

# An analysis of Béla Bartók's comparisons on the similarities between Turkish and Hungarian music through three works

## *Béla Bartók'un Türk ve Macar müzikleri arasındaki benzerlikler üzerine yapmış olduğu karşılaştırmaların üç eser üzerinden incelenmesi*

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### ABSTRACT

This study is a research that evaluates the similarities between Turkish and Hungarian music based on the fieldwork of Hungarian Nationalist composer Béla Bartók, who made significant contributions to the history of music, in Anatolia, and in this direction, three analyses are made. Bartók's deep interest in folk music led him on a comprehensive research journey not only in Hungary but also in different geographies, especially as far as Turkey. Bartók, who visited rural areas and villages in Turkey, conducted in-depth studies on folk music and compiled folk songs. As a result of these field studies, Bartók identified many common rhythmic, melodic and structural similarities in Turkish and Hungarian folk music. The focus of the study is to evaluate Bartók's comparisons in Anatolia. In addition, three analyses are made comparing the melodic and structural similarities between the Turkish folk songs that Bartók collected and Western music compositions. This research aims to make an in-depth assessment of the cultural interactions and musical connections between Turkish and Hungarian music, to reveal the scientific and cultural value of Bartók's collection methods. In addition, this study, which aims to discover the bridges between local folk music and contemporary Western music, contributes to a better understanding of the interactions in the universal language of music.

**Keywords:** Béla Bartók, folk music, Turkish music, Hungarian music, contemporary music, folk song collections

### ÖZ

Bu çalışma, müzik tarihine önemli katkılarda bulunmuş Macar Milliyetçi besteci Béla Bartók'un Anadolu'daki saha çalışmalarına dayanarak Türk ve Macar müzikleri arasındaki benzerlikleri değerlendiren ve bu doğrultuda üç adet analizin yapıldığı bir araştırmadır. Bartók'un halk müziğine duyduğu derin ilgi, onu sadece Macaristan'da değil, aynı zamanda farklı coğrafyalarda, özellikle Türkiye'ye kadar uzanan kapsamlı bir araştırma yolculuğuna çıkarmıştır. Türkiye'de kırsal bölgeleri ve köyleri ziyaret eden Bartók, burada halk müziği üzerinde derinlemesine çalışmalar yapmış ve türkülerini derlemeleri gerçekleştirmiştir. Bu saha çalışmalarının sonucunda, Bartók, Türk ve Macar halk müziklerinde birçok ortak ritmik, melodik ve yapısal benzerlikler tespit etmiştir. Çalışmanın odak noktası, Bartók'un Anadolu'daki yapmış olduğu karşılaştırmalar üzerine değerlendirme yapmaktır. Ayrıca, Bartók'un derlediği Türk halk türkülleri ile Batı müziği besteleri arasındaki melodik ve yapısal benzerlikleri karşılaştıran üç analiz de yapılmaktadır. Bu araştırma, Türk ve Macar müzikleri arasındaki kültürel etkileşimlerin ve müzikal bağlantıların derinlemesine bir değerlendirmesini yapmayı, Bartók'un derleme yöntemlerinin bilimsel ve kültürel değerini ortaya koymayı amaçlamaktadır. Ayrıca, yerel halk müziği ile çağdaş Batı müziği

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arasındaki köprüleri keşfetmeyi hedefleyen bu çalışma, müziğin evrensel dilindeki etkileşimleri daha iyi anlamamıza katkı sağlamaktadır.

**Anahtar kelimeler:** Béla Bartók, halk müziği, Türk müziği, Macar müziği, çağdaş müzik, türkü derlemeleri

## 1. INTRODUCTION

The folk music compilation work conducted by Zoltán Kodály and Béla Bartók in the Balkans and Anatolia clearly reveals the influence of Turkish music on Hungarian folk music. Zoltán Kodály began his compilation work on the music of the Chuvash and other Volga-Ural Turkic and Finno-Ugric peoples, which was later continued by his students László Vikár and Gábor Bereczki between 1958 and 1979. They succeeded in identifying the commonalities between Hungarian folk music and the music of the Ural-Altai peoples. The research on Eastern folk music initiated by the Hungarians is not limited to these efforts. The most comprehensive and significant Eastern folk music research was carried out by the Hungarian composer and folk music researcher Béla Bartók (Esin & Sazak, 2016, p. 596-597).

Béla Bartók has made many statements about folk music, and to understand these statements, it is necessary to grasp the true meaning of folk music within the framework of his aesthetic views. One of the most important concepts Bartók emphasizes in relation to folk music is "spirit". The spirit goes beyond being just a musical material; it is the holistic expression of lived experiences and their direct narration. According to Bartók, it is not simply about the superficial use of folk music melodies or the transmission of a particular phrase. The deep understanding of the spirit of folk music is a concept that is difficult to express in words, and it only reveals itself clearly within these musical works (Bartók & Suchoff, 1971, p. 88).

Béla Bartók, in collaboration with Zoltán Kodály, conducted extensive and detailed studies on Hungarian folk music, and with Ahmet Adnan Saygun, on Turkish folk music. He drew upon folk sources, but primarily from Hungarian folk music, for his compositions.

Hungarian melodies are almost always strongly felt in Bartók's music. His aim was not merely to compose or transmit folk tunes. Instead, he had a much deeper and distinct conceptual approach. The melodies, rhythms, and modes of his native Hungary became integral parts of his style. While many nationalist composers of the previous century had Westernized folk elements in their works, Bartók aimed to return to the core, the natural essence. He combined the folk music materials he had with forms derived from the mainstream of Western music (Schonberg, 2013, p. 532).

Utilizing the resources provided by folk music does not mean incorporating them as they are or randomly sprinkling them into works with foreign tendencies. The goal is to assimilate the essence and expression of these resources into the composer's personal style. Therefore, the composer must be deeply familiar with folk music and acquire the skill to use its language and expression as if they were their own, integrating it seamlessly into their own musical language (Mimaroğlu, 1991, p. 138).

