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Research into the musics of eastern ethnicities authenticated by on location collecting work has great traditions in Hungary – suffice it to mention Béla Bartók’s Anatolian and László Vikár’s Cheremiss, Chuvash, Tatar and Bashkir materials. I have also joined this strain of research with my Anatolian, Kazakh, Kyrgyz, Azeri, North Caucasian Karachay-Balkar and Turkmen expeditions and publications over the past 26 years. At the beginning, this work concentrated on the exploration of the eastern elements in Hungarian folk music but it soon became areal through the study of the folk music of the multi-ethnic Volga-Kama region. Before long, my researches got enlarged into a comparative ethnomusicological analysis of a vast Turkic-speaking territory.

My research focuses on ethnic groups of various Turkic tongues, but it avoids being monotonous since the musics of these groups can largely differ, and their musics are differently interrelated than the languages. The research of the Turkic-speaking area thus sheds light on a complex musical world, offering conclusion that may have relevance to the interpretation of the Hungarian and some other folk music.

The present book is to be read in view of this broader frame, since via the music of the Kyrgyz people the Kazakh folk music can be linked up with the music of other Turkic and Mongolian people living more to the East. On the other hand, the exploration of Kyrgyz music has a value of its own, as there are very few analytic and comparative publications specifically highlighting it.

The material of the book is chiefly the result of my collecting efforts: the songs were recorded, notated and analyzed by me. My fieldwork in Issyk-kul, Narın and Bishkek in 2002 was followed in 2004 by research around At-Başi and in Talas. I have read the accessible publications, and I transcribed and examined Dávid Somfai Kara’s collections containing tunes from southwestern areas. A few years ago I seemed to have enough reliable material of Kyrgyz vocal folk music to write the book Kyrgyz Folksongs.

Experiencing the pace of the disappearance of Kyrgyz folk music, I realized it was the highest time to complete this research. Just like in many other parts of the world, in Kyrgyz villages and towns one encounters the destructive impacts of the presentday media society upon authentic folklore, aggravated here by the effects of the one-time Soviet empire. In Kyrgyzstan, except for laments, old tunes are only known by people above 65-70, and it often takes great patience and painstaking work to excavate them from their memory. It is truly the very last moment. In a few decades’ time this generation will die.
out and with them even the memory of the old strata of Kyrgyz folk music will vanish. Actually, we can only collect relics of music today, too.

It enhances the value of our endeavour that no areal or tribal research of this sort had been conducted in Kyrgyzstan earlier. The recorded material is well suited for linguistic and cultural analyses too besides musical examinations.

Chapter 1 is a brief introduction to Kyrgyzstan, followed by the main factors of Kyrgyz ethnogenesis and the main views concerning them. I touch on the Hungarian researchers’ earlier Kyrgyz investigations and give a colourful account of my own Kyrgyz folk music collecting trips.

Chapter 2 acquaints the reader with Hungarian ethnomusicology’s tradition in researching Finno-Ugric and Turkic folk music. I list here the main old Hungarian folk music styles and examine their possible Turkic connections.

Chapter 3 begins with a review of the earlier Kyrgyz folk music publications, followed by the description of the musical features of Kyrgyz folksongs. The genres, formal features of tunes, the rhythmic and tonal bases of Kyrgyz folk music are outlined. I touch on the Kyrgyz instruments, instrumental music, Kyrgyz epic works and the musical foundations of epic songs.

Chapter 4 contains the classification of Kyrgyz tunes. This is the most difficult chapter to read but it includes the largest amount of novel information. The aim is to present the Kyrgyz folksong types, groups, classes and styles. A total of 94 representative songs are given to illustrate the tune groups, so the reader who attentively studies and possibly learns the melodies will have a good insight into the basic tunes and musical interrelations of Kyrgyz folk music.

Chapter 5 is an anthology of 332 folksongs, providing an interpretive background to the tune groups described in the previous chapter. At present, it is the largest single collection of Kyrgyz folksongs in print.

Chapter 6 contains the Kyrgyz song texts and their English translation.

Chapter 7 offers a comparison of Anatolian, Azeri, Turkmen, Karachay, Volga-Kama-region (Tatar, Bashkir, Chuvash) and Kazakh folk musics from a bird’s-eye-view.

Chapter 8 contains maps and detailed indices of the places of collection, singers, genres, song texts, musical forms, tonal ranges, cadences, scales and rhythmic formulae. The volume ends with a rich bibliography.

The last pages contain the list of the attached video recordings.
KYRGYZ EXPEDITIONS, KYRGYZSTAN, 
The Kyrgyz People

The former Soviet republic of Kirghizia (from 1997 Kyrgyz Republic) is situated in the heart of Central Asia, bordering Kazakhstan in the north, China in the southeast, Tajikistan in the southwest and Uzbekistan in the west (pop. 4,574,100, 198,400 sq km). The chief cities are Bishkek, the capital, and Osh in the south.

Kyrgyzstan is a mountainous country in the Tien-Shan and Pamir systems, rising to 24,409 ft (7,440 m) at Pobeda Peak on the Chinese border. Ninety-four percent of the country is over 3,300 ft (1,000 m) above sea level, with an average elevation of 9,020 ft (2,750 m). Lake Issyk-kul lies in the northeast. The climate is extremely continental with great regional variations.

Kyrgyzstan was the first of the Central Asian republics to acquire democratic institutions. Governed under the constitution of 1993, it has a 105-member bicameral parliament. The president, elected by popular vote, is head of state. The country is divided into six administrative regions and the capital area.

The Kyrgyz people speak a Kipchak Turkic language closely related to Kazakh. Along with the Kyrgyz language, Russian is de facto the language of communication.
Kyrgyzstan is a multi-ethnic state, and most of the population are Muslims. The Kyrgyz make up the biggest ethnic entity: half of the inhabitants are Kyrgyz. 21 per cent are Russians, their number was declining. Like Russian migrants from former Soviet republics, some didn’t find their place in Russia and keep returning, but no longer as privileged citizens of an empire. In addition to the Kyrgyz and the Russians, there are 13 per cent Uzbeks, 3 per cent Ukrainians and 2 per cent Germans in the republic. Other important ethnicities are Tatars, Kazakhs, Dungans, Uighurs and Tajiks. About two thirds of the population is rural.

Traditionally the Kyrgyz were pastoral nomads. After the Russian conquest, however, they were gradually settled with seasonal migration to the pastures in the mountains. Since then most of the Kyrgyz were farmers in the countryside, but due to the economic problems during the last decades there is an accelerating mobility to the cities.

The nomadic Kyrgyz have organized their politics according to tribal rules and traditions. The most important organizational units have been the tribe, clan and the extended family. Despite the Soviets’ attempts to subdue the traditional forms of organization, tribalism, in some respects, was an implicit form of organization also during Soviet rule.

The clan or extended family is a patrilineal unit and the members of the clan descend from a common known ancestor. The clan members are connected to a village or an area, whether the members of the clan live there or not. The head of the extended family/clan is one of the elders (aksakal), and normally one of the aksakals is the head of the village. When difficult questions have to be solved, several aksakals discuss the questions in a village council. A tribe is a congregation of many clans and branches off into sub-tribes and sub-sub-tribes all the way down to the level of a clan. (Hvoslef 1997: 96-108)

During my fieldwork I asked my informants which tribe and clan they belonged to and always mark this information. Today’s Kyrgyz people divide into two tribal alliances: the otuz uul and the içkilik (inner). Parts of otuz uul are ong kanat and sol kanat (right and left wings). Some of their tribe and clan names occur among their neighbours, too (e.g. Qitay, Quşçu, Kipçak, Nayanman, Quqrat). In the northern part of the country there are only a few large tribes. The most important ones are: Solto, Sayak, Saribağış and Buğu. In southern Kyrgyzstan there are many small tribes. A feature of interest: the Kyrgyz do not vote according to party programs, but rather according to the tribe or clan of the party leader.

In the last 90 years the region has undergone a rapid process of modernization. Factories, roads, railroads, airfields, modern dwellings and power stations were built. The educational system of the Soviet Union was also exported to
the distant regions of Central Asia. The Kyrgyz State National University was established in 1951 and the Kyrgyzstan Academy of Sciences in 1954; by the late 1990s there were over 20 universities in the country.

Kyrgyzstan is probably the most democratic republic in Central Asia today. There is political pluralism and a free press.

Let us return from the present into the distant past and outline the main issues of the ethnogenesis of the Kyrgyz people.

On the ethnogenesis of the Kyrgyz people

The various Turkic groups evolved along diverse processes of Turkification. Various ethnic layers are superimposed and are by now thoroughly interfused, but along a few dimensions such as music they can still be differentiated in some regards. The old Samoyedic, Ugric, Ket and other elements of Turkic tongues also raise the question to what extent the original strata deemed Turkic were themselves Turkified. (Sinor 1979-80:768-773)

Though to different degrees, there are common layers in Turkic groups, e.g. Kipchak elements in the Karachay-Balkar, Noghay, Kazakh, Kyrgyz, Bashkir and other groups. Of course, these common elements were not homogeneous in most cases, and the substratum of each group always played an important role. (Sultanov 1982:7-8.)

