

MACAR GELENEKSEL OYUN ŞARKILARINDA MOTIVIC YAPILAR

Songs Of Motivic Structure In Hungarian Traditional Games

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Öz: Geleneksel oyunlarda ortaya çıkan şarkılar farklı kısa şarkılardan oluşmaktadır. Bunlar dört satırlı şiir yerine gevşek şekilde birleştirilen ikiz ölçülerden oluşturulmaktadır.

Geleneksel oyunlar, 16. Yüzyıldan bu yana melodileri olsun veya olmasın çeşitli yayınlar aracılığıyla zaten bilinmektedir. 20. yüzyılın ilk yarısında, Béla Bartók, Zoltán Kodály gibi diğer halk müziği araştırmacıları, dilbilimciler, etnograflar ve amatörler gibi ezgilerini de yazan birçok araştırmacı, çok sayıda geleneksel oyun topladılar. Bunların 1162 adedi yüzyılın ortalarında 1951'de Macar Halk Müziği / Corpus Musicae Popularis Hungaricae (Çocuk Oyunları Hazinesi) adıyla yayınlandı. Daha sonra, geleneksel oyunlar genellikle pedagojik amaçlı olarak, sırasıyla halk müziği koleksiyonlarının, monografların bölümleri olarak yayınlandı. Macaristan'da 20. yüzyılın ortalarında geleneksel oyunların en önemli merkezi koleksiyonu, Bilimler Akademisinin Müzik Enstitüsünde kuruldu.

Geleneksel oyunlar, öncelikle - Zoltán Kodály fikrine uygun olarak - anaokullarında, okullarda müzik eğitiminin araçları olarak kullanılmaktadır. Kodály, bu iş için oyunların faydalı olduğunu düşünürken haklıdır, ama oyunların başka işler için de uygun olduğunu eklemeliyim. Teorik olarak mümkün olan tüm melodik diziler, geleneksel oyunların ezgilerinde bulunmaktadır. Böylece müzik öğretmenleri yardımıyla bu diziler kolaylıkla öğretilmektedir.

Anahtar kelimeler: Macar oyunları, Macar müziği, Motivic yapı

Abstract: The songs, occurring in traditional games are different of strophic songs: instead of four line strophes these are constructed of twin-bars loosely joined. The twin-bar – according to the definition of Zoltán Kodály – means two bars, each of the time of two fourths, and these are intertwined while the lyrics last.

Traditional games are known already from the 16th century from several publications, with or without melodies. In the first half of the 20th century, Béla Bartók, Zoltán Kodály, other folk music researchers, linguists,

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ethnographers and amateurs have collected a great amount of traditional games, many of them writing down their melodies as well. 1162 of these were published in the middle of the century in 1951 in the volume Treasury of Hungarian Folk Music / Corpus Musicae Popularis Hungaricae I. Children's Games. After this traditional games were published mainly with pedagogical aim, respectively as sections of collections of folk music, monographs. In Hungary in the middle of the 20th century the central collection of traditional games was established in the Institute for Musicology, being presently the most suitable for serving as the base of researching of the traditional games.

Traditional games are presently used primarily – in compliance with the idea of Zoltán Kodály – as the means of musical education in kindergartens, schools. Kodály is right when thinking that the games are useful for this, but I have to add that they are suitable not only for this. Almost all the scales being theoretically possible can be found among the melodies of traditional games, what tempts music teachers easily: let us teach scales with the help of the melodies of traditional games.

Keywords: *Hungarian Games, Hungarian Folk Music, Motivic Structure*

INTRODUCTION

In the 20th century the collection of traditional Hungarian games got a place in the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences (from here the Institute for Musicology). Folk music researchers were interested in traditional games because the songs, occurring in them is different of strophic songs: instead of four line strophes these are constructed of twin-bars loosely joined. The twin-bar – according to the definition of Zoltán Kodály – means two bars, each of the time of two fourths, and these are intertwined while the lyrics last.

In the examples above the notes the name and the county of the place where the song is from, under them the identification number of the data is marked.

Püspökladány (Hajdú)
LSZ 49025

Hol jársz, ho-va mész, szent Er-zsé-bet, In-nen-on-nén, asz-szo-nyom,
Fe-hér-vár-nak a-ló-la,

Ka-pi-tány u-ram kül-döt-te, Ke-gyel-me lá-nyát ké-ret-te,

Szeb-bi-ket, job-bi-kat, Kar-csú ma-ga-sab-bi-kat,

Az én lá-nyom nem el-a-dó,

Kis-ker-tem-be se ki-jár, se be-jár Az én hí-rem nél-kül.