Bartók began his folk music research in Hungary and Romania, and continued his work in Slovakia, Serbia, Croatia, and the Arabian Peninsula. Ultimately, he traveled to Turkey, where he visited villages in Adana, Antalya, Ankara, Denizli, Trabzon, and Mersin to record folk songs. He composed works based on the harmonic and rhythmic structures of the local music from his own country and other culturally related regions. What makes Bartók unique is his ability to assimilate folk music and seamlessly integrate it into his own compositions.

In the context of focusing on authentic folk music, Bartók's primary interest was in the old-style Hungarian folk music. The reason for this focus lies in the exceptional quality of this genre. The composer divides folk music into two main categories: ancient and contemporary. Contemporary melodies are generally in a march rhythm and have a more rigid form, often resembling small-scale song forms. Old melodies, on the other hand, are in a *parlando rubato* style, which is far removed from the rigid structures seen in the first type. The old-style music that Bartók refers to is a product of Hungarian culture, likely with roots in the Székely people of Transylvania and, more broadly, in Asian musical traditions. Ultimately, the common foundation of the musical structures in these cultures is pentatonicism. According to Bartók, these ancient folk melodies, while extremely valuable, interesting, and exciting, have a more homogeneous character (Altay, 2014, p. 12).

This study focuses on Bartók's research conducted in locations where national music can be best understood. It examines the long journey of the composer, who immersed himself in the folk music and messages he sought to convey, and the results he achieved from this journey. The similarities he found between Turkish and Hungarian melodies are highlighted, as well as how his search for local music in its heartland and birthplace enriched and shaped his unique musical style.

### **1.1. Purpose of the study**

The purpose of the study is to summarize Béla Bartók's compilations of Turkish songs (Türkü) in Anatolia and Hungarian songs back in his home country and to identify the similarities and the differences between the Turkish and Hungarian music. After this, there will be a comparison between Bartók's compilations of Turkish songs in Anatolia and Bartók's Western music. The main objectives of the research are as follow:

1. To summarize Béla Bartók's compilations of Turkish songs (Türkü) in Anatolia.
2. To summarize Béla Bartók's compilations of the folk songs in Hungary.
3. To identify the similarities and differences between Turkish and Hungarian music.
4. To understand the interactions between musical cultures.
5. To evaluate Bartók's methodology.
6. To explain how elements of Turkish folk music create a bridge with Western music through Bartók's works, based on his compilations.

In alignment with these objectives, the research aims to illuminate the relationships between Turkish and Hungarian music by thoroughly addressing both Bartók's personal contributions and the musical comparisons.

### **1.2. Significance of the Study**

This study highlights the significant influence of Béla Bartók's fieldwork on the relationship between Turkish and Hungarian folk music traditions, shedding light on their historical and cultural connections. Through his extensive research, particularly his collection of Anatolian folk melodies, Bartók not only identified structural and melodic similarities between Turkish and Hungarian music but also demonstrated how these musical traditions have influenced and intertwined with each other over time. His exploration of Turkish folk music provided valuable insights into the structural diversity and rhythmic patterns of Anatolian melodies, which can be traced in his compositions. By analyzing Bartók's work, this study reveals how these traditional folk elements, particularly from Turkish music, were integrated into his own compositions, influencing his modernist style while preserving the essence of traditional forms.

The analysis of specific Turkish and Hungarian folk melodies, such as the Anatolian lament and Hungarian counterparts, uncovers key patterns of descent and melodic structures that form the basis for comparisons between the two traditions. The study emphasizes the two-core melodies, the narrow compass tunes, and psalmodic structures that exhibit mutual characteristics, contributing to a deeper understanding of both musical forms. These findings demonstrate how Bartók's research on folk music helped bridge the gap between Eastern and Western musical traditions, creating a cultural dialogue that enriched his work and extended the boundaries of Western classical music. This research also opens the door for further exploration of the origins of these musical traditions and their interconnections, encouraging future studies that explore the shared heritage of Eastern and Western musical cultures. Ultimately, this study underscores the importance of understanding folk music as a universal musical language that transcends borders, reflecting a rich and intertwined cultural history.

## 2. METHOD

### 2.1. Research Model

This study aims to understand Béla Bartók's folk music research in Turkey and the impact of these collections on the similarities between Turkish and Hungarian folk music, and to explain this with three examples. A qualitative research method will be used to summarize the content of Bartók's fieldwork in Turkey and the melodies he recorded, focusing on the parallels between Turkish folk music and Hungarian folk music.

The main research questions of the study will focus on the content of Bartók's folk music collection trips in Turkey and how these studies reflect the interaction between Turkish and Hungarian music cultures. Additionally, the structural features of the folk songs collected by Bartók, especially in terms of melodic, rhythmic, and structural aspects, will be summarized to understand the similarities between Turkish and Hungarian folk music.

The sources for this study will primarily be based on the works of B. Bartók and J. Sipos. The songs, melodies, and notes collected by Bartók in various villages and towns in Turkey during his 1936 folk music research trip will be obtained from existing music archives and recorded folk songs. Using the field recording techniques employed by Bartók during his 1936 trip to Turkey, as well as music archives from the era, the melodies and original folk songs will be compiled.

Additionally, approximately 90 folk melodies collected by Bartók during his 1936 trip to Turkey, along with the notations he later made, will be considered. Bartók's writings on Turkish folk music, including the songs he collected, will also be incorporated to provide further insight into the accuracy of his research and the musical similarities he observed on the field. A review of the existing literature on Turkish song types and folk music forms will also be conducted.

The summarization of the obtained data will focus on melodic comparisons and structural similarities. The melodies collected by Bartók will be compared with the similarities observed between Hungarian and Turkish folk music. The work will focus on Bartók's musical systems, melodic structures, and rhythmic arrangements. The key areas of work in this study are as follows:

1. The structural features of the melodies collected by Bartók will be examined and summarized with the similarities in Turkish and Hungarian folk music.
2. The rhythmic structures in the songs collected by Bartók will be examined and summarized with rhythmic structures in Turkish folk music, with a particular focus on the similarities between free rhythms and specific rhythmic meters.
3. The lyricism, ornamentation techniques, and melodic embellishments in the songs of Turkish and Hungarian folk music based on Bartók's compilation will be examined and summarized. In this context, both the lyrical and melodic structures of the songs will be examined for similarities or parallel elements.
4. The historical origins of Hungarian and Turkish cultures will be explored to draw conclusions about the social and cultural interactions between them.
5. Bartók's Musical Style and Interaction: To understand how Bartók was inspired by Turkish folk music and integrated it into his compositions. A couple of specific works (*such as For Children, Romanian Folk Dances, and Mikrococosmos No.148*) will be examined in the section of 3.3.6 by author.