The Turks Turkified nearly every area they occupied for lengthy periods of time and in great numbers. What is more, in Central Asia in the Azeri areas and in Anatolia they even Turkified the local population outnumbering them. An important factor contributing to the success of Turkification was certainly the lack of force. In that period it was irrelevant to have a common official language; the Turkic ruling elite often used Persian in state administration or in literature.

It is an intriguing analogy that in North Africa Arabic, a structurally and genetically similar language to Turkic, spread from the cities towards the nomadic population, gradually Arabizing them. This process is still going on. (Moscati et al 1964:15-17).

In Persian Central Asia a similar process might have taken place, although the Iranian character is more markedly preserved in the cities here. Besides, the Turks learnt Islam from the Persian towns, which largely promoted the Turkification of the Iranian population.

Siberia’s Turkification is drawing to its close in our days upon the major Uralic, paleo-Siberian and, more importantly, the Iranian substrata. Nor should

---

1 Based on Golden (1992).
it be forgotten that for nearly a thousand years before the Turkic groups the Eurasian steppe was dominated by Iranian-speaking nomads masses of whom were most probably absorbed by the Turks.

The situation today when states play the leading role is very different from ancient times. A state normally comprises diverse ethnic groups forging them into a single entity. In the late 19th-early 20th century several Turkic peoples (e.g. Ottoman, Azeri, Volga Tatar, Uzbek or for that matter Kyrgyz) created their nation states, while some others (e.g. Khakassians, Yakuts) haven’t started the process yet. The processes that went on in the Soviet Union were also of a different nature. But let us now have a look at the evolution of the Kyrgyz.

Central Asian or Aral-Caspian Kipchaks
The Kipchak tribal alliance played a decisive role in the emergence of several ethnicities (e.g. Noghays, Bashkirs, Kazakhs, Uzbeks, Kyrgyz) and a less important role in the rise of Turkmen and Siberian Turkic groups. The Kipchaks of the Golden Horde were later joined by Mongolian tribes who became Kipchakized.

The key differentiator among various groups was the proportion of the constituent elements. Beyond the Kipchak and Qangli woods, we can find Kipchakized Mongols in several – if not all – groups (Nayman, Qungrat, Manğit, Jalayir, Kerey, Duğlat). Soviet scholars thought that in anthropological terms the Kazakhs and Kyrgyz evolved from very similar but at least partly different ethnic sources.

The Kyrgyz
The first written evidence of the Kyrgyz people appeared in the 2nd Millennium B.C. in Chinese chronicles. A large number of ethnics who lived over the vast areas of Southern Siberia and Central Asia participated in the formation of the Kyrgyz people. In the 4th-3rd centuries B.C. the ancient Kyrgyz formed part of powerful tribal alliances of nomads, who presented serious concern to China. It was precisely the time that the construction of the Great Chinese Wall began.

In the 2nd-1st centuries B.C. some Kyrgyz tribes left the rule of Hun for Yenisey and Baikal. It was there that they established the Kyrgyz Khaganate, which existed from the 6th to the 13th centuries. It was the center of consolidation of the Kyrgyz people and the formation of their culture. Here appeared the first written works, runic inscriptions were preserved on stone monuments. From the middle of the 9th till the beginning of the 10th century the great Kyrgyz Khanate was embracing Southern Siberia, Mongolia, Baikal, the upper reaches of the Irtysh, part of Kashgar, Issyk-kul and Talas. In the 11-12th centuries their possessions were cut back to Altay and Sayan.
The final stage of ethnogenesis was connected with Mongolian, Oirot, Naiman and other peoples of Central Asia. Up to the 18th century the Yenisey Kyrgyz were under the rule of the Golden Horde and then of Oirot, Djungar khans.

The ethnogenesis of today’s Kyrgyz raises several problems. The central question is: Have they anything to do with the earlier Yenisey Kyrgyz? A connection like that would postulate migration, language replacement, ethnic and physical changes, for the Yenisey Kyrgyz had a dominant Europid component, unlike the present-day Kyrgyz. However, such a massive change over several centuries would not be anything extraordinary.

Soviet anthropologists date the intermingling of Mongoloid elements to the Xiung-nu era (late 3rd c. BC – 4th c. AD). They presume that the Mongoloid somatic type became predominant in the Chinggisid period. (Abdushelishvili et al. 1968: 5, 34). That is to say that the alleged physical difference between the Yenisey and Tien-Shan Kyrgyz was not the outcome of discontinuity but the mixing with different ethnics. More recent theories stress that the two ethnic groups can at most be marginally related.

In Kyzlasov’s view the Khakass evolved from a mixing of the Yenisey Kyrgyz and some Turkified paleo-Siberian ethnics. He looks for the ancestors of the Tien-Shan Kyrgyz among the Kipchaks and other tribes who used to live in the area between the Altay range and the Xingan. He regards the Tien-Shan Kyrgyz as the descendants of so-called Inner Asian Kyrgyz, a Turkic group which assumed the name Kyrgyz as a political designation. In the early Chinggisid era they lived in Northern Mongolia (and not along the Yenisey) from where they migrated to their present-day habitat.

Abramson (1963: 21-70) also tends to accept that the Tien-Shan Kyrgyz name has more political than ethnic implications. In his reconstruction not the Yenisey but the Easter Tien-Shan was the melting pot of today’s Kyrgyz people. He contends that the Kyrgyz people evolved in the 14-17th centuries, uniting local Turkic tribes of the former Turk, Uighur, Yenisei Kyrgyz and Karakhanid states with groups coming from southern Siberia and Inner Asia as well as Mongolian and Eastern Kipchak (Kazakh-Noghay) tribes. The different migrations were caused by the Mongolian invasion, with some people already migrating earlier. In his view, there was no mass-scale migration away from the Yenisey.

Petrov has similar views, but he assigns a greater role to the Yenisey area. He thinks that modern Kyrgyz evolved along the Upper Yenisey and the southern Altay in Kipchak milieu. By this hypothesis, modern Kyrgyz is the outcome of three elements: 1) the Turk and Turkified inhabitants of today’s territory (Karluk, Uyghur and Kangli-Kipchak), 2) Mongolian tribes of Ögedey and Chagatay, 3) Turkic tribes called Kyrgyz between the Yenisey and the Ir-
tysh rivers calling themselves Western Mongols, Kimek-Kipchaks, as well as the Turkic tribes of the Yenisey Kyrgyz state and the western Kipchaks. He thus postulates an admixture of diverse ethnics and linguistic elements, too. (Petrov 1963:23-32).

Following Kyzlasov’s theory, Soucek (2000) also takes the Yenisey Kyrgyz for Turkified Samoyed and Ostyak groups, who were ruled by Turkic Kyrgyz who may have spoken a Kipchak-type language. The Tien-Shan Kyrgyz evolved from nomadic elements over the 13-16th centuries, immigrating to this area during the Chinggisid times, absorbing the earlier sedentary Iranian-Sogdian inhabitants and the Islamized Turkic groups. In Soucek’s view it was not the Chinggisid but the Oirat pressure that jolted the Kyrgyz from their original habitat between the Irtysh and the Yenisey. It is not clear how great a role the Yenisey Kyrgyz played and whether their name was only borrowed as a political designation or they themselves migrated. Anyhow, the Yenisey Kyrgyz had vanished by the 18th century and Soucek opines that the modern Kyrgyz as a people is a Soviet creation in great measure.

The problem remains unsettled. There is no proof of masses of Yenisey Kyrgyz migrating to the Tien-Shan, yet the name Kyrgyz somehow drifted from the Yenisey group to its bearers today. Whether it was a real ethnonym or just a political label cannot be ascertained. Nevertheless, one ought not to exclude the possibility of ethnic relationship between the two groups.

The linguistic ties with Altay Turks might allude to a Siberian Kipchak basis where Kipchak-tongued ethnics might have come into contact with Yenisey Kyrgyz. There are other plausible explanations as well, but the relations with the eastern Kipchaks of the Chinggisid era are undeniably demonstrable in tribal and clan names as well as the language itself. In Menges’ opinion the Kipchak character of the Kyrgyz language is the outcome of close coexistence with the Kazakhs after the Kyrgyz settlement in the Tien-Shan areas.

Hungarian researchers around the Tien-Shan

Hungarian scholars have long been searching for the eastern relations of the Hungarian people and culture. Several of them, including Ármin Vámbéry, György Almásy and Gyula Prinz also visited areas in today’s Kyrgyzstan.

