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**Locating Folk Music in The Search of Béla Bartók and Ahmet Adnan Saygun**

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“The term ‘peasant music’ connotes, broadly speaking, all the tunes which endure among the peasant class of any nation, in a more or less long period, and constitute a spontaneous expression of the musical feeling of that class” (Bartók, 1931: 1).

At Budapest Conservatoire working with Istvan Thomas, Béla Bartók was interested in Hungarian Folk Music and its history. He was aware that the greater part of the materials came from the music of Hungarian, Slovak and Rumanian peasants and thousands of tunes had been collected and published by himself. In 1936 Bartók took an invitation from Ahmet Adnan Saygun who was a Turkish composer and an ethnomusicologist. Saygun believed that national music values can be transformed into international music.

There has been some claims that these two composers have some musical similarities such as pentatonic scales or ornamental peculiarities (Szabolsci, 1974). My interest is to find out whether such similarities have been affected first, by their own national folk music and second, by a wider range of world folk music.

## Locating Folk Music in The Music of Belá Bartók and Ahmet Adnan Saygun

“The term ‘peasant music’<sup>1</sup> connotes, broadly speaking, all the tunes which endure among the peasant class of any nation, in a more or less wide area and for a more or less long period, and constitute a spontaneous expression of the musical feeling of that class” (Bartók, 1931:7). At Budapest Conservatoire working with Istvan Thomas, Bartók was interested with Hungarian folk music and its history. He was aware that the greater part of the materials came from the music of Hungarian, Slovak and Rumanian peasants and thousands of tunes had been collected and published by himself. In 1936 Bartók accepted an invitation from Ahmet Adnan Saygun to visit Turkey. Saygun is a Turkish composer and an ethnomusicologist who believed that national music values can be transformed into international music. There have been some claims that these two composers have some musical similarities such as pentatonic scales or ornamental peculiarities (Szabolsci, 1974). My interest is to find out whether such similarities have been affected by their own national folk music and second, by a wider range of folk music through comparison of two works; Romanian Folk Dances by Bela Bartók and Violin Suite by Ahmet Adnan Saygun. I will discuss the similarities and differences in their composing methods and conclude by saying that while both got deeply influenced by their national folk music traditions, they had different ways of incorporating these patterns in their own music.

According to Bartók, the folk music is the outcome of changes wrought by a natural force whose operation is unconscious (1931: 2). There are different ways of composing and protecting folk music. One is more to preserve old traditions and even develop while the other is to harmonise it with newly tunes from other cultures. Because of these different ways of expression we can see one particular tune appearing in many different ways and many different countries. Recently the tendency in composing folk music has been to alter and combine the old melodies with newer tunes from a variety of different sources.

Until the nineteenth century, Hungarian people had no knowledge of written music. Written music was only used in occasional cases and the music was learnt by ear. The tunes have been stay alived with an oral tradition, and this is the main reason for the existence of variant tunes.

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<sup>1</sup> In this essay, the term ‘folk music’ is used to refer to ‘peasant music’.

A great artist's performance includes a lot of improvisations; for example, the same performer, playing the same tune, will usually change the rhythm, sometimes the pitch or even the note during the repetitions. If the other performers do similar changes, the tune is going to be completely different from the very first one.

When a new musical style arises, or is nearer arising, among a peasant class, and when in this class the conservative instinct lacks strength, the new style gradually obliterates the older style and this is what has happened among Hungarians (Bartok, 1931: 3).

