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Pars VIII



schen Bräuche Bräuche enthalten zahlreiche Elemente aus der vorchristlichen Zeit, die es bei den Deutschen nicht gibt. Vollständig fehlt in Estland der sog. Brauch der Martinsfeuer (in Deutschland allgemein verbreitet). Anscheinend handelt es sich hier um einen uralten ostseefinnischen Brauch, der aber im Laufe der Entwicklung von verschiedenen Völkern mit verschiedenen Festtagen in Zusammenhang gebracht wurde.

4. Dieser anfänglich rituelle Brauch erhielt schon am Ende des vorigen Jahrhunderts einen unterhaltungsmässigen Charakter. Heischegänge dienten dem Zeitvertreib der Dorfjugend und halfen den langen und recht eintönigen Winter verbringen. Charakteristisch ist, dass dieser Brauch aus dem Repertoire der Jungendlichen in das Repertoire der Kinder hinübergeglitten ist. Überall, wo es noch Heischegänge gibt, sind die Teilnehmer ausschliesslich oder überwiegend Kinder.

Lajos Vargyas

Budapest

THE FIRST PHASE OF THE DEVELOPMENT OF FINNO-UGRIC MUSIC

Traces of the beginnings of Finno-Ugric music can for the most part be searched for in three areas: among the Finnish peoples of the area of the Volga and the Kama, amongst some small Baltic Finn peoples such as the Vots and the Livs and among the Vogul-Ostyaks as these are the peoples who retain the most ancient elements in their music. The archaic elements, originating from a similar phase of development, of the more developed Finnish, Estonian and Hungarian music can only be analysed by first examining the above.

Even then it is a difficult task. The Finnish speaking peoples of the Volga-Kama area have such a complex music, especially the Cheremiss, in which exceedingly varied characteristics of tonality and form can be found: narrow and wide range pentatonic scale ending in so-, do-, la- and even in re-, pentatonic scale with semitone, elementary and well-developed phases of diatony, "incomplete" three-four tonic formations, styles having to suffice with do-, re-, mi- as their stock of tones, descending and ascending melodies, quintal and quartal shifts and the partial or modified forms of these, the repetition of primitive motifs or their variation, and a strict strophic structure. All these show that several musical styles have influenced each other here and a diverse development is to be expected. It is not much easier with the music of the Ob-Ugrians either. Although rather little of it is known, even in this rather limited material one can find great differences from an incomplete stock of tones with a few notes to more or less diatonic melodies of more than an octave.

As detailed analyses of the diversity of both areas have been done /Vargyas 1980/ it can be outlined roughly what style provinces do the different elements come from, and where do

the related links lead, therefore the features belonging to the most archaic development of Finno-Ugric music can be determined with great probability.

Firstly it has become undoubtable that the earlier stages of development leading to pentatony and to the pentatonic system: i.e. scales with three-four degrees and all those forms that appear in conjunction with these systems, do not represent the archaic music of Finno-Ugrians, but different Turkish-Mongolian and paleo-Siberian musical styles. Neither can those tunes be taken into consideration which consist of two consecutive notes /do-re/ because their further development is equally possible in the direction of three, four tonic or pentatonic scales or towards do-re-mi, i.e. towards the first stage of diatony. Therefore only this last can be taken as a starting point.

This stage has been retained with great many examples in the music of the Votyaks, especially in those groups which live away from the central group among foreign peoples. Major trichord tunes are in majority in their music. /Example 1. Vikár No 3./ These melodies usually repeat a short musical material in major /less often in minor/ third and should rather be called motif than section. /At the same time in the collection published by Gerd from the central area, which obviously gives preference to more developed forms, pentatonic melodies with quintal and quartal shifts are in majority/. Major trichord tunes can be found to a lesser extent among the Mordvins and the Cheremiss as well. The primitive nature of this melody-core is further proved by the fact that the Cheremiss sometimes use it in two-fold or three-fold transposition on the fifth or fourth. Among the trichord tunes of the Votyaks the descending /mi-re-do/ and the curved /do-re-mi-re-do/ lines are equally represented. Their final note is always do.

This style consisting of three consecutive notes can be found amongst a small Baltic Finn people the Vots. Amongst the Vot wedding songs, published by I. Rüütel, which constitute the main genre of these people the repetition of small

descending motifs with a range of a major third can be found as the least developed type /Example 2. Soome-ugri, 225/226/. I. Rüütel also considers this style to be the most ancient layer of Vot music, and she remarks that it can be found among other Finnic peoples as well.

The original and most ancient Finno-Ugric nature of this major trichord can be clearly seen if we look a bit further away from the Volga-Kama area to the Komis. In their music there are no signs of the pentatony, of scales with three-four degrees, nor of the well-developed forms and highly arched melodies of the Volga area. In other words the Komis had not been touched by the Turkish influence which was generally experienced in the Volga area. An important part of their most archaic material is taken up by melodies in major tetrachord. The stock of tones is do-re-mi-fa, their melody is descending, or at the beginning it jumps from the base to fa, i.e. it can be called curved; from the point of view of form it can be said to be repeating small motifs rather than repeating sections. /Example 3. Lach, Syrjän No 35./ In any case they are the primitive variations of the stychic form. Those which are more developed are still only diatonic. Here then the simplest type of tune the trichord melody of the Votyaks is further developed by one note, fa. Even further developed forms of their music are the major /less often minor/ penta- and hexachord melodies. The proportions of the two publications which I analysed in detail are the following: 25 % of the Komi collection of Lach, consisting of 67 songs, are of this type; out of the first two volumes of the more recent collection by Mikushev-Chistaev it is 15 % out of 215. In the new collection the number of major pentachord-hexachord songs has increased to 32 %.