Ármin Vámbéry (1832-1913) went on a Central Asian expedition on assignment from the Hungarian Academy of Sciences. Though his linguistic findings are outdated, his ethnographic observations are still relevant. (Vámbéry 1885)

In scientific terms the journeys of György Almásy (1867-1933) were the most gainful. He went on a nine-month expedition in 1900 and recorded accurate data of the flora and fauna of the Tarim Basin, Narin Valley, Tekes Ba-
sin and the Issyk-kul area, also putting down data on the main phenomena of the mode of living. He outlined a correct image of livestock breeding, agriculture, trade, costumes as well as ethnic relations in the early 20th century. Almásy mainly toured Kyrgyzstan, most of his escorts also being Kyrgyz. Of outstanding import is his collection of text folklore and the recording of details of the Manas epic, which he was the first to publish in Europe. (Almásy
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1901, 1903 and 1904) In 1906 he returned to the Tien-Shan with Gyula Prinz and Herbert Archer, and then went on to China.

As a member of the Almásy expedition in 1906, Gyula Prinz (1882-1973) made geological and geographic observations that had been overlooked by the Russian cartographers. His descriptions of the nomads’ way of life, costumes, burial customs are invaluable, illustrated by his excellent sketches. (Prinz 1945:311) In April 1909 he returned to Inner Asia, arriving in Andijan via Baku, Krasnovodsk, Tashkent, then crossing the Fergana range through the Kalmak pass, he mainly traversed the Tarim Basin. (Kubassek 1993)

The lengthy break in Hungarian expeditions in Central Asia that followed was terminated by István Mándoky Kongur born in the Kunság area of Hungary allegedly of Cuman descent (1944-1992). He searched there for analogies of the Cuman language surviving in Hungary. (Mándoky 1993) Mándoky focussed on elements of Cuman culture, realizing that in addition to a study of Turkic linguistic records the greatest resource is a knowledge of the living Cuman-Kipchak dialects

And now, as the representative of ethnomusicology I am here to conduct comparative research on Kyrgyz folk music.

My folk music collecting trips to Kyrgyzstan

Obviously, an all-round mapping of the folk music of Kyrgyzstan would have been illusory, but the exploration of some major areas and the comparison of the tunes of tribes living there appeared feasible. I took the first steps in September 2002.

At first I planned to collect and compare the music of tribes in two areas. One was Issyk-kul with the Buğu tribe; the choice of this tribe was supported by their great past and Aitmatov’s famous novel, “The White Steamboat”. The other area was Narın county with the Çerik, Moñoldor and Saribağış tribes living there. Narın is one of the most isolated, poorest and hence most traditional areas of Kyrgyzstan. The north is under strong Russian and Kazakh influence, in the south the Tajik and Uzbek influence is powerful, while in southern Narın county far less foreign influence reaches the Kyrgyz living in the mountains some 150 km from the Chinese border. Besides, on the other side of the border Kyrgyz people live, too, who migrated there.

With the help of Tibor Tallián, director of the Institute for Musicology, we initiated a contact between the Hungarian and Kyrgyz Academies of Sciences. After a long time a letter of invitation arrived from the Kyrgyz Academy, but I waited for a formal invitation required for a visa in vain. I knew the Hungarian ambassador to Almati, Miklós Jaczkovits, the representative of the
Hungarians in Kyrgyzstan as well. He promised I would get the visa at Bishkek airport.

*About my collecting in Issyk-kul in 2002*

I started in September 2002. It takes long to get from Budapest to Bishkek: two hours to Istanbul, a few hours’ waiting at Istanbul airport, then a five-hour flight to Bishkek. I only stayed a few days in the Kyrgyz capital, chiefly organizing my fieldwork. I contacted the Kyrgyz Academy and the Kyrgyz-Turkish Manas University, and I got acquainted with Ulanbek Tınççılık uulu, who accompanied me to Narin in 2002 and 2004 and to Talash in 2004. Without the cooperation of this talented and clever person my collecting trips could not have had this much success.

The journalist father of Turkologist Dávid Somfai Kara’s Kyrgyz wife recommended me a young man, Tilek from the Buğu clan around Issyk-kul, who became my driver and companion in 2002.

The first field trip was in September 2002 around the village Barskoon in Issyk-kul. Kyrgyz is a close relative, almost dialect of Kazakh, but unlike the Kazakh who strongly reduce the vowels just like the Mongols, the Kyrgyz nicely pronounce them. It was thus easier to communicate in the vernacular in Kyrgyzstan. In a few days I could improve my Kyrgyz enough to be able to control the process of collecting, understood what was said and could put questions to the informants.

For the Issyk-kul field research in the villages, we set out from Barskoon. I can’t present the entire logbook but let me acquaint you with the chronicle of an “average” day.

I lived in the house of Tilek’s parents in Barskoon. However tiring it may be, it is very useful for a researcher to be constantly in a vernacular milieu. After the fieldwork, he can discuss the collecting results and begin planning the next day’s work.

After an early breakfast we left for some nearby village. We collected materials at houses, along the road, in yurts, at pastoral quarters. The latter places are fascinating even if one fails to collect anything. On 25 September, on the 8th day Tilek suggested visiting his uncle who was in the summer pasture of the village with the livestock in the mountains around Barskoon. The yayla was far, we reached it after a good two hours’ climbing. The herdsman was off looking for some stray cows. His family offered us fresh milk, just baked cake and home-churned butter. You can’t eat such delicacies even in luxury restaurants in large cities. The bright sunshine and spectacular panorama were enchanting – Kyrgyzstan could indeed be the Switzerland of the East for its natural endowments. We also tried out the horses and met with a terrifying thick pitch black snake two and a half meters in length which Tilek and the
others chased and caught laughing. A cautious researcher as I am, I didn’t take part in this amusement.

Later we chatted with the cowherd’s wife and recorded songs, then the young herder’s vocal signals which herdsmen yell to communicate over large distances. We were soon to test our new knowledge as the uncle’s greeting sound signal was heard and came gradually closer.

The herdsman was a short, sturdy figure with smiling eyes and full of kindliness. He was overjoyed to greet his nephew Tilek and us, his guests. While he was having dinner, Tilek signalled that I should give him the vodka. I very seldom give alcohol to informants, the reason not being one of the seven deadly sins, avarice, but the recognition that an intoxicated person only thinks he/she sings nicer than in a sober state. But I had no other choice, so I gave it to him and it soon began gurgling down the uncle’s throat.

Herdsman Abdildayev Şükür was born in the village of Barskoon in 1933. He sang the “Kök-Corgo” song, Caramazan tunes, details from the Manas epic, songs about Barskoon and the Çoñ-Cargılıçak mountain pasture, songs of youth and love, even laments and bride’s farewell song. The latter two to dissuade us from urging his wife to sing women’s song. In the evening we had to outpace falling darkness downhill, for in the mountains there are a lot of wolves, it isn’t advisable to be on the road at night.
All in all, I recorded some 220 tunes around Issyk-kul at 25 localities from 84 informants. A great majority are traditional folksongs, but there are some Soviet-era songs as well. The corpus is supplemented by instrumental tunes, information on the tunes, photos, pictures of village life and interviews.

Bishkek
After the fieldwork in Issyk-kul I spent a few days in Bishkek. Public security was so poor in those years that it was not advisable for a foreigner to live alone. The disparaging, sometimes arrogant behaviour of a few Turkish people fuelled the Kyrgyz’ antipathy of the Turks. While I was there, a Turk was almost beaten to death and the Turks stabbed four Kyrgyz people. I was also robbed on the third day. In Kyrgyzstan the maf ûa was rather strong then and had many strains: Chinese, Chechen, Russian… Drug abuse was extensive, the police and the state bureaucracy were told extremely corrupt. If you had money, you could arrange nearly everything, but to get people to work was not easy even with money. For example, I failed to get the song texts translated there, although I promised a considerable amount by local standards and also gave a sum in advance.

In Bishkek I had two collecting sessions. I recorded the songs of a woman from around Osh. The other informant was a kobuz player and singer called Nurak Abdirahmanov. The stronger Muslim faith of the southern Kyrgyz populace around Osh and their different culture make them particulary noteworthy. Later I complemented this southern material with tunes from Dávid Somfai Kara’s collection.

My fieldwork in the Narûn region in 2002
As I mentioned, before the first field trip I made the acquaintance of Ulanbek Tûnççöl Uulu from Narûn. We chose At-Başi as our center in poor, isolated Narûn county little exposed to foreign influence. We collected material there and in 15 nearby villages. Organization was extraordinary. In the evening, the father of my companion telephoned to the village to be visited the next day and around 10 am as we arrived several excellent informants were waiting for us. We began work with them at a central location and continued at the houses. In terms of folk music collection, we fared better here than around the Issyk-kul. This is evidenced by the amount of 330 songs and more important still, by the musical quality of the material. The 330 songs were collected in 10 villages and in the yurts of summer quarters, from 86 men and women.

