüne

O erer de mura|zına (= -- dı -) dostuna

Deme yar eline | o der dostuna

Bir ağızdan çıkan bin | ağıza yayılır.



N.B. I collected the following two stanzas, that belong to the same poem, in November 1969 by the same man who had sung for us in November 1936.

Sıçandan ötede sıçanın suyu  
Bir yeğit sırrını vermezse o eyi  
Bâzı kötüler var öğünür . . .  
Coşar menciliste (= mec --) boşa yay olur.

Sıçan'dan ötede sıçan soyulmaz  
Bir ağızdan çıkan geri koyulmaz  
At fırsat (or: at pusat) vermeye yeğit soyulmaz  
Sırrını yad ellere veren soyulur.

Var. I/1:6+4+4+3  
I/2, 3; II/3; III/1, 2, 4; IV/1, 2:6+5  
I/4; IV/3, 4:7+5  
II/1:6+6+3  
II/2:4+4+3  
II/4:6+4+3  
III/3:6+3+ . . .

17c:2/62—63

Zeytinbeli | gürleyerek  
Ben gızımı | (= k<sub>1</sub> --) gelin ettim  
Ben gızımı | (= k<sub>1</sub> --) gelin ettim  
Üzengisi | parlayarak.

Gızın (= k<sub>1</sub> -) gızla|rın (= kız --) içinde  
Yemen gına|sı (= k<sub>1</sub> --) saçında  
Torlak maya|lar gibi salınır  
Zeytinbeli'nin | içinde.

Arkasında | Çay örgüsü  
Bu da Serve|r'in görgüsü  
Gınamayın | (= K<sub>1</sub> ---) emmi dayı  
Gözelli|k Al|lah vergisi.

Evlerinin önü firez  
Aklını çıtlattın birey (= - raz)  
Yüz gülgülü dudak kirez  
Ben de verdim bir yosmayı.

Gelin gızlar (= kız -) gelin gızlar  
Alt gapıya (= ka --) durun gızlar  
Server'imi öldü derler  
Kefinini dürün gızlar.

Nerden gelirsin yelerek  
Annıyın (= Alnının) terin silerek  
Ben Server'ime muska yazdırdım  
Gece uykusuz galarak (= ka --).

Lines differing from 4 + 4:  
II/1, 2; III/2; VI/1, 4:2 + 3 + 3  
III/4; VI/2:3 + 2 + 3  
IV/2:3 + 3 + 2  
II/3; VI/3:5 + 5  
II/4:5 + 3

18:2/38a

DADALOĞLU

*Ey*

|: G $\ddot{ö}$ y | (= G $\ddot{ö}$ k) y $\ddot{u}$ z $\ddot{u}$ nde b $\ddot{ö}$ l $\ddot{u}$ k | b $\ddot{ö}$ l $\ddot{u}$ k durnalar (= tur --):  
Erken (= - k $\hat{a}$ n) eyle Őu halıma (= - bime) bak benim  
|: *Dey* | Őahın (= - hin) pençe vurdu ganatlarım (= ka ---) yareli, *yareli*  
Őu siname (= - ne -) bir ok deđdi berk benim, *oy berk benim* :.  
1, 2, 4:4 + 4 + 3  
3:6 + 5

19:2/14b—15

Nice methi:deyim | sevdiđim se|ni  
Rumeli Bos:nayı | deđer g $\ddot{ö}$ zle|rin  
Alemdede bu:lunmaz | ruh-u rev $\hat{a}$ :nın  
Izmir'i Gon:ya'ya | (= Kon --) deđer g $\ddot{ö}$ zle|rin.

Alnına  $\mathcal{C}$ akılmıŐ | g $\ddot{ö}$ zel niŐa(!)nı  
Seni seven:lerin | artar f $\ddot{u}$ ga|nı (= fi --)  
Kars'ı Ahıs:ka'ya | Erzurum Va:n'ı  
Balh'ı Puha:ra'ya | (= Bu --) deđer g $\ddot{ö}$ zle|rin.

Kimsede g $\ddot{ö}$ r:medim | sendeki na|zı  
Yemen'i Bađ:dad'ı | Acem Őira:z'ı  
B $\ddot{u}$ t $\ddot{u}$ n G $\ddot{u}$ rc $\ddot{u}$ s:tan'ı | Mısır Hica(|)z'ı  
Hind'i Hindis:tan'ı | deđer g $\ddot{ö}$ zle|rin.

G $\ddot{ö}$ zel s $\ddot{ö}$ zl $\ddot{u}$  | go $\mathcal{C}$  (= ko $\mathcal{C}$ ) ye|đitte naz o|lur  
Vaktı gelir | g $\ddot{u}$ l (= g $\ddot{u}$ l) a $\mathcal{C}$ ılır yaz o|lur  
Mısır'ın haznasın | (= - nesin) versem az o|lur  
B $\ddot{u}$ t $\ddot{u}$ n Is:tambul'u | deđer g $\ddot{ö}$ zle|rin.

Der Garacaođlan (= Ka ----) eylerim metin (= medhin)  
Bulsam yanađında buse himmetin  
Y $\ddot{u}$ zb $\ddot{u}$ n Őehir (= - hir) saysam bilmez<sup>211</sup> gıymetin (= kıy --)  
B $\ddot{u}$ sb $\ddot{u}$ t $\ddot{u}$ n d $\ddot{u}$ nyayı deđer g $\ddot{ö}$ zlerin.

Lines differing from 6 + 5:  
IV/1, 2:4 + 4 + 3

N.B. This poem is also attributed to Kerem<sup>212</sup>

The meter may correspond also to F $\ddot{a}$ il $\ddot{a}$ t $\ddot{u}$ n + f $\ddot{a}$ il $\ddot{a}$ t $\ddot{u}$ n + f $\ddot{a}$ il $\ddot{u}$ n of learned poetry.

<sup>211</sup> Var . . . . . deđmez kıymetin.

<sup>212</sup> Cf. Sadeddin N $\ddot{u}$ zh $\ddot{e}$ t: AŐık Kerem'in Őiirleri, Halk Bilgisi Haberleri No. 38, p. 38; 15 July 1934, Istanbul.

Pencereden | mayıl | mayıl (= mâil)<sup>213</sup> bakan yar  
 Ciğerimi | ışk ö|düne yakan yar  
 Ben ölürsem | sen kim|lere bakan yar  
 Bana senden | oldu | kime ne diyim.

Pencereden mayıl | mayıl bakarım  
 Ciğerimi ışk ö|düne yakarım  
 Sen ölürsen | Aksu|rayı yıkarım  
 Öldürmeyin Mahmu|d'u | ben de ölürüm.

*Al* yüksek pencereden | yere bakılmaz  
 Yüce merdivenden | aman çıkılmaz  
*Ben ölüm*den bir ben ölmeyinen | âlem yıkılmaz  
 Bana senden oldu | kime ne diyem.

Var. I/1, 2, 3; II/1, 2, 3:4 + 4 + 3

I/4; III/1—4:6 + 5

II/4:7(4 + 3) + 5

Bir emir gelse de | kâhyalar asılsa  
 Şu dünyadan zürri|yeti kesilse  
 Avrada dul galsa (= kal -) *da* | gıızı (= kızı -) basılsa

R<sub>1</sub> Gaçakların (= Ka ---) baş düş|manı kâhyalar.

R<sub>2</sub> Kâhyalar oy +

Deyyuslar oy

Kerhaneciler oy.

Imamın evinde | tütün tütmesin  
 Kâhyanın evinde | oğlan yetmesin  
 Horantacak sabah|lara çıkmasın

R<sub>1</sub> Gaçakların baş düş|manı kâhyalar.

R<sub>2</sub> Kâhyalar oy +

Deyyuslar oy

Dümbükler oy

Ellisekizler oy.

Candarma gelmiş de | bir geçi (= ke -) dutar (= tu -)  
 Kâhya da der kine | (= ki) dört tene (= ta -) yeter  
 Buğdayı bulguru | *da* hep una gatar (= ka -)

R<sub>1</sub> Gaçakların baş düş|manı kâhyalar.

R<sub>2</sub> Kâhyalar oy +

Dümbükler oy

Ellisekizler oy

Kerhaneciler oy.

<sup>213</sup> Var. *melil melil* (= *melül melül*) "sorrowfully". This seems to be more correct.

Lines of different structure than 6 + 5:  
I/2, 4; II/3, (4); (III/4):4 + 4 + 3  
I/1:6 + 6  
I/5, 6; II/5, 6, 7; III/5, 6:5  
I/7; II/8; III/7, 8:6

21b:2/11b—12a

BOZLAK

*Ah ey*

Yörü dilber yörü | *de* yolundan | galma (= kal -)

Her yüze güleni *de* | dost olur | sanma

*Ah ey*

Ölümden gorçup (= - kup) da | sen geri | durma, *durma*

Yeğidin alınına | yazılan | gelir *ey*, | *gelir ey*, | *gelir ey*, *gelir ey*.

*Ah ey*

Ördek gölü beklér *de* şahın | (= - hin) | gayayı (= ka --)

Nağdar (= ne kadar) vesfey|lesem *de* değer | bahayı

*Ah ey*

Durnudan mı (= turna -) al|dın *da* gelin | cığayı, *cığayı*

Bulamam üstüne | mahana (= bahane) gel|in | *gelin ey*, *gelin ey*, *gelin ey*.

6 + 5

22:2/16

TÜRKMENİ

Hñ ah ey (B. B. Hñ ey)

Havayı (= Havâi) da deli gönlüm | havayı, | *aman havayı*

Alıç guşlar (= kuş -) yüğsek (= yük -) yapar | yuvayı.

Hñ ah ey (B. B. Hñ ey)

Gaterlemiş (= katar --) türkmen gızı | (= k1 -) devayı | (= - ve -)

Çekip gider bir gözleri | sürmelim, *ah sürmeli*.

Hñ ah ey (B. B. Hñ ay)

Niçin düştün şu gözelin | (= gü --) ardına |, *aman ardına*

Gendi (= Ken -) göçsün biz gonalım (= ko --) yurduna.

Hñ ah ey (B. B. Hñ ey)

Yıkılası garlı (= kar -) dağın | ardına

Basıp gider bir gözleri | sürmeli, *ah sürmeli*.

Ah ey (B. B. Hñ ay)

Ayağna geymiş gırmızı | (= kır --) yemeni |, *aman yemeni*

Gel dostum galdıralım (= kal ---) aradaki | gümanı.

Ah ey (B. B. Hñ ay)

Ağ (= Ak) topuk üstünde *de* sandal | tümanı

Döküp gider bir gözleri | sürmelim |, *ah sürmeli*.

Ah ey

Garac'oğlan (= Ka ---) der de dili yel gibi

Sırtına geyinmiş sırma tel gibi.

Ah ey

Yenilaçılmış has bahçada (= - çede) gül gibi

Goçup (= Kokup) geder bir gözleri sürmeli, *ah sürmeli*.

Var. I/1—4; II/1—4; III/4; IV/3, 4:4+4+3

I/1, 2, 3; II/3 may be seen also as in conformity  
with a 6+5 scanning; III/3; IV/1, 2:6+5

III/1:6+6

III/2:7+7

23:2/37

#### AHISKA TÜRKÜSÜ

Hey

|: İlk ağşamdan (= ak --) doğdu bir sarı yıldız :|

Üç gün gılıç (= k1 -) çaldı geceli gündüz of

|: Yazılı tevterde (= def --) oniki bin gız (= k1z) :|

R. Gözelleri yesirge *de n̄* Ahıska'nın | *Ahıska'nın*.

Hey

|: *n̄*Ahıska'nın ardı | cığı dağıdı | (= - idi) :|

Babam paşa gardaşım da (= kardeşim) beğ idi

Hey

:|: Böyle olmadan bize | ölüm yeğ idi :|

R. Gözelleri yesir|ge de Ahıska'nın *Ahıska'nın*. :|

Ey

|: Adımı sorarsan *da* | Benli Emine :|

Altın burma daşınırdım (= tak ---) goluma (= ko --) of

Hey

|: Yolumuz oğradı da | ganlı (= kan -) zâlım (= - lim) hey :|<sup>214</sup>

Padişah'dan imdad ister bu gızlar *ey*, *bu gızlar ey*. |

Yolumuz oğradı *n̄ efendim* ganlı zâlım hey |

Padişah'dan imdad ister bu gızlar.

Lines differing from 6+5:

II/2, 3; III/2, 4:4+4+3

I/4; II/4:7(4+3)+4

24:3/45a

#### AŞİRET GAYDASI

|: Edem

Bu cerenin | sulakları | (= - vak --) gayalı (= ka --) :|

Gayasında | (= Ka ---) lâle | (= lâ -) sümbül dayalı.

|: Edem

Şeker yemiş | (= ye -) dudakları | boyalı :|

Şeherde garşıma | (= kar --) geçti bi (= bir) ceren.

1, 2, 3:4+4+3

4:6+5

<sup>214</sup> Instead of *zâluma hey*, *Zâluma* seems to be more correct (to the country of the cruel enemy).

Dedenin de | döşü nenli  
 Nenni Boyraz | oğlum nenni  
 Öldürürler | guzum sizi  
 Eskiler ev|velden kelli.

Evimizin | uğru ekin  
 Yekin gara | (= ka -) dedem yekin  
 Ağlamaya | ar ediyom (= -- yorum)  
 Duşmanların | evi yakın.  
 Line differing from 4 + 4:  
 I/4:3 + 3 + 2

26:4/49a

## MARAŞLI

Uçtu da şahanım (= - hinim) uçtu  
 Uçtu da deryayı geçti  
 |: Göynüm (= gönlüm) bir gözele düştü  
 Zarfedecek (= Sar ---) malım yoktur. :|  
 1, 2, 3:3 + 3 + 2  
 4:4 + 4

27:5/40a

Her kës sevdiğini yanına | getirdi  
 Sallan geç gar|şıma (= kar --) nazlı | menekşem.  
 Annacımdan | gelen gücü|cük gelin  
 Bi (= Bir) saat gar|şımda (= kar --) dura|bilin mi  
 Divane göy|nümün (= gönlü -) tâli|bi sensin  
 Gırıldı (= K1 --) ga|nadım (= ka --) sara|bilin mi.  
 Var. I/2; II/1—4:6 + 5  
 I/1:6 + 6

N.B. Before recording I noted the first stanza as follows:

Her kës çıktı yaylasına oturdu  
 Hayvasını (= Ay ---) turuncunu yetirdi  
 Her kës sevdiğini yanına getirdi  
 Sallan geç garşıma nazlı menekşem.

This stanza was also sang by the same peasant, before we proceeded to recording:

Cıkaydım (= Cıka idim) şu yaylanın düzüne,  
 Dayanılmaz cilvesine nazına;  
 Aynasın darağın (= ta --) dizine *dizine*  
 Boğum boğum baş bağlayor Fadime.

All stanzas belong to different poems by the same poet.

Ay adam

Şe cerenin | suvak|ların gez|meli,

Galem (= Ka -) alıp | gaşın | (= ka -) gözün yazmalı;

Ay

Gırmızı (= Kır --) öğnüklü (= önlük -) *de* | sarı çiz|malı,

R. Seferde (= - her -) uğru|ma | geldi o ceren.

Ay

Gak (= Kalk) gidelim | Garamana (= Ka ---) a|şağı,

İki bacı gıvrak | (= kıv -) bağlar guşağı (= ku --);

Ay

Bize derler | Gâvırdag'ın u|şağı.

R. Seferde uğru|ma | geldi o ceren

Ağlını (= Ak --) başımdan | aldı bi (= bir) gelin.

Var. I/1, 2; II/1, 2, 3:4 + 4 + 3

I/3, 4; II/4, 5:6 + 5

29:5/25b

## HALAY HAVASI

Dereye en|dim daş (= taş) bula|madım,

Bür (= Bir) yüzük yap|dırdım | gaş (= kaş) bula|madım,

Gendime | (= Ken --) münasip | eş bula|madım,

R. Tez gel ağam | tez gel, | gatı (= ka -) dar|dayım,

Garip bülbül | gibi | âh-ı (= âh'u) zâr|dayım.

I/1:5 + 5

I/2—5:6 + 5

30:6/61

Oaf (= Of)

Karşıdan geliyor *da* gözelin (= gü --) biri, | *of biri*,Yüzüne vurmuş *da* şavkının nuru, | *sürmeli, dost*.

Oaf

Haddini tanı *da* *n da* sen öyle yörü, | *of yörü*,Eller azgın olmuş *da* dil değer sana, | *sürmelim, dost*.

Oaf

Gözel olan güzel *de* al velesin bağlanır, *of bağlanır dost*,Gözeller (= Gü --) sayasında (= - yesinde) *de* gönül eğlenir *eğlenir, dost*;

Oaf

Garbı değmiş *de* gavak (= ka -) gibi ıgranır, *of ıgranır, dost*,Densiz olur *da* yürüyüşü gözelin (= gü --), *gözelin, dost*.

Lines differing from 6 + 5:

II/3, 4:4 + 4 + 3

II/1:6 + 7

II/2:7 + 5

N.B. Noted in my book, but not recorded:

Gözel olan deli deli salınır,  
Çirkin olan çemberine bürünür;  
Satlık (= - tı -) gız (= kız) da dağımını (= takı --) furunur (= vu --),  
Kekilleri (= Kâhkül --) top top olur gözelin.

31:7/9a

|: Garşıda | (= Kar --) kürd | evleri :|  
|: Yayılır | (= -- lır) develeri :|  
R. Hey anom hey.

|: Oturmuş | goyun (= ko -) sağar :|  
|: Terlemiş | memeleri :|  
R. Hey güzel (= gü -) hey.  
3+4  
R: 4

32:8/3b

: Duda mērdi	men (= -- ven) gurdum	(= kur -), *vay vay*, :
: *Ah* yare sēylâ	ma (= se --) durdum,	*of of*; :
: Yârim ğurbe	te gitti,	*vay vay*, :
*Ah* yedi |yıl be|kâr durdum, | *of of*.  
R. Bulanır | ğgar  
Sallınır | ğgar  
Saç to|puğa  
Dolaşır | ğgar.

|: Kēlēm ektim bayıra, *vay vay*, :|  
*Ah* yıl yap|rağın | ayıra, | *of of*,  
İki hasret | bir yērde, | *vay vay*,  
*Ah* Mēvlâm | gayet | gayıra | (= ka --), *vay vay*.

R. Bulanır | ğgar  
Sallınır | ğgar  
Saç to|puğa  
Dolaşır | ğgar.

Bostañ da mısırım var  
*Ah* dibinde hasırım var  
İtin köpeğın oğlu  
*Ah* nēremde gusurum (= ku --) var.

R. Bulanır | ğgar  
Sallınır | ğgar  
Saç to|puğa  
Dolaşır | ğgar.

Var. I/1—4; III/3:2+3+2

II/1—4:4+3

III/1, 2, 4:3+4



|: Bismillâh | edin | gınaya | (= k1 --) :|

Say (= Sağ) elin | vërsin | gınaya

|: Çağırın | gelsin | anaya. :|

R. Yar elin gınan | (= k1 -) gutlu olsun  
Bunda dirliğin | datlu (= tat -) olsun.

|: Hatladı | (= At --) çıktı | eşigi :|

Sufrada | (= Sof --) galdı | (= ka! -) gaşığı (= ka --)

|: Gız ana|sının | danışı. :|<sup>215</sup>

R. Yar elin | gınan | al olsun  
Bunda dirliğin | bal olsun.

|: Mercimek | ekdim | bitti mi :|

Dalinde (= lında) bülbül | öttü mü

|: Gız (= Kız) anan | seni | unuttu mu. :|

R. . Gız gınan gutlu olsun  
Bunda dirliğin dathı olsun. (not recorded)  
Lines differing from 3 + 2 + 3:  
I/5(R):2 + 3 + 3 (2 + 3 + 4)  
II/3:1 + 4 + 3  
I/4(R):3 + 2 + 3 (3 + 2 + 4)  
II/5:2 + 3 + 3

Maraş'ta gutu (= ku -),

İçinde otu,

Nışanlın kötü.

R<sub>1</sub> Geldin gelinim.

R<sub>2</sub> Geldin geldin gelinim,

Sen safa geldin.

Narın ağacı,

Narın ağacı,

Gız (= Kız) gelin bacı.

R<sub>1</sub> Geldin gelinim.

R<sub>2</sub> Geldin geldin gelinim,

Sen safa geldin.

Geydiğin atlas,

İğneler batmaz,

Yalınız yatmaz.

R<sub>1</sub> Geldin gelinim.

R<sub>2</sub> Geldin geldin gelinim,

Sen safa geldin.

Lines differing from 3 + 2:

R<sub>1</sub> 2 + 3

R<sub>2</sub> 2 + 2 + 3

<sup>215</sup> Var. *Yakışığı*, instead of *danışı*. *Yakışığı* seems to be the correct word.

N.B. Variant of the second stanza:

Narın ağacı,  
Kız gelin bacı,  
Nişanlın hacı.

35:11/65

Zabahdan (= Sa --) oğradım *da* ben bir | geline, *geline*,  
Bal bulamış *da* dodağına | (= du ---) diline, *diline*,  
Harcedeyim *de* bunca malı | yoluna, *yoluna*,  
Az gelirse *de* datlı (= tat -) canı | vermeli, *vermeli dost*.

1:6 + 5

2, 3, 4:4 + 4 + 3

N.B. Partly recorded.

Zabahdan oğradım ben bir | geline  
Gelin sultan olmuş ėlin | üstüne;  
Daramış (= Ta --) zilfini (= zülfünü) vermiş tımarı,  
Döküvermiş ağ (= ak) gerdanın üstüne.

Zabahdan zabahdan gel geç buradan,  
Ayrılık şerbetin galdıralım (= kal ---) aradan,  
Ne güzel (= gü -) yaratmış seni yaradan  
Ben de seni yaratanın kuluyum.

All three stanzas belong to different poems by Karacaođlan.

36:12/19a

ILBEYOĐLU

Neredehydin | çıktın | yolum üstüne,  
Can dayanmaz | şu gözelin | (= gü --) gasdine | (= kas --), *gasdine oy*,

Gel abdest al | sen imam ol üstüme, *ey* | üstüme,  
Sađlıđımda | cenazemi | gıl (= kıl) galan, | *gıl galan*.

Benim dostum | çıkmış | yola oturur,  
Ađlayarak | akılcıđını | yitirir, *uy* | *yitirir ey*.

.....  
.....