In the 19th century the Hungarian folk music was still known as gipsy music and it was confused with the popular art-music. According to Kodály, Hungarian folk music does not have any commonality with the music offered in the radio as Hungarian folk tunes or gipsy melodies. 'Performed by gipsy orchestras or in other popular arrangements, such music has been the basis of all generalisations about Hungarian music for nearly a hundred years' (Kodály, 1971: 5). The members of young musical generations started to search for the origins of the Hungarian folk-song and folk music. They realized that they should search for the oldest and most universal treasure of the Magyar people. The actual question emerged in the first years of the 20th century. At the same time, in 1905, the "New Poems" of Endre Ady, the Hungarian poet, were published and Zoltan Kodály started out on his first folk-song collection and Béla Bartók's first orchestral Suite was performed in the same year. The three artists took the same path and claimed with historical evidences that the Hungarian people and the real Hungarian folk music was still undiscovered. The academic researches started by Béla Bartók and Zoltan Kodály are still going on (Sipos, 2004). At first, it started to investigate the culture and analysis of Hungarian folk music as well as the cultures of neighbouring and related folk music. It is known that the Hungarian language belongs to the Finno- Ugric language family, but Hungarian folk music does not show any relation to the music of this family. According to linguists and historians, the most common relationship between Hungarian and Finno- Ugric is the language, not ethnicity.

Béla Bartók began his research in Finno- Ugric and then continued among the Turks, where he found similarities to the layers of Hungarian folk music. Zoltan Kodály, extended the folk music research and investigated their connections of the Mari and Chuvash people while Bence Szabolcsi talked more about a wider international musical connections. According to these important people, folk music research should be done by crossing the borders and studying various nations together. Another important folk music research of Hungarians was

carried out in Turkey. In 1936, during the work of Saygun and Gazimihal on pentatonism, the Hungarian musicologist Szabolcsi sent his article to Gazimihal which was about the same fact. Gazimihal was a Turkish musicologist, researcher and writer. The academic discussion between them, has led to an important development that will result in Bartok coming to Turkey. He found that the basic features of ancient Hungarian folk music are in the descending pentatonic system and he was influenced by the fact that the same system is also in Turkey. One of the biggest reason for inviting Bartók is to get help from an experienced folk music composer as an expert consultant and this visit has an important role in the development of Turkish folk music.

After the establishment of modern Turkey, Atatürk started to implement innovations and reforms that exemplify Europe in the field of music. The aim was to create a modern Turkish music based on their own musical presence. Under the reforms, the old music institutions were restructured, and at the same time, new music institutions started to be established. But for the implementation of this reforms, Atatürk needed people who were well trained in their field. To that end, in 1925-26, talented young people passed through an examination and sent to the European countries for their education. When they returned, they formed a Turkish composing school and since that time they have been known as Turkish Five that are said to be inspired by the Russian Five. The members of the Turkish Five were Ahmet Adnan Saygun, Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar and Necil Kazım Akses. The inspiration of the great majority of their work is the characteristic melodies and complex rhythmic beings of the Turkish folk and traditional music. With this approach and understanding, the Turkish Five brought a western dimension and music language in new Turkish music. Saygun has his own unique place among The Turkish Five in many directions. His compositions have included various folkloric music modes, folk music rhythms and Anatolian tunes he had collected on his journeys.

Referring back to beginning, Hungarian musicology, from the very beginning always interested with the origins of the Hungarian folk music and whether or not traces of the Eastern origin of the Hungarian people could be found in their music. It is supposed by the historians and linguists that the origin of the Hungarian country was in the territory of the Ural mountains, and Magyar people had preserved the Finno- Ugrian and East- Turkish intermingling elements between the fifth and eighth centuries in Eastern Europe. According to Szabolsci, it seems that the Turkish- Mongolian on the one hand, and the Finno- Ugrian traditions on the other, are preserved in the most ancient Hungarian folk music (pentatonic

and pentachord styles), but these elements can not be attached to certain definite national or linguistic groups (Szabolsci, 1974: 7). When Bartók published his book 'The Hungarian Folk Music' in 1931, he came to a conclusion that in no other countries a similarly homogeneous new style had cropped up and the Hungarian folk music at the new stage in its evolution was the possible proof of the native and the creative power of the Hungarian peasantry (1931: 80). Bartók's book maintains its value as a reference work but in 1960 Zoltan Kodaly wrote his book 'Folk Music of Hungary' to throw light on aspects of Hungarian folk music research which took little or no attention on Bartók's book. The knowledge of the Hungarian music had remained since Bartók's time, especially with regard to the music of linguistically relevant people. According to Kodaly, The Ugrian and Turkish elements in Hungarian music can not be differentiated but this will only be possible when we are more familiar with the music of related people. Until then, every trait of Hungarian people folk music that is unrelated to Western European music must be regarded as Eastern in origin (1971: 61).