About my field research in 2004
Already in 2002 I decided to continue research around At-Başi as the music of the 15 villages surrounded by mountains seemed exhaustible during anoth-
er complementary expedition. I hoped to have a detailed map of the music of this area in this way. I also planned a longer field research in Talas in 2004. Complemented with items from other collectors’ southern material the corpus I hoped to have at the end of the expeditions seemed to be a reliable material to represent the entire Kyrgyz vocal folk music.
Returning was also necessitated by the ever newer, so-far unheard tunes cropping up until the very last day of my fieldwork in Narın in 2002, in spite of the huge amount already recorded. The field research of 2004 took place in April and May. My Kyrgyz companion was again Ulanbek, with whom I toured the vicinity of At-Başı in 2002. A discharged policeman, his father used to be party secretary, who was now a journalist, a real Kyrgyz patriot who did not use his position to get rich but to defend his helpless fellows. He is held in great esteem to this day. Typically, as a former functionary, he sang the religious ezan.

After arrival in 2004 I spent a few days sightseeing in Bishkek. Friends said there were more jobs now but housing prices had doubled or tripled in two years. Tourism would have great potentials, but corruption was high and public safety was still below the mark. Ulanbek arranged my registration with the police and we left one afternoon for At-Başı by car. Marvelling at beautiful snowcapped mountains and chatting we hardly noticed the passing of time – we arrived around 10 pm, had dinner and went to bed. Allegedly, radiation is considerably high in At-Başı because of the Chinese nuclear tests, but it is high in Bishkek as well.

At-Başı was founded in 1810 as a stopover along the silk road. Around it, in a beautiful valley of the Tien-Shan there are 16 villages. The former nomads were settled in these villages by force in the 1920s-30s. The livestock were confiscated from the bays and given to the poor, or more precisely kolkhozes were founded. The bays were exiled to Ukraine or the Caucasus – hardly any of them returned. Earlier this area was mainly peopled by members of the Çerik tribe; those of the Sarıbağış and Moğoldor tribes settled here later. There are intermarriages between the tribes, they coexist without considerable tensions.

We left to collect about 8 every morning. Again the father made a phone call to the village and by the time we arrived some 10-15 elderly men and women had been waiting for us at the culture centre in folk costumes: collecting could begin. This is surely the cherished dream of every folk music researcher: when a singer has run short of the songs, another picks up the thread; when somebody goes home, another one replaces him or her. After the work at the culture centre we continued at the people’s houses. It was not rare to collect some 70 songs a day.

Let me only reproduce the schedule of a single day again. Early on 25 April we visited a gözaçık or “seer”. Usoon kızı Turdubu belonged to the Çerik tribe and was born in the village of Kazıbek. She said prophecies of the past and future, of expectable bad and good events. She also helped the police with their investigations and she also cured people. She knew the Quran well and said prayers. In addition to prophecying, she made toy figures for a living. She
predicted I would live long and said that a benevolent spirit was supporting me from the water.

After the seer we collected some material from a few men and women in At-Başı: several laments, antiphonal songs, children’s songs, songs sung to children, young girls’ songs, love songs, folksongs, Caramazan and a few more modern tunes enriched our collection. Most singers were from the Çerik tribe. We visited the market, too, but despite promises, we could not collect there, so we returned to the original venue. Asanova Alisa, the mother of ten children, sang to us 20 so-far unheard songs. As for genre, they were lullabies, laments, life songs (hayat şarkısı), young people’s songs, bride’s farewell, Caramazan, Bekbekey, song sung to a husband going off to war, plaintive songs, rain-making song, songs sung during work in the fields, antiphonal songs, lads‘ songs and other folksongs. This body of tunes exemplified nearly every important genre, also providing many ingenuous variants and a few tune types we had not heard earlier. It was a great joy because in the previous days we had only managed to record variants of already known tunes. We again got home about 6-7, hungry as a wolf as usual. We had dinner, reviewed the day’s crop and planned the next day’s program.

After the work at At-Başı we went to Bishkek on 28 April, attending the Opera there with our Turkish friends. We overnighted at the Dostluk Hotel: a good bathroom and comfortable bed at long last! The guests were mainly Russians and English-speaking foreigners – no wonder as a day cost there the monthly salary of a native person. Kuday buyursa – God willing, we’re off to Talas tomorrow!

Field research in the Talas area, 2004
We left for Talas on 29 April. We first planned to go across Kazakhstan, but I had no visa for repeated entry into the country, so we were turned back at the border and had no other choice but cross the snowcapped Talas Ala-Too (Alatau) mountain. The old tyres of our old car were hard put to negotiate the icy road with snow drifts from the blizzards; we had to get out and push the car several times. It was a great relief to arrive at “Paris” – the far from glamorous restaurant on the other side of the mountain. We had mantı and por-por, and rolled on to Talas, the seat of Talas county.

In the morning the first thing was to find a young man to help us with field research. At first we talked to local teachers who knew hardly any tunes beside Russian-style songs (as was typical of the local intellectuals in general). They even performed the Caramazan tunes and laments in a distorted, artificial manner. We had to explain again what we actually wanted, but this time it was easier because Ulanbek already knew it.
Picture 4 Kyrgyz aksakals
In Talas and the nearby villages we carried on highly successful field research, recording some 70 songs a day. We collected 336 tunes in 11 villages, a real feat. Poverty is great in this region, too; there was either no water (e.g. Taldı-Bulak) or no electricity, the toilet was at the end of the street at several places. We had an easy job, as the elderly were glad to come together and sing one tune after the other.

The research trip of 2004 was perhaps more successful than the 2002 research: I recorded 576 tunes from 216 singers at 22 locations. The strong variability of the tunes was conspicuous: it is one of the fundamental features of Kyrgyz instrumental and vocal musical culture. It cannot be a sign of decline or failing memory because it also characterized the performance of the excellent singers and professional instrumentalists. It was important to observe that the recorded tunes showed no noteworthy difference from the stock of other areas.

I collected in three major regions (At-Bași, Narın and Talas) in 2002 and 2004, chiefly recording songs which the Kyrgyz themselves regarded as belonging to their folk culture. They included tunes with ancient roots, religious songs and some Soviet hits; the latter I only recorded and present briefly here for the sake of contrast. In Kyrgyzstan the powerful decline of folk culture began in the thirties, when the kolkhozes came to be established. Several things (e.g. their headgear) were banned, and although folksongs were not prohibited, they lost their nurturing medium. It is a miracle that they lived to see the 21st century at so many places. Those who were children in the 1930s and ‘40s – and were 70-80-year old at the time of my field research – still had first-hand experience or at least strong memories of living oral culture. This can’t be said of the generation that came after them – the folk culture is gone with communism.

Today, only relics of the past can be collected, yet this is the only possibility to complement earlier collections, and to document and scientifically describe the contemporary rural musical repertory. On this basis attempts can be made to reconstruct the vocal folk music of this formerly nomadic people. It enhances the value of my research that in Kyrgyzstan no musical collection with a view to areal and tribal aspects had been conducted. In addition to musical conclusions, the recorded material is therefore suitable for making linguistic and cultural inferences.
In this chapter first I am going to recall the figure of Béla Bartók, one of the most outstanding composers of the 20th century and a key figure of analytic and comparative folk music research. I am also to review the eastern connections of Hungarian folk music, indirectly suggesting certain tasks of Kyrgyz folk music research on the one hand, and pointing out possible Turkic, and within it Kyrgyz analogies of certain layers of Hungarian folk music.

Just a few months after the beginning of the regular collection and study of Hungarian folksongs in 1906, Bartók started exploring the folk music traditions of Slovaks, then Romanians also living in the Carpathian Basin. (Bartók 1923, 1935, 1959)

He was convinced that only a thorough knowledge of the folk music of neighbouring and related peoples could help clarify what was specifically Hungarian, what was common and what was different in the traditions of various ethnicities. He continued his folk music collection among Hungarians and neighbouring ethnics until the Trianon peace treaty which made field research in disannexed areas impossible. After 1918 he practically ceased collecting in areas populated by Hungarians.

He recorded some 6000 Hungarian tunes, transcribed them with their lyrics, wrote his fundamental book, *The Hungarian Folk Song*, created a system of Hungarian folksongs and used some of the tunes in his compositions, e.g. in *For Children* or *Microcosmos*.

He had an intense interest in the music of “related” and other ethnic groups: in 1913 he toured the oases of the Biskra region in North Africa to study the music of Arabs living there. In 1919 he collected Carpatho-Ukrainian folksongs. He published (1924) three Mari/Cheremiss folksongs whose fifth-shifting pentatonic style he compared to that of the Hungarian folksongs. He attributed such great importance to this discovery that he began learning Russian, ready to go on a field trip to the Mari people at the Volga. After World War I he was forced to give up this plan but the thought preoccupied him later, too, as the introduction to the Turkic collection reveals.