This study will refer to both Bartók's own collections and notations, as well as previous research on Turkish folk music. Articles, books, and theses written on Bartók's research in Turkey and his relationship with Turkish folk music will be reviewed in the Turkish musicology literature.

The similarities between Turkish and Hungarian folk music, cultural interactions, and musical heritage will be discussed in terms of their common historical roots and how these influences are reflected in Bartók's music. This study will make a significant contribution to understanding Bartók's music in a broader cultural context and exploring the deeper connections between Turkish and Hungarian folk music.

## 2.2. Research Ethics

In this study, all rules specified under the "Regulations on Scientific Research and Publication Ethics of Higher Education Institutions" were adhered to. None of the actions listed under the second section of the regulation, titled "Actions Contrary to Scientific Research and Publication Ethics," were performed.

## 3. FINDINGS AND RESULTS

### 3.1. Historical Parallels Between the Hungarians and Turks

There are several historical similarities between the Hungarians (Magyars) and Turks, which stem from their shared past involving migrations, cultural interactions, linguistic traces, and common characteristics. Both the Turks and the Hungarians experienced significant migrations in their historical processes and settled in new territories. The Turks migrated westward from Central Asia, while the Hungarians originated from the Ugric communities in the west of Central Asia. Both peoples underwent significant cultural transformations as they settled in new regions, blending with different communities and adapting their cultural heritage to new environments. Research on the origins of the Hungarians reveals that they share a similar historical background with the Turks. Initially, the Hungarians were part of the Ugric community, and their relationships with the Khazars and the Göktürks led to the establishment of many cultural and linguistic connections with the Turks. This connection led to the Byzantines labeling the Hungarians as "Turks" in the 9th-10th centuries. Furthermore, the Hungarian language contains elements from Old Turkish, particularly words from the Khazar Kabars and the Bulgars, showing the traces of past interactions with the Turks (Togan, 1981, p. 156).

The history of the Hungarians is not only shaped by their movements between Central Asia and Europe but also by the cultural exchanges they had with other peoples. As the Turks moved westward from Central Asia, various Turkic tribes interacted with the Hungarians in Western Europe. These interactions facilitated the spread of similar cultural traits, customs, traditions, and sometimes religions. For example, Turks and Hungarians sometimes ruled over the same territories, with some Turkic tribes living under Hungarian rule, and they mutually adopted elements of each other's cultures. Both Turks and Hungarians historically established centralized authorities, basing their government and administration largely on military and feudal systems. Over time, both peoples merged with various Turkic tribes, forming multi-ethnic communities. The Turks established large empires across Central Asia, Anatolia, and Europe, while the Hungarians formed a long-standing state structure in Central Europe. These governmental systems and social structures show several parallels (Togan, 1981, p. 157).

The Turks and the Hungarians also underwent religious transformations. After embracing Islam, the Turks encountered different cultures and religions as they migrated westward. The Ottoman Empire became a major cultural center after the Turks accepted Islam. In contrast, the Hungarians embraced Christianity, especially the Catholic faith. In the 13th century, some Turkish communities that believed in Islam were present in Hungary along with Christian Hungarians, and these groups entered into cultural and religious interactions over time. Additionally, the Hungarians were linguistically influenced by the Turks due to their historical ties. The Hungarian language still retains words derived from Turkish, particularly those from the Khazar and Turkic tribes with whom the Hungarians had contact. This reflects the long-standing interactions between the two peoples. (Togan, 1981, p. 157). Turkish musicologist Mahmut R. Gazimihal (1900-61) suggests that the term "csárdás" (czardas), the Hungarian national dance, is derived from the Turkish word "çardağ", and its origin traces back to the Dede Korkut Epic. He argues that this dance did not originate from the Czech word "czarda" meaning "tavern", as defined by Michel Brenet, nor from "çarçeş". Instead, he proposes that it was named after being traditionally danced under a "çardak" (a type of pavilion or arbor) (Aktüze, 2004, p. 182).

Both nations also share similar traditions, ceremonies, and musical cultures. Hungarian music, for instance, bears traces of Turkish folk music, reflecting their mutual cultural heritage.

### 3.2. Béla Bartók's Work in Anatolia

Béla Bartók, one of the greatest representatives of contemporary music and nationalism, had an interest in folk music that extended beyond just Hungarian folk music and that of neighboring countries. His interest also encompassed the folk music of all countries with linguistic ties. In 1924, he began studying three Cheremis folk songs with a pentatonic structure, which he believed resembled Hungarian folk melodies (Bartók, 1935,



p. 9). He started learning Russian and traveled to the Volga region where the Cheremis people lived. There, he searched for Finno-Ugric and Turkic similarities among the peoples residing along the Volga River, before turning his attention to Turkey (Bartók, 1936, p. 11).

László Rásonyi from Ankara University invited Bartók to Turkey on December 1, 1935, to collect folk melodies (Dille, 1968, p. 79). Bartók was also invited by the Ankara Community Center to give a lecture. Accepting these invitations, Bartók began learning Turkish before traveling to Ankara (Sipos, 2009, p. 8).

In 1936, Béla Bartók gave three lectures on Turkish and Hungarian folk music at the Ankara Halkevi. In these lectures, Bartók emphasized that one of the key characteristics of Hungarian music is its pentatonic system. He stated that the source of Hungarian music lies not in Chinese influences, but rather in Turkish influences, particularly the melodies of the Volga-Idil Cheremis and Northern Turks, whose pentatonic structures helped shape Hungarian music (Ak, 2002, p. 40).