A short research history

The work of collecting traditional games was not begun by folk music researchers: mentioning, respectively publishing them was begun centuries ago. Mentioning them can be found already in the 16th century, namely in such a publication¹

¹ Bornemisza 1578.

which does not agree with them, regards them as the work of the Satan: however, we know from this work a number of games being popular at that time. Ball games, games of battle, round games are known from this, though it is not written how these are played.

Other papers, books² are also published in the 17th-18th centuries, from which it comes to light, that pair selecting games, ball games were played also at that time, but these games are only mentioned in these publications. The authors of these are not considered to be the collectors of traditional games: the beginning of planned and intentional collecting of traditional games on Hungarian language territory may be put at the 19th century.

In the first half of the 19th century traditional games were published in weekly papers and journals³. Publishing these was always incidental and often happened when writing down a certain folk custom, or educational principles. Publishing was mostly limited to the mentioning of the game, but it also happened that the complete game was written down.

In the second half of the 19th century collecting, writing down and publishing of traditional games began to flourish: we know numerous traditional games from this era, written down by literary men, linguists and ethnographers, published in collections of folk poetry, linguistic and ethnographic journals⁴. These collectors were interested primarily in the lyrics of the games; they did not write down and did not publish melodies, and the course of the game is only rarely written down in the publications. However, at the end of the 19th century books⁵ were also published with the aim of using the games in them in the education of children. In these already melodies are found as well.

This work is also continued in the 20th century. In the first half of the century, more outstanding and well-known researchers and composers were occupied in collecting, researching and elaborating traditional games: Béla Bartók, Zoltán Kodály and other folk music researchers have collected numerous games, writing down their melodies as well. These were published in the middle of the century in the first volume of MNT⁶.

In this the games (1162 of them) were naturally published with melodies, and the system of melodies was worked out by Pál Járdányi, folk music researcher. According to Zoltán Kodály, the publication of the volume has meant the beginning of the work, not the end of it. Further work has verified him.

² E.g. Szepsi Csombor 1620; Apor 1736.

³ E.g. Edvi Illés 1835.

⁴ E.g. MNGy, MNyr, Ethnographia.

⁵ E.g. Porzsolt 1885, Kiss 1891.

⁶ MNT 1951.

After this traditional games were published mainly with pedagogical aim, respectively as sections of collections of folk music, monographs. The researcher of the collection of the Institute for Musicology, Ilona Borsai primarily wanted to popularize traditional games, and in the interest of this, she published more volumes⁷ with high-grade professional competence and in accordance with the requirements of the prospective users, the children. She has dealt mainly with games with melodies, but in her publications made with other colleagues, there are games also without melodies. Regrettably, these volumes cannot be found in the 21st century, at the very most if one appears accidentally in a second-hand book shop.

In Hungary in the middle, rather in the second half of the 20th century the central collection of traditional games was established in the Institute for Musicology, being presently the most suitable for serving as the base of researching of the traditional games. I deal with this material and research it from 1980.

Mainly because of the lack of earlier publications, I have published a series in which traditional games are found according to dialects. The aim of it is primarily giving them to the children and to the teachers to give them the possibility to learn and to teach these. The four volumes⁸ contains all dialects of the Hungarian language territory, publishing also pieces from the games of Hungarian communities living beyond the frontiers.

Twin-bar melodies

In connection with the melodies, I wish to remark that traditional games are presently used primarily – in compliance with the idea of Zoltán Kodály – as the means of musical education in kindergartens, schools. Kodály is right when thinking that the games are useful for this, but I have to add that they are suitable not only for this. It is shown by the collection containing more than 35000 games, about two thirds of which are without melodies, and only one third is containing melodies. Numerous games, e.g. ball games, games played with sticks, tongue-twisters, or the overwhelming majority of games making objects have no melodies, as these did not serve musical education but developing manual skills, skills of treating instruments, fluency etc. Nevertheless, there are a lot of games with melodies, simpler and more complicated, shorter and longer, and using the properly these are suitable for developing skill in singing, and motivating singing.

Previously I have remarked that the melodies of the games are not four line strophic tunes, as those of the grown-ups, but twin-bar ones. Twin-bars contain two bars, each of the time of two fourths.

⁷ Borsai – Czígány – Igaz 1954, Borsai – Kovács 1976, Borsai – Haider – Kovács 1976, 1977, Borsai – Hajdu – Igaz 1980.

⁸ Lázár 2002, 2004, 2006, 2008.



or



or others.

If we connect more twin-bars, melody is created. It may be altogether one or two twin-bars, but there are also long melodies taking up more than a page.

