

COMPARISON OF ERZINCAN CENTRAL TOWN BALLADS TO IDIL-URAL “TATARISTAN-BASKURDISTAN-CUVASISTAN” REGION

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Abstract: As we study the pentatonic characteristics in the melodies of ballads of different cultures we may encounter some similarities in the melodies of Idil-Ural and Erzincan Central Town ballads of which people share a common background in the past. Some ballads from Erzincan region are similar from the view of pentatonic form to Idil-Ural region. But, we can notice that there are differences in the pentatonic scale of the two regions.

Keyword: ballads, pentatonicism, melodies

Erzincan has been one of the oldest settlements and trade centers throughout history. The area called Idil-Ural located in the Russian Federation is an old Turkic state. The region includes three Turkic Republics “Tataristan-Baskurdistan-Cuvasistan”.

Various scientific researches concerning Idil-Ural were carried out, but unfortunately there is no major scientific research concerning music in the Turkic Republics. Pentatonic music is based on a five-note scale that contains no semi-tones. It is found in Anatolian folk songs, Hungarian and Romanian folk music.

The first written information on the pentatonic scale can be found in the Music Encyclopaedia of Maurice Curan Leviniac in which he referred to the research of Mahmut Ragıp Gazimihal. Laviniac also referred to the old Chinese sources for this information in this article. In addition, Turkish researchers and musicologists such as Ahmet Adnan Saygun, Ferruh Arsunar, Senel Onaldi and the western researcher Edward Chavannes, Hungarian researcher Béla Bartók, Hungarian musicologist Bence Szabolcsi have found pentatonicism in Turkish music repertory. The widespread influence of Turkish pentatonicism is stressed by musicologists and their research from the Idil-Ural region to Hungary. Wolfram Eberhard, the German born Chinese historian also confirms this hypothesis in his work, *The Chinese History*. He discusses the origin of pentatonicism and elaborates it in two points. Pentatonicism goes back to early ages and is of Asian origin, nevertheless there is no clue as to where in Asia pentatonicism comes from. Today, the pentatonic structure of Turkish music also confirms that the motherland of pentatonicism is Central Asia.

Pentatonicism is an important issue from the point of Turkish music history. Mahmut Ragıp Gazimihal claims that pentatonicism belongs to the contemporary Turkish world. But some musicologists do not accept this idea. We know that penta-

tonicism exists even among the Japanese, Scottish, Tuvarek and East Coast Native Americans. Some philosophers claimed that pentatonicism expanded by means of past migrations and were used by mankind in the early stages of human development. All these prove that pentatonicism may exist anywhere in the world.

The main concern of these researchers was to study different pentatonic styles and determine which one could be the Ural–Altai type. The Hungarians discovered one of the pentatonic types. Béla Bartók mentioned that the same type was common in Anatolia, based on the researches made in Adana. The style that is common with the Anatolian Turks is the fundamental form, which descends from high to low pitches forming a complete minor scale. This was also confirmed by Mahmut Ragıp Gazimihal's and Ferruh Arsunar's researches carried out in Elazığ. A few notes, which do not fit to this theory, can be seen in Arsunar's real pentatonic folk songs. We can find all of these sounds on Turkish musical instruments.

These writers discuss the underlying structure of pentatonicism. The same structure is present in a hidden form in Asian Music. Arsunar's samples demonstrate this point. Huseyni, that is a makam (mode) that has its own repertory. Features of this makam can be listed as its "zemin, meyan and karar", and its ambitus is based on a pentatonic structure.

Researches concerning the existence of pentatonicism in Turkish folk music began in 1936 in our country with Mahmut Ragıp Gazimihal, Ferruh Arsunar and Ahmet Adnan Saygun. This topic was also discussed in the writings of Ahmet Adnan Saygun's "Turk Halk Musikisinde Pentatonizm", Mahmut Ragıp Gazimihal's "Turk Halk Muziklerinin Kokeni Meselesi, Turk Halk Muziklerinin Tonal Hususiyetleri Meselesi" and Ferruh Arsunar's "Anadolunun Pentatonik Melodileri Hakkında Birkac Not".

In these works and in the research conducted by these writers indicated above, the pentatonic character of Turkish melodies was confirmed and thus provided the basis for research to follow. However, research of this subject has not been pursued subsequent to the above mentioned works.

Folk songs with pentatonic characteristics were found in Tunceli-Pertek, Erzurum, Elazığ, Kutahya, Canakkale, Rize, Trabzon, Erzincan-Egin and Balıkesir regions. The sum of these constitutes a completely different style from others. If we had a few pentatonic samples we would have thought this to be an exception.

The number of the pentatonic songs proves the link to Asian musical culture. The pentatonic found in the repertory of Kazan and Siberian Turks confirms that they share a common Asian culture. In Hungarian music, pentatonic scales have a descending character. From this point of view the connection between Asian-Anatolian and European pentatonicism is important for Turkish music history.

In this thesis I searched for Turkish folk songs from Turkey, Idil–Ural, and the "Tataristan–Baskurdistan–Cuvasistan" regions. The songs of Erzincan-Center district are compared from the perspective of history, art and science. Until now, this subject has been researched in literature and language studies, but not within a musical framework. I have prepared this thesis for this reason to contribute to musical studies and reinstate lost cultural values of the Turkish world.

In our research, we find the pentatonic scale as $(1+1+1 \frac{1}{2}+1+1+1 \frac{1}{2})$ and $(1 \frac{1}{2}+1+1+1 \frac{1}{2}+1)$ formulas. Although it may be possible to create a five-note scale by removing two notes from a heptatonic scale, this does not constitute a true pentatonic scale. It is better to define pentatonicism as a five-note scale that contains no semi-tones.

I have proved that some ballads have pentatonic scales in the Erzincan region by using the reduction method. The analysis of ballad melody is made by the reduction method, which is applied by ignoring the unimportant notes by replacing them with essential notes. This method is applied with:

- a) Melody,
- b) Reduced Melody,
- c) Essential Melody.

Essential melody is formed by considering the importance of notes. Two ballads from each region Erzincan-Central Town and Idil-Ural have been analysed by applying reduction method. Sound scales are as follows, and unit value per note in the ballad is estimated $\frac{1}{16}$ (ξ).

HAZİN HAZİN ESEN SEHER YELLERİ

Erzincan-Central Town

HA ZİN HA ZİN E SEN SE HER YEL LE

4 Rİ HİÇ BÜL BÜ LÖ TER Mİ

7 GÜ LOL MA YIN CA GÜ LOL MA YIN

10 CA HE RA ŞIK DÜN YA DA

13 MU RA DA LA MAZ YA NIP A TEŞ

16 LE RE KU LOL MA YIN CA

19 KU LOL MA YIN CA

Melody Analysis

b) Reduced Melody

1

4

7

10

13

15

18

LÂ = 56

MÎ = 72

RE = 50

DO = 46

Sib³ = 44

SOL = 4

FA = 4

c) Essential Melody

LÂ = 74

MÎ = 68

RE = 52

DO = 44

Sib³ = 32

SOL = 4

Hazin Hazin Esen Seher Yelleri Sound Scale 6. degree missing Half pentatonic

DÖN BERİ DÖN BERİ HEY ADEM OĞLU

Erzincan-Central Town

1

DÖN BE Rİ DÖN BE Rİ HEY A DEM OĞ LU SAZ
 KIP ÇE TUT KOY VER ME TUT TU ĞUN E Lİ
 E ĞER MU RAY LİK NAN SÜ RER SEN YO LU

3

GÜ NA HIN BOY NU NA U MU RUM DE ĞİL SAZ

5

2

U MU RUM DE ĞİL SAZ.....

Melody Analysis

b) Reduced Melody

1

3

5

2

LÂ = 30

DO = 20

Mİ = 10

RE = 9

Sib³ = 9

SOL = 4

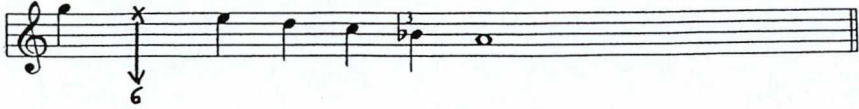
FA#⁵ = 1

c) Essential Melody



LÂ = 32	Sib ³ = 6
DO = 24	SOL = 6
RE = 16	Mİ = 4

Dön Beri Hey Ademoğlu Sound Scale 6. degree missing Half pentatonic



BİŞİK CIRI

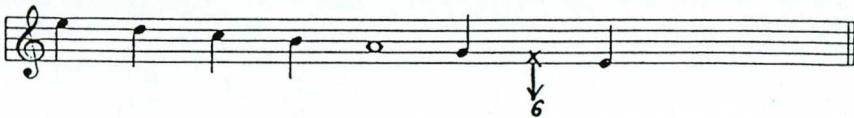
İdil-Ural Region

SAZ)

EL Lİ BEL Lİ İ TER BU MED RE SE GE Kİ TER BU

TIRI ŞIP SA BAK O KI GAÇ A LİM BU LIP Cİ TER BU

Bişik Cırı Sound Scale 6.degree missing Half pentatonic



İRTE

İdil-Ural Region

1
SAN DU GAÇ LAR KO YI NA LAR İR TE KO YAŞ

4
NU RIN DA ÇUT ÇUT İ TİP SAY RIY A LAR

7
TAL Tİ REK LER KUY NIN DA TAL Tİ REK LER

10
NIN KUY NIN DA HAT FE BO LİN BU YIN DA

İrte

Sound Scale (2.-6.) degrees missing

Pentatonic