In the same year, a music collection trip was organized in Southern Anatolia with Béla Bartók. Ahmet Adnan Saygun, Necil Kazım Akses, and Ulvi Cemal Erkin also participated in this trip. Approximately 90 folk melodies were collected either by being transcribed into notation or recorded on records. The most productive folk music compilation efforts in Turkey were carried out between 1937 and 1951, and the efforts were continued by Turkish musicians after Bartók's death in 1945. During this period, trips organized by the Ministry of National Education's Directorate General of Fine Arts, with the support of the Ankara State Conservatory and the contributions of the Halkevleri (People's Houses), led to the collection of a total of 8,960 melodies or folk songs from all over Turkey. These trips became even more effective with the role of the Halkevleri as centers of folk culture. The Folk Music Collection Trips organized by TRT in 1967 are considered one of the most important recent efforts in this field. During these trips, a total of 1,738 melodies or folk songs were collected. Participants in these trips included Muammer Sun, Gültekin Oransay, İlhan Baran, Kemal İlerici, Cengiz Tunç, Ferit Tüzün, Cenan Akın, Veysel Arseven, Ahmet Yürür, Sarper Özsan, Halil Oğutürk, and Erdoğan Okyay (Ortakale, 2007, p. 26-27).

After his lectures in Ankara, Bartók began his fieldwork, traveling across Anatolia for eight weeks. He conducted research and recorded Turkish folk songs (türkü) in villages such as Adana, Antalya, Mut, Ankara, Denizli, and Trabzon. On November 18, following the suggestion of László Rásonyi, he traveled to the village of Konargöçer in Osmaniye Province near Adana, where he had productive sessions with the villagers on November 19-20 (Figure 1). He then continued his research in Tarsus and Mersin (Sipos, 2009, p. 18).

**Figure 1**

*A map of the locations where Béla Bartók collected folk songs in Turkey (Sipos, 2009, p. 33).*

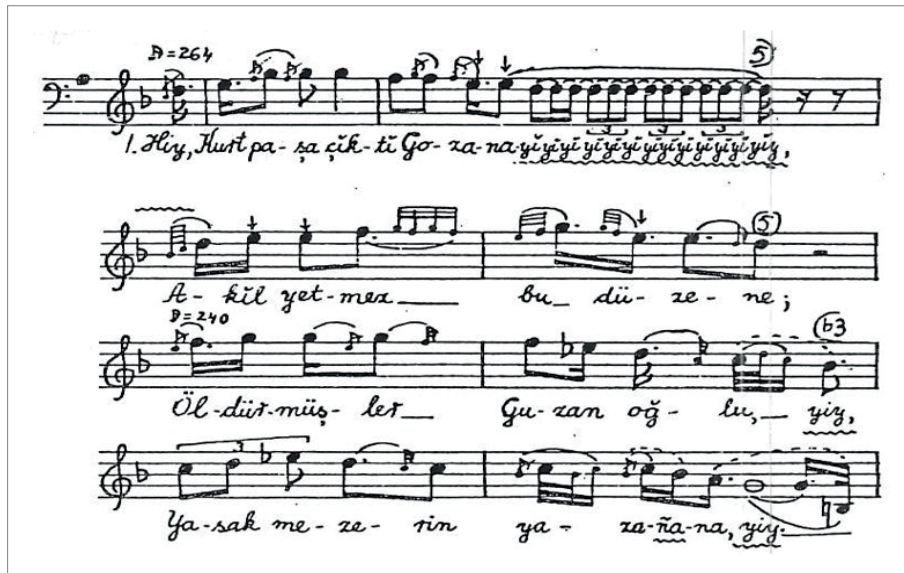


Béla Bartók, reflecting on the significant findings from his trip to Adana, remarked:

"Initially, as we had thought, on the fourth day we finally reached the region inhabited by the Yörüks. First, we stopped at a rather large town called Osmaniye, located 80 kilometers east of Adana. The inhabitants of Osmaniye and several nearby villages belonged to the Ulaş tribe. They had been forced to settle down about seventy years ago. We arrived in Osmaniye at 2 PM and by 4 PM, we were in the courtyard of a house. Although I tried not to show it, I was overflowing with joy, as I had finally obtained the opportunity to collect folk songs on site and had arrived at a village house once again! The seventy-year-old host, Ali Bekir's son Bekir, welcomed us warmly. As soon as we stepped into the courtyard, the old man, without hesitation, began to sing a folk song (Figure 2). It was an old war tale: 'Kurt Paşa çıktı Gazona / Akil yetmez bu düzene...' I could hardly believe my ears. It resembled a variant of an old Hungarian melody! Filled with joy, I recorded Bekir's song without wasting any time. It filled exactly two wax cylinders. The second song I heard from Bekir was also similar to a Hungarian melody. I was quite astonished. Then, the old man's son, wife, and friends gathered and sang new folk songs for me. Just as I wished, I worked with pleasure all night" (Bartok, 1936, p. 179).

**Figure 2**

Béla Bartók's Manuscript of Folk Song (Sipos, 2009, p. 19).



Bartók completed his folk song collection work in Adana on November 25, 1936. As soon as he returned to Budapest, he began transcribing the 64 cylinders of collected melodies into musical notation, finishing this process in May 1938 (Sipos, 2009, p. 21). The German invasion of Austria on March 13, 1939, and the death of his mother in November deeply affected Bartók. After these events, he planned to emigrate to the United States permanently. However, Bartók wanted to return to Turkey and continue his fieldwork in the villages, and he asked Ahmet Adnan Saygun to investigate whether it would be possible to carry out further research on Turkish folk music in Turkey (Saygun, 1976, p. 417). To changing internal and external political circumstances in Turkey, this request could not be fulfilled.

Bartók's work from Romania was left incomplete due to the war. During his time at Columbia University, he wanted to publish a study on Turkish folk music from Anatolia, but the music library refused to publish the book. Eventually, the book titled "Turkish Folk Music from Asia Minör", completed in 1944 and published in 1976, was released in English both in the United States and Hungary (Sipos, 2009, p. 22).

Bartók categorized the melodies he collected and outlined the characteristics of Turkish melodies as follows:

1. Melodic segments with eighth-note patterns in a parlendo rhythm, such as ♩|♩♩, often result in highly variable rhythmic structures. A common feature is the noticeable elongation of the tonic notes in nearly every segment.



2. The melodies are somewhat enriched with various ornamentation motifs.
3. The final tones of the melodic segments generally fall on the pentatonic scale.
4. The ending tones of the initial segments of the melodies typically conclude on the 5th degree.