Felsősfalva (Udvarhely)
LSZ 78674



Csi-ga-bi-ga, gye-re ki, Ég a há-zad i-de-ki.

Karád (Somogy)
LSZ 22255



Kis ka-csa fűr-dik Fe-ke-te tó-ba',



Ki az, ki az Len-gyel-or-szág-ba'?



Ha-ja, len-gyel, Szép kis me-nyecs-ke,



Ö-leld, csó-kold, A-kit sze-retsz, azt vedd be,



Ezt sze-re-tem, ezt ked-ve-lem,
Ez az én é-des ked-ve-sem,



Já-ri, já-ri, kis Ka-ti-ca, Hopp, hopp, hopp!
For-dulj meg, te kis Ma-ris-ka,

The long melody shown here does not take up more than a page, but it is longer than 4 lines containing 15 twin-bars. Among these the 8th one contains three bars of two fourths: this also occurs, called into being by the lyrics which won't go in two bars (as here: „Akit szeretsz, azt vedd be”).

Scales

Not only the structure but also the scales of the twin-bar melodies are different of those of the strophic ones. Further on I also use solmisation: the meaning of the names is shown here. The longer ones (*so, mi* etc.) are used when one is mentioned in itself, the shorter ones (*s, m* etc.), when there is a group (*sism* or other).



The characteristic scales of the twin-bar melodies of Hungarian traditional games are pentachord or hexachord, that of strophic melodies is the complete heptatonic scale. In both there are exceptions, having more narrow range, less pitches. The first example e. g. is a melody of a game, being right through of trichord scale (three pitches), and here we show a strophic melody with a pentachord scale.

Csitár ((Nyitra)
LSZ 3336

Is - te - nem, Is - te - nem,
É - des jó Is - te - nem,
Mi - kor lesz én - ne - kem
Szép sza - bad é - le - tem.

Bichord, biton scales

Though the characteristic melodies of traditional games have a hexachord scale, there are also ones containing only two pitches. If these are the neighbouring ones of the heptatonic scale with an interval of a second, we call them bichord, and if there are wider intervals between them, we call them biton.

Bichord:


Nagyecsed (Szatmár)
LSZ 71192



Míg a li-bám ki-haj-tot-tam, Egy pár ci-pőtt el-kop-tat-tam.

Biton:

Gyöngyös (Heves)
LSZ 44671



Kelj ki, pi - pi - ke!

Trichord scales

The scales containing 3 pitches are not rare, among them the more frequent are those containing 3 neighbouring pitches of the heptatonic scale, the trichord ones. There are more kinds of it: between two pitches major and minor seconds may occur, in compliance with this the scales are different. There is *sfm* scale, in which (starting from the highest pitch) there is a major, then a minor second interval between the pitches.

Tapolcafü (Veszprém)
Kiss Á. 1891. 19. l.



Ke - le - ke - le füz - fa, Só - tö - rő bükk - fa,
Egy kis - le - ány sí-pot kér, Ad - junk ne - ki, majd nem sír.

The scale of *mrd*, not containing minor second but two major ones, is more frequent. There are more kinds of this scale according to the order of the pitches: *mrdr*, *mmrd*, even *mrm* may appear.

Martos (Komárom)
AP 8090 d

Kelj, kelj, sí - pom, Ke-rék a - lá tesz - lek,
On-nan is ki - vesz - lek,
Kút - ba e - resz - tem vé - re - det, Mé - gis meg kell kel - ned.
Fá - ra te - ri - tem bő - rö - det,

Tiszabercel (Szabolcs)
LSZ 56003

Fri - ci kon - dás, ka - varj ká - sát, Ka - vard fel a disz - nó far - kát!

Felsőszeli (Pozsony)
LSZ 70310

Szűz - lány, gye - re ki Ron - gyos le - pe - dő - be',
Pöty - tyős kesz - ke - nő - be'.

A special kind of trichord melodies contains the narrowed variant of a triton scale (*lsm*, a major second and a minor third between the pitches). Instead of the major second there is a minor second, instead of the minor third there is a major second, the scale changes into *fmr*.

Vitnyéd (Sopron)
LSZ 81234

Ke - rüld a pa - tát, Míg egy lyuk - ra nem ta - lálsz.
(mondva:) Egy, kettő, három!

Triton scale

In these scales there is at least one interval being wider than a second. The most frequent is the scale *lsm* mentioned previously. The order of the pitches in this is most frequently *sism*.

Gyulakeszi (Zala)
Barsi 1989. 8.

Ke - le - ke - le fűz - fa, Go - do - lá - nyi Mis - ka,
Egy kis - gye - rek sí - pot kér, Ad - jon ne - ki ap - ja,
Ap - ja síp - ját kap - ja.

It appears in itself, like in the example shown here, but frequently the closing twin-bar steps second-by-second to the final note, and the melody becomes a hexachord.

There are also other kinds of triton scales among the melodies of traditional games: we show here one. Next example starts as a biton melody, with minor thirds, but at the end it steps down a major second, and so the melody becomes a triton one.

Pozsonyvezekény (Pozsony)
Gágyor 1982. II. 1119.

Szűz - lány, gye - re e - lő, A - pád, a - nyád meg - halt,
Bú - ba, bo - kor - ba, A - rany - ko - por - só - ba.

Tetrachord scale

In these melodies the scale contains four neighbouring pitches of the heptatonic scale: in the next example this is very rare, all intervals being major seconds. The four pitches may occur anywhere in the scale, having the minor second in different places.

Karva (Esztergom)
Bakos 1953. 59-60. l.

Musical notation for Karva (Esztergom) in 2/4 time. The melody consists of two lines of music. The first line has the lyrics: *Kelj ki, kelj ki, ko-sár-ka, Ke-rék a-lá tesz - lek,* and the second line has: *On-nan is ki - vesz - lek.*

Tetraton scale

Here we have also four pitches of the heptatonic scale, but not all ones are neighbouring: there is at least one minor or major third in it. In the next example there is a minor and a major third.

Esztelnek (Háromszék)
Gazda 1980. 359.

Musical notation for Esztelnek (Háromszék) in 2/4 time. The melody consists of a single line of music with the lyrics: *Gön - dör pá - pa, gön - dö - rödj meg!*

Pentachord scale

Though the majority of the songs of the games contains also the upper *la*, and so the scale becomes hexachord, there are also pentachord melodies among them, containing five neighbouring pitches of the heptatonic scale.

Tapolcafő (Veszprém)
MNT I. 766.

Musical notation for Tapolcafő (Veszprém) in 2/4 time. The melody consists of three lines of music. The lyrics are: *Ez a kis-lány sí-pot kér, Ke-le-ke-le fűz - fa,*
Ad-junk ne - ki, majd nem rín,
Ke - le - ke - le fűz - fa, Majd el-gyün-nek a tö - rö - kök,
Bö-dö-ge - i nyár - fa,
Rin-gyet-ron-gyot ősz-sze-szed-nek, Av-val ke-res - ked - nek.

Pentatonic scale in the melodies of traditional games is very rare, we can hardly find some among the more than 10000 games with melodies in the collection of the Institute for Musicology. The scales containing the neighbouring pitches of the heptatonic scale are much more characteristic: this is shown by the general ending twin-bar (*sfmr d d*: see the previous example of pentachord scale).

Using in education

Seeing this diversity of the scales, that almost all the scales being theoretically possible can be found among the melodies of traditional games, easily tempt music teachers: let us teach scales with the help of the melodies of traditional games. Anyway, these melodies are near to children. I can speak about two problems in connection with this idea.

One is that these melodies may really be near to children, so long as we do not base on them teaching theoretical knowledge. Children play in the interest of being happy, and developing unconsciously (!): these are not considered work, conscious development, but those not developing them are dull, so the play such ones which develop them. As soon as we begin to teach something based on games, this is ceased, traditional games are not played any more, as they become a theoretical subject of music lesson, which is not used any more besides music lesson.

The other is that these scales are extremely variable. In traditional culture clear and exact intonation had no significance, my grown-up informants also could sing the melodies containing two pitches once with minor third, then with major second, later with quart intervals, even it was not rare that during singing once this, once that interval was sung. When grandmother makes her grandchild swinging, she is not interested in intonating this or that interval, she is interested only in singing during it.

In longer melodies we can find changing one scale into another, even back as well. Working with the melodies of narrow range, motivic structure, systematizing them is not easy, precisely because of this variability⁹: with strophic melodies of wider range it is easier, because they are more stable and fixed. It is better to use for teaching scales small musical pieces composed for children for singing or playing on piano, and we play with children, singing during playing, independently of the scale of the song. We can use the variability of the songs during the games e. g. so that when more children sing very false, we do not have to chide them for being false, but we may teach them a variant containing two pitches, this is easier to sing. In that case the children will have the experience that they can sing, later they can learn more complicated pieces to sing, and they will do it with pleasure when grown-ups as well.

⁹ Lásd LÁZÁR 2012.

Shortenings

AP: Academic Pyral gramophone records in the sound archive of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences.

LSZ: accession number in the archive of the Institute for Musicology, Research Centre for the Humanities; identification number of data without sound recording.

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