



# THIRD SYMPOSIUM OF THE ICTM STUDY GROUP FOR MULTIPART MUSIC

12–16 September 2013  
Budapest, Hungary



Program & Abstract's Book



Edited by Lujza Tari  
Proofread by István G. Németh

LOCAL ORGANISER

Institute for Musicology, Research Centre for the Humanities,  
The Hungarian Academy of Sciences  
Budapest, Hungary

HEAD OF THE LOCAL ORGANISERS' COMMITTEE

Lujza Tari

ASSISTANT OF THE ORGANISERS

Gitta Demeter

PROGRAMME COMMITTEE

Ardian Ahmedaja, Chair (Austria)

Ignazio Macchiarella (Italy)

Zhanna Pärtlas (Estonia)

Lujza Tari (Hungary)

THE SYMPOSIUM IS SUPPORTED BY

Institute for Musicology, Research Centre for the Humanities,  
The Hungarian Academy of Sciences  
Budapest, Hungary

Civil Society of Börzsöny Museum (Szob)  
bmbkke@gmail.com

Local Government of Szob

JÁNOS SIPOS (HUNGARY)

### Traces of Multipart Music in Some Turkic-Speaking Communities

The folk music of the Turkic peoples is quite varied, and the relationship between their music is basically different as compared to the relationship between their languages. However one can find a common feature: their melodic world does not favor multipart music. In some cases, however, art music affects the folk tradition and we may discover traces of polyphony. In my paper I will show a few examples of this phenomenon based on my 25-years Asian research.

The music of the religious zikr ceremony of the Turkish Sufi Tahtaji communities is played by the *dede* (father) or by the *zakir* (music specialist). Because *dedes* usually serve on a larger area and are in connection with and learn from each other, the religious repertoire of the Tahtaji communities living far from each other is very similar. Here, similarly to other Turkish Sufi communities, polyphony can be observed only in the *bağlama* (long-necked lute) accompaniment.

In the second example I present one of my recordings from 1999. A group of Azeri women migrated from Karabakh sang in a specific polyphonic mode taking example from the Azerbaijani Mugham 'court' music. The Mugham analogy of the lament presentation will be shown as well.

In the third example Karachay people from the Caucasus Mountain accompany their 'jir' songs by a multipart vocal 'eju'. Similarly to several cultural phenomena this kind of accompaniment can be heard in the music of different Caucasian people. It was instructive to observe that Karachays migrating to Turkey have preserved their language and many layers of their old costumes, but as far as music is concerned they abandon the 'eju' so quickly in the dominantly monophonic musical world of Turkey.

Finally, I present a finding of my Turkmen research trip in 2011. Here, the newly emerging dance groups use composed music. This music has an impact on the village music and as a result the accompaniment in thirds and other polyphonic phenomena appear as well.