

R E S U M E

The notation of folk music.

by

Prof. A. Adnan Saygun (Ankara)

Importance of adopting a common method in the collection and transcription of folk music.

Proposed that the following details should form the 'carte d'indentité' of the songs:

- a) Place of recording.
- b) Date of recording.
- c) Musical conditions of locality, whether influenced by non-folk-loristic music.
- d) Unusual musical instruments - whether folk or not.
- e) Nationality, or region of origin, of strolling musicians. Tunes that they sing or play.
- f) Origin of local inhabitants and of those in neighbourhood.
- g) Language or spoken dialects.
- h) Religion of inhabitants; local beliefs and superstitions.
- i) Can the singer play one or more instruments? Does he accompany himself?
- j) If professional, who are his masters? Have they particular traditions?
- k) If amateur, what has been his training?
- l) Source of song. Is it of foreign importation?
- m) Is the song known by everyone in the locality or only a few? The reason.
- n) Legendary, traditional or historic origins of song.
- o) If sung on ceremonial occasions, details of ceremony.
- p) If it accompanies a dance, description of dance.
- q) Mime and gestures of performer.
- r) Name, age, origin, religion and sect of singer. His cultural, musical and social condition; whether he has travelled; his photograph. Are there musicians in his family?
- s) Detailed description of instruments. Photographs.
- t) If air already noted locally, compare with versions taken from people who are uninfluenced by existing notation.

Tempered scale insufficient for noting folk music and often misleading.

Three categories of melodies:

- 1) Tonal melodies (*tempered intervals*).
- 2) Modal melodies, using pentatonic. Greek or ecclesiastic, modes or modes derived from these.
- 3) Melodies not falling under either of above categories.
 - 1) Can be noted in tempered system.
 - 2) Series of 5ths forms natural notes of modal scales. Building the cycle on fa, we obtain do, sol, re, la, mi, si, or sung in succession, fa, sol, la, si, do, re, mi. In this scale, - the fifth being mathematically indicated by $\frac{3}{2}$, we get interval of $\frac{9}{8}$ between whole tones and $\frac{256}{243}$ between semitones. These two intervals are the whole tone and the Pythagorean 'limma' which form the basis of the Greek system. The same intervals form the pentatonic scale, i.e. interval of the third = $\frac{9}{8} \times \frac{256}{263}$

These are the intervals we have to use when transcribing melodies in the Greek, ecclesiastical or pentatonic modes and their derivations. The folklorist who studies such melodies must decide beforehand to make use of these intervals.

That is not saying that one could never meet deviations from these ratios in melodies supposedly in one of the above mentioned modes. These deviations can have two reasons:

- a) Neither a peasant nor a professional singer sing exactly according to mathematical rules. Important to have a point of departure from which to note differences in pitch.
- b) Deviations are fairly regular in certain intervals. In these cases we must conclude the mode has undergone a change of scale, e.g. Anatolian Phygian melodies.

Analysis of intervals smaller than a major one.

Symbols proposed for transcription of folk melodies.

Use of sonometer advisable.

M. Eugene Borrel recommends division of octave into 301 "savarts".

Necessity of distinction between principal and secondary notes, and of a universal system of indicating them.

2 / The classification of melodies is helped by using one particular note as the final - G or A?

- 3) If for the notation of airs, which are neither modal nor pentatonic, the proposed symbols are insufficient, a special sonometer must be used which is regulated according to the intervals most frequently employed.