

THE CENTRAL STYLE OF AZERI FOLKSONGS

János SIPOS *

Preface

To what use does comparative ethnomusicological research over a vast area be put? It suffices for a nation to realize that it is imperative to know the music of its neighbors and language relatives in order to explore the particular and general features of its own folk music. It holds true in general, too, that a comparative examination is more informative and revelatory than the separate study of the music of the peoples concerned.

Comparative musicology also leads to more universal findings, illuminating fundamental human characteristics. „Indeed, all the world’s tribes, peoples, and races have lived in continuous intercourse since the very beginning of history; they have met in marriage, trade, and war. In this process of exchange and merger, they discard their weapons, tools, and implements for better ones. But they preserve their ancient songs; for singing, an expression of man’s soul and motor impulse, has little to do with the mutable surface of life, and nothing with the struggle for existence. This is why music is one of the steadiest elements in the evolution of mankind.” (Sachs 1943: 21)

To spin on this thought: it is intriguing to determine the basic musical types of a large geographical-cultural expanse. It is also important to know what specific manifestations of these basic forms predominate in the music of various people or geographical areas.

Hungarian belongs to the Finno-Ugric language group, but Hungarian folk music does not show indisputable genetic connections to the folk music of any other Finno-Ugrian people.¹ This is nothing to marvel at, for linguists and

* Dr., Institute for Musicology, Hungarian Academy of Sciences, Hungary.

¹ Cheremiss pentatonic “fifth-transposition” might be an exception, but here, too, it can be strongly presumed that Turkic (Chuvash) influence is at work. Let me cite Bereczki (1994: 89), who collected extensively in the area: in Cheremiss areas ‘certain Chuvash phonological phenomena spread as far as the fifth-shifting tunes typical of the Turks do’. Similarly, there is no consensus among researchers about the Ugric origin of the Hungarian laments.

historians have found that the Hungarians are relatives of the Finno-Ugrians mainly by language, not ethnically.

The majority of Hungarian musicologists have emphasized the Turkic-Mongolian implications of Hungarian folk music. Béla Bartók and László Vikár began their oriental research among Finno-Ugrians, before turning to the Turks, where they found tune styles similar to some layers of Hungarian music. In my field in Asia, I have found styles corresponding to Hungarian folk music styles in Anatolia, Azerbaijan, Kazakhstan, in the Caucasus, in Inner Mongolia, etc. Consequently, the Hungarians might be *musically* connected to various Turkic and Mongolian peoples.

However, taking a closer look, for instance, at laments, the "psalmodic style", the children's game songs of E-D-C core, or the pentatonic descending fifth-shifting tunes, one must realize that they cannot be tied to a single people, ethnic group or geographical area. Between language and "ethos" or ethnicity there is often a highly complex or even contradictory relationship, since the ethnogenesis of most peoples is highly intricate. In the case of the French for example the leadership of Roman origin settled on a Celtic and partly Germanic population. The majority adopted the language of the minority but their ethnic identity remained unchanged. The reverse process though was more wide spread: as when a conquering minority assimilated to the conquered majority. This took place in Bulgaria with the Slavicized Turks of the Bulgar Empire, and at several other places of our globe.

Today's Turks are not the descendants of a single race tied by blood: in addition to a variety of Turkic components, they comprise various other Turkicized ethnic units. Besides, the "ancient" Turkic tribes also had their ethnogenesis. Let it suffice to refer to the Iranian peoples who dominated the steppe before the Turks and some of whom gradually adapted to the Turks' growing predominance. In the same way the extremely heterogeneous Byzantine population assimilated to the also variegated conquering Turks. Mention can also be made of the Caucasus – "home of nations" – where some peoples of the one-time Hunnish Empire: Kipchaks, Kazaks, Bulgars, Alans and other Caucasian peoples also took part in the ethnogenesis of Karachays and Balkars of Turkic tongue. The same complexity is apparent in the ethnogenesis of the Azeri people.² Unfortunately little is known

² In accord with the rather tempestuous Azeri history, Azeri ethnogenesis is also intricate. In earlier times, Palaeo-Caucasian peoples lived in the north. Iranization began in the south under the dominion of Iranian states. Of the Iranian languages, Tat and Talysh are still extant, but are more and more assimilating to Azeri. The first Turkic influence dates from the Hunnish and subsequent times, but it is still unsettled if the Turkic nomads of that time settled here or not. When, in the 11th century, the Oghuzes pushed into the area, this entailed massive Turkic settlement. The general Turkicization of the area took place in the Ilhanid period, or the late Seljuk times at the latest. Some scholars hypothesize that Turkicization went on in three phases: Seljuk, Mongol and Post-Mongol phases (Qara Qoyunlu, Aq Qoyunlu and Safavid). In the first two periods the Oghuz tribes penetrated

of the proportion of contributory ethnicities involved in their ethnogenesis.

My ethnomusicological research has grown to include the comparative examination of the folk music of a vast area stretching from the Volga-Kama region to Anatolia and further east. One objective in this research was the exploration of Azeri folk music. The Azeris living between the two major regions mentioned above are close language relatives of the Anatolian Turks, but the ethnogenesis of the two peoples developed differently. It was illuminating to study how Azeri folk music related to the musics of other peoples in the area, and to Anatolian folk music, and to discern more remote connections between Azeri musical layers and strata of other Turkic folk musics and the folk music of Hungarians.

In Azerbaijan, an elementary tune style presumably rooted in the prehistory of music lives on in full bloom. The wonderful unfolding of musical rudiments, their survival in an extensive style can be witnessed in the simple yet complete world of Azeri folk music.

Account of the Azeri expedition

Preparations for the Azeri trip go back to 1996 when, at the 5th International Turkish Folklore Congress in Ankara, I made the acquaintance of Fettaḥ Xalıqzade, a teacher of the Music Academy in Baku. We began planning an Azeri expedition and remained in touch. A great momentum was given to realizing our plan by the friendship I made with Professor Kūlnaz Abdullazade, deputy rector of the Baku Musical Academy, at the First International Izmir Music Congress in the autumn of 1998. She assured me that, if I raised the necessary funds for research, she would invite me and support my research trip. To my great delight, the British Academy Stein-Arnold Exploration Fund approved my project in the same year. In 1999 I received the letter of invitation from F. Sh. Badalbeyli, the rector of the Baku Musical Academy. All external conditions were met for the Azeri expedition.

The Azeri expedition included the partial expeditions to the following regions:

- 1) Baku and its vicinity,
- 2) Shamakhy and its surroundings,
- 3) Quba and its environs,
- 4) Zagatala and its environment (mostly collecting from minorities there) and
- 5) Karabakh refugees who had fled to Azerbaijan.

In the course of my Azeri trips I collected 650 tunes from 140 singers and

Anatolia and North Azerbaijan. In the last period the Turkic elements in Iran (derived mainly from Oghuz, with lesser admixtures of Uyghur, Kipchak, Karluk and other Turks brought to Iran during the Džingissid Era, as well as Turkicised Mongols) were joined now by Anatolian Turks migrating back to Iran. Today's Azeris were settled without tribal identity. Anthropologically they are practically identical with their neighbors.

musicians of 6 ethnic groups³ in 46 settlements. I collected the majority of the songs in small villages from authentic singers and performers.

The question may be asked how representative this collection is, or, in other words, to what extent the conclusions to be drawn apply to the studied material only, or to Azeri folk music in general as well. There are two aspects that suggest that these materials may reveal the main types of Azeri folk music. One is the fact that after the first weeks of collecting, mainly the already recorded tunes were found all over the different areas, which makes it probable that we had registered the majority of the tune types. On the other hand, all the existing Azeri folksong collections I studied mainly contain the same tune categories as typical to different Azeri areas.

The central style of Azeri folksongs

The construction, scale and rhythm of the majority of Azeri folksongs are all simple. Their most prevalent features are the following:⁴

³ Apart from Azeris, I researched among Tat, Avar, Russian, Tsahur, Mountain Jewish people. I collected from Turks who moved here from Georgia too.

⁴ *Notions, abbreviations:*

Approximate *phonemic values* of Azeri letters different from English: a=*a* in father (En.), é=*é* in égalité (Fr.), ı=*bl* in mbl (Ru.), ö=*u* in un (Fr.), ü=*ü* in une (Fr.), c=*dj* in hadji (En.), ç=*ch* in chain (En.), ş=*sh* in show (En.), x=*ch* in Bach (Ger.)

The tones of the scale are marked by the following symbols: A' G' F E D C B A G. The below figure shows the major scales of Azeri folk music.

The scales and scale segments are given in descending order.

A note of the scale is put in brackets when it does not play an important role in the tune. For instance, in a melody with the (G')-E-D-C scale, the main role is played by the notes of the trichord E-D-C, with occasional G' added, but not in an accentuated role.

A *cadential note* is the last note of a line. For tunes with more than two lines, I sometimes present a cadential formula. The line-ending notes are enumerated in them, with the note of the most important line being in parentheses. The last note of the last line is not shown. Example: for an Aeolian tune E (C) C signifies a tune whose cadential notes are E, C, C, A.

The word *chord* designates penta-, tetra- and trichords alike. Instead of the cumbersome "(G'-F)-E-D-C penta-, tetra- and trichord" I use "(G'-F)-E-D-C chord".

Conjunct movement means that the tonal ranges of the lines overlap, and on the other hand, the tone steps are primes, seconds and rarely thirds.

Single-core tunes consist of the usually varied repetition of a single musical idea, while *two-core melodies* are built from the varied repetition of two different musical ideas (A and B). In Azeri folk music, the two ideas are usually arranged so that a few varied repetition of A is followed by a few variants of B. This being so, I only took into account the characters of the musical ideas A and B when systematizing the songs, ignoring the concrete forms they assumed.

A_v indicates a variation of the musical section A.

A_c and A^c indicate a variation of the musical section A where the deviation between the two lines is in the last part of the lines. In A_c the modified section is lower than the original, in A^c it is higher.

A_{ex} indicates an extended musical line in comparison to line A.

I mark A the line that runs parallel, at times identically, with line A, and ends on the same note as line A. In the course of systematization, I did not differentiate the lines A, A_v and A_{ex} from the A lines to which they can be retraced. At the same time I handled the A_c and A^c lines as separate.

When the tempo indication is in parentheses, the melody was performed in *parlando-rubato*

- a) single or two-core construction
- b) tri- or tetrachordal, less frequently pentachordal and exceptionally hexachordal scales
- c) 7-8-syllabic, rarely 11-syllabic or extended lines
- d) descending or dome-shaped lines, the closing note being a lower (usually the lowest) note of the scale
- e) 6/8 rhythm or a rhythmic scheme traceable to it, rarely 2/4 or parlando-rubato performance
- f) tunes and lines are conjunct in character.

The following two tunes illustrate these features. Both tunes consist of descending and domed brief musical lines using the tones of the Ionian pentachord (ex. 1).

Ex. 1. Two-core Azeri tunes.

a) two-core Azeri tune, b) beginning of a two-core lament from Karabakh

The cited tunes also suffice as an introduction to the typical method of formal construction in Azeri folk music. The tunes in ex. 1 consist of two musical ideas, i.e. they are or 'two-core' melodies. The two musical ideas, however, do not appear in AB, AB... regularity, but take the shape of AB₃ | AB₂, AAAB, AB₂AB₃, AAAB₂B, BAABAB and innumerable other variations.⁵ When systematizing the material, I reduced these tunes of diverse form built of identical musical materials to two-line forms, and worked with the two-line schemes afterwards.⁶

Now let us settle down to the analysis of the tunes, taking the main types one by one. The title 'The central style of Azeri folksong' was not chosen accidentally, as the following Ionian (and Locrian, Aeolian) tune groups comprise the overwhelming majority of Azeri tunes. To put it another way, these tunes are held together by a tight stylistic bond.

For the discussion of the types, there were several optional orders to be chosen. The aim was to put the similar tune types close to one another, which

rhythm. However, it must be kept in mind that, in reality, there is a wide variety of rhythmically free performance.

The arrows above some notes signify a pitch modification upward (↑) or downward (↓) by less than a semitone.

⁵ It is often hard to decide when a musical line is the variant of another line and when it represents a new quality, but in the knowledge of the entire tune repertory this decision can mostly be taken with certainty.

⁶ Similarly to Hungarian research, in which lament tunes of differently varied lines of identical musical material are not differentiated, or a song of ABCD form is taken to be equivalent with an ABCDCD form.

would need at least a two-dimensional representation, but it is hard to achieve in book form. I discarded this possibility for its puzzling complexity.⁷

One option of linear presentation⁸ would have been to arrange the tunes by compass, disregarding the melody shape and syllable number, etc. This would have resulted in the mixture of different syllabic numbers and structures within a group, which would have made it difficult to recognize the similarities and connections between the types.

Aware of that, I decided on the following sequence. I first divided the central Azeri style into tunes moving on Ionian, Locrian and Aeolian chords, producing three large blocks of tunes.⁹ Within each block, the order is determined by the number of melody lines, then length of melody lines,¹⁰ and their inner subdivision.¹¹ Within a tune group, the tunes are listed on the basis of the height of the starting line: the tunes of lower lines preceding those of higher lines.¹² It is important to know that in the course of a longer melody process, a line may shift into a slightly different pitch zone than the predominant. However, in most cases the typical tune height can be established with certainty. Naturally, in the world of such narrow-range varied music not all the types are sharply differentiated.

In some instances, individual criteria were also considered to determine a type, which are all noted in due place. Such is, for example, the subgroups of different main cadences within a type. This must be attributed to the fact that in Azeri music a tune is often better characterized by the motion of the melody than by the last note of a line. I mark the possible cadences with tilde (~) in the scheme of the tune, e.g. D~E indicates that in the given type tunes with both cadential E and D can be found. In the discussion below, each type is illustrated by an example.

For lack of space now I introduce only the Ionian melodies. The analysis of the Aeolian and Dorian melodies happened similarly.

⁷ A multidimensional figure showing more of the complex connections would be the following: the dipodal tune types would succeed each other along a straight line in the order of growing compass, with tripodal and larger tunes of similar backbones shown along the side and tunes moving on different chords in similar heights above them.

⁸ I.e. discussing the tunes successively.

⁹ In addition to the three major blocks, there is a small Dorian tune group ending on D, and there are some 'special' tunes too. They are discussed later.

¹⁰ I differentiated three line lengths: a) *small size* (7- and/or 8-syllabic lines), b) *tripodal* (tripartite lines mainly of 11, but certainly more than 9 syllables), c) *large size dipodal* tunes (bipartite lines mostly of 11, but certainly more than 9 syllables).

¹¹ E.g. I divided the tunes moving on Aeolian chords into the following groups: a) single-core small-size dipodal, b) two-core small-size dipodal, c) four-line small-size dipodal, d) single-core tripodal, e) two-core tripodal, f) single-core large-size dipodal, g) two-core large-size dipodal, h) four-lined large-size tunes.

¹² According to the height of the first lines, the group moving on Aeolian chords is subdivided as follows: a) first lines moving on B-A backbone, b) first line descending on C-B, c) first line moving on the C ridge, d) first lines moving on D-C and E backbone. The types are to be described in more detail later.

Tunes moving on Ionian chords

In Azeri folk music, the tunes moving on Ionian chords are found as equivalent pieces to tunes moving on other chords in every genre, while in Anatolian folk music they are chiefly concentrated among children's songs and laments.

Apart from one-line forms and forms derived from one-line forms (A_cA , A_vA , \underline{AA}), genuine two-core tunes (AB) can also be found. In an actual performance, two-core forms may take a wide variety of line structures. The musical forms are intoned in different ranges: in addition to the D-C bichord and E-D-C trichord, they use F-E-D-C tetrachord and G^7 -F-E-D-C pentachord as well. Dipodal tunes usually have tripodic variants too.

I present an example for each type in exs 2-7, only giving the single or two-core forms reduced to two lines. The full wealth of the musical stock with text is given in the supplementary anthology of my Azeri book.¹³ The type descriptions include the skeleton of a typical tune, giving the backbone of the first line, followed by the serial numbers of relevant tunes in the anthology.

- Ionian-1. Types of the single-core small-size tunes.¹⁴ This group contains five melody types moving in gradually expanding compasses. The lines of these melodies contain 7 or 8 syllables.

1a) D-C-(B) backbone¹⁵: C D C C | C C D C. The tunes of 1a type basically move on the D-C bichord, with some involving B. The bulk of these tunes belong to the zikr ritual..

1b) C-D-E-D-C hill: C D E D | C D D C. The main lineament of the type is the convex first line. In these tunes the three notes already allow for an inchoate two-lined structure, i.e. an \underline{AA} scheme. Some wider compass variants of the former zikr tunes, as well as a wedding song belong here.

1c) E-D backbone and E-D-C descent: E D E E | E D C. The tunes move on E-D notes, some including B as well, especially around the line ends. It is hard to accurately separate the tunes moving on the E-D ridge and then declining to C from those realizing the E-D-C descent; therefore I gathered both melody motions in one type.

¹³ Sipos J., *Azeri Folksongs – At the Fountain-Head of Music*, Academian Publishing Huse, Budapest, 2004

¹⁴ Let me stress again that I also subsume the tunes consisting of a higher and a lower line in parallel motion and closing on the same note under the category of single-core tunes (e.g. E E E E | E D C || E D D D | D C C). When, however, the cadences (line ends) differ distinctly, the given tune is ranged with two-core melodies.

¹⁵ A (first) have D-C backbone if it moves on the D-C bichord without a distinct direction. The D-C-(B) backbone also refers to the former undulation, with the occasional appearance of B at unstressed places.

1d) F-E-D descent: E-F-E-E | E D C. The note F crops up in the 1d type, further stretching the compass. The parallel AA structure is typical here.

1e) G'-F-E-D-C ridge: E F G' F | E D C. In the context of predominantly narrow-range Azeri music, this type contains a tune in which G' not only crops up but also gets firmly incorporated.

Ex. 2. Types of single-core small-size tunes

1a) D-C-(B) backbone, 1b) C-D-E-D-C hill, 1c) E-D backbone and E-D-C descent, 1d) F-E-D descent, 1e) G'-F-E-D-C ridge

• Ionian-2. Types of the two-core small-size tunes. The group contains 7 and 8-syllable small-size tunes built of two musical motifs. Not only parallel motions ending on common closing notes can be found, but the different closing notes ascribe markedly different characters to the lines of the tune.

2a) E-D-C backbone: C E D E | D E D~E || E E E D | D C C. The higher lines of the type recite on E-D-C (with E or D as the final note), while the lower lines descend to C after wobbling on E-D, or again, they gradually descend on the final C. The majority of these tunes belonging to this type can be reduced to A^cA or AB form.

2b) E backbone: E E E E | E E D || E E E D | D C C. The higher lines of the type recite E in the first bar or even longer; the closing note is D or E. The lower lines descend from E to C.

2c) F-E-D descent: F E F E | E D D~E || E F E D | D C C. This fairly voluminous type includes a more distinct F in the higher lines which close on E or D. Less frequently, F may appear in the lower lines as well. The type also includes a tune which ends on B instead of C, aptly illustrating the common root of C- and B-ending tunes.

2d) G'-F-E-D descent: G' G' F E | E D D~E || F F E D | D C C. As the large number of tunes shows, the type is highly popular. The higher lines most often decline from G to E or D, the lower lines progress parallel with the higher lines from G'-F to C. What differentiates this type from the preceding one is the appearance of G'.

2e) G' backbone with G' cadence: G' G' G' G' | G' G' G' || F G' G' F | E D C. While 2a-d types containing lines reciting or descending on a few notes have D or rarely E as their main cadence, the first lines of this type recite on G' and also end there. This marks this type with high incipit rather sharply off from the rest of the group, but typologically it must be put here on account of its two-core structure and low number of syllables.

Ex. 3. Two-core small-size Ionian tune types

2a) E-D backbone, 2b) E backbone, 2c) F-E-D descent, 2d) G'-F-E-D descent, 2e) G' backbone with G' cadence

• Ionian-3. Types of the single-core tripodic tunes. The third Ionian group contains the tripodic counterparts of the Ionian-1 small-sized tunes. As will be seen, it holds true in general that many tripodic types are musically similar to small-size and dipodal large-sized tunes.

3a) rotation on D-C-B: D D D C | D C D C | D B C.

3b) rotation on E-D: E E E E | E D E D | D C C. The higher lines of the type descend to C after reciting on the E-D bichord. Although taken in a strict sense, there are convex and descending tunes in this group, the narrow range and the tripodic structure hold them together.

Ex. 4. Types of the single-core Ionian tripodic tune group

3a) rotation on D-C-B, 3b) rotations on E-D

• Ionian-4. Types of the two-core tripodic tunes. The songs in this group can be divided into two types.

4a) C-D backbone: D D D C | C D D C | D D D || D D D C | C D D C | D C C. The higher lines of the single tune in the type move on the C-D ridge, the lower line wavering between D and C before ending on C.

4b) E-D-C rotation: E D E E | D D D C | C D D || E E E D | D E E D | D C C. The higher lines of 4b rotate on E-D-C, and take a rest on D. The second line also has a similar motion but ends on C.

Ex. 5. Types of the two-core Ionian tripodic tune group

4a) C-D backbone, 4b) E-D-C rotation

• Ionian-5. Types of the single-core large-size dipodal tunes. They are built of a single long musical idea with a caesura somewhere in the middle. In addition to tunes belonging to the song stock of the ashiks, there are plaintive songs and laments.

5a) D-C backbone: C C D C C C | D C C D C. The lines of the only song in this type recite on the D-C bichord.

5b) E-D-C backbone: E D E D D D | E E E D D C. The higher lines of the type move on the E-D-C ridge. F also appears in the second line of a single tune.

*Ex. 6. Types of the single-core large-size dipodal tune group
5a) D-C backbone, 5b) E-D-C backbone*

• Ionian-6. Types of the two-core large-size dipodal tunes. The group contains dipodal tunes with long lines. The lines of the melodies end on D or C. These and some other melodic features liken the higher types to the basic forms of Hungarian and Anatolian laments, for example. The difference between the Azeri types derives from the pitch level of the first lines.

6a) E-D-C-(B) backbone: E D C D E C~B | E D E D D || E E D C C D | E E D C C. There is an animated E-D-C-(B) motion in the first type, the first line ending on D, the second on C.

6b) E-D backbone: E E E D E D | E E E D D || E E E D D C | E D D C C. The first line recites on E-D; the second descends from E to C.

6c) (G')-F-E-D backbone: G' F F E E D | F F F E D || G' F F E D D | D E E D C. The higher lines of the religious tunes in the type descend on (G')-F-E-D, the lower lines move downwards on (F)-E-D-C. I also subsumed tunes of similar lines but ending on D in this category.

*Ex. 7. Types of the two-core large-size dipodal Ionian tune group
6a) E-D-C-(B) backbone, 6b) E-D backbone, 6c) (G')-F-E-D backbone*

Connections between Azeri folk music and the music of other Turkic peoples and Hungarians

Let us finally devote a few words to the relations between Azeri folk music and the music of some Turkic peoples close to them as well as the music of Hungarians.¹⁶ The difference that immediately strikes the eye is between the few simple styles constituting the Azeri folk stock as against many essentially different tune layers in most Turkic and Hungarian music.

The majority of Azeri tunes have Anatolian parallels. The most convincing analogies derive from northeastern Anatolia which has a considerable rate of Iranian Kurdish and Azeri populations. The analogies from the coastal region of Anatolia and from the Turkish heartland are less convincing, though there is a multitude of elementary tune forms of a few tunes from all over Turkey.

As compared to Hungarian and Anatolian folk music, Azeri folk music is characterized by the predominance of narrow compass and the extremely rare occurrence of fixed four-part structures. There is practically no plagal melody construction in Azeri folk music.

The Hungarian narrow-compass material is identified by Hungarian research

¹⁶ On research into narrow-range Hungarian tunes see Dobszay-Szendrei (1988: 327-536), on Turkish small-compass tunes see Sipos (1995).

as a development upon ancient European and medieval music culture, as well as upon the impact of 15th-17th century tunes, but it is clearly qualified as folk tradition. The mentioned cultures have little to do with the cultures that were in touch with Azeri culture, and indeed, there are hardly any common traits between Hungarian and Azeri narrow-range tunes.

The few-tone motifs rotating around the middle note, which are so typical of the simpler layers of Hungarian and Anatolian materials, mostly occur among instrumental tunes in Azeri music, and only infrequently.

By contrast, there is an abundance of Azeri tunes that somewhat resemble the small-form of Hungarian and Anatolian laments. That is perhaps the only musical form that displays considerable similarities.

The lack of pentatony and of larger melody structures precludes a closer connection between Azeri folk music layers on the one hand and the basically pentatonic folk music styles of Mongolian, Northern Kazakh and Volga-region Turkic groups as well as Hungarians, on the other. Not only is pentatony missing, but also steps larger than a second are extremely rare, and the cadences are also rarely wider apart than a second. Non-pentatonic psalmodic tunes may be found in Azeri music but they are exceptional.

As for the Turkic music of the Volga region such as the musics of Tatar, Bashkir and Chuvash people, wholly diatonic Azeri music of narrow compasses shows no connections whatsoever with them. It is only among the eastern Chuvash minorities and the Christian Tatars of the Volga-region Turks that small-range motifs can be found in their music, but these tunes are always tri- or tetratonic including larger leaps.¹⁷ The Mordvins and Votyaks of the region have single-core convex Ionian motifs of 3-4 notes but their character is different from the Ionian Azeris' tunes.¹⁸

Let us take a fleeting glance at the music of two closer Turkic peoples, the Kazakhs on the other side of the Caspian Sea and the Karachay-Balkars over the Caucasus. As the forbidding mountains of the Caucasus separate the peoples living on the two sides of the range, it is not surprising that one discovers hardly any similar layers between the varied musics of the Karachays and Balkars of Kipchak Turkic tongues, and the Azeris.¹⁹

Slightly different is the case of the Kazakhs of Mangishlak on the other side of the Caspian Sea, who also lack direct communication with the Azeris on account of the sea. The central lament form of the Aday Kazakhs also moves on Locrian

¹⁷ In Vikár-Bereczki's (1999) Christian Tatar tunes one senses the 'tonic' background even in tunes moving on chords, e.g. in tetrachordal №15 built of D C A C | A A A... D C A A | A B A motifs the D-C-A tritone, in №153 of C A A A C D E | C A B A A base the E-D-C-B-A tetratone.

¹⁸ In Azerbaijan, there is a single Ionian type of this kind, the rest being descending and wider ranged.

¹⁹ On the Hungarian relevance of Karachay folk music see Sipos (2001b).

chords as one of the most typical tune groups of the Azeris does, though the musical logic is somewhat different.²⁰ Among them, psalmodic tunes are represented with greater weight than in Azeri folk music, but with less weight than in Anatolian and Hungarian music.²¹ Generally speaking, the Kazakhs of Mangishlak have far more, and more diverse musical styles than the Azeris, yet their musical styles considerably differ from the pentatonic styles of the Mongolian Kazakhs living east of them.²²

To conclude: Azeri folk music represents a unique hue in the musics of Turkic peoples, significantly deviating from the folk music of both neighboring and more distant Turkic ethnicities. It is well known that Asian pentatonic descending folk music exclusively predominates the Mongolian areas, spreading westward through the northern Kazakh areas up to the Volga-Kama region, to the one-time centre of the Golden Horde. The Azeri research also confirms that this musical solution is far more infrequent in the south where elementary musical forms of minimal compass and one- or two-core structures are preponderant.

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²⁰ For its detailed description and its comparison with the small form of Kazakh and Hungarian laments, see Sipos (2001a: 43-48).

²¹ See Sipos (2001a: 48-54).

²² I made an attempt to compare the music of the southern and western Kazakhs in Sipos (2001a).

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²³ Although Şakir-Zade's two books do not contain exhaustive analyses, some parts offer useful information.

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ex. 1a

a) $(\text{♩} = 120)$ *Plaintive song*

Sa - bah bin - dim, o-yan - dim,

Der - de qe - me bo - yan - dim.

Daş ol - sey - dim e - riy - dim,

Tor - paq o - lub da-yan - dim.

ex.1b

b) $\text{♩} = 74$ *Lament*

Bağ - ça - mız - da gül bit - ti,

La - la bit - ti, gül bit - ti, ay, lay - lay,

Tor - pa - ğı - mız, ay, lay - lay,

Tor - pa - ğı - mız, ay, lay - lay.

Yur - du - mu - za gét - tik, bağ sal - dım,

Her ne ek - tim, gül bit - ti,

A, tor - paq - ta gül bit - ti.

Lay - lay, tor - pa' - mız, lay - lay,

Ay - lay, è - vi - mız, lay - lay.

ex.S.2-7

1a) Musical notation for 1a) in 6/8 time, featuring eighth and sixteenth notes with grace notes.

1b) Musical notation for 1b) in 6/8 time, featuring eighth notes with triplet markings.

1c) Musical notation for 1c) in 3/8, 6/8, and 3/8 time signatures, featuring eighth and sixteenth notes with grace notes.

1d) Musical notation for 1d) in 6/8 time, featuring eighth and sixteenth notes with grace notes.

1e) Musical notation for 1e) in 6/8 time, featuring eighth and sixteenth notes.

2a) Musical notation for 2a) in 6/8 time, featuring eighth and sixteenth notes.

2b) Musical notation for 2b) in 6/8 time, featuring eighth and sixteenth notes.

2c) Musical notation for 2c) in 2/4, 3/8, and 3/4 time signatures, featuring eighth notes with triplet markings.

2d) Musical notation for 2d) in 6/8 time, featuring eighth and sixteenth notes with accents.

2e) Musical notation for 2e) in 6/8 time, featuring eighth and sixteenth notes.

3a) Musical notation for 3a) in 2/4 time, featuring eighth and sixteenth notes with grace notes.

3b) Musical notation for 3b) in 2/4 time, featuring eighth notes with a doublet marking.

2

3

4



5



6



7



Scales

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The notes are: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), and a final G3 (quarter) with a repeat sign. Brackets above the staff indicate the following scales:

- Ionian:** A4-G4-F4-E4-D4-C4-B3-A3
- Locrian:** G4-F4-E4-D4-C4-B3-A3
- Aeolian:** F4-E4-D4-C4-B3-A3-G3

Below the staff, the notes are labeled with their letter names: A', G', F, E, D, C, B, A, G.