When comparing Turkish and Hungarian melodies, Béla Bartók noted that eight-note segments are nearly identical in structure, with only minor differences, which he outlined as follows:

1. The 7th degree, commonly found in Hungarian melodies, is absent in Turkish melodies.
2. Turkish melodies exhibit an open pentatonic structure only in the final tones of melodic lines, whereas Hungarian melodies generally have this structure throughout.
3. The transpositional structures, known as "descending," which are a variant of the initiating pattern and commonly found in the repeated second phrase of the initial phrase, are not present in Turkish melodies, unlike in Hungarian melodies.

The remarkable similarity in the eight-note segments of Turkish and Hungarian parlando melodies is evident in that many of the nine melodies Bartók included in Class 1 exhibit distinct Hungarian variations (Saygun, 1976, p. 6).

The 42nd melody (Figure 3) recorded by Bartók during his work in Turkey exhibits considerable similarities to Hungarian melodies in terms of rhythm and melodic structure.

**Figure 3**

*The 42nd melody recorded by Béla Bartók in Turkey (Sipos, 2009, p. 27).*

The image shows a musical score for the 42nd melody, recorded by Béla Bartók in Turkey. It consists of five staves of music. The first staff is in bass clef with a tempo marking of  $\text{♩} = 92$ . The second and third staves are in treble clef. The lyrics are in Turkish: "1. Ot-ma-nın boz gü-ta-cı, Çift ge-zet i-ki ba-cı. Sa-han ol-sam, av-la-sa-m. Goy-nun-da-ki tu-ra-cı." The score includes various musical notations such as clefs, key signatures, and dynamics. There are also tempo markings:  $\text{♩} = 92$  at the beginning and  $(\text{Kor.}) \text{♩} = 100$  at the end.

In Bartók's collections, the genre categorized as "18th class" refers to folk songs known as rain prayer songs (Figure 4). The rhythmic structure of these songs is based on transformed combinations of four eighth notes and two eighth notes plus a quarter note, all within 2/4 meter. This structure shows similarities with Hungarian and Slavic children's songs, and similar melodies can also be found in the folk music of some Western European peoples (Saygun, 1976, p. 13).



**Figure 4**

The rhythmic structure of rain prayers songs.



Bartók argued that in Hungarian and Turkish lyrical folk poetry, ornamental verses are separate and structurally different from the main part of the poem, which he believed might stem from an ancient tradition. Additionally, his research highlighted features such as vibrato, throat singing influenced by Arabic music, pickup beat, and the extension of consonant sounds to fill gaps. He compared these characteristics with Hungarian, Serbian-Croatian, Romanian, and Slovak melodies. Bartók examined the relationship between refrains, rhymes, composition, and lyrics, as well as the structure of stanzas and metric patterns, to reveal similarities in Hungarian, Czech, Slovak, and Ukrainian music. He noted that composition and lyrics do not always align, that pauses can disrupt the flow of words, and that the soft "g" sound can pose challenges (Saygun, 1976, p. 16-34).

### 3.3. Similarities Between Anatolian and Hungarian Melodies

As a result of his research in Turkey, Béla Bartók classified the folk songs he collected into two categories: *parlando* and *tempo giusto*. Bartók used *tempo giusto* to refer to songs with a precise rhythmic structure or ideal tempo, while *parlando rubato* referred to the art of singing based on the characteristics and accents of the language. *Tempo giusto* (Figure 5) denotes melodies with a fixed rhythmic pattern, whereas *parlando rubato* (Figure 6) melodies lack strict meter (Sipos, 2000, p. 44). In eleven-syllable meters, which are often found in the poetry of Karacaođlan and Dadalođlu, there are abrupt drops to single syllables in the middle of lines. Towards the end of the lines, the rhythm slows down freely, and the final notes are extended (Sipos, 2009, p. 152).

**Figure 5**

Melody in *Tempo Giusto* Meter (Sipos, 2009, p. 86).

♩ = 126

Me Őe li dir Dađ - pa zar dađ lar me Őe li, me Őe li

Ref. Güz ge lin - ce bađ lar dö - ker ga ze - li, ga ze li,

Nin na, ey, nay, nay, na, nin na, e, nay, nay.

**Figure 6**

*Melody in Parlando Rubato Meter (Sipos, 2009, p. 152).*

E - hey, Bi ren cik, Bi ren cik de. ge lin ŝo ro dan a man, ŝo ra dan,  
 Her kes sev di ği - ni al sın Ya ra tan, ye, ye.  
 Ey, u tan ma, kal dır per de yi, kal dır a ra da en, a ra dan, ey, ey,  
 Ey, tat lı, tat lı ko nu ŝa lım 3 er di va ney, ey.

Bartók further divided parlando rubato rhythmic melodies into subcategories: those with equal syllables, variable syllable counts, and dotted rhythms. Bartók, syllable counts and pauses as the smallest units of melodic fragments. His final classifications described melodies performed solely with instruments, rain prayer songs, and those with indeterminate structures (Sipos, 2009, p. 49).

In Hungarian and Turkish folk music, the -g-(f)-e-d-c pattern is of considerable significance. This structure is utilized both as a core element and in more developed and expanded forms. In diatonic laments, the core pattern -g-e-d-c may not always connect directly to the basic scale but remains central to it. Additionally, there are expanded psalmodic melodies that, while not directly adhering to the basic scale, still center around this pattern. Based on their final notes, the melodies can be divided into three categories: those with a final note of -c, those ending on -d, and those concluding on -e. The primary distinction between these groups is that melodies with a -c final are predominantly descending, whereas melodies ending on -d or -e exhibit a cyclical pattern centered around their final notes (Sipos, 2009, p. 50).

### 3.3.1. Melodies ending on -c

These are melodies primarily found in the eastern regions of Turkey but heard throughout the country. They include rain prayer songs based on the -c-d notes (Figure 7) as well as those based on the -e-d-c notes (Figure 8) (Sipos, 2009, p. 53).

**Figure 7**


Rain dances ending on -c, and those based on -c-d and -e-d-c cores (Sipos, 2009, p. 54).



