Intersections: Music, Tradition and Education

Jerry-Louis Jaccard
Hilda Mercedes Morán Quiroz
Coordinadores

Colección
Estudios del Hombre
Serie Antropología

Universidad de Guadalajara

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Contents

Introduction

Jerry L. Jaccard, Forum Chair
Hilda M. Morán Quiroz, Colloquium Host

The papers in this volume are the products of the first meeting of the International Kodály Society László Vikár International Forum for Folk Music Research, hosted from March 17th to the 21st, 2008, by the Departamento de Estudios Mesoamericanos y Mexicanos (DEMM), Centro Universitario de Ciencias Sociales y Humanidades (CUCSH) of the Universidad de Guadalajara (U. de G.), with the special collaboration of the members of the academic group "Procesos de Historia mundial y formación social Mexicana". The Forum was chartered in 2006 by the International Kodály Society (IKS) to:

- Promote folk life research in many countries
- Support authoring of high-quality curricula
- Foster exchange among folk music researchers
- Publish occasional editions under IKS auspices
- Create, maintain, and disseminate databases
- Contribute to the general aims of the IKS

The IKS is an organization trying to support all those working in the field of music and music education, in particular those following the legacy of Zoltán Kodály. The goals of the Society are based upon the following criteria:

- each individual must have the right and the opportunity to develop his or her musical gifts;
- basic music education ought to be an integral part of the normal school curriculum;
- the need for musical expression, inherent in every human being should be satisfied;

- room should be made for such authentic musical material that has real educational value;
- as a step towards promoting understanding among peoples, school song books, in addition to indigenous musical heritage, should contain songs selected from all over the world.

The IKS is aware that many are striving for the same goals, even if the ways of achieving those goals vary. It is also convinced that musicians can play a unique role in the upbringing of future generations, especially by creating the necessary, but too often lacking, balance between intellectual potential and emotional growth. (http://kodaly.eu/index.php?option=com_content&task=view&id=67&Itemid=85).

With these goals and ideas in mind, the first colloquium of the László Vikár Forum brought together five of its members, each of whom presented papers on a relevant topic of their own choosing, after which there was an in-depth group discussion consisting of many questions, clarifications and sharing of connecting information. The pace of this information-rich process was purposefully unhurried so that each topic could be explored and understood in depth. The papers now published in this historical first edition offer those presentations and explorations with the full realization that this is a work that will outlive us all, but that it must be begun, driven as it is by our common curiosity, passion for the work, thirst for musicality and ultimately, our desire to help make the world a better place for future generations. So, in this Colloquium, we began to examine the musical treasury of the world's peoples according to Zoltán Kodály's banner of "music should belong to everyone!", as represented in the following synopses:

Dr. Claude Dauphin of the University of Québec at Montreal, Canada, energized the Colloquium with his *Ethnopedagogy of Creole Singing Tales: From the Musical Life of Everyday to a Symbolic Way of Self-Expression*. Our subsequent presentations and discussions kept coming back to the universal prototypical elements he found existing in a Caribbean Creole songform, the "conte chanté," or spoken tale with embedded song sections. During our discussions, Claude further revealed how the song sections have a particular formal structure known as *mise en abîme*, or "story within a story within a story etc", which we continually discovered to be a crossover

literary and musical feature that pervaded many of our other presentations and song examples.

In his kind and gentle way, Dr. János Sipos, resident ethnomusologist of the Institute for Musicology of the Hungarian Academy of Sciences, brought an exemplary rigor and depth of application to our sessions, as is evident in his presentation, *On Folk Music Research and Some Possible Goals of the IKS László Vikár Forum*. His thoughtful shaping of our understanding and opening up of our perspective continued with his multimedia presentation about his own ongoing fieldwork to retrace the Turkic elements of Hungarian folksong acquired throughout the length of their southern migration route from Central Eurasia. The text of that presentation is formalized here in his paper entitled *Where Bartók Left Off: Researching Turkic Elements in Hungarian Folksong*. In both papers, Dr. Sipos does all of us a great service by concisely defining the commonalities and differences among the different kinds of ethnomusicology. His analysis of the situation helps us see the value of our particular aims as derived from the Bartók and Kodály ideal of looking at folksong as a powerful organic phenomenon in and of itself. He further renders the Hungarian model with an exceptional clarity that is especially helpful to those of us working in societies comprised of many different cultures.

In her article, *The Philippine Project: In Search of a National School Music Curriculum*, Dr. Miriam Factora of the Osaka International School in Japan, describes her genesis as a pedagogue who found it necessary to uncover the roots of the many tribal musical identities existing in her native Philippines. It had become clear to herself and to her colleagues there that instruction capable of achieving the enduring aims of Kodály musical education would have to begin with indigenous music, not borrowed tunes and translated texts from other cultures, especially those of imposed colonial powers. During ten years of fieldwork, her focus remained on *children's* song repertoire as she recorded and transcribed materials from 39 ethnolinguistic groups in 15 region. As she continues her fieldwork, Dr. Factora's innovative problem solving serves as an inspiring model of tenacity and persistence in pursuing a higher vision of music education.

Dr. Jerry-Louis Jaccard and his research assistant, Mrs. Jenny Brunner, both of Brigham Young University, presented a synopsis of their preliminary studies of Anglo-American, Cowboy, Hispanic and Navajo singing

traditions and song repertoires. Their paper, *Musical Mother Tongues in Plural Societies: Four Exploratory Studies*, describes some conclusions they have made from live, recorded and print resources. They include a series of "starter questions" at the end of each exploratory study designed to encourage more focused research in each area. The Navajo study especially reveals how completely integrated into traditional Navajo life singing is as an unself-conscious way of *being* rather than performing and its consequent implications for Native American music in the schools.

Our University of Guadalajara host and fellow Forum member, Dr. Hilda Morán Quiroz and her research assistant, Paulo Octavio Gutiérrez Pérez, contributed their findings about gaps between living music and music teaching in spite of efforts to connect them. The intersections where these connections should occur need our attention because they are so vulnerable to neglect, non-musical policies and misdirected educational initiatives. Their paper also addresses some of the musical, cultural and societal complexities inherent in Mexican song systems relative to developing school music curricula. The title of their article, *Intersections: Folk Music Research and (Music) Education*, provided the inspiration for the overall title of this journal issue.

The Colloquium concluded with a working session to formulate future directions for the Forum. Forum members recognized the challenge of balancing regional needs and interests, educational environments, research possibilities and the musical and pedagogical development of teacher-researchers. An inventory of the disciplines represented by the Forum members includes musicology, ethnomusicology, pedagogy, linguistics, philosophy, sociology, anthropology, history and literature. These closing discussions produced a working plan for curriculum development backed by deep research into the relationships in and among bodies of song literature.

Lastly, we would like to express our gratitude to the following administrators, faculty and staff of the University of Guadalajara's special academic group, "Procesos de Historia Mundial y Formacíon Social Mexicana," without whose gracious help and warm hospitality the Colloquium would not have taken place: Jean Brunet, Department Head; Ricardo Ávila, Chief Editor of this collection; Teresa Ruiz, who took care of the paperwork and made reservations to such a wonderful variety of eating establishments; and Paulo Gutiérrez, who took care of many details ranging from stationery design to

special requests, daily programs and supplies. Department Secretary, Altagracia Martínez and her sister, along with Jean and Teresa, willingly gave up their vacation time to make sure that everything was provided and in good order, from tape recorders to sound systems to fresh and abundant refreshments. And, we so appreciate the commission from the International Kodály Society to organize this Forum and to begin our work under their auspices. After all, it was President Gilbert De Greeve's idea to establish such fora and to guide this first one through the process of Board approval and activation.

On folk music research and some possible goals of the IKS László Vikár Forum

János Sipos

I presented some of the following thoughts at the founding of the ICTM Study Group *Music of the Turkic Speaking World* in 2007, Vienna. Though many parts of the paper primarily concern an ICTM[1] research group, some of them might be interesting for our Forum members as well.

Why have we taken the musical culture of the Turkic speaking people out of the world music heritage and handled it separately? Most Turkic speaking people are bound together by related languages and the Islamic faith, factors not exclusive but very important in the determination of identity. They live in an immense area ranging from China to Eastern Europe, as well as in Western-Europe and in other parts of the world from the 20th century onward. Because of their different ethnogeneses, their musical languages are significantly diverse. Consequently, we have undertaken to research the music of a linguistically related but ethnically and musically inhomogeneous group of peoples.

Research on Turkic speaking peoples can be easily extended to include people having geographic or cultural connections to Turkic peoples, e.g. the Chinese, Mongolian, Russian, Iranian, and Arabic peoples or even some American Indians. Of course there are remote cultures like those in Africa, Western (but not Eastern) Europe, and the Far East belonging to different musical worlds with polyphonic features. Moreover, the higher musical culture of the Turkic peoples is connected through the *makam* systems to the southern part of Asia as well.

Let us think now about what kinds of methods to use and which research areas are preferable. In the 19th and early 20th centuries the *univer-*

1. ICTM, the International Council for Traditional Music, is the former International Folk Music Council, to which Zoltán Kodály was elected president in 1961.

salist mode became predominant. It was searching for the origin and the evolution of everything, from which developed *comparative musicology*. In contrast to comparative musicology came (American) *ethnomusicology* with the same main question of how individual cultures function and its applications of social anthropology methodologies.

I suggest combining the advantages of both comparative musicology and ethnomusicology. At the same time we should use Bartók's and Kodály's methods, which are firmly focused on a researcher's own national culture while aiming to broadly explore its historical roots and cultural/geographical context by drawing on linguistics and other research disciplines outside of music. These combined methods might prove useful for studying the music of many peoples.

Such coordinated folk music research might include the following successive, sometimes overlapping phases:

1) *Collecting material*	Doing concerted field work.
2) *Archiving*	Cataloging, unifying and digitizing the material in archives and organizing living inter-archives cooperation.
3) *Philology*	Searching, cross-researching and publishing documented folk music material.
4) *Analytical musicology*	Determining and classifying melodic groups and styles in different folk music material.
5) *Comparative musicology*	Comparing different musical languages, styles and idioms.
6) *Cultural and social anthropological aspects*	Analyzing musical data and interpreting them in broad social-historical-cultural contexts.
7) *Description of historical situation and the process of changes in time*	Introducing formation and transformation of musical structures, events, repertoire and especially drastic evolutions in style.

In the Hungarian research series there is a continuous expansion that can be divided into three main phases:

During the *1st phase*, from the beginning of the 20th century until 1957, the main goal was to find the ancient Asian homeland of the Hungarians. Because the Hungarian language belongs to the Finno-Ugrian language family, Zoltán Kodály and others tried to find parallels of Hungarian melodies in Finno-Ugrian folk music, especially in the folk music of the Cheremis people. However, it soon turned out that several musical styles are present not only in the music of the Finno-Ugrian Cheremis but also in the folk music of the Turkic Chuvash people, and that the Cheremis learned them from the Chuvash. At the same time – at the very beginning of scientific research on Hungarian folk music – Bartók started to collect and analyze Romanian, Slovakian, and Serbo-Croatian folk music as well as doing similar research in Algeria and Turkey.

In the *2nd phase,* a period of areal[2] research lasting from 1958 until 1979, a significant research series was carried out in the Volga-Kama region, where László Vikár and Gábor Bereczki collected songs from among the Mordvin, Votyak, Cheremis (Mari), Chuvash, Tatar and Bashkir peoples. Thus the project to find the ancient homeland gradually changed into a large-scale areal research effort among Finno-Ugrian and Turkic people living in a large region. This *areal musicology* followed the principles of areal linguistics, which classifies languages and dialects, in order to collate the territorial position and history of individual language communities, and to point out how different phonetic, grammatical and lexical rules manifest themselves in the area in question, independently of whether languages are related or not.

In the *3rd phase* – from 1987 up to the present – the area of research became even broader. I started my work where Bartók finished his: in the vicinity of Adana, Turkey and I soon extended it to include the rest of Anatolia. Later, I extended this research even further to include Turkic people living between the Volga-Kama region and Turkey (that is, the Azeris, Karachays, Western Kazakhs etc.), and to the folk music of the Mongolian Kazakh, Mongol, Kyrgyz and Tuvan people. For several reasons, the music

2. *areal* is a term used in linguistics "pertaining, or relating to the comparative study of languages or dialects in terms of geographical distribution and contact rather than historical development." Oxford English Dictionary accessed online on 11 April 2009.

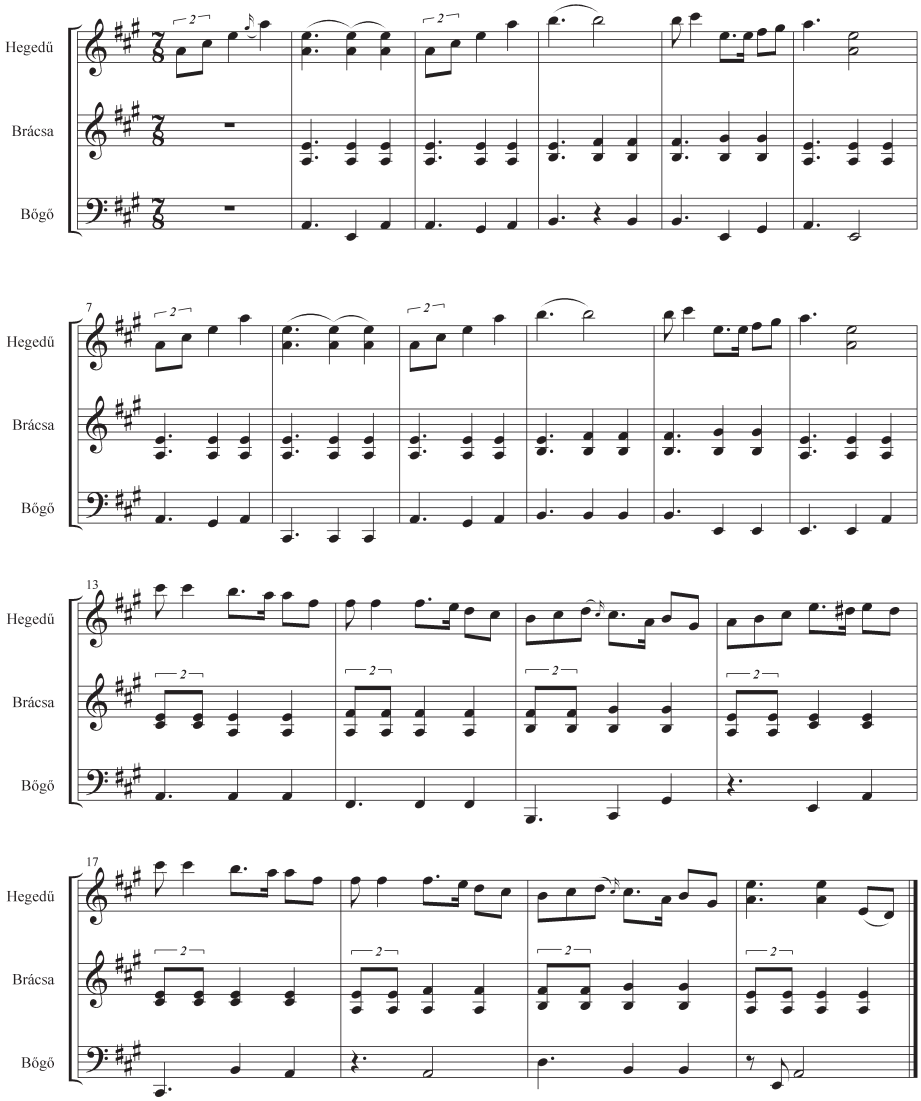
of some American Indian tribes – the Dakota and the Navajo – became involved as well.

I have spoken on other occasions about these expeditions and the resulting books. This time I would like to stress only one important fact again. Though the music of the Turkic people is at the center of my research, I have come to realize that the more the research among them progresses, the more it steps outside of theTurkic framework. For example, we can only understand Anatolian folk music through knowing Greek, Kurdish and Syrian folk music, too.

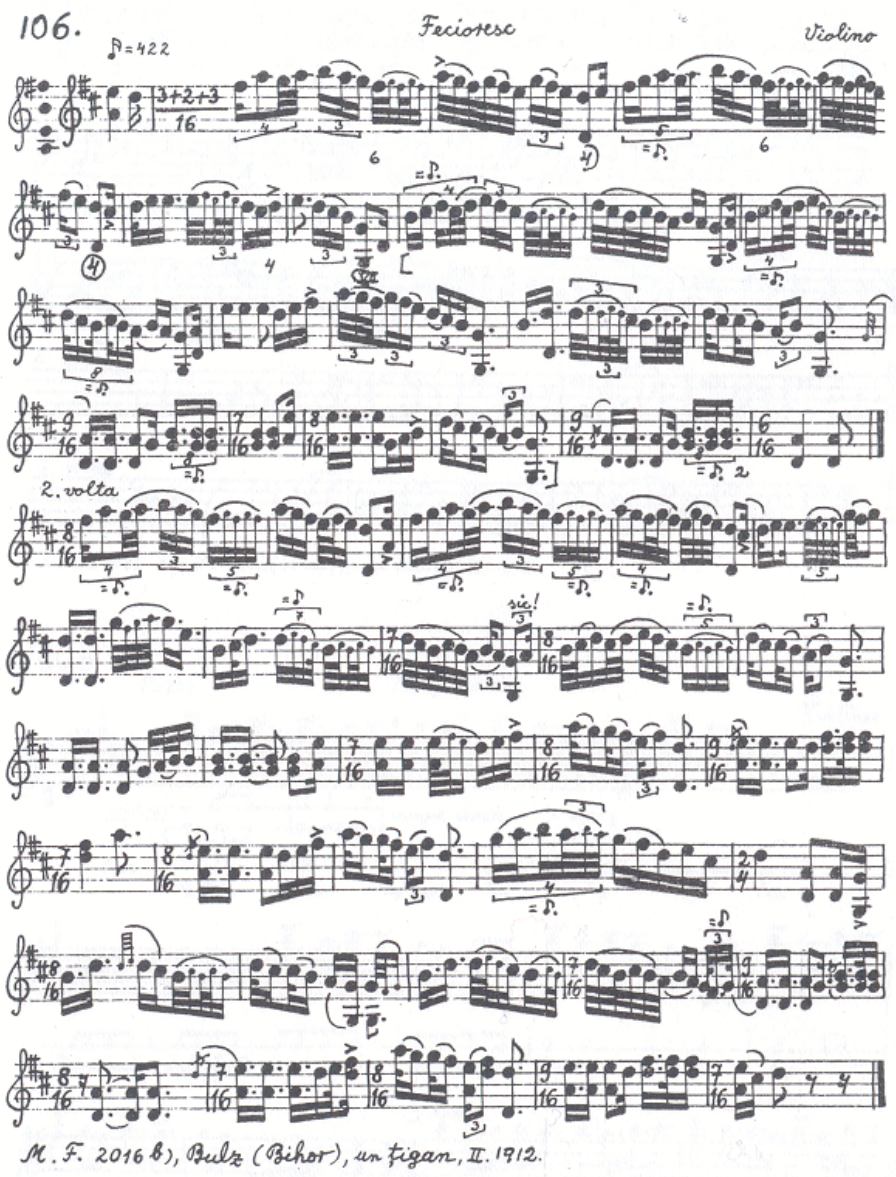
I present here a case that illustrates the importance of areal research. Lately, I examined "Lebensraum" and different manifestations of a special three-beat asymmetric meter, where the first beat is the longest, and the second and third ones are almost equal, or rather the third beat – especially in slow tempo – is somewhat longer than the second. On the basis of the main emphases it can be expressed relatively well by 7/8 (3+2+2) or 8/8 (3+2+3) time signatures.

This rhythm does not exist in Hungary but is popular among Hungarians and Romanians living in Transylvania. Béla Bartók's transcriptions show that the rhythm is also widespread in other parts of Romania. Three realizations of it appear in Example 1; the first one was played by a gypsy band from a Romanian village in Hungary (ex.1a), the second one by a Romanian fiddler (ex.1b) and the third one by a Turkish *kemenche* player from the southern coast of the Black Sea (ex.1c).

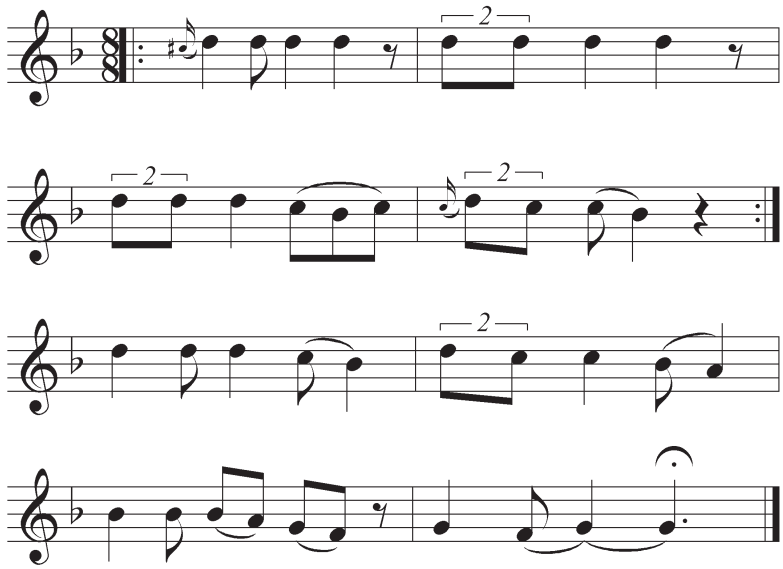
Example 1a. Romanian from Hungary



Example 1b. Romanian fiddler (Bartók's transcription)

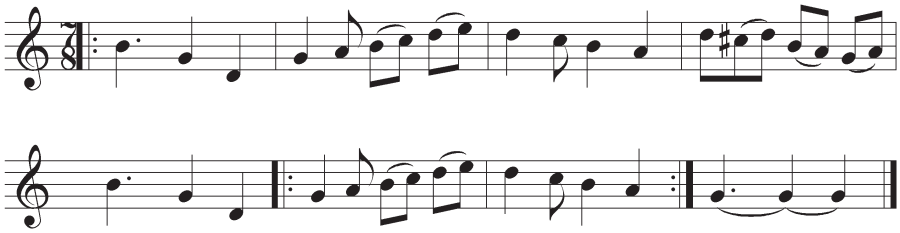


Example 1c. Turkish realization of the rhythm



This rhythm is very popular in Bulgaria; it also occurs in Albania, Macedonia, Greece as well as in Asia Minor, especially in the coastal areas of the former Greek city-states. It seems to be a relic of antiquity, described in the 4th century by Aristoxenos as *choreios alogos*. In all probability, people living in the above-mentioned areas acquired it from the rhythmic pulsation of ancient dances.

Example 2. A Greek melody



The rhythm probably arrived in Hungarian areas through Romanian transmission, which would explain why it can be found only in Transylvania. On the other hand, since Anatolian asymmetric rhythms are not to be found in the folk music of other Turkic people, they undoubtedly do not belong to an ancient Turkic heritage, but we should rather suppose them to be of Greek origin. This is the more likely possibility because the Turkic people invading Anatolia had neither round nor couple dances, and with the newly learned dances they willy-nilly became adept with the new rhythms as well. And, rhythms can spread more easily if they are linked to dances.

We could extend the inquiry in several directions. First, it would be worthwhile to find other places where this rhythm exists in the living tradition, primarily in all those European areas that were once parts of the Greek, Romanian or Byzantine Empires. The investigation should spread over areas of former Hellenistic Greece, e.g. Egypt, Asia Minor and Syria. Another direction to consider might be to do a microscopic analysis of the local variant of the rhythm while observing how it changes during musical processes.

I have to mention here a few thought-provoking facts. The music of the Scandinavian peoples has been developing in parallel since the Middle Ages, but the folk music of some of them (especially that of the Norwegians) has preserved many unique characteristics and features. In Norwegian folk music the rhythmic accents often show asymmetric patterns, which may change in consecutive motives (e.g. 3+3+2+2+2, 3+2+2+3+2 or 3+2+3+3+2). This phenomenon is different from the one discussed above; here, usually 5 main accents (two with 3 durational values and three with 2 durational values) alternate with each other. If we add these values together, we arrive at 12/8 meter which is in harmony with the instrumental melody moving in 3/8. At the same time, we can find the triple asymmetry we are dealing with in Norwegian folk music. Sometimes different rhythmic variants alternate (3+2+2 / 3+2+2 / 2+3+2 or 3+2+2 / 3+2+3) but there are melodies consistent with the 3+2+3 rhythmic pattern. We see the 3+2+2 pattern in Swedish folk music as well.

The Polish *Polonaise* (and *Waltz*) has a triple rhythm, too, but the duration of these values is different in contrast to the 3/4 time signature,. In Chopin's *Military Polonaise in A-Major*, the duration of the three basic units change elastically, most often following a *short-longer-even longer* pattern,

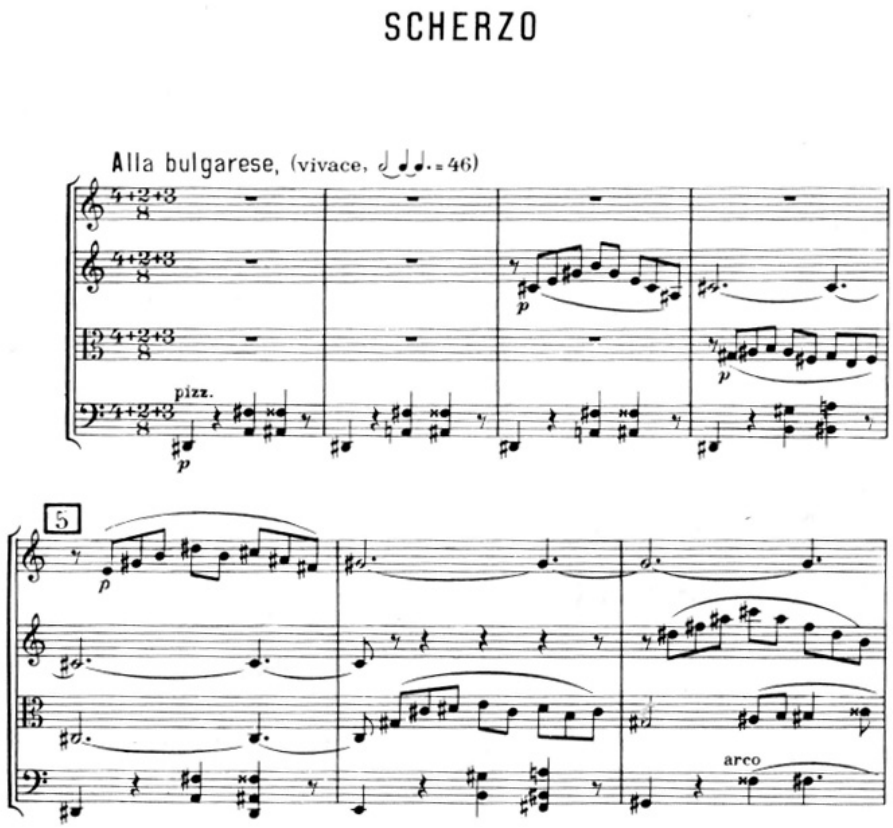
while in the *Waltz in C major* the most typical proportions are *long-short-short* or *long-short-long*, very similar to the pattern we are discussing now.

The rhythm of the *zweifach* dance is also 3+2+2 and this rhythm can be found in South Germany, South-Bohemia (Domažlice) and in Bohemian areas where in olden times mixed Czech and German populations used to live. During my last trip to Austria I found this rhythm being performed in Burgenland. According to these latter data, this phenomenon might have been widespread in the past in Europe, and its existence may be camouflaged by a simplified 3/4 time signature. We find several occurrences of this rhythm in classical music, e.g. in the theme of Bartók's *Allegro barbaro*.[3] On the other hand, the Romanian fiddler played the tune of Bartók's *44th Violin Duo* in this rhythm, and Bartók did not notate it in the musical score.[4]

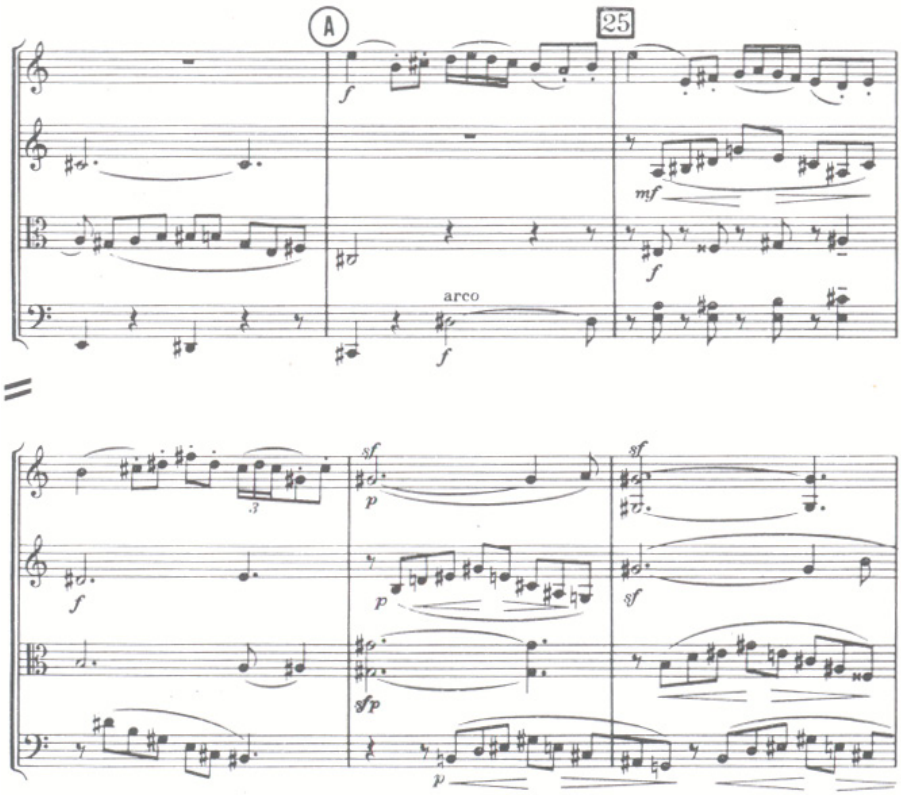
An especially beautiful utilization of this rhythm can be heard in the Scherzo movement of Bartók's Fifth String Quartet, with a tempo indication of *Alla bulgarese*, (*vivace*,  = 46). In some parts the 9/8 (2+2+2+3) pulsation changes to 3+2+2+2, and from the accelerating *Trio* it changes to 10/8 (3+2+2+3); then, with *Tempo 1* it changes back to 4+2+3. In spite of the 9/8 time signature, the movement is dominated by 3+2+3 rhythmic formulas crossing bar lines in canon (ex.3). These seemingly contradictory asymmetric rhythms find harmonic coexistence and are filtered through the talent of a genius so that they reflect the complexity of real life.

3. Allegro barbaro (1911) Sz.49, 31/1/1935 Hiversum and Bartók Recordings from Private Collections, ed. Somfai L., Sebestyén J. and Kocsis Z., Hungaroton Classic LTD, 1995, Budapest, 1st CD, 9th track.
4. The title is Siebenbürgisch (Ardeleana / Transylvanian Dance / "Erdélyi" tánc

Example 3a. Bartók Fifth String Quartet, first bars



Example 3b. 3+2+3 motives with 9/8 time signature



To conclude, I hope that this IKS Forum will be a fertile research endeavor that will be useful for teaching as well. I encourage its members to think of joint research possibilities and *realizable* large-scale projects that may produce significant scientific and pedagogical results.

Musical Mother Tongues in Plural Societies: Four Exploratory Studies

Jerry L. Jaccard
Jenny Brunner

Introduction

Several years ago, László Vikár, our Forum's namesake, told me how he would begin to develop the musical foundation for adapting Kodály's vision of folksong-based music education to a plural society like the United States:

> This is our responsibility, to choose the best food, the best spiritual food for the children. So, Hungary, of course is a very small, very homogenous community in Central Europe, and you would say, "Oh, it was easy in Hungary, because you collected fifty thousand songs in thirty years, and this was the material you have to use, but what can we do here in North America with this enormous large material from very different cultures and musical traditions with very different ways?"
>
> But certainly, you have to start in at least one community, a little bit larger community. There are certainly such communities like the African-American people, or like the Mexican people, the Spanish-speaking people or like the New England people – who have a very different tradition [from] such a close contact with England and the British Isles. So, this would certainly be the first step, to try to collect as much material as possible, because this is again something very strange for me when people speak about folksongs, they are speaking about one typical song, one given song. For me, a folksong is not just one variant. The more variants we have, the more we are allowed to say "this is a living material". So please don't sing just one example, try to sing variations, and then immediately it will be more clear to you that if you have twenty variations of a song, then you will be able to select what seems to be the most typical and the most beautiful from the twenty songs. Again, you have to compare these twenty songs to twenty other songs, so it's a very large and very, very heavy work for many people. But this would be the only way, I think, to follow the ideas of Kodály in North America.

> Maybe there are some other possibilities, but you should probably not miss putting together a great number of songs in order to be able to really say "this is typically American", "this is typically North American", "this is typically – I don't know – Mexican", or "this is typically Indian", or whatever kind of song. Somehow, somebody, somewhere, should start to do such a work, and it certainly will take many, many years, and many, many people, but I think it would finally be of benefit for the North American cultures.[1]

Dr. Vikár's statement gives us courage to face the work ahead of us, to actually *begin*. Here he has stated, as we have heard many times before, that folksong variants illuminate each other. We don't have to find *all* of the variants – which by their nature will always be in the process of generating even more – but *some*. It is by entering into the process that the illumination we seek will make itself known.

With that principle in mind, I have decided to describe four problematic areas in my own research as a teacher and curriculum writer. I have already discovered that being in the middle of investigating such problems supplies wonderful insights into how to improve my curriculum and teaching. Music is a vast and living body of literature, and in the above declaration, Professor Vikár has once again reminded us to emphasize the *living* aspect of the music we teach and the means by which we teach it. All good scholarly investigation raises even more questions, and that is the sign of healthy research because it propels the work forward. In most cases, questions outlive the scholars, who leave them for succeeding generations to pursue. So here below is a report of my ongoing work and the questions that are arising in Anglo-American folksong for teaching, uniquely cowboy melodies, non-ceremonial Navajo song types, and Hispanic songs for school curricula.

Albion in the Americas

Dating back at least as far as the 6th Century B.C., *Albion* is the archaic Celtic name by which the Greeks and Romans knew the modern United Kingdom.

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1. László Vikár in an August 18, 1993 interview with Jerry L. Jaccard, West Hartford, Connecticut, npn.