4 + 4 + 3

37:12/44

Bey ođluyum | ben hatalar | işledim, | *aman* | *işledim*,  
Hayrı goydum | (= koy -) da şerre | başladım;  
Opem derken | al yanaklar | dişledim, | *aman* | *dişledim*,  
Ađrımadan | çekilesi | dişinen | (= diş ile), *aman dişinen*.

Senin için | terkeyledim | silâmı, | *aman silâmı*,  
Sarf eyledim bütün olan | varımı;  
Kim ağlatmış benim nazlı | yarımı, | *aman yarımı*,  
Girpiklerin (= Kir ---) top top olmuş | yaşınan | (= yaş ile), *aman yaşınan*.

I/2<sup>216</sup>:5+5

other lines: 4+4+3

N.B. Not recorded stanza:

Beyoğlu seslenir aman seslenir,  
Engininde  $\bar{n}$  arab atlar beslenir;  
Çiğ düşer de mor zilifler ıslanır,  
Dola getir yar boynuma yaşın al.

1:6+5

2, 3, 4:4+4+3

38:12/24a

ŞAFAK AĞZI

Inerler, | giderler | *de Çemiş|özü'ne, of of*,  
Hökünüp | salarlar | *da yavru |sözüne, | sözüne of*;  
Ne zaman | baksam da | dostun | yüzüne, *of*,  
Duman çök|müş çöl görünür | gözüme, | *gözüme, | gözüme of*.

1, 2, 3:6+5

4:4+4+3

39:12/11a

SEÑİR AĞZI

Yazın geldiği *de* | neresinden | bellüdüğen (= bellidir)  
Gonca gülün | yapracığı | dürgündüğün | (= -- dür), *dürdüdüğen, | dürgündüğün*.  
Soğuk furmuş (= vur -) da | örselemiyen (= --- miş) yüzünüğen (= yüzünü),  
Benim gönlüm bir Leylâ'ya | furgundur | (= vur --), *furgundur, | furgundur, yer of*.

Yazın geldiği *de* | neresinden | bellüdüğen (= bellidir)  
Ne ded'ola boz bulanık | dereleşen | (= --ler), *dereleyen, | dereleyen, yer of*.  
Her kes sevdiğini aliyen (= alıp) yatıncayen (= yatınca),  
Arttı derdim, yenilendi | yareleyen, | *yareleyen, | yareleyer yer of*.

II/3:6+5

other lines: 4+4+3

40:13/13a

Galadan e|niyordum,  
Çağırсан dö|nüyordum;  
R. Yar cimdallı | cimdallı,  
Sar cimdallı | cimdallı.

[: Derdimden kir|bid (= kibrit) oldum, :|  
Üfürsen ya|niyordum.

R. Yar cimdallı | cimdallı *da*  
Sar cimdallı | cimdallı.

<sup>216</sup> It is evident that one syllable is omitted by the singer. This syllable may be *ben* = I.

|: Cimdallı car|şısında, :|  
Yar oynar gar|şısında (= kar ---);

R. Yar cimdallı | cimdallı da,  
Sar cimdallı | cimdallı.

.....  
.....

3 + 4

R. 4 + 3

41:13/31b

Köprünün al|tı tiken (= di -),

R. Yeşillim, | yeşillim, a|man aman of,

Yaxtın (= Yak -) beni | gül iken,

R. Efendim, | efendim, eğ|len eğlen.

|: Allah da se|ni yaxsın (= yak -),

R. Yeşillim, | yeşillim, a|man aman of,

Üç günlük ge|lin iken,

R. Sürmelim, | sürmelim, a|man aman. :|

1, 3, 4:3 + 4

2:4 + 3

Köprünün al|tı buzlar,

R. Yeşillim, | yeşillim, a|man aman of,

Top gediyo|r (= gi --) yıldızlar,

R. Efendim, | efendim, a|man aman of.

Vay gene akl|ma düştü,

R. Yeşillim, | yeşillim, eğ|len eğlen of,

Fincan göbek|li kızlar (= kız -),

R. Sürmelim, | sürmelim, ca|nım aman aman.

1:3 + 4

2:4 + 3

3, 4:2 + 3 + 2

42:13/31b

Ormanın boz | gıracı (= k1 --),

Çift gezer i|ki bacı;

Şahan (= - hin) olsam | avlansam,

Goynundaki | (= Koy ---) turacı.

1, 2:3 + 4

3, 4:4 + 3

Galadan (= Ka --) en|dim düze,

Su bağladım | nerkize;

Yedi yıl hız|mat ettim,

Bir gömür (= kö -) göz|lü gıza (= k1 -).

1, 3, 4:3 + 4

2:4 + 3

Gideyim yol|ca yolca,  
Yolun çiçe|ği morca;  
Güzel gel bir |öpüş ver,  
Harmana gal|sın (= kal -) borca.

1, 4:3 + 4  
2:2 + 3 + 2  
3:4 + 3

Bir avuccuk kişneyim,  
Bir gızınan (= kız ile) eşneyim (= âşinâ);  
Gızın (= K1 -) babası duymuş,  
Hiç ardına düşmeyim.

1, 2, 4:4 + 3  
3:2 + 3 + 2

43a:13/38b

Ay gider u|ca gider,  
Bezirgân ge|ce gider;  
Ağ (= Ak) mêmênin |üstünden de,  
Doğru yol hac|ca gider.

1, 2, 4:3 + 4  
3:4 + 3

Dëğermen ö|nü çiçek,  
Orak geti|rin biçek;  
Ben dostumu |bilirim de,  
Orta boylu |mor çiçek.

1:3 + 4  
2:2 + 3 + 2  
4:4 + 3

43b:13/33b

#### HALAY HAVASI

Galadan (= Ka --) in|dim iniş,  
Mendilim dol|lu yimiş (= ye -);  
Yare saldım |yimemiş (= ye --),  
Yar gendi (= ken -) gel|sin dimiş (= de -).

1, 2, 4:3 + 4  
3:4 + 3

R. Aman aman |pusarık,  
Başta durmaz |bu sarık;  
Doldur sevdiğim |gadehi (= ka --)  
Belki yolda |susarık.

4 + 3

Haydi  
Indim guyu | (= ku -) dibine,  
Guyu dibi |sazımış (= saz imiş);  
Yalan değil |sevdiğim de  
Kömür gözlü |gızımış (= kız imiş).

4 + 3

R. Ah çinçinim, | çinçinim  
Opem ağzın | içini;  
Opersen ı|sırmışım,  
Sen bağışla | suçumu.  
1, 2, 4:4 + 3  
3:3 + 4

Su gelir hillendirir,  
Bağçayı (= bahçeyi) güllendirir;  
Bu sevda nasıl sevda,  
Ahrazı dillendirir.  
3 + 4

43d:13/42a

Urfa'nın boz | gıracı (= k1 --),  
Çift gezer i|ki bacı;  
Şahan olsam | avlansam *da*  
Goynundaki | (= Koy ---) turacı.  
1, 3, 4:4 + 3  
2:3 + 4

Urfa Urfa | uc olur  
Döğmeleri | tuc olur  
Galın (= Ka -) verip | evlenmek *den*  
Ergenlere | güc olur.  
1—4:4 + 3

Galanın (= Ka --) ar|dı tiken (= di -)  
Sen yaktın beni | gız (= kız) iken  
Allah da seni | yaksın  
Üç günlük ge|lin iken.  
1, 3, 4:3 + 4  
2:4 + 3

Galanın ar|dı tandır  
Yandır Alla|hım yandır  
Beni bir çift | guş (= kuş) eyle *de*  
Yarin göğsü|ne gondur (= kon -).  
2, 4:2 + 3 + 2  
3:4 + 3  
1:3 + 4

44:13/18b

Dud ağacı | dut verir  
Yaprağını | gıt (= kıt) verir  
Ergen oğlan | büyük gız (= kız)  
Sarıldıkça | dat (= tat) verir.  
4 + 3

R. Şu yanna (= yana) dön|der (= - dür) beni  
 Bu yanna dön|der beni  
 Sağ yanımda | yarem var  
 Yarime gön|der beni.  
 1, 2, 4:3+4  
 3:4+3

Tut goyunun | (= ko --) yünlüsün  
 De bügnürse | bügnüsün  
 Sev gözelin | (= gü --) eyisin  
 Alnı *da* çifte | benlisin.  
 4+3

R. Şu yanna dön|der beni  
 Bu yanna dön|der beni  
 Sağ yanımda | yarem var  
 Yarime gön|der beni.

Şu dere de|rin dere  
 Kölgesi (= Göl --) se|rin dere  
 Gızlara (= Kız --) du|zak (= tu -) gurdum (= kur -)  
 Korkarım ge|lin gele.  
 3+4

R. Şu yanna dön|der beni  
 Bu yanna dön|der beni  
 Sağ yanımda ya|rem var  
 Yarime gön|der beni.

45:14/28a

UÇKUR HAVASI

Gura gurmaş | (= ku - kur -) yol üstüne | çıkırığı  
*Ah* gura gurmaş | yol üstüne | çıkırığı 4+4+3  
 Aydın hava|şına bükür | ipliği + 6+5  
 R<sub>1</sub> ë||ler, ë||ler; 4  
 R<sub>2</sub> Amanın der||ler derler  
 Horazım (= - ro -) nen|ni nenni  
 Keleşim nen|ni nenni  
 Bi (= Bir) danem nen|ni nenni. 3+4  
 Evlerinin | önü aman | idrişah (= 1tr-1 şâhî) 4+4+3  
 Evlerinin | önü aman | idrişah  
 . . . . . | Ah boyu uzun | gendi şah +<sup>217</sup>  
 R<sub>1</sub> ë||ler, ë||ler, ë||ler, ë||ler; 4+4  
 R<sub>2</sub> Amanın dër||ler dërler  
 Horazım nen|ni nenni  
 Bir danem nen|ni nenni  
 Keleşim nen|ni nenni.

<sup>217</sup> One word of four syllables is missing; that is why the word *eller* is repeated.





Böyle meme | görmemişim, | +  
 la la.  
 Ağ (= Ak) daşın (= ta -) al|tı deniz de, | +  
 ley le,  
 Ak sayalı | çız (= gız) neniz de, | +  
 la la,  
 Ak sayalı | çız neniz de, | +  
 la la,  
 Koğun getsin | mahâlleden, | +  
 ley le,  
 Ne bet çoydu | (= koy -) ne beñiz de, | +  
 la la,  
 Ne bet çoydu | ne beñiz de, | +  
 la la.

Kapu kapuma baçar (= - kar),  
 Ateşin beni yaçar (= - kar);  
 Etme bu kötülüğü,  
 Gene yüz yüze baçar (= - kar).

First two stanzas: 8:4 + 4  
 Third stanza 1: 7:3 + 4  
 2—4: 4 + 3  
 Fourth stanza 1: 7:2 + 3 + 2  
 2—4: 3 + 4

48a:17/2b

|: Mavilim daş | (= taş)<sup>218</sup> başında :|  
 |: Incili | fes başında, | +  
 R. Mavilim. :|

|: Çız (= Kız) niye | ağlamıyon :|  
 |: Nişanlın | gırç (= kırk) yaşında, | +  
 R. Mavilim. :|

|: Mavilim | çak (= kalk) gidelim :|  
 |: Fênare | yak gidelim, | +  
 R. Mavilim. :|  
 3 + 4

48b:17/3a

|: Mavilim | hirk idiyor, :|  
 |: Hirgini | (= - ki -) terk idiyor, | +  
 R<sub>1</sub> Mavilim. :|

|: Hirgin (= - kin) başını yësin, :|  
 |: Yarin el|den gëdiyor (= gi --), | +  
 R<sub>1</sub> Mavilim. :|  
 R<sub>2</sub> Gız (= Kız) Mavi!lim, Mavilim, | Mavilim,  
 Çal daüil|cı daüilı | daüilı,  
 Çal zurna|cı zurnayı | zurnayı.

<sup>218</sup> Probably *tas* = bowl.

|: Mavilim | kalk gidelim, :|  
|: Feneri | yak gidelim, | +  
R<sub>1</sub> Mavilim. :|

|: Gözële | (= Güze -) doyum olmaz, :|  
|: Bir çala | bak gidelim, | +  
R<sub>1</sub> Mavilim. :|

First stanza 1—2:3+4

3:2+3+2

4:4+3

R<sub>1</sub>:3

R<sub>2</sub>:4+3

Second stanza: 3+4

49a:18/4b

YAĞMUR TEKERLEMESİ

Teknede | hamur,  
Arabada | çamur,  
Ver Allahım  
Sulu sulu | yağmur;  
Topal gızın (= k1 -) gıçına (= k1 --) yağmur.

49b:18/6a

Yağmurcuğum | yağıver 4+3  
Kuyucuğum | doluver. 4+3  
Ekmek getir | yiyelim 4+3  
Gaytan getir | giyelim 4+3  
Allah Allah | diyelim. 4+3  
Üşüdüm üşüdüm | üş oldum 6+3  
Bir topacık | kiş oldum. 4+3  
Kişimi elimden | aldılar 6+3  
Beni yola | saldılar. 4+3  
Yolda bir yu|mak buldum 2+3+2  
Yumağı ebe|me virdim. 3+3+2  
Ebem bana | darı virdi 4+4  
Ben darıyı | guşlara (= kuş --) virdim. 4+3+2  
Guşlar bana | ganat (= ka -) virdi 4+4  
Ganatlandım | göğe uçtum. 4+4  
Göğ (= Gök) bana yağ|mur virdi 3+4  
Ben yağmuru | yire (= ye -) virdim. 4+4  
Yer bana çi|men virdi 3+4  
Ben çimeni | goyuna (= ko --) virdim. 4+3+2  
Goyun (= Ko -) bana | guzu (= ku -) virdi 4+4  
Ben guzuyu | beğlere virdim. 4+3+2

Beğler bana   at viridi	4+3
Bindim gittim   Garasu'ya (= Ka --).	4+4
Garasu'da   ganlar (= kan -) akar	4+4
İki bülbül   bana bakar.	4+4
Getirin ganını (= ka --) içelim	3+3+3
Ak sëraya göçelim.	4+3
Ak sërayın kilidi	4+3
Gece gelen kim idi.	4+3
Emmim oğlu Musacık	4+3
Golu (= Ko -) budu gıısacık (= k1 --)	4+3
Cık, cık, cık!	

49c:18/GNC. 46

YAĞMUR TEKERLEMESİ

Bodi bodi  
 Neden ôdi (= oldu)  
 Bir gaşıcak sudan | ôdi.  
 Yağmur gızı (= k1 -) yağ | ister  
 Palta (= Bal -) kürek bal | ister  
 Goç (= Koç) goyun (= ko -) gurban | (= kur -) ister  
 Göbekli harman | ister  
 Ver Allahım ver bir sulu sulu yağmur.  
  
 Ekin ektim evlek | evlek  
 Sular döktüm külek | külek  
 Yedi içti hacı | leylek  
 Ver Allahım ver bir | sulu sulu yağmur.

49d:19/20b

YAĞMUR TEKERLEMESİ

Bodu bodu  
 Anan neden | öldü  
 Bir gaşıcak (= kaşıcık) sudan | öldü  
 Ayagım çamır | (= - mur) ister  
 Boğazım hamır | (= - mur) ister  
 Geçti<sup>210</sup>  
 Yer yarıldı  
 Saban gırıldı (= k1 --)  
 Ver Allahım veeeeeeeer sulu sulu yağmur  
 Ver Allahım ver!

50:19/4a

NENNİ

Nenni yaürım | (= - rum) nenni,  
 Nenni diyi | (= - ye) beledim,

4+3

<sup>210</sup> This word was added during the recording.

Al bağırdayı   (= --- ğı) doladım,	5 + 3
R. Yaürum nenni   nenni.	
Sani Hak'dan   diledim,	4 + 3
R. Guzum nenni   nenni hu.	
Nenni dedim   beşiğine,	4 + 4
R. Yaürum nenni   nenni,	
Devlet gonsun   (= kon -) eşiğine,	4 + 4
R. Yaürum nenni   nenni nenni hu.	
Beyin oğlu   döşeğine,	4 + 3
R. Yaürım nenni   nenni,	
Nenni guzum   (= ku -) nenni hu hu.	
Nenni dedim   nësine,	4 + 3
R. Yaürım hu   hu hu,	
Selâm söylen   dayısına,	4 + 4
R. Yaürım nenni   nenni hu.	
Mama getir   dayısı,	4 + 3
Cici getir   babası,	4 + 3
R. Yaürım nenni   nenni hu.	

51:19/6b

AĞIT

Yatırılmışlar   da yaürımı   (= yavrumu)
R. Guzum (= Ku -) oy oy oy,
Hecin gibi
R. Yaürım yaürım da   oy oy oy oy oy,
Sarı saçı da guzum   (= ku -) sicim gibi
R. Yaürım oy oy,
Gelin gardaşlarım   (= kar ---)
R. Yaürıma oy oy oy,
Ağlayalım   da bacım gibi
R. Yaürım oy oy,
Mezerin' (= - zarını) de   yol üstüne   gabsınlar   (= kaz --)
R. Oy oy oy oy oy oy oy oy
yol üstüne gabsınlar
yaürım oy oy oy oy . . . . .

52:19/8b

Sivrisar'ı   ün aldı
Gelinler ye sir (= e -) aldı,
Atine'den   gelmezdim
Ahmet bey sye beb (= se -) oldu, +
R <sub>1</sub> Nazik.
R <sub>2</sub> Nazik
Gül memeler   ezik;
Nazıg   (= - zik)
Üç yaurıya   (= yavruya) yazık.

Gidin bulutlar gidin  
Papaza nazı edin,  
Çocuğları (= - cuk --) soğar sa  
..... edin,<sup>220</sup> +  
R<sub>1</sub> Nazik.  
R<sub>2</sub> Nazig  
Üç yaürıya | yazık.

First stanza: 1, 3:4 + 3

2, 4:3 + 4

Second stanza: 1:2 + 3 + 2

2:3 + 4

3:4 + 3

53:19/10b

Yüce dağ başının | dört yanı | yoldur, | *dört yanı* | *yoldur*,  
Doldur sunam doldur, | suyunu | doldur, | *suyunu* | *doldur*;  
Yolunun üstüne | yatam u yuyam, | *yatam u yuyam*,  
Mevlâyı seversen | gel beni | galdır (= kal -), *gel beni* | *galdır*.

R. Dumanlı dağlar,  
Boranlı dağlar,  
Gül yüzlüm ağlar.

6 + 5

R. 3 + 2

54:19/49b

GARİP

Yarın bayram | derler *de yar yar*, | al giyer | eller, | *al giyer* | *eller*,  
Bir âdet goy muşlar | (= koy --) gutl'olsun | derler;  
Yaz bahar a yında *ayında* | açılan | güller, *aman da* | *güller*,  
Güller, nazlı | yardan | baña bir | haber.  
Yaz bahar a yında | açılan | güller  
Güller, nazlı | yardan | baña bir | haber.

6 + 5

55a:19/42b

Hasan dağı, | Hasan dağı,  
Senden yüce | dağ olma mı;  
Seni yaylı | yan gözelin  
Al yanağı | bal olma mı.

R. Aman gül ey | memelerim  
Canım gül ey | memelerim;  
Kör olası | terzi başı  
Ne sık dikmiş | düğmelerim.

1, 2, 4:4 + 4

3:2 + 3 + 3

R:4 + 4

<sup>220</sup> Incomprehensible.

N.B. The following stanza was not recorded:

Hasan dağının alanı,  
Gelir dolanı dolanı;  
Bir gücücek (= küçücük) yârim olsa,  
Sarsam beleni beleni.

1, 2, 4:2+3+3

3:4+4

55b:19/43a

Hasan dağı, | Hasan dağı,  
Senden yüce | dağ olma mı;  
|: Seni yaylı | yan gözelin (= gü --) :|  
Al yanağı | bal olma mı.

R. Aman gül ey | memeleri,  
Çeşilmeyor | (= Çözülmi -) düğmeleri.

55c:19/43b

Hasan dağı, | Hasan dağı,  
Senden yüce | dağ olma mı;  
|: Seni yaylı | yan gözelin :|  
Al yanağı | bal olma mı.

R. Yaurım gül ey | memeleri  
Gözüm gül ey | memeleri  
Çezilmeyor | düğmeleri.

55d:19/46b

|: Hasan dağı, | Hasan dağı, :|  
Senden yöce | dağ olma mıey;  
Seni yalı | yan gözelin  
Al yanağlar | bal olma mı.

R. Aman gül ey | memeler ey  
Toful (= tıfl) gül ey | memeler ey.

.....

56:19/28b

#### KARAMAN TÜRKÜSÜ

Garaman'dan | (= Ka --) gelir iken,  
Yandım Garaman'dan | gelir iken,  
Ayağıma | battı da tiken (= di -),  
Ayrılıktır | belimi büken.

R. Ağlama cıvanım | çerkes kızı  
Sen al geyin | ben gırmızı (= kır --)  
Çıkalım da dağla rın başına  
Sen gül topla | ben nergizi (= -- si).

Garaman'ın | alt yanı guyu (= ku -),  
Yandım Garaman'ın | alt yanı guyu,  
|: Guyudan çe|kerler suyu, :|  
O yârimin | eski de huyu.

R. Oynama cıvanım | çerkes kızı  
Sen al geyin | ben gırmızı  
Çıkalım da dağla|rın başına

.....  
.....

First stanza 1, 2:4 + 4  
3:4 + 5  
Second stanza 1:4 + 5  
2:3 + 3 + 2  
3:4 + 4  
R. 1:6 + 5  
2, 4:4 + 4  
3:3 + 3 + 3

57:19/8a

KEKLIK HALAYI

|: Garşıda (= Kar --) kürd | evleri,  
R. Goyver (= Koyu -) elle|rim goyver, :|  
Yayılır deve|leri,  
R. Gelin elle|rim goyver.

|: Sâlinir (= Salı -) su|ya iner,  
R. Goyver elle|rim goyver, :|  
|: Türkmenin ma|haları (= - ya --) da,  
R<sub>1</sub> Gelin elle|rim goyver, :|  
R<sub>2</sub> Keklik elle|rim goyver

|: Garşıda ga|ün (= kavun) yerler,  
R. Goyver elle|rim goyver, :|  
Biz de varsax (= - sak) ne dërler,  
R. Gelin elle|rim goyver.

.....

First stanza :3 + 4  
Second stanza 1:3 + 4  
2:4 + 3  
R:2 + 3 + 2

58:19/40b

HALAY HAVAS<sup>221</sup>

|: Hopladım geçtim bağa,  
Başım değdi yaprağa, :|  
Gelin seni almazsam,  
Girmem gara (= ka -) toprağa, +  
R<sub>1</sub> Aman gelin ne diyon.  
R<sub>2</sub> Aman gëlin ne diyon,  
Suna boylum ne diyon,  
Asker oldum gëdiyom,  
İfademe ne diyon.

<sup>221</sup> For the variants see: Melodies Transcribed by A. A. S. p. 383.

|: Galadan (= Ka --) iniyordum,  
Çevirsen dönüyordum, :|  
Işkından kirbid (= kibrit) oldum,  
Üfürsen yanıyordum, +

R<sub>1</sub> Aman gelin ne diyon.  
R<sub>2</sub> Aman gelin ne diyon,  
Suna boylum ne diyon,  
Asker oldum gëdiyom,  
İfademe ne diyon.  
First stanza 1:3 + 4  
2, 3, 4:4 + 3  
Second stanza :3 + 4  
R<sub>1</sub>:4 + 3  
R<sub>2</sub>:4 + 3

59:19/41b

|: Oğlanın elinde | şişe tapası, :|  
Irgalama çalkalama | eşek sıpası,  
R. Ne güzel oğlan, | yanası çoban.

|: Oğlanın elinde | dapancası (= taban --) var, :|  
Galdır (= Kal -) ma fistanı | gül bahçesi var,  
R. Ne güzel oğlan, | yanası çoban.  
First distich 1:6 + 5  
2:4 + 4 + 5  
Second distich :6 + 5  
R:5 + 5

\* \* \*

B. B. Cylinder No. 55b (M. F. No. 3190b) GNC 90:

Haydar Haydar!  
Ulan yavrum, babanızın çobanı mıyım?  
Avradını ..... oğlu!  
Atlarınızı kim güdiyi (= - düyor)?



## TRANSLATIONS OF THE WORDS

1a:1/21b

### LULLABY

The drummers invaded the hut,  
 Their infernal noise makes my head burst;  
 Having news (of your birth) run off from Şam (Damascus)  
 and got back home to your dad.

R<sub>1</sub> Nenni, my little thing, nenni.

R<sub>2</sub> O you, whom God presented to me (at last) the seventh year  
 (of my nuptials).

Nenni, my little thing, nenni.

Bearing his (mournful) voice I sang a lullaby,  
 My knight is there, right in his room;  
 Call then his father, let him hurry up.

R<sub>1</sub> Nenni, my tender one, nenni.

R<sub>2</sub> O you, whom God bestowed on me (at last) the seventh year  
 (of my nuptials).

Nenni, my little thing, nenni.

1b:1/22b—23a

### LAMENTATION

The tiger is here, roaring,  
 He is hardly in his twenties;  
 God does not grant all mothers  
 A valiant boy like this one.

R. Of, of.

On the high mountain the fir-tree,  
 Its branches and boughs spread;  
 Why don't you get up, oh my "Fair-haired Ahmet"?  
 Your grandfather's back is now bent.

R. Of, of.

Black are the grapes, black is the branch that carries them,<sup>222</sup>  
 Black is the arrangement of my poor little buncs;  
 Your uncles will certainly hear soon (the event that caused your death)  
 I am so mortified that I wouldn't even dare to weep.

R. O my fair-haired Ahmet, of.

<sup>222</sup> Cf. A. A. S.: AIB No. 64 pp. 272 and f.

2:1/23b

In front of their house is a rock,  
They look at the moon from its top;  
Upon the bay coloured horse that is in the court  
Jump, let's go, o son of my uncle.

I fixed the boundries of the piece of land and I sowed pepper seeds,  
And I yoked the red ox to the plow;  
Now that I've got an honest wife  
I can't go, o niece of my uncle.

3:1/56a

LAMENTATION

Steep are the roads on the plateau,  
And her white hands weave a kilim (carpet); (she weaves a carpet  
with her unblemished hands)  
O my God, did you think that there were too many on this earth  
Brides with violet-coloured locks?

Steep is the pass on the plateau,  
Don't form your wishes imperfectly;  
How can I praise her enough  
Naturally hazel-eye is the "Angel of God".

Trefoils grow on the plateau,  
Your belt is thinner than a reed;  
How did you act ruthlessly, o my almighty God  
With a youth of sixteen years.

4:1/40c

LAMENTATION

The man who killed you, was he a mountaineer (bandit)?  
His little bullet, was it smooth?  
The enemy is coming from the opposite side,  
(= the man whom you faced was your enemy)  
(As you didn't react), Were your hands and arms tied up?

The man who killed you, was he a Kurd?  
His little bullet, was it a pair? (= Did he shoot at you a pair of bullets?)  
The enemy is coming from the opposite side,  
Were they paralysed, your hands and arms?

5:1/26a

LAMENTATION

Girls gathered round the grave,  
Evil eye affected Ehmed;  
Let them warn his brother,  
The post-boy comes on Sunday.

The mouse comes with a flock,  
With a throng of five hundred riders;  
It snatches your bread and runs away,  
Now a gendarme is the little mouse.

8d:1/57a

Being aggrieved and ruined  
I can't get a sweetheart just by roaming;  
With a mattock mounted on a golden handle,  
Let young girls dig up my tomb.

Others, jokingly:

Now, let me dig too.

By moving, dig deeply my tomb,  
Sprinkle water on it and make it cool;  
Of my uncle's daughter make an *imam*,  
Let only girls pray in front of my coffin.  
(Giggles of the people like whinnying horses.)

8e:1/14a

HACI BEY

I got an ox, but I couldn't yoke it,  
A valiant young man that I am, I haven't lived as I should;  
|: Shame overcomes my honesty,  
O bride, I didn't divorce you. :|

Among horses, among horses,  
Heavy chains on his buttock;  
|: From the plateau people are coming down,  
My Hacı *bey* is not among them. :|

Poplars grow at Hayvalı,  
It rains in torrents;  
Don't blame me, o *aghas* and *beys*,  
(Because of) My hands tinged with henna and my face covered with a bride's veil.

The plains of Hayvalı,  
Their greyhounds chase gazelles,  
From the watering-place come by groups  
Hacı *bey*'s lambs.

9:1/59

Who nibbled this apple,  
And washed it all around with silver  
(= or: Embroidered with silver fibre the hems of the handkerchief?)  
And offered it to me?  
This is a friend's apple.

I nibbled this apple,  
And washed it all around with silver,  
Offered it to my friend,  
This is a friend's apple.

This apple grew on a branch,  
(The branch) divided and subdivided into boughs and threw away its arms,  
|: Who has thrown this apple?  
This is a friend's apple.<sup>223</sup> :|

This apple fell down and rolled,  
To me<sup>224</sup> Mahmud became suspicious;  
I took it in my hand and it became as sweet as sugar,  
This is a friend's apple.

10a:2/32a

KARACAOĞLAN

Pretty girl, whose greyish blue eyes I love  
Your glances try to avoid me;  
He who is not in love with a pretty young girl,  
Come in this world as a beast, and goes to the other world as an ass.

Her silver-embroidered veil covers her head,  
Providence bestowed her with long and thin eyebrows;  
If a valiant man can't get a girl who wants him in her way,  
Each time he sighs, blood flows from his heart.

At the time of nuptials, Arabian horse-races are organized,  
At the days of feast enemies are reconciled;  
Incessantly in a sharp sorrow is my heart,  
Your eyebrows and eye-lashes are matching (in beauty).

Karacaoğlan says: yes, so it is,  
Your greyish-blue eyes are filled with bloody tears;  
It is becoming a custom since that century  
Your fingers . . . . . with your bosom.

11:2/53

KARACAOĞLAN SONG

At Avshar *bey's* land a pretty girl I saw,  
Who settled her tent near Kozan;  
How can I praise a beauty like this one,  
Gold-threads she put in her hair.

Early in the morning, every day, she admires herself,  
Her golden hair-band reaches her ankle;  
Nothing but her eyebrows and eye-lashes are worth  
The throne and the crown of Persia.

<sup>223</sup> In its repetitions: A friend has thrown this apple.

<sup>224</sup> Before proceeding to recording he said *buna* = to that.

The smell of musk pervades the ends of her hairlocks,  
I yearn for a kiss on her rose-cheek's bud;  
You are the cause of my idly staying here,  
Let's stay then here at Hacın three, or even five more years.

Karacaoglan says: I am in complete idleness,  
At last I know the meaning of "love";  
Let nobody intervene, I am granted by the state  
To collect a few years the pretty girls' taxes.

12:2/56c

LAMENTATION

Listen to me o sirs,  
My cousin is like a rose in the Sultans private gardens,  
My cousin is driving away his cart (= goes far away),  
By God's will happened this accident, o cousin.  
The valiant boy had, it seems, to suffer: rattling is his throat,  
He surely has made an enormous effort: his mustache is (still) sweating;  
Come everybody and look how digged is the soil,  
Can you pretend to possess a lad who would be equal my cousin?  
The *imam*\* has come to make the last ablution of the valiant boy,  
And afterwards to put him in the narrow tomb;  
I didn't even dare to say that he died,  
By God! I don't still dare to pronounce it, o my cousin.

\* The moslem priest.

13a:2/12b

LAMENTATION FOR CAMIZ ALI

Ah  
If I had suspected it, I wouldn't go to Derince,  
And I wouldn't have faced these calamities;  
I wouldn't have left orphans the two lambs (= children),  
O my destitute mother, the two lambs are now without a home.

Ah  
They wrapped my corpse and put me on the back of a horse,  
Waving hands they called people to Badrasa, to the square;  
My two lambs are henceforth in the hands of my almighty God,  
I entrust Thee, o my almighty God, with my two lambs.

13b:2/58

DADALOGLU

Listen to me, o sirs, let me tell you one by one,  
Twisted and crooked are your paths, o mountains;  
As "covered with beeches, junipers, glades,  
Cypress and willows": your fame is big, o mountains.

On the mount Ahır I met the *bey* of Maraş  
At Engizek are, it seems, most people of the tribe;  
The mountain Gonur at Beytisaracık,  
You have lands, the “beautiful of Göksun”, o mountains.

KARACAOĞLAN  
(From two different poems)

14:2/52a

What you call falcon, is a rather small bird,  
What you call pretty, are eyes and eyebrows;  
|: O my almighty God, let me reach the friend,  
If she be too far away, shorten then my way. :|

I was (a piece) of gold, but now I am no more than dust,  
From the gracious friend separated I am and remote;  
O my almighty God, if you had granted my wish,  
I wouldn't commit illicit acts.

15:2/1

From Istanbul I went on to the sea,  
I yearn for the armenian girl;  
Don't eat, neither drink, but contemplate the little thing.  
R. Take me on the saddle's back, let's go, o Kurd's son.

The bloodthirsty Circassian waked up at dawn,  
And his white shirt is soaked up with red blood;  
How could she endure this, the Circassian girl?  
R. Take me on the saddle's back, let's go, o Kurd's son.

One can't build a fortress with small stones,  
One can't watch incessantly the road of the beloved;  
The world won't be ruined because of my death.  
R. Take me on the saddle's back, let's go, o Kurd's son.

The labourers form groups by fifties,  
The Circassian girl adorned herself with a big piece of gold;  
If I take you and go away, could we have a happy married life?  
R. Take me on the saddle's back, let's go, o Kurd's son.

16:2/7

The fore-part of our door is a high hedged garden,  
O my almighty God, don't separate (us) at least one more year;  
Don't let my sweetheart know that I am imprisoned,  
If my Leyla know it, she may modify her deposition.

My Leyla, let's go, we have to go far away,  
(My) heart is sorrowful and won't resist the remoteness;  
Whom shall we ask Hacıköy.<sup>225</sup>

<sup>225</sup> Name of a village.

R. Behold, my Leyla is going, abandoned and lonely,  
My Leyla is going away with the Kurds.

Let's go Leyla to Hacıköy,  
Your are unexperienced, I can't rely on your character,  
My Leyla, ready I am to be sacrificed for your slender stature,  
R. Behold, my Leyla is going, abandoned and lonely.

She is wearing blue hoses in her shoes,  
And one smells lavender perfume on her hair;  
I have lost Leyla among the Kurds,  
R. Behold, my Leyla is going, abandoned and lonely.

17a:2/19b—20a

KARAHACILI STYLE

You turn behind and look around as you go, don't do so,  
Mincings are too much to my poor, weary little heart;  
Don't let feathered silver fringes fall on your cheeks,  
Because of the sweetheart my wounds are worse.  
(= My sorrow becomes more and more deep.)

I know you quite well, since your childhood you are pretty,  
Like a gazelle, briskly you run away from the hostile hunter;  
O friend, why are you strolling sadly and gloomily  
With the head leaned and with your side-locks hanging down?

Karacaoğlan says: I said that and I remained on that,  
I remained on that and grew tulips and hyacinths;  
I myself have brought with me a firman from Istanbul,  
Ordering everybody that sweethearts should be given to their lovers.

17b:2/24b—25a

ÜÇGÖZOĞLU STYLE

Listen to me, o sirs, let me tell you some manis<sup>226</sup> by Üçgözoğlu,  
One should see in them not just manis, but advices;  
It isn't given to every valiant to appreciate the secrecy,  
What we call secrecy is worth a golden balance.

Show me a valiant who be a man of his word,  
He only will attain to his wish and reach his friend;  
Don't tell (= don't have confidence) to any and all, be sure,  
their will tell it to their friends,  
A word pronounced by a mouth will spread to thousand mouths.

N.B. I collected the following two stanzas, that belong to the same poem, in November 1969  
by the same man who had sung for us in November 1936.

Beyond the mouse is the mouse's water,  
If a valiant man doesn't divulge his secret, he is a good man (a true valiant)  
Malicious men who boast themselves . . .  
They talk gushingly, they are like a bow, arrows of which do not hit the target.

<sup>226</sup> See A. A. S.: AIB No. 59 p. 266 and f.

Beyond the mouse a mouse can't be peeled,  
One can't deny the words pronounced by him,  
A valiant man can't be dishonored because of loss of his horse and equipment,  
The man who reveals his secret is dishonored.

17c:2/62—63

Zeytinbeli<sup>227</sup> is thundering,  
I married my daughter,  
I married my daughter<sup>228</sup>  
With shining stirrups.

Among young girls,  
The henna of Yemen on her hairs,  
(= the only one whose hairs are tinged with the henna of Yemen);  
Like young and handsome female camels,  
She lounges away at Zeytinbeli.

The knitted shawl of Çay<sup>229</sup> on her shoulders,  
This alone shows enough the refinement of Server;<sup>230</sup>  
Don't blame, o kindred,  
The beauty is a gift by God.

In front of their house is (a field of) crop,  
You are getting a little crazy!  
Rosy-cheeked and cherry-lipped,  
I lost for ever a beautiful young girl.

Come along, o girls, come along,  
And stand, o girls, at the lower door;  
People say my Server died,  
Roll then her shroud.<sup>231</sup>

Where do you come from in a flurried hurry,  
Wiping off the sweat on your front?  
I let write an amulet for my Server,  
Without sleeping all night along.

18:2/38a

DADALOĞLU

Ey  
|: O cranes who by groups are flying in the sky, :|  
Be indulgent and consider my pathetic condition;  
|: Dey the falcon clawed and my wings are wounded, wounded  
An arrow hit my breast violently. :|

<sup>227</sup> Name of a place in *Taurus*-mountains.

<sup>228</sup> As the singer didn't remember the third line, he repeated the second.

<sup>229</sup> Name of a place.

<sup>230</sup> The died bride's name.

<sup>231</sup> *Dürmek* = to roll, *düzmek* = to arrange, to prepare; probably the original word was *düzmek*.



How can I praise you, o my beloved,  
Your eyes are worth Rumeli and Bosniá,  
Peerless is your soul and spirit,  
Your eyes are worth Izmir and Konya.

On your front is the sign of beauty,  
Those who love you are moaning more and more;  
Kar, Ahıska, Erzurum, Van  
Balh, Buhara . . . your eyes are worth all of them.

Nobody has your elegance and daintiness,  
Yemen, Bagdad, Shiraz of Persia,  
All the land of Georgia, Egypt and Hicaz  
All the Indian continent . . . your eyes are worth all of them.

The nicely speaking brave and intrepid man is also a graceful man,  
And at its time blossoms the rose-bush: summer, then is there;  
If I even offer the treasury of Egypt, it wouldn't be enough,  
Your eyes are worth the whole country of Istanbul.

Karacaođlan says: I am praising you,  
I would love to be favoured by a kiss on your cheek;  
Even if I enumerate one hundred thousand cities, they wouldn't attain your value,  
Take the world as a whole: your eyes are worth all of it.

O darling who at the window are looking gloomily,  
O darling who with "love's fire" burn my heart;  
If I die to whom would turn your eyes, o darling,  
You are the source of my distress,  
nothing I have to say and to nobody (= nobody is responsible of this)

At the window, gloomily I am gazing,  
And with the "love fire" I burn your heart;  
If you die, I will surely destroy Aksura,<sup>232</sup>  
Don't kill Mahmud, if he die I will die too.

From a high window one doesn't look downward,  
Ah! One can't mount high stairs;  
The world won't be ruined because of my death,  
You are the source of my distress, nothing I have to say and to nobody.

<sup>232</sup> Name of the girl's village.

I wish a decree were issued, ordering all aldermen to be hanged,  
 I wish they remained without issue in this world,  
 I wish their wives were widows and girls were raped,

R<sub>1</sub> Aldermen, biggest enemies of deserters.

R<sub>2</sub> Aldermen oy,  
 Panders oy,  
 Bordello-keepers oy.

Let the fire be extinguished at the familyhearth of the Imam,  
 And in the alderman's house let boys never be enough,  
 Let all members of his family not live until morning comes,

R<sub>1</sub> Aldermen, biggest enemies of deserters.

R<sub>2</sub> Aldermen oy,  
 Panders oy,  
 Heads of pimps oy,  
 Fifty eights (= passive homosexual) oy.

The gendarme comes to take a goat,  
 The alderman says: four would be enough,  
 Wheat, flour, bulgur are plundered,

R<sub>1</sub> Aldermen, biggest enemies of deserters.

R<sub>2</sub> Aldermen oy,  
 Heads of pimps oy,  
 Fifty eights oy,  
 Bordello-keepers oy.

Ah ey,  
 Walk o pretty girl, don't be late on your road,  
 Don't believe that those who flatter you will then be friendly with you,  
 Ah ey,  
 By fear of death you don't have to refrain (from whatever happens),  
 What on the forehead of the valiant man is written (by the fate) will happen.

Ah ey,  
 The duck lives on the lake and the falcon on the rock,  
 I can never praise enough her value,  
 Ah ey,  
 Did you from the crane get the feather, o bride?  
 I am not able to find any fault on you, o bride.

Ah ey,  
 Frivolous is my foolish heart, frivolous,  
 Rapacious birds make their nests on a height;  
 Ah ey,  
 The Türkmen girl lined up the camels,  
 Leads them, goes a tinged-eyed girl.

Ah ey,  
Why do you run after that pretty girl?  
We are always settling in the place abandoned by her, as she moves (permanently);  
Ah ey,  
Behind the snowy mountain, o how I wish it were reduced to utter ruin!  
Climbing it over, goes a tinged-eyed girl.

Ah ey,  
She wears red shoes on her feet,  
Come friend, let's give up all suspicions;  
Ah ey,  
Above the white heels wears baggy trousers of sandal,  
Moving it to and fro, goes a tinged-eyed girl.

Ah ey,  
Karacaoglan says: her tongue is like the wind,  
She wears a costume embroidered with golden thread;  
Ah ey,  
Like a newly opened rose in the Sultan's private garden,  
Perfuming her surroundings, goes a tinged-eyed girl.

23:2/37

AHISKA SONG

Hey,  
|: Early in the eve rose a yellow star, :|  
Three days, night and day, they put to the sword (the people),  
|: Twelve thousand girls are registered in the book, :|  
R. Spare the pretty girls of Ahiska.

Hey,  
|: At the rear of Ahiska was a chain of mountains, :|  
My father was a Pasha and my brother a Bey;  
Hey,  
[:|: Instead of this situation, the death would be much better for us, :|  
R. Spare the pretty girls of Ahiska. :]

Hey,  
|: If you want to know, my name is Benli Emine (= Emine with a beauty spot), :|  
With a twisted golden belt I used to encircle my waist;  
Hey,  
|: We are in the hands of blood-thirsty cruels, :|  
They ask for help from Padishah, these girls.  
We are in the hands of blood-thirsty cruels,  
They ask for help from Padishah, these girls.

24:3/45a

TRIBE'S STYLE

|: O man,  
Rocks are the waters of this gazelle, :|  
Tulip and hyacinth grow on the rocks;  
|: O man,  
It seems that she ate candies, her lips are coloured, :|  
At dawn in front of me stood a gazelle,

Grandfather's breast is large,  
 Nenni my Boyraz son, nenni;  
 They may kill you, o my little thing,  
 The ones (intend this) for a long time.

Opposite our house is a crop field,  
 Make an effort my dark (faced) grandfather and get up;  
 I feel ashamed to weep,  
 Our enemies' houses are close at hand.

Flew, my falcon, flew,  
 He flew and went over the sea;  
 |: My heart is attached to a pretty girl,  
 (But) I possess nothing to spend for her. :|

Everybody has his sweetheart with him,  
 Lounge along and stay in front of me, o my graceful violet.

O little bride who are coming along towards me,  
 Can you stay a full hour before me?  
 You are the wooer of my foolish heart  
 (= You are the only desire of my foolish heart),  
 My wings are broken, can you bind them up?

N.B. Before recording I noted the first stanza as follows:

Everybody is now settled at his plateau,  
 And grew his quince and sour orange;  
 Everybody has his sweetheart with him,  
 Lounge along and stay in front of me, o my graceful violet.

This stanza was also sang by the same peasant, before we proceeded to recording:

I would love to climb up on the plateau,  
 One can't resist her coquetish airs and mincingly manners,  
 Her mirror and comb on her knee,  
 Fadime<sup>234</sup> is arranging in tresses her unbound hair.

O man,  
 I should like to visit all the waters of that gazelle,  
 I should take a pencil and draw her eyebrows and eyes;  
 Ay,  
 Wearing a red apron and yellow boots,  
 R. A gazelle came before me at dawn.

<sup>233</sup> The stanzas belong to different poems.

<sup>234</sup> The name of the young girl.

Ay,  
Come on, let's go down to Karaman,  
The two sisters nimbly wind their girdles;  
Ay,  
We are known as "the boys of Gāvirdağ",  
R. A gazelle came before me at dawn,  
A girl made me lose my wits.

29:5/25b

I went down to the brook, but couldn't find stones,  
I commissioned a ring, but I couldn't find a collet;  
I couldn't find a convenient companion,  
R. Come soon, o my master, I am in a terrible plight,  
Like the poor lonely nightingale I sigh and weep.

30:6/61

Oaf,  
A pretty girl is coming along,  
The splendour of her radiance reflects in her face, o tinged-eyed;  
Oaf,  
Be modest enough, while you walk,  
People get mad, their tongue may touch you (= they may offend you),  
O my tinged-eyed, o friend.

Oaf,  
The girl if she really be pretty, will surely wear a red handkerchief,  
Thanks to pretty girls, the heart is entertained;  
Oaf,  
She moves like a poplar exposed to the west-wind,  
A pretty girl's walk is always natural.

N.B. Noted in my book, but not recorded:

A young girl, if she is pretty will surely sway foolishly,  
A young girl, if she is ugly will surely cover herself with a veil;  
A young girl who dreams of wedding will surely appear with her jewelry on her,  
The pretty young girl will surely have locks of hair round like balls.

31:7/9a

In front of us are Kurds' houses,  
Their camels are feeding,  
R. O mother.

She is milking a sheep,  
Her bosoms are sweating,  
R. O pretty.

|: I leant a ladder against the mulberry tree, vay, vay (= woe), :|  
 |: Ah I greeted respectfully my sweetheart, of, of (= fough), :|  
 |: My sweetheart went far away, to remote countries, vay, vay, :|  
 Ah, I spent seven years without a companion, of, of.

R. It becomes troubled, Egar,  
 It is rocking, Egar;  
 Hairs embrace  
 The heels, Egar.

I sowed cabbage to the slope, vay, vay,  
 Ah, let the wind sever its leaves, of, of,  
 Two persons longing for each other came together, vay, vay,  
 Ah, let God spare them with affection, vay, vay.

R. It becomes troubled, Egar,  
 It is rocking, Egar;  
 Hairs embrace  
 The heels, Egar.

A have corns in my kitchen-garden,  
 A have my mat under them;  
 O bitch's son  
 On which part of me (= my body) do you find a flaw?

R. It becomes troubled, Egar,  
 It is rocking, Egar;  
 Hairs embrace  
 The heels, Egar.

## HENNA SONG

In the name of God start to apply the henna,  
 Let her give the right hand to the henna,  
 Invite her, let her come, the mother,

R. O beloved one, good luck to your hand, to your henna,  
 Get on with your husband sweetly.

She jumped over the treshold,  
 Her spoon is abandoned on the table,  
 The girl is the advisor of her mother,

R. O beloved one, good luck to your hand, to your henna,  
 Get on with your husband sweetly.

I sowed lentil-seeds, did they grow?  
 Did the nightingale sing on its branch?  
 O girl, did your mother forget you?

R. O beloved one, good luck to your hand, to your henna,  
 Get on sweetly with your husband.

A box of Maraş,  
 In it its grass;  
 Your betrothed is silly.

R<sub>1</sub> You came (at last) my bride.

R<sub>2</sub> You came, you came, my bride,  
 Welcome!

The pome-grenate tree,  
 The pome-grenate tree;  
 The girl, the bride, the sister.

R<sub>1</sub> You came, my bride.

R<sub>2</sub> You came, you came, my bride,  
 Welcome!

You wear silk-satin,  
 Needles don't enter in it;  
 He (or she?) don't go alone to bed.

R<sub>1</sub> You came, my bride.

R<sub>2</sub> You came, you came, my bride,  
 Welcome!

N.B. Variant of the second stanza:

The pome-grenate tree,  
 The girl, the bride, the sister,  
 Your fiancé is a pilgrim.

35:11/65

Early in the morning, I looked in on a bride,  
 She bedaubed her lips and tongue with honey;  
 I am ready to spend all my fortune for the bride,  
 If this not be enough, I might offer her my sweet soul.

Early in the morning, I looked in on a bride,  
 (I saw that) the bride became Sultan in the country;  
 She combed and adorned her love-lock,  
 And spread it on her neck.

Early in the morning take a walk at this side,  
 Let us give up the serbet of loneliness;  
 How handsome you are created by the Creator,  
 And I am also a slave of your Creator.

All three stanzas belong to different poems by Karacaoğlan.

Where were you? You suddenly appear on my path,  
 My heart can't resist the malicious intentions of that  
 pretty girl, the malicious intentions, oy;  
 Come, perform an ablution for prayer and fulfill the duty of Imam on me, on me,  
 And say my funeral prayer while I am alive, and say.  
 My friend is sitting on the road,  
 Weeping steadily, she goes mad, mad oy;

.....  
 .....

I am a Bey's son, I committed many many sins,  
 A renounced to "good" and I began to favour "evil";  
 Though my intention was just to kiss, I nibbled rose-cheeks  
 With my teeth: let them be pulled out without any pain.

I left my home for you,  
 I spent all my wealth;  
 Who made my gracious sweetheart weep?  
 Your eye-lashes are lumped together with tears.

N.B. Not recorded stanza:

The Bey's son shouts, o mercy, he shouts,  
 On the wide plain Arab horses are fed;  
 The dew falls and violet coloured love-locks get wet,  
 Wrap them round my neck, o sweetheart and wipe them.

They go down to Çemişözü, of of  
 .....  
 Every time I contemplate my friend's face, of  
 A desert covered with fog looms before my vision.

Of what one can feel that summer is here,  
 The small leaves of the rose-bud are crimped, crimped,  
 The cold weather harmed her face,  
 My heart fell in love with a Leyla, fell in love, dearling of.

Of what one can feel that summer is here,  
 What did they tell the grey-coloured, turbid brooks, brooks, brooks?  
 Seeing everybody go to bed with their sweethearts, dearling of,  
 My grief increased and the wounds burst open, wounds, wounds, dearling of.



I was coming down the fortress,  
If you called, I would return;

R. O sweetheart with Cimdallı, Cimdallı,  
Embrace Cimdallı, Cimdallı.

|: My worries made me like a match, :|  
If you had blown, I would take fire.

R. O sweetheart with Cimdallı, Cimdallı,  
Embrace Cimdallı, Cimdallı.

|: At Cimdallı market, :|  
The sweetheart dances before it.

R. O sweetheart with Cimdallı, Cimdallı,  
Embrace Cimdallı, Cimdallı.

.....  
.....

Prickly is under the bridge,

R. My greenish, my greenish, aman (=mercy) aman of,  
You burnt me (= you ruined me) while I was a rose,

R. Efendim (= master), Efendim, halt, halt.

|: May God burn you too,

R. My greenish, my greenish, aman, aman of,  
The third day of your wedding,

R. My tinged-eyed, my tinged-eyed, aman, aman. :|

Icy is below the bridge,

R. My greenish, my greenish, aman, aman of,

In a mass are moving the stars,

R. My master, my master, aman, aman of;

Woe, again occurred to my mind,

R. My greenish, my greenish, halt, halt of.

The girls with cups like navels,

R. My tinged-eyed, my tinged-eyed, my soul aman, aman.

The grey barren land of the forest,  
As a couple are walking the two sisters;  
I would love to be a falcon and hunt  
The pheasant hidden on your breast.

I went down the fortress, to the plain,  
And turned water to marigolds;  
Seven years along I served  
A coal-eyed (= black-eyed) girl.

Let me go on the road, on the road,  
Violet-coloured is the flower of the road;  
O beautiful girl, come on, give me a kiss,  
This will be my debt until the harvest time.

I am a tiny vetch,  
I am girl's crony;  
The girl's father heard about it,  
I shouldn't run any more after her.

43a:13/38b

The moon goes, goes to the horizon,  
And by night travels the marchant;  
From upon your white bosom  
The way goes direct to pilgrimage (= to Mecca).

Before the mill are flowers,  
Bring the sickle and let's cut them out;  
I know who is my friend:  
A violet-coloured flower of meddling stature.

43b:13/33b

HALAY SONG

I came down the fortress, downwards,  
My handkerchief is full of fruit;  
I sent them to my sweetheart,  
She said "may my sweetheart himself come".

R. Aman (= mercy), aman it is hazy,  
This turban doesn't want to stand on the head;  
Fill up the cup, darling,  
We may get thirsty on our way.

Come along!  
I went down to the bottom of the well,  
The bottom of the well is covered with rushes;  
This is not a lie, my dear to the heart  
Is a coal-eyed (= black-eyed) girl.

R. Ah my çin çin, my çin çin,  
Let me kiss inside your mouth;  
I see that I nibbled while I kissed,  
Forgive my guilt.

Water flows and . . . . .  
And adorns the garden with roses;  
What kind of passion is this love,  
It renders talkative even a mute.

The gray barren land of Urfa,  
 As a couple are walking the two sisters;  
 I would love to be a falcon and hunt  
 The pheasant hidden on your breast.

Urfa, Urfa is the end,  
 His buttons are of bronze;  
 To get a wife by giving a dowry.  
 Is a hard business to bachelors.

Thorny is behind the fortress,  
 You burnt me while I was still a young girl;  
 May God burn you too,  
 The third day of your wedding.

A pitted oven is behind the fortress,  
 Burn it, o my God, burn it;  
 Transform me to a couple of birds,  
 And let me alight on the sweetheart's bosom.

The mulberry-tree yields mulberries,  
 It produces scenty leaves;  
 A lad and a spinster  
 As much as they embrace each other,  
 their enjoyment becomes sweeter and sweeter.

R. Turn me to this side,  
 Turn me to that side;  
 I have a wound on my right side,  
 Send me to my beloved one.

Keep the woolly kind of sheep,  
 . . . . .

Among pretty girls, be in love with that who is always good,  
 The one with a couple of beauty spots on her front.

R. Turn me to this side,  
 Turn me to that side;  
 I have a wound on my right side,  
 Send me to my beloved one.

This brook is a profound brook,  
 The cool shady brook;  
 I set up a trap for young girls,  
 I am afraid a bride will be caught.

R. Turn me to this side,  
 Turn me to that side;  
 I have a wound on my right side,  
 Send me to my beloved one.

|: Yes, on the road, leisurely she set up her spinning-wheel, :|  
 She spins her thread according to the rhythm of Aydın melody,

R<sub>1</sub> O hands, o hands,  
 R<sub>2</sub> "Be careful" they say, they say,  
 My cock nenni, nenni,  
 My fair nenni, nenni,  
 My unique nenni, nenni.

|: In front of their house are sweet-peas, :|

..... Ah, she is tall and like a queen,  
 R<sub>1</sub> O hands, o hands, o hands, o hands,  
 R<sub>2</sub> "Be careful" they say, they say,  
 My cock nenni, nenni,  
 My unique nenni, nenni,  
 My fair nenni, nenni.

|: In front of their house is a pear-tree field, :|  
 I curse your mother, didn't you newly meet your troubles,

R<sub>1</sub> O hands, o hands,  
 R<sub>2</sub> My cock nenni, nenni,  
 My duckling nenni, nenni,  
 My unique nenni, nenni.

46:15/18a

|: Violet I found at the stream, :|

|: I asked for their house; :|

|: Three to five (= a group of) pretties (= pretty girls) are together, :

R. O pretty, o pretty, o pretty, my soul,  
 O pretty, you, grass land of my soul,  
 O pretty, you, relief of my heart.

|: The leaf of the black bush, :|

|: From its bottom I got the earth, :|

|: The pretty girl is the pretty girls' glitter, :|

R. O pretty, o pretty, o pretty, my soul,  
 O pretty, you, grass land of my soul,  
 O pretty, you, relief of my heart.

47:16/2a

I couldn't open my chest,

R. ley, le,

I couldn't open my chest,

la, la,

I couldn't make ready my trousseau,

ley, le,

This was my fate, this was my destiny,

ley, le,

I couldn't get a girl and escape,

la, la.

I didn't knit stockings with rose embroideries,  
ley, le,  
I didn't knit stockings with rose embroideries,  
la, la,  
I didn't wear them on my feet,  
ley, le,  
I have touched so many bosoms,  
ley, le,  
I have not seen bosoms like these,  
la, la,  
I have not seen bosoms like these,  
la, la.

Below the white stone is the sea,  
ley, le,  
What is your relation with the girl with the embroidered white blouse,  
la, la,  
What is your relation with the girl with the embroidered white blouse,  
la, la,  
Drive away (her), let her get out from the ward,  
ley, le,  
She made pale-faced all of us (= she ruined us),  
la, la,  
She made pale-faced all of us,  
la, la.

Your door looks to my door (= face to face are our doors),  
Your fire (= passion) consumes me;  
Don't do this wickedness,  
Faces will look again to each other (= we may meet again).

48a:17/2b

|: My bluish is at the stone, :|  
|: A pearly fez on her head,  
R. My bluish. :|  
  
|: O girl, why don't you cry, :|  
|: Your betrothed is forty years old,  
R. My bluish. :|  
  
|: Let's go, my bluish, :|  
|: Kindle the lantern, let's go,  
R. My bluish. :|

48b:17/3a

|: My bluish is following, :|  
|: And she leaves her fallow,  
R<sub>1</sub> My bluish. :|

|: Let your fallow devour your head! :|  
|: Your sweetheart is being captured by other girls,  
R<sub>1</sub> My bluish. :|  
R<sub>2</sub> O girl, my bluish, my bluish,  
O drummer, play the drum,  
O zurna player, play the zurna.

|: Let's go, my bluish, :|  
|: Kindle the lantern, let's go,  
R<sub>1</sub> My bluish. :|

|: One can never be weary of a pretty girl, :|  
|: Look for the best moment, let's go,  
R<sub>1</sub> My bluish. :|

49a:18/4b

RAIN PRAYER

Dough in the kneading-trough,  
Mud on the cart,  
Give, o my God, an abundant watery rain,  
Rain to the buttocks of the lame girl.

49b:18/6a

O my little rain, rain on then,  
O my little well, fill then.

Bring some bread and let's eat it,  
Bring a caftan (?) and let's wear it,  
Let's say Allah, Allah.

I was cold, I was cold and I became an üş (?),  
I became (= I was transformed into) a small ball of strained yogurt;

They snatched up my strained yogurt,  
They let me go on my road.

On the road I found a clew,  
I gave it to my grand-ma;

My grand-ma gave me some millet,  
I gave the millet to the birds;

The birds gave me wings,  
On my wing I took to the sky;

The sky gave me rain,  
I gave the rain to the earth;

The earth gave me grass,  
I gave the grass to the sheep;

The sheep gave me a lamb,  
I gave the lamb to the beys;

The beys gave me a horse,  
I mounted on the horse and went to "Karasu" (= Black water);

At Black water blood is running,  
And two nightingales are gazing at me;

Bring (them), let's drink their blood,  
Let's move to White Palace;

The padlock of the White Palace;  
Who was it who came last night;

The little Musa, my uncle's son,  
His arms and legs are very short;  
Cık, cık, cık (= like: short, short, short)!

49c:18/GNC. 46

RAIN PRAYER

Bodi, Bodi,  
She is made (= created) of what?  
She is made of just a spoonlet of water.  
Rain's daughter claims fat,  
Axe, shovel, honey,  
Rams and sheep as sacrifice,  
Big piles of treshold grain,  
Give, o my God, give an abundant watery rain.

I sowed seeds on many acres,  
I poured (on them) buckets of water;  
And Hajji Stork ate and drank,<sup>235</sup>  
Give, o my God, give an abundant watery rain.

49d:18/20b

RAIN PRAYER

Bodu, Bodu,  
What caused your mother's death?<sup>236</sup>  
She died of just a spoonlet of water.  
My feet claim mud,  
My throat (= my stomach) claims dough,  
It passed<sup>237</sup> the earth split,  
The plow broke,  
Give, o my God, give an abundant watery rain,  
Give, o my God, give rain.

<sup>235</sup> Among people this migratory bird is considered as a *Hajji*.

<sup>236</sup> Compare to No. 49c:18/A. A. S. 47; *ol* = to be made, *öl* = to die.

<sup>237</sup> This word, not pronounced before, was added in the course of recording.

Nenni my little thing, nenni,  
 I swaddled him (or her) singing a lullaby,  
 I wrapped around the red cradle-girth,  
     R. My little thing, nenni, nenni.  
 I begged God to bestow upon me your birth,  
     R. My little thing, nenni, nenni, hu.

I sang a lullaby at her cradle,  
     R. My little thing, nenni, nenni.  
 May the (bird of) good fortune alight on her treshold,  
     R. My little thing, nenni, nenni, nenni, hu.

May the Bey's son be for her bed (= may him marry her),  
     R. My little thing, nenni, nenni,  
     Nenni my lamb, nenni, hu, hu.

I sang a lullaby to her  
     R. My little thing, hu, hu, hu,  
 Give my love to her uncle,<sup>238</sup>  
     R. My little thing, nenni, nenni, hu.

O baby's uncle, bring some food,  
 O baby's father, bring some pretty things,  
     R. My little thing, nenni, nenni, hu.

They laid down my dear child,  
     R. My lamb oy oy oy,  
 Like a dromedary,  
     R. My dear child, o my dear child, oy oy oy oy oy,  
 And her (his) fair hair, o my lamb, are like twines,  
     R. My dear child, oy oy,  
 Come here, o my companions, to my dear child,  
     R. Oy oy oy,  
 Let us weep like my sister,  
     R. My dear child, oy oy,  
 Let them dig on the road,  
     R. Oy oy oy . . . . .

<sup>238</sup> Mother's brother.



52:19/8b

News spread all over Sivrisar (= Sivri-hisar),  
Brides have become slaves;  
I wouldn't come back from Atina,  
Ahmet bey is the cause of it,

R<sub>1</sub> Nazik.<sup>239</sup>

R<sub>2</sub> Nazik,

The rosy bosoms are roughly injured,  
Nazik,  
I am sorry for the three little children.

Go, o clouds, go,  
Look at the priest;  
If he asks about the children,

.....

R<sub>1</sub> Nazik.

R<sub>2</sub> Nazik,

I am sorry for the three little children.

53:19/10b

The four sides of the high mountain's top are roads, four sides of it are roads,  
Fill up, my handsome, fill up, fill up your water, fill up your water;  
Allow me to lay down and sleep on your road, to lay and sleep,  
If you love God (= for God's sake), come and rouse me, come and rouse me.

R. Cloudy mountains,  
Whirlwindy mountains,  
My rose faced is weeping.

54:19/49b

GARIP

They say tomorrow is Bâiram, o dearling, dearling,  
and people wear red robes, people wear red robes,<sup>240</sup>  
And the custom is that people express their "best wishes" to each other;  
Roses blossoming at spring, aman the roses,  
O roses, (give me) some good news of my sweetheart.  
Roses blossoming at spring,  
O roses, (give me) some good news of my sweetheart.

55a:19/42b

O mountain Hasan, o mountain Hasan,<sup>241</sup>  
Isn't it possible that a mountain be higher than you?  
Of the pretty girl who lives on your plateaux  
Aren't the red cheeks (sweet) like honey?

R. Aman (= O mercy), o rose, your bosoms,  
My soul, o rose, your bosoms,  
May he become blind (= God damn) the tailors' master,  
Who sewed my buttons too closely.

<sup>239</sup> A woman's given name.

<sup>240</sup> Islamic festival.

<sup>241</sup> A mountain in Central Anatolia.

N.B. The following stanza was not recorded:

The glade of the mountain Hasan,  
She comes leisurely, without haste;  
I would love to have a little sweetheart,  
And embrace her . . .

55b:19/43a

O mountain Hasan, o mountain Hasan,  
Isn't it possible that a mountain be higher than you?  
|: Of the pretty girl who lives on your plateaux :|  
Aren't the red cheeks (sweet) like honey?  
R. Aman o rose, her bosoms,  
Unfastenable are her buttons.

55c:19/43b

O mountain Hasan, o mountain Hasan,  
Isn't it possible that a mountain is higher than you?  
|: Of the pretty girl who lives on your plateaux :|  
Aren't the red cheeks (sweet) like honey?  
R. My little thing, o rose, her bosoms,  
O my eyes, o rose, her bosoms,  
Unfastenable are her buttons.

55d:19/46b

|: O mountain Hasan, o mountain Hasan, :|  
Isn't it possible that a mountain is higher than you, ey?  
Of the pretty girl who lives on your plateaux  
Aren't the red cheeks (sweet) like honey?  
R. Aman, come, ey bosoms, ey,  
Child, come, ey bosoms, ey.

56:19/28b

KARAMAN SONG

I was coming from Karaman,  
Ruined I am, I was coming from Karaman,  
A thorn pricked my foot,  
The reason which bent my back is to be far away.  
R. Don't weep, my youngster, o Circassian girl,  
You will wear red colours and I, crimson.  
Let's go up to the top of the mountains,  
There you gather roses and I hyacinths.

Underside of Karaman there is a well,  
 I am ruined, underside of Karaman there is a well,  
 |: They draw water from the well, :|  
 Yes, this is the temper of my sweetheart.

R. Don't play, my youngster, o Circassian girl,  
 You will wear red colours and I, crimson,  
 Let's go up to the top of the mountains,

.....  
 .....

57:19/8a

"PARTRIDGE HALAY" DANCE

|: In front of us are Kurd's houses,<sup>242</sup>  
 R. Let loose of my hands, let loose :|  
 Their camels are feeding,  
 R. O bride, let loose of my hands.

|: Lounging along leisurely, they go down to the water,  
 R. Let loose of my hands, let loose :|

|: The Turkmen's camels,  
 R<sub>1</sub> O bride, let loose of my hands.  
 R<sub>2</sub> Partridge, let loose of my hands. :|

|: In front of us they are eating melons,  
 R. Let loose of my hands, let loose :|  
 If we go over there, what would they say?  
 R. O bride, let loose of my hands.

58:19/40b

HALAY DANCE SONG

|: I hopped and passed into the garden,  
 And my head touched the leaf; :|  
 O bride, if I don't marry you (= as long as I don't marry you),  
 I won't enter into the black earth (= I won't die),  
 R<sub>1</sub> Aman (= O mercy), o bride, what do you say?  
 R<sub>2</sub> Aman, o bride, what do you say?  
 My handsome one of majestic stature, what do you say?  
 I am enlisted and am going away,  
 To my words, what do you say?

I was coming down the fortress,  
 If you'd turn me round, I would whirl;  
 (or: If you'd call me back, I would return;)  
 Your love made me like a match,  
 If you had blown, I would take fire,<sup>243</sup>  
 R<sub>1</sub> Aman, o bride, what do you say?  
 R<sub>2</sub> Aman, o bride, what do you say?  
 My handsome one of majestic stature, what do you say?  
 I am enlisted, I am going away,  
 To my words, what do you say?

<sup>242</sup> See No. 31:7/9a.

<sup>243</sup> See No. 40:13/13a.

|: In his hands, the boy has a bottle cork, :|  
Don't shake and sway, o ass's foal,

R. What a pretty boy, damn shepherd.

|: In his hand, the boy has a pistol, :|  
Don't pull your skirt upward, there is over there, a rose garden,

R. What a pretty boy, damn shepherd.

\* \* \*

*B. B. Cylinder No. 55b (M. F. No. 3190b) GNC 90:*

Haydar, Haydar!

You boy, my dear, do you think I am your father's shepherd?

You, son of God-damn bitch!

Who grazes your horses?



# A FEW HUNGARIAN VARIANTS OF TURKISH FOLK MELODIES

1.

Parlando

Mög - mond - tam én bús ger - li - ce:  
Ne rak fész - ket az út szél - re,  
M - mert az u - ton so - kan jár - na - ka,  
A fész - ked - ből el - va - dász - nak.

Szentegyházsoláhfalu (Udvarhely)  
B. Vikár

## 2.

## Parlando

Bu - sulj, ró - zám, mert én si - rok,  
 Tő - led bu - csuz - ni a - ka - rok,  
 Bu - csu - zá - sod rö - vid le - gyen,  
 Vig szi - vem - be kárt ne te - gyen.

Magyargerőmonostor (Klozs)  
 B. Bartók

## 3.

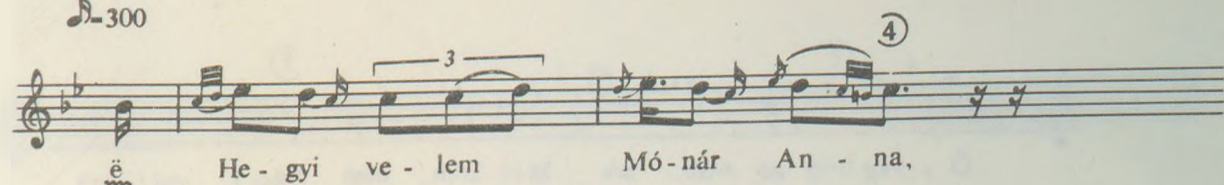
## Poco rubato, ♩-100

Ka - to - na sem lét - tem vó - na,  
 Ha (j) a bí - ró jó lett vó - na,  
 De (j) a bí - ró rossz em - bér vót,  
 Ka - to - ná - nak be - í - ra - tott.

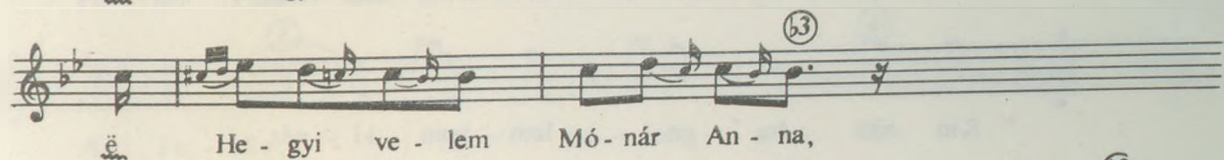
Istensegits (Bukovina)  
 Z. Kodály

4.

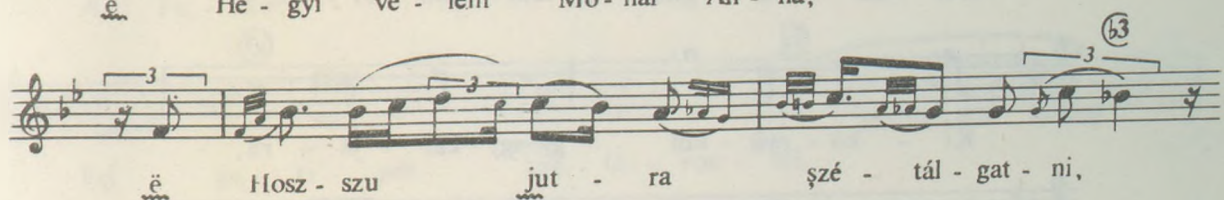
♩-300



He - gyi ve - lem Mó - nár An - na,



He - gyi ve - lem Mó - nár An - na,



Hosz - szu jut - ra szé - tál - gat - ni,

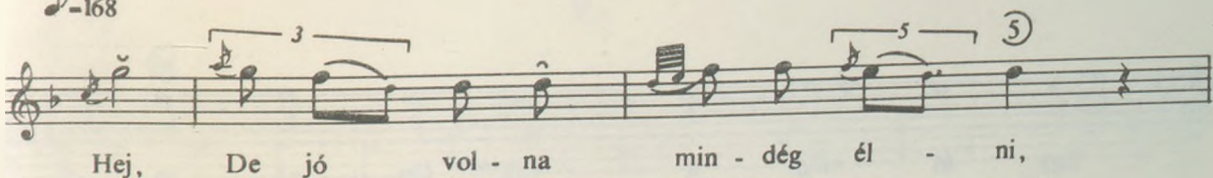


Hosz - szu jut - ra szé - tál - gat - ni.

Trunk (Moldva)  
(Pátria)

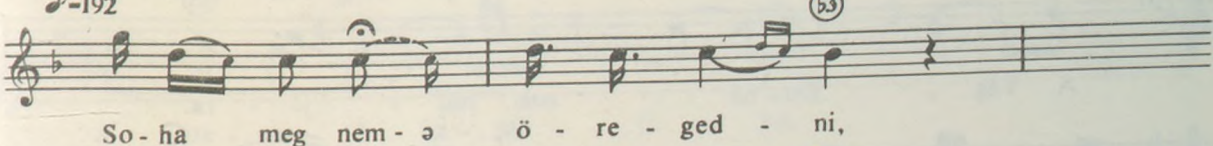
5.

♩-168



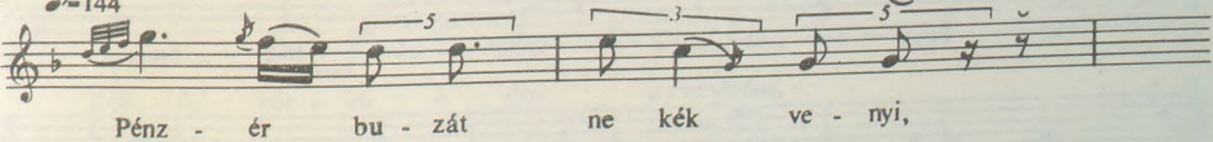
Hej, De jó vol - na min - dég él - ni,

♩-192



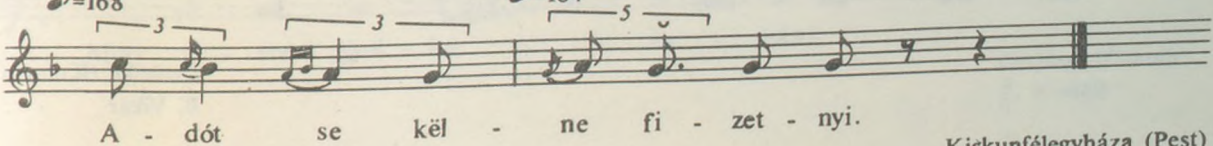
So - ha meg nem - ǎ ö - re - ged - ni,

♩-144



Pénz - ér bu - zát ne kék ve - nyi,

♩=168



A - dót se kél - ne fi - zet - nyi.

Kiskunfélegyháza (Pest)  
L. Lajtha



## 6.

Ö - veg az ab - la - kom, nem réz,  
 Kin az én ga - lam - bom ki - néz.  
 Ki - kö - nyö - köl gyöngy - kar - já - ra,  
 Most is hítt, hogy men - jek ar - ra.

Füzesgyarmat (Hont)  
 Z. Kodály

## 7.

Egy út mēgy a Vág - Du - ná - ra,  
 A Vág - Du - ná - nak híd - já - ra.  
 Ott ēggy csi - nos szög - let - ház - ba,  
 Kar - csú kis - lány la - kik ab - ba.

Zentelke (Kolozs)  
 B. Vikár

## 8.

Fe - hér Lász - ló lo - vat lo - pott

A Fe - ke - te ha - lom a - ló,

Pej pa - ri - pát kan - tá - ros - tól,

Cif - ra nyer - gës szër - szá - mos - tól.

Erdőkövesd (Heves)  
B. Vikár

## 9.

A - mott më - gyën há - rom ár - va,

A tte - me - tő ka - pu - já - ba,

Kelj fel, kér - lek, él - des a - nyám,

Mert el - ron - gyol - lot a ru - hám.

Perjése (Gömör)  
Z. Kodály

## 10.

Parlando, ♩=100

Vid - róc - ki a hí - rös bē - tyár,

Zsi - ros üng - be, ga - tyá - ba jár,

Hozd ki, ba - bám, szü - röm, bal - tám,

De egy hüt - len le - sza - kasz - ta,

Hagy men - jek a nyá - jam u - tán.

Csikcsobotfalva (Csik)  
L. LajthaTar (Heves)  
Z. Kodály

## 11.

Rubato, ♩=220

Ti - sza part - ján el - a - lud - tam,

Jaj de szo - mo - rút ál - mod - tam.

Meg - ál - mod - tam azt az e - gyet:

Ró - zszám el - ma - ra - dok tő - led..

Doboz (Békés)  
B. Bartók

## 12.

♩=104

Úgy el - me - gyek, meg - lás - szá - tok,

♩=80

Hogy a hi - rem se hall - já - tok.

♩=112

Ha hall - já - tok, majd bán - já - tok,

♩=100

Hoz - zám va - ló go - nosz - ság - tok.

Bogviszló (Pest)  
L. Lajtha

## 13.

É - des - a - nyám hun van az az é - des téj,

Ki - vel en - gem ka - to - ná - nak ne - vel - tél,

Ad - tad vol - na te - je - det a já - nyod - nak,

Ne ne - vel - tél vol - na fel ka - to - ná - nak.

Nagyszalonta (Bihar)  
Z. Kodály

♩-300

④  
 ④  
 ③  
 ③

ă And - răsz - fa - lu keşz - këny pa - dă - ló,  
 ă And - răsz - fa - lu keşz - këny pa - dă - ló,  
 ă Hul hjet - szër el - ve - tèt ă ló,  
 ă Hul hjet - szër el - ve - tèt ă ló.

Trunk (Moldva)  
(Pátria)

MELODIES TRANSCRIBED









Van Hegg - Style of Van

21 (< 8), 16 (< 8), 21 (< 11), 15 (< 5);

Et ca. 204; d. 2

(10) [4+4+4+4+1] (11) [2+4+4+1]

(12) [4+4+4+1] (13) [5+4+1]

Section (1st)

Section (2nd)

Section (3rd)

Section (4th)

Section (5th)

Section (6th)

Section (7th)

öyl. n. 276) Tarsus (Marston [J. G.]), 21. X. 1936  
 HE. 3162 e) Müzika Garus (52)

Sirvani.

In cca. 216-220

The first system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a more complex accompaniment with many beamed sixteenth notes and some rests.

The second system of musical notation consists of four staves. The top two staves continue the melodic and accompaniment lines from the first system. The bottom two staves show a more intricate accompaniment with many beamed sixteenth notes and some rests.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes.

The seventh system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes.

The eighth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes. The word "accel." is written above the staff.

The ninth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes. The word "accel." is written above the staff.

The tenth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes. The word "accel." is written above the staff.

The eleventh system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes. The word "accel." is written above the staff.

The twelfth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment with many beamed sixteenth notes. The word "accel." is written above the staff.

Handwritten musical score consisting of approximately 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Top right: *Forcca .248*
- Below first staff: *Forcca .252)* and *rall.*
- Below second staff: *Forcca .276*
- Below third staff: *Forcca .288* and *Forcca .240*
- Below fourth staff: *Forcca .224*
- Below fifth staff: *Forcca .224*
- Below sixth staff: *Forcca .224*
- Below seventh staff: *Forcca .224*
- Below eighth staff: *Forcca .224*
- Below ninth staff: *Forcca .224*
- Below tenth staff: *Forcca .224*
- Below eleventh staff: *Forcca .224*
- Below twelfth staff: *Forcca .224*

Türk. 34.)  
 Hissas lajaggyagora kiindulatok  
 (= Not transcribed, in order to spare)

Gy. n. 24) Osmanija (Adara) 22. 81. 1936  
 MF. 3169) Beharoglu Mahmud (84)

♩ = 240

1.)

fa - la - - dan ä - - ni - gor - - - dum,

Ca - vir - sen dö - - nü - gor - - dum,

İş - kin - dan kir - hid...ol - dum,

Ü - für - sen ya - - nü - gor - dum.

11)

2.)

fa - la - - fa - la - - yan - fi - si,

Bē - nin ya - rin han - fi - si,

Or - ta - lik - ta n̄ - o - ta - ran da

Ba - del be - del beñ - li - si.

11)

2<sup>nd</sup> stänza:

1<sup>st</sup> and 2<sup>nd</sup> sections

(2)

3<sup>rd</sup> and 4<sup>th</sup> sections:

♩ = 240 (↑ ← ♩)

$\text{♩} = 368$

(3)  
3.) *fa-la ga-la - ya la - kar,*

*fa-la-dan hir gar a - kar,*

(4)  $\text{♩} = 180$   
*His hir su - vat gör - me - nis de,*

*Se - kal - li yö - reh ya - kar.*

3rd stanza:

*Csupa kapis ének,  
nem joggeló &*

*(= Song entirely false,  
not possible to transcribe)*

*1<sup>st</sup> and 2<sup>nd</sup> sections ↑ 3<sup>rd</sup> and 4<sup>th</sup> sections ↓*

*cyt. n. 39a) Cardak (Osmanije) 23. XI. 1936*

*MF. 3174a) Flakisa ... (18) 1880/1890*

Halay Türküsü - Halay song

fa - la - dan e - ni - yor - dum,  
 Ga - vir - sen dö - nü - yor - dum,  
 fa - la - dan e - ni - yor - dum,  
 Çe - vir - sen dö - nü - yor - dum,  
 İş - kün - dan kir - lid ol - dum,  
 İl - tür - sen ya - nı - yor - dum,  
 Am - man ge - lin ne di - yon.

a - nar ge - lin ne di - yon,  
 Pel Su - na loy - lene ne di - yon,  
 As - ker ol - dum gö - di - yon,  
 İ - fa - de - ne ne di - yon

Csupa hamis érek, nem jegyzhető le  
 (=Song entirely lost, not possible to transcribe)

Gj. n. 396) Sakirli (Osmanigo) 23. 2. 1936  
 MF. 3174b) Delioflanin Halibe (45) illiterate  
 (Nagy tribe)

1.) du-uy-ya Ok-süz la-lin de r-ar e - - - - - di-yor a-vin-da,

Ok-süz la-lin de r-ar e - - - - - di-yor a-vin-da,

Go-ca gar-i da pay-ve-ye - - - - - tin-de go-vun-da-ya,-

*Hoy* Sub-tan dır sel - rin-de - ge mü-şür e - vin - de,

Sub-tan dır sel - rin - de de mü-şür e - vin - de - ge.

Bu - gün gör-dün bir göz - la - ri - - - - - hi - - - - - gi - yi - yi göv - la -

- jo.

Sub-tan dır sel - rin - de de mü-şür e - vin - de,

Bu - gün gör-dün bir göz - la - ri - - - - - gi - yi - yi - yi - yi

gür - a - la.

*Gyarus eredeti, furca, non archetò*  
 Intonació (= suspirios orijen, bizarvo,  
 aridkaxnada intonaton

Cyl. no. 456) Çardak (Dönanige adana) 23.XI.1936  
 MF. 31806) ömer oğlu alt (18)



\* Felim Türküsü - Bride's song.

1.)

Y - ra - fa - ni e-ğ - me - li,  
 Di - lin - de e-ğ - len - me - li,  
 Y - ra - fa - ni e-ğ - me - li,  
 Di - lin - den e-ğ - len - me - li,  
 Er - gin - lük - te me - fa yak,  
 Şa - d - şük - ü - len - me - li,  
 A - man da ge - lin ne di - yün.

Bor as - ke - re ge - di - yün,  
 Ba - na da e-ğ - len - me - li,  
 A - man da ge - lin ne di - yün.

2.) Al - ma - lar e - yi o - lur mu, —  
 gö - ze - la do - yu - lur mu, —  
 Al - ma - lar e - yi o - lur mu, —  
 gö - ze - la do - yu - lur mu, —  
 gö - zöl de se - ven yä - gi - din,  
 göi - la - ri yo - ru - lur mu, —  
 a - man da ge - lin na di - yân.

Bor as - ke - re gö - di - yân,  
 Ba - na n - arç -lık ne di - yân, —  
 a - man da ge - lin na di - yân.

*Kamurlu tebbe*

Cyl. n. 52 b) Toprak Kete (Osmanîye), 24. 11. 1936  
 MF. 3187 b) Memik Mustafa oğlu Osman (II) illiterate

Hamis (= False)



Handwritten musical notation on a single staff. It features a series of notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures, with some measures containing multiple notes. The notation is in a cursive, handwritten style.

5.) *rit.*  
fa - dem fäg - la, (vibrato)

ge - dem fäg - la

Handwritten musical notation on a single staff. It features notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures. The marking "sibile" is written above the notes.

alt fa - fö - na

du - stum fäg - la (vibrato)

Handwritten musical notation on a single staff. It features notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures. The marking "ger" is written below the notes.

Handwritten musical notation on a single staff. It features notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures. The marking "für" is written below the notes.

Ser - ve - ni - ni

re - ä - die der - le - für

Handwritten musical notation on a single staff. It features notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures. The marking "für" is written below the notes.

ke - fi - ni - ni

di - nen fäg - la (vibrato)

Handwritten musical notation on a single staff. It features notes with upward-pointing arrows above them, indicating vibrato. The notes are grouped into several measures. The marking "für" is written below the notes.

für

Ner-den ga-li - - - - - si- te- le- rak,

an- ni- yn te - - - - - rin si- le- re (vibrato)

Bez ser- re- vi- me - - - - - mas- ka gaz- det- di - - - - -

Pa- ca ny- ku - - - - - - suz pa- la (vibrato)

za - - - - - k. -

za - - - - - k. -

"Hengerkínálés cájfalol nan jaggostan la a 63. longonon lóv. 6. strit. Cyl. n. 63) See 17c. 2/62

(In order to spare the original I did not

transcribed stanzas 4 to 6)

WORDS OF THE MELODIES TRANSCRIBED  
AND THEIR TRANSLATION 9

17/3152

ÇUKUROVA BOZLAĞI

Medet oy, canım oy,

Aslımı sorarsan Torun soyundan, aman soyundan,  
Ayrı düştüm aşiretten beğimden, oy;  
Arkamda duran yavuz elinen  
Çıkıp meydanda cana gıyanlardanım (= k1 ----), oy.

Medet canım, medet can oy,

Urumda Çukurovada söbe çimen gışlamaz (= kış --),  
Allahdan olmayıncak da padişah suçu bağışlamaz, oy;  
Üfürdüğümüz ocak da su istemez,  
Üfürüb ocak söndürenlerdenim oy of oy.

27a/3162

EĞİN AĞZI

Eğinin altından akan Fırattır,

R. Nidem, nidem, nidem aman,

Ağamın bindiği pulla gır (= kır) attır;

Sılaya varamsı çıyrli (= hayırlı) murattır,

Töz gel ağam, töz gel paşam, olma muhanet (= - hannes).

27b/3162b

VAN AĞZI

Yavri, yavri,

Seslendim ey Senem Senem,

R. Di gel çayin (= hain) yar, of, ah;

Oğlan,

Yar ses verdi: benem, benem,

R. Di gel zalım gel, ey;

Yavri, yavri,

Senin o turuş (= - runç) memeklerin, memeklerin vala (= vallahi) kim eme?

Yar dedi: sen em,

R. Di gel çayin gel, di gel bibaht gel.

Galadan (= Kaleden) eniyordum,  
 Çevirsen dönüyordum,  
 Işkından kirbid (= kibrit) oldum,  
 Üfürsen yanıyordum.

Gala gala yangısı,  
 Benim yarım hangısı,  
 Ortalıkda oturan da  
 Bedel bedel benlisi.

Gala galaya bakar,  
 Galadan bir gan (= kan) akar,  
 Hiç bir surat görmemiş de  
 Sakallı yörek (= yü -) yakar.

## HALAY TÜRKÜSÜ

Galadan (= Kaleden) eniyordum,  
 Çevirsen dönüyordum,  
 Işkından kirbid (= kibrit) oldum,  
 Üfürsen yanıyordum,

R<sub>1</sub> Aman gelin ne diyon.

R<sub>2</sub> Aman gelin ne diyon,  
 Gel, suna boylum ne diyon,  
 Asker oldum gidiyom,  
 Ifademe ne diyon.

Oksüs (= Ök -) Alim de av ediyor avında,  
 Goca (= Ko -) garı (= ka -) da gayretinde govunda (= ko --),  
 Sultandır şehrinde müşür evinde,  
 Bugün gördüm bir gözleri göv ala.

## GELİN TÜRKÜSÜ

İrağanı (= Rey --) eğmeli,  
 Dibinde eğlenmeli,  
 Erginlikte mefa (= ve -) yok,  
 Çalışıb evlenmeli,

R<sub>1</sub> Aman gelin ne diyon.

R<sub>2</sub> Ben askere gödiyom,  
 Bana da harçlık ne diyon  
 Aman gelin ne diyon.

Almalar eyi olur mu,  
Gözele doyulur mu,  
Gözel de seven yëğidin  
Golları (= Kol --) yorulur mu.  
R<sub>1</sub> Aman gelin ne diyon.  
R<sub>2</sub> Ben askere gëdiyom,  
Bana harçlık ne diyon,  
Aman gelin ne diyon.

17/3152

BOZLAK OF ÇUKUROVA

Help, o my dear, oh . . .

If you wish to know my origin, I am from the Torun family,  
I am far away from my tribe and my lord;  
With the bold people who stand behind me,  
I am of those who, on the field, do not spare lives.

Help, o my dear, help dear, oh . . .

In the country, in Çukurova, the slender grass doesn't withstand winter,  
And Padishah, do not forgive guilt, without God's will;  
The fire we blow will not need water,  
I am of those who by just blowing, extinguish fires.

27a/3162

EĞİN STYLE

Fırat (= Euphrates) is the river that flows under Eğin,  
R. What shall I do, what shall I do, what shall I do, woe . . .  
The horse my lord is riding on is a fine grey steed;  
The desire of getting back home is a blessed wish,  
Come soon, o my lord, come soon, o my pasha, don't be mean.

27b/3162b

VAN STYLE

Little thing, little thing,  
I called her: o Senem, Senem,  
R. Come, o cruel sweetheart, ah . . .

Boy,  
My sweetheart made hear her voice: it's me, it's me;  
Little thing, little thing,  
By God, who will suck your orange shaped bosoms, bosoms?  
My sweetheart said: suck them, you suck them.

29a/3174a

I was coming down the fortress,  
If you divert (me), I would return,  
Your love made me like (= as inflammable as) a match,  
If you blow (on me), I would take fire.



The fortress, echo of the fortress,  
Which one is my beloved?  
The one who is sitting at the center,  
The one with so many beauty spots.

The fortress on the front of the fortress,  
Blood is flowing of the fortress;  
As if he had not seen a (pretty) figure,  
The bearded (man) sets fire to the hearts.

39b/3174b

HALAY SONG

I was coming down the fortress,  
If you had call, I would return;  
Your love made me like a match,  
If you had blown, I would take fire,  
R<sub>1</sub> Aman, o bride, what do you say?  
R<sub>2</sub> Aman, o bride, what do you say?  
My handsome of majestic stature, what do you say?  
I am enlisted, I am going away,  
To my words, what do you say?

45b/3180b

Orphan Ali is hunting,  
And the old woman is working hard,  
He is sultan in his town and marshal in his house,  
Today I saw a greyish-blue eyed (girl).

52b/3187b

BRIDE'S SONG

We should bend the sweet-basil,  
And enjoy ourselves at its foot;  
No constancy in bachelorship,  
Let's try then to get married,  
R<sub>1</sub> Aman, o bride, what do you say (to that)?  
R<sub>2</sub> I am enlisted, I am going away,  
To me, as pocket-money, what do you give?  
Aman, o bride, what do you say?

Can apples be good?  
And can one ever be sated of a beauty?  
The bold young man who is in love with a pretty girl,  
Shall ever get tired of his arms?  
R<sub>1</sub> Aman, o bride, what do you say?  
R<sub>2</sub> I am enlisted, I am going away,  
To me, as pocket-money, what do you give?  
Aman, o bride, what do you say?

## CHART OF COLLECTED MELODIES

Classification No.	General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Given by	Collected at		
<i>Class 1</i>	1a	33	21b	3156b	Zekeriya Çulha	Adana	
	1b	35	22b—23a	3157b—3158a	Zekeriya Çulha	Adana	
	2	36	23b	3158b	Abdullah Karakuş	Adana	
	3	91	56a	3191a	Bekir oğlu Mustafa	Toprakkale	
	4	65	40c	3175c	Ibiş Mehmedin Abdullah	Çardak	
	5	40	26a	3161a	Cinli Ali Gıvrak	Adana	
	6	34	22a	3157a	Ahmed Torun	Adana	
	7a	32	21a	3156a	Ahmed Torun	Adana	
	7b	50	31a	3166a	Ali Bekir oğlu Bekir	Osmaniye	
	8a	49	29—30	3164—3165	Ali Bekir oğlu Bekir	Osmaniye	
	8b	75	46a	3181a	Kâmil Özgan	Çardak	
	8c	89	55a	3190a	Hacı oğlu İsmail	Toprakkale	
	8d	94	57a	3192a	Ömer oğlu Hökkeş	Toprakkale	
	8e	23	14a	3149a	Abdullah Karakuş	Adana	
	<i>Class 2</i>	9	97	59	3194	Ali oğlu Hacı	Toprakkale
10a		52	32a	3167a	Ali Bekir oğlu Bekir	Osmaniye	
10b		53	32b	3167b	Ali Bekir oğlu Bekir	Osmaniye	
11		87	53	3188	Bekir oğlu Mustafa	Toprakkale	
12		92—93	56b—56c	3191c	Ahmed oğlu Mehmed	Toprakkale	
13a		20	12b	3147b	Abdullah Karakuş	Adana	
13b		95	57b	3192b	Ali oğlu Hacı	Toprakkale	
14		85	52a	3187a	Memik Mustafa oğlu Osman	Toprakkale	
15		1	1	3136	Hatice Deklioğlu	Ankara	
16		11	7	3142	Hatice Deklioğlu	Ankara	
17a		30	19b—20a	3154b—3155a	Zekeriya Çulha	Adana	
17b		38	24b—25a	3159b—3160a	Zekeriya Çulha	Adana	
17c		100	62—63	3197—3198	Koca Mehmed	Adana	
18		59	38a	3173a	Kır İsmail	Osmaniye	
19		24	14b—15	3149b—3150	Cinli Ali Gıvrak	Adana	
20		96	58	3193	Ali oğlu Hacı	Toprakkale	
21a		98	60	3195	Hacı oğlu İsmail	Toprakkale	
21b		19	11b—12a	3146b—3147a	Zekeriya Çulha	Adana	
22		25	16	3151	Ahmed Torun	Adana	
23		58	37	3172	Kır İsmail	Osmaniye	
<i>Class 3</i>		24	73	45a	3180a	Ömer oğlu Ali	Çardak
<i>Class 4</i>		25	41	26b	3161b	Ahmed Torun	Adana
		26	79	49a	3184a	Mehmed oğlu Pür Sabit	Çardak
<i>Class 5</i>	27	63	40a	3175a	Ibiş Mehmedin Abdullah	Çardak	
	28	88	54	3189	Hacı oğlu İsmail	Toprakkale	
	29	39	25b	3160b	Abdullah Karakuş	Adana	
<i>Class 6</i>	30	99	61	3196	Koca Mehmed	Adana	
<i>Class 7</i>	31	14	9a	3144a	Divrikli Ali	Ankara	
<i>Class 8</i>	32	5	3b	3138b	Muktat Emine	Ankara	
<i>Class 9</i>	33	8	5	3140	Muktat Emine	Ankara	

Classification No.	General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Given by	Collected at	
<i>Class 10</i>	34	66	41a	3176a	Ibiş Mehmedin Abdullah	Çardak
<i>Class 11</i>	35	103	65	3200	Koca Mehmed	Adana
<i>Class 12</i>	36	29	19a	3154a	Ahmed Torun	Adana
	37	72	44	3179	Yusuf Çenet	Çardak
	38	37	24a	3159a	Zekeriya Çulha	Adana
	39	18	11a	3146a	Zekeriya Çulha	Adana
<i>Class 13</i>	40	21	13a	3148a	Abdullah Karakuş	Adana
	41	22	13b	3148b	Zekeriya Çulha	Adana
	42	51	31b	3166b	Ali Bekir oğlu Bekir	Osmaniye
	43a	60	38b	3173b	Mustafa oğlu Mehmed	Osmaniye
	43b	55	33b	3168b	Bekir oğlu Mahmud	Osmaniye
	43c	54	33a	3168a	Bekir oğlu Mahmud	Osmaniye
	43d	68	42a	3177a	Çened Osman	Çardak
	44	28	18b	3153b	Ahmed Torun	Adana
<i>Class 14</i>	45	47	28a	3163a	Halil oğlu Ali	Mersin
<i>Class 15</i>	46	27	18a	3153a	Ahmed Torun	Adana
<i>Class 16</i>	47	2	2a	3137a	Hatice Deklioğlu	Ankara
<i>Class 17</i>	48a	3	2b	3137b	Hatice Deklioğlu	Ankara
	48b	4	3b	3138a	Muktat Emine	Ankara
<i>Class 18</i>	49a	7	4b	3139b	Muktat Emine	Ankara
	49b	9	6a	3141a	Muktat Emine	Ankara
	49c	46	—	—	Abdülkadir	Mersin
	49d	31	20b	3155b	Abdullah Karakuş	Adana
<i>Class 19</i>	50	6	4a	3139a	Muktat Emine	Ankara
	51	10	6b	3141b	Muktat Emine	Ankara
	52	13	8b	3143b	Hatice Deklioğlu	Ankara
	53	17	10b	3145b	Divrikli Ali	Ankara
	54	80	49b	3184b	Mehmed oğlu Pür Sabit	Çardak
	55a	69	42b	3177b	Kâmil Çened	Çardak
	55b	70	43a	3178a	Kâmil Özgan (Özkan)	Çardak
	55c	71	43b	3178b	Basri Demir	Çardak
	55d	76	46b	3181b	Mehmed oğlu Pür Sabit	Çardak
	56	48	28b	3163b	Mehmed oğlu Yakup	Mersin
	57	12	8a	3143a	Hatice Deklioğlu	Ankara
	58	64	40b	3175b	Ibiş Mehmedin Abdullah	Çardak
	59	67	41b	3176b	Ibiş Mehmedin Abdullah	Çardak
<i>Class 20</i>	60	57	35	3182	Bekir oğlu Mahmud	Osmaniye
	61	77	48	3183	Ali — Cuma Ali	Çardak
	62	78	47	3170	Ali — Cuma Ali	Çardak
	63	81	50a	3185a	Ali — Cuma Ali	Çardak
	64	82	50b	3185b	Ali — Cuma Ali	Çardak
	65	83	51b	3186b	Ali — Cuma Ali	Çardak
	66	84	51a	3186a	Ali — Cuma Ali	Çardak

General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Classification No.	Collected at	Date of Collection		Name of piece
						Given by	
1	1	3136	15	Ankara	16. XI.	Hatice Deklioğlu	
2	2a	3137a	47	Ankara	16. XI.	Hatice Deklioğlu	
3	2b	3137b	48a	Ankara	16. XI.	Hatice Deklioğlu	
4	3a	3138a	48b	Ankara	16. XI.	Muklat Emine	
5	3b	3138b	32	Ankara	16. XI.	Muklat Emine	
6	4a	3139a	50	Ankara	16. XI.	Muklat Emine	Nenni-Lullabay
7	4b	3139b	49a	Ankara	16. XI.	Muklat Emine	Rain begging
8	5	3140	33	Ankara	16. XI.	Muklat Emine	Henna song
9	6a	3141a	49b	Ankara	16. XI.	Muklat Emine	Rain song
10	6b	3141b	51	Ankara	16. XI.	Muklat Emine	Lament
11	7	3142	16	Ankara	16. XI.	Hatice Deklioğlu	
12	8a	3143a	57	Ankara	16. XI.	Hatice Deklioğlu	Partridge Halay
13	8b	3143b	52	Ankara	16. XI.	Hatice Deklioğlu	
14	9a	3144a	31	Ankara	17. XI.	Divrikli Ali	
15	9b	3144b	—	Ankara	17. XI.	Divrikli Ali	not transcribed
16	10a	3145a	—	Ankara	17. XI.	Divrikli Ali	not transcribed
17	10b	3145b	53	Ankara	17. XI.	Divrikli Ali	
18	11a	3146a	39	Adana	18. XI.	Zekeriya Çulha	Senir style
19	11b	3146b	21b	Adana	19. XI.	Zekeriya Çulha	Bozlak
—	12a	3147a	21b	Adana	19. XI.	Zekeriya Çulha	Bozlak "end"
20	12b	3147b	13a	Adana	19. XI.	Abdullah Karakuş	Lament for Camız Ali
21	13a	3148a	40	Adana	19. XI.	Abdullah Karakuş	Cimdallı
22	13b	3148b	41	Adana	19. XI.	Zekeriya Çulha	Dance song
23	14a	3149a	8e	Adana	19. XI.	Abdullah Karakuş	Lament for Hacı bey
24	14b	3149b	19	Adana	19. XI.	Cinli Ali Gıvrak	Karacaoğlan
—	15	3150	19	Adana	19. XI.	Cinli Ali Gıvrak	Karacaoğlan "end"
25	16	3151	22	Adana	19. XI.	Ahmed Torun	Türkmeni
26	17	3152	—	Adana	19. XI.	Ahmed Torun	Çukurova bozlağı not transcribed
27	18a	3153a	46	Adana	19. XI.	Ahmed Torun	Menevşe
28	18b	3153b	44	Adana	19. XI.	Ahmed Torun	
29	19a	3154a	36	Adana	19. XI.	Ahmed Torun	İlbeyoğlu
30	19b	3154b	17a	Adana	20. XI.	Zekeriya Çulha	Karahacılı style
—	20a	3155a	17a	Adana	20. XI.	Zekeriya Çulha	Karahacılı "end"
31	20b	3155b	49d	Adana	20. XI.	Abdullah Karakuş	Rain begging
32	21a	3156a	7a	Adana	20. XI.	Ahmed Torun	Lullaby
33	21b	3156b	1a	Adana	20. XI.	Zekeriya Çulha	Lullaby

General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Classification No.	Collected at	Date of Collection	Given by	Name of piece
34	22a	3157a	6	Adana	20. XI.	Ahmed Torun	Lament
35	22b	3157b	1b	Adana	20. XI.	Zekeriya Çulha	Lament
—	23a	3158a	1b	Adana	20. XI.	Zekeriya Çulha	Lament "end"
36	23b	3158b	2	Adana	20. XI.	Abdullah Karakuş	
37	24a	3159a	38	Adana	20. XI.	Zekeriya Çulha	Şafak style
38	24b	3159b	17b	Adana	20. XI.	Zekeriya Çulha	Üçgözoğlu style
—	25a	3160a	17b	Adana	20. XI.	Zekeriya Çulha	Üçgözoğlu "end"
39	25b	3160b	29	Adana	20. XI.	Abdullah Karakuş	Halay air
40	26a	3161a	5	Adana	20. XI.	Cinli Ali Gıvrak	Lament
41	26b	3161b	25	Adana	20. XI.	Ahmed Torun	Lament
42	—	—	—	Adana	20. XI.	See: B. B. 61	
43	—	—	—	Adana	20. XI.	See: B. B. 62	
44	27a	3162a	—	Tarsus	21. XI.	Müştak Çavuş	Eğin style not transcribed
45	27b	3162b	—	Tarsus	21. XI.	Müştak Çavuş	Van style not transcribed
46	—	—	49c	Mersin	21. XI.	Abdülkadir	Rain song
47	28a	3163a	45	Mersin	21. XI.	Halil oğlu Ali	Erotic song
48	28b	3163b	56	Mersin	21. XI.	Mehmed oğlu Yakup	Karaman song
49	29	3164	8a	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	Lament "Kozanoğlu"
—	30	3165	8a	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	Lament "end"
50	31a	3166a	7b	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	Dance song (originally lament)
51	31b	3166b	42	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	
52	32a	3167a	10a	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	Karacaoğlan
53	32b	3167b	10b	Osmaniye	22. XI.	Ali Bekir oğlu Bekir	
54	33a	3168a	43c	Osmaniye	22. XI.	Bekir oğlu Mahmud	Halay air
55	33b	3168b	43b	Osmaniye	22. XI.	Bekir oğlu Mahmud	Halay air
56	34	3169	—	Osmaniye	22. XI.	Bekir oğlu Mahmud	Şirvani not transcribed
57	35	3182	60	Osmaniye	22. XI.	Bekir oğlu Mahmud	Şirvani
58	36	3171	—	Osmaniye	22. XI.	Kır Ismail	Ahıska song not transcribed
—	37	3172	23	Osmaniye	22. XI.	Kır Ismail	Ahıska "end"
59	38a	3173a	18	Osmaniye	22. XI.	Kır Ismail	Dadaloğlu air
60	38b	3173b	43a	Osmaniye	22. XI.	Mustafa oğlu Mehmet	Dance song
61	39a	3174a	—	Çardak	23. XI.	Ibrahim	not transcribed
62	39b	3174b	—	Çardak	23. XI.	Delioglanın Habibe	not transcribed
63	40a	3175a	27	Çardak	23. XI.	Ibiş Mehmedin Abdullah	
64	40b	3175b	58	Çardak	23. XI.	Ibiş Mehmedin Abdullah	Halay air
65	40c	3175c	4	Çardak	23. XI.	Ibiş Mehmedin Abdullah	Lament
66	41a	3176a	34	Çardak	23. XI.	Ibiş Mehmedin Abdullah	Praise of the bride

General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Classification No.	Collected at	Date of Collection		Name of piece
					Given by		
67	41b	3176b	59	Çardak	23. XI.	Ibiş Mehmedin Abdullah	
68	42a	3177a	43d	Çardak	23. XI.	Çened Osman	
69	42b	3177b	55a	Çardak	23. XI.	Kâmil Çened	Halay air
70	43a	3178a	55b	Çardak	23. XI.	Kâmil Özgan (Özkan)	Halay air
71	43b	3178b	55c	Çardak	23. XI.	Basri Demir	Halay air
72	44	3179	37	Çardak	23. XI.	Yusuf Çenet	Türkmeni
73	45a	3180a	24	Çardak	23. XI.	Ömer oğlu Ali	Tribe's style
74	45b	3180b	—	Çardak	23. XI.	Ömer oğlu Ali	not transcribed
75	46a	3181a	8b	Çardak	23. XI.	Kâmil Özgan	
76	46b	3181b	55d	Çardak	23. XI.	Mehmed oğlu Pür Sabit	
77	48	3183	61	Çardak	23. XI.	Ali — Cuma Ali	Bozlak — Uzun Hava
78	47	3170	62	Çardak	23. XI.	Ali — Cuma Ali	
79	49a	3184a	26	Çardak	23. XI.	Mehmed oğlu Pür Sabit	Maraş
80	49b	3184b	54	Çardak	23. XI.	Mehmed oğlu Pür Sabit	Garip
81	50a	3185a	63	Çardak	23. XI.	Ali — Cuma Ali	Maraş dance
82	50b	3185b	64	Çardak	23. XI.	Ali — Cuma Ali	Garip dance
83	51b	3186b	65	Çardak	23. XI.	Ali — Cuma Ali	Lorki dance
84	51a	3186a	66	Çardak	23. XI.	Ali — Cuma Ali	Kaba dance
85	52a	3187a	14	Toprakkale (Kumarlı)	24. XI.	Memik Mustafa oğlu Osman	Karacaoğlan
86	52b	3187b	—	Toprakkale (Kumarlı)	24. XI.	Memik Mustafa oğlu Osman	not transcribed
87	53	3188	11	Toprakkale (Kumarlı)	24. XI.	Bekir oğlu Mustafa	Karacaoğlan
88	54	3189	28	Toprakkale (Tecirli)	24. XI.	Hacı oğlu İsmail	
89	55a	3190a	8c	Toprakkale (Tecirli)	24. XI.	Hacı oğlu İsmail	
90	55b	3190b	—	Toprakkale (Tecirli)	24. XI.	Hökkeş oğlu Mehmet	
91	56a	3191a	3	Toprakkale (Tecirli)	24. XI.	Bekir oğlu Mustafa	Lament
92	56b	3191b	—	Toprakkale (Tecirli)	24. XI.	Ali oğlu Osman	
93	56c	3191c	12	Toprakkale (Tecirli)	24. XI.	Ahmed oğlu Mehmet	Lament
94	57a	3192a	8d	Toprakkale (Tecirli)	24. XI.	Ömer oğlu Hökkeş	Lament
95	57b	3192b	13b	Toprakkale (Tecirli)	24. XI.	Ali oğlu Hacı	Dadaloğlu
96	58	3193	20	Toprakkale (Tecirli)	24. XI.	Ali oğlu Hacı	Han Mahmud
97	59	3194	9	Toprakkale (Tecirli)	24. XI.	Ali oğlu Hacı	
98	60	3195	21a	Toprakkale (Tecirli)	24. XI.	Hacı oğlu İsmail	Alderman esquire
99	61	3196	30	Adana	25. XI.	Koca Mehmed	Lament
100	62	3197	17c	Adana	25. XI.	Koca Mehmed	Lament "end"
101	63	3198	—	Adana	25. XI.	Koca Mehmed	not transcribed
102	64	3199	—	Adana	25. XI.	Koca Mehmed	not transcribed
103	65	3200	35	Adana	25. XI.	Koca Mehmed	not transcribed

*Melodies not transcribed by Béla Bartók\**  
(Transcriptions made by A. Adnan Saygun)

General No. of Collected Melodies	B. B. Cylinder No.	M. F. No.	Given by	Name of piece
15	9b	3144b	Divriki Ali (Ankara)	
16	10a	3145a	Divriki Ali (Ankara)	
26	17	3152	Ahmed Torun (Adana)	Bozlak of Çukurova
44	27a	3162a	Müştak Çavuş (Tarsus)	Egin style
45	27b	3162b	Müştak Çavuş (Tarsus)	Van style
56	34	3169	Bekir oğlu Mahmud (Osmaniye)	Şirvani
58	36	3171	Kır İsmail (Osmaniye)	Ahıska song (first part)
61	39a	3174a	Ibrahim (Çardak)	
62	39b	3174b	Delioğlanın Habibe (Çardak)	
74	45b	3180b	Ömer oğlu Ali (Çardak)	
86	52b	3187b	Memik Mustafa oğlu Osman (Çardak)	
101	63	3198	Koca Mehmed (Adana)	Lament

\* Cylinders Nos. 9b, 10a, 34, 36, 63 are not published

# APPENDICES





A REPORT MADE AT THE ISTANBUL CONSERVATORY  
ON THE JOURNEY OF BÉLA BARTÓK IN ANATOLIA  
BY

A. ADNAN SAYGUN

In a letter to the President of the Ankara Halkevi, the great Hungarian composer and musicologist, Mr. Béla Bartók, who was the first or at least one of the first scholars to conduct scientific studies in Hungarian, Rumanian, Bulgarian and Arabic folk music, proposed, a few months ago, to give three lectures in Ankara and to make a trip in Anatolia in order to collect and study Turkish folk music. The Master's wish was favourably received and after some correspondence between the President of the Halkevi and the Master,<sup>244</sup> it was decided to arrange these activities in the month of November.

There is no doubt that the arrival of Mr. Bartók in Turkey to study our music is of capital importance in the musical life of our country. The importance of this trip can be imagined more clearly if we consider that the eminent composer's interest in Turkish folk music has the double advantage of giving us, now that we are at a turning point in our musical life, the opportunity to benefit from the advice of an older and more experienced composer and, on the other hand, to give the Master the opportunity to rectify his former false ideas and those of the musicological world regarding Turkish folk music in order to show the world the authentic character of that music.

In this report I will attempt to describe the trip which I took with Mr. Bartók and to reproduce, by way of a summary, some of the Master's suggestions.

\*

Mr. Béla Bartók arrived in Istanbul on November 2, 1936. On the very same day of his arrival as well as on the next day he set to work at the archives of our Conservatory. He found the folk music collection extremely interesting as well as the record collection which he was told was unique in Turkey. He made notes of a few of our songs. Furthermore, it was from the records in these archives that he became acquainted with the current use in Turkish folk music of the Black Sea of the rhythm in seven which he, later on, had made known in the western world under the name of "Bulgarian rhythm". He talked about this at length in one of the lectures which he gave in Ankara. Thus, the archives of our Conservatory furnished, for the first time since its foundation, documents for scientific comparative studies.

Mr. Bartók expressed satisfaction with the work done in this field by the Conservatory. Nevertheless, after stressing the interest which these studies would present for Turkey as well as for the musicological circles of other countries, he pointed out certain procedures for the efficient functioning of these archives, conformingly to the needs of scientific work. The most important point on which he insisted was that melodies should be recorded in the field, directly from the peasants and under the most natural conditions. Recording instruments should be used for this purpose, he insisted.<sup>245</sup>

<sup>244</sup> Cf. Appendix II, p. 412.

<sup>245</sup> The Conservatory of Istanbul had started to record folk melodies in 1925. However, it was only in 1928 that researchers used a recording machine to record on wax discs. After that, recordings in Istanbul were made on normal records.

The machine which he had used for a number of years for these recordings was an Edison phonograph. With these machines the recordings are done on cylinders. In order to record Turkish melodies he used the very same machine. However, he admitted the disadvantages of the machine, such as, for example, its incapacity of reproducing a neat and clear tone; or the difficulty of recording an instrument with a light sound; or still more the wearing out of the cylinder. During our trip, the Master was very much interested in the explanations of an engineer whom he met at the Halkevi of Adana regarding a machine which would permit recordings of a higher quality, and he asked me to keep in touch with that person and to write him about the results of his experiments. According to the engineer, his instrument would record on a normal disc and we subsequently made a few experiments. It was to be equipped with a condenser and a spring which, thus, would permit recordings to be made at any place. Bartók added that any phonograph could be used for that purpose. It would be desirable, he said, to remain in touch with Mr. Reşat, the engineer, and if this machine should prove superior to Edison's phonograph, acquire one for the Conservatory for use in the archives.

On the evening of November 4, 1936 we left for Ankara. Between November 5 and November 11 Mr. Bartók gave three lectures and one concert in that city.<sup>246</sup> The first of these lectures dealt with the particularities of Hungarian folk music and its relations to the music of certain peoples in the north of Turkey. In his second lecture the Master explained at length and with great authority the reasons why folk melodies should be collected, their benefits to scientists, historians, composers, and strongly underlined the importance and legitimacy of this kind of composition relying on folk music in relation to different creative ideas. In his third lecture, Mr. Bartók dwelt on the methods of collecting folk music conforming to the requirements of scholarship and the work that has to be done in these collections. At this point, I would like to be allowed to express my happiness that the Ankara Halkevi decided to publish these important lectures which could serve as guidelines for work undertaken in our country in the field of folk music. Bartók's notes on his trip to Anatolia<sup>247</sup> were to be published as well.

Mr. Bartók also lent his services to two concerts devoted to Hungarian music. The first concert was given on November 7th and was repeated on November 17th. The Master played one of his compositions<sup>248</sup> and the "Dance Macabre" by Liszt. In the meantime, Mr. Bartók was taken ill, and so the first trip planned for Çorum could not take place. The 15th and 16th of November were devoted to recordings of melodies sung by male and female peasants living in Ankara.

On the evening of November 18th we left for Adana. After making some recordings in that city we went on to Tarsus and Mersin, but perhaps owing to lack of time, we were unable to do proper work in these two places and, from Mersin, without stopping in Adana, we went directly to Osmaniye. It was in that region that we were able to work adequately, in Osmaniye itself, in a village near Osmaniye and then under the tents of the nomads in the outskirts of Toprakkale and among the nomads of "Tüysüz dağ" (= Mount Tüysüz) who had just arrived from the high plateaus to spend the winter there. Finally, since Mr. Bartók could not prolong his stay in Turkey, we returned to Adana where we were able to record a few more melodies. We returned to Ankara and from there went to Istanbul. On the evening of our arrival to this last city Mr. Bartók left our country.

During our trip we were able to record ninety-three melodies. The Master made a comparison between these melodies and Hungarian ones and assured me enthusiastically that four of the melodies we recorded were "identical" with Hungarian folk melodies; six melodies were variants and eleven ones were of the same structure as certain Hungarian types.

<sup>246</sup> Besides the concert given with the orchestra, Bartók gave a recital at the Residence of the Hungarian Ambassador in Ankara.

<sup>247</sup> These lectures were published, but without Bartók's note on the trip, by the Ankara Halkevi (Ankara, 1936). These edited lectures make up Bartók's brochure entitled "Why and How to Collect Popular Music". The first of these lectures was drafted by the Master in German, the second in French and the third in Hungarian.

<sup>248</sup> Rhapsody Op. 1. See further the program of that concert.

Upon his return from the trip Mr. Bartók submitted to the Ministry of Public Instruction in Ankara a report which he had prepared at the request of that institution. In this report (a copy of which he gave me himself) the Master proposed the foundation of an institute equipped with various machines and instruments indispensable for the work, such as phonographs, cylinders, etc. . . . Supposing that there were sincere interest in that kind of work, musicians at this institute would be in charge of undertaking serious musicological studies on the material which they had collected and transcribed according to scientific methods. As for the budget of the institute, once the necessary instruments were acquired, he said, the expenses would be reduced to buying records or cylinders only and from time to time to bring out some publications. There would also be the salaries of those working in the institute.

Although he meant his report for Ankara, the Master referring to the work done in this field at the Istanbul Conservatory, expressed his conviction and his hope that such a project could be put to better uses outside Ankara, in Istanbul perhaps and suggested that we concentrated our efforts on the establishment of such an institute in Istanbul. He also asked me to keep him constantly informed on the work accomplished in Istanbul.

The plan as suggested by Mr. Bartók can be summarized as follows: musicians willing to devote part of their time to this type of strenuous work, preferably composers, should spend two months of the year on the road in order to make recordings and should, inasmuch as possible, go to remote places which had not come under urban influences and had remained pure. The rest of the year would be devoted to transcribing and studying the musical material gathered and to prepare it for publication. Bartók estimated at about 20,000 the approximate number of folk melodies existing in Turkey.<sup>249</sup> He emphasized the necessity to proceed with this work without delay. Even in his lectures he insisted at length on this point. Several times he stressed the necessity to start without wasting time, and strongly underlined the importance of such a plan for the musicological world which would thus be able to draw precious informations. He would not be sparing in his gratitude towards those who encouraged and promoted this plan.

To these extremely valuable suggestions of the Master I have nothing to add, except to say, that as a musician who for long years has tried to make his way in this domain and who expresses, more or less, the same wishes as Bartók, I agree wholeheartedly with the Master's suggestions.

(Here follows the translation of Bartók's report)<sup>250</sup>

<sup>249</sup> At this moment, I am convinced that this number can easily be raised to 30,000. Even the recordings made hastily at the Ankara State Conservatory yielded more than 12,000 melodies.

<sup>250</sup> This report submitted by the Minister of Public Instruction in office to a German composer in charge of organizing the State Conservatory was disapproved by him. Another plan was substituted by him and the archives were created according to it.

II.

BARTÓK'S LETTER TO THE PRESIDENT OF THE ANKARA HALKEVI,  
MR. FERIT CELÁL GÜVEN<sup>251</sup>

Budapest II, Csalán út 27  
July 15, 1936

Mr. President,

I beg you to excuse me for not having been able to reply earlier to your letter of May 19th. I had to think at great length before setting the dates of the three lectures which I will give in Ankara. Besides, I had to talk with Professor Rásonyi whose advice on the most convenient dates was useful.

1. The knowledge of what has already been done in your country in the domain of musical folklore being particularly important to me, I will arrive in Istanbul on November 2nd, in order to study the phonographic archive collection<sup>252</sup> and will be the guest of the British Consul General for three days.<sup>253</sup>

2. In order to be in Ankara on the morning or the evening of November 5th, I will leave Istanbul the evening of the 4th, or the morning of the 5th. My three lectures will take place between the 7th and 9th.

3. Professor Rásonyi believes that it would be good to give a concert of Hungarian music with your Philharmonic Orchestra. If you would accept this proposal I will willingly lend my services as a soloist to this concert. I can perform the "Totentanz" by Liszt and my Rhapsody Op. 1. The score and the parts of my work can be obtained from the publisher, on rental (Rózsavölgyi and Co. Budapest, Szervita tér). As to the parts of the Totentanz, our Philharmonic Society of Budapest can loan them to you. One could still add to the program my "Hungarian Pictures". The score and orchestral material can be found at the same publisher's. Also a work by Kodály which, if I am not mistaken, has already been performed in Ankara. These works do not present great difficulties for the orchestra. You should discuss, however, this point with Mr. Praetorius, the orchestra conductor. The dates for this concert and the rehearsals could be on the 8th and 17th of November.

The subject of the lectures are:

- a) The influence of popular music on contemporary music.
- b) Popular Hungarian music and its relations to the music of the Turks of the north (Turcomans).
- c) Why and how should popular music be studied? (I will emphasize mostly the importance of this subject from the national as well as the international point of view.)

In direct relation with these lectures I should very much like to talk with you, informally, about the development of popular music study under most favourable conditions.<sup>254</sup>

<sup>251</sup> This letter which was at the archives of the Halkevi disappeared after the abolition of these homes. I am translating it again from the copy of the Turkish translation which I had made.

<sup>252</sup> Here Bartók means the archives of the Istanbul Conservatory.

<sup>253</sup> Here Bartók means to explain that he does not require expenses for the days spent in Istanbul. In any case, he had requested simply a 2nd class sleeper ticket for all his trips, starting in Budapest.

<sup>254</sup> Here Bartók makes it clear that he has no intention of meddling with the affairs of those who are at the head of the State Conservatory.

4. In view of evaluating the possibilities which research in this domain offers and fixing the method (and in view of collecting, at the same time, as much as possible of popular melodies) it would be very useful to organize between the 11th and 25th of November trips on which we would take an Edison phonograph and cylinders to villages which still live in primitive conditions. If you could give me for a guide one of your young musicians with some knowledge of philology who can approach the peasants without arousing their apprehension and misgivings, that would be enough. The two of us could conduct this project to a good end. One more question: Do you have an Edison phonograph and wax cylinders? In any case I will bring with me my Edison phonograph and a few dozen cylinders and, if you would allow me, I will record each melody twice on the cylinders — one for your collection and the other for the Academy of Sciences of Hungary. Owing to the extreme fragility of the cylinders this is the best way to preserve the material collected.

In the meantime, I have started to learn the Turkish language. For someone who wants to collect Turkish popular music it is very important.

Towards the end of August I will see Professor Rásonyi again and will give him a few more necessary details.

Yours sincerely  
Béla Bartók

### III.

## LETTER FROM A. ADNAN SAYGUN TO BÉLA BARTÓK

In a letter which he wrote me in February 1939 Bartók, referring to the events in Central Europe, the *Anschluss* and the difficulties which could come up between him and the publisher "Universal" in Vienna, he said most definitely that he had unfortunately decided to leave his country to settle somewhere else. Reminding me of this great interest in Turkish folk music, he stressed that the best place to immigrate would be Turkey. After having stated that he asked me to scrutinize the government authorities in order to find out if there would be a possibility to engage him for research on the folk music of our country, he added that, together, we could do good work in this field. If my memory does not fail me, he also added that a modest sum would be enough for his living expenses. I immediately started the necessary steps with official circles, but unfortunately, all my efforts were totally unsuccessful. The reason was that Bartók was undesirable in Ankara. On the other hand, the fact that Bartók's proposal was being made through me was enough to aggravate the situation since I was, myself, undesirable in Ankara. Despite it all, I kept hoping that all would be settled and that I could work in peace with the Master. It was only after my news of failure that Bartók must have decided to leave his country for the West.

In 1950, in a short article on Bartók's trip in Anatolia which I wrote at the request of the "Musical Quarterly",<sup>255</sup> I mentioned for the first time Bartók's intention. Whereupon I received letters from all over the world asking me to give more details on this subject and to publish Bartók's letter. Unfortunately, the authorities at the Ministry of Education to whom I had given his letter when I was working on the formalities never gave it back to me, on the pretext that it had been lost. Can it lie buried in some collector's collection? I know that this is quite possible and I hope, at least, that it may be so. But, in the meantime, I was the only individual who had talked of Bartók's plan without being able to prove it through any document.

During one of my stays in Budapest, four or five years ago, I had gone to see my friend, the eminent musicologist and director of the Bartók Archives, Mr. Denis Dille. I went in to him on the spur of the moment and the moment he saw me, he led me to one of the small rooms of the Archives, saying that he, too, had a surprise for me. In one of the cases he showed me one of the letters which I had written to the Master. We went back to his office where he showed me a few more of my letters and that is how, while scanning the file that he gave me, I came upon the letter in which I relate to the Master my efforts regarding his possible stay in Turkey. The letter had been kept in the very same envelope. Thus, I finally had a document which could prove what I said in 1950. I believe that this document deserves to be published here. This is the letter:

<sup>255</sup> Cf. Vol. XXXVII, No. 1, New York, January 1951.

Istanbul, March 19, 1939

Dear Master,

Back from a trip in Anatolia, I find your letter at the Conservatory. Your lines regarding events in Central Europe and their development which continue according to the plan of the aggressors and despite the whole world and your decision to emigrate, grieved me. On the other hand, I am happy to learn that you intend to settle in Ankara.

Since the Minister of Public Instruction resigned I find that the situation is improving in my favour. The new Minister is no stranger to me; the new Director-General who replaced Cevad whom you met, is a friend. He asked me while I was in Ankara, only a few days ago, to help him in his work concerning musical organization. Thus, I hope to do something for you. I will do my very best to assure you a settlement in Turkey and I will be happy if I can achieve good results.

As to your collection of Turkish popular songs we talked about it in Ankara with the president of the Halkevi and we decided to write you that the Halkevi could buy a few hundred copies in order to help you in the second phase of the publication of your book.<sup>256</sup> Or, if you agree, we can translate your book and the Halkevi will publish it.

I think that I myself could go to Ankara definitely.

I will write you about all this.

Please accept, dear Master, the expression of my most sincere regards

A. Adnan Saygun

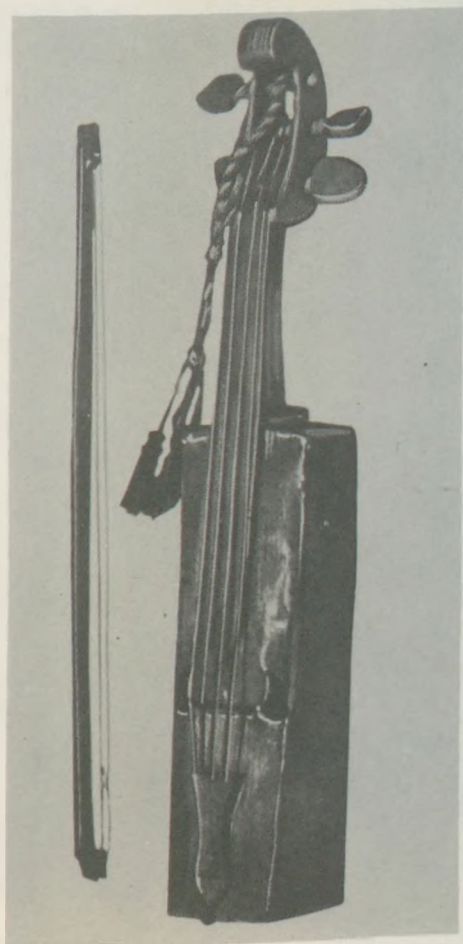
<sup>256</sup> This concerns the present collection.



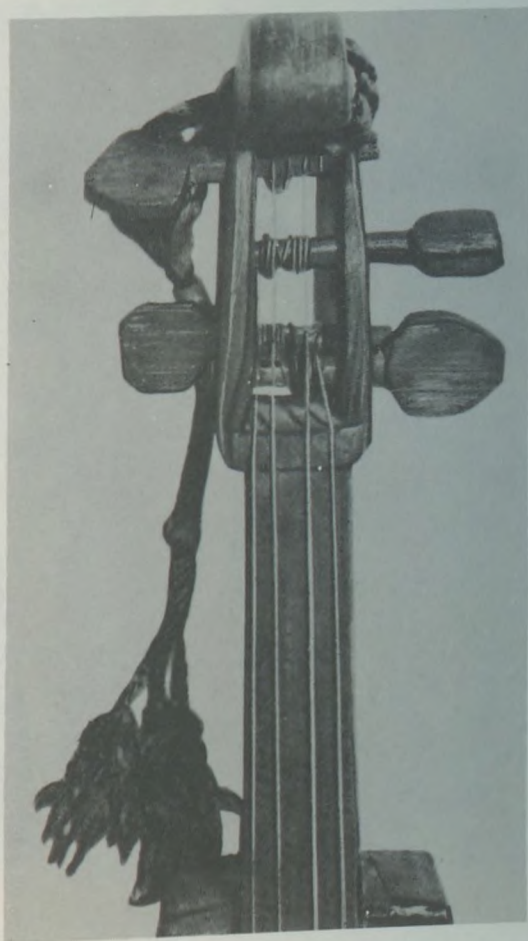
#### IV. PHOTOGRAPHS

1 . . . . .	Kemençe or Kemane (8a, 10b, 43c, 60, BB. cyl. No. 34)
2 . . . . .	Kemençe or Kemane detail
3 . . . . .	Curu ırızva (18, 23)
4 . . . . .	Curu ırızva side-face
5 . . . . .	Curu ırızva detail
6 . . . . .	Cura (used in Çukurova, no example in this collection)
7 . . . . .	Cura side-face
8 . . . . .	Eğit (used in Çukurova, no example in this collection)
9 . . . . .	Eğit side-face
10 . . . . .	Cura davul (61, 62, 63, 64, 65, 66)
11 . . . . .	Cura davul
12 . . . . .	Zurna (61, 62, 63, 64, 65, 66)
13 . . . . .	Deblek (40)

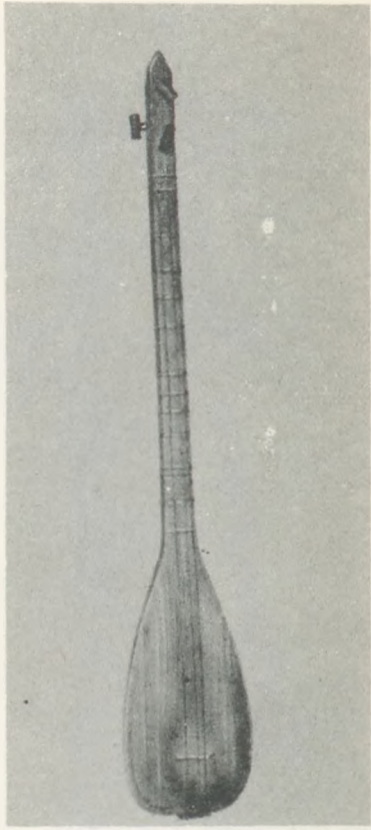
1 . . . . .	At the Ankara Halkevi, with Turkish musicians and a Saz player "Tanburacı Osman Pehlivan".
2, 3, 4, 5, 6 . . . . .	At Tarsus and Mersin, 21. XI. 1936.
7 . . . . .	At Osmaniye, with Hacı Bekir oğlu Bekir, 22. XI. 1936.
8 . . . . .	At the Kumarlı tribe, near Toprakkale, 24. XI. 1936.
9, 10 . . . . .	On the way to "Tüysüz dağ", residence of "Tecirli Yazlamaz" tribe, (near Toprakkale), 24. XI. 1936.
11 . . . . .	At "Tüysüz dağ", 24. XI. 1936.
12 . . . . .	At Toprakkale railway-station with Osman İlâ, chief of the tribe Tecirli Yazlamaz, (center), 25. XI. 1936.
13 . . . . .	Bartók in the garden of the Hungarian ambassador's residence in Ankara.
14 . . . . .	Kır İsmail, ırızva player.
15 . . . . .	Bartók's travel-sketch.



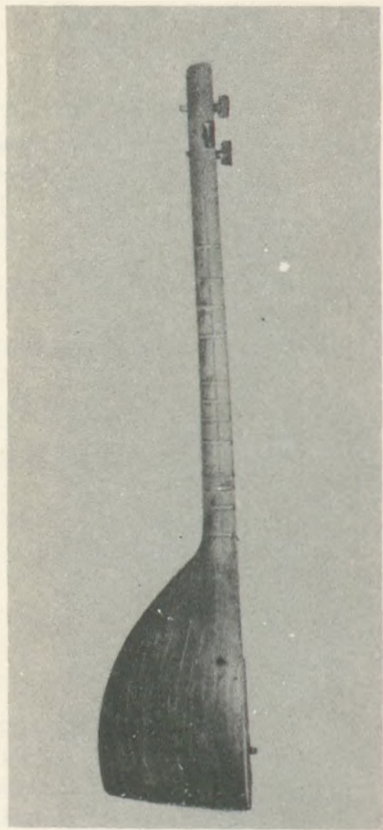
1



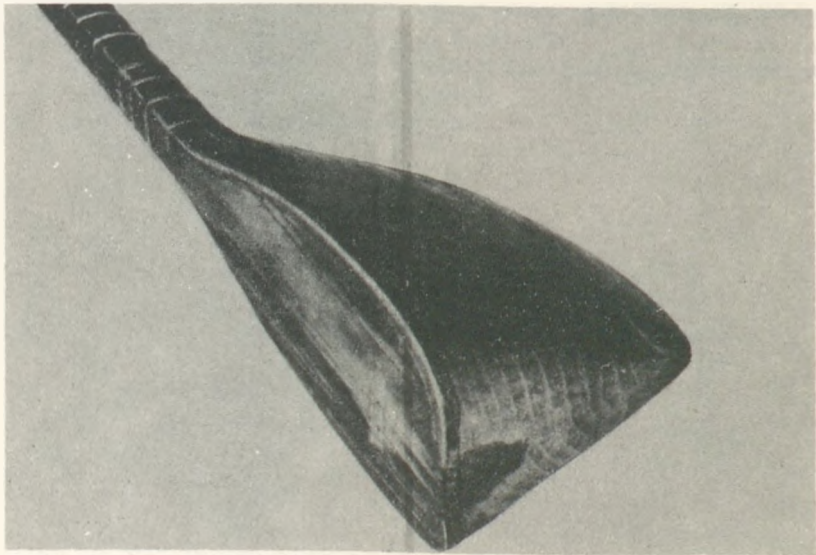
2



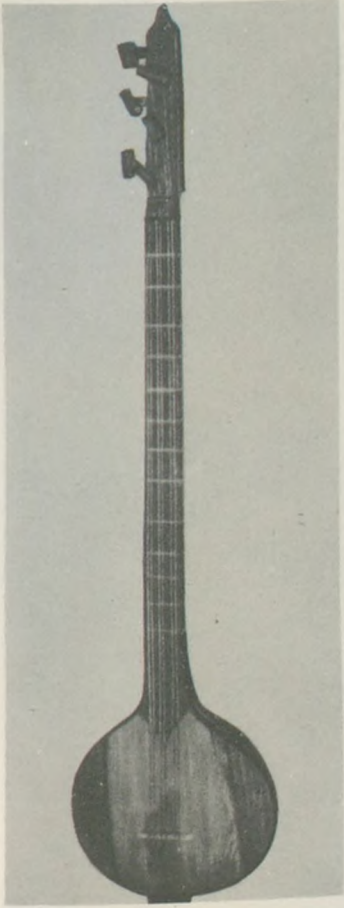
3



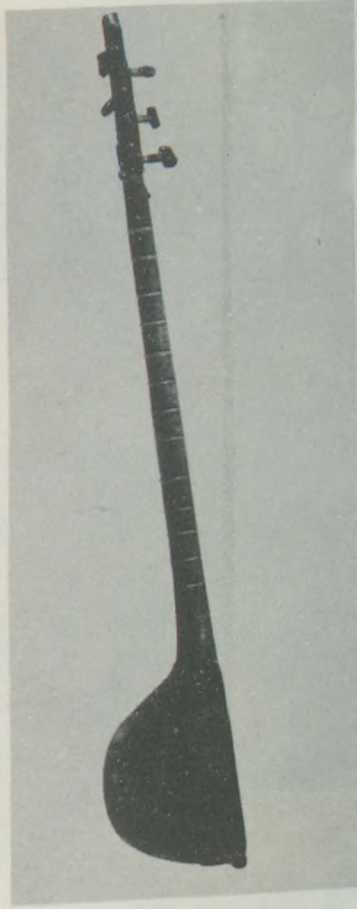
4



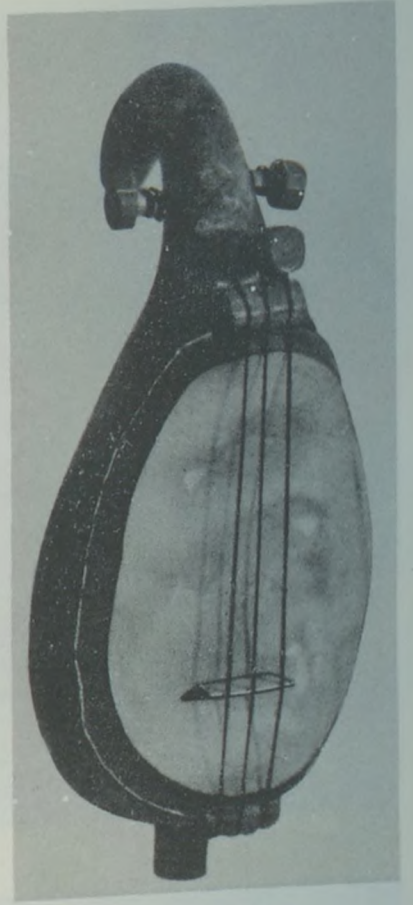
5



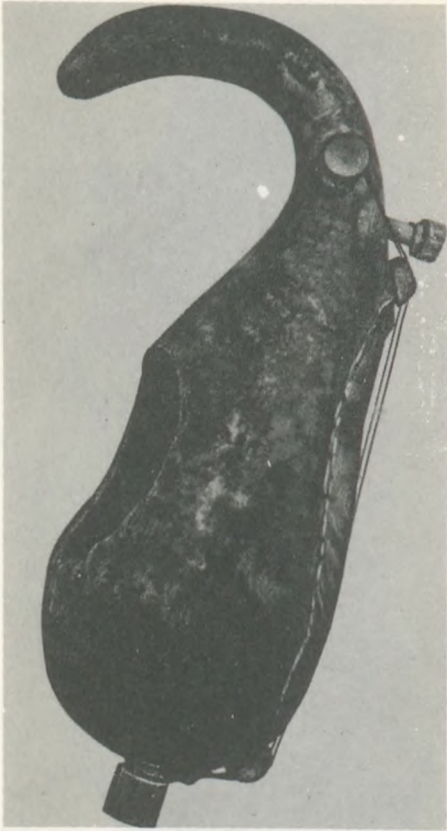
6



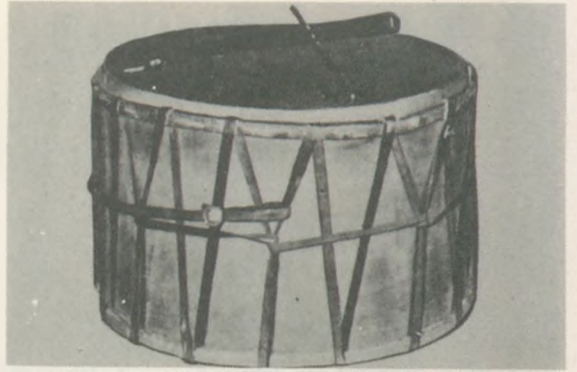
7



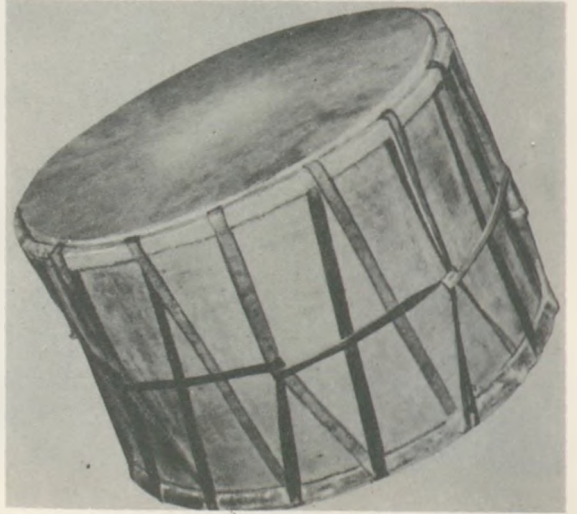
8



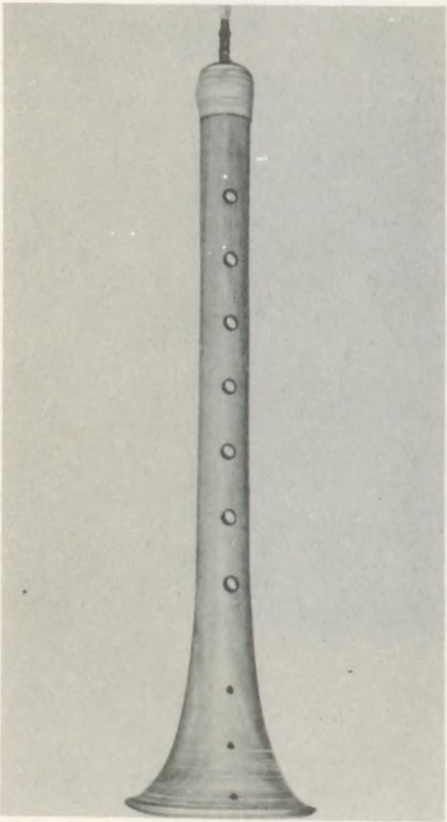
9



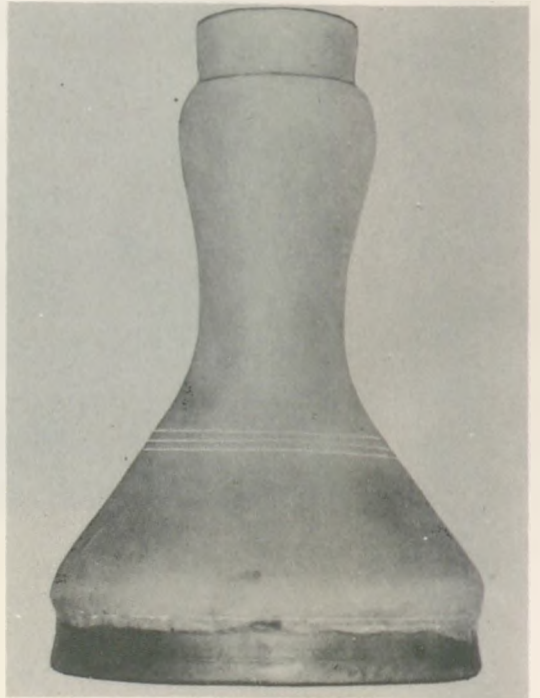
10



11



12



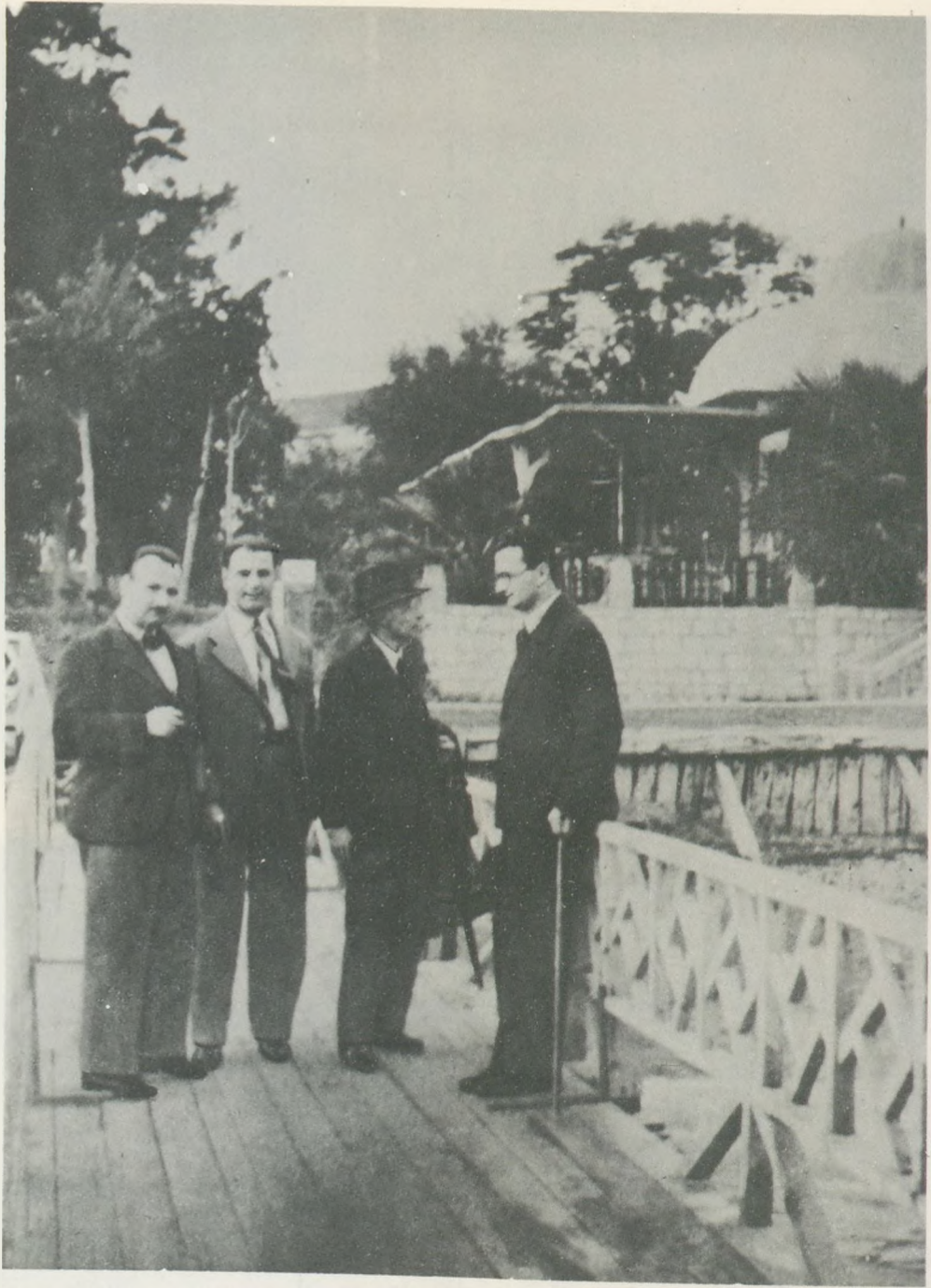
13



1



2



3

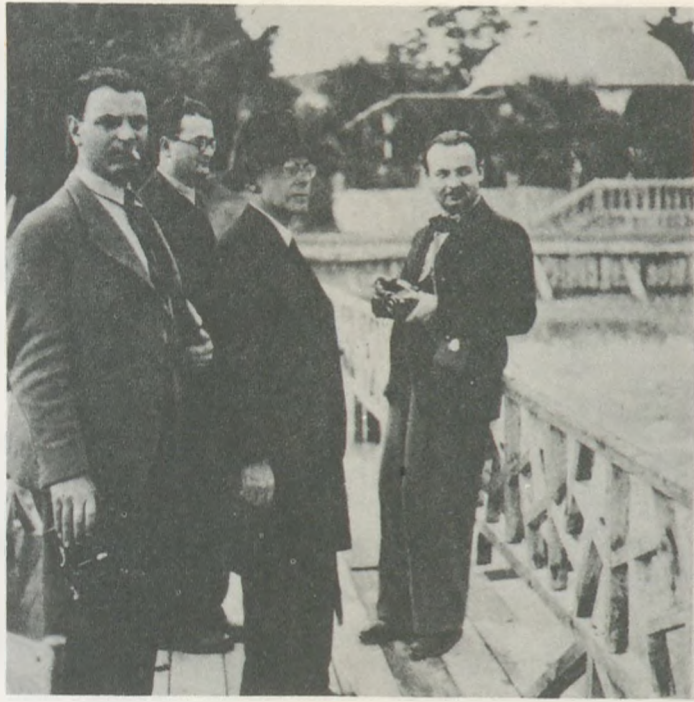


4



5





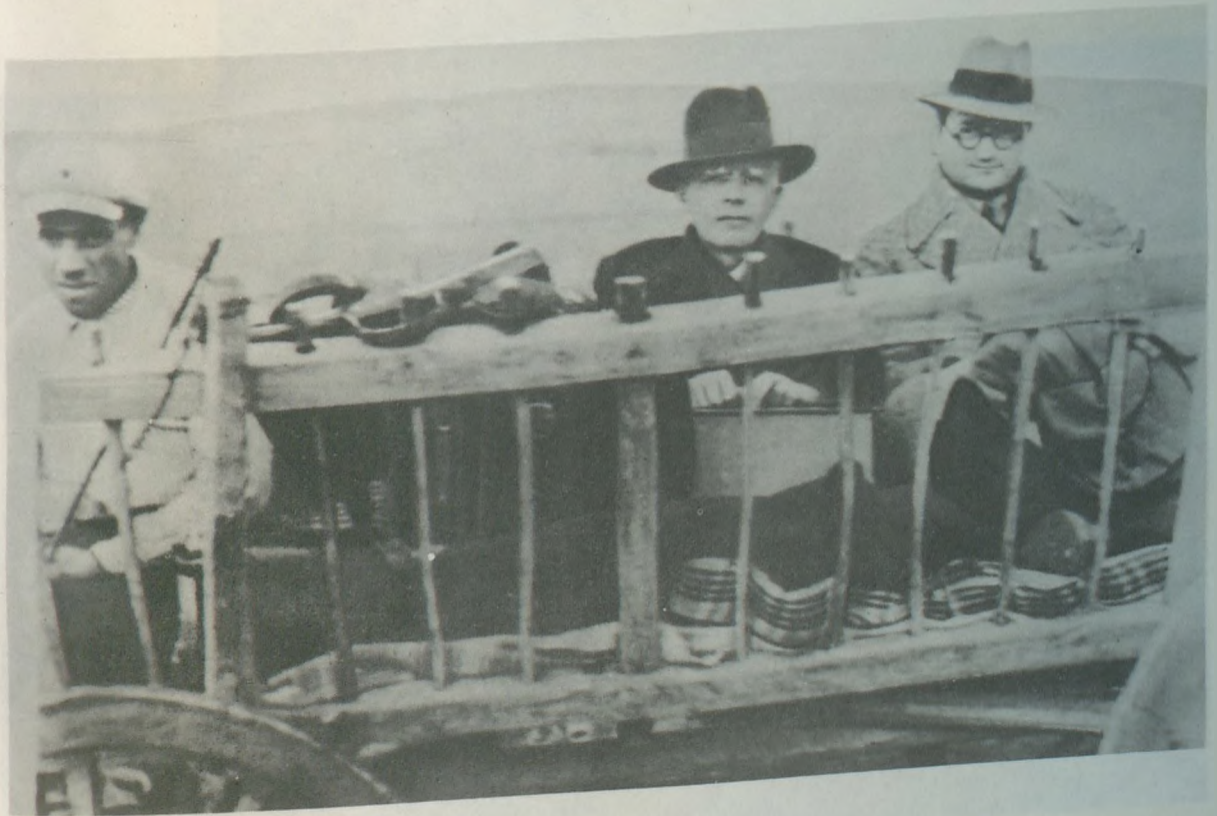
6



7



8



9



10



428





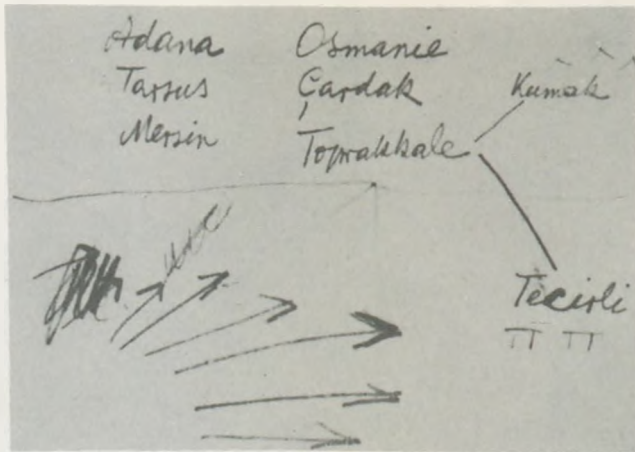
12



13

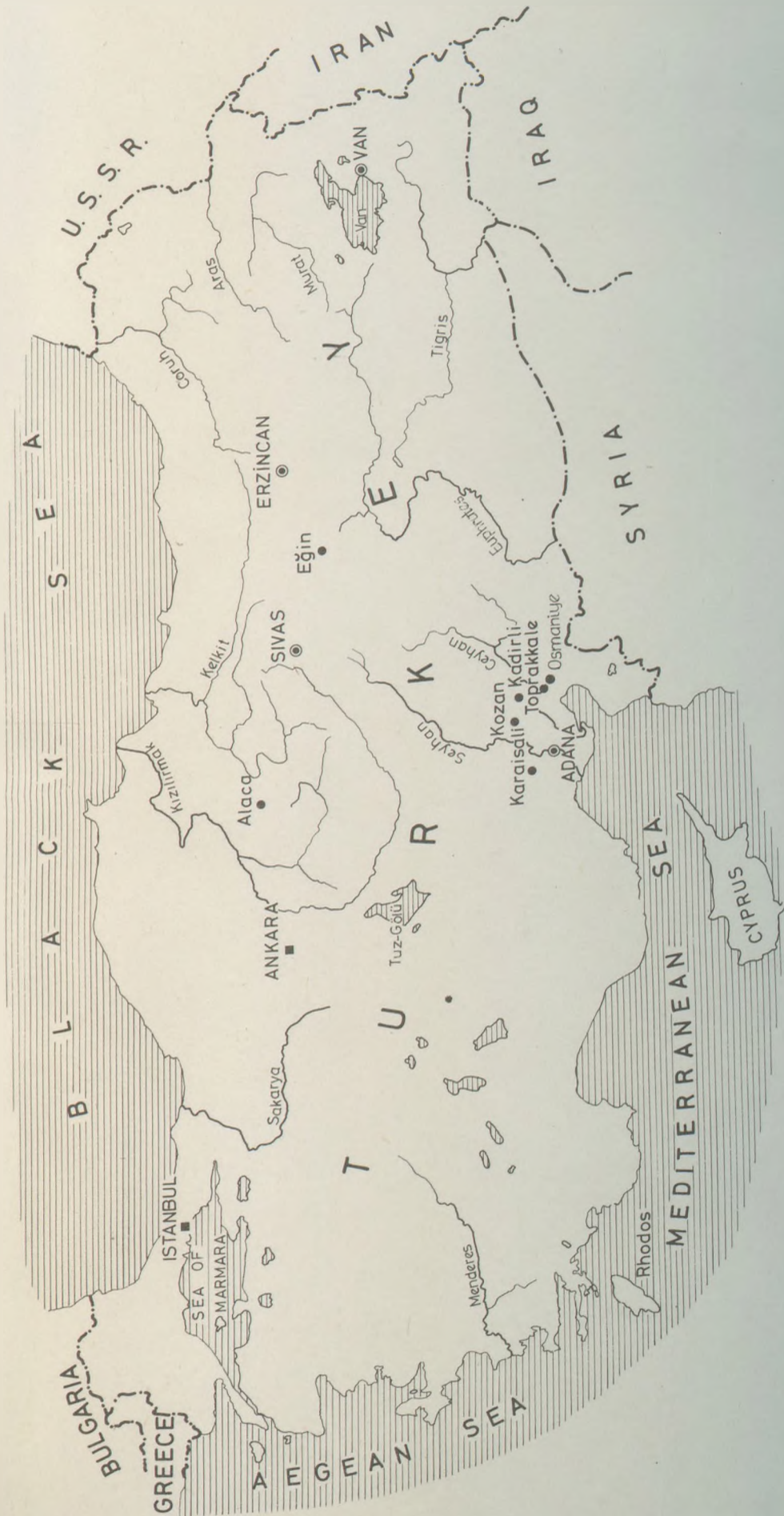


14



15

V. MAP OF TURKEY



Places where melodies were collected or where they come from









WE RECOMMEND

STUDIA MUSICOLOGICA  
ACADEMIAE  
SCIENTIARUM  
HUNGARICAE

This periodical of the Hungarian Academy of Sciences publishes papers of international interest in the field of Hungarian musicology, including questions of the history of Hungarian music and of universal music history from a Hungarian angle. The papers are written in English, French, German, Italian or Russian.

Published in two issues, making up a volume of some 400 to 500 pages.

*Size: 17 × 25 cm*

DISTRIBUTORS  
KULTURA  
H-1389 BUDAPEST, P.O.B. 149

ISBN 963 05 0377 8

**BÉLA BARTÓK'S  
FOLK MUSIC  
RESEARCH  
IN TURKEY**