Bo di, bo di, Ne den ol du, Bir ka şık cık su dan ol du.  
Tek ne de ha mur A ra ba da ça mur.

**Figure 8**

Representation of the -(g)-e-d-c core sequence (Sipos, 2009, p. 56).



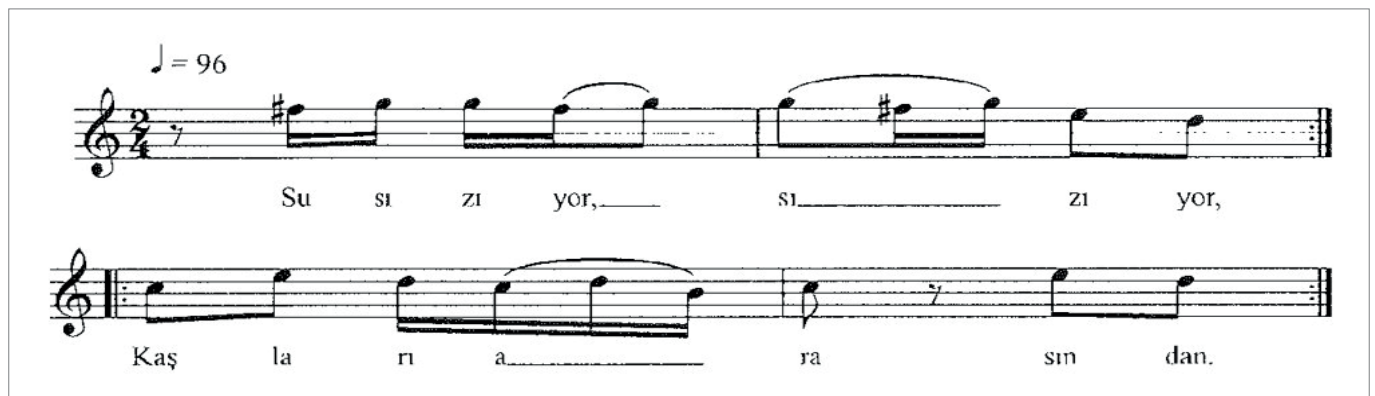
♩ = 116  
Kay na na yı ne yap ma lı, Kay nar ka za na at ma lı.  
Yan dım ge lin de dik çe Al tı na çı ra sok ma lı.

### 3.3.2. Melodies Ending on -d

These melodies move primarily on the -g-e-d-c-b sequence and typically return to the -d note after starting from the seventh degree (Figure 9 & 10). After returning to the -d note, the melodies continue to develop and ultimately end on -d (Sipos, 2009, p. 57).

**Figure 9**

Twin-bar melody ending on -d (Sipos, 2009, p. 58).



♩ = 96  
Su sı zı yor, sı zı yor,  
Kaş la rı a ra sım dan.

Figure 10

Melody ending on -d (Sipos, 2009, p. 58)

♩ = 126

A hey, Ner de i sen a ra ya yım,  
 bu la yım, bu la yım, Gök te i sen mer di ven ler  
 ku ra yım, yar, yar, Kon ya lım yü rü,  
*Ref.*  
 Ah yü rü yü rü, vah, yü rü yü rü, Kon ya lım yü rü  
 Al dat tı lar oğ lan se ni, ver me di ler be ni.

### 3.3.3. Melodies ending on -e

In Anatolia, there are many melodies based on the -g-f-E-d tetrachord. Additionally, melodies with a wide tonal range that end on -e (Figure 11) are also important, and these melodies are centered around the (-g-f)-E-d-c notes (Sipos, 2009, p. 59).

Figure 11

Structure of Anatolian melodies with a -f-e-d core and two-bar phrases (Sipos, 2009, p. 59).

### 3.3.4. Similar melodies in Turkish, Hungarian, and other folk music

Melodies centered around the -d-c major tonality are present not only in Turkish and Hungarian music but also in the music of other cultures (Vikár, 1993, p. 130). Structures based on -e-a-g-e = -a-d-c-a tonality are also common in both Turkish and Hungarian folk music (Figure 12) (Sipos, 2009, p. 60).



**Figure 12**

*Similar Hungarian and Turkish Melodies (Sipos, 2009, p. 60).*

The musical score for Figure 12 consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a 2/4 time signature. The lyrics are written below the notes. The top staff has the lyrics: "A ya ğım ca mur is ter, Bo ğa zım ha mur is ter." The bottom staff has the lyrics: "Szep fe her pa ku lar\_ e zer ba rany ka ja".

Melodies that move through the -e-d-c notes (Figure 13) and conclude on -d are also found in German children's songs and ancient Asian music (Vargyas, 1981, p. 23). Similar structures can be observed in some Türkmen and Iraqi melodies. Additionally, similar types of melodies appear in Turkish and Hungarian children's songs, as well as in evil eye and blessing prayers (Sipos, 2009, p. 61).

**Figure 13**

*Turkish and Hungarian children's melodies based on the -e-d-c core (Sipos, 2009, p. 61).*

The musical score for Figure 13 consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a 2/4 time signature. The lyrics are written below the notes. The top staff has the lyrics: "Haj, szi na ja, szi na ja szi na sza ka dek ja." The bottom staff has the lyrics: "Yağ sa ta rım, bal sa ta rım, Us tam öl müs ben sa ta rım.".

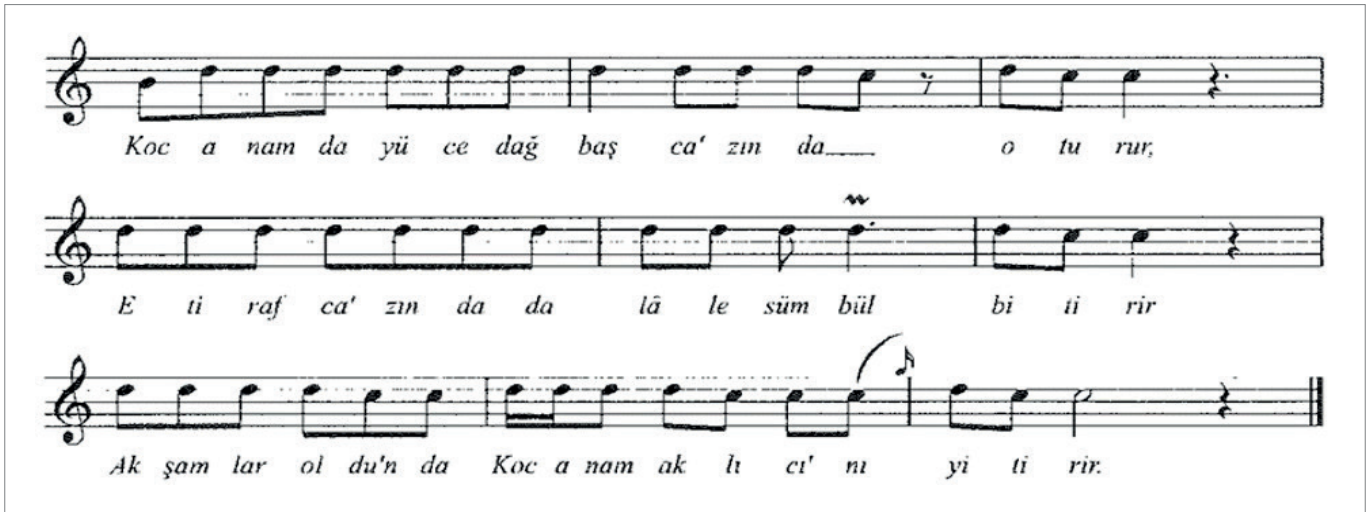
### 3.3.5. Turkish laments

Laments built on the -g-f-e-d-c major pentatonic scale, with pauses on -d and -c, are found common in Turkish music. As noted in Bartók's transcriptions, ending note of these laments may sometimes be -c and other times -b (Sipos, 2009, p. 64).

Turkish laments are categorized into various types. These include laments based on constructed from a single melodic concept (Figure 14), A constructed from double melodic concept (Figure 15), single core with cadential descent (Figure 16), two musical ideas and a cadential descent (Figure 17), in minör and Phrygian modes (Figure 18). Additionally, there are stanza-based melodies derived from laments and expanded structures originating from smaller Anatolian laments (Sipos, 2009, p. 66-89).

Figure 14

Anatolian lament constructed from a single melodic concept (Sipos, 2009, p. 67).



Koc a nam da yü ce dağ baş ca' zın da... o tu rur,  
E ti raf ca' zın da da lâ le süm bül bi ti rir  
Ak şam lar ol du'n da Koc a nam ak lı cı' nı yi ti rir.

Figure 15

Anatolian lament constructed from double melodic concept (Sipos, 2009, p. 74).



♩ = 132  
... .. bos. tan e ker ler, Çi çek ler ri sö ker ler

Figure 16

Single core Anatolian lament with cadential decent (Sipos, 2009, p. 82).



♩ = 152  
Nen ne de rim, gü zel kı zım u yu sun, Nen ne i le  
gü zel kı zım bü yü sün, nen ne, nen ne, na.

**Figure 17**

*Anatolian lament with two musical ideas and a cadential descent (Sipos, 2009, p. 85).*

The musical score for Figure 17 is written in 2/4 time with a tempo marking of  $\text{♩} = 168$ . It consists of two staves of music. The first staff contains the lyrics: "Kar şı da da duşman la rın ba kı - şıp du rur, of, of, Der, der ağ lar". The second staff contains the lyrics: "A li be yin an - ne si of, of, of, of." The music features a mix of eighth and sixteenth notes, with some phrases marked with a 'w' (trill) and a '3' (triple). The piece concludes with a cadential descent.

**Figure 18**

*Anatolian lament in minör and Phrygian modes (Sipos, 2009, p. 85).*

The musical score for Figure 18 is written in 2/4 time. It consists of four staves of music. The lyrics are: "Yu var la nır ge lir yay la nın gü nü, Ge len ge lin le rin ku ca ğı do lu. Bi zim em sal la rım ol muş bir oğ lu. A lıp ku ca ğı ma ne de me - ye dim". The music is characterized by a mix of eighth and sixteenth notes, with some phrases marked with a 'w' (trill) and a '7' (seventh). The piece concludes with a cadential descent.

### 3.3.6. The Impact of Béla Bartók's Turkish Folk Music Collections on the Western Music Tradition

The mourning songs of the Hungarian, Turkish, and Romanian cultures exhibit similar characteristics, which are attributed to the influence of a Mediterranean cultural tradition (Dobszay, 1983, p. 83). In his work *Romanian Folk Dances*, particularly in No.1 "Jocul cu bâta", there are traces of influence from a Turkish folk song sung by a villager named Bekir during Bartók's visit to the town of Osmaniye. The melodic structure of the piece shares similarities with the Turkish song from Osmaniye, highlighting Bartók's sensitivity to Turkish folk music and the way it inspired his compositions.

The "Jocul cu bâta" piece contains a melody heard from two Gypsy violinists in the village of Mezöszabad in Transylvania. The piece is based on the Dorian and Aeolian modes and is composed in a 2/4 time signature. The title of the piece refers to a slow-tempo dance performed with wooden sticks, and this dance can be linked to similar Turkish musical traditions in terms of both instruments and the dance form itself (Pekdemir, 2015, p. 32).



Figures 19 and 20, which follow the -g-f-e-m-d-c scale, are of great significance in both Anatolian and Hungarian folk songs. Figure 20 in "Jocul cu bâta" shows similarity to the melodies of Figure 8, especially in terms of ending on the -c note. However, the difference is that Figure 19 ends on a different note.

Figure 19

Anatolian Lament Example 1 (Sipos, 2009, p. 19).

Handwritten musical score for "Anatolian Lament Example 1". It consists of two staves of music in a single system. The first staff is highlighted with a red rectangular box. The lyrics are written below the notes. The tempo is indicated as  $\text{♩} = 240$ . The first staff ends with a circled '5' above the final note. The second staff ends with a circled 'b3' above the final note.

Lyrics: *A- kıl yet- meş — bu dü- ze- ne;*  
*Öl- diir- müş- let — Gu- san oğ- lu, — yiy,*

Figure 20

Romanian Folk Dance Jocul cu bâta (Bartók, n.d.-a).

Printed musical score for "1. Der Tanz mit dem Stabe. – Bot-tânc. – Jocul cu bâta.\*" by Béla Bartók. It is for piano and is marked "Allegro moderato (♩ = 80)". The score shows the piano accompaniment with two staves. The first staff is highlighted with a red rectangular box. The tempo is indicated as  $\text{♩} = 80$ . The score includes fingerings and dynamics like *f* and *ff*.

Tempo: *Allegro moderato (♩ = 80.)*

Composer: **Béla Bartók.**

Many other examples can be found between Bartók's works and Turkish folk music. For instance, the Turkish song "Şu dal boylu" (Figure 21) shares melodic similarities with For Children No. 8 (Figure 22). Both pieces convey similar emotional qualities, suggesting that Bartók was inspired by Turkish folk music in his compositional process. The melody moves in the sequence f-e-d and has returned to the -d note. It exhibits the same characteristics as the "Twin-bar melody ending on -d" shown in "Figure 9".

Figure 21

Anatolian Lament Example 2 (Sipos, 2000, p. 108).

Handwritten musical score for "Anatolian Lament Example 2". It consists of a single staff of music. Two segments of the melody are highlighted with red rectangular boxes. The lyrics are written below the notes.

Lyrics: *Şu dal boy- lu - ma da - yı*  
*ke - fen do - laş - tı - yı,*



Figure 22

For Children No. 8 (Bartók, n.d.-b).



Additionally, there are melodic resemblances between the Turkish song "Herkes sevdiğini yanında getirdi" (Figure 23) and Mikrococosmos No. 148 (Figure 24). These similarities are not just confined to melody but extend to the ornamental notes as well. Bartók incorporated the ornamentation techniques and melodic structures from Turkish folk music into his works, blending traditional Turkish elements with his own modernist style. The Anatolian lament that Béla Bartók classified as psalmodic (Sipos, 2000, p. 163) is a traditional Turkish melody. In "Figure 15", we can see a similar folk song collected by Bartók, which is based on the "Anatolian lament constructed from a double melodic concept".

Figure 23

Anatolian Lament Example 3 (Sipos, 2000, p. 164).

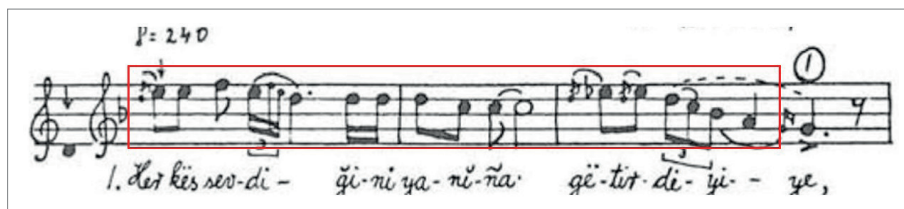


Figure 24

Bartok Mikrococosmos No. 148 (Bartók, n.d.-c).



Bartók's research and compositions provide beautiful examples of how the rich melodic and rhythmic textures of Turkish folk music can merge with Western music. Instead of merely taking external influences from Turkish folk music, Bartók deeply integrated these musical elements into his creative process, bridging the musical traditions of the West and East.

## 4. CONCLUSIONS

Béla Bartók's fieldwork on Anatolian folk music has not only revealed the similarities between Turkish and Hungarian music but has also uncovered the commonalities and mutual interactions in the musical histories of these two cultures. The folk music examples Bartók collected during his 1936 trip to Turkey provided a deep analysis of the structural and rhythmic diversity of Turkish folk music, uncovering shared traces between both Turkish and Hungarian musical traditions. In particular, the similarities in melodic structures and rhythmic patterns suggest that the musical traditions of these two peoples have historically influenced each other and share close cultural ties.

Bartók's collected data on Turkish folk music not only highlights musical similarities but also reveals parallel ways of musical thinking between the two cultures. The comparison of melodic structures, rhythmic sequences, and ornamentation techniques in Turkish and Hungarian folk music demonstrates the depth and continuity of cultural interaction between these two groups. Bartók's research has made a significant contribution to the history of folk music and provided a fresh perspective on understanding musical legacies.

In the works Bartók composed under the influence of Turkish folk music, it is possible to observe how he integrated these musical elements into his creative process. Particularly in works like *For Children*, *Romanian Folk Dances*, and *Mikrokosmos*, melodic structures and rhythmic elements taken from Turkish folk music served as bridges between Western music and traditional Turkish music. Bartók not only absorbed Turkish folk music as an external influence but also deeply examined its structure and integrated it into his modernist style.

Bartók's work, in addition to revealing the similarities between Turkish and Hungarian folk music, also contributes to understanding the origins of these music traditions and their intercultural interactions. The parallels between Turkish and Hungarian music provide a foundation for future systematic and comprehensive comparative studies. Bartók's collections are of great ethnomusicological value, serving as an important resource for the next generation of musicologists to explore the origins and development of these melodies.

In conclusion, Bartók's research on Turkish folk music has not only revealed musical similarities but also helped deepen our understanding of the cultural and historical connections between these two traditions. These studies represent a crucial step in better comprehending the cultural significance of folk music and its universal musical heritage. This work serves as a resource for classical Western and Turkish music performers, music historians, ethnomusicologists, and cultural researchers, offering insight into future studies in these fields.

### **Ethical approval**

No data collection process requiring Ethics Committee approval was carried out in this study.

### **Author contribution**

Study conception and design: RPP, SB; data collection: RPP, SB; analysis and interpretation of results: RPP, SB; draft manuscript preparation: RPP, SB. All authors reviewed the results and approved the final version of the article.

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### **Conflict of interest**

The authors declare that there is no conflict of interest.

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Bu çalışmada, Etik Kurul onayı gerektiren herhangi bir veri toplama işlemi yapılmamıştır.

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Çalışmanın tasarımı ve konsepti: RPP, SB; verilerin toplanması: RPP, SB; sonuçların analizi ve yorumlanması: RPP, SB; çalışmanın yazımı: RPP, SB. Yazarlar sonuçları gözden geçirmiş ve makalenin son halini onaylamıştır.

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