Over the centuries, a considerable number of outside linguistic forces molded the original Celtic languages of the British Isles into modern English, spoken as either a first- or second-language in over a hundred countries by half-a-billion people.[2] Many, many English-language musical folk traditions are rooted in the ancient Celtic, Roman, Anglo-Saxon, and Norman cultures from which modern English evolved over the millennia. English children's games especially contain vestiges of rituals and words or corruptions of words from these ancient cultures and their languages. It is an inescapable fact that Americans and Canadians, not to mention English-speakers from other former English colonies, must allow these ancient wellsprings to inform any serious study of New World English-language folksong.

Many children's singing games and rituals, folk dances, ballads, and working songs that seem "American" or "Canadian" are actually tune and text variants of songs from the British Isles, whether English, Irish, Scottish, or Welsh. Cecil Sharp and Maud Karpeles came to America in 1916 through 1918 to collect folksongs in the Southern Appalachian Mountains. They were surprised to find a plethora of original English tunes and texts that had remained relatively unchanged for two hundred years, whereas the same melodies in the British Isles had drifted away from their original pentatonic and modal tonalities under the influence of Continental composed music (Karpeles, in Sharp, 1965: xii). Both lands were blessed by this discovery: many songs in American and Canadian Kodály curricula come from their collection, and the collection provides an important comparative base for researchers in the British Isles. And the Sharp-Karpeles collection is not the only significant corpus of songs from the Isles collected in North America.

There is currently underway in the British Isles a massive revival of folksong, dance, and seasonal rituals that presents a golden opportunity for Kodály researchers and practitioners to tap into the origins of English-language folksong. These celebrations are the closest we will ever come to the original living song traditions that were disrupted during the great wars and the dominance of technology during the 20th Century. We are now rediscovering how much of our North American folksong comes from ancient

2. Ethnologue Web Version, language code ISO 639–3, www.ethnologue.com, last accessed September 19, 2008.

calendar customs, such as the Feast of Stephen on December 26, which is the cultural referent for *Good King Wenceslas*, hunting and parading the wren in Ireland, certain kinds of mummers and morality plays in the British Isles, and a host of other traditions on the Continent.

The twelve days of Christmas, or the English Midwinter (Epiphany in Orthodox countries) is a period alive with the parading and blessing of farmer's plows (Plough Monday) and the singing of plowboy (ploughboy) songs, charged as they are with the hope and promise of abundant harvests. These customs are intertwined with the Morris dances, in which the leaping and twisting of the dancers aims to encourage the sleeping earth to send forth thriving plant life in great abundance during the growing season. Ralph Vaughan Williams collected several ploughboy song versions and incorporated them into various arrangements for classroom singing or choral performance.[3]

During this same Midwinter period, fruit tree wassailing[4] takes place in many orchards throughout the United Kingdom. Troops of villagers, children included, enter orchards announcing their arrival on cow-horn trumpets, place toast sprinkled with cider in the branches of at least one tree to encourage beneficial birds to return (especially the robin, the bringer of good luck). Appointed "thrashers" recite magnificent verses, for which each region has its own variants:

> *Wassail the trees that they may bear,*
> *You, many a plum and many a pear,*
> *And more or less fruits will they bring,*
> *As you do give them wassailing*. (Hole, 1976:210)

And then the tree trunk is beaten with sticks while other verses are pronounced. Cider is poured around the base of the tree with even more verses being spoken:

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3. See, for instance, RVW's "To the Ploughboy" a setting for treble choir with two-part descant from his *Songs of the Four Seasons*.
4. *Wassail* = from the Anglo-Saxon *wes hál*, meaning to "be whole" or "be of good health." See Hole, 1976: 207.

Bud, blossom, bloom and bear, Ready to tear!
So we shall have apples and cider next year!
Hat-fulls, cap-fulls, three bushel bag-fulls,
Little heap under the stairs.
Cider running out gutter holes,
Hip, hip, hurrah! (Carder, winter 2001: 10).

The revelers then move on to other prominent trees in the orchard or to another orchard. During these activities, they process to the homes of the orchardists, where they expect to receive hot spiced cider – *wassail* – and cakes. Special wassail songs are sung to bless the household.

On the surface, this might seem like a nice historical review, but this is one of *many* ancient British calendar customs still being observed in the United Kingdom. More surprisingly, we re-enacted the ceremony one year to open the graduation concert of our Kodály summer course at Brigham Young University. After the concert, the mother of one of our participants sought me out and said: "My parents came from England [as did many of the Utah pioneers]. I well remember that every year we went out into the orchard the week after Christmas and sang songs to the trees and beat them with sticks while shouting 'Bear, tree, bear!'" When I asked her where in Utah she grew up, she said: "Fruitland!" (Fruitland is a small but important commercial fruit-growing town in Utah). This was a powerful conversation for me, because it signaled that the actual English folksong tradition was still alive just under the surface in our surrounding rural areas. This instantly turned my thinking to how reverently Bartók and Kodály cared for the living context of the folk melodies they were collecting. This reverence is apparent in Kodály's tenderness toward the impoverished Hungarian peasants:

> We sometimes made chance acquaintances on country roads who helped us a lot. So we not only became slowly acquainted with the songs, but also with the afflictions of the people and gained the conviction that without fail, changes must occur in order to secure a humane existence for the people. (Kodály, 1966: 29)

This conversation also reinforced my growing conviction that we need to move our North American Kodály teaching practices away from a

mere imitation of Hungarian methodology toward a more holistic musicality in which its pedagogy can thrive. There are many wonderful schools in Hungary where this can be observed in the music classrooms and on the concert stage. It is in looking beyond the methodology that it becomes relevant to children as natural music makers.

One of the early influences on Kodály's thinking about folksong was Karl Bücher's book *Arbeit und Rhythmus*, in which the author describes the worldwide phenomenon of how rhythm, melody, and ritual are an integral aspect of daily work, including the lullaby as a mother's working song. (Bücher, 1896. See also Kodály's doctoral dissertation: Kodály, 1906). This watershed view of something so seemingly mundane opened an entirely new window onto the universality of certain folksong forms and activities. And this is where the various countries of the English-speaking diaspora remain particularly connected to the song types, texts, and tonalities of the British Isles. Street vendor's cries, blacksmith songs, shepherding and shearing songs, teamsters songs, agricultural songs, and particularly sea shanteys with unmistakable relationships to the British Isles are easily found in the Americas. The Scottish *waulking*, or woven wool cloth softening songs and community gatherings are still alive in some towns in Nova Scotia.

The above examples only hint at the richness of connections between the folk music of the British Isles and other native English-speaking peoples, but they do underscore the need to thoroughly investigate those connections in our various folksong and curriculum writing initiatives. As previously stated, László Vikár taught that the side-by-side comparison of multiple variants from multiple sources will quickly reveal the most typical, most beautiful, and most significant versions of the melodic material we employ for teaching and composition (Footnote 1 above). It is also interesting to note that some of the most characteristic modern composed music of the British Isles came out of the period known as the English Folk-Song Revival, in which Gustav Holst, Ralph Vaughan Williams, Percy Grainger (an Australian!) and dozens of other composer-educator-musicians were actively involved as collectors of rural songs. The parallels with the work of Bartók and Kodály were already strong, and there was continuous communication especially between Kodály and the English from the early 1920's on, long

before the Hungarian school music phenomenon became known in North America. There is much to be explored here.

Starter questions concerning Anglo-American and Anglo-Canadian folksong research:
1. Are there actually two categories of English-language children's singing games, rural and urban?
2. Many urban singing games have been collected in the 20th century, but are there any collections of rural singing games available for comparison in order to answer the preceding question?
3. Are there any rural children's singing games traditions still existing or thriving in the British Isles or in the Americas?
4. What are the major tune families and folksong types of the British Isles and how do they inform the American and Canadian English-language tune treasuries?

Music of the Western American, Canadian, and Mexican Cowboy

Western American cowboy melodies and texts are an interesting mix of influences that seem to correlate strongly with the geographic layout of the West. Horizontally, we can trace the East-to-West movement of peoples, cultures, and songs. Many cowboys born "out East" brought their Appalachian and New England songs – especially ballads from the British Isles – with them. As the land and circumstances changed, so did song texts transform to reflect the new environment, but not so much that their Old World origins were obscured. Tunes and song forms tended to remain stable and texts were usually identifiable as to their Old World ballad sources.

During a church social in Show Low, Arizona, a ranching and lumbering town high up in the White Mountains, an elderly gentleman from one of the original pioneer families sang a wonderful *parlando rubato* variant of *Skin and Bones*, a mainstay of the New England scare song genre. I later heard him or his wife sing it on other occasions. They were masters of building atmosphere and capturing the attention of their listeners, only to terrify them at the end of the song-story. I asked him if he knew anything about where the song had come from. He himself had learned the song in

Alabama![5] So, here was an Eastern song that had been transmitted down the Atlantic Coast and then brought West sometime around the 1930's. This experience provided a first-hand glimpse into the horizontal song transmission process that had been going on for almost a century.

An exploratory survey of the Fife Western Folksong Collection at Utah State University revealed that there is also a significant geographically *vertical* influence on the genesis and transmission of cowboy songs.[6] Once immigrants arrived in the West, there was much North-to-South or South-to-North transmission of song material up and down the Intermountain corridor. For instance, we know that there was considerable correspondence across the Canadian-American and American-Mexican borders. Although many citizens of Alberta Province will claim *Blood in the Saddle* as their own special cowboy song, variants of the tune and text have been found among working cowboys as far south as the Mexican border. Thus it seems feasible to conclude that the most unique factors in cowboy song derive mostly from the vertical travels and consequent song trading among cattle drovers and easy riders. Here, the cowboy was in his own element, freely conversing and trading with fellow horsemen in a collegial way. This would account for the border-to-border transmission of the Canadian song *Blood in the Saddle*.

Cattle-driving cowboys, though a solitary lot, had to work together to accomplish the task of herding immense numbers of animals to their destinations. Cattle calls and cattle calming songs were obvious forms of communication cowpunchers utilized for coordinating their herding activities and for avoiding stampedes. Through them we see the formation of new genres and song types original to the American West, songs often belonging solely to individuals and usually transmitted only locally. We know that Anglo-American cowboys and Mexican *vaqueros* worked both sides of the US-Mexican border, so it is logical to conclude that some of these unique melodies derive from the Spanish Colonial tradition that had spread up and down the California coast and laterally throughout the Southwest and Intermountain West. Simultaneously horizontal and vertical, this particular mix

5. Several conversations between Jerry L. Jaccard and Orr and Roxie Owens, 1973–1975, Show Low, Arizona.
6. Archival research conducted by Jerry L. Jaccard at Logan, Utah, November 1998.

of religious and vaquero music predated the Anglo-American cowboy by a few centuries, being rooted as it was in the arrival of the Spanish Conquistadores in the 1500's. And it must also be remembered that the Mexican border once extended much farther north than at the present day. Therefore, it will require a great deal of research to sort through the Anglo, Spanish, and indigenous musical and cultural interdependencies inherent in cowboy songs, and it is certainly a long-term project worthy of pursuit.

Starter questions concerning Western American, Canadian and Mexican cowboy folksong research:
1. What are the *unique* song-forms, tonalities, tune families, and text genres?
2. What are the oral transmission dynamics and resultant cross-influences?
3. What comparisons, if any, exist among cowboy, *vaquero*, and even *gaucho* songs?
4. What kinds of work tasks and other events were unique to them singly or common to all three, and what kinds of songs were sung when that work was carried out?

Doing Justice to Hispanic Music in North American Schools

The picture is emerging that song systems in the Americas have become somewhat intertwined and that they mutually influence each other, if only in small ways in certain cases. Because the American Southwest was part of the Territory of Mexico until less than two hundred years ago, it is unwise to investigate either folksong corpus without consulting the other for possible cross influences. In the United States, it is also becoming imperative to develop authentic Spanish-language song curricula or even bilingual English-Spanish song curricula for school use. The New Haven Kodály Program pioneered such a curriculum in the 1970's, opening the door to an array of research problems that require immediate attention as more and more native Spanish speakers from all over the Hispanic diaspora enter American schools. In the decade from 1991 to 2001, the number of Limited English Proficient learners in America more than doubled, of which more than half were native Spanish speakers.[7]

7. Office of English Language Acquisition, United States Department of Education, website accessed on September 20, 2008 http://www.ncela.gwu.edu/.

The very first question about Hispanic folksong is what to call it. There are many Spanish-speaking countries with distinct cultures in the Western Hemisphere, suggesting that it may be more appropriate to consider them as a group of linguistically related song systems rather than a single body of songs. Even this proposition is complicated by the common overlay of children's singing games and adult folksongs original to Spain. So the first set of distinctions to make is which songs are tune and text variants of the original Continental Spanish repertoire, which are indigenous to former colonies of Spain but with Spanish language texts, and which are indigenous with texts in native languages. The same differentiations could be made concerning tonal and rhythmic systems.

These assumptions raise a host of questions. Should we consider the song systems and repertoires of those countries within the current orbit of Spain (Spain itself, Balearic Islands, Canary Islands, Ceuta and Melilla in North Africa) as being separate from those of the former colonies of Spain (including Cuba, Puerto Rico, Mexico, the Central American countries, the South American countries, the Philippines, etc)? How much commonality and how much uniqueness exist in their song systems? Miriam Factora's song collecting research among 39 ethno-linguistic groups in the Philippines reveals some borrowed vocabulary from Spanish layered onto tunes, texts, and rituals unique to those indigenous groups (See Factora, 2005). There is no question that Spanish-language folksong will be a complex body of research for a long time to come. Fortunately, the children's repertoires in these countries seem to have enough songs in common to allow us to proceed with some curricular innovations while awaiting further research results.

The other large question concerning Spanish-language folksong is that of pentatonality. Zoltán Kodály suspected that pentatonality was fairly universal throughout the cultures of the world (Kodály, 1937, 1982: 60); therefore we should expect to find it among the tribal peoples of Mexico, Central, and South America who may also happen to speak Spanish as an "official" language. And this is precisely what Isabel Aretz reported in her comprehensive studies of pre-Columbian musical cultures in Bolivia and Peru, among others (Aretz, 2003: 17, 113). Through her original field and archival research and collegial exchanges with many other scholars, she found sufficient evidence of pentatonic modes (Ibid: 183-184), including

la- and *sol*-centered tonalities among the Incas (Ibid: 108-109), and simple vocal part-songs or instrumentally accompanied songs (Ibid: 124-125). Aretz and her colleagues also discovered text syllabification patterns, motivic and phrasic structures, and pre-pentatonic tonalities such as tetratonic scale forms that correspond to those of other proto-Western European musical cultures. In brief, Aretz has laid the groundwork for much needed comparative research to be done below the Hispanic language layer.

Aretz also raised the question of the tonal systems modern Hispanic composers in the Americas employ in comparison to the ancient indigenous ones still in use among the Andean peoples. Thus her work closely aligns with the thinking of the Continental folk music oriented composers. Jenny Brunner of Brigham University has been surveying the literature to make a preliminary list of past and present composers who have developed folk-like compositional languages and leanings similar to those of Bartók and Kodály. Her findings are encouraging in terms of the expressed aims of developing authentic Spanish language curricula for American schools that allow for smooth connections between the microcosm of folksong and the macrocosm of composed masterworks.

Another aspect of this topic is New World composition from the time of the Spanish Conquest forward: the composers, their compositions, and their potential for enriching the school music curriculum. A related matter is the Gregorian repertoire established in the New World and its possible influence on indigenous music or vice versa. Lastly, there are the village ritual processionals such as *Las Posadas* and whether their music is a synthesis of native and European musical elements.

Starter questions concerning folksong systems in New World Spanish-speaking countries:
1. To what extent are European Spanish and Pan-American Spanish song systems related?
2. To what extent are Pan-American Spanish song systems actually mixed with indigenous musical elements?
3. Are there any purely indigenous, non-Spanish-language song systems remaining in the Americas or in the Caribbean?

Navajo Song Functions

With over one thousand native languages and dialects grouped into dozens of language families, the linguistic complexity of the indigenous peoples of the Americas is bewildering. The Navajos are the most populous tribe of the Na-Dené language family and of the United States. The Na-Dené language family includes 47 tribes scattered from as far south as the Mexican border to as far north as the Arctic. These languages are among the most complex on the planet and it is well known how Navajo code-talkers played a decisive role in World War Two. Understandably, their music is equally complex, perhaps not in tonal schemes, but in the highly nuanced and often secretive societal role it plays. Navajo music is typically not meant for non-Navajo ears, and this is why I have focused on it as a test case for understanding how to represent native music in general music education in a way that is not offensive to native cultures. The evidence is accumulating that many of the issues involved are universal to tribal peoples throughout the world and that caution must be exercised when "outsiders" collect songs and make them public or exploit them commercially.

In order to approach the sensitive topic concerning which Navajo songs can be used in a public school setting without breaking cultural taboos, I have the guidance of an extraordinary Navajo educator, Dr. Clayton Long, who I have known for four decades. He is the son of arguably the most highly respected medicine man in the Navajo Nation, a living treasure of Navajo ceremonies. As a nationally known bilingual educator, Clayton himself has begun to realize that non-Navajo cultures have much to gain from learning to sing selected kinds of Navajo songs. To put this into perspective, Navajo ceremonies are sung and chanted, not spoken, and they are referred to as "sings," which gives no small insight into how thoroughly singing is integrated with daily life. Many "sings" are nine days long and must be performed perfectly in order for their healing and restorative benefits to take place. There are *dozens* of such lengthy ceremonies and they are multi-media in nature in that ceremonial dancing or the making of finely detailed sand paintings according to specified patterns accompanies the singing experience. One medicine man, Blackhorse Mitchell, told us that he never had memory lapses because songs prompted his visual memory of required sand

paintings or that sand paintings helped him remember the songs associated with them, revealing a way of thinking about musical notation that is probably quite close to that of pre-notation European musicians.[8]

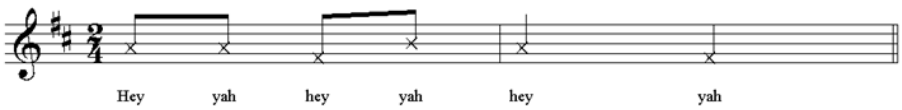
With these factors in mind, we decided that the best place to start our investigation would be to begin to categorize the kinds of songs Navajos sing and to annotate them according to sacred, less sacred, and secular parameters. This would be a working list from which we could gain a sense of direction about how to proceed. In the process, we have discussed our growing list with other Navajo singers, medicine men, and tribal educators. We are beginning to see how the Navajo way is an essentially non-instrumental culture in which singing is by far the primary means of individual and group music making. There seems to be an almost lackadaisical attitude toward drums; small ones are sometimes used but do not seem to conform to specified designs, shapes, or sizes. My late friend, medicine man Hurley Keith, once showed me his medicine bundle and after explaining it, sang some songs for me, during which he grabbed a small empty cardboard box upon which he kept the beat for only some of the songs.[9] I was struck by the reverence he had for the medicine bundle but not for the "drum." On the other hand, rattles are extremely sacred and often personal, their use being mainly reserved for ceremonies and private individual singing.

The matter of non-ceremonial individual singing is a fascinating feature of the traditional Navajo life style. Children begin early to develop their own personal self-affirmation song, which they refine and polish throughout their lifetime. These self-actualization songs locate one's place in the Universe and help one to maintain emotional and cognitive equilibrium, which is further reinforced through ceremonial sings. A related category consists of what Jim Dandy calls "emotion songs," sung to children by adults to transmit certain values and to encourage the development of desirable character traits. Another related category could be called "attribute songs," in which the special characteristic of an animal is mentioned to help a child.

8. Group field collecting session with Jerry L. Jaccard, János Sipos, Clayton Long, and Blackhorse Mitchell at his home near Shiprock, New Mexico, December 29, 2004.
9. Conversation between Jerry L. Jaccard and Hurley Keith at his home in Chilchinbeto, Arizona, during the winter of 1972.

Jim related how he had frequent leg aches as a child, so his grandmother would sing "horned toad" songs to him to take his mind off of the pain since these are "remarkable animals with special abilities because of their tough, scaly skin."[10] Another large general category are work songs, particularly sheepherding songs, horse riding songs, and rug weaving songs, many of which are personal to the singer, but always having a sacred connection to the Navajo worldview. Again, these songs are generally carefully guarded because they are not considered appropriate for outsiders' ears.

To date, we have identified 46 Navajo song functions, but the list raises as many questions as it answers. For 40 years, I have asked every traditional Navajo musician I know if they every participated in singing games as a child. Their answers have been consistent and emphatic in stating that Navajo children only learn songs from adults according to the sacred and secular functions discussed above. Until the mid-twentieth century, most Navajos were nomadic, living in matriarchal extended family groups, in which children's playmates were siblings, same-age uncles and aunts, and cousins. This constantly begs the question as to whether or not such children invented games together in spite of the adult-centric song transmission. To my mind, this is one of the most important questions to resolve concerning Native American song repertoire. Were tribal taboos so strong and the religious worldview so ingrained during and after childhood that the expected memory of children's singing games and rituals was erased? The question is still open to me because of the years I spent observing traditional Navajo children at play during school recesses in which all of the other aspects of childhood play were intact. And I did observe a very traditional first grade boy who was chanting



10. Group conversation with Jerry L. Jaccard, Clayton Long, Lucille Hunt, and Jim Dandy in Blanding, Utah, on February 18, 2008.

over and over again.[11] However, Anglo singing games with similar melodic motives were being taught in that school's music curriculum, so it is possible that he was appropriating them to his native language. But, it is equally possible that he was not, and that is the intriguing question.

What is quite clear is that Native American folksong represents a definite paradigm shift from, not a parallel to the European tradition. This conclusion has been reinforced by my cursory investigations of the geographically distant but linguistically related Apache and the geographically adjacent but linguistically-unrelated Hopi mesas and Tewa-speaking tribes whose functional musical behaviors are still similar to those of the Navajos. In short, it is clear that music educators in the Americas must proceed with great sensitivity and diplomacy regarding the research and inclusion of indigenous music in school curriculum. Native songs and their contexts must not be objectified as museum objects or as cultural curiosities; rather our native colleagues must have a voice in how their songs and cultures are selected, portrayed, and delivered in school settings. This, too, is an opportunity with the potential to enrich all concerned – indigenous peoples have their own well-thought-out and effective pedagogies for transmitting musical culture to their children (Jaccard, winter 2007).

Starter questions concerning Navajo folksong research:
1. What kinds of songs do only women sing?
2. What kinds of songs do only men sing?
3. What kinds of songs do both sing together?
4. Are there any songs generated by what Kodály referred to as "the separate life of the children's society"? (Kodály, in Szabó, 1969: 4)
5. What are the dimensions and dynamics of the musical paradigm shift described above and to what extent are they shared by the other indigenous peoples of the Americas?
6. Are there any Na-Dené language family cultures south of the Mexican-American border?

11. Kayenta Elementary School, Kayenta, Arizona, 1971–1972 school year.

Conclusions

The purpose of this paper has been to feature four representative but not all-inclusive issues pertaining to the challenges of applying the music education vision of Zoltán Kodály to culturally pluralistic societies in the Americas. In reality, these challenges are actually opportunities to develop research projects, pedagogical applications, and compositional languages that will be fully identifiable as belonging within the scope of Kodály's thinking but which are uniquely tailored to regional and local circumstances. It is entirely within the compass of Kodály's view for us to find our way to implement his vision through better understanding our own music:

> We are closer to the realization of a world music than of a world literature that Goethe imagined. But the question is, how can we take our place in world music more quickly; through losing or strengthening our individuality? Perhaps one would think that we would be better musical world-citizens the more we cultivated a world outlook and the more we neglected our own, but I believe just the opposite. The more we cultivate and study our own music the more we shall be able to contribute to world music (Kodály cited by Egon Kraus, in Landis and Carder, 1972: 127–128).

It is now time to shoulder the task of digging down to our musical roots from which to grow musical curricula worthy of our children and their future. No matter how academic the work, the final outcome must preserve the voice of the child, the musical life of the people, and put superior and immediately applicable teaching materials into the hands of our teachers. The journey of discovery upon which we are embarking may very well be more informative than our eventual arrival.

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The Philippine Project: In Search of a National School Music Curriculum

Miriam B. Factora

How It All Began

As a student

In 1981, the first Philippine Summer Kodály Music Education Workshop at the Cultural Centre of the Philippines was organized under the initiative of the Cultural Centre of the Philippines. The first lecturer, who had been invited to teach musicianship and conducting classes for two summer series, was György Gulyas, a conductor from Debrecen, Hungary. He was then the conductor of the choral group that represented Hungary during an international choral festival held in the Philippines a few years before and this was how he got invited to go back to the Philippines to conduct the summer courses. His wife, Éva, who taught methodology, and an interpreter to translate from Hungarian to English during the classes, accompanied him. I attended one of these courses in 1982. This was my first exposure to the Kodály Concept.

As an educator

Right after my Master's studies in Kodály Emphasis from Holy Names College, Oakland, California, I went back to the Philippines and was asked to be one of the teachers to instruct the same summer course in 1985. At this time, another foreign conductor, Árpád Darázs, who was then the Director of Choral Activities at the University of South Carolina, USA, was handling most of the classes in musicianship, conducting and methodology. I was

asked to teach one of the musicianship classes and another course, called "Creative Works." I questioned the purpose of this course because in my opinion, there was another component missing which was more pertinent to the adaptation of the Kodály Concept to the Philippine context. This course was "Philippine Music." While I admired and respected the previous lecturers' level of musicianship, I was disturbed by the fact that participants, who were Filipino music educators and conductors, were learning solely foreign materials. Participants, naturally, delivered the same sequence and materials when they went back to their own classroom settings. I expressed my concerns to the organizers and the following year, "Creative Works" was replaced with "Philippine Music." The course, "Creative Works", which I was asked to teach, however, served its own purpose and was useful to the development of the following Kodály Education Courses offered afterwards. Being aware that the Philippines was not yet ready for a sequence to teach musical concepts due to lack of materials, I designed this course as a venue for students to compose easy melodies for Filipino children with Filipino text, and foreign melodies were also given Filipino texts. The result of the collection was "*Malikhain Katha"* (1986) meaning "Creative Works" which a colleague and I edited. The sequence, however, was still patterned after the European model. This, in my opinion, was the lesser evil. It was that year when the Kodály Society of the Philippines (KSP) was formed, and the initial organizers became the consultants of the organization.

The following year, 1986, I was asked to handle the methods classes for the summer course, this time organized by the newly formed KSP in which I was a member of the board. I used selections from "Malikhain Katha" as a springboard to teach concepts with several authentic Filipino folksongs interspersed for simply singing without conscious concept learning. I was very excited about applying to the Philippine setting the ideas I had learned from my master's course. I was very much convinced that the Kodály approach was very relevant to the Philippine setting considering the country's colonial history and the state of music education. As I taught elementary and high school in one of the private schools in Metro Manila, I started my own fieldwork and collected children's folk songs, rhymes and musical games to supplement "*Malikhain Katha*." This resulted in the publication of my first collection of musical folk games of Manila (Factora 1989).

As a scholar in Hungary

I was very fortunate to be granted a scholarship by the International Kodály Society (IKS) to study in Hungary for a semester in 1987. I was impressed by the close collaboration of ethnomusicologists and music educators.

As consultant of the Kodály Society of the Philippines

A few months after returning from Hungary to the United States, I felt the urgency again to go to the Philippines to share what I learned in Hungary. By this time, I was already acting as consultant to the KSP. When I arrived in the Philippines in 1988, on behalf of the KSP, I immediately went to a reputable university known for its ethnomusicology department, with the hope of establishing a collaboration of the kind that I witnessed in Hungary. To my disappointment, the department head informed me that we music educators would have to do our own research. From that point on, I encouraged KSP to write a project proposal for folk song collection and systematisation so that a sequence could be designed to teach musical concepts using Philippine materials. KSP wrote a proposal for me to lead the project. However, no funds were available and the project did not materialise. In the meantime, with the untiring efforts of the KSP board members, they continued to offer regular summer training programs for teachers and conductors still making use of the limited Philippine materials available.

As a presenter

As I stated above, in 1997, the IKS Symposium was held at the Cultural Centre of the Philippines. This was the first international music education conference to be held in the country and I was invited by KSP to be one of the speakers. After my presentation, Filipino music educators raised the question, "Miriam, why don't you come back to the Philippines to help us out with our problems?" I responded in jest in Filipino, which when translated in English goes: "Please give me time to save some money so that I can take off from my job overseas." I went back to my job in Japan perturbed.

Little did I know that just over a year later, I would find myself in the mountains of the Philippines, doing the big research that had been envisioned years before! In the latter part of 1998, I started a project in cooperation with KSP. I conducted a more in-depth research on the country's present state of music education and the available vocal materials for classroom use. I had always reiterated to the Kodály Society of the Philippines that it could not justify its existence if members still kept using foreign songs translated into Filipino. Moreover, Filipino teachers could not continue composing songs just to accommodate the teaching sequence of other countries.

While it is true that several Filipino music educators have undertaken folk song research with the purpose of making a study of the songs' possible uses in the classroom, many of the folk song collections consist of beautiful songs that are difficult for young learners to sing, even more so to learn simple concepts from. Having spent my childhood in the Philippines, I knew that there were more appropriate materials that children can learn concepts from: spoken rhymes, singing games and other children's songs that had not been collected. I definitely knew what I needed to find. Fieldwork was imminent. Alan Lomax stressed that it is only through extended and serious contact with living folk tradition that the very true essence of folk song can be understood. He stated that "A song expert without field experience is like a Marine botanist who never observed life under the surface of the sea" (Lomax 1976). It is through collecting and sorting through the collected songs that one determines the authenticity of the material. In the process, one has to delve deeply into the natural musical functioning of a community. To give more credence to the results of this research project, I was advised to make this the topic of my Ph.D. dissertation in the University of Queensland, Brisbane, Australia.

As a result of my interviews and observations, it became apparent that the Philippine educational system needs to address the issue of more relevant music education. Music teachers have explicitly stated three main issues:

- Music education is not given importance in the curriculum;
- A pedagogical mismatch exists between learner and content. There is no concrete pedagogical framework for teaching music as a literacy with a related body of literature;

- A cultural mismatch exists between learner and content. Most of the materials are still foreign songs. There are not enough Philippine materials for use in the classroom. In light of the Filipinos' continuous search for a stronger national identity, there is a need to indigenize and localize the music curriculum.

The historical and political dynamics of the current Philippine situation are similar to those that provided the impetus for Kodály's vision for Hungarian music education. The Kodály Concept has proven to be effective in the development of literate musicianship and cultural consciousness in students. Hence, it has been used as the guiding framework of this study. One of the immediate goals of the project was to design a sequence that would present rhythmic and melodic elements and concepts to enhance the teaching of literate musicianship in a literature-based curriculum utilising systematised Philippine vocal materials.

To arrive at a plausible teaching sequence to be used in the context of Philippine culture, I followed a process of systematisation which was grouped into five major components:

- Collection and gathering of Philippine children's folk songs, spoken rhymes and musical folk games;
- Transcription;
- Translation of the materials into English and translation of selected materials into Filipino, the national language[1];
- Analysis, and
- Classification and systematisation of the materials.

Systematisation resulted in the development of a sequential music teaching model utilizing Philippine vocal materials. In this presentation, I shall concentrate more on the process rather than going through the results of my findings in detail. I will now present an overview of each phase of systematisation.

1. "Filipino" both connotes the national language and citizen of the Philippines.

Systematisation

1) Gathering of Data

In this first phase, I utilised both deskwork and fieldwork approaches. The deskwork approach involved gathering of data from libraries and archives. However, most of the materials collected for this study come from first hand fieldwork.

A total of 200 vocal materials were utilised for this study out of the 1,500 recorded from my fieldwork. Forty-three items from secondary sources, such as theses and published song collections were added. There are 39 ethno-linguistic groups represented, which were collected from 15 regions of the country.

I conducted my fieldwork from 1999 to 2001, a time when major economic, social and political problems beset the Philippines. Newspaper headlines featured skyrocketing fuel prices, waning investor confidence, rising inflation and unemployment as well as a ballooning budget deficit with the peso currency at its weakest ever. The uprising in Mindanao occurred as a result of the unresolved issues of Muslim Filipinos for their long time struggle for autonomy and the emergence of a Muslim terrorist group, called the Abu Sayyaf, which resulted in the kidnapping of foreign and local residents. There were bombings and other acts of terrorism in public places in different parts of the country and tribal conflicts in the north. The New People's Army, the military arm of the Communist Party of the Philippines, resurfaced. The impeachment trial of the former president of the Philippines led to the uprising of the people, known as "People Power Two" as a result of the public's discontentment with the Senate's handling of the said impeachment trial. The arrest of the former president led to another uprising of the people sympathetic to him and this almost brought the country to civil war. The national and local elections were held and were characterised by massive fraud, vote buying and terrorism. There have been incidents of blatant graft and corruption in government. On top of this, there were natural disasters such as typhoons, flooding, volcano eruption and much more. All these had to be taken into consideration when carrying out my fieldwork, which called for flexibility and creativity.

I made use of observation, actual participation and interviews to get a clearer idea of the songs and a better understanding of how to play the games. As an advocate of the notion that folk materials must come from diverse people representative of different walks of life to gain a fair representation from the rich cultural mix of the country, I looked at every person as a potential informant. In fieldwork, there is a tendency to look for resource persons who are experts in the style. Ethnomusicologists Herndon and McLeod (1980: 144) stated that "the concept, sometimes called the 'best man', often leads to a highly individualistic description of a musical style." They add that if someone finds the "best man", the nature of the changes and the development within a musical style may not be apparent and that novices are at times preferred to inform the researcher about the more basic and simpler aspects of a style. Moreover, I also tape recorded informants of different age groups. Researchers also have a tendency to look for the 'oldest man' as the expert. Herndon (1980: 145) further stated that "the 'oldest man' may not necessarily be an expert and sometimes cultures change from one generation to another. Hence, it is common to find age groupings of opinion and style in most musics." Although a lot of my informants were older than 50, many of the materials also came from children, for they have a culture of their own manifested in their unsupervised playgroups. Moreover, the main purpose of this study was the collection of children's vocal materials for pedagogical purposes. Some materials also came from students in secondary and tertiary levels and it was interesting to see how several mixed musical genres were used to suit their situations. People of different occupations and economic status from rural and urban areas were interviewed as well, contrary to the belief that the best folk materials must only come from uneducated and non-literate peoples in remote rural areas (for further discussion of this topic, see Herzog, 1949: 1033; Lloyd, 1969; Eckstorm and Barry, 1930; Abrahams and Foss, 1968).