The stage of the tetrachord style of the Komis can be seen in the descending major-tetrachord melody of the Vogul heroic song published by Vladykina-Bachinskaya. This varied melody using many tone repetitions sometimes supports the high initial note by jumping from the base to the top, and it repeats quite a long section. It is a typical representative

of the stychic heroic song style in a basic range of voice.

It is surprising how often these elementary forms are found among Estonian songs. /Especially in volumes I-II and IV of Tampere in the most archaic working songs and in epic songs./ There is hardly anything else in these songs but section repetition. /Example 4. Tampere IV, 245/246 No 97/ or a period on the first three-four degrees of the major scale. The two parts of the period only differ from each other in that one section has a smaller arch than the other: after 1-4-1 degrees 1-3-1; or in the second section there is some primitive variation in the motif. /Example 5. Tampere I, 163 No 25./ Many melodies emphasize the final note with voice repetition. In any case it is clear that we are faced with the equivalents of tetrachord motifs and section repetitive melodies of the Komis and their versions further developed into periods.

Major section repetitive tunes similar to the already quoted Vogul song, but consisting only of three-four notes, can be found in Väisänen's publication as well. /Examples 6-7. Soome-ugri, 489 - Väisänen No 1./ But there is something different here which is neither section repetition nor period, but rather something in-between: the interchanging of two cadences on the fundamental note and on the second degree, irregularly in an unbound sequence - at times regularly /in a bound form?/ as well - , i.e. this is the repetition of two different sections which, however, do not become a period, because not all cadences on the second degree are followed by one on the first degree and because the sections are varied as if improvised not "repeated". /Example 8. Väisänen No 120./ Their range rarely exceeds a major hexachord but even more often remains within the limits of the tetrachord or even trichord. This type is well-known from Hungarian laments. The most wide-spread of Hungarian laments is just this type with a range of major /less often minor/ hexa-, penta-, or tetrachord, interchanging two cadences; it is always improvised together with its text, and thus the melody is a varied descent on the cadence of the second and first degree. In actual fact it is not yet a melody section, because only

the frequent note repetition, the two cadences and every now and again a small curved motif before them are their distinguishable features. /Examples 9-10. Magyar Népzsne Tara V No 193 and III/A No 277./ That the correlation of this type of the Hungarian lament with certain Ob-Ugrian melodies is not mere chance is further proved by the fact that there are many further-developed types of this so called "small lament" with a range of an octave and interchanging three-five cadences as well, and that several corresponding pieces can be found in Väisänen's material both to these and to the strophic melodies that have developed from these. /Cf. Vargyas 1950./ It is also characteristic of these as well that they interchange the cadences of the improvised melody irregularly, even in such a wide range and with 4-5 different cadences so they are pre-periodic forms. Thus the Hungarians, together with the Ob-Ugrians have further developed the common unbound-stychic Finno-Ugrian form at such an early time when the need for a closed period had not even occurred to them. And the Hungarians have developed their strophic folksongs directly from these. It seems that they have entirely left out the phase of the period; or at least even memories of this phase have completely faded out from their traditions whereas they have retained the earlier phase of development at least in the laments. The Estonians and Finns on the other hand have retained the stychic forms and directly developed them into periods. Among them, however, all examples of the pre-periodic, already non-section-repetitive form, are missing completely while they retained a great number of forms primitive both in range and section length. A further development of these long surviving primitive forms is the period. Naturally this development must also have taken place in ancient times. The most archaic types of the Kalevala melodies must have been periods as well. This rather modest development from three consecutive notes to four has to be regarded as the first phase. Today the Hungarian lament with two cadences is for the most part pentachord in range, but many pieces remain within tetrachord range, and in the most archaic parts of Moldova some laments staying within trichord have been found which reach a higher

degree only in exceptional cases /Example 9/ or use three or four degrees in variation /Example 10/. But even these have two cadences and are clearly descending like the other laments.

The common Finno-Ugric music is then the varied repetition of sections consisting of three-four notes of the major scale which is clearly the most ancient layer of the music of the Votyaks, Vots, Komis and even Estonians. There is no sign of this among Hungarians who have broken away at an early stage, but the very archaic unbound lament with two cadences can be found which is clearly connected with this ancient type of melody through the tunes of the Ob-Ugrians. With this and with the period of Estonians and Finns the first phase of the common melody stock is finished. This is where the development of the two extreme branches parts and they go on in completely different ways.

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László Vikár

Budapest

MORDWINIAN LAMENTS

Standing mid-way between speech and singing, funeral and wedding laments take a particular place in all music traditions. In many folk-poetries they represent the only genre of singing improvisation, in which the old and the new elements: words, expressions, melodic and rhythmic patterns are never combined twice in the same way. Laments are not only unique, but also and at the same time universal, as they are manifestations of sorrow felt for somebody who left us and as such, they can be found everywhere in the world irrespective of geographical location, race, way of living or culture. Although laments are widespread, it is very difficult to collect them, as they shun publicity and exist mostly in the hidden life of the individual. For this reason really genuine laments can rarely be collected. The majority of them reaches the collectors long after the tragic event, being an evocation of past sorrow and lacking much of its originality. In the earlier days, both wedding and funeral laments formed an integral part of community life, a custom which has survived in contemporary Europe in border-line regions only.

Research into Finno-Ugrian folk tradition has attached great importance to laments from the beginning. As a result, an invaluable collection of texts has been compiled. Their melodies were, however rarely recorded in the last century. This was partly due to the lack of appropriate recording devices and partly to the shortage of experts in the field. Later, when the phonograph was introduced to folk music research, the size of the cylinders placed limitation on recording longer melodies. Thus, the music of the laments had long been precluded from scientific investigation. It was only with the appearance of tape recorders in the middle of the twentieth century that significant changes could be evidenced.