It should be admitted that some melodic, rhythmical and ornamental peculiarities, show on the map that the migration of the Turkish people from the East to the West. This is the reason, the Central Asia pentatonic style can be seen in all great ancient cultures. This idea was made prominent by Szabolsci.

“The common types of Nogai Tatarian, Anatolian Turkish and Bashkirian melodies, are evidence that Asian memories slumber in the depths of Hungarian folk music and that this folk music is the last Western link in the chain of ancient Eastern cultural relations (Szabolsci, 1974: 8).

And the peasant class had preserved the old Hungarian music along their culture. The development of the Hungarian music is simultaneous with their language. This is valid for all other cultures, wherever people went, music always accompanied people.

When Belá Bartók was studying at the Budapest Academy of Music, Hungary was about to declare its independences from Austria. For this reason, Bartók considered that his contribution could cause for a new Hungarian style of composing, and he got inspired by Hungarian folk music. A humanist and prescience view that he represented, brought light on all undeveloped countries music life not only Hungary. Characteristically, Bartók followed Lizst's footsteps in his early works, but the most effective factor on his music is when he heard the first Budapest performance of Also sprach Zarathustra by Richard Strauss in 1902

(Suchoff, 2000: 113). He soon adopted this polytonal chromatism, rhythmical innovations and bold harmony in his later compositions.

It would be correct to summarise Bartók's case by simply that while in his folk music transcription constant maturation of the notational concept prevails, in composition Bartók employed distinctly different notational styles for different purposes. In other words, in transcription he was an evolutionist, in composition a pragmatist (Somfai, 2000: 215).

Annually from 1906, he spent a great amount of time collecting folk tunes in Hungary as well as in the neighbouring Romania and Bulgaria. The increasing international interest caused him to synthesize the melodies of the Slovaks and Romanian. Together with his colleague and friend Zoltán Kodály, he collected thousands of folk tune which includes actual songs, wedding songs, dirges and harvest songs. By doing that, he created a perception in a certain sense to understand the importance of Hungarian culture and their music in all over the world. Among these compilations, he also included music from Central Europe and Turkey. From 1908, he composed works that directly reveal his interest to folk music. First *String Quartet in A Minor* (1908), his single act opera *Bluebeard's Castle* (1911) and *Allegro Barbara* are one of the works from this period. Despite the regular development of musical ideas, the first quartet, which was first performed in 1918, emerges as a difficult work with changing measures and tempos, rhythmical difficulties and a different sense of harmony.

### **Bartók's Harmony**

For Bartók, the expression and essence of his own music came from folk music, which transcended the major-minor system and it created the greatest creativity of new rhythms, melodies and colours. There were 3 stage to work with folk music;

- Recording (mostly with an Edison phonograph),
- Motif examination on collected material,
- A new creation in folk music style (Say, 2006).

He created his style of a combination of contrapuntal textures and thematic development methods that were influenced by traditional music. The intense melodic expression that he had placed in the foreground were balanced with a solid design. Bartók's harmony allowed

the accidental formations that emerged as a consequence of the contrapuntal movement. Full-toned, modal, irregularly structured sequences and mostly pentatonic compositions were coming out as well as the more conventional diatonic and chromatic sequences. The use of chords was quite diverse, for example from the very simple one to chords consisting quads and other complex structures. Since the centre of tonality was obvious, it is considered that Bartók's music was generally tonal but he also used modal and chromatic sequences prominently. He often gives the chord certainty that he obtained by adding incompatible major or minors. And it shows signs of a nervous notation, a tendency between sharps and flats. This example can be seen in 'Allegro Pizzicato' movement from the String Quartet No. 4:



Even Bartók was interested with folk music, his works are difficult to interpret in terms of authenticity. To define authenticity in folk music, Saygun adds, the folk music composer, must work on authentic documents in order to reach more objective and less erroneous conclusions (Saygun, 1951: 7). If someone presents a melody with the principles of the tonal system, one could tell that there is nothing related with the folk music of his country, but if the melody was in a certain character, one could discover its characteristic features by comparing. When using folk materials in his work, Bartók did it in a different ways. First, he wrote pieces that matched folk music as a style and flavour. Second, he did not revise the original, but gave it a new setting. And lastly, he altered folk material to create an altogether new context. In fact, Bartók was just inspired by folk music instead of taking folk music directly into the composition.

In 1926, a new stage of creation began, in which the composer combined his folk music experience with the Western tradition especially Bach (polyphony), Beethoven (motifs), Debussy (coloring), where he found notable similarities to Liszt with the tonal language and created a unique, virtuoso, powerful and brilliant style. He used polyphony, directed to two or more harmonic surfaces. Even using all the voices of the chromatic sequence in his 3rd and

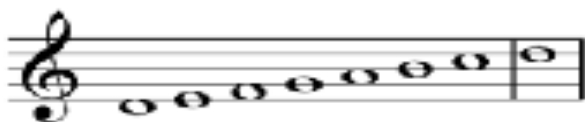
4th String Quartets or as in the first movement of the violin concerto, using the twelve-tone technique, it is not certain that these styles are systematically evaluated in Bartók's music.

Bartók's folk music research allowed him to reach a certain compositional style. Most of his work after the *Fourth String Quartet* was exhibiting sharply defined melodies, increasingly structured folk-melodies, logical harmonies and vibrant and varied rhythms. His works also emphasized manipulation of polyphony, canon, fugato and free imitation. Bartók, however, added constant innovations to the same basic style throughout his career, instead of changing his style (Nelson, 2012).

### **Romanian Folk Dances (1915)**

The best known of all Bartók's folk-related compositions are the Romanian Folk Dances. This musical material comes from the folk music collections dating back to 1904 when Bartók wrote down a melody sung by the Hungarian girl. During his extensive trips to Eastern Europe, Bartók collected an extensive collection of folk music (in 1908 the collection consisted of more than 2700 Hungarian, 3500 Romanian and 3000 Slovak dances and song). In 1908 he wrote dance tunes in Transsylvania. These are the sources of 'Romanian Folk Dances' (Bartók, 2010). His arrangement for this piece has a long publication history. Originally, it is written for piano but it has been transcribed for small orchestra after two years. And the violin – piano arrangement of these dances are edited by the Hungarian violinist Zoltán Székely with its final revisions. The work consists of a total of six Roman folk dances played together linked to each other. They have a solid, closed form and usually in four lines. Since this pieces are Romanian folk dances they originate from the several areas of Transylvania, not the country of Romania as we know today.

1- The first dance of the work is 'Jocul a Bata' (Dance with Sticks) is in a heavy rhythm, played with wooden sticks in a measure of 2/4. Bartók uses Dorian and Aeolian modes and it based on a syncopated rhythm. Dorian is the mode that is set to the second pitch of any scale. Especially around the 5th century, it is one of the modes known for its frequent use. This sequence has a similar feeling to the 'Hüseyni Makamı' in Turkish music. The Dorian in its natural state is as shown below:



And the sequence of Hüseyni Makamı, which is the most frequently used in the folk songs of Anatolia is shown below to see its similarities with the Dorian mode:



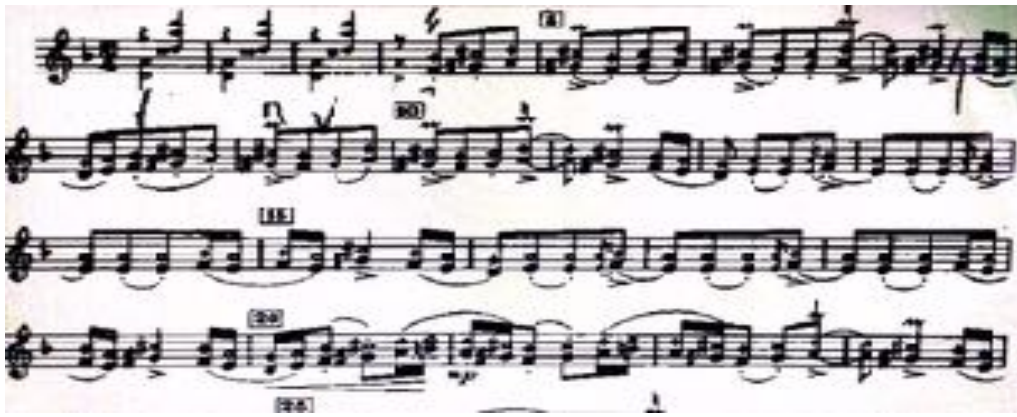
Here is an example from Bartók's work, the beginning of the Romanian Folk Dances. He used Dorian mode which has the pattern of Tone-Semitone-Tone-Tone-Tone-Semitone-Tone which are B-C-D-E-F#-G-A in this melodic line:



In the following sections, these examples may be an evidence for the similarity of the Hungarian Folk Music and Turkish Folk Music.

2- The second dance 'Braul' (Waistband Dance), is a fast, 2/4 dance performed by generations of people who are considered to be the ancestors of Romans, lived in the Carpathian mountains. Generally performed by women with the arms clamped around each other's waists. This movement is connected to the following, without stopping (Bartók, 1947).

3- The third dance, named 'Pe Loc' (On the Spot), is a very difficult dance again in a 2/4 measure, made by hitting feet without moving from their location. With a slow, durable beat, this movement is significant for keeping the nature of the original folk setting. It presents a monotone, ongoing harmonic accompaniment. Also remarkable is using augmented second, suggesting the Arabic influence which can be found in the Romanian folk music. Although the augmented second is now used in Western music, it is used more intensely in Eastern music and especially in Anatolian melodies. It is one the essential element of many Anatolian music. To examine Bartók's work in terms of using augmented second, this passage can be seen in the following example:



There are more compositions that explicitly referencing to the ‘Arab Music’. Such as the second movement of the String Quartet no. 2, and the ‘Arabian Dance’, no. 42 from the 44 Duos for two violins.

The ‘Arabian Dance’ from the 44 duos for two violins:



4- The fourth dance is in the name of ‘Buciumeana’ (Hornpipe Dance). In a heavy tempo, which imitates an emotional hornpipe is written in 3/4 and the melody first heard in the solo violin. This movement employs Mixolydian modes. When the 3rd and 7th measurements of the movement are examined, it is felt that the ‘Hicaz Makam’, which is a very prevalent sequence of Turkish folk music, is used as a descending scale. This passage as it follows:



The descending and ascending scale of Hicaz Makam is shown below. This sequence also has Arabic melodies as it sounds:



5- The fifth dance ‘Poarga Romenesca’ (Romanian Polka) is a children’s dance and poarga is

a famous game played by a peasant children. The dance is interpreted as a pattern of two measures in 3/4 and one measure in 2/4. Bartók's arrangements made a different version of poarga that is a permissive alternative of the original dance. For example, he applied different ornaments such as appoggiatura instead of mordent. But as a composer, he did not revise his own arrangement later, because the composition progressed in a separate way. According to Somfai there is an unanswered question about this movement.

‘Could Bartók really hear a steady 2/4 beat in the phonograph recording instead of the 3/4, 3/4, 2/4 or did he revise the barring arbitrarily, because he had already discovered the phenomenon ‘shifted rhythm’ in many performances in his Transylvanian-Romanian material preserved in relatively good quality recordings’ (Somfai, 2000: 218 ).

This is an incomplete notation of Poarga for violin, from Bartók's field book:



The new transcription of the Poarga, transposed to A.



6- The last dance ‘Maruntel’ (Fast Dance) is a fast dance, uses small steps and usually performed by couples. The origins of the last two melodies are from the Belenyés region, supported by a syncopated accompaniment. It ends with an enthusiastic final.

This syncopated pattern can be seen in the following example:



## Ahmet Adnan Saygun

As a composer, Saygun has adopted the music techniques and movements of his time with interest and used these innovations by using what is appropriate to the contents of his works. It is the content that is important to him, and the techniques that have been used in the past can be used if necessary. For this reason, he was described as a romantic or impressionist composer after his death. Saygun is a composer who writes in all kinds of music. The origin of his creativity comes from the Turkish folk and traditional music. According to him, the melodies and rhythms of folk music are the most suitable musical materials to express today's life. When using the sequences in music, he goes back to ancient times of Anatolia and combines the past and present modes in the same work.

Saygun's first success in international field was in 1947, with the St. Eustache Choir performing the Yunus Emre Oratorio in Paris. Composition of Yunus Emre poems as an oratorio, strengthened the perspective of Anatolia as a bridge between East and West cultures. Saygun, introduced the Yunus Emre and his poetry by including Islamic mysticism in oratorio subjects. This work also proves Saygun's words that national music values can be transformed into international music.

The composition of Saygun can be considered in three periods. The works written between 1930-1946 constitute the first period. The education he received in France has led him into the Western music and also caused an interest in his own folk music on the other hand. The effects of French impressionism are also seen in these works. In this period, he concentrated on pentatonism in Turkish folk music. He was aware that the pentatonic scales were originated in the Middle Asia and they could be found on the routes where Turkish people migrated. Even this migration routes of the Turkish people and the regions where the pentatonic scales seen intensely were almost the same. Pentatonic is a scale of five notes,

without semi-tones. There are many types of basic pentatonic scales. One of the best known pentatonic scale as it is shown:



However, Saygun would give up later this thought he argued with his great claim. He admitted that pentatonic scales can be seen in the folkloric melodies of various people, and this could be a common process that all people have experienced in terms of the historical development of music. Indeed, this sequences which are the ancient music of the Greeks, can also found in Central Asia, Urals, China, Japan, part of India, Bali Islands, part of Northern America, central and South America. Pentatonic scales are also used by famous composers such as Chopin, Debussy, Puccini, Ravel and Stravinsky to find exoticism in music.

There are many modes that constitute the harmonic structure of Saygun's works. They range from Turkish modes to Western modes. He made an important research in terms of making the Turkish modes polyphonic which they do not comply with the twelve-tone system. As it is known, the pitches that constitute the Turkish folk melodies consist of a very small particles given the name 'koma'. The meaning of the word koma is the smallest pitch that can be heard between two unequal sound in the ancient Greek. A pitch separated into two parts by using sharp and flat in the Western music is divided into 9 unequal pieces in Turkish Folk Music. Each of these particles has a separate frequency and each has a separate mark. These coma voices, which are shown differently in the sharps and flats, are given various names such as *bakiye*, *mücennet* and *tanini*.

#	b
♯	♭
♯	♭
♯	♭
♯	♭
♯	♭

**Suite for Violin and Piano**

Compared with other works of Saygun, it is seen that folkloric materials are used extensively in this suite. For this reason, the ‘Demet Suiti’ has been specifically taken into examination.

The piece has four movements as it follows:

1. Prelüd
2. Horon
3. Ağır Zeybek
4. Sepetçioğlu

The suite known as ‘The Suite for Violin’ in Europe is known as ‘Demet Suiti’ in Turkey. Demet means bouquet in Turkish and Saygun made a bunch of melodies that he collected from the Anatolia and presented his work.

#### 1-Prelüd

In this movement, piano holds the pedal on the decision note of the ‘Saba’ mode, which is a folkloric mode. Here is an example to the Saba:



The accompaniment consists of the triplets which their every third eighth is connected to the next eighth note and this rhythmic figure gives the impression that the same note is freely repeated. The violin starts playing a tune in ‘parlando rubato’ after the second measure and it gives the impression that the violin improvises on the pedal note of the piano. This improvisation is named the unmetred folk song in Turkish folk music. It is a general name given to traditional folk songs which are partly improvised and highly ornamented. This is an example of the similarities of Turkish and Hungarian Folk Music originating from a common country, the parlando and tempo giusto styles considered as the basis of the Hungarian folk songs are very similar to the examples of Turkish folk music. Parlando rubato, which emphasises the words, is frequently separated from metric and rhythmic patterns and holds the tempo. This can be seen in Saygun’s work. The situation described is in the following example:



The biggest difficulty in Saygun's work is the way the rhythms are written. In the twelfth measure, violin makes an ascendant glissando to imitate the cry of the singer. This glissando should be played with a crescendo and it is shown in the following example:



## 2- Horon

Horon is a folk dance played in the North part of Turkey, along the black sea coast. It is a very quick dance with the fast, intense figures. Horon is always played in the accompaniment of the instrument called kemençe(kemanca). It is a kind of violin which means 'small bow' in Persian. Violin is imitating kemençe in this movement. For this reason, it is important to use open strings in terms of imitating the character of kemençe.



Horon is always played with kemençe. In accordance with the character of Horon dance, it is played very quickly and continuously.

The accompaniment is also very fast and energetic with the very quick 7/8 rhythm. It is sometimes divided into (2+2+3), (2+3+2) or takes the form (3+2+2). But it is certainly written in 7/8 or 7/16. The end of the horon is also very sudden.

Pianist should use the pedal from the very beginning of the Horon section. The reason is that the chords were written to indicate the strong time of the beat. In the following example, the rhythmic chords of the piano can be seen;



Technically speaking, horon is one of the most difficult movement of this Suit with two important reasons; one is the division of 7/8, and second is the difficulties in playing together.

### 3. Ağır Zeybek

Zeybek is a dance and song which accompanied by two instruments; drum and bağlama. Bağlama is the most commonly used string folk instrument in Turkish folk music.

In this movement of Saygun's work, the violinist imitates both the drum and bağlama. The dissonant chords were used largely in the chords played by the piano and double stops played by the violin. The reason for this is to announce the incompatibility of playing untuned drum

and a sharp voice zurna (shrill pipe) together. Saygun used dissonant chords in the double stops of the violin, in order to reveal this.



At the beginning of this movement, low-pitched used for piano and the violin. For example, the piano has chromatic and legato notes to imitate the male dancer's (efe) steps. He represents a warlike power. For this reason, piano should perform these notes proudly. Here is an example representing the steps of the Efe:



And here in the following example, the piano represents the drum:



These three staccato notes were written for the piano to be heard as stiff as drums.

Sepetçioğlu is a song and dance belongs to the town named Kastamonu in the middle of Turkey. The original Sepetçioğlu is in the mode 'Hüseyni', the most used in Turkish folk music. It is similar to the A minor. Saygun transposed this mode from A to D.



Sepetçioğlu consists of two parts. The first part is the part of the song that is freely sung in the Sepetçioğlu. In this part, which resembles a cadenza, Saygun wrote 'a piacere' which can be decided by the performer. And the second part is written in 9/8 (2+2+2+3).

One of the notable passages is a Sepetçioğlu melody, which is played by the violin in the 5th and 7th measure. This melody gives the impression of improvisation to the audience. In the meantime, Saygun uses pentatonic scale on the violin part. (D-F-G-A-C)



In the ongoing passages, the piano plays again the scales announced at the beginning of the movement. But this time instead of the tricordal scales, it plays pentatonic scale. (D-F-G-A-B)

The following section, written in 'a Battuta Commodo', is again represents a Hüseyni Makam. Here Saygun gives samples from Sepetçioğlu's dance melody.