He writes about the appeal of the Turks as follows: “...when we started the work, we were overwhelmed by the impression that... the origin of the pentatonic style is in Asia, pointing at the Northern Turks... Obviously, all such tunes derive from a single common source, and this source is the central northern Turkic culture of yore.” (Bartók 1936)
Those interested in his Anatolian research can find information in three books (Bartók 1976, 1991 and Saygun 1976). Let me only mention the main facts and Bartók’s conclusions.

**Bartók’s Anatolian collecting work**

In 1935 Bartók was asked by a leader of the Turkish Halkevi cultural organization to give a few concerts and lectures and direct a demonstration trip to collect folk music. Bartók arrived in Istanbul on 2 November 1936, studied the material of the conservatory for a day and with Turkish composer Ahmet Adnan Saygun left for Ankara. He delivered three lectures and played in a few concerts. He could start collecting there, then went to south Turkey around Adana. Back in Budapest Bartók immediately started transcribing the tunes recorded on 64 cylinders. He completed the bulk of the work by May 1937. Of the collected Turkish tunes he announced:

“The following conclusions can be drawn after a thorough examination of the material:

(1) The apparently oldest, most characteristic and homogeneous part of the material amounting to 43 % of the corpus contains four-lined, eight- or eleven-syllabic Dorian, Aeolian or Phrygian tunes of descending structure and parlando rhythm, in which traces of the pentatonic structure familiar from Hungarian and Cheremiss tunes also appear.

(2) The eight-syllable tunes of the songs described in the previous paragraph coincide with the Hungarian eight-syllabic material of the old style; the eleven-syllabic ones are closely related to it. All this alludes to the common West-Central Asian origin of the Hungarian and Turkic material and defines its age as at least one thousand five hundred years.” (Saygun 1976: IX–XI)

It is less known that instead of America he would have gladly gone to Turkey to continue the research. He asked A.A. Saygun, his companion during his fieldwork in Turkey, to inquire whether there was a chance for him to work as an ethnomusicologist. All he would require was a modest salary. The great Turkish composer A. A. Saygun put down the following about Bartók’s letter:

“In a letter written to me in February 1936 Bartók… reminded me of his deep interest in Turkish folk music, stressing that the best destination for his emigration would be Turkey. Then he asked me to make inquiries at the competent authorities whether it was possible to involve him in the folk music research of our country, adding that together we could do useful work in this area. If I remember well,
he added that a modest sum would suffice to cover his costs of living. I immediately took the necessary steps but unfortunately all my efforts were unsuccessful. Bartók was namely persona non grata in Ankara. It aggravated the situation that Bartók’s proposal was mediated by another undesired person …” (Saygun 1976)

Hungarian, Finno-Ugrian and Turkic folksongs

The question arises why of all peoples, he chose the Turks for field research. Since there was broad consensus that the settling Magyars in the Carpathian Basin mainly comprised Finno-Ugric and Turkic ethnics, the historical research of the old strata of Hungarian folk music was logically aimed to find contacts in the musics of these groups.

It soon turned out that there was no homogeneous Finno-Ugric or Turkic folk music. Finnish ethnomusicologists (A. Launis, I. Krohn, A. O. Väisänen) tried to find the common musical contents of Lapp, Estonian, Mordvin, Vogul and Ostyak collections, with little success. Väisänen, for example, found that the Vogul and Ostyak tunes were wholly identical in terms of form, structure and ornamentation, but their melodies had no type in common. It was confirmed again that connections between musics often basically diverged from interlingual connections.

Yet the most typical musical forms of the Finno-Ugric and Northern Turkic – Mongolic peoples are relatively easily separated. The original vocal style of Finno-Ugrians had twin-bar structure built of repetitive motifs, completely differing from the music of the neighbouring Turkic-Mongolic groups whose musical realm was pentatony without semitones, set often in strictly symmetrical strophic structures. We have to mention Robert Lach’s name again, who published tunes from World War I POW’s of Turkic and Finno-Ugric origins in the series Gesänge russischer Kriegsgefangener. Though not going beyond generalities in many cases, he was nonetheless the first to define the musical specificities of Finno-Ugrian and Turkic peoples (Lach 1926, 1928, 1929, 1952).

There was consensus among Hungarian ethnomusicologists that Hungarian folk music, whose pentatony differentiates it from the folk music of neighbouring peoples, was of Turkic-Mongolian origin. Also, the fifth-shifting form, earlier believed to be Finno-Ugrian in origin, soon turned out only to live within a 100 km circle around the Cheremiss-Chuvash border and to be known by only those Cheremiss people among whom the Chuvash linguistic influence was still discernible. This tends to confirm that the Finno-Ugrians living in the Cheremiss border area learnt it from the Turkic Chuvash ethnics. Anyway, the Cheremiss quintal-shift is unique in Finno-Ugrian folk music while
its Chuvash counterpart harmonizes with the Northern Turkic and Mongolian folk musics (Sipos 2001a [2004!]).

Let us quote two scholars about this issue. In Vargyas’s view (2002:51) “All the different types of our pentatonic tunes can be linked up with the musical styles of the Volga Region and more remote Turkic-Mongolian areas.” László Vikár (1993:33), who carried on extensive research in the area, says: “Experience has revealed that it was the Finno-Ugrians who borrowed it from the Turks, and not vice versa.”

Speaking about the Cheremiss pentatonic fifth-shift, Bence Szabolcsi (1934:144) declares: “Instead of Finno-Ugrian we should term the style a borrowing from the musical traditions of one or several Turkic peoples... the closer some Cheremiss settlements are to Chuvash or Tatar quarters, the more numerous are the features of Mongolic or surely Turkic character in their culture... the farther they are from these quarter, the more they share with the simpler melodic realm of Mordvins, Votyaks, Zuryens.” Szabolcsi’s acumen is proven by László Vikár’s and Gábor Bereczki’s identical conclusion drawn after twenty years of field research.

Let us say a few words about the pentatonic stratum mainly reciting the notes E-D-C: the pentatonic lament and the psalmodic tunes belonging to it. Dobszay (1983:38) opines that the core of the main type of pentatonic laments is the E-D-C tritone which is self-sufficient but can be symmetrically complemented both above and below (A-G) -E-D-C- (A-G,) to produce pentatony. The motifs are usually descending, but tunes with bulging lines reminiscent of the familiar tags of laments can also be met with. Such lamenting tunes can only rarely be found among Turkic peoples. An example is a Karachay lament (Sipos–Tavkul 2012:150-151), and the lesser forms are illustrated by laments of the Mongolian Kazakhs (Sipos 2001:95-96). Kodály thinks the psalmodic tunes belong to a “supranational” style of which the Hungarian tradition is also part. László Dobszay (1983:92-93) writes: “Bolgar and Gregorian analogies make it impossible to regard the Hungarian lament exclusively as an Ugrian melodic tradition.” Let me note at this point that some of the Anatolian parallels found by Bartók belong to this style, only they are not pentatonic (Sipos 2000). (There are practically no Kyrgyz songs of this character.)

Let us finally mention the narrow-range pentatonic style moving on the notes D-C-A-G which Hungarian scholarship derives from Old Turkic roots. It was discovered by Lajos Vargyas (1984:147-150) and complemented by several melodic analogies and variants by Katalin Paksa (1982:527-553). This melody type is also missing from Kyrgyz folk music.

Where is then the Finno-Ugrian legacy of Hungarian folk music? In 1934 Bartók informed Bence Szabolcsi that he thought the Finno-Ugrian layer of
Hungarian folk music should be searched for among the non-pentatonic Hungarian folksongs.

A knowledge of the simple short motivic structure of Finno-Ugric folk music might prompt the conclusion that among the twin-bar tunes of e.g. children’s games, villőzés we might find Hungarian–Ugrian connections. About this musical stratum, however, Zoltán Kodály (1976:54) writes the following: “The endless repetition of twin bars or short motifs in general is implied by the music of every primitive ethnic group as a typical form, and they are even in the ancient tradition of more advanced peoples”. Indeed, some of the most typical basic motifs of Hungarian music built of twin bars can be found among German, or for that matter Anatolian children’s song, too.

But the most typical rotating Hungarian motif of twin bars (E-D-C-D and D-E-D-B) is hardly represented in Finno-Ugrian music; what does occur is lost in the multitude of the simple Finno-Ugrian motivic forms. Neither motif is typical of Kyrgyz folk music, either.

The regölés motif with its up-shooting end has been extensively researched and compared, among other sources, with an intonation formula of Byzantine liturgy and with Southeast European, Asian and Caucasian tunes of folk customs. No Finno-Ugrian origin could be demonstrated, nor can any such tune be found in Kyrgyz music.