2) Transcription

The form of transcription utilised for a study reflects the nature of the materials to be transcribed and the parameters for analysis. Considering that the

materials chosen for this study have perceived regular beat and metre and fixed pitches and intervals, Western notation has been employed as a mode of transcription.

3) Translation

Translation has two phases in this study. The first phase is translating the text of the vocal materials from the Filipino language in which it was performed into English to get the meaning of the texts. The second phase is translating the materials that are performed in different Filipino languages into *Filipino* – the national language – with the intention of the texts to be sung.

The Philippines has more than 75 ethnic groups with more than a hundred dialects, which are derivatives that fall under major languages because they are so distinct from one another. These languages belong to the Austronesian family of languages, which includes the languages of Oceania, Indonesia, Madagascar, Malaysia, Formosa and some scattered ones in Vietnam, Thailand, Cambodia and Laos (Dyen, 1971: 5). Many of the languages have also assimilated words from the Indian, Arabic, Chinese, Spanish, and English languages (Mitchell, 2001). Considering that *Filipino* is the national language in the Philippines, this usually becomes the second language of the children. Therefore, it was logical that I had the majority of the materials translated into the national language for this study. This national approach would be suitable because it would certainly make the music education system more unified. I propose that students sing the translated version with the premise that they sing the original language if they speak that language. Moreover, depending on the readiness of the students, especially as they get older, they can be given the option to sing the original language regardless of their ethnic background.

4) *Analysis*

Analysis was another necessary phase of this study because the parameters for analysis served as the items for classification and systematisation.

The parameters used for analysis are:

1. Title of the song, spoken rhyme or game;
2. Source – name, age, occupation, address of performer, or title and author of published or unpublished source where the material came from if it was derived from a secondary source;
3. Place collected – town, province or region where the material was performed for the researcher;
4. Category – for the purposes of this study: song, spoken rhyme, and game/song or game/spoken rhyme;
5. Game Type;
6. Comfortable Starting Pitch (CSP);
7. Original Starting Pitch (OSP) – This refers to the starting pitch of the performer who sang the songs during recording;
8. Approximate tempo;
9. Toneset;
10. Melodic Element/Concept – This refers to the melodic element or concept that may be taught from the material;
11. Melodic Context – This refers to melodic intervals, turns or core motives present in the song material utilising the melodic element being studied;
12. Rhythm Set;
13. Range;
14. Rhythmic Element/Concept – This refers to the rhythmic element or concept that may be taught from the material;
15. Metre;
16. Language;
17. Form;
18. Subject – This refers to the textual theme of the material.

5) Classification and Systematisation of Materials

Results of systematisation are shown in tabulated form and examples of these are found in the following:

Tables 1a and 1b present a rhythmic summary that indicates the rhythms utilised in the vocal materials and the number of vocal materials that signifies the frequency of the usage of these rhythms. For example, out of 200 vocal materials, 183 make use of ♩♪♪, 79 materials use 𝄽, 56 use 𝅗𝅥 and so forth. The results of the data analysis presented in Tables 1a and 1b are also shown in graph form in Figure 1a and 1b.

Table 1a. Rhythmic Summary: Rhythmic figures

Rhythmic Elements Utilised	Number of Vocal Materials	Rhythmic Elements Utilised	Number of Vocal Materials	Rhythmic Elements Utilised	Number of Vocal Materials
♩♪♪	183	♪𝅘𝅥𝅯𝅘𝅥𝅯	26	- (half rest)	6
𝄽	79	𝅘𝅥𝅯	18	♪♪♪	5
𝅗𝅥	56	𝅗𝅥.	15	♪♩♪	3
♪.𝅘𝅥𝅯	50	𝅘𝅥𝅯𝅘𝅥𝅯♪	11	𝅝	1
♩.♪	33	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	9	𝅘𝅥𝅯♪.	1

Table 1b. Rhythmic Summary: Metres

Rhythmic Elements Utilised	Number of Vocal Materials	Rhythmic Elements Utilised	Number of Vocal Materials	Rhythmic Elements Utilised	Number of Vocal Materials
2/4	80	3/4	12	6/8	1
2/4 anacrusis	17	3/4 anacrusis	23	6/8 anacrusis	4
4/4	40	mixed metre	12	5/4	0
4/4 anacrusis	7	mixed metre anacrusis	3	5/4 anacrusis	1

Figure 1a. Rhythmic Summary: Rhythmic figures

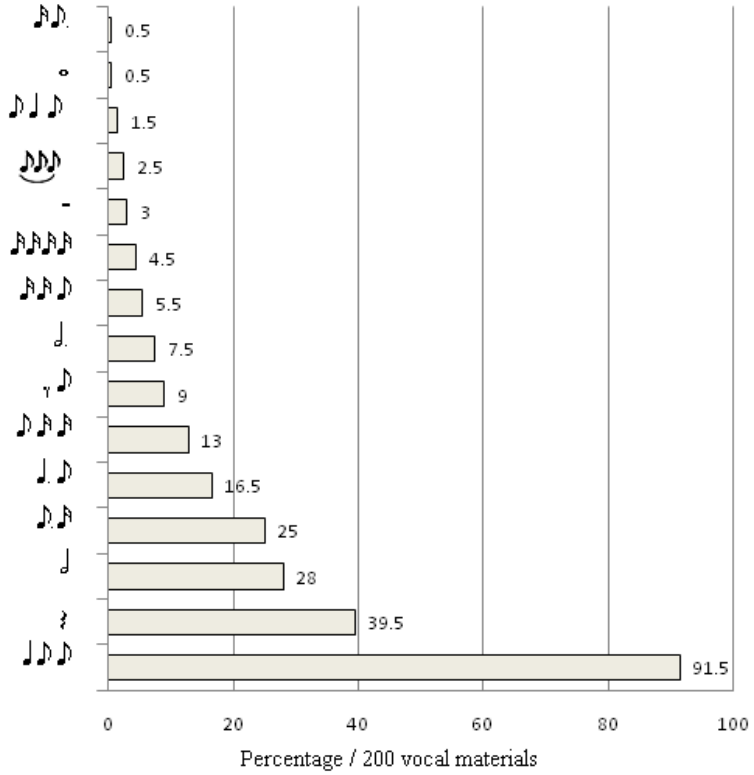
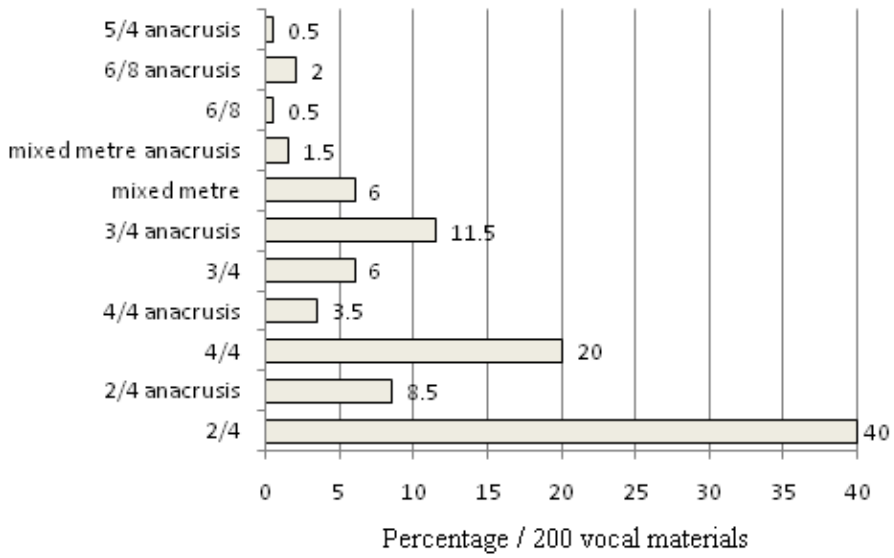


Figure 1b. Rhythmic Summary: Metres



Of the 200 vocal materials that were used, 49 were spoken rhymes, 151 had perceived scales, 148 of which had apparent melodic concepts/elements that could be taught. Table 2 presents melodic elements that can be taught from these songs, tonesets of the songs within which the elements are taught and the number of songs that use these tonesets. Table 2 is summarized in graph form in Figure 2.

Table 2. Melodic elements to be taught from songs

Melodic Elements	Tonesets of Songs	Number of Songs	
so-mi	m s	9	9
la	m sl	5	5
do	d m s	4	4
re	drm	7	21
	drm s	9	
	drm sl	5	
fa	mfs	5	20
	d mfs	1	
	drmfs	2	
	drmfsl	7	
	mfsl	3	
	rmfsl	2	
low la	l, drm	2	8
	l, drm s	4	
	l, drm sl	1	
	l, drmf	1	
low so	s,l, d	2	14
	s,l, drm s	4	
	s,l, drm sl	1	
	s, d	1	
	s, drm	2	
	s, drm s	1	
	s, drm sl	2	
	s, drmfs	1	
low ti	l,t,drmfs	1	15
	s,l,t,drmf	4	
	s,l,t,drmfs	1	
	s,l,t,drmfsl	1	
	s, t,drmfs	3	
	s, t,drmfsl	1	
	t,drmfs	2	
	t,drmfsl	2	

Melodic Elements	Tonesets of Songs	Number of Songs	
ti; high do	d mfsltd'	1	23
	rmfsltd'	3	
	mfsltd'	2	
	drmfslt	1	
	t,drmfsltd'	1	
	s,l,t,drmfsltd'	1	
	sl d'	2	
	m sl d'	2	
	d m sl d'	1	
	drm sl d'	3	
	drmfsl d'	4	
	t,drmfsl d'	1	
	s, drm sl d'	1	
extended diatonic major	rmfsltd'r'	1	17
	rmfsltd'r'm'	1	
	drmfsltd'r'	1	
	drmfsltd'r'm'	1	
	t,drmfsltd'r'	1	
	m,f,s,l,t,drm	4	
	m,f,s,l,t,drmf	2	
	m,f,s,l,t,drmfs	2	
	m, l,t,drmf	3	
	m, l,t,drmfsl	1	
si (so sharp)	l,t,drmf (si)lt	2	6
	l,t,drmfs(si)lt	1	
	(si),l,t,drmf (si)lt	1	
	m, (si),l,t,drmf	1	
	m, (si),l,t,drmf l	1	
fi (fa sharp)	rmf(fi)sltd'	1	4
	drmf(fi)sltd'r'	1	
	f,(fi),s,l,t,drmfs	1	
	m,(fi),(si),l,t,drmf	1	
di (do sharp)	m, (si),l,t,d(di)rmf	2	2

Figure 2. Melodic elements to be taught from songs

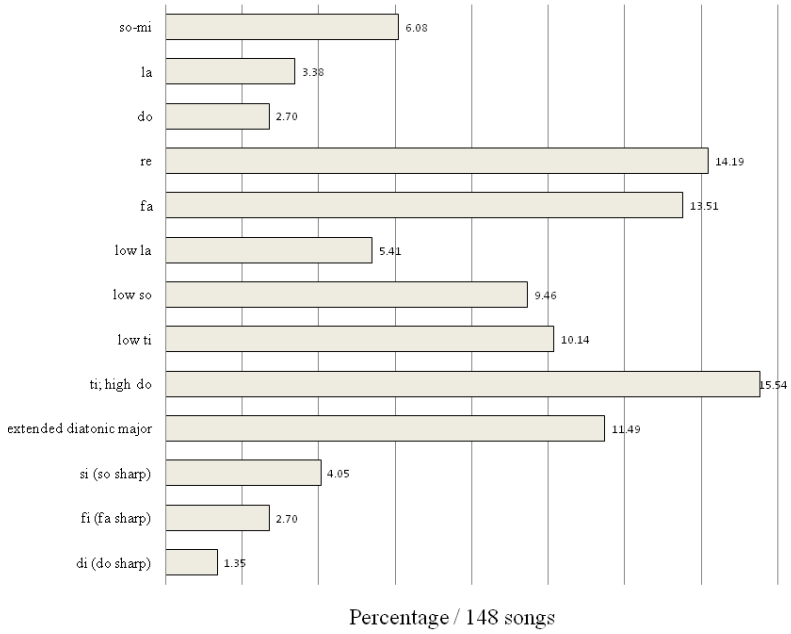
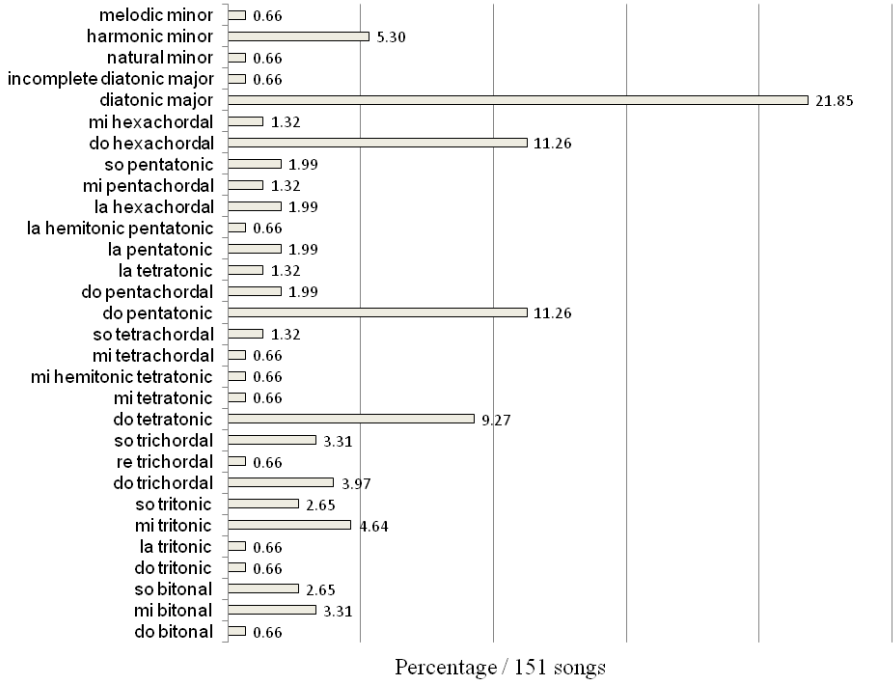


Table 3 summarises all scales found in the song materials. The number of songs signifies the frequency or the number of times that these scales were utilised in relation to the total number of materials used in this study. For example, out of the 148 songs, one is "do bitonal", five are "mi bitonal", four are "so bitonal" and so on. Table 3 is also shown in graph form in Figure 3.

Table 3. Scale Summary

Scale Type	Number of Songs	Scale Type	Number of Songs	Scale Type	Number of Songs
do bitonal	1	do tetratonic	14	la hexachordal	3
mi bitonal	5	mi tetratonic	1	mi pentachordal	2
so bitonal	4	mi hemitonic tetratonic	1	so pentatonic	3
do tritonic	1	mi tetrachordal	1	do hexachordal	17
la tritonic	1	so tetrachordal	2	mi hexachordal	2
mi tritonic	7	do pentatonic	17	diatonic major	33
so tritonic	4	do pentachordal	3	incomplete diatonic major	1
do trichordal	6	la tetratonic	2	natural minor	1
re trichordal	1	la pentatonic	3	harmonic minor	8
so trichordal	5	la hemitonic pentatonic	1	melodic minor	1

Figure 3. Scale summary



DESIGNED RHYTHMIC AND MELODIC SEQUENCES

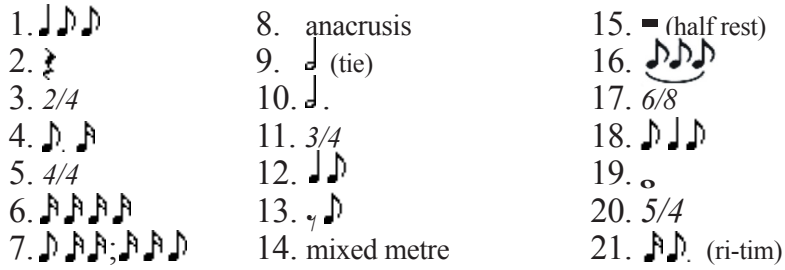
While it is true that the designed rhythmic and melodic sequences are the result of analysis and systematisation of the vocal materials utilised for this study, other factors may affect the placement of the rhythmic and melodic concepts in the sequence.

One of the features of the Kodály Concept is its adherence to a sequence that is a child-developmental one rather than one based on subject logic. The child-developmental approach "requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth" (Choksy, 1988: 12).

Rhythmic Sequence

In terms of rhythm, in the child's day-to-day living, moving rhythms, which could be attributed to their walking and running, would be represented by quarter notes and eighth notes. Therefore, these quarter notes in combination with eighth notes, ♩♪♪, in duple metre are more common in children's singing games than sustained ones. In the result of my findings, it is apparent that ♩♪♪ is the most common rhythm; hence, it is reasonable to start teaching the rhythmic concepts with ♩♪♪. However, designing a sequence could be a challenge. One of the biggest challenges that I encountered as I designed the sequences is that, while it was important to consider frequency as to how many times a musical element was used in the vocal materials, it was also imperative that the elements be viewed as to how they relate to and compare with one another. For example, it shows in the rhythmic summary that half note usage ranks third when it comes to frequency of use. Therefore, one would be tempted to think that the half note would be introduced after the quarter rest. However, this could be misleading considering that in reality, most of the vocal materials that utilise half notes have the note in combination with more complex rhythms such as ♩. ♪, ♪. 𝅘𝅥𝅯, ♪ 𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯♪ , etc. Moreover, vocal materials that utilise half notes have wider ranges and more complex form. I found it more logical to introduce ♪. 𝅘𝅥𝅯 ahead because there are more vocal materials that utilise ♪. 𝅘𝅥𝅯 in combination with the previously learned rhythms which are ♩, ♪♪ and 𝄽. Furthermore, vocal materials that make use of ♪. 𝅘𝅥𝅯 have simpler form and more limited range. Most importantly, the rhythm, ♪. 𝅘𝅥𝅯 is more characteristic and significant in many of the children's songs and spoken rhymes. The teacher will just have to let the students discover that this rhythm has two uneven sounds in one beat compared to ♪♪ with two even sounds. Another factor that has been considered in designing the sequence is the level of sophistication and difficulty of the materials. While it is true that more materials have ♪𝅘𝅥𝅯𝅘𝅥𝅯 and 𝅘𝅥𝅯𝅘𝅥𝅯♪ than 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, the vocal materials that use ♪ 𝅘𝅥𝅯𝅘𝅥𝅯 and 𝅘𝅥𝅯𝅘𝅥𝅯♪ are more complex with a wider melodic range and more difficult form. They are likely to be performed by older children; hence, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 will be introduced ahead. Figure 4 shows the rhythmic teaching sequence.

Figure 4. Proposed Rhythmic Teaching Sequence



Melodic Sequence

Melodically, certain principles have to be considered that affect the melodic development of children (Choksy, 1988: 13). These principles are:

1. The range in which a young child can sing songs comfortably and correctly is limited, usually encompassing not more than five or six tones. These would be whole steps or larger intervals because half steps are difficult for young children to sing in tune;
2. Descending tones are easier for children to learn and reproduce accurately than ascending ones;
3. Small skips are easier for the young child to sing in tune than small steps. Wide skips, such as a sixth or an octave, are difficult.

Considering the above principles, it would not be advisable to start with the diatonic scale although it has been utilised the most in the vocal materials. This is due to the syncretic flavour of the majority of the folk songs collected that are representative of the Western-influenced musical culture of the country. Figure 5 presents the proposed sequence to teach melodic concepts. In designing the melodic sequence, it was also necessary to note how the melodic elements have been used in a particular context. For example, out of the nine songs that utilise *m s* as toneset, eight songs approach the melody in a descending *s-m* context and one song is in *m-s* context. Therefore, it is obvious that the presentation of the melodic elements, *mi* and *so*, starts in *s-m* context. Due to the syncretism of the musical literature collected

for this study, *fa* will be presented soon after the pentatonic notes have been introduced, after which the concept of pentachord will be discussed. Figure 5 shows the proposed melodic teaching sequence.

Figure 5. Proposed Melodic Teaching Sequence

Elements / Concepts	Contexts
1. so mi	s-m ; m-s
2. la	sl ; ls ; m - l ; l - m
3. do	m-d ; d-m ; d – s
4. re	mrd ; drm ; s - r ; r – s
5. do tetratonic	
6. do pentatonic	
7. fa	mfs ; sfm ; f-r
8. do pentachordal	
9. absolute names	
10. whole step, half step	
11. Bb ; F#	
12. do hexachordal	
13. melodic question and answer	
14. low la	d-l, ; l,-d ; r - l ; l, - r ; l, - m
15. la pentatonic	
16. low so	d-l,s, ; s, - d ; d - s, ;s, - r ; r - s, ; s, - m ; m - s,
17. so pentatonic	
18. low ti	l,t,d ; dt,l, ; r-t, ; s,-t,
19. regular ti ; high do	ltd' ; d'tl ; s - d' ; d' - s ; l-d' ; d'-l
20. diatonic major	
21. key signatures (Key: C, F, G, Bb, D)	
22. extended diatonic major	
23. octave	
24. natural minor	
25. si	
26. harmonic minor	

27. fi	
28. melodic minor	
29. di	

CONCLUSION

In conclusion, a total of 1,500 vocal materials were recorded from the fieldwork that I conducted from 1999-2001. A teaching sequence to present the rhythmic and melodic concepts has been designed for use by Filipino music educators. The proposed rhythmic and melodic sequences take into consideration the level of sophistication and difficulty of the musical literature that have a bearing on normal child abilities at various stages of growth. They also consider the occurrence of the most characteristic and most significant rhythmic and melodic elements, the frequency of their occurrence, the context of how they were presented in the song materials, learners' knowledge of previous rhythmic and melodic elements and concepts taught, and the overall interrelationships and interdependence of the musical elements within the body of musical literature selected for this study. These sequences give the teacher flexibility in presenting the elements and concepts taking into consideration the students' readiness, their cultural background, the comfort level of the teacher and the time allotment for music instruction. The elements and concepts presented are based on the Philippine materials selected for this study. The teacher is welcome to inject other rhythmic and melodic elements and concepts not presented herein as more materials not included in this study are added. Therefore, this sequence is not fixed and may change according to availability and choice of materials.

For Filipino educators to have access to the materials that I have collected, I published three books, namely:

- Philippine Children's Songs, Rhymes and Games for Teaching, Book One (2003)
- Miriam B. Factora Song Collection, (Philippine Children's Songs, Rhymes and Games for Teaching), Choral Arrangements by Kristina Benitez (2003)
- Philippine Children's Songs, Rhymes and Games for Teaching, Book Two (2004)

Just recently, the KSP published a second series of choral arrangements of three of my collections, arranged by another reputable Filipino composer and arranger, Augosto Espina (2007).

Research is perpetual. The big research that I did in 1999-2001 was an attempt to collect samplings from different regions of the country. In December 2006, I went back to my own province of Ilocos Norte to do a more in-depth field work of the province's musical culture. This time I did not concentrate only on children's folksongs, but welcomed the idea of recording other types of music such as orally transmitted functional songs that can only be best received aurally and not transcribed in printed page. The Philippines may be a small country but the presence of more than 75 ethno-linguistic groups with more than a hundred dialects makes research a monumental undertaking. There is a lot more that needs to be done, for the challenge has just begun.

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Where Bartók Left Off: Researching Turkic Elements in Hungarian Folksong

János Sipos

In this paper I will attempt to survey in a few words a research series carried out by Hungarian scholars in Asia for more than 70 years, and then introduce the research I have been doing for the last twenty years. In the last section, we will take an inside view on my recent research of a mystic Islamic order. The photos, musical recordings and the transcriptions in this paper were made by me. Because of limitations of space and time, this presentation will resemble a draft made with broad brush strokes more than a study prepared with meticulous care. Let it be said in my defense that readers with an interest in the folk music of Turkic peoples may refer to my previously published books and studies for further information.

From the beginning, there have been different currents in ethnomusicology. While some scholars prefer comparative musical analysis, others concentrate more on the cultural and social aspects of the music. The latter approach gained the upper ground, and it truly is important for understanding and describing the relationship between music and different phenomena of real life, society and culture. At the same time, we do have to remember that folk music is a special phenomenon having its own specific forms and evolutionary rules. According to Béla Bartók, we should research it from a scientific point of view: "Folk music is a phenomenon of nature... This creation develops with the organic freedom of other living organisms in nature: flowers, animals, etc." (Bartók, 1925: 230-233).

Let me quote another statement of Bartók which can show the direction and goals of comparative folk music research: "I think that if we have sufficient folk music material and study at hand, the different folk musics of

the world will be basically traceable back to a few ancient forms, types and ancient style-species." (Bartók, 1937: 166-168).

The road to the discovery of these basic forms leads through transcribing, analyzing, classifying and comparing the folk music of different peoples. There are hundreds and hundreds of melodies in every body of folk music. These melodies are not independent from each other; some are close variants of the same tune so we may consider them as being identical, or to be more precise, we can say that they belong to the same musical type. In the course of classification, we first determine types then find different connections between them, discovering which types belong to the same musical class and which classes belong to the same musical style.

According to our experience, the most effective way to find similar melodies is to concentrate on the melodic line. By the end of such a classification, huge number of melodies will be reduced to only a few basic forms that are much easier to sort through for the sake of comparison. In practical terms, the classification enables us to get acquainted with a given body of folk music by learning a few dozen melodies that represent the majority of the repertoire. With such classified material we can compare the entire folk music repertoire of different peoples instead of becoming aware of only a few random similarities. However, we first of all need reliable, analyzed and classified material.

While the languages of different Turkic peoples have been subjected to thorough comparative analyses, only the first steps have been taken in the comparative research of their music.[1] Let me first acquaint you with a few steps in Hungarian folk music research that led to the foundation of a large international comparative project.

At the beginning of the 20th century, Béla Bartók and Zoltán Kodály began the first scientific folk music research in Hungary (Bartók, 1923, 1924, 1931; Kodály, 1937-1976). In addition to collecting and analyzing Hungarian material, they and others also began to explore the musical cul-

1. In the multitude of arising questions, it is highly important to explore whether traces of Old Turkic musical styles can still be detected in contemporary Turkic folk music. Another interesting question appealing to Hungarians is: how folk music styles of different Turkic peoples relate to Hungarian folk music layers.

tures of neighboring and related peoples.[2] And indeed, research must not be restricted to a small area or to a single state because several layers of folk music belong to geographic areas, and like rivers or mountains, they do not respect state boundaries. Furthermore, we can only state what is special in a specific body of folk music if we know the music of several peoples.

The Hungarian language belongs to the Finno-Ugrian language family, which shows a linguistic and not an ethnic relationship. Only certain large forms of the Hungarian lament shows connection to the music of Finno-Ugrian (Ob-Ugrian) peoples, while at the same time, much Turkic influence can be seen in Hungarian culture. This is quite natural, as several Turkic peoples played a significant role in the formation of the Hungarian culture and folk music. Therefore, it is not an accident that Béla Bartók and later László Vikár began research work among Finno-Ugrian people, and then both of them turned toward the folk music of Turkic peoples where they found musical styles similar to that of the Hungarians.

So, is Hungarian music Finno-Ugrian or Turkish? The answer is both. All peoples in the world have been taking shape during a long process. Besides the seven probably inhomogeneous Hungarian tribes, several Turkish, Slavic, German and other peoples took part in the Hungarian ethnogenesis. Consequently, it is more productive and scientific to speak about more than one "ancient homeland" in order to track individual components one by one. An important part of this work is comparative research on the music of the Mongolian and Turkic people.

The first important step was Bartók's research in Turkey in 1936. His book on it is one of the most important comparative analyses on Turkish folk music until our day (Bartók, 1937, 1976, 1991; Saygun, 1976). Bartók wrote this study from a comparative point of view and found close relationships between essential layers of Hungarian and Anatolian folk music. After Bartók's Anatolian research, Hungarian ethnomusicologists did not do field work in Asian areas for a long time during which period a number of

2. Besides collecting in Hungarian areas, Bartók did Romanian, Serbo-Croatian, Arabic and Turkic research as well. Bartók B. (1934, 1935, 1937, 1959, 1976, 1991).

important studies and books about the eastern connections of Hungarian folk music were written.[3]

Extended field research has been underway since 1958. I can only briefly introduce the most important steps, illustrating the examined folk music with a few characteristic examples. From 1958 to 1979, a significant research series was carried out in the Volga-Kama region, where László Vikár and Gábor Bereczki collected among the Mordvin, Votyak, Cheremis (Mari), Chuvash, Tatar and Bashkir peoples. They transcribed most of the collected melodies and published several articles and four monographs (Vikár-Bereczki, 1971, 1979, 1989, 1999).[4] The original goal of the research was to find the ancient homeland of the Hungarians, but it gradually changed into comparative research of a large area inhabited by Turkic and Finno-Ugrian peoples.

Research in Anatolia

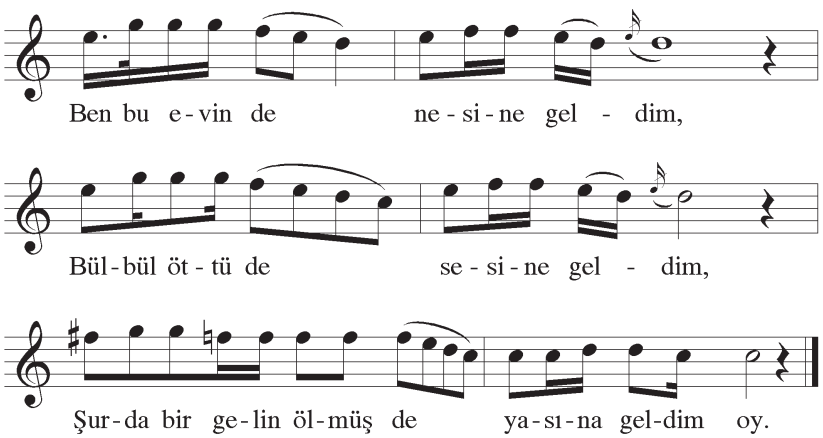
I have been continuing this work since 1987 for two decades now. I started my work where Bartók finished his: in the vicinity of Adana, Turkey, and later I extended it over the rest of Anatolia. As a result, in 1994 and 1995 I published two books: *Török Népzene I* and *Török Népzene II* (Turkish Folk Music I and II). In these books I did a comprehensive analysis of Anatolian folk music and a comparison between the most important Anatolian and Hungarian musical layers. My books, *In the Wake of Bartók in Anatolia* (published in 2000) and *Bartók nyomában Anatóliában* (2001) dwell upon Anatolian folk music as well.[5]

3. Kodály (1937-76) concentrated on the Cheremis and Chuvash folk music and to their relation to the Hungarian music. Vargyas (1953, 1980, and 2002) made a comprehensive historical overview on the folk music of the Volga-Kama region; Szabolcsi (1933, 1934, 1936, 1940, 1956) pointed at even larger international musical connections; Dobszay and Szendrei (1977, 1988) summed up the international connections of the Hungarian lament and the so called "psalmodic" style.
4. Number of the collected melodies: Mordvin: 157, Votyak: 686, 3. Cheremis: 944, Chuvash: 651, Tatar: 580, Bashkir: 634.
5. In connection with these books two CDs were published. My Ph.D. dissertation *Béla Bartók's Anatolian research in the light of a larger material* deals with the same theme. It is accessible in the Library of the Institute for Musicology, Budapest.

I included the folk music of other peoples in the comparison, thereby putting the Hungarian-Anatolian similarities into a larger international framework. During the analysis it turned out that Bartók's Turkish-Hungarian parallels are even more significant and further similarities can be found among Anatolian and Hungarian laments, psalmodic melodies, children's songs and among several melodies having a small compass of tones.

Anatolian folk music is as complex as the Anatolian population is, so I cannot introduce every important Anatolian musical layer now. For example, let's examine three Anatolian melodies. The first is a lament (ex.1), the second is a so-called "psalmodic" melody moving basically on the *mi-re-do* trichord (ex.15-VIII) and the third is a religious melody (ex.15-I). These melodies represent well three important styles of Hungarian folk music, and at the same time they illustrate three different uses of the *mi-re-do* trichord. Notwithstanding the small compass in the lament we see two parallel descending musical lines; the melodic motion of the "psalmodic" melody moves up and down on the *mi-re-do* trichord jumping down to *la* in the end; and the religious song rotates around the central (*re*) tone of the trichord as many Hungarian children's songs do.

Example 1. Anatolian lament



I gradually extended the area of my field work beyond Turkish territory. First, I did research among Turkic people living between the Volga-

Kama region and Anatolia, and then I looked further to the West and then to the East. Up until the present day, I have collected more than 7000 melodies in Anatolia, Thrace, Azerbaijan, Kyrgyzstan, Kazakhstan, among Mongolian Kazakhs, among Karachays living in the Caucasus and in Turkey, and among Navajo and Sioux Indians.[6]

Kazakh researches

In the book *Kazakh Folksongs from the Two Ends of the Steppe* (2001) I compared the folk music of Aday Kazakhs living at the eastern shore of the Caspian Sea to that of Mongolian Kazakhs living in Bayan Ölgiy.

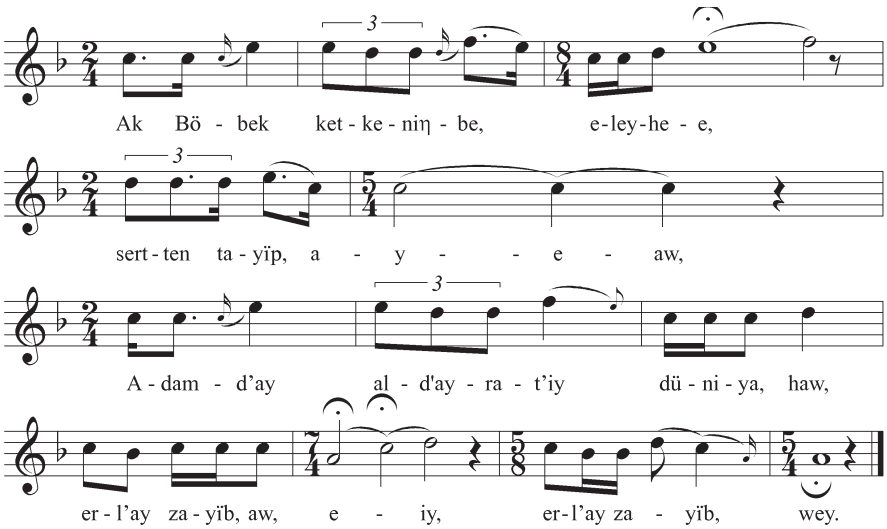
Considering the vastness of Kazakhstan and the complexity of the ethnogenesis of Kazakh people, it was not hard to foresee that a wide variety of musical dialects would be encountered in Kazakh areas. Despite minor dialectal deviations, the Kazakh language is highly unified, but sure enough, great differences in music exist there. The typical *do-* and *so*-pentatonic tunes of Mongolian Kazakhs are closer to the pentatonic melody style of Mongolian, while the majority of tunes in Western Kazakhstan have conjunct melodic progression on Aeolian scales so much favored in Hungarian and Anatolian areas.

Relying upon Anatolian, Azeri, Turkmen, Kazakh, Kyrgyz, Mongolian and Chinese folk music we can see here a regional difference. The pentatonic zone stretches westward from China through Eastern Kazakhstan to the Volga-Kama region, and then it jumps to areas inhabited by Hungarians. At the same time we can observe no more than tiny traces of pentatonic scales in southern areas from Kyrgyzstan through Southern Kazakhstan, Uzbekistan, Turkmenistan, Azerbaijan and Turkey.

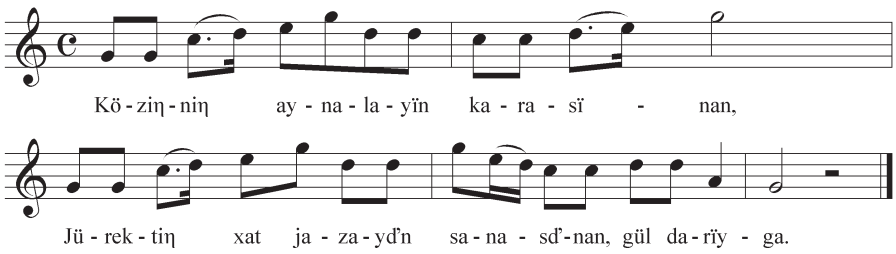
To illustrate these differences, here is a typical psalmodic tune from Southwestern Kazakhstan moving basically on the *mi-re-do* trichord (ex.2a) and then a typical pentatonic Mongolian Kazak song (ex.2b).

6. We are working to extend the potential of the comparative research by computer-aided methods.

Example 2a. Aday Kazakh song



Example 2b. Mongolian Kazakh song



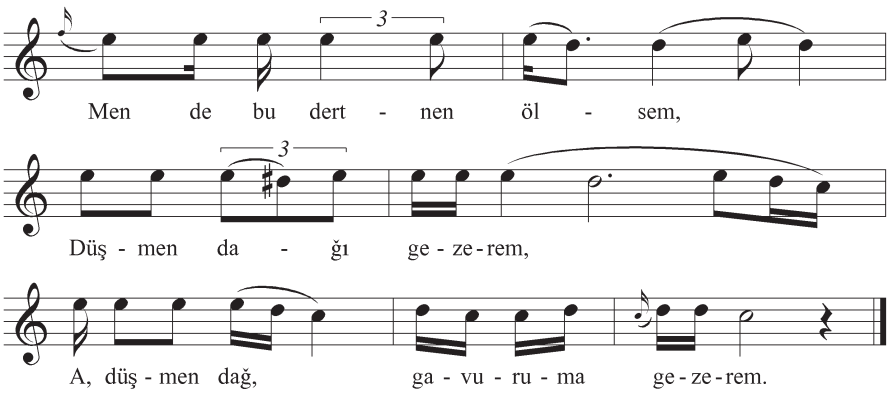
Azeri researches

In 2000 I continued the research in Azerbaijan. In the book, *Azeri Folksongs – at the Fountainhead of Music* (2004, Budapest) and in its Azeri version "*Azerbaycan El Havaları – Musiqinin İlkin Qaynaqlarında* (2006, Baku) I did a comparative analysis of Azeri folk music, and also involved other Turkic and Hungarian folk music into the analysis. Azeri language is a close variant of

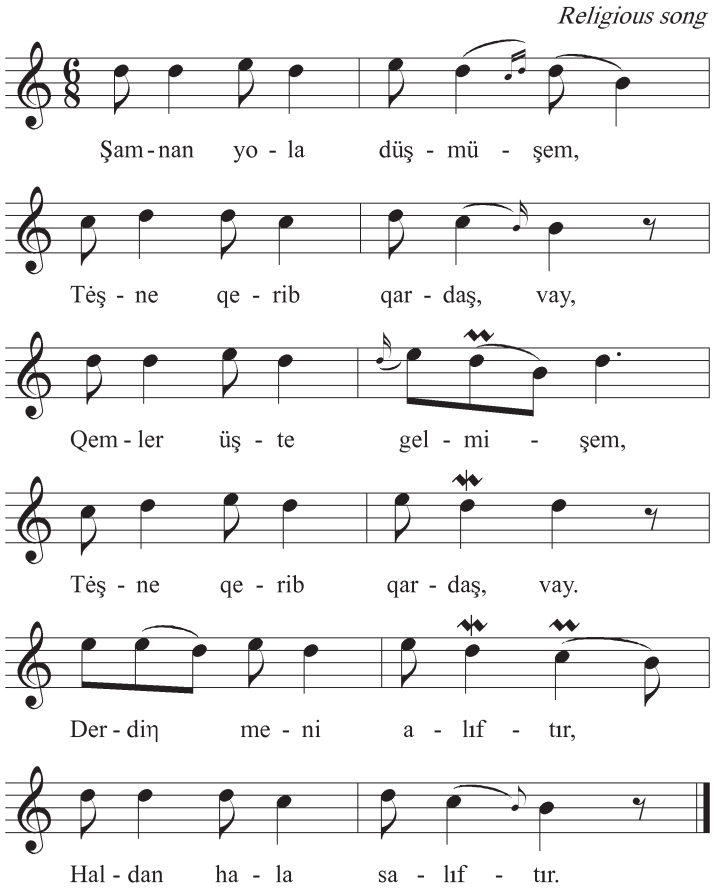
Anatolian Turkish. However, in contrast to the very complex Anatolian musical styles, the form, scale and rhythm of Azeri folksongs are all quite simple. Their most prevalent features are: single or two-core construction; tri- or tetrachordal scales; 7-8-syllabic descending or dome-shaped lines and 6/8 meter.

Azeri folk music represents a unique hue in the music of Turkic peoples, significantly deviating from the folk music of both the neighboring and from the more distant Turkic ethnicities. Let us see now two typical Azeri songs illustrating these features. The first example is a lament from Karabah, and the second is a segment of a religious *zikr* ceremony.

Example 3a. Azeri lament from Karabah



Example 3b. Azeri zikr melody



At present, I am taking part in the following projects:

Project	Cooperation
„The eastern connection of the Hungarian music» - The folk music of the Karachays in Turkey and - The psalms and the folk songs of a mystic sect in Turkey	Ankara University and Péter Pázmány Catholic University
The music of three Kyrgyz tribes	Institute for Ethnography, HAS
- «The computer aided examination of the Eurasian connection of the Hungarian folk music»	Research Institute For Technical Physics And Materials Science of the HAS
- The Folk Music of the Navajo Indians	Dr. Jerry L. Jaccard, Brigham Young University, Utah
Comparative research on the folk music of Turkic people	Music of the Turkic speaking People ICTM study group
Comparative examination of the folk songs and folk texts of the Mongolian and the Hungarian peoples	Inner Mongolian University (China), Eötvös University, Department for Inner Asian Studies

The musical styles of the Karachays living in the Caucasus and in Turkey

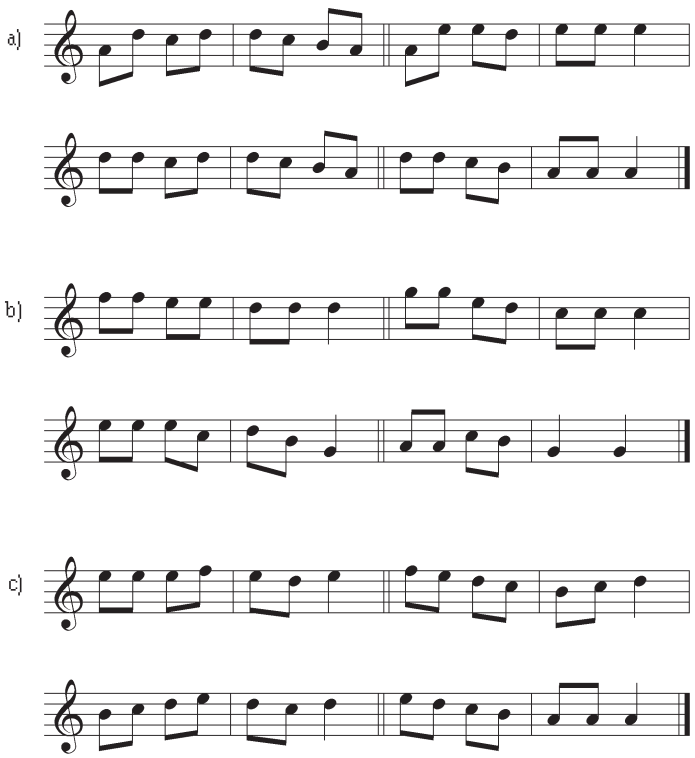
The Northern Caucasus Mountains played an important role in the formation of the Hungarian people because before migrating to the Carpathian Basin they lived there within the framework of the Khazar Empire. In 2000 I led an expedition there to collect folk songs from Karachays, Malkars and other people living in the area. Since then, I have been doing extended research among Karachays whose ancestors migrated to Turkey in the 20th century as well. Here, too, the 1200 recorded and transcribed melodies enable me to do a comparative analysis of their folk music.

As some of the ancestors of the Karachay and the Hungarian people lived side by side for a longer time, we might suppose that there are similar

musical phenomena in their folk music. Though contrasted with the Hungarian folk music, pentatonic scales are extremely rare in Karachay folk music and there are Karachay melodies with fifth-shifting structure but their melodic essence is basically different. At the same time some similarity can be found among the Karachay and Hungarian laments and descending melodies.

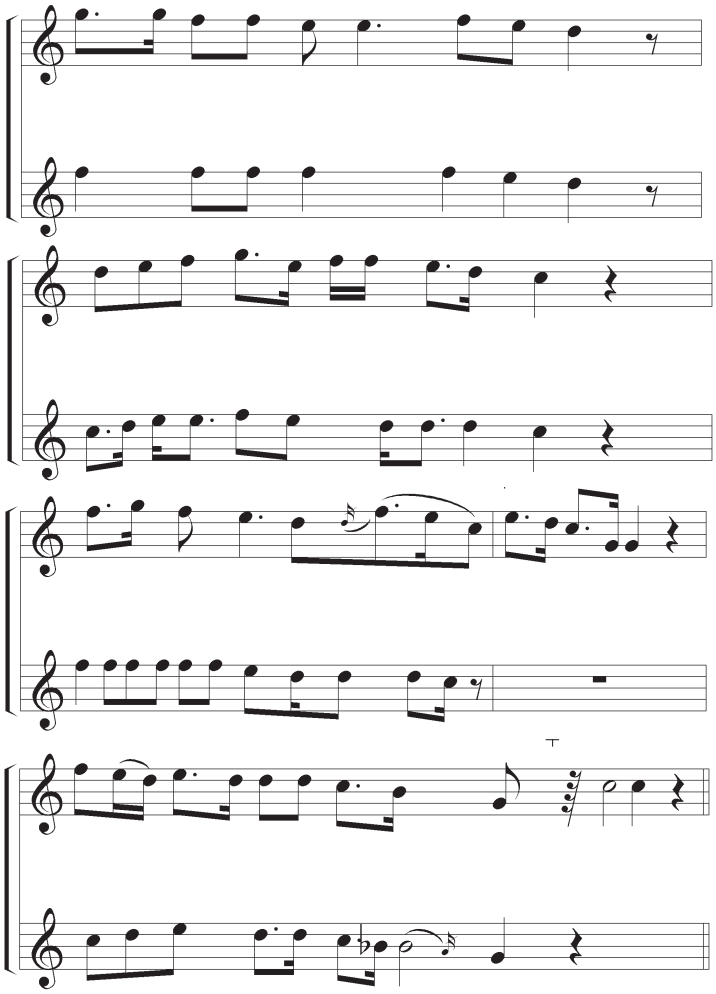
Reflecting the very complex ethnogenesis of the Karachays, their folk music contains many different layers, the examination of which is in progress. For now, I would only like to call your attention to one particularly interesting fact. We know that dancing songs form layers that usually change relatively quickly. There are three songs in the quite heterogeneous dancing tune repertoire of the Karachays known and played by everybody and everywhere. These songs are so deeply embedded in the Karachay musical soul that they have been able to successfully survive the newer musical waves.

Example 4. Three Karachay dancing melodies

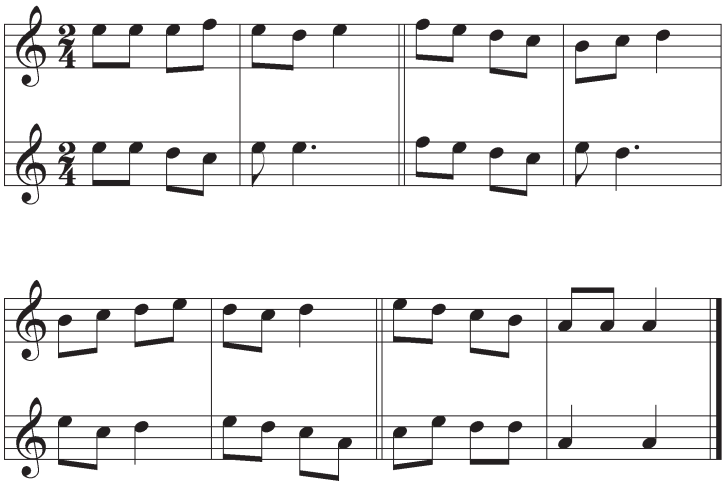


We can say the following about the Hungarian connections of these songs: The first melody is a bit similar to the so-called Hungarian "ascending melodies with large compass", especially with its cadences. The second melody is a variant of Karachay and Hungarian laments (ex.5). The third melody is a close variant of the Hungarian "Város végén egy madár" song. On ex.6 we see this Karachay melody and its Hungarian parallel aligned with each other.

Example 5. Karachay and Hungarian laments



Example 6. Hungarian and Karachay melody parallels



A comparative analysis of three Kyrgyz areas

Unfortunately, as is also similar with much Turkic music, there is no comprehensive study of Kyrgyz folk music.[7] Of course, the musical mapping of Kyrgyzstan would be an empty dream for a single researcher but the examination of three tribes living in three limited areas seemed to be a realizable and exciting task for me.[8]

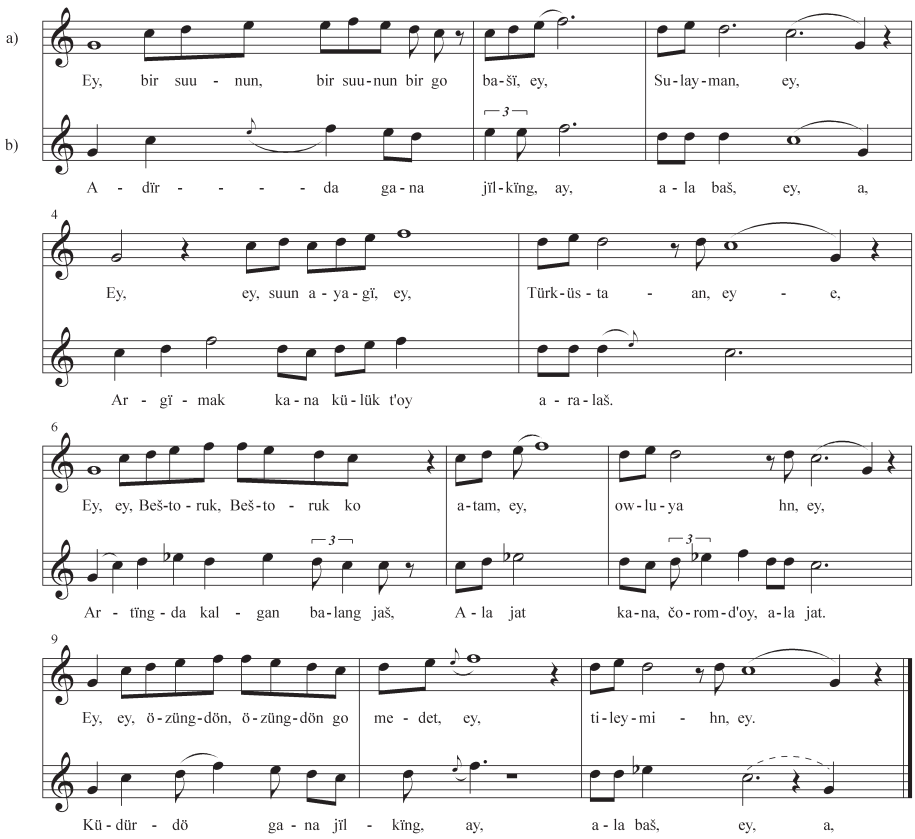
7. Well informed people may know the books of Beliaev (1975) and Zataevich (1934), though these works are far from showing a complete picture of Kyrgyz folk music. Beliaev's study (The Music Culture of Kyrgyzia) contains only 20 Kyrgyz songs, and that of Zataevich 250 exclusively instrumental pieces. Considering that I collected 1200 songs during two collecting trips, these numbers seem to be too insignificant. What is more, there are only a few or no data on the recordings (place and time of the recording; name, place and date of birth of the singer etc.). Naturally the musical analyses of the areas, tribes, and the comparative view is also missing.
8. In Kyrgyzstan the cultural differences are joined to areas, and the tribal cultural-musical differences have a secondary importance. However, the tribal relations are very strong here, and the majority of people keep in evidence their lineage within the very complex tribal relationships.

One of the areas was the southern shore of the lake Ysyk Köl, where the Bapa group of the Bugu tribe lives. The second was the area surrounding Atbashi in Narin County inhabited by the *Cherik* tribe. Narin County is one of the poorest in Kyrgyzstan where the old tradition is still alive. The third area was Talas County in Northern Kyrgyzstan, where one can observe strong Kazakh influences. Based on more than 1200 collected melodies, it seems possible to make a detailed comparative analysis of the music of these areas.

Here a side note is helpful. As a result of the aggressive settling of this nomadic people around 1930, with the famine and the politics of the Soviet Union, only women older than 65 remember old songs. And sometimes it is quite a hard job to encourage them to sing. As in Kyrgyzstan there are no good comprehensive archives, it is to be feared that in 20 years even the traces of this valuable musical culture will disappear.

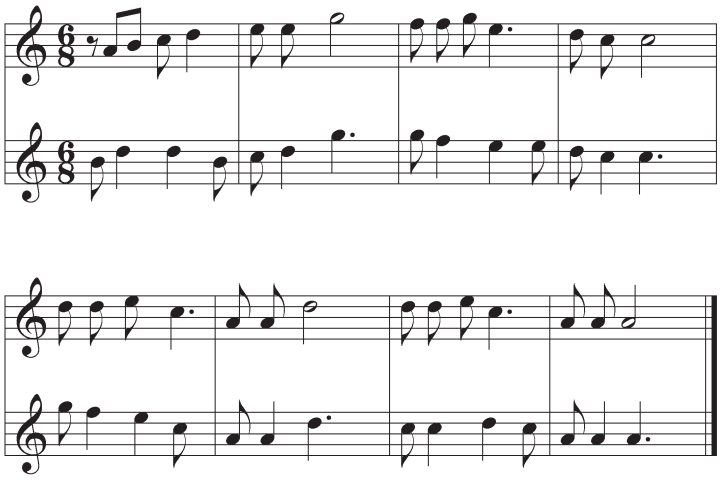
I would now like to call your attention to a few phenomena. I recorded the first example in 2004 on the shore of Ysyk Köl. It is a good example of the fact that the typical Kyrgyz lament is very different from the general form of the Hungarian or Anatolian lament. However, there are folk songs, religious Ramadan songs and even laments similar to the Anatolian lament. Ex.7a is a Kyrgyz lament and below it is the song of a Kyrgyz shaman who uses the same musical form to get into contact with the transcendent powers above.

Example 7a. Kyrgyz lament, Example 7b. Kyrgyz shaman's song



There are layers in Kyrgyz music that are similar to Hungarian folk music layers. However instead of an analysis, this time we have to be satisfied with a single example in Ex. 8.

Example 8. Hungarian- Kyrgyz melody parallel



The music of the Sioux and Navajo Indians

I started the field work among Sioux and Navajo Indians in 2004 when I was a Fulbright scholar at UCLA. First I transcribed some 700 Dakota and Navajo songs collected in 1941 by Willard Rhodes, then in October I did research work in the Fort Peck Lakota reservation near the Canadian border. In December, Professor Jerry L. Jaccard and I visited the Four Corners region of the Navajo Reservation and recorded some 250 songs there. After transcribing the Navajo melodies I started the analysis of our recordings and that of David McAlester's transcription of *Enemy Way* ceremony. We aim to continue that research in the near future.

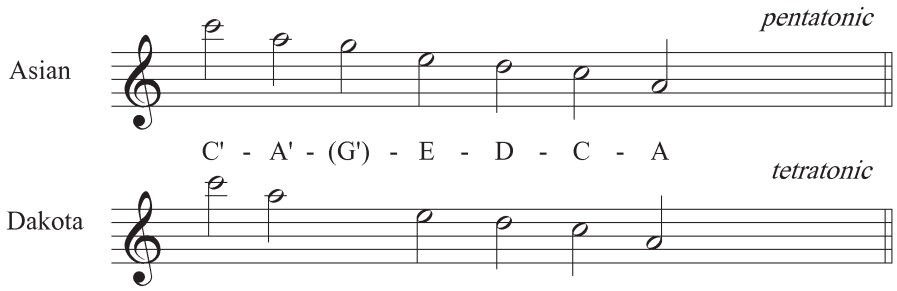
Scientists generally agree that most Native Americans descend from people who migrated from Siberia across the Bering Strait some 10,000 or more years ago. Their common origin explains their common physiological characteristics and their many different language groups can be explained by the different waves of the migration.[9] There are several similarities in the

9. Charles and Florence Voegelin have evidence of 221 different native languages in North-America alone (Voegelin and Voegelin 1966).

musical styles of the Northern American Indians, yet at the same time, there are areas where folk music could develop independently, e.g. the Navajos in the Southwest and the Sioux in the Great Plains.

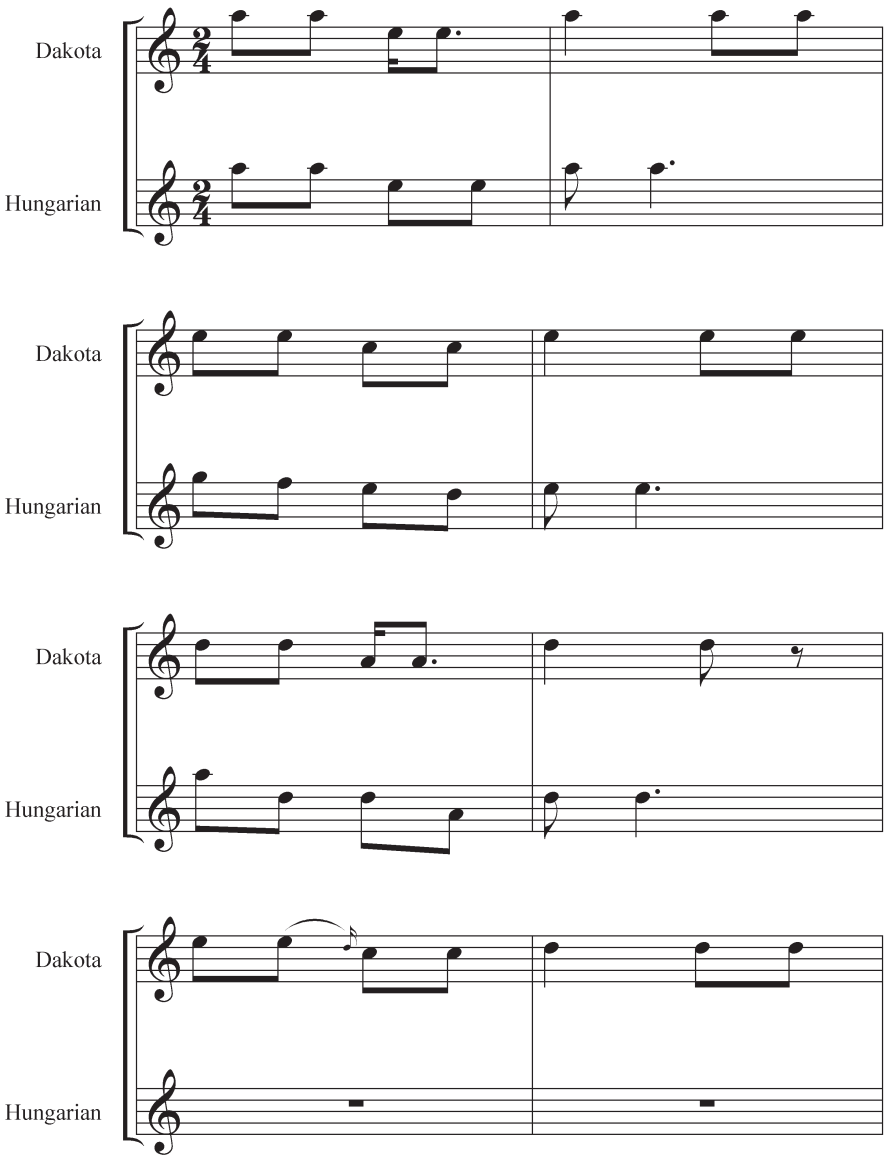
Though the majority of the Dakota folksongs are pentatonic and have a descending character, most of their songs are definitely different from Hungarian descending pentatonic songs. In contradiction to the four-sectioned Hungarian melodies built up of pentatonic motifs, Dakota songs are usually two sectioned and move in the *la-mi-re-do-la,* tetratonic scale.

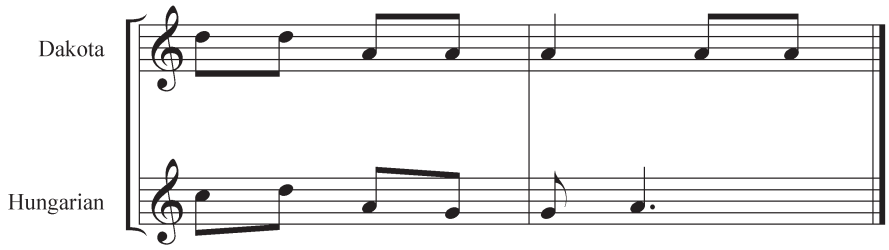
Example 9. Typical Hungarian la-pentatonic and Dakota la-tetratonic scales



However, there are similar Hungarian and Dakota melodies too, as we see on ex. 10.

Example 10. Hungarian-Dakota melody parallels

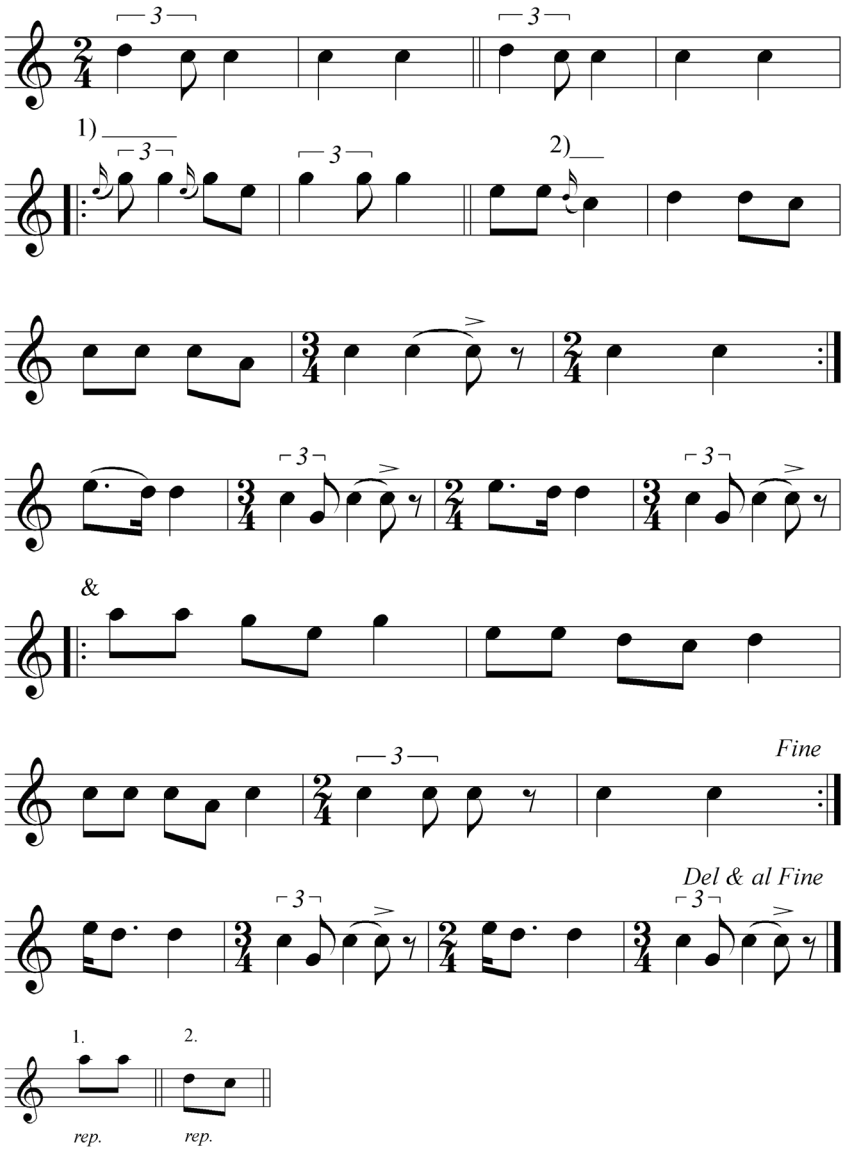




In 2004-2005 I recorded many Dakota songs in reservations and in powwows as well. Unlike the songs in the Willard Rhodes collection, many of the songs I collected moved on descending pentatonic scales though the two-sectioned form and the continuous unbroken descending melodic progression differentiate them from Hungarian pentatonic melodies.

For Navajo people, ceremonies are sacred; they do not want foreigners to join them. Only once were we allowed to view a Navajo healing ceremony; here the flow of the music was very complex and amazing. Heretofore, I had not found any descriptions of such musical processes, though it would give an excellent opportunity to study the process of the formation of song from speech and back again. Luckily, there are occasions like *Shoes Games* in which it is much easier to be permitted to participate. In these ceremonies the melodies are built up from simple motifs, though the composition technique might be quite sophisticated (ex.11).

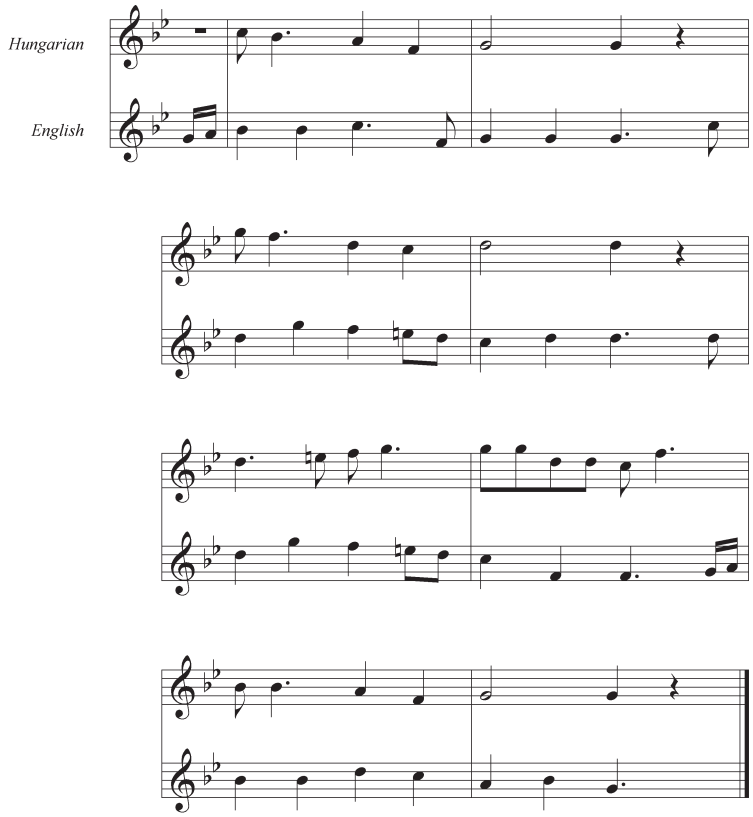
Example 11. A Navajo Shoes Game song



Analyzing British and Mongolian songs

Let me say a few words on two of my recent projects. One is the classification of British folksongs we started with Professor Jaccard, trying to find the "central" music forms and the relations between them. This time I show only one of the most characteristic forms of these English songs with a Hungarian parallel (ex.12). These songs have an upward fifth shifting structure, which has a great importance in English folksongs and in the New Style of the Hungarian folk music too. This form might be a common heritage of the European Folk repertoire, which gradually took national character; similar forms can be found in Asian areas as well (A.L.Loyd, 1967: 86-89).

Example 12. English-Hungarian parallel

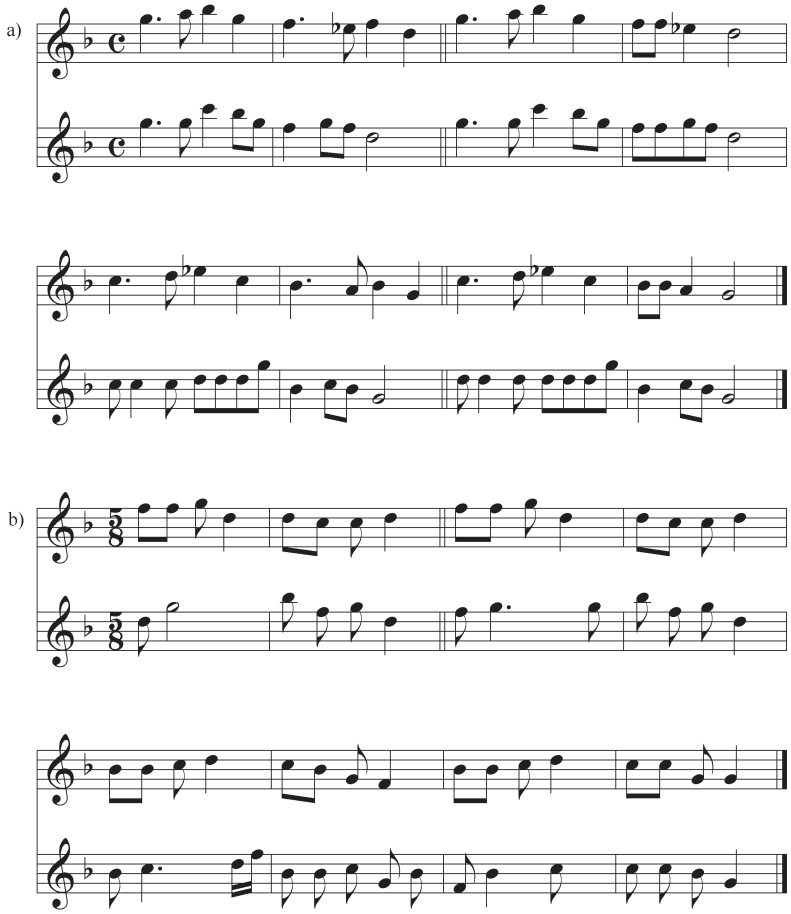


Another important project is comparative research about Mongolian and Hungarian music which has important antecedents with names like Bartók, Szabolcsi, Kodály, Vargyas etc., and which has a special importance to the ancient history of the Hungarians. So, I examined the occurrence of downward pentatonic fifth-shifting over a large area. According to earlier Hungarian research, these phenomena are found in the Volga-Kama region and in Hungarian folk music. According to my own more recent research, the downward pentatonic fifth-shifting is widespread among Mongols as well. I compared the melodies from different aspects, and we can summarize the findings as follows: the Cheremis and the Chuvash melodies are the closest to each other in contrast to the Mongolian, Chinese and Evenki fifth-shifting melodies. The Hungarian melodies are in-between these two arrays, closer to the Mongolian style.

Cheremis	*8(5)4 la-pentatonic*	***Mongolian***	***Evenki***
Chuvash	*7(4)b3 sol-pentatonic*		***Northern-China***
	Hungarian		

Now let me show some interesting Hungarian-Mongolian parallels among pentatonic melodies having downwards fifth-shifting structure.

Example 13. Mongolian-Hungarian parallels



Finally, here is a little more detail concerning one of my research projects:

Basic musical forms in a Bektashi community

Since 1999, my wife, Éva Csáki, and I have collected more than 1000 melodies in 24 villages from Turkish men and women of the Bektashi faith, whose grandparents migrated from the Balkans to the European part of

Turkey. By the end of this research series it seemed that we had reached our goal, and recorded the majority of their religious and secular songs. Who are these people, what are their ceremonies like, where and how they dance their dances and sing their songs? To answer to questions we have to examine the ancient history of Central Asia.

The nomadic and semi-nomadic Turks did not become Muslims at any one time but rather gradually, over centuries. They adopted some Sunni, Shiite and mystic elements of Islam while continuing to cling to their traditional shamanistic beliefs and practices.[10] The Bektashi faith begun to spread in the Balkan Peninsula during the 13th-14th centuries (Birge, 1937: 51). According to early tradition, the founder Hajji Bektash sent one of his missionaries Sarı Saltık to Rumeli (Europe) (Birge, 1937: 50-51). In the 16th century the Kizilbash who supported the Iranian Safavids were exiled from Anatolia. At this time several Bektashi groups migrated to the Balkan.

Bektashism is a syncretistic folk religion connected to nature; they worship mountains, trees and heaven.[11] Over the centuries, this religion was

10. Similarly to American Indians or some Turkic people in Asia.
11. The religion left by Muhammad very early developed in two directions. On the one hand it produced a rigid, scholastic theology with an inflexible religious law. At the same time, even from within the first two centuries, a tendency began to manifest and quickly developed into individuals and groups who emphasized the ascetic life and the mystical approach to direct knowledge of God (Birge, 1937: 13).

    It was advantageous for the order that in the middle of the 14th century, Hajji Bektash became the *pir* "patron saint" of the Janissary army. The Bektashi dervishes could fight in battles and could cultivate land and at the same time their tolerance made them acceptable for the Christians in the newly occupied lands.

    At the beginning of the 16th century a new dervish order, the Kizilbash, became the ruler of Iran. This was followed by continuous Turkmen turmoil and the Osman-Persian wars. The Turkmen whose religion contained several Shiite elements became suspicious to the Osman Empire. As counteraction of the constant persecution and as an effect of the Safavid propaganda, the Bektashi-Alevi religion began to take better and better shape, and was standardized by Balim Sultan in his Erkanname.

    The Bektashi order split into two. The popular and not unified Chelebian branch belonged to the Turkmen masses, only those could be members whose father and mother were members too. The Babagan Dervish order followed more strict religious practices. This latter was spread mainly in Istanbul and in the Balkan. However, the religion, the ceremony and the literature of the two branches was very much the same. The Babagan

influenced by other religions, including Neo-Platonism, Judaism and Christianity.[12] Bektashi faith is different from the majority Sunni religion. We can consider it a Turkish form of Shiite religion mixed with Sufism.[13]

There are no special books, like the Bible or a catechism, which are used to enlighten the essence of Bektashism. They accept the Koran as a holy book, but they practice the rules according to their own conception of them. Bektashis follow their path; in their self-definition Turkish nationality comes first, fidelity to Islam comes second, and belonging to the Bektashi faith comes last.

Elements of shamanism live among them even today.[14] According to their tradition, Bektashi, saints and legendary figures had special "shamanistic" gifts: their soul leaves the body and returns there, they fly to heaven,

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branch had strong connection with the Janissary army, so they became very strong at the edges of the Osman Empire.

When in 1826 the dissolute Janissary army was dissolved, the Bektashi Order, especially the Babagan branch was abolished. Later the Bektashis built up good connections with the Young Turk movement and Atatürk. They participated in the war of liberation (1919-1923), but in 1925, together with the other orders they were abolished again. In spite of this, the order exists even today in secret, and the picture of Atatürk can be found on the wall of many Bektashi homes.

12. In Anatolia, Christianity was present since the 1st century. The early Christians escaped from persecution into the Ihlara valleys and the caves in Cappadocia where they had built underground cities. There was a large number of Christian in Seljuk era and from the 13th century too. This time there was a strict connection between the Islam and the Christianity. The Manichaeism had influence to the Bektashism too.
13. Though Bektashis accept the basic Shiite principles, they have a special conception of the Holy Trinity. According to them, the only existing God manifests itself in Mohammed and Ali. That is why their prayers begin with *Bism-i* İ*ah* (in the name of the king Ali) instead of the usual Muslim *Bism-i* İ*llah* (in the name of God). It is characteristic that the Shiite Iranians consider the Bektashis Sunni. Mélikoff (1993: 55).
14. They gather at night, men and woman together, they use fire (in these days, only candles), respect mountains, sacrifice animals in honor of a guest etc. The prohibition of uttering certain names or words can be considered shamanistic feature as well. Though the prohibition of stepping on the threshold has a religious explanation as well, this taboo can be dated back to the pre-Islamic Central Asia, it is known among Mongols too. Another example: the Tahtajıs in the Taurus Mountain do not name the bear, it is taboo. Instead of *ayı* (bear) they say *koca o*İ*lan* (elder boy) or *da*İ*daki* (highlander). Atalay (1924:13).

they talk to God while on their horses, they direct the forces of nature as they please, they do not burn in fire, etc.[15]

Instead of beating drums to visit the unearthly worlds, the Bektashi *baİlama*[16] player knocks on the instrument with the middle finger of his right hand while playing the melody. They do not pray five times a day and do not visit the mosque. However, there are mosques in their villages, which are not condemned by the majority of Sunni society.[17]

The Bektashis sing psalms and folk songs as well. The learning process of the folksongs is not different from what we see in many parts of the world. More unique, however, is their religious ceremony.

The ceremony is directed by the elected leader of the community, the *baba* "father". He is accepted, respected and loved. If a *mürid* (disciple) wants to join the order, he has to look for a *mürshid* (helper) whose judgment, opinion and advice help him in everyday life.[18] The candidate can join the community as a fully qualified member only after completely understanding the concept of Bektashism and what seems to be more important, only if the community accepts him. Husband and wife can only decide together to choose this lifetime duty. As one of the formal conditions of joining, a candidate has to organize a ceremony.

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15. Similar attributes: they practice magic, cure illness, find lost things, foretell future, restore an animal to life from its bones etc. (Ocak 1983: 95).
16. *Baİlama* is a lute with three strings. See Picken (1975: 200-295) for more detail.
17. 21 March is Nevruz (New Year), the feast of the light and Ali, and the day of the wedding of Ali and Fatima. 6 May is the beginning of the summer and the day of Saint Hıdır and İlyas (Hidrellez). They keep a very strict fast on 1-12 Muharrem months remembering the sufferings of Hussein and his companions. The culmination of the fast is on the 10th day, the Ahsura, the day of Ali's martyrdom. The fasting ends on 12th Muharrem, eating dessert and candy.
18. The way leading to the perfection has four periods – four gates. First is the *sheriat*, the Islam religion law, which means in practice that the disciple has to respect basic human norms. The second gate (the *tarikat*) is already the right way, the disciple has to join an order or do lonely meditations. During the second period the disciple develops a new way of seeing. The third gate is the *marifet*, the period of the real divine understanding, steady knowledge and clear-sightedness. The fourth period is the *hakikat*, the true reality, where knowledge is combined with love. These gates lead to *the fanafillah*, the final dissolution. Because of human frailty, this way has to be wandered over several times.

Since the banning of the order in 1926, Bektashis organize religious meetings in private houses, where foreigners usually are not let in. In the morning they clean up the place, prepare food, and the sacrificial lamb. The participants arrive after sunset. Only members of the community may join the first part of the meeting, where they discuss inner problems. If somebody wants to enter the ceremony, he has to know several rules and habits e.g. kiss the feet, hands and chest of the *baba* and touch the ground with forehead before entering and leaving. One has to know the melody and the text of the songs and must not turn his back to the *baba* while dancing, etc. During the *jam*, twelve candles are burning to the left of the *baba* remembering the twelve imams.[19] The *baba* and his helpers serve 12 duties.[20]

In the second part of the religious ceremony, the participants eat and drink (alcohol included). The *baba* reads and explains edifying texts. These lectures do not always achieve great success, but the community behaves in an orderly way.

After that, follows an amusing conservation with anecdotes, laughter and, from time to time, singing. They eat healthy Turkish dishes with lots of vegetables, cheese and fruit; drink water and *raki* (anise brandy). The *raki* is consumed always collectively after prayers or dances; a drunken man or

19. The row of the 12 imams (religious leader) begins with Ali. They represent the chain of the disciples. Every imam died a violent death, and they are remembered by the 12 dignitaries on the Bektashi ceremony. According to some researchers, the number 12 shows Christian influence.

20. Though the functions and their name might be different in different regions, the essence of the ceremony is very much the same everywhere. A version of the full list is as follows (Doİan 1999: 115): the *baba* leads the ceremony; the *davetçi* (messenger) informs the community about the events; the *kapıcı* (gate-keeper) watches the homes of those joining the ceremony; the *gözcü* (watcher) keeps order during the ceremony, and watches if there is any danger; the *aİçı* or *sofracı* blesses, cuts and skins the sacrificial animals, he/she cooks and serves the meal in the ceremony; the *ayakçı* is the helper of the aİçı; the *meydancı* is the master of the house, he warns the participants to take their shoes off, watches the discipline; the çeraİcı is responsible for the candles; the *süpürgeci* (sweeper) symbolically tidies up the room between the sections of the ceremony while crying: *Ya Allah, ya Muhammed, ya Ali* (Oh, Allah, oh, Mohammed, oh Ali); the *sakacı* (water-carrier) sees after the water during the ceremony; the *selman* brings water for the ritual hand-washing, and the *zakir* sings religious songs and plays the baİlama.

woman is very rare. While drinking, they hide the glass in their palm according to the old tradition, because alcohol is forbidden in Islam culture.

The pleasant sensation of being together, the social entertainment and the feasting leads step by step to more spiritual and mystic forms. Through the influence of the religious songs, participants gradually become estranged from the trouble of the material life and devote themselves to God.

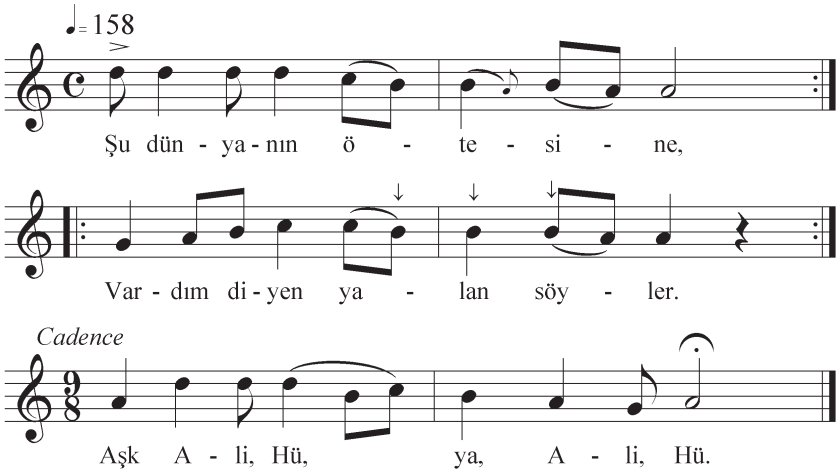
After eating and drinking, the *baba* and the member of the community sing poems of the honored founders, saints and poets.[21] These Turkish poems are effective tools of the spiritual education, they give advice, explain the faith and the rules of coexistence. These verses substitute for the sacred texts, and Bektashis call their instrument *telli Kuran* (Koran on strings). Though the *nefes* have authors,[22] they have lots of different variants.[23] There are similar verses with different poet's names, structures and melodies. Let us now look at the text of a *nefes*.

Şu dünyanın ötesine	„I've surpassed this world"
Vardım diyen yalan söyler,	Who says so, tells a lie.
Baİtan baİa sefasine	„I've had a good time from the beginning"
Sürdüm diyen yalan söyler	He, who says so, tells a lie.
Avcılar avlarlar kazı,	Hunters hunt for wild geese,
Hakk'a ederler niyazı!	They say prayer to God,
Şunda beİ vakit namazı	„I said prayer five time every day"
Buldum diyen yalan söyler	He, who says so, tells a lie.
Kuru aİaçta olur gazel,	They dig ditches exhausted,
Kendi okur kendi yazar.	The fate spins your wheel!
Zıkkı bütün, kalbı güzel	„In this world you have property, wealth"
Güzelim diyen yalan söyler	He, who says so, tells a lie.

21. *Nefes* is an Arabic word in Turkish; it means "breath, breathing on". There are legends that the mystic poet Yunus Emre breathed in inspiration from saints and wrote his hymns about worshipping God.
22. Some poets, e.g. Ashik Veysel, have a worldwide reputation in our day too.
23. The life of the poets is usually not cleared up. They often grow legend, and different poets living on different places and times often have the same name. The name of the poet occurs compulsorily in the last stanza of the poems, but identical or very similar poems are often signed by different names.

Kuru ağaçta olur gazel,	Even on the dry tree there are leaves,
Kendi okur kendi yazar.	He sings, he writes himself,
Zıkkı bütün, kalbı güzel	„There are people with only charity in their heart"
Güzelim diyen yalan söyler	He, who says so, tells a lie.
Pir Sultan'ıma varılmaz,	We cannot reach my Shah Hatayi,
Şah Sultan'ıma varılmaz,	We cannot reach my Saint Sultan,
Varsa da bizce dönülmez ,	Even if we reach him we cannot return,
Rahbersiz yollar bulunmaz,	Without a leader we do not find the way,
Buldum diyen yalan söyler.	"I found it" – he, who says so, tells a lie.

Example 14. The text and the melody of a nefes



Toward the end of the séance men and women dance *semah* "religious dances", sing songs and approach God with saintly enthusiasm and high spirits. In these customs many scholars see the continuation of shamanistic traditions too. The participants consistently do not consider the *semah* as prayer.[24]

24. Van Bruinessen (1999: 549-553) says that *semah* turning is totally different from shamanistic dance.

In the last decade more and more studies have been published about the Bektashi faith and customs; poems of their famous poets are now published in several volumes. About the melodies the Bektashis sing and play, however, there is no significant work or comprehensive study, though these poems have been never only recited but always sung and dance, and music has played a fundamental role in their culture.[25]

The members of the Bektashi community know and sing hundreds of melodies. These songs are not independent from each other; they are variants of much smaller number of basic musical forms. Let us see now the musical classification.

Musical classification

Before starting a more detailed examination to decide which method is more fruitful we have to raise a question: is it really necessary to examine the sometimes agonizing phenomena of the folk music of nomadic people or the repertoire of a specific religion? Should not we study modern musical trends in the villages and cities instead?

Undoubtedly the inspection of newer phenomena is important. However, besides the language, folk music is one of the most outstanding creations of a people, one which deserves special attention. Many layers of it were created by communities having a common cultural background, and over decades, centuries or sometimes thousands of years, these communities had been forming and polishing melody types and styles, preserving their essence in the process of continuous change.

25. As Boratav (E.I. III: 1094a) states that there are no comprehensive studies about the songs of the folk religion. According to Duygulu (1997: IX): "more and more studies are written about historical, theological and political aspects of the Alevi-Bektashis, but only a few scholar examine their culture". Especially insufficient is the research on the music and dance of the Bektashis. I can only mention two publications which contain several musical transcriptions: the *Bektaİî Nefesleri* (Istanbul, 1933) and the different publications of Turgut Koca – *Zeki Onardan*, *Gül Beste* (e.g. Ankara 1987 or 1998). Even in these books there is no musical analysis and one can find only a few songs which are known and sung by the Bektashis in Thrace.

Music really does have its own life, which is not totally but to a high degree independent from the society in which it exists. When we analyze Bach's fugues or Schoenberg's compositions we do not necessarily have to know every tiny moment of their lives. And, although cultural and social approaches are fundamental in the newer ethnomusicology, we cannot expect representatives of other branches of sciences to study the music as it is and to make the musical analysis. It has to be done by us, musicologists and ethnomusicologists.

Linguistics, especially comparative linguistics, set a good example in this. Having different methods and approaches, linguists agree that dictionaries and grammar are important tools. In the case of folk music, a dictionary might be a reliable collection of songs, and grammar a classification, that is, descriptions of relationships between melodies. This means a typology for grouping similar melodies into melody types; then melody types organize themselves into melody classes and melody classes form melody styles.

Classification is especially important when we want to compare the folk music of different peoples, because while the similarity of a few melodies does not have great significance, the similarity of large and musically homogeneous melody styles might refer to deeper, sometimes genetic relations between different folk musics or –in other cases– they can help to trace musical universalities.

In an optimal case, the folk music of all the peoples in the world would be lined on our shelves in systematized publications. Then we could attempt to plot the musical map of the world, in which the overlapping seas and the islands of folk music could be demonstrated suggestively. It would reveal how far and in what specific form tune types and musical styles spread; are they national or supranational, do they live locally or have a generally prevalent character? That is, unfortunately, only a dream yet.

In January 2004 I attended the 37th World Conference of the International Council for Traditional Music in Southern China. If all of the many hundred participants would have collected and analyzed 7000 melodies and written 6 books like myself, now we would have an archive of more than two million melodies and a library of some two thousands monographs on these melodies. How much nearer we would be to Béla Bartók's dream of becoming acquainted with the folk music of the world!

This time I will only show you an example of the classification of a large song collection. First let us specify the principles of the classification.

Principles of musical classification

Having classified material ordered into melody types, classes and styles, we have the chance to compare the entire folk music of different peoples instead of only observing a few random similarities. Owing to six years of fieldwork and simultaneous transcribing and analyzing, we have reliable material.

The next step was to choose the principles for classifying the material. Because we are now talking about *musical* classification we take non-musical aspects into consideration only secondarily. There are several connections between melodies. The number of syllables, the number of sections, the compass, the rhythm, the musical structure, the scale etc. might be similar or even identical. We can group the material according to any of these features and these groupings would bring melodies similar in one or more features close to each other. But these characteristics are usually unambiguous and can be characterized by one or two numbers; consequently, we can use comprehensive tables to introduce the rhythmic, structural and other kinds of relationships.

According to our experience, the melodic line encloses more complex and more substantial musical essence and cannot be characterized by only a few numbers or letters. That is why we choose the melodic line as the main principle of the classification. To be more exact we made the classifications according to the melodic progression of the first half of the melodies which –in this musical culture– usually identifies the whole melody satisfactorily. The second half of these melodies is usually less characteristic, and moves under the first part with a descending or an ascending-descending tendency. At the same time, and in the case of the four-sectioned melodies, structure plays a prominent role. Therefore, in the classification of these melodies the cadences (the closing tones of the sections) are more important than in the classification of the one- or two-sectioned melodies.

Classification according to the melodic line

The goal and at the same time the difficulties of the musical classification is that from many variants we have to choose the central forms and melodic lines to which the majority of the songs are traceable. As we will see, in the majority of the cases we could sort the melodies into types and classes according to their melodic lines, and only a few songs could be classified into more than one class or even into none of the classes.

As in the folk music of many people, the most typical melodic line in the Bektashi material is descending or ascending-descending (hill-shaped). In this musical world these two forms are not worth differentiating because only the first few tones of the first section are different. A more specific phenomenon is the undulating movement on a smaller compass (of a third, fourth, or perhaps a fifth) which can reach up to or fall below the keynote in the middle of the first line. Relatively rare are melodies that are traceable back to twin-bars or to a single bar, and even rarer are melodies with an ascending first line.

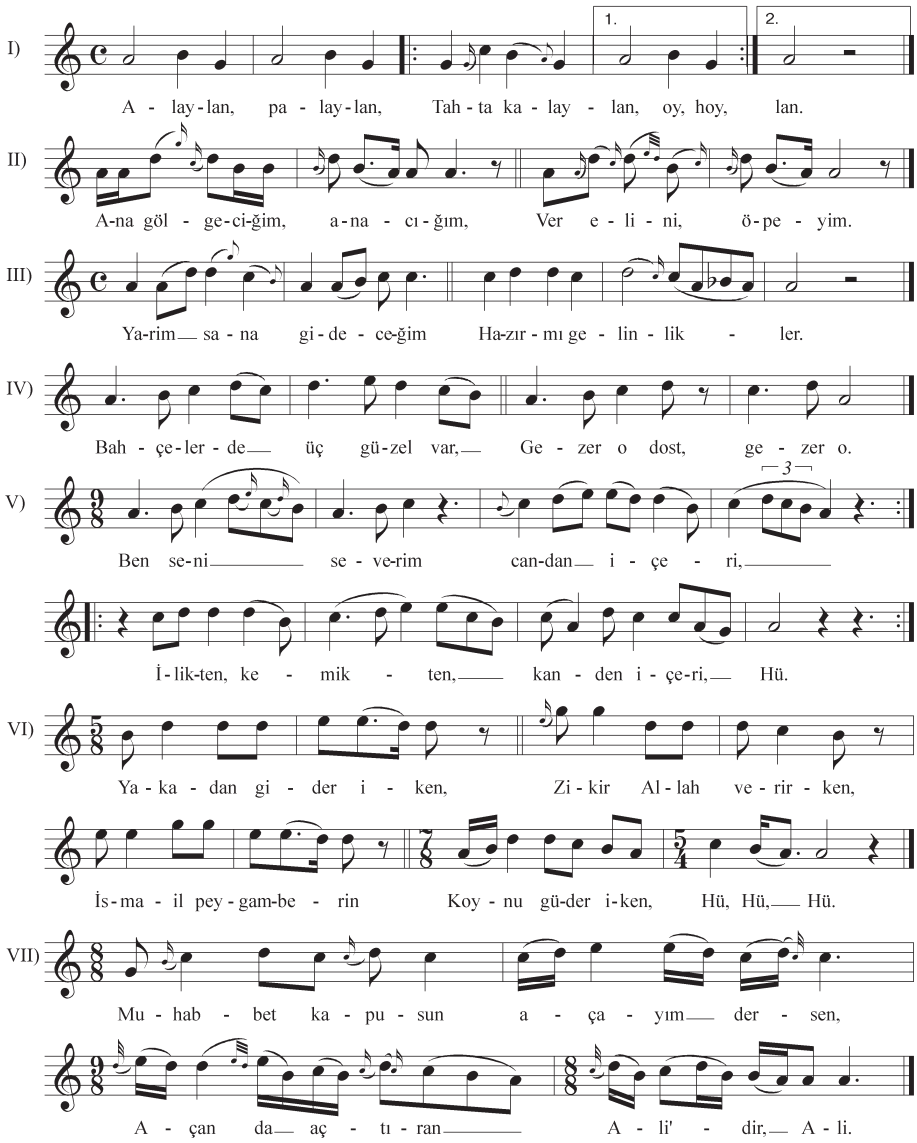
In the first step, I divided the folksongs and the psalms of the Bektashis into 12 arrays according to their forms. These arrays may contain melodies moving on different scales if their other features were in harmony with the other melodies in the same array.

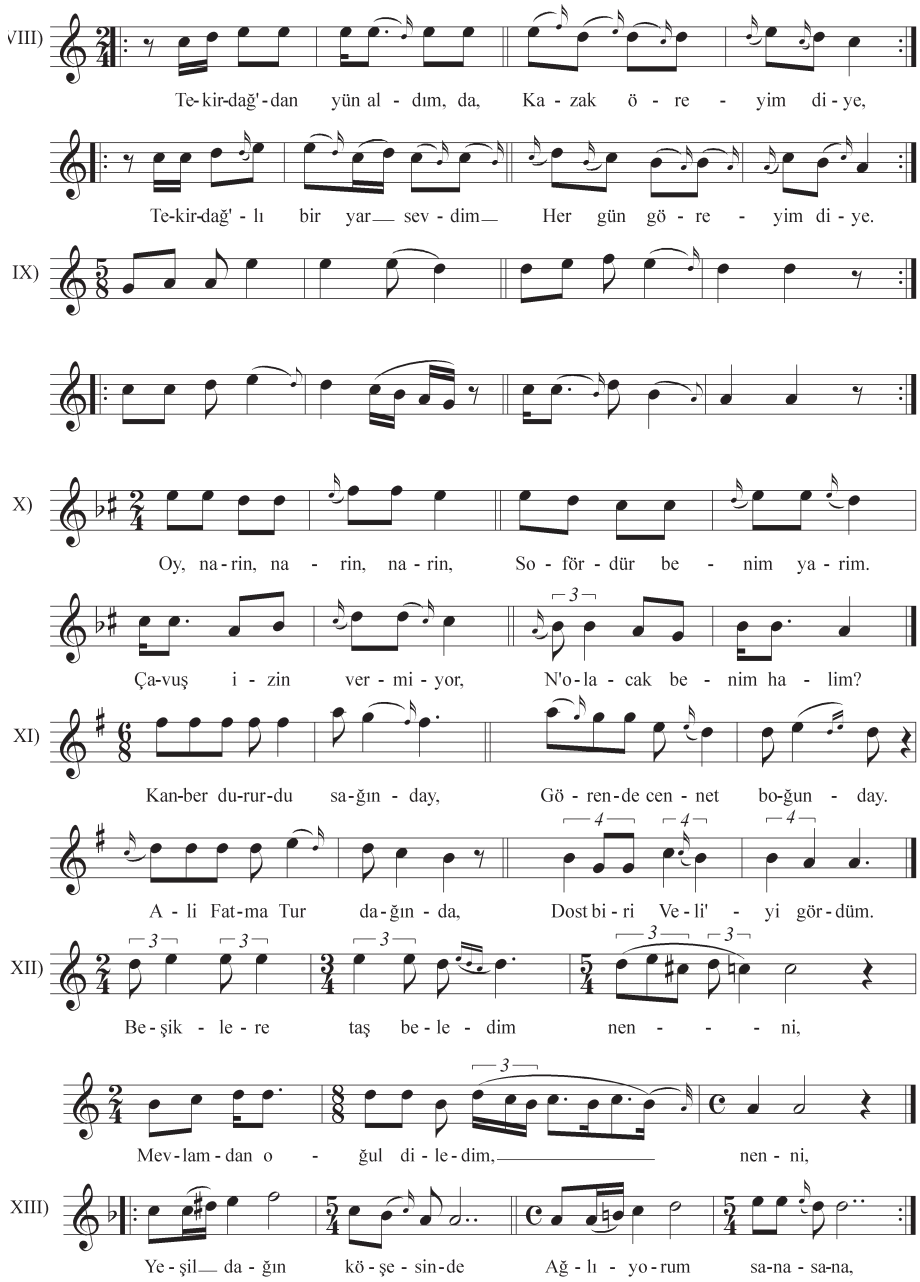
Array	*Basic form of the melodies in the array*
I-II.	One short section
III-IV.	Two short sections
V.	Four short sections with (1) main cadence
VI-X.	Four short sections
XI.	One or two tripodic sections
XII.	«Domed» structure
App.1-2.	Special melodies

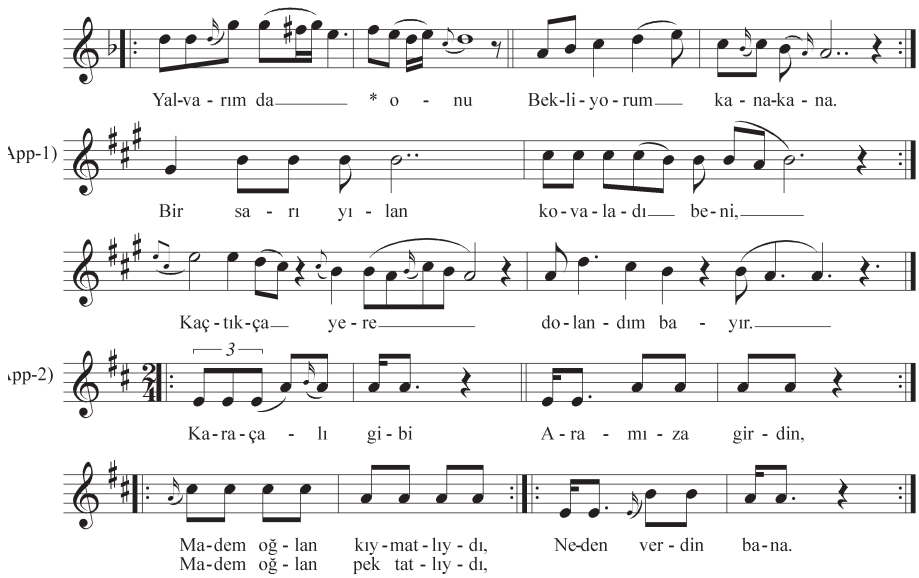
Now let us survey the melodic groups in the arrays in order to develop an acquaintance with the musical world of the Bektashis. After learning these melodies, the majority of the Bektashi songs will seem familiar.

Melodies traceable back to a single short section (I-II)
I. Melodies built up of motives rotating around the middle tone of a trichord
II. Melodies traceable back to a single short line (motif)
Melodies traceable back to two short sections (III-IV)
III. First line is undulating or ascending, often A^kA form and 1, 2, (b)3, 4 or 5 cadences
IV. Two short static, descending or hill-like sections with a small compass and 2, (b)3 or 4 cadences. A special subgroup consists of melodies starting with mi-re-do mi-re-do.
Melodies with four short sections and (1) main cadence (V)
Melodies with four or more sections (VI-X)
VI. Low melodies with 2/b3(2)x cadences and higher melodies with 4/5(2)x cadences
VII. Low and higher melodies with b3(b3)x cadences
VIII. "Psalmodic" and descending melodies with 5(b3)b3/1 sometimes 4(b3)b3/1 cadences
IX. A special "Chanakkale" melody group
X. Melodies with characteristic line or bar-sequences
XI. Disjointed melodies
XII. One- or two sectioned tripodic melodies
XIII. Melodies in «cupola» form
Appendices
- Lament-like melodies with D-C cadences
- Melodies with movement by leaps

Example 15. Melodies representing the melodies in the arrays: I) No. 2, II) No. 34, III) No. 90, IV) No. 146, V) No. 254, VI) No. 301, VII) No. 333, VIII) No. 368, IX) No. 446, X) No. 478, XI) No. 502, XII) No. 545, XIII) No. 577, App-1) No. 593, App-2) No. 598







Now I will introduce an array in more detail. As we have seen, melodies in the arrays III-IV are traceable back to two short sections. Here we see two melody groups, each with many subgroups. The main difference between the melodies in these arrays is the melodic movement of their first sections. The melodies of Array IV are composed from two short and small-compass sections with static, descending or hill-like movements. As we already know, this melodic progression is typical of the area.

The first section of melodies in Array III is undulating or ascending, with A^kA form being quite typical. This character is rather different from not only the majority of the Bektashi songs, but also from Anatolian and Bulgarian songs. A closer examination of this characteristically Bektashi melodic group reveals that the first section of these small compass (G,-D/A) melodies descends to the keynote in the middle, then ascend to the final note of the section which is usually on the 3rd or 2nd and seldom on the 4th degree. A descending or hill-like second section answers to this undulating first line.

III-1. An A-C-D-C-A-B-C/B wave (ex.16-1). The wave in the first group ascends from A to D/E, then descends to A/G and from there ascends to B/C again. The sections with different cadences are united by the specific low undulating movement described above.

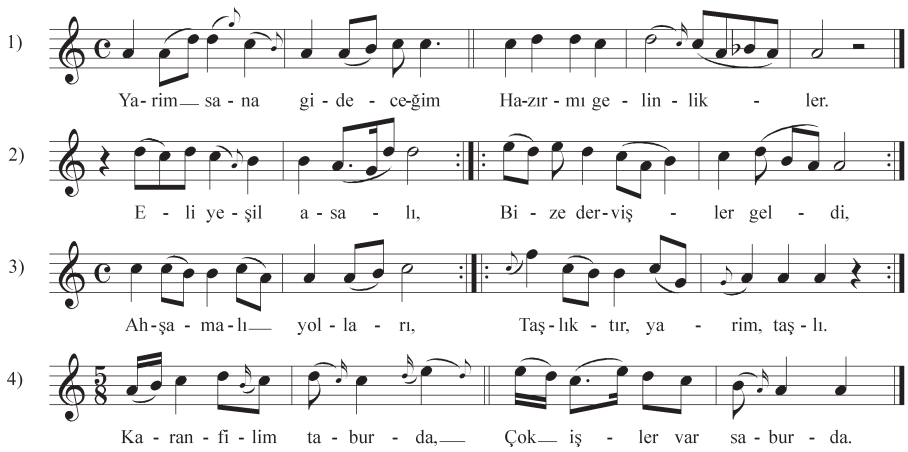
III-2. An A/D-E-D-C-A-C-D valley or wave form (ex.16-2). The first lines of the melodies in this group form a valley, but the characteristic form of these melodies is A^kA, that is the wave-form is only the result of a jump at the end of the first section. The typical cadence is D.

III-3. This group contains melodies which are Ionian counterpart of melodies in III-1 (ex.16-3).

III-4. The first section ascends to D/E (ex.16-4). I take a section ascending if its closing note is higher than the backbone of the sections, and not only when its last tone jumps higher as in the melodies with A^kA form. Such a melodic progression is quite rare in the music of Turkic people, especially in the first line of a melody consisting of two short lines.

The first section of some of these melodies ascends from A to D/E, and the second section closes descending on A. The first lines of other melodies recite in the C-D range then close on D/E. The genre is usually folksong but we do see many lullabies and one rain-begging song here as well, the latter moving on a scale with an augmented second between the 2nd and 3rd degrees.

Example 16. 1) No. 90, 2) No. 95, 3) No. 100, 4) No. 118



SUMMARY

A great advantage of musical classification is that we can compare different folk music with the help of basic forms. In this case, the music of the Bektashi community should be compared with that of the Turks living in Thrace and in Bulgaria, with the music of other Alevi-Bektashi groups in Turkey, and with Bulgarian music. This work is not impossible to accomplish because of the availability of the music of many of the groups mentioned. What is more, we have developed a software program to facilitate the comparison of large quantities of melodies. However all this will be the focus of another study, or rather of a book.

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Ethnopedagogy of Creole Singing Tales: From the Musical Life of Everyday to a Symbolic Way of Self-Expression

Claude Dauphin

Learning music is not just about "notes" but mainly about the discovery of its expressive manner and the mystery of its aesthetic symbols. Herein lies Aaron Copland's quite dynamic and very creative message to music educators in his fabulous little book, *What to Listen For in Music* (1988). I immediately concur with Eduard Hanslick's thinking that music is not in written notes, nor in the little history of a composer and the anecdotes about his life, nor in the story of the piece, but in the joyfulness of an allegro, in the soul of an adagio, in the anguish evoked by a rustle in the timpani, and so on. The aim of teaching music is first of all an aesthetic education involving sounds.

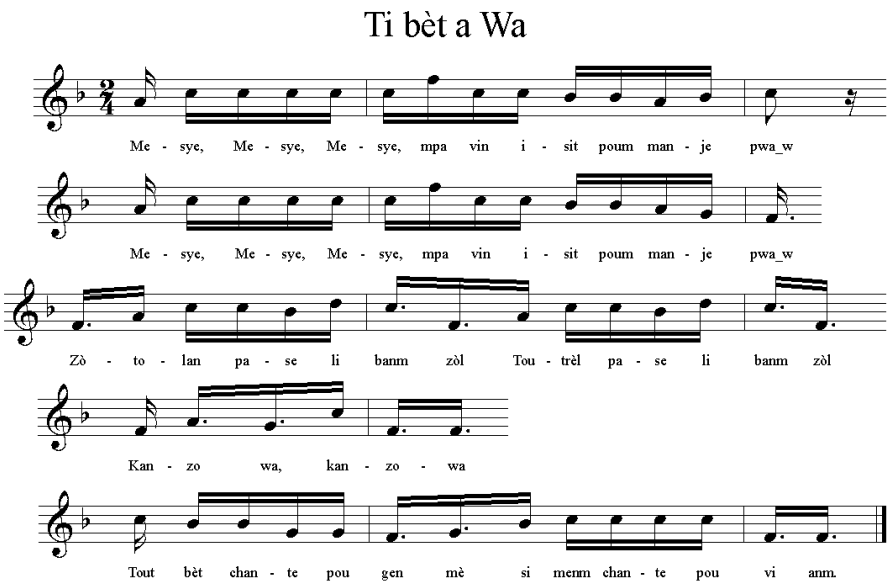
In my opinion, this aim does not change because some pedagogical streams choose to begin music education with the everyday cultural life of a community. To support this argument, I will try to describe for you the path I followed 26 years ago before coming to the same conclusions as these two authoritative authors through collecting the Creole counting rhythms of Haitian peasant children.

Before I published a little collection of counting rhymes in Creole, entitled *Brit Kolobrit* (1981), I was quite struck with the discovery of the existence of a type of tale that included song sections. These tales seemed to pursue the goal of awakening children to the expressive value of music. I probably would not have taken any interest in collecting and publishing children's songs if I had not discovered the existence of such a process of teaching children the musical elements of their own culture. The simple goal

of making up methods for teaching musical parameters has never appeared very attractive to me.

To teach the wisdom of life by the means of legends and tales in which the characters are animals or trees is a universal tradition. The specificity of this genre among Caribbean Creole speakers in French Guiana, Martinique, Guadeloupe, Ste-Lucie and Haiti is, in fact, for some of the characters in the story to sing instead of speaking, or at least to sing some parts of their speech. This mixture of speech and song constitutes the primary characteristic of a singing tale, called a "conte-chanté" in Creole. These tales function like a mini-*opéra comique*, a sort of *Singspiel*, because speaking and singing sections also alternate in those musical genres. The song emerges in the tale when the hero faces a danger, at which time he-she starts to sing to prevent the danger or to resist it.

> Let me tell you the song of a little bird in danger:
> *A little bird was captured while eating the harvest of peas in a rich farmer's field. This farmer had expected to marry a princess, but after many years he had become totally discouraged because neither he nor any other aspirant could meet the conditions imposed by the king. This was that only a man could marry the princess who, once he had decided to marry the princess, could make Nature sing. For it was the daughter's wish to only marry a magician capable of making animals and plants to sing.*
> *So, the farmer, happy to finally have a good harvest, captured the little bird in the act of destroying his harvest. He was about to kill the bird when it began to sing human words:*



"Ti bèt a rwa"[1] = The king's animal (cf. C. Dauphin, 1981: 39).

> *The farmer asked the bird to sing the song again: «Mesye, mesye, mesye mpa vin isit poum manje pwa-w (etc.)» . . . The bird obeyed and sang again. Suddenly the farmer realized that the key was in his hands. He asked the bird to sing the song again and again and it sang again: «Mesye, mesye, mesye mpa vin isit poum manje pwa-w (etc.)» . . . He threatened the bird so that it would keep singing at his command. The bird promised. The farmer immediately made his way to the king's palace. He ordered the bird to sing all the way to make sure the enchantment would continue in the king's presence. And the bird sang again: «Mesye, mesye, mesye mpa vin isit poum manje pwa-w (etc.)» . . . The king heard the phenomenon and to test its authenticity, he asked the farmer to do*

1. The reader may be disturbed by the orthographic differences between the Creole writing on the notated example and the one within the text. When I published the book in 1981, the *phonological orthography* was still in use in Haitian Creole writing. A change to *phonetic orthography* occurred at the same period and became official.

it again, so he did and the bird sang again: «Mesye, mesye, mesye mpa vin isit poum manje pwa-w (etc.)» . . . The idea of the bird stopping made the farmer very anxious because he knew he would be hanged if it did. The king called for his daughter to come see the farmer's wondrous demonstration. And the bird sang again: «Mesye, mesye, mesye mpa vin isit poum manje pwa-w (etc.)» . . . That very day, the king organized the wedding of the princess and the farmer.

What do we make of this tale? Now all of us know the song. The teaching of the song was neither separated from life nor from the story.

First lesson: Learning music is the fact of music itself. It should be done inside imaginative and creative contexts.

First, a child feels that music accompanies living beings in difficult moments as directly as a basic aspect of musical meaning. In his *De Musica*, Saint Augustine calls this "The consolation of Music." I said precisely "living beings" because the music of the singing tale helps the human and also the animal or vegetal reigns in their distress. Saint Francis of Assisi was able to sound the depths of spirituality through the singing of birds. You may imagine how this singing tale would naturally prepare a child's mind to understand similar situations in Wagner's *Ring* cycle: Siegfried, after killing the dragon *Fafner*, takes a walk in the forest during which the forest begins to whisper and a bird sings to reveal to Siegfried his origins and announces his fate to him (*Siegfried*, Act II, scene 3).

The singing tale leads to both spiritual and artistic values at the same time. Moreover, it generously nurtures one's imagination and self-expression. In fact, a child must be able to tell the story in his-her own words, either playing the role of the rich farmer or that of the bird.

I discovered another fact from my ethnographic field studies of children's songs: the existence of a meta-language. Children spontaneously feel a necessity to explain to themselves the functions of the immanent aspect of the music. They have designed their own method for apprehending the rhythmical formulae for this purpose. That is the deeper reason for the existence of words without specific meaning such as found in children's' songs throughout the world and which we call *onomatopoeia*. I will take

the next example from the children's song repertoire of Québec: "J'entends le Moulin ti-ke-ti-ke tak-ke, J'entends le Moulin, ta-ke." Inspired by their folklore, some music teachers in Québec have developed complete rhythmical sequences similar to the onomatopoeic formulae used in the Kodály pedagogical nomenclature:

Ti-ke-ti-ke Ta; Tik—ke Ta; Tik ti-ke Ta = Ti-ri-ti-ri Ta; Tim—ri Ta; Ti ti-ri Ta

I introduced the motif of «Brit ko-lo Brit» as the equivalent of «Tim ti-ri Ta» occurring throughout the repertoire of Haitian children's songs. Other dimensions of musical expression that prove the existence of a real pedagogical metalanguage (ie, a musical manner for teaching the inherent elements of the music itself) are also to be found in my collections of Haitian children's songs. It is the subject of my article, *Le conte-chanté comme lieu d'accumulation d'un savoir musical* [The conte-chanté as a space for accumulating musical knowledge] (1980) in which I demonstrated how inherent aspects such as dynamics, expressive motions (allegro, vivo, moriendo), contrasts, and the transfer of motivic sections are embedded in the tale, illustrating and teaching how to express the psychological state of a character. One example is a typical Antillean tale in which two animals, a horse and a frog, are taking part in a contest to win the privilege of marrying a princess. The winner is required to be the better singer, rather than the nicer, the stronger, or the most intelligent. The same situation exists in *Der Meistersinger von Nuremberg* by Richard Wagner: Walther the neophyte, who desires to marry Eva, aspires to win the singing contest by competing against the masters, Hans Sachs and Beckmesser, who is also interested in marrying Eva. The *conte chanté* tale form teaches criteria of aesthetic hierarchy as it applies to music in the Antillean culture just as well as Wagner introduces a new type of operatic air, the *continuing song*.

Finally, I wonder whether the aim of such a tale would be the teaching of the structure of musical expression. By dwelling alternatively on the fictional and artistic form of telling and singing, the singing tale leads to the teaching of musical elements. It is a mixture of realism and marvels similar to "Wondering Realism" illustrated by the masters of Latin American literature like the Cuban Alejo Carpentier, the Colombian Gabriel García Márquez or the Mexican Carlos Fuentes. The understanding of music rooted in it as well as in literature; reality finds expression in wonder. The same wonder also

happens during solmization: one does not have to leave the musical flow in order to explain the process of music.

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Intersections: Folk Music Research and (Music) Education

*Hilda Mercedes Morán Quiroz**

To Lety[1]

> *La vie n'est certainement pas tout ce qu'elle devrait être ni tout ce qu'elle pourrait être. Mais elle a le mérite d'être. Et cet être sera toujours mille fois plus idéal que n'importe quel idéal. On le comprend en se levant, au lieu de rester assis la tête entre les mains à macérer.*
>
> Bertrand Vergely
> *Petite philosophie pour jours tristes*

The aim of this paper is to give an overview of the first tasks we share as a group in the IKS László Vikár Forum for Music Research, which basically consist of summing up: 1) existing song collections and important folksong researchers, 2) the most typical folksongs or classes of folksongs, 3) what folksong is. At the same time, another aim of our first colloquium, of which this paper is a product, was to get to know each other, in terms of research and teaching experience. Since my whole research originated in questions about music education, my answers to both aims are inevitably related to each other. Furthermore, my own experience, both as a student and as a teacher, provides a background for the general context in which music edu-

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* With the collaboration of Paulo Octavio Gutiérrez Pérez.

1. I can hardly think of anything I have learned or written about music during the last thirty years, in which Lety was not there to help, support, congratulate or patiently point out mistakes. Her recent sudden death deprived this article of her critic comments, but, more importantly, it also deprived all of us who knew her of her unique cheerful attitude towards life, her pupils of an enthusiastic music teacher, her daughter and sons of a devoted and wise mother, and me of a true "blue-fairy": colleague, friend, sister, life-companion…

cation and music research are exercised. I have also included here some of the discussion topics brought up by questions and comments during our afore-mentioned colloquium.

The whole of it applies to Mexico; some of the information contained may be the same for the whole country (what relates to the public education system, or typical songs, for instance); some might be applied to most or all Spanish-speaking countries (*v.gr.* some of the rhythmic particularities of songs) or even beyond; still some other information might be particular to the western part of Mexico, to the State of Jalisco, or perhaps only to Guadalajara, where most of my observations have been made.

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I fell in love with the piano on my first day in kindergarten, when I was three years old. It was fascinating to feel the vibrations of the sounds, so I spent hours standing on one side of the piano, and figuring out the way to hug it. But to embrace the whole instrument was as impossible as getting somebody to teach us children something about music. Our task was to scream at the top of our voices the words that we were made to memorize, in such a way that we could neither hear the piano nor our own voices. The melodies were unimportant; the words, as far as I remember, were mostly about heroes: Cuauhtémoc, Hidalgo, Juárez, Colón (Columbus)… My love for the piano was thus forgotten, and many years later I found out that the pianos in the kindergartens are usually out of tune.

My most cherished memories of those three years in kindergarten are the lullabies sung *a cappela* by our teacher, and the traditional songs and games we were allowed to play at the end of the day, while waiting for parents to pick up children. Those were obviously the most musical moments of each day, and they were marked for me by peacefulness and freedom, respectively. They also constituted a bridge to the rest of the world of the preschool child I was then, as well as a link to the past and the future: the lullabies were frequently the same that my grandmother sang, and the singing games were part of the activities shared with other children for many years afterwards.

I used to sing all day long. Usually I was not even aware that I was singing until my mother would ask me to stop so that I was able to listen to

what she or somebody else said (of course I swore that I *was listening*!). My father, who has always had a song for every situation in daily life, used to tell the story of the one-cent piece his music teacher in school offered him if he would be able to match the pitch: he never earned it, and he still is unable to match any pitch and/or to stay in the same tonality for more than one phrase. Nevertheless, he still sings and enjoys it. In a way, he was also my first music teacher. Eventually, I got a piano and a piano – not music – teacher, who used to fall asleep as soon as I placed my fingers upon the keys. In a few years more, though, I would be 14 years old and, provided I was by then in the third year of high school, I could enter the university music school. In the meantime, I tried to be happy with what I had: two or three volumes of John Thompsons's "method", Beyer, and the *Piano pieces for children*. All of that without ever singing and, I realized later, awfully played.

I was thrilled when I could finally start formal music studies; the whole process was fascinating, but also filled with questions and doubts. The general idea was that if we were talented enough, we should already be able to play and sing anything, so that it was nothing more than learning *how* to do it right, *i.e.* the *right* name for each sound (on fixed do), the *right* finger for each note played on the piano, and so on. Although we did have to *read* music, for singing we learned the melodies from the piano and, with that aid, memorized the solfège names and/or the lyrics. There were some folk and popular songs during the first year, but we never got to read or write them – we learned the melodies from the teacher's piano playing. Perhaps it was just obvious that the written music should be already in our heads, because they were too easy for really talented people; the fact is that the sessions dedicated to them were rather chaotic, and the general feeling was that such material was a waste of time. In any case, it was better than in kindergarten – at least we were expected to actually sing.

Then, in the middle 70's, what I will call here the "music education boom" burst upon the scene (see Morán Quiroz, 1997:334-340; 2005). Suddenly there was an urgent need in kindergartens and elementary schools for music educators with abilities and knowledge which we had never heard about in the Music School. Although it was not in my plans, I got involved in children's music education in private kindergartens and elementary schools, as well as in the then newly created children's department in the Music School.

The approach in one and the other was completely different, if not contradictory, despite the fact that the departure point was the same: the "modern" methods of music education for children, mainly Orff and Kodály (or rather a light interpretation of them). Whereas in private schools the materials should be children's songs – preferably from oral tradition (and it was assumed that children's learning was the teacher's responsibility) – at the University teachers were being asked to *compose* music to be used with the children, and any difficulty in learning only proved the children's lack of "natural" talent.

Before I knew and without wanting to, my rejection of this latter approach got me out of the Music School, so I turned to the social sciences and specialized studies in music education in my search for research – and teaching – methods and tools. But professional music training, music education (especially for children, but not only), and research – in any of the many related fields – are isolated disciplines and activities that seldom relate to each other. It is perhaps an unsurprising consequence of an education system where each level is conceived separately, in a social context of isolated and ever-suspicious individuals and small groups (*cfr.* Josipovici, 1999), where nobody is responsible for anybody else (*cfr.* Bruckner, 1999). Apparently, we are still rearing philistines, as Kodály (1941:128) pointed out almost seventy years ago.

In this scenario, to take the road of traditional music for children was not an easy task. First of all, we still had to find out *what* we should recognize as "ours". The path that professional composers had started four decades earlier showed several possibilities, often considered contradictory and/or mutually excluding: ethnic music[2] (*v. gr.* Carlos Chávez – 1899-1978), popular music[3] (*v. gr.* Blas Galindo – 1910-1993), daily-life music[4] (*v. gr.* Silvestre Revueltas – 1899-1940[5]), a brand-new proposal (*v.gr.* Julián Carrillo – 1875-1965). In

2. Reinvented "pre-colonial music" in symphonic format.
3. In Bartók's terms (1931), pseudo-popular urban music, with or without the intervention of mass media.
4. Songs, chants and street calls from oral tradition which are sang with no intention of public and/or artistic performance, including children's songs and games.
5. Sivestre Revueltas is best known by his "ethnic"-like music, written for movies, and which was often rearranged by others. His more significant works remained pretty much unknown until the 1990s (see Revueltas, 1989; Garland, 1991; http://en.wikipedia.org/wiki/Silvestre_Revueltas; http://www.post-classicalensemble.org/archives-02-VivaLa.html.

those early times, while art music composers were searching for "our" music, the by then recently established public *kindergartens* and nursery schools, did the opposite: children's traditional songs and singing games, mostly inherited from Spain, were systematically substituted with "educational" songs composed on the basis of "classic" music theory, with piano accompaniment. In so doing, they were supposedly following Froebel's model, disregarding the fact that his *Mutter- und Koselieder* were in fact children's traditional German songs (Morán Quiroz, 1997:340-350, and 2005).

And yet, the urge to use traditional songs in children's education reached the public system in the early 1980s. In the kindergartens with piano (mistakenly taken as a definite sign that there the children had music education), the problem was solved in a very practical way: the songs that they had been teaching to the children, were so old (they had been composed *ex profeso* 40 or 50 years earlier) that they were already traditional; therefore, there was nothing to be changed (Morán Quiroz, 1997:350-354; 2005), and no need for folk music collections. In fact, traditional children's songs and games had been so consciously disregarded as useless for children's education, that Manuel M. Ponce (1882-1948), otherwise a fine musician and composer, and who is best known for rescuing and "dignifying" popular Mexican songs, is also one of the composers of songs to be used in kindergartens (see Ponce and Zapata, 1942), with no trace of what Vicente T. Mendoza would call, nine years later, "*lírica infantil de México*" (see below).

Nonetheless, the discussion about what to consider "ours" remained in other spheres, mainly around the issue of whether or not we should validate anything that did not have an authentic ethnic origin. On the other hand, the general belief was that ethnic groups did not have children's songs and games. Furthermore, there is also the general belief that unless there is a music instrument, singing is not music. These beliefs are supported, in practice, by actual collections of ethnic music, which consist mainly of music performed with instruments during public events. Consistently, most of the studies about ethnic music are centered on instrumental music and music instruments. Children's songs and singing games are, on the contrary, sung *a cappela* with no performance intention, and without the thought of either singing or making music. People seem to remember them when they need them for their specific functions, but not when asked to sing (Morán

Quiroz, 2008). Therefore, it is not easy to collect this kind of folk music, especially for an "outsider", at least with the usual techniques of interviews. I believe that this is the reason why we do not have collections of children's songs and singing games of the many ethnic groups in Mexico, rather than because that kind of music is non-existent. Although not yet from a musical perspective, special mention must be made about research projects focused on folksongs and currently been carried out by "insiders" (*i.e.* members of an ethnic group unwilling to abandon their culture of origin) with the support of universities in which they are now either students or researchers (see, for example, Xitákame, 2003).

Existing Song-Collections

As we have seen, there are several factors that have apparently prevented musicians and music students from realizing the importance of collecting, singing, reading and writing folksongs:

- Folksongs do not belong in a music school
- Children should learn music – if at all[6] – with other materials,[7] supposed to be more serious or valuable than folksongs
- Music is produced by instruments, and not by singing
- Music education is thus focused on instruments, and its effects on self-identity and social conscience remain as unattended to as the music content in folksongs
- Music reading and writing makes sense for playing an instrument, but not for singing.

6. Let us bear in mind that a child is expected to show natural talent before music education is provided. Furthermore, that talent is to be observed (thus proved) through the child's (musical) spontaneous manipulation of music instruments.
7. As I mentioned, folksongs in kindergartens were supplanted by composed songs; years later, the teaching materials for children in the University had to be composed, too. Even when the need for a "truly Mexican" music education for children was acknowledged – Conservatorio Nacional and Universidad Nacional Autónoma de México –, the result was the use of the *text* of traditional children's songs and singing games, to which new melodies, claimed to be more appropriate for children's education, were composed (Morán Quiroz, 2005).

For these reasons, folksong collecting is often done by anthropologists, social scientists and visual/graphic artists who are neither skilled nor interested in music notation, albeit they usually play an instrument. Sometimes they produce discs with some of their collected materials, either in their own interpretation or directly with their informants. This is the case, for example, of Cornelio García and Luis Ku, in the state of Jalisco.

But exception makes the rule. As early as 1934, Gabriel Saldívar's (1909-2006)[8] *Historia de la música en México* was published. Its uniqueness consists precisely in that it contains the musical transcription of popular songs, with a special section on children's music (*i.e.* songs and – mostly – singing games), besides ethnic music and folk dance in general – with singing also regarded here as music worth transcribing. The chapter on children's music contains a small but very significant collection of songs and games, each of them carefully described, tracing back their origin, although not very precise about the informants or about where and when it was collected. Despite the fact that it was published by the *Departamento de Bellas Artes* of the *Secretaría de Educación Pública* (or perhaps because of that), and that there have been at least two other editions (1980 and 1987) published by the *Gobierno del Estado de México*, Saldívar's work remains mostly unknown except for specialists – very often, foreigners. I have not been able to find out whether or not the music materials contained in the book are recorded and, if so, where they are kept.

Taking Saldívar's work as one of his sources, Vicente T. Mendoza (1894-1964) collected, classified and published, under the name of *Lírica infantil de México*, 193 children's songs and games, not counting the different versions and/or variants that he provided for many of them. Apart from a few transcription mistakes and some printing errors, the book – just as the many other folk music collections and studies by Mendoza (see bibliography)[9] – is meticulously put together, and provides a detailed notice

8. A separate study on the *jarabe*, with an introductory note by Manuel M. Ponce, and intended to complement the one in his *Historia de la música en México*, is in: thttp://www.folklorico.com/libros/jarabe-saldivar.html.
9. For an abstract of most of Mendoza's published works, see "Scientific Commons": http://de.scientificcommons.org/vicente_t_mendoza. On Mendoza's life and work, see Meierovich, 1995.

about the origin and collecting data for each of them. A first edition was published in 1951 by *El Colegio de México*, with a preface by Luis Santillano. The book has been regularly reprinted since its second edition, by *Fondo de Cultura Económica*, appeared in 1980. Unfortunately, it is never to be found in a children's school or a teachers' training program, and hardly ever in a music school, so it is hard to guess where the thousands of copies sold during all these years have gone. Nevertheless, it is evident that the *Lírica infantil de México* has been an important influence in other collections and works, regardless of whether it is mentioned, as in a second children's folksong collection published by *El Colegio de México* (Díaz Roig and Miaja, 1979), or not, as in *Canten señores cantores de América* (H. de Gainza and Graetzer, 1967) and in Tort's proposal for music education (1975, 1978, 1984 and 1988), even when he only uses the texts but not the music of the songs. Most of the materials contained in this and other books by Mendoza are recorded and kept in the *Archivo General de la Nación* and the National Library (*Biblioteca Nacional, Universidad Nacional Autónoma de México*).

The third, and apparently the most recent Mexican folksong collection in Mexico that contains both music transcription and collecting data for each song, was made and published by Francisco Moncada García in 1974, with a foreword by Blas Galindo. Although the subject of this book is traditional games, of the 166 different instances, 139 are in fact rhymes, singing games and songs – without counting different versions, variants or examples of the same "game" – and musical transcriptions for the ones with a distinct melody line are included, as well as rhythmic notation for some of the "spoken" ones. As far as we know, there are no recorded materials that might be consulted.

From their collecting data, it is evident that both Mendoza and Moncada García collected children's songs and games mostly from their close friends and family, as well as from their own childhood memories, consistent with the private-life character of this kind of folksong.

None of the three books I have just mentioned was intended to be a song book – the *cancioneros* from that time, now long disappeared, were common-use booklets that contained the *text* of songs, with chord indications for guitar accompaniment – and yet there is hardly any children's *traditional* song or singing game that is not contained in at least one of them.

More recent collections contain little or no new material, and either they do not provide any collecting data (*v.gr.* Avitia Hernández, 1997), or do not include music notation (*v.gr.* Díaz Roig and Miaja, 1979, that includes an *ex profeso* recording of some of the songs – most of them out of tune, in spite or because of a Baroque recorder that provides pitch clues –, and which nevertheless is an excellent bibliographic source).

The Mexican *cancionero*, in a modern and peculiarly scientific way, was published by *El Colegio de México* in 1975 (volumes 1, 2, 3 and 5) and 1982 (volume 4), under the title *Cancionero folklórico de México*. It is an impressive and monumental work, product of a research project conducted by Margit Frenk. The intention is not musical, though, but literary. Frenk recognizes that "a song is essentially a particular melody […and that] within a given geographical area people identify most of the songs by the melody to which they are sung there[10]", and yet the music is not included:

> The main reason is that we do not publish the songs, but the stanzas, sung – or sing-able – to diverse melodies. It is only by providing the whole text for a given version of a song that it makes sense to publish its music. At a certain moment we dreamed about publishing […] the music of some songs […] but it was necessary to abandon the idea due to the lack of an adequate staff and because of the difficulties that it would impose in an already quite complex work.

The *Cancionero folklórico* is thus put together with *part* of the songs' text, and no music. It is nonetheless about 2,500 pages containing more than 10,000 instances of "folk poetry", with detailed information on each one, as well as useful indices and bibliography. We assume that the first-hand material used in this *Cancionero* is in *El Colegio de México*.

For notated music, we have to go back to Mendoza who, as far as I know, is also the author of the only folksong collection *as such* that includes musical transcriptions and collecting data: *La canción Mexicana*. It was published in 1961 by the *Insituto de Investigaciones Estéticas* of the *Universidad Nacional Autónoma de México* (2nd edition by *Fondo de Cultura Económica* in 1982, and still regularly reprinted).

10. Translations are mine.

With no intention of being exhaustive, I include two lists of published folksong collections – with and without musical transcriptions – at the end of this article, as well as a short discography and a minimum list of studies on folk music (Appendix A).

The unpublished and often un-systematized collections are still to be explored and in urgent need of inter-communication and interchange. Painfully aware of the enormous work needed at this respect, and the many involuntary omissions, I list hereunder the institutional and private collections that I have been able to locate.[11]

National Institutions housing folksong collections:

- Archivo General de la Nación
- Centro Nacional de Investigación, documentación e Información Musical Carlos Chávez (CENIDIM)
- El Colegio de México
- Instituto Nacional de Antropología e Historia (INAH)
- Universidad de Guadalajara: Departamento de Estudios en Lenguas Indígenas
- Universidad Nacional Autónoma de México (UNAM): Biblioteca Nacional, Fondo Vicente T. Mendoza

National Institutions sponsoring folksong collections:

- Consejo Nacional de Fomento a la Educación (CONAFE)
- Consejo Nacional para la Cultura y las Artes (CONACULTA)
- Fondo Nacional para las Artes (FONART)
- Fondo Nacional para Actividades Sociales (FONAPAS)
- Secretaría de Cultura (both federal and in each state)

Individual Collectors (in Jalisco):

- Arturo Chamorro Escalante
- Cornelio García

11. I thank Luis Ku for his kind disposition to share his vast knowledge and experience about music, musicians, folksongs, and collectors in the state of Jalisco and beyond.

- Ernesto Cano
- Ignacio Orozco
- Luis Ku
- Rodrigo de la Mora (Huichol, Raweru and Kanari music)
- Víctor Ávila

Most Typical Folksongs or Classes of Folksongs

We already have a first classification of folksongs, children's songs and adults' songs, which has taken us to "private-life singing" (not considered as music or singing) and "public-life music" (usually instrumental, or singing with the accompaniment of one or more instruments, where singing is hardly ever regarded as music).

Regarding children's materials, Mendoza groups songs according to the age of children they are intended for, or to the social function they serve, while Moncada's classification criteria combines children's ages (from lullabies to games with complex rules and motions), function *and* musical characteristics. Since Moncada's intention is to classify *games*, and not songs, musical characteristics are regarded in a superficial way, though: "with music" (meaning distinctive melody line) vs. "without music", which is subdivided into "with no rhythm" and "rhythmic".

Mendoza's *La canción mexicana* is in fact intended as an essay on classification and anthology. Mendoza's criteria for classifying "Mexican songs" in general (leaving out children's songs) are quite complex and intermixable: time, geography, form, verse meter, text contents, function, interpretation style, rhythm of the usual accompaniment, etcetera.

Lastly, the classification proposed on Margit Frenk's *Cancionero* is evidently based on literary characteristics and text content. *Some* musical characteristics are scarcely manifested in the appendix, volume 4. Criteria appear to be inconsistent in some categories, while in others an effort to be consistent turns out to be too constraining and senseless; among other issues, one cannot but wonder why, if the general title is *Cancionero folklórico*, the last section, already on volume 5, is entitled "Antología: Cien Canciones Folklóricas", whereas the more than 9,000 preceding songs (?) are called

"Coplas". Nevertheless, Frenk's classification might prove useful if combined with other criteria, especially for comparative analyses purposes. Appendix B at the end of this article contains the detailed classifications used by Mendoza, Moncada García and Frenk.

A folksong classification based on musical criteria in a broader sense would probably let us find a continuum between folksongs intended for children, and adults' popular songs. What follows is a short account of some musical characteristics of folksongs, as an attempt to provide the basis for such a classification. This account is based on the part of my research that has been intended to find a sequence for teaching music with Spanish-language folksong.

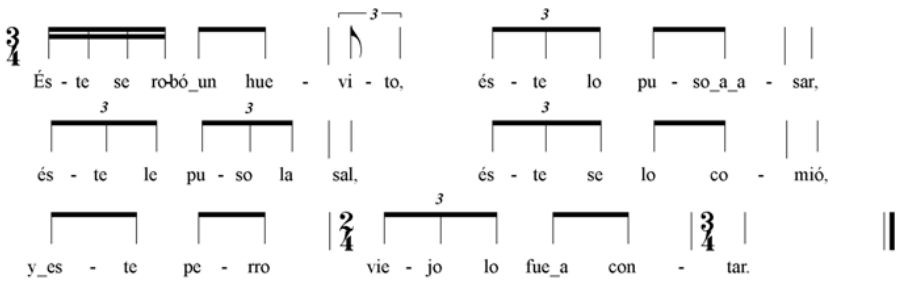
1. Rhythm

Due to natural accents and rhythm in Spanish language, anacruses and inner upbeats are present in most folk – and popular – songs and other forms of music, in contrast to other cultures. Without these figures and concepts, we cannot go very far in music reading and writing. Furthermore, in Mexican (and Hispanic) music, rhymes and simple melodies are usually paired with complex beat division and/or mixed meters (see example 1), whereas simple rhythms are more frequent in combination with elaborate melodic lines, wider ranges and more complex tone sets. For this reason, we have to seriously consider early introduction of 6/8 and 3/4 meters, triplets and sixteenths in order to be able to use the simplest rhymes and early childhood chants for conscious music learning.

By contrast, syncope rhythm is practically non-existent, except for the succession of individual motives in 2 /4 meter: one motive ending on ♪♩ followed by a motive starting on ♪ (see example 9, measures 3 and 7).

Example 1. Finger play

Éste se robó un huevito



From Morelia, Mich., 1925; coll. México, D.F., 1957 (Moncada García, 1974:19).
Music transcription: Leticia Rojo y Ortega (LRO) and HMMQ.

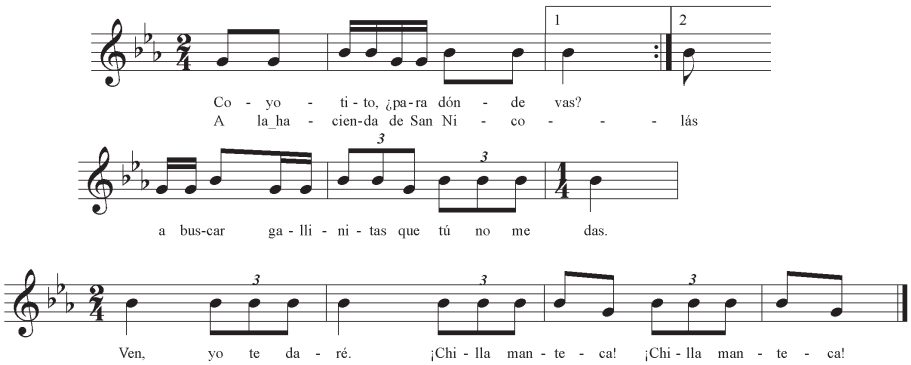
2. Melody[12]

Although there is not a clear pentatonic[13] development within Mexican folk-songs, we do find mi so[14] (minor third developing towards a major scale) melodies, both in a solely mi so context (example 2) and within broader tone sets (examples 3A and 3B), which do allow us to adopt the mi so+la+do+re sequence. We get then to the very few pentatonic songs which in fact are slightly different versions and variations of one single melody (examples 4A and 4B) that remains as an island in a diatonic ocean where mi-fa-so is one of the most obsessively recurrent melodic motives (see example 9, last system).

12. Throughout this paper, I use *relative* note names, as opposed to fixed do=C common to Latin cultures. Thus, we focus on intervals and melodic motives, rather than on specific pitches. I refer to these latter by the use of *absolute* letter names.
13. Five-note scale, which is usually anhemitonic (do-re-mi-so-la), although not necessarily.
14. Unless I refer to actual melodic motives, I list solfège names in ascending order.

Example 2. mi so[15]

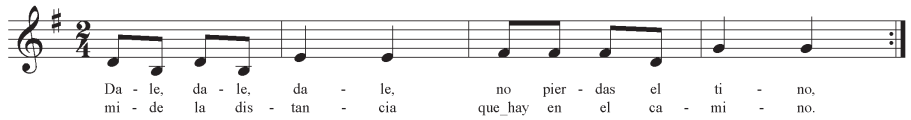
Coyotito



From Lagos de Moreno, Jal., 1915; coll. México, D.F., 1941 (Mendoza, 1981:122[16]).

Example 3a. mi so+

Dale, dale, dale

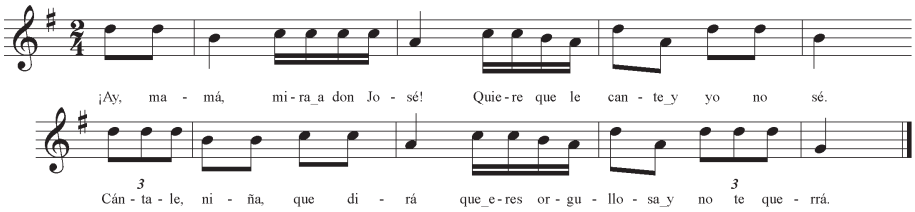


From Orizaba, Ver., 1915, coll. México, D.F., 1945 (*Ibid.*:63[17]).

15. All examples are keyed to end on G (called "sol" in the fixed do reading system).
16. Although Mendoza indicates a 6/8 meter for this singing game, the rhythmic content is evidently in 2/4; furthermore, he adds a quarter rest to complete the measure where I have indicated 1/4, which is the only possible way to actually sing and play this game.
17. More common for this popular chant sang when breaking a piñata is the melody: *so so so* mi la la…

Example 3b. mi so+

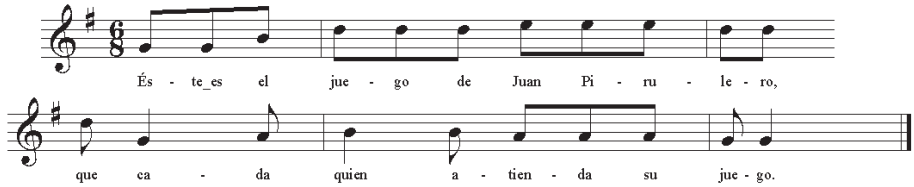
¡Ay, mamá, mira a don José!



From Villahermosa, Tab.; coll. México, D.F., 1935 (*Ibid.*:72).

Example 4a. Pentatonic game

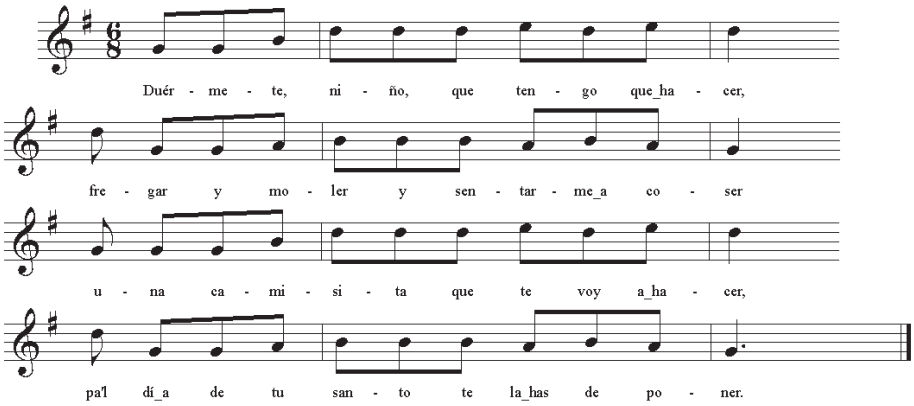
Juan Pirulero



From Puebla, Pue., 1904 (*Ibid.*:133).

Example 4b. Pentatonic lullaby

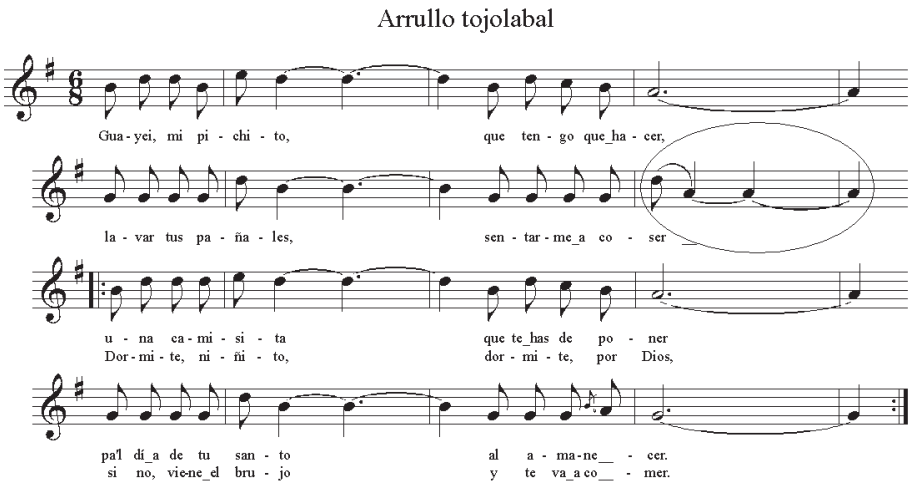
Duérmete, niño



From Morelia, Mich., 1925; coll. México, D.F., 1948 (Moncada García, 1974:14).

Mendoza registers another version of this last example, under the title of "Arrullo tojolabal[18]" (example 4C). If both the origin and Mendoza's transcription are correct, this lullaby contradicts the general belief about ethnic music being pentatonic: the presence of "fa" is in fact indispensable in the new melodic context of this song, and consistent with the rest of our materials. A "suspicious" interval in Mendoza's transcription is, in any case, the descending perfect fourth so-re (second system, next to the last and last measures), which has nothing to do with the pentatonic or un-pentatonic issue: within the general "logic" of the musical language we are dealing with, a descending major third mi-do would be more "natural" than the perfect fourth – in fact, my students, whether children or adults, used to sing a major third even when I tried to teach the song with a perfect fourth.

Example 4c. do hexachord



From Comitán, Chis.; coll. México, D.F., 1943 (Mendoza, 1981:32).

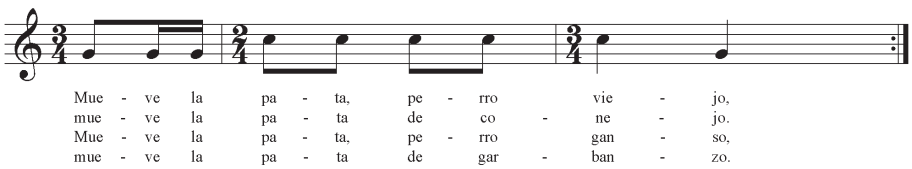
There is also enough material allowing us to begin conscious melodic learning with the perfect fourth of so,-do (example 5A) just as Ribière-Raverlat (1974) and Proulx (1982) propose for French folk music. In our

18. Tojolabal is an ethnic group in Chiapas.

case, the so,-do would be followed by either re+mi and soon after that, the lower ti, or mi+so which gives us a range of an octave already: so,-do-mi-so), and then probably r+f+t,+l,. The so,-do/do-re-mi sequence leads the way to motion games (example 5B), whereas the so,-do/mi-so sequence gets us to *toques militares* (trumpet tunes) (example 5C). Both options obviously delay the introduction of *la* and hence the few chances to explore pentatonic melodies within Spanish-language songs, and we would also be postponing this rich link to music from other cultures. Nevertheless, the so,-do materials might be much more interesting for older children and adults, since we would have a natural link to adult's music almost from the beginning.

Example 5a. so, do

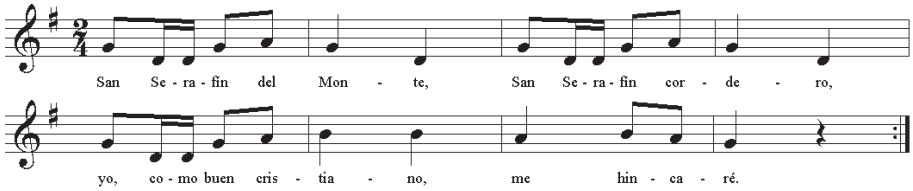
Mueve la pata



From Puebla, Pue.; coll. México, D.F., 1942 (Mendoza, 1980:46).

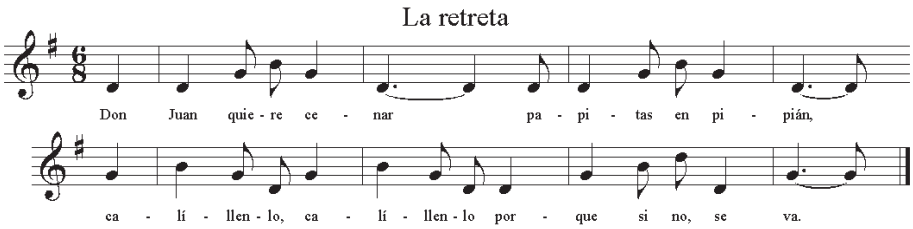
Example 5b. so, do re

San Serafín del Monte



From México, D.F., 1904; coll. 1938 (*ibid.*:107) and 1948 (Moncada García, 1974:122).

Example 5c. so, do mi so



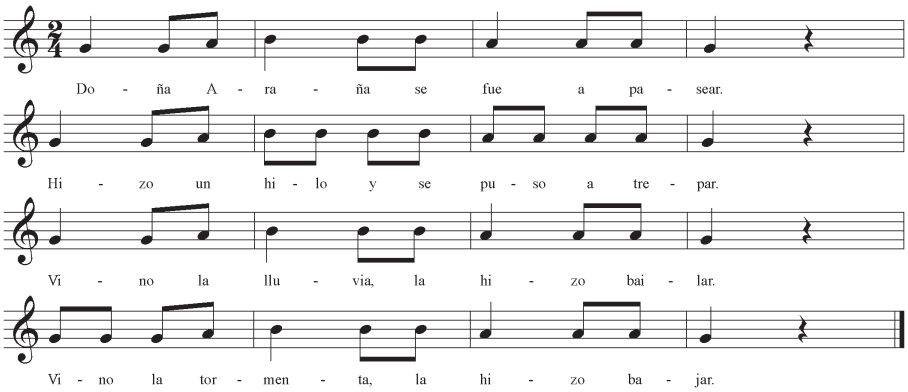
From Texmelucan, Puebla, 1902 (Mendoza, 1980:79).

To start with do re mi is also an option, although it is not as consistent as the other two. Apart from two songs from Spain ("Dos puertas", in Hidalgo Montoya, 1976:147, and "Din don"[19], in Hidalgo Montoya, 1979:32 and Orue Matía, 1970:19), and unknown in Mexico, I have found only two more songs on an exclusively d-r-m toneset: "Ya lloviendo está", in Graetzer's adaptation of *Orff-Schulwerk* for Latin America (1971)[20], and "Doña araña" (example 6A). The first one is also unknown in Mexico, while the second one is perhaps an adaptation of the English "Itzy bitzy spider", that somehow found its way to Mexican kindergartens about thirty years ago. We also find a translation of "Itzy bitzy spider" in schools, and it is now one of the very few school songs which children sing on their own and/or while playing with others when not in school – now as "Witzy witzy araña". Nevertheless, the melody has very quickly acquired a lower *so* (example 6B) plus inner upbeats (example 6C), which leaves us with no authentic solely do-re-mi songs in Mexico and gets us back to our second starting option. Still, it might be worth considering the d-r-m option albeit with non-Mexican materials, especially with older children who would then be able to jump on pretty soon to the enormous Mexican repertoire of songs in the do pentachord (do re mi fa so) and hexachord (do re mi fa so la), and from there to the complete major scale.

19. Retaken, simplified, in Rivero, 1981.
20. The same song is included in Cuban's proposal for kindergartens (Rivero, 1981), quite probably taken from Graetzer.

Example 6a. do re mi

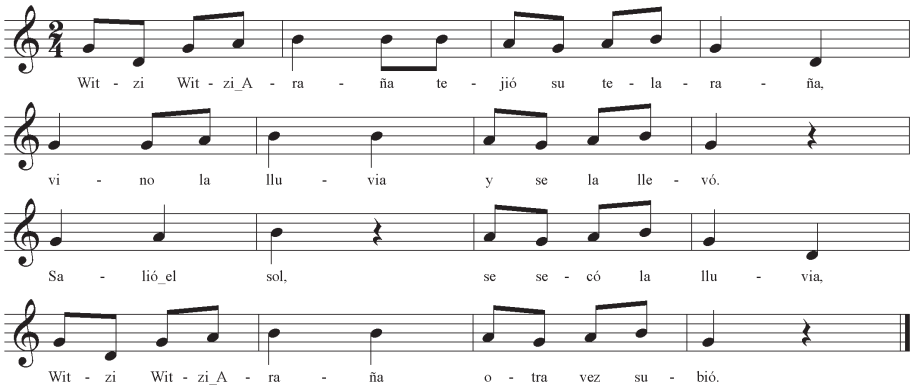
Doña Araña



Coll. Guadalajara, Jal., 1981 (HMMQ, unpublished).

Example 6b. d r m + s,

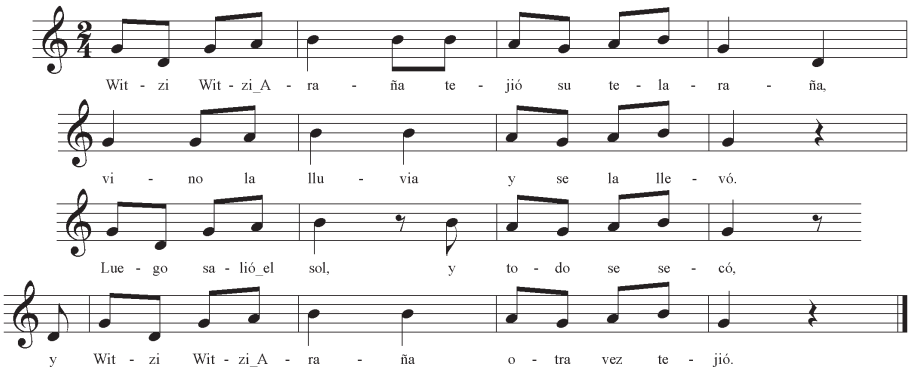
Witzi Witzi Araña



Coll. Guadalajara, Jal., 1998 (*ibid.*)

Example 6c. d r m + s, with upbeats

Witzi Witzi Araña



Coll. Guadalajara, Jal., 1998 (*ibid.*).

Soon after the first interval chosen as the starting point, it is necessary to introduce *fa* then *ti,* and of course lower *so*, in a *major* context.

3. Harmony: scales

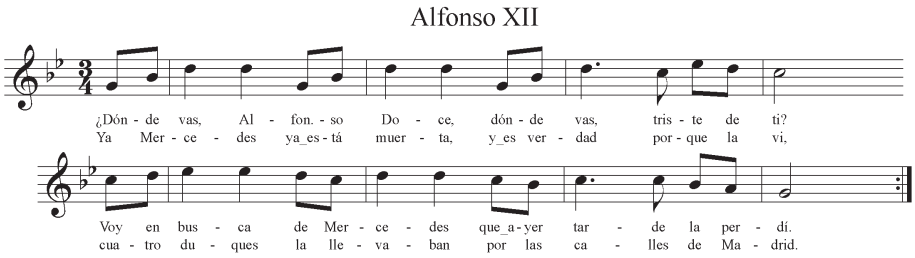
As mentioned above, pentatonic melodies are scarce in Mexico, just as they apparently are in Spain, too. In South America, it seems to be different, though, and – provided that the published materials are "authentic" – we find not only do-pentatonic scales, but also la-pentatonic scales (see, for example, "Florcita de Alhelí", in H. de Gainza and Graetzer, 1967:19).

Minor melodies are even more rare than pentatonic in Mexican children's music: among published materials (to my knowledge), there is only one, a *romance* about Alfonso XII's (1857-1885) grief over his first wife's[21] death. In Moncada's transcription (example 7A) it is kept almost unchanged in relation to the "original" from Spain (example 7B). Nevertheless, another version presents an interesting shift towards the relative major at the end (example 7B'). In Puerto

21. María de las Mercedes de Orleans y Borbón, 1860-1878.

Rico, where minor melodies are more frequent[22], the version provided by Deliz (1990) for this particular *romance* is, on the contrary, in a major scale, but in this case we have a completely different song, as well as a somewhat different outcome for the same story[23] (example 7C).

Example 7a. minor, Mexico

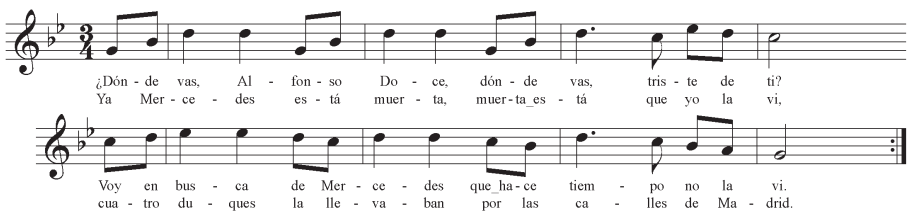


Tabasco; coll. México, D.F., 1948[24] (Moncada García, 1974:164-165)[25].

22. In general, minor melodies seem to be frequent in South America. To mention only one source, see the two songs from Brazil ("Oh Mestre", with an interesting minor-major shift, and "Primeira Barcarola") in International Kodály Society, 2006:16-21.
23. Consistent with the tonality change, time signature here is 2/4 instead of 3/4 as in the other two instances. Even more so is the difference in the text content: whereas the other two merely describe Mercedes' appearance when been taken to her grave and Alfonso's grief expressed also by the horses and the streets, this Puerto Rican version goes beyond death: Mercedes comes back from death to meet Alfonso and advise him to remarry and to name his first daughter after her. Grief is thus relieved, and hence the use of the minor key and the 3/4 time signature apparently becomes unnecessary.
24. It is worth mentioning that by the time this song was popular in Spain, Mexico had been an independent country for one hundred years. We might then suspect that its migration was due to one or the two films about Alfonso XII – both of them named after the song: *¿Dónde vas, Alfonso XII?* and *¿Dónde vas, triste de ti?* (see http://es.wikipedia.org/wiki/%C2%BFD%C3%B3nde_vas,_Alfonso_XII%3F, http://es.wikipedia.org/wiki/Alfonso_XII, http://www.culturalianet.com/art/ver.php?art=12067, among others) –, but Moncada collects it ten years before the first film was produced. Quite probably, then, it arrived in Mexico during the Civil War in Spain (1936-1939).
25. See also: http://www.pequenet.com/canciones/alfonso.asp (includes music and music transcription); http://pacomova.eresmas.net/paginas/canciones%20infantiles/donde_vas.htm (words only); http://www.elhuevodechocolate.com/cancion/cancion21.htm (words and music, stating that the latter was composed by Javier Romero (?)), among many others.

Example 7b. minor, Spain

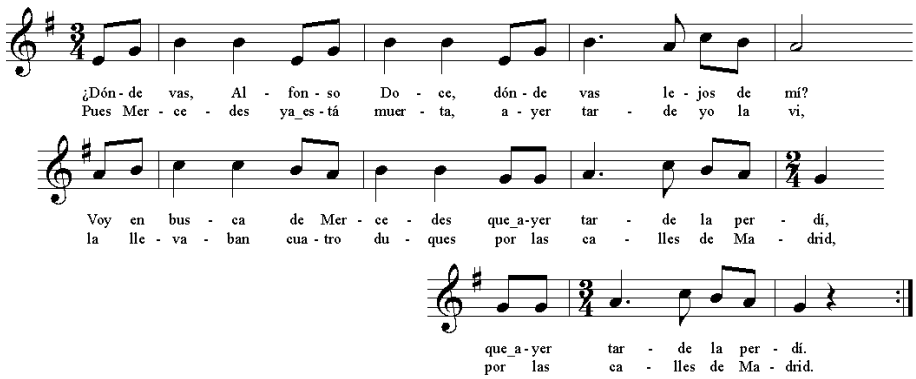
Alfonso XII



n/d (Hildago Montoya, 1979:33)

Example 7c. minor/Major, Mexico

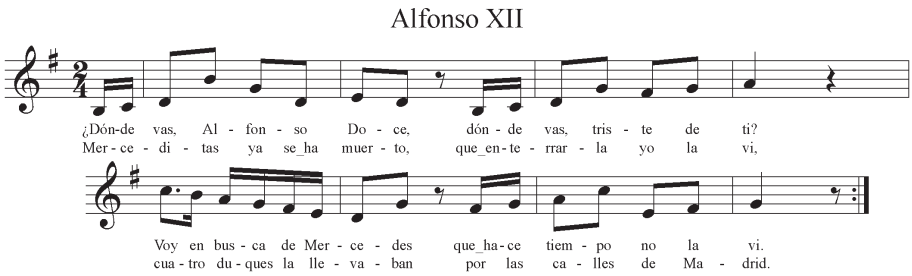
Alfonso XII



n/d[26] (Díaz Roig and Miaja, 1979:23+CD:38) Music transcription: HMMQ

26. Díaz Roig and Miaja state that they take this song from F. Pichardo, *Colección de cantos populares recopilados por*…, México-Leibniz, s/f. According to Juan S. Garrido, this *Gran colección de cantos populares*, probably collected by Francisco Pichardo, was published in Germany around 1909 and has not been reprinted (http://www.contactox.net/index.php?option=com_content&task=view&id=910&Itemid=27).

Example 7d. Major, Puerto Rico

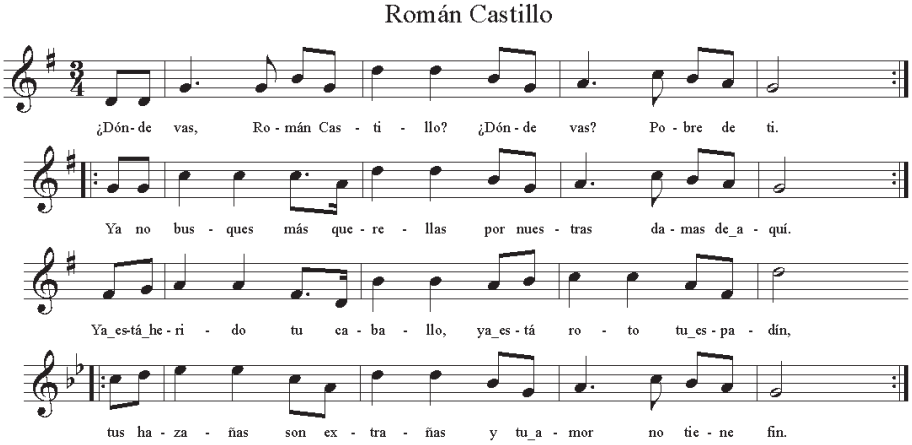


Ponce, P.R. (Deliz, 1990:282-283)

In Mexico, "Alfonso XII" is apparently the antecedent of a well-known adults' song, made popular by Óscar Chávez around 1968: "Román Castillo" (example 7D)[27]. Even though the minor key remains (last phrase), the song starts on a strong major "statement": so,-so,-do-do-mi-do-so-so – indeed a "toque militar" (see above). The same tendency to move closer to major and further away from minor is observed through a comparative analysis of the different versions and variants of "Mambrú", in which case the major/minor presence is paired with gender issues (see Morán Quiroz, 2007). In "Román Castillo", ambiguity is the key, and Chávez recaptures it with impressive proficiency: it permeates tonality (turned even more so with Chávez' arrangement for guitar accompaniment), time signature (a 3/4 that becomes almost a slow one-beat per measure in Chávez' interpretation), rhythm (two eighth notes that become a pointed eighth plus a sixteenth, but not quite), and text (perhaps it is intended for a woman to sing, or perhaps it is a dialogue between a man and a woman, and perhaps the opening verse, retaken at the end, corresponds to a narrator, but it is never clear).

27. My gratitude to Óscar Sarabia for bringing this song to my attention and providing me with his copy of the original recording, as well as to Alex Jenne for his helpful comments on my music transcription of this song.

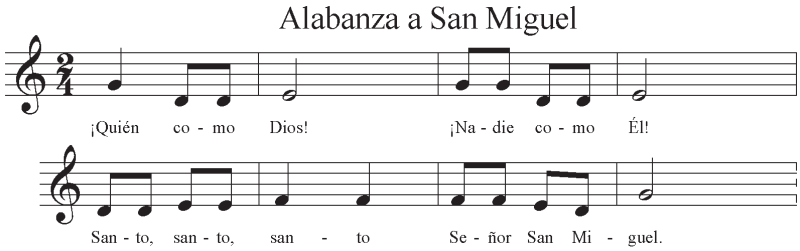
Example 7e. Major/minor



(Chávez, 2007) Music transcription: HMMQ.

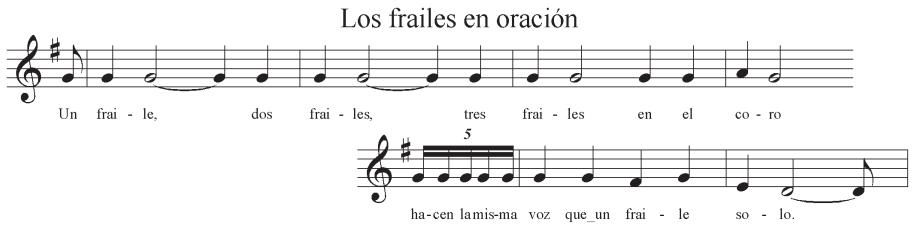
Modal music is somehow *suggested*, especially in songs related to religious issues (example 8A), which constitute a group together with response-like chants that mock and make fun of prayers (examples 8B and 8C). Nevertheless, there is no clear development of modal music that would allow us to introduce, present and practice the corresponding scales with folk music materials.

Example 8a



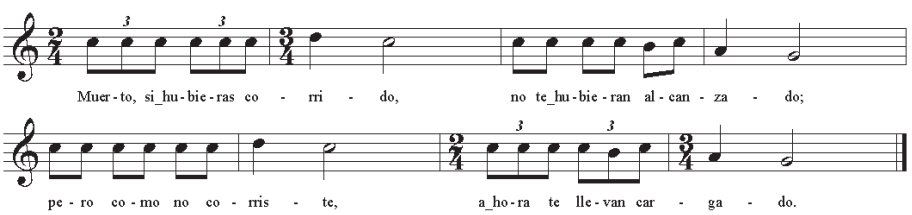
Coll. México, D.F., 1940 (Mendoza, 1981:55)

Example 8b.



From Cholula, Pue., 1870; coll. México, D.F., 1937 (Mendoza, 1981:140).

Example 8c.

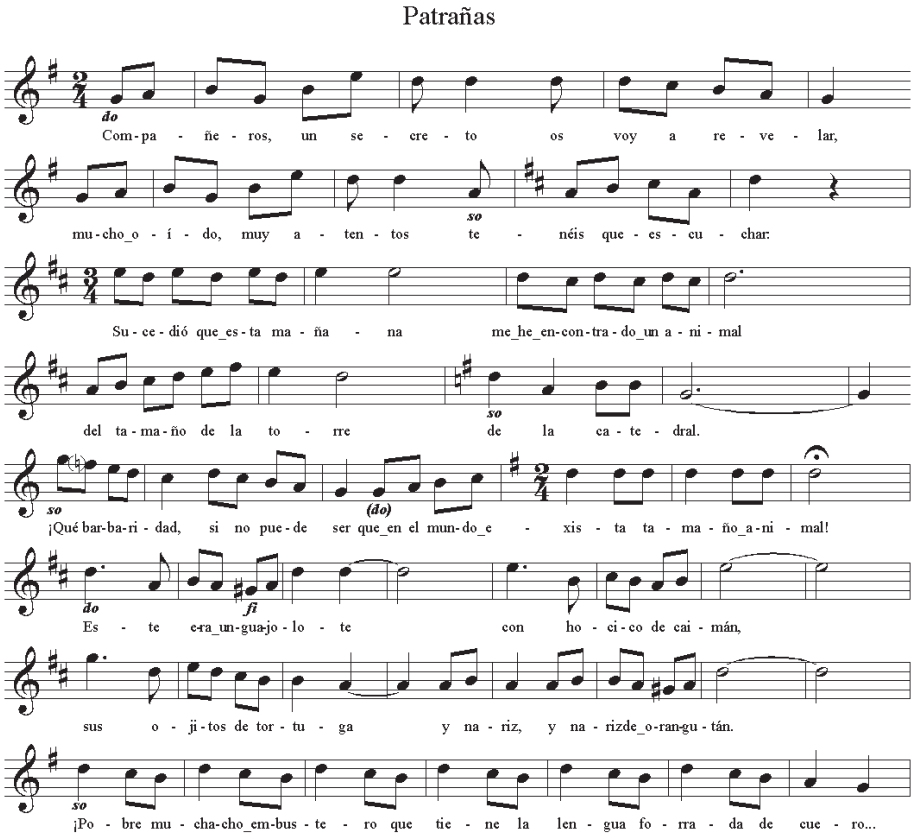


From Cholula, Pue., 1875; coll. México, D.F., 1938 (*ibid.*:80).

Accidentals and key changes are common in children's folksongs, mostly when the text tells lies (example 9[28]), although not only. Key changes are also usual in some games when maintaining the same key would mean to open up the toneset beyond the singer's comfortable range. Some poor musical conscience might also be involved in this case, but there is no clear evidence of it. It seems, though, that it is not as generalized as the key changes that go with texts that tell lies, but rather characteristic of certain regions in Mexico (see example 10A and 10B, with and without key change, respectively).

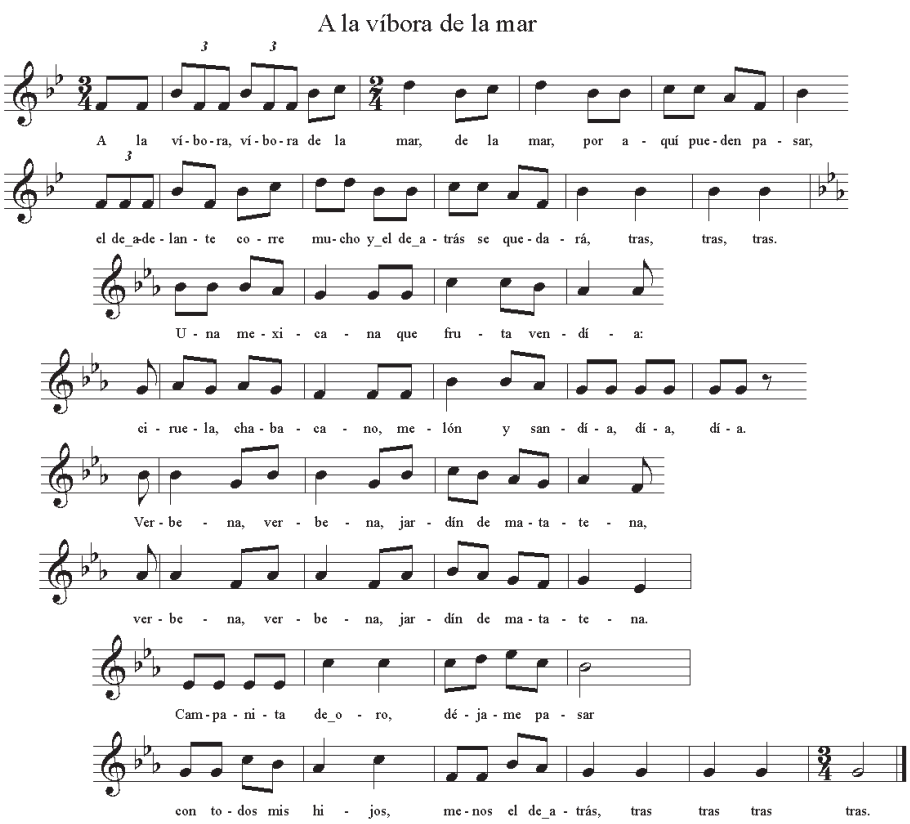
28. The relative solfège names are indicated as a suggestion; in some passages other names are also possible.

Example 9. Accidentals and key changes



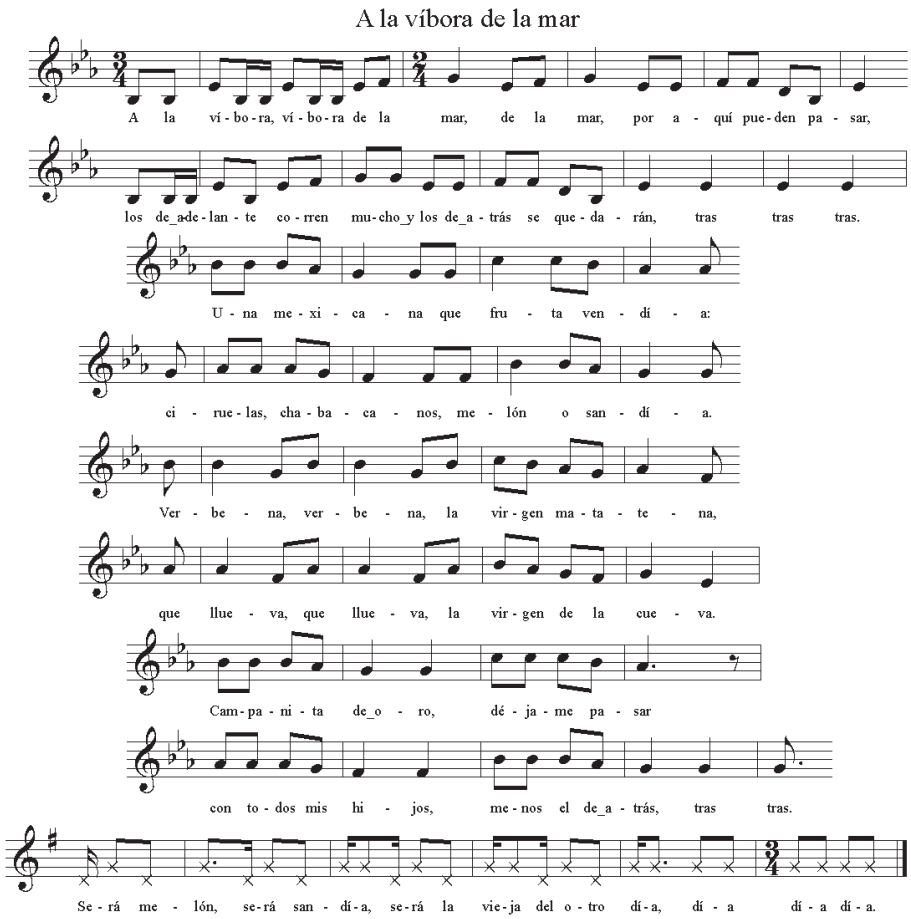
From Etzatlán, Jal., 1917; coll. México, D.F., 1948 (Moncada García, 1974:174-175).

Example 10a. Key change



From Morelia, Mich., 1932; coll. México, D.F., 1948 (Moncada García, 1974:134-135).

Example 10b. Same game, no key change



n/d (Díaz Roig and Miaja, 1979:58+CD:16). Music transcription: LRO and HMMQ.

Let us now look at these examples as a whole. What is a children's folksong? Who sings it? When, how, why and with what purpose? Babies do not sing lullabies, and they do not know any game or song when they are born. It is *adults* who sing for them and later, perhaps, *with* them; there must also be an adult to first play and sing the singing games with the children. There are other kinds of songs, too. "Alfonso XII" and "La víbora de la mar" were not originally children's songs. Neither was a lullaby that, to the sweet-

est and most innocent of melodies, says that "Cuchito killed his wife with a knife as big as he" (in Mendoza, 1981:31).

Children's songs are "women's business", told me an interviewee, but both men and women often declare that they do not remember when or from who they learned a song that they now sing to/with their children: it is simply there when the need arises. What we call children's folksongs – in our case, what Mendoza calls *lírica infantil de México* – is therefore a heterogeneous "collection" of bits and pieces of rhythms, melodies and words that are frequently put back together into a song through some sort of free "mix-and-match" reconstruction: "It is the eternal secret of folk poetry: a miraculous swarming of atomized entities and of heterogeneous elements clinging together to form new entities" (Kodály, 1951: 47)

My teacher in kindergarten sang lullabies for us to relax after recess; my grandmother sang (almost) the same lullabies but she also sang her favorite songs (each of them with a story about particular people and events) and especially the ones that, according to her, made her think of me when I was not there; my father sang whatever came to his mind according to the situation, regardless of what kind of song the phrases belonged to. None of them had ever any intention of performing; it was rather a natural and normal activity that implied *sharing*, getting to know each other and, at the same time, reinforcing emotional bonds.

Like the handed-down wedding dress, adults save for their children rhythms, melodies and words that for some reason they cherish, but which do not fit in grown-ups' public life anymore. We no longer need a public ritual for the girls in town to gather together and sing ("A la víbora del *amor*") for the nobles to pick a wife, and we couldn't care less about Alfonso XII and Mercedes. The songs are then "kept in a drawer", says María Teresa del Corral (1980), until there is an occasion to take them out again, in a new context, with large or small changes. The occasion might be furnished by the desire to share and communicate with a child[29], but not only. We encounter "La víbora de la mar" in Revueltas' "Picture Postcards" for orchestra, or

29. Although he does not mention singing specifically, I assume that singing for/with children has much of what Bettelheim (1987) recognizes as communication on an unconscious level.

sung by the bride's friends in wedding celebrations, and as a regular part of some group's repertoire for parties; furthermore, the ancient ritual to which the song was part of, gives its name to a town in The Philippines, Pasig, or at least that is what tourist guides say.[30] Alfonso XII becomes Román Castillo in a different setting, years after the moment when *romances* had given way to *corridos* in Mexico. Somehow, "children's" folksongs have constituted some kind of music reservoir for grown-ups, and frequently they go back, dressed anew, to adult (public) life.

In opposition to what we used to believe thirty years ago, there is no *universal* children's music-language that would be common to all children from every culture and, at the same time, completely distinct from adult music-language. Perhaps we do not use the same words and the same tone of voice when we speak with a child and when we give a lecture, but it is still the same language. Although singing is different – perhaps richer in a way – than spoken words, it is hard to imagine that there are totally different musical languages for children and for adults within a given culture.

Such a belief led us to *compose* songs to substitute for traditional songs and singing games (which do not match what was supposed to be "children's typical music"), as happened in pre-school education and in most of the music schools with a children's department, or just new music to the words of traditional children's songs, notably the afore-mentioned case of Tort. Reality is thus substituted with an ideal of what *should be*, and in which we can barely find either our "natural language" or any significant contents. (Morán Quiroz, 1997:302-322/416-432). The same process was (and continues to be) applied to literature for children within many cultures, particularly in modern western societies, where traditional tales are replaced with "politically correct" stories, and reading materials are carefully selected to preserve children's "innocent soul" and/or to avoid all possibilities of "offense" towards any individual or group. Although this has shown to have disastrous consequences both for individuals and society

30. Sight-seeing trip in the Philippines, August 20, 1997. The guide's story was confirmed by Filipino students in the trip, who also spontaneously related to the version of "A la víbora…" that was part of the paper I presented the next day in the XIIIth International Kodály Symposium, August 18-22, Manila.

(*cfr.*, among others, Bettelheim and Zelan, 1982; Boimare, 1999), we have come to the extreme of trying to prevent new generations from learning about shocking historic events.

Likewise, when teaching music with folk material, we are often confronted by worried parents, authorities and other teachers about the "dangers" of certain songs because of what the words are about. This is not the place to discuss possible solutions to this "problem"; the fact is that folk material, whether tales or songs, is evidently kept by people – whether consciously or unconsciously – because of their *meaningful* contents. Hence, the most beautiful folksongs are also the most meaningful – and often the most "troublesome" – providing a truly esthetic experience in the sense of emotion-sharing, regardless of the "goodness" or "badness" of the implied or provoked emotions (*cfr.* Rodríguez Eguizábal, 1997), and of whether we or others consider it "good" or "bad" music (*cfr.* Cuskelly, 2005). Understanding what is meaningful in a song or group of songs – and why (in terms of history) within a given culture – is a huge task in front of us, but it is doubtless indispensable if we actually believe that "while singing in itself is good, the real reward comes to those who sing, *and feel, and think,* with others" (Kodály, 1937:215 – italics are mine).

Defining Folksong

In all the above, I have consciously used the term "folksong" in the usual definition: a song, of which we do not know the author, that has been learned from one generation to the next mainly by personal communication, and for which we can find different versions and variants through time and space. It is in this sense that I have also used the term "traditional song"[31]. According to what we have discussed in the section just above, we may add that folksongs are frequently sung without the intention of an artistic public performance, and that their contents are meaningful for individual and social history and identity.

31. This is what Bartók (1931) called popular music, although I do not consider the rural origin he assumed due to Hungary's historical/political circumstances on his time.

I have used the term "popular song" in a broader and also more literal sense, meaning any song that is well-known, either in a particular region or in a larger geographical area – what we usually call "songs of popular domain". In this case, we often find more or less significant variants regarding either music or text, or both, but some of them are composed (known author vs. anonymous). To mention but one example, a clear case of a folksong for which we do know at least the name of the composer (Manuel Hernández) is "La calandria" (see Infante, 2007:CD16,2), which somehow became a lullaby in one of its different versions (see Mendoza, 1980:33-35). Although "La calandria" is not in Mendoza's *La canción Mexicana* (1982), he does there include some known-author songs, in opposition to what he did in his *Lírica infantil de México*, where all the songs are considered to be anonymous. In fact, most of the songs and music pieces that are being collected by researchers, especially from disciplines other than music, belong to this category; composers of these songs often have little or no formal music education background, and we usually don't have much information about them, though not always.

Among the best known composers of what it is generally considered "our" (popular) music there are roughly two distinct types: mariachi/guitar and orchestra/piano. The first are often thought of as closer to the "people" and to the rural world. The latter are regarded as more "cosmopolitan" and sometimes as some kind of "traitors to the nation" because of their use of "foreigner" forms; in any case, they are more urban-oriented. Agustín Lara (1897-1970) – adult music – and Francisco Gabilondo Soler (1907-1990) – songs for children – with striking similarities in their work and life, are two clear examples of this kind of composer who would fit into Bartók's definition of "pseudo-popular urban composers". And yet, Mendoza includes Lara in *La canción mexicana*, while Díaz Roig and Miaja include Gabilondo Soler in *Naranja dulce, limón partido*. Consistent with the urban character of the modern concept of childhood, there are no composers devoted to children's music in the mariachi/guitar group, with figures such as José Alfredo Jiménez (1926-1973) and Cuco Sánchez (1921-2000).

The work of these composers, parallel to the nationalistic movement in art music, reached its peak in the 1950's. Efforts to build a distinct "Mexican" identity are backed up then by the film industry: movies produced during those years, known as the golden age of Mexican cinema, merge dif-

ferent types of instrumental and vocal music with costumes, gastronomy, landscapes and all kinds of social groups into a distinct image of *the* Mexican man and woman, with their relationships and struggles. Music and songs play such an important role here that *La noche de los mayas* and *Redes*, for instance, are mostly remembered for Revueltas' *ex profeso* compositions, and many other films are best known by the actor-singers who played the main roles, such as Pedro Infante (José Pedro Infante Cruz, 1917-1957) and Jorge Negrete (Jorge Alberto Negrete Moreno, 1911-1953). Thus the films have great impact in our concept of Mexican songs, merging "authentic" folk- or traditional songs with what I have called here "popular" and "composed" songs of all kinds, blurring the lines between one and the other, with interesting social implications that testify the emergence of an official discourse that asserts unity and homogeneity while simplifying or denying certain aspects of a complex reality. At the same time, films *and* songs contribute to the construction of a unique but diverse social imagery of what is considered typically Mexican, both within the country and abroad.

The point here is not to broaden the definition of folksong to *any* well-known song, but to acknowledge the complexity of our task, and to draw attention to the fact that folksongs are – or should be – an important part of everyday-life as well as a significant key to individual and social identity, and not just museum pieces or materials for music education. As Kodály pointed out, the advantage of music over other forms of art is that it can belong to everyone at the same time, without ever becoming worn out. The more we "use" folksongs – and especially the more we share through singing what is meaningful to us and/or to others (*cfr.* Cuskelly, 2007; Sipos[32]) – in conscious music learning, the more we will (hopefully) understand our beliefs, values and ways in which we relate to each other… provided we pay attention to words as well as to music, and to how they complement, reinforce or perhaps contradict each other.

32. Cuskelly relates how children get bored in the music class with materials that do not imply an emotional involvement or response either in the teacher or in them, while Sipos (oral presentation of his work, Guadalajara, México, March 2008) talks about his excitement when he got to know a "real" folksong – sung *outside* his music lessons as a child.

Both music education and music research, and much more so education and research in general, are two-way streets that meet in wide-open intersections where the obstacles are, most of all, our fixed ideas. Music research should strive to make music literacy a right for everyone by providing profound knowledge about the different ways in which different subjects learn and make music, as well as clear insights into all kinds of music. Cross-cultural comparative analysis in every sense, covering different countries and languages but also different kinds of music within each country and language, are urgently needed.

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Appendix A
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Appendix B
Classification of folksongs

A) Francisco Moncada García: *Juegos infantiles tradicionales*
I. Cantos de cuna
II. Juegos y cantos de nana
A. Sin música
a) Para movimiento rítmico de manos
b) Para movimiento de dedos
c) Para movimiento rítmico de dedos
d) Para movimiento de manos y dedos
e) Para movimiento de dedos y tocarse la cabeza
f) Para hacer reír por medio de cosquillas
g) Para cuando el niño empieza a dar los primeros pasos
h) Para consolar al niño cuando se ha dado algún golpe

B. Con música
a) Para movimiento rítmico de manos y giro de muñecas
b) Para movimientos rítmicos del cuerpo
c) Cantos para distraer a los niños
III. Coplas y versos para sortear
A. Sin música
a) Sin ritmo
b) Rítmicos

B. Con música
IV. Juegos infantiles
1. Sin instrumentos

A. Sin música
- a) Con evoluciones
- b) De persecución
- c) Con gestos y ademanes
- d) Con gestos, ademanes y persecución
- e) Con palmadas rítmicas
- f) Con los ojos vendados
- g) Sin movimientos ("Denomino de esta manera a los juegos en los que no hay círculos que giran, persecuciones, carreras, saltos, etc., sino que se practican, casi siempre, estando sentados los jugadores, en reposo." FMG)

B. Con música
- a) De ronda
- b) De ronda con evoluciones
- c) De ronda con persecución
- d) De ronda con ademanes
- e) De ronda con movimientos rítmicos
- f) En fila con evoluciones
- g) En columna con evoluciones
- h) Con movimientos rítmicos de manos
- i) Calabaceados
- j) Sin movimientos

C. Cantos sin movimientos
- a) Relaciones
- b) Romances
- c) Cantos aglutinantes
- d) Cuentos de nunca acabar
- e) Patrañas, mentiras y disparates
- f) Recreativos

D. Literarios
- a) Relaciones
- b) Romances

c) Aglutinantes con señas
d) Cuentos de nunca acabar
e) Patrañas y mentiras
f) Trabalenguas
g) Adivinanzas

2. Con instrumentos (The rest of Moncada's classification refers to purely non-musical games that imply the use of objects such as ropes, marbles, etc.)

B) Vicente T. Mendoza: *Lírica infantil de México*

1. Canciones de cuna
2. Coplas de nana
3. Cánticos religiosos de niños
4. Cantos de Navidad
5. Coplas infantiles
6. Muñeiras
7. Juegos infantiles
8. Cuentos de nunca acabar
9. Relaciones, romances y romancillos
10. Mentiras y cantos aglutinantes

C) Vicente T. Mendoza: *La canción mexicana*

I. Por orden cronológico
a) Canciones indígenas por su texto o por su carácter
b) De origen español (época colonial)
c) Intercaladas en la tonadilla escénica
d) Primeros brotes: "El Pirata", "La partida del guerrero"
e) Primeras canciones al mediar el siglo XIX

II. Por la forma clásica: Mexicana, romántica y sentimental:
a) De metro endecasílabo
b) Otras canciones románticas modelo

III. Por la forma musical:
a) Sinfonía y discante
b) Forma simple (lied en estrofas)
c) Con coleta, ay ay ay, estrambote o estribillo
d) Rancheras

e) Rancheras que principian con verso corto
f) Rancheras sumamente desarrolladas

IV. Según el metro de la versificación

a) Cancioncillas (pentasílabas, hexasílabas, heptasílabas, octosílabas)
b) Canciones (con verso nonasílabo combinado): decasílabas, excluidas las endecasílabas siguen dodecasílabas, triscadecasílabas, tetradecasílabas (alejandrinos), pentadecasílabas, hexadecasílabas (dobles octosílabos), heptadecasílabas en combinación, octodecasílabas y medidas mayores de veintiuna, veintitrés y veintiséis sílabas.

V. Por los sentimientos contenidos en los textos:

Cortejo, declaración, cartas, amor, constancia, ausencia, nostalgia, indiferencia, desprecio, odio, despecho, pasión, soledad, maldición, venganza.

A) Por el carácter e índole del texto:

a) Históricas
b) Patrióticas
c) Políticas
d) Satírico-políticas
e) Revolucionarias

VII. B) Canciones por el carácter e índole del texto:

f) Religiosas
g) Epitalámicas (de novio desairado)
h) Amigo apasionado
i) Amor fraternal
j) Orfandad
k) Tumba y muerte
l) Satíricas
m) Filosóficas
n) Humorísticas
o) Picarescas
p) Escatológicas

VIII. A) Por el origen regional:

a) Tipo jalisciense
b) Locales y regionales: Sonora, Sinaloa, región lagunera, Zacatecas, San Luis Potosí, Veracruz, Los Altos de Jalisco, Guadalajara, Michoacán, Guerrero y Oaxaca

IX. B) Canciones según el lugar geográfico de donde proceden:
    c) Del país: alteñas, costeñas, llaneras, lacustres, marineras
    d) Fuera del país: Colorado, California, Arizona, Nuevo México y Texas en Estados Unidos; Chile.
X. De origen extranjero:
    a) Galicia, Salamanca, Soria y otras
    b) Con influencia de ópera italiana
    c) Cubanas
    d) Colombianas
XI. Según el uso a que se destine o la hora en que se cante:
    a) Mañanitas o albadas
    b) Serenatas
    c) Despedidas
XII. Según el estilo y forma en que son entonadas:
    a) De aliento entrecortado
    b) De ecos
    c) Con palabras que sugieren otras
    d) Con retruécanos
    e) Con palabras esdrújulas
XIII. Por el ritmo de acompañamiento:
    a) De danza habanera
    b) De vals
    c) De chotís
    d) De mazurca
    e) De redova
    f) De varsoviana
    g) De marcha
    h) De barcarola
XIV. Cantos relacionados con diversas ocupaciones, oficios y circunstancias:
    a) Báquicas
    b) De estudiantes
    c) De soldados
    d) De mariguanas
    e) Carcelarias
    f) De valientes

g) De bandidos
h) De limosneros
i) De tahúres
j) De vaqueros
k) De marinos
l) De comerciantes
m) De obreros

XV. Según los elementos empleados:
a) Semieruditas y culteranas
b) Canciones de autor conocido

XVI. Miscelánea:
a) Míticas
b) Emblemáticas
c) De novela romántica
d) Suerte y destino
e) Arrabaleras

D) Margit Frenk (project director): *Cancionero folklórico de México*
Volume 1: *Coplas del amor feliz*

I. Coplas del amor feliz
A. El amante habla a la amada
1. Eres hermosa
2. Te amo
3. Por ti
a) Entrega
b) Regalos
c) Canciones
4. Quisiera… para…
5. Correspóndeme
a) No me hagas padecer
b) Quiéreme
6. Dame
a) Déjame estar contigo
b) Vente conmigo
c) Te deseo

7. Soy firme contigo
8. Te protejo
9. Nos amamos
10. A pesar de todos, te amaré
11. A pesar de todos, nos amaremos
12. Recuerdos

B. El amante habla de su amada
1. Cómo es mi amada
2. La amo
3. Por ella
4. Que me quiera
5. Soy firme con ella
6. Nos amamos
7. A pesar de todos, será mía
8. Recuerdos

C. El hombre habla de las mujeres
1. Yo, el enamoradizo
2. Yo, el conquistador

Volume 2: *Coplas del amor desdichado y otras coplas de amor*

II. Coplas del amor contrariado
A. El amante habla a la amada
1. Estoy sufriendo
2. Tengo que alejarme
3. No puedo estar contigo
4. ¿Me quieres o no me quieres?
5. No me desprecies
6. No me quieres
7. Recuerdos

B. El amante habla de su amada
1. Sufro de amor
2. Sufro de ausencia
3. No la veo
4. ¿Me querrá?

5. No me quiere
6. Dejaré de quererla
7. Recuerdos

C. El hombre habla de las mujeres
1. No me quieren

III. Coplas del amor posesivo
A. El amante habla a la amada
1. Nadie me gana
2. Te haré a mi ley
3. No me importas tanto
B. El amante habla de su amada
1. Nadie me gana
2. La haré a mi ley
C. El hombre habla de las mujeres
1. Yo, el enamoradizo
2. Yo, el conquistador
3. Yo, el castigador

IV. Coplas del desamor
A. El hombre habla a la mujer
1. Nuestro amor terminó
2. Ni tú a mí ni yo a ti
3. Te rechazo
4. Me vengaré
B. El hombre habla de la mujer
1. La rechazo
2. Recuerdos

V. Coplas sentenciosas sobre el amor
A. Visión imparcial
1. Generalizaciones
2. Consejos
B. Visión positiva
1. Generalizaciones
C. Visión dolorosa
1. Generalizaciones

D. Visión escéptica
1. Generalizaciones
2. Consejos
E. Visión negativa
1. Generalizaciones
2. Consejos

VI. Coplas narrativas sobre el amor
1. Amor feliz
2. Amor contrariado

VII. Coplas humorísticas sobre el amor
A. Expresión personal
1. Humor inofensivo – De él a ella
2. Humor inofensivo – Él de ella
3. Humor ofensivo – De él a ella
4. Humor ofensivo – Él de ella
5. Humor pícaro – De él a ella
6. Humor pícaro – Él de ella

B. Expresión impersonal: Coplas sentenciosas
1. Humor inofensivo
2. Humor ofensivo
3. Humor pícaro

C. Expresión impersonal: Coplas narrativas
1. Humor inofensivo
2. Humor pícaro

Volume 3: *Coplas que no son de amor*

VIII. Coplas de animales
A. El animal
1. El hombre habla del animal
2. El hombre habla al animal

B. El animal humanizado
1. El hombre habla del animal
2. El hombre habla con el animal

3. Habla el animal
IX. Coplas humorísticas sobre animales
1. El animal
2. El animal humanizado
X. Coplas de oficios
1. Coplas de oficios
XI. Coplas humorísticas sobre oficios
1. Humor inofensivo
2. Humor ofensivo
XII. Coplas jactanciosas
A. Coplas jactanciosas
B. Coplas humorísticas jactanciosas
1. Humor inofensivo
2. Humor ofensivo
XIII. Coplas del sufrimiento
1. Sufro en este mundo
2. Soy un huerfanito
XIV. Coplas humorísticas sobre el sufrimiento
XV. Coplas de la tierra
1. Nostalgia
2. Alabanzas
3. Críticas
XVI. Coplas de regocijo
1. Serenatas
2. Canto y baile
3. Festividades
XVII. Coplas humorísticas de regocijo
1. Humor inofensivo
2. Humor ofensivo
XVIII. Coplas sentenciosas
1. Visión positiva
2. Visión imparcial
3. Visión negativa
XIX. Coplas humorísticas sentenciosas
Volume 4: *Coplas varias y varias canciones*

XX. Coplas sobre la naturaleza
XXI. Coplas religiosas
    1. Admoniciones
    2. Historia religiosa
    3. Alabanzas
    4. Adoraciones
    5. Ofrendas
    6. Rogativas
    7. Saludos y despedidas
XXII. Coplas humorísticas religiosas
    1. Humor inofensivo
    2. Humor ofensivo
XXIII. Coplas sobre la muerte
XXIV. Coplas humorísticas sobre la muerte
XXV. Coplas sobre la amistad
XXVI. Coplas sobre la comida
XXVII. Coplas humorísticas sobre la comida
    1. Humor inofensivo
    2. Humor ofensivo
XXVIII. Coplas de borrachos
XXIX. Coplas humorísticas de borrachos
XXX. Coplas sobre el juego
XXXI. Coplas sobre viajes
XXXII. Coplas históricas
    1. La gesta
    2. Los sucesos
XXXIII. Coplas humorísticas históricas
XXXIV. Coplas de malhechores y presos
XXXV. Coplas varias
XXXVI. Coplas humorísticas varias
    1. Coplas sobre viejas: humor inofensivo
    2. Coplas sobre viejas: humor ofensivo
    3. Coplas sobre suegras
    4. Coplas sobre homosexuales
    5. Humor diverso inofensivo

Extroduction: What about Music?*

Ricardo Ávila

Texts on music in *Estudios del Hombre*? This is not an idle question because for those who cling tightly to their orthodoxy, music as a field of human knowledge lies at best on the margins of the Humanities and Social Sciences, the disciplines whose area of specialization is the study of mankind. But, is not man himself the creator of music, and is it not part of his very nature, that same nature that those aforementioned disciplines analyze? For the authors of the studies brought together in this volume, music is both inherent to humankind and an aspect of universal knowledge.

The primary objective of the articles published in this collection, as Jerry L. Jaccard and Hilda Morán write in their Introduction, is to underline the importance of music for all people and every society, a significance that is by no means trivial. The work of Claude Dauphin in the Antilles, for example, has shown us how children are taught music by interweaving it with fables and narratives. Regardless of whether music is written, read or analyzed, one of its greatest splendors emerges when it is performed in such a way that children are made to feel it through telling tales in which different voices and sounds correspond to characters and situations (something like what Sergéi Prokófiev achieved in his famous symphonic composition, *Peter and the Wolf*). This teaches children that music is an aspect of daily life and of people, thus allowing them to integrate it into their own lives. Moreover, as Zoltan Kódaly posits in his concept, using onomatopoeic words in that

* I wish to express my gratitude to Bárbara Gama for her help in preparing this paper.

type of music is an essential part of the child's learning of phonetics and abstract thought.

The mother tongue, as we know, is both a benchmark and cloak of human identity, traits that pertain not only to the spoken idiom but also to language that is sung. Indeed, in certain circumstances, sung language may be more important than the spoken word when it comes to signaling or reaffirming identity (think of *Cielito lindo* or the *Canción mixteca* when intoned by nostalgic Mexicans outside their country). I believe this is something we read between the lines in Jerry L. Jaccard's and Jenny Brunner's text, which reveals much about the role of songs performed in the maternal tongue in multicultural societies. Their work leads us from the ancient tribal songs of Old England to melodies that capture the influences of the societies that for several centuries colonized northeastern New Spain and suggests, moreover, that we might discover the origins of certain melodic and lyrical influences in Spain. Similarly, these authors bring to light the effects of the geographical environment on the mixing and nuancing of song; namely, that discontinuities between territories and forays into them by a certain kind of man – the cowboy of the "Old West" – played a determining role in the consolidation of those mixtures and nuances in an enormous area that stretches from southern Canada to northern Mexico. Moreover, through their geocultural travels Jaccard and Brunner teach us that the members of the Navajo nation do not normally use instruments when intoning their melodies, thus manifesting both marked contrasts with European musical roots and greater melodic complexity.

Indeed, melodic complexity is one of the constants found by those who study musical phenomena, as Janós Sipós shows in his article "Where Bartók Left Off". The complexity of which this author writes is based on musical expressions from the Anatolian peninsula; more specifically, on the differences in the pentatonic line that one perceives as one travels further east. The author identifies a particular aspect of this complexity as a variant of folksongs, the one used to conjure up the "higher powers". Sipós exemplifies that variant through arguments on the specificity with which the Bektashi – a heterodox (Sufi) brotherhood of Muslim nomads in central Turkey – conceive their melodic and poetic compositions; melodies that require their utmost effort, take up much of their time and are used to communicate with their deity. There is no doubt that it is through their creativ-

ity and use of what anthropologists call cultural patterns that peoples tend to differentiate themselves from one another.

In his other writing (still on the topic of the Turkic musical cultures) Sipós elucidates the great musical diversity they have created, which one now finds expressed from China to Western Europe, having spread through such vast geographical extensions. His comparative review, which includes Hungarians and Romanians, seeks to establish the local variations of each rhythm in detail as a means of tracing processes of change. This task is inspired in the method of study developed by Béla Bartok, who proposed combining ethnomusicology with musicology in order to identify the variants created by different peoples in various environments and geographical regions. This approach has allowed him to establish, when all is said and done, a musical map of the world. Sipós takes his inspiration not only from the working methods of that famous Hungarian composer but also from his universal proposals, including the one which holds that music has a life of its own and that classifying it requires taking into account both grammar and linguistics.

Still on questions of pedagogy, in another text included in this book, Miriam Factora analyzes why the Hungarian version of Kódaly's concept of music teaching was not entirely adequate, in her view, for the case of the Philippines. She explains that it was necessary to make certain adjustments in application in order to gather and analyze materials on musical rhythms and music for games, and then develop a suitable pedagogy for teaching traditional music on that archipelago. This is exactly the kind of flexibility Kodály always intended.

The topic of pedagogy continues to be the centerpiece, as in their contribution to *Intersections* Hilda Morán and Paulo Gutiérrez examine the different methods used to teach music at the preschool level of Mexico's educational system. Their approach allowed them to discover the contradictions that emerge between the contrasting proposals of the "classic" and "traditional" – or "own" – methods. Sadly, the work of these two authors in this setting shows that not even themes related to music can escape from the politicization of social relations. On the other hand, they elucidate an additional deficiency in the area of music research in Mexico; namely, that musical collections are elaborated, above all, by social scientists, not by musicologists, and most of the former do not know how to read music much

less transcribe it. It is for this reason that so little attention has been paid to Mexican folk music.

* * *

First heard in the popular cabarets of México City but soon embraced by sectors of the intellectual vanguard, the phrase "*Danzón* is culture!" is now often heard around the country. It evokes a claim to identity by the members of popular sectors that meet in certain nightclubs to dance and chat. In this case, the idea of culture is conceived as an expression of sublimity, like the more refined milieu of the social, though culture may in reality be just a grand abstraction that says everything and yet nothing. Whatever the case may be, what is important is that the phrase creates meaning for those who express it and assume it.

In addition to the redeeming character of the phrase in question, *danzón* as a musical genre awakens certain sentiments among the people who enjoy listening and dancing to it. Such feelings, that are undoubtedly part of the cultural *ethos* of all peoples, manifest themselves as soon as the chords begin to resonate and impact the sensitive apparatus of human nature: the "soul" is elevated by the vibrations of the music. Perhaps this is why observers like Kódaly have said that the soul of a people lives in its music. We are dealing with a circular process: the soul produces music and vibrates with it… vibrates with it and reproduces it.

As an expression of sentiments, music is free, a fantasy world. As an example, we could mention the composition of children's songs and, even earlier, the tones that children in general – but especially younger ones – hum because they are reminders of some pleasant, delightful memory, one they often relate to contexts of wellbeing in which the mother commonly represents the interacting subject. While the primary relationship between mother and child, in which the latter is always the apprentice, can take a variety of forms, an especially important one is language, a vehicle capable of conveying both information and states of mind. Indeed, when hummed, sung or even played on an instrument, musical language generally produces a state of calm in the child that often leads to sleep. We do not know if endorphins or some similar endogenous opiate operate in this act, but the

effect that music has on children – and adults too – leads us to think that this may be so. In addition, of course, music deepens the close mother-child bond, a tie that must be linked to feelings of peace – as a form of love – which, in turn, is a path towards recognizing the *other*.

Musical features are potentially so powerful that they can produce unexpected effects in people. Some years back, I met a musician who played in Mexico's National Symphony Orchestra. Though he had always performed classical music, my friend was open to experiencing many musical genres, listening to and even practicing several types of rhythms. But when he listened to *The Beatles*, the rock-and-roll band that began to impact Mexico in the early 1960s, there was a huge surprise in store for his family and friends: upon hearing the chords of that British group's musical pieces his eyes would turn white and he would go into contortions. As soon as the song ended, however, he returned to normal, though certainly feeling the effects of having gone into trance because he would be physically exhausted. Surprisingly, that situation was not so unpleasant for the symphonic musician that he sought to avoid it. Quite to the contrary, when his children played the music of the Liverpool quartet, he would listen keenly before lapsing into his, by then, expected state of trance… What "mental strings" of his were so profoundly touched by the notes of *Beatles* music? Perhaps we will never know, but what is clear is that an apparently ethereal link was established between that band's music and the musician's brain.

Everything seems to indicate that humans "have music within". Though we may not be fully aware of our identity when young, there are certain sounds that draw our attention quite insistently: the singing of birds, the rippling water of a cascade, the wind caressing the treetops, the ebb and flow of waves, all of these are resonances of nature that in some way become familiar, even intimate, to us. Also, during even the earliest phases of infancy our reactions to musical stimuli are astounding. There are well known cases of children just six or seven years old who have become tiny virtuosos, because right from birth their education included musical structures. Perhaps the paradigm for such virtuosos is Mozart. Here, it is interesting to note that in experiments in which the music of the genius from Salzburg was played for chimpanzees, it appeared that the animals reacted with something like pleasure, perhaps hinting that the auditory-intellectual system of those

monkeys is similar to our own, and that it might be possible to teach them, in some sense of the term, by using music.

If we accept that musical vibrations – really the sounds of nature – function as a proto-language that is perceived and assumed by the human brain from its earliest formative stages, then we might come to the conclusion that music should be included as a subject in basic education for all children because it would broaden a more integrated formation. This approach would attend, especially, to our emotional, not intellectual, intelligence. Perhaps this would produce better balanced people and counteract the growing tendency towards social tensions because, without question, music molds emotional intelligence, and such a trained emotional intelligence might improve our consideration for *others*. Perhaps by broadening music education as a key element for polishing emotional intelligence, social relations would become less unsteady, less violent, less vertical, and more egalitarian…

The power of music is indeed enormous. But, like all power, it can be manipulated in positive and negative ways. A modest example of music's power is the song *Lili Marlene*, a melody that became the emotional balm of German troops during the Second World War. Though the Nazi's highest authorities prohibited the song, they were never able to suppress it. Another example is found in the national anthems of countries that, like Mexico's, are effective in cementing identities and spurring wills to undertake collective action, but also in manipulating chauvinistic sentiments that, regrettably, always lurk in the shadows.

Musical expressions are infinite. In principle, all human beings are capable of creating music. In fact, simply humming a tune means we are making music, a potentially complex and egregious language: for example, when humming a melody I am well aware that I am thinking of the musical architecture of a Bach fugue as it makes the ribbed structures of a gothic vault vibrate. Yes, music is a vibration, one that in many ways reconnects us to our surroundings and with the Universe, which also vibrates. There are numerous examples of the concordance of man-made musical vibrations and their conjunction with natural, universal vibrations… Think of the whirling dervishes, or the mantras that Tibetan monks recite, or the percussive beats and evocative tones of a voodoo trance.

The creation of musical language – that spontaneously engages with another that is simultaneously complex and simple, that of mathematics – is one facet of the creative capacity of human nature. Men and women learned to speak and sing at the same time. Speaking was a necessity, while music was a pleasure. They structured language, rendered it more complex and then added writing. Musical composition came later, but due to its intimate, spontaneous nature, music is more emotional than intellectual, it is *l'esprit avant la lettre* ("spirit before letter").

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This is our responsibility, to choose the best food, the best spiritual food for the children. And you would say, "Oh, it was easy in Hungary, because you collected fifty thousand songs in thirty years, and this was the material you have to use, but what can we do here in North America with this enormous large material from very different cultures and musical traditions with very different ways?"

But certainly, you have to start in at least one community. There are certainly such communities like the African-American people, or like the Mexican people, the Spanish-speaking people or like the New England people —who have a very different tradition [from] such a close contact with England and the British Isles. So, this would certainly be the first step, to try to collect as much material as possible, because when people speak about folksongs, they are speaking about one typical song, one given song. For me, a folksong is not just one variant. The more variants we have, the more we are allowed to say "this is a living material". So please don't sing just one example, try to sing variations, if you have twenty variations of a song, then you will be able to select what seems to be the most typical and the most beautiful. Again, you have to compare these twenty songs to twenty other songs, so it's a very large and very, very heavy work for many people. But this would be the only way, I think, to follow the ideas of Kodály in North America.

Maybe there are some other possibilities, but you should probably not miss putting together a great number of songs in order to be able to really say "this is typically American", "this is typically North American", "this is typically —I don't know— Mexican", or "this is typically Indian", or whatever kind of song. Somehow, somebody, somewhere, should start to do such a work, and it certainly will take many, many years, and many, many people, but I think it would finally be of benefit for the North American cultures.

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