The suite's Sepetçioğlu movement ends with a reference to the tune played at the beginning.

Once again, I would like to talk about Bartók's folk music research in Turkey and its impact on the interaction of Hungarian Folk Music and Turkish Folk Music. In 1936, the president of the Ankara Community Center sent an official invitation to Bartók to give a lecture on the collection of folk music and methods of composing his own. He came to İstanbul on the 2nd of November and travelled to the southern part of the country, near Adana, with Ahmet Adnan Saygun. Their most productive work was with villagers singing in Adana. Bartók wrote the following lines about this folk song compilation:

After a little talk, we learned that he played an old instrument called kemençe, similar to rebab. The old man started to sing a tune for us. It was an old story about one of the old wars. I could not believe my ears, it sounded like a variation of an old Hungarian melody. In a great joy, I recorded his song (Bartók, 1991: 239).

Here is the Turkish tune that attracts attention of Bartók:

ca. 130

Hiy, Kurl pa - şa çik - ti go - zu - na, A - kil yeğ - mer

hu - du - ze - na, Öl - dür - mü - lür -

gu - zan oğ - lu, Ya - şak me - ze - rin ya - za - na, yly

And here is a Hungarian variant of this tune (edited by Kodály) :

Ö - veg az ab - la - zom, nem réz, Kín az ég ga - lum - bom kí - nöz.

Ki - kő - nyő - kől gyöngy - kar - já - ra, Most is hív, hogy menjek ar - ru

Bartók formed the collection of the songs as a group and evaluated them as follows:

- 1) The most specific part of the material, which seems to be the oldest, is the pentatonic scale which we know from the Hungarian folk tunes, in a parlando rhythm, Dor, Aeol or Frig modes, and in a descending scale.
- 2) The eight-syllable melody sections of the material are the same as the eight-syllable melodies of the old Hungarian music. There is also a connection between the other part of the eleven-syllable melodic sections and the old Hungarian musical material. These relationships show that both Turkish and Hungarian musical materials are a common Western-Middle Asian root, indicating that both materials are based on a history of at least fifteen centuries.
- 3) The beginning of the Turkish lyrical folk poetry, such as the beginning parts of Hungarian lyrical folk poems, is often made up of ornamental lines which have no sense of relevance to the main part of poetry.
- 4) The rest of the material is quite different examples that can be thought of from different sources, not showing similarities (Bartók, 1991).

Anyone who finds similarities between the two musics will be rightly wondering what these common characteristics can connect to. Is there a link between the people, or these similarities occurred by chance. Are they the similarities that can be seen in the works of folk music composers of every country? There are evidences that very simple structures can emerge independently in the music of the people who are disconnected or have never met each other.

The Hungarian language is of Finno-Ugrian origin, but in the process of formation, the Finno-Ugrian has mixed with some species and other elements based on it and this generated the people of today's Hungarian. In various periods of history, Hungarians have established close relations with many kinds of people. Historians attach the first traces of livestock-driven nomads in the Ural region, which is supposed to be the main land of the Hungarians, to the Turkish born people who settled there in the 4th century BC according to archaeological excavation. It would be surprising to find that there were no similarities between Hungarian Folk Music and Turkish Folk Music by looking at these and such examples.

The main purpose of this essay is to compare and contrast two composer's ways of using folk music components in their own music. While many similarities have been identified in terms of sequences, pentatonic scales, augmented seconds and rhythms there were also considerable differences both in technical usage of folk music as well as the underlying philosophy of such usage. In terms of philosophy, Saygun had a more traditional perspective compared to Bartók. His main strategy was to protect and replicate the old patterns in a musically harmonious way. Whereas Bartók was more open to improvisation and innovative methods in composing with folk music. This was also reflected in their technical differences. Bartók's improvisational style allowed him to focus on the diatonic simplicity of folk music and to create a harmonic tendency to balance the simplicity. Saygun's main technical focus, however, was on the rhythm to replicate Turkish folk melodies in a more accurate way.

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