The investigation of the connections of laments has signal importance, as it is perhaps the least changeable genre, and therefore it may allow a glimpse of the oldest layers. I only quote two opinions again. Vargyas (1981:261) says that “obviously,… the Hungarian lament also belongs to the Old European melody style with the difference that instead of fixed motifs it puts constantly extemporized lines in a sequence and the order of cadences also always changes.” Vargyas only found such improvised tunes among Vogul-Ostyak melodies as a coherent style in addition to Hungarian music. Dobszay (1983:93) rejects most of Vargyas’s examples and concludes from his investigations: “The Bolgar and Gregorian analogies make it impossible that the Hungarian lament be regarded as exclusively Ugrian in origin… We should localize this musical idiom to the southern zone of Europe and regard the analyzed styles as diversely developed descendants of a practically Mediterranean melodic culture protruding a bit upward in the east.”

Robert Lach’s collections (1952:60-61) in POW camps of World War I reveal that such lamenting tunes occur among ethnic groups around the Caucasus, among Turkic and even Slavic ethnics.2 My own investigations demonstrate that the most prevalent Anatolian and Kyrgyz forms of the lament are very close to Hungarian laments, and the central form of Azeri laments is al-

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2 E.g. Lach (1928: №14, 26, 28, 30, 35, 57-61, 72, 74, 77, 81, 118-121 etc.)
so very similar. The Karachay-Balkar Turks of the Caucasus also have similar laments, and the Mongolian Kazakh lament is identical with the simplest Hungarian ones. The Southern Kazakh lament displays typological similarities with the Hungarian lament. (Sipos 2001)

To sum up: scholarship agrees that the descending pentatonic tunes, a fundamental old layer determining the nature of Hungarian folk music, are of northern Turkic-Mongolian origin. The idea of Finno-Ugrian musical kinship deliberated on account of laments, children’s songs, regös tunes was more recently disproved, these simple musical forms being taken for the common stock of a large area, and also, Turkic contacts are seriously considered.

As seen above, with their works Vikár-Bereczki (1971, 1979, 1999) took the first steps to disentangle the eastern threads of the prehistory of Hungarian music, and this research gradually expanded into the comparative musical analysis of a vast area. (Sipos 1994–2013)

On February 24, 2011, I sent an e-mail to Bruno Nettl, one of the fathers of American ethnomusicology:

Dear Bruno!

I am very much interested in your opinion about the following. You know that my main interest is the musical world of the Turkic people, which is as complex as their ethnogenesis. The relationship between their languages is very different from the relationship existing between their musics. I am thinking about writing a comparative study of the music of Turkic-speaking peoples, mining out the common musical layers and pointing to the main differences and similarities.

Do you consider that a good idea? It seems so that comparative musicology looks old-fashioned.

Best wishes, János

Bruno Nettl, in his usual very polite manner, answered my letter the other day:

Dear János, good to hear from you.

A comparative study of the musical styles of Turkic peoples? Sounds like a good idea to me. One would have to be quite careful in drawing historical conclusions. As far as the old-fashionedness of comparative studies is concerned, I wouldn’t pay attention, the fact is that comparative study of all sorts is always being undertaken. Anyway, things that are considered old-fashioned return as new discoveries…

Best wishes, Bruno
And I, too, do think that a comparative analysis of Turkic musical styles is a good idea. What makes this project even more important is that Turkic peoples play a fundamental role in Asia, so we should have a deep knowledge of their music if we wish to understand the musical world of Central Asia. However, the way leading to our goal is not an easy one. First of all, we do not know the folk music of many Turkic peoples. Lexicons are sometimes too sloppy, and many articles on this topic contain no or too few transcriptions or analyses.

As a result of my proposal, the *Music of the Turkic Speaking World* ICTM Study Group was founded in Sheffield in 2006. We held meetings in London, Berlin, Cambridge, and in 2014 in Istanbul with a growing number of participants from different countries. This and *The Musical Geographies of Central Asia* conference in the SOAS (London) seem to prove that scholars have an increasing interest in the folk music of the Turkic peoples.

A comparative analysis of the music of Turkic peoples may seem limited in a sense, but we are speaking of a very large area from China to Bulgaria. These musics show amazing diversity, and the relationships among them are radically different from the relationships among the Turkic languages. The comparative research of Turkic folk music is actually a Euroasian folk music research of a very wide spectrum with results useful in anthropology-dominated ethnomusicology, musical education, and in lucky cases in the research of the ethnogenesis of some peoples, the study of the cultural development of Eurasia and several other areas.

We should keep in mind that language, culture and music obey different rules. Just as we do not expect Kurdish and Norwegian culture to be similar because both peoples speak an Indo-European language, we also should not expect this from any of the Turkic peoples. During their long history, the culture and language of the Turks assimilated several peoples who, during the process of Turkification, also influenced the conquering Turkic culture.

That was probably the case in Anatolia where at Manzikert in eastern Turkey the Seljuk Turks defeated the Byzantine troops in 1071, but they did not take Constantinople (Istanbul) before 1453. In the meantime they gradually occupied the whole area of today’s Turkey. In the course of history several ethnic groups settled in or occupied Anatolia for varying lengths of time, including Hattic, Hittite, Cimmerian, Persian, Celtic, Greek, Armenian, Roman, Kurdish groups. When the Seljuks arrived, a highly mixed population lived here including Greeks on the shore (e.g. Troy), Persian-speaking Kurds, early Christian and Jewish communities and descendants of Hattic and Hittite people, among others.

No wonder then that Anatolian folk music is very different from the folk music of Turkic peoples living more to the east and displays several European contacts. This may be the outcome of the interplay of the occupying Turks
and local people (of Byzantine culture), particularly if we consider that the occupies forces were mainly men while the defenders of the homes killed in action were also mainly the potent males. The occupiers then brought women slaves, later wives from the seized territories. The women learnt the language but probably passed down their vernacular songs to their children.

Let us also recall the story of the Karachay people living now in the North Caucasus. In the third millennium B.C. Cimmerians, Scythians and Alan layers were added onto the base originally founded by local tribes of the Central Caucasus who had created the Kuban culture. The Hun-Bulgar and Khazar tribes arrived there sometime after the first few centuries of the first millennium, followed by the Kipchaks from the tenth century on. (Karatay 2003, Şeşen 1985 and Tavkul 1993, 2002)

Similarly complex but different processes produced the Kyrgyz folk music. The possible constituents were discussed in the chapter on Kyrgyz ethnogenesis.

On earlier Kyrgyz folk music research in a nutshell

Does it make any sense in our “modern” age to embark on such seemingly unnecessary things as Kyrgyz folk music? Hasn’t everything been said about this theme yet?

A. Pfennig already published several notated tunes in 1889 in his study entitled “O kirgizskykh i sartsksam narodnykh pesniakh”. Lach’s volume (1952) of songs recorded from WW1 POW’s including Kyrgyz people is also significant.

Zataevich (1934) presented a relatively large and reliable material including laments, epic fragments, Caramazan songs, love songs, plaintive songs, etc. and many pieces with fantasy names. Though the dynamic signs, among other things, suggest that the informants were not from among the simple people, the material is undoubtedly valuable. It is not a negligible problem, however, that Russian Zataevich did not speak Kyrgyz, so few tunes have their lyrics. In the evaluation of isometric tunes this is not an unsurmountable problem but the majority of Kyrgyz folksongs do not belong to this category. Another good review of Kyrgyz folk music beside Azeri, Turkmen and Kazakh music is given by the works of Beliaev (1962, 1975) but there are only twenty folk examples.

From among the most recent works special mention must be made of Duşaliev’s and Luzanova’s (1999) jointly written book introducing the traditional Kyrgyz musical culture. They discuss vocal pieces, instrumental and epic genres and introduce the best known performers of the genres. Though the book includes some musical analyses, the classification and thorough compar-
ative analysis of the tunes are not carried out. The notation of 48 songs and 13 instrumental tunes are given in the book.


In this light the 426 tunes selected from among the 1500 I recorded, transcribed and analyzed is a significant corpus, particularly since my work is pioneering for its in-depth musical analysis, systematization and comparison with other folk musics.

*Picture 5 Kyrgyz boy in front of their yurt*
GENRES, FORMS, SCALES OF KYRGYZ FOLKSONGS

Musical characteristics of Kyrgyz songs

The Kyrgyz name of a song is ir or obon. Within the general categories, several genres are tied up with the traditional livestock herding way of life of the Kyrgyz. One is the Bekbekey song of girls and women guarding the sheep at night against the wolves, or the herders’ şirildaň song leading the horse studs to pasture. The tunes of these two genres are characterized by a narrow range, simple AЄA form and an undulating melody line. I collected several original variants of the Bekbekey as well. (The indexes chapter orientates the reader in the tunes belonging to certain genres.)

The Op maida threshing song mainly typical of southern areas is not included in my collection. Its melody scheme is: 6/8: C-D-E E-D / C-D-C B-G, /G,-G, C-C, its typical C-B-G, and G,-C turns being frequent in several other Kyrgyz folk tunes including laments. There are weaving and spinning songs, tunes sung to churning butter, weaving rugs, grinding by hand, milking, etc.

In everyday life laments, bride’s farewell songs, lullabies, children’s and girls’ songs, lyrical song, mocking and comic songs are sung. The repertory of lyrical songs is the richest, covering themes of love, family, nature and animals. The main forms are seketbay, küygön (on passionate love) and arman (plaintive, sad song).

Lament. In the folk music of several ethnic groups laments and bride’s farewell songs are characterized by a distinct musical form. Kyrgyz laments have two basic types. One is a hill-shaped line with a fourth leap downward or upward at the beginning or the end: G, - C-D-E-F / D-D-E-F-E-D / C - G, and less frequently on an Aeolian scale: (E, - A-B-C-D / C-D-C-C-B / A - E.).

The other type of laments is characterized by lines moving on a major (or minor) hexachord one line below the other, and by lines cadencing on neighboring (D and C) notes; this fact, the genre itself and its rhythmically free improvisatory performing style draw this Kyrgyz tune type close to the main Hungarian, Anatolian and Azeri lament types. All this will be explicated in more detail later.

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3 Bekbekey: №s11-13, 15, 17-18, 20, 24, Ex. 4a-b and Ex. 21a; Şirildaň: №s129, 161, 243, 244, 278 and Ex.24.
The Kyrgyz laments are closely related to the Kyrgyz kiz uzatuu ‘bride’s farewell’ songs. What is more, the musical analysis will show that this musical formula appears among other genres of Kyrgyz folksongs in varied forms, with longer and shorter lines, diverse tonal ranges and different scales, constituting one of the most important groups, musical styles of Kyrgyz folk music. Kızıl giıl ‘red rose’ composed by A. Maldybayev probably also earned its popularity to its familiar rising-falling structure. Besides, this hill-shaped major-character melody with the F note on the peak strongly resembles Kyrgyz laments.

**Lullaby.** The lullaby is an important genre, both for its ancient features and its influence upon the people’s musical realm, for the (musical) perceptions at an early age have their impact on one’s whole life. Just like other ethnicities’ lullabies, Kyrgyz rocking songs are also simple, but relatively widely varied, as their mention at different points of the analysis will prove. I separately mention a popular Phrygian lullaby type lots of similar tunes to which are found in Azeri and Turkmen folk music also as lullabies. The melody also occurs among the equally traditional Bekbekey tunes – possibly not by chance.

**Lyrical tunes.** This category is the richest in tunes, including love songs (e.g. seketbay, kiýgön ‘about passionate love’ or arman ‘plaintive song’), songs about the family, nature and animal-related themes. The melodies, with their wide spectrum of forms, belong to the more advanced layer of Kyrgyz folk music, as e.g. the place of love songs in the typology reveals (see indices).

**Caramazan songs.** The Kyrgyz are Muslims but the Islam only began to spread massively among them in the 17-18th centuries. In the 16-17th centuries they were still infidels, therefore they have preserved several shamanistic and animistic elements and pre-Islam customs, similarly to the Uzbeks and Tajiks. In the Ramadan month of fasting they sing the Caramazan (Ya, Ramadän) religious songs which deviate in structure and meter from the majority of traditional Kyrgyz songs, but are closely tied to them by several details. (Let me note here that genres are only considered in the musical typology when the tunes attached to them are also distinctly separated, e.g. in the case of the Caramazan melodies.)

**Melody lines of Kyrgyz folksongs**

A great part of Kyrgyz folksongs are characterized by rising-falling, hill-shaped lines. This melodic progression sometimes only occurs in the first two lines, e.g. in the Selkinçek ‘swinging song’ (C-D-E-F G-A G // G-E-F-F E-D C). In laments and several popular art songs this melody motion is found in

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4 Lullabies: №s1, 19, 21-23, 27-31, 33, 35-37, 45, 81-82, 91, 106, 116, 133, 143, 171-172, 182, 186-187, 190, 198, 205, 228, 231, 240 and Ex.1a, 3, 5, 6a, 30a, 36a.
the first line. The upward G,-C or E,-A and downward C-G, or A-E, fourth leaps at the beginning of laments occur in Kyrgyz folksongs, too, sometimes with some interim notes or some modification added (e.g. C-B-G, C-D-B-G or C-B-D-G). Such phenomenon occurs in diverse musics, mostly in the music of Turkic groups fond of pentatonic scales, but also e.g. in Hungarian, Russian, Ukrainian, Belorussian folk music, although no genetic relationship is postulated among them.

In Kyrgyz folksongs a syllable often tallies with one note. Not infrequently, a performer recites the melody on equivalent notes at a fast pace, only giving some longer value to the last note of a line. The recitation is usually based on a rhythmic formula of seven (+|&@) or eight (+|+). Similar but slow declamation can also be found, mainly in songs with longer than average lines. The decorated melody sections fall on the interjections inserted into the textual lines before or in the refrains. These melismatic vocal interludes are incorporated in the melodic progression organically, creating an integral whole.

**Rhythmic basis of Kyrgyz folksongs**

The 7-syllable trochaic rhythm (+|&@) is common and is frequently paired with, or can be exchanged for the octosyllabic (+|+), producing a kind of compound rhythmic formula + |+ ||+&@ of 8+7 syllables.

After the fourth syllable in a heptasyllabic line an extra syllable is often inserted, resulting in the popular octosyllable structure +|#&@ of 3+2+3 subdivision (€&|€). There are also eleven-syllable Kyrgyz folksongs of 4+4+3 (+|+|&@ subdivision, but they are fewer.

The most frequent rhythmic patterns are the following:

| 7-syllabic (4/3) | € + | & @ |
| 8-syllabic (3+2/3) | € | & | & @ |
| 11-syllabic (4/4/3) | € | + | | & @ |

The rest of the rhythmic formulae and the rhythms of the Caramazan are presented in the appendices.

Working songs, many ritual tunes, lullabies, children’s song and humorous-mocking songs are mostly seven-syllabic. Some laments or some lines of laments, the lyrical songs and other songs of more profound textual contents are 11-syllabic. Both 7- and 11-syllable lines can take on further syllables, exclamations or whole words, creating new prosodic forms.

Elision is frequent in both Kyrgyz and Kazakh folk poetry. It primarily occurs between the last vowel of a word and the starting vowel of the next,
e.g. *kold’orama* < *kolda oramal*. It is all but compulsory in many *Caramazan* tunes.

**Forms of Kyrgyz folksongs**

Similarly to several other Turkic and non-Turkic peoples, the basic scheme of the folksong lyrics is the four-lined form, with *a a b a* rhymes, which is popular in Anatolia, the Caucasus, among the Turks of the Volga region as well as in Central Asia.

Just like so many Mongolian and Turkic folksong texts, the Kyrgyz lines are often held together by line-starting alliteration or assonance instead of rhymes. Also typical is the use of identical or similar themes in varied or identical form in subsequent stanzas.

Before taking a closer look at the forms, let me note that in the more traditional genres of Kyrgyz folk music a note for note repetition of a line is exceptional; exact repetition can only be found in songs that do not adjust to the more ancient folk music repertory. The extremely strong tendency of variation goes together with the somewhat *poco rubato* performance of many Kyrgyz folksongs. Truly isometric construction is rare, and even the highly rhythmic epic recitations are unexpectedly studded with one or more additional notes of quaver value jolting the rigid giusto performance and rousing the listeners’ attention.

In terms of form, the simplest are the twin-bar tunes of two short distinct sections of *a,b, ab* scheme, e.g. in epic recitations, but they are also widely varied.

The single-lined or more precisely, single-core (*A, AA, AA,...*) form is also popular. The single short musical line that also divides into two bars reminiscently but less conspicuously than the twin-bar pattern is also varied during the performance. In single-core forms of long lines there is of course more room for the development of the melody.

Two-core forms of two different lines occur in every genre with several sub-forms: *ABB, AAB, AA|BB, ABA,B* etc. These and the seemingly four-lined *AB|CB* form tunes are analyzed in connection with the *AB* two-lined tunes corresponding to them. I juxtaposed the *AB|CB* form tunes next to the similar *AB* two-lined ones because the *B* lines close on the key note and line *C* usually contains no salient novelty. At the same time, within this basically double-core formal realm one encounters greatly varied tunes: the two musical lines may outline an ascending-descending curve, the first line can be descending, undulating or (less frequently) may move around a pivotal note.

The real four-section *AB|AC* form is also frequent although the two-lined base is still discernible. The fully-fledged strophe is also often found; apart
from the ABCD scheme with different melody progression in each line, there are numerous sub-forms.

Kyrgyz folk music also contains several specific forms, e.g. tunes of 3, 5, 6 or more lines, sequences of motifs and Caramazan processes.

Despite the considerable number of descending tunes, the Chuvash, Tatar, Mongol fifth-shift practically does not occur here. This is not surprising if we realize that Kyrgyz folk music only contains sporadic disjunct melody structures in which the first part of the tune moves in a higher pitch zone than the second half. Slobin (1969a) scrutinized the fifth-shifting phenomena in Kyrgyz folk music in more detail. In my material ex.33b is a tune of disjunct structure with a detectable fifth-shift.

**Scales of Kyrgyz folksongs**

The basic scale of the apparently oldest musical strata, e.g. the ritual songs, laments, lullabies, epic songs, etc. is (F)-E-D-C + G, or (D)-C-bB-A + E,. This resembles the basic scale e.g. of northern Slavic peoples with its double tetra-chord within the interval of a seventh: there is active melody movement above the upper tonic (C or A), and often an empty fifth distance between the lower and upper tonic (C-G, or A-E). This basic structure can be made out in several Kyrgyz (and eastern Slavic) tunes of major-character (Ionian, Mixolydian) and minor-character (Aeolian, Phrygian) scales.

“Major(-character)” and “minor(-character)” are used here for want of more accurate phrases, to designate scales containing the major third and minor third intervals, respectively. But this is still inaccurate, for in Kyrgyz folk music the pitch of the third degree (and other degrees) is rather uncertain, and in the performance of a more traditional genre the minor and major third may be intoned within a single melody. A more adequate approach to melody analysis might be the definition of the main pitch zones and the melody motion inside these zones. This is supported by the elsewhere also found phenomenon that several Kyrgyz performers sing with different timbre and intone different pitches singing a modern song and performing e.g. a lament.

There are no purely pentatonic Kyrgyz tunes; within the lines and across the lines the melody moves basically on neighbouring notes, that is, in conjunct motion. Degree 6 plays a salient role in several tunes, even as the cadential note, sometimes as the supplement for the 5th degree.

At the same time, distinctly pentatonic sections can be discovered at many places, and these link Kyrgyz folk music to eastern Turkic and Mongolic music. The pentatonic elements often appear as a mixture of pentatonic motifs, similarly to the music of peoples who used pentatony more extensively. Itself the G,-C and E,-A leap of the above-described basic structure is of a strongly
pentatonic character, this fifth leap occurring at the beginning or end of a line in many songs. Another rather frequent motif is E-C-A, D-C-A (№2) or E-C-D-G, (№43), usually in line-ending position. But at the line ends of several laments and tunes of other genres the D-B-A tritone motif of semitonal pentatonic character can be heard. In tunes of wider ranges the F note may be omitted from between G and E, lending the section a pentatonic character.

It may be an indication of the greater former role of pentatonic scales that in scales with a minor third the second or sixth degrees missing from the A pentatonic scale are often intoned at two, F–#F and B–bB heights within a single tune. However, this might rather be the outcome of more hesitant intonation caused maybe by the later insertion of these tones in the pentatonic scales. Somewhat different is the duality or uncertain intonation of the 3rd degree (b3–3) in some tunes. An illuminating piece of information about the latter: the Kyrgyz replaced the frets of the minor third and the major third with a single fret producing an interim, neutral third in the komuz.

Rarely, scales of a chromatic character can also be discerned in Kyrgyz tunes, but the intonation of these chromatic notes is usually highly uncertain.
Kyrgyz instrumental music and instruments

Up to the mid-19th century a specific form of martial music evolved in the military bands of Kyrgyz and Kazakh rulers. Instruments used all over the East were transmitted to the Kyrgyz by the Uzbeks and Tajiks, who had got them from the Near East. The basic ensemble was the following: the surnay (long oboe) played the melody, while kerney/keriney (bass horn) blew the keynote, and dool (drum) ensured the rhythmic accompaniment. Kerney and dool mentioned in the Manas epic as well were also instruments of military signalling. Except for military drums, membranophones are wholly missing among the Kyrgyz, Turkmens and Kazakhs.

The old military band became outdated in the 19th century, similarly to the Kazakh and other Central Asian military bands. Zataevich (1934) put down several tunes surviving in arrangements for the kiyak.

The Kyrgyz folk instruments are akin to the instruments of other Central Asian nomadic groups. Four instruments belong here: a) çoor (open end-blown flute), b) kiyak (two-stringed bowed instrument), c) komuz (three-stringed fretless plucked lute) and d) temir komuz (Jew’s harp).

a) The çoor (sometimes called sibizgi) is a pastoral instrument made of reed, blown at the open end. Its five holes make it best suited to intone the major scale, but with the help of the lips, half-stopped holes and other techniques several other pitches can be played, too. With the higher overtones the compass of the instrument considerably increases. No special notation for çoor tunes is known. In his “250 Kyrgyz Instrumental Pieces and Tunes” Zataevich (1934) included three flute tunes notated as performed on the kiyak.

b) Kiyak, the two-string bowed lyre is similar to the Kazakh kobiz. It resembles a large wooden ladle, the handle being the neck and the bowl being the body of the instrument covered with camel skin. It has two horse-hair strings tuned to the fourth or fifth. The player presses his finger onto the string but does not press it against the fingerboard. The kiyak is basically a solo instrument, but rarely two-part pieces are also performed on it.

The Kyrgyz kiyak repertory is characterized by simple single-theme forms. The performing style, however, the pressing of the strings, the expressive glissandi, vibrati, the overtones and the legato phrasing make the sound of the kiyak and the kobiz similar to the Mongolian morin hur. Earlier the epic stories, songs of the Kazakh and Kyrgyz akins were accompanied by the kiyak. The akins used it as a solo instrument, too, with a rich repertory. Today it is practically ousted by the komuz. In my book the single example is cited from
Dávid Somfai Kara’s collection, who recorded it from a professional performer in Bishkek. (ex.8a)

On the instrument of the Kyrgyz masters of the kiyak advanced programme music can also be heard with several themes and variations. The development of themes in these compositions is seen by some scholars as pointing to *maqam* music, but actually there is little in common between the original Central Asian improvised or varied Kyrgyz or Kazakh instrumental style and e.g. the Azeri instrumental music, a branch of the classical modal style of Arabian-Persian culture.

c) The *komuz* is a three-stringed fretless plucked lute played both solistically and in accompaniment. Unlike the two-stringed lute-like instruments of Central Asian groups and similarly to the instruments of the Anatolian *bağlama* family, the *komuz* has three strings. The tuning is varied and singular, the middle string tuned highest. The major tuning schemes, going from the third toward the first string, are: D-A’-D, E-A’E, D-A’-E and E-A’-D. When tuned by fourths, parallel fourths can be played on the higher strings and the third string can serve as bourdon. When tuned by fifths, tunes with parallel fifths can be performed. The professional technique of playing the *komuz* is masterly, the Kyrgyz often play in two or even three parts – that being one of the main characteristics of Kyrgyz instrumental music. In rural areas, however, more advanced many-part performance can mostly be found among the learned stratum. In view of the typically monophonic or heterophonic melodic realm of Turkic peoples it can be concluded that the more complex polyphonic compositions belonged to the professional akins and their performance by wider strata is a more recent development. The theme of this book being the Kyrgyz folksong, purely instrumental tunes are not included, but as the appended video recordings show, several singers accompany themselves on the *komuz*.

The *komuz* compositions are programmatic in nature, more monumental, varied and interesting. Some have genre names, but the exact meaning of a genre name is not always known, and a name may sometimes be applied to rather different pieces. Some terms are related to the tuning of the *komuz*, e.g. for *kambarkan* the *komuz* is tuned by the fifths, for *şingrama* by fourth+fifth, and for *kerbez* by two fourths. At the same time, the term *şingrama* also alludes to a piece of radiant, vibrant character and to a similar performing style, while *kerbez* is a virtuosic piece, the term also used for more monumental vocal compositions. The term *kambarkan* is tied to Kambar-ata (Kambar khan), the father of Kyrgyz music, the mystic protector of horses and herders. They say he invented the *komuz*, imitating some monkeys tugging away at a stretched intestine.
The most important segment of Kyrgyz instrumental folk music is the komuz repertory. These pieces are called küy and need years of apprenticeship with a master to learn them. The simplest are the single-theme and single-tonality varied pieces; more complex are the longer compositions of songs and attached instrumental pieces. One may come across the recurring sonata form as well, but as mentioned earlier, constant variation is more typical of Kyrgyz music.

It is to be noted that there is considerable difference between the Kyrgyz komuz, the Kazakh dombra and the Turkmen dutar. The komuz usually plays more texture, the Kazakh dombra and Turkmen dutar sound almost continuously in two parts. The music played on the three instruments also has fundamentally different structure.

d) The temir komuz (Jew’s harp) is the instrument of children and women in the first place, who perform narrow range tunes on overtones above the humming lower bourdon. I recorded a few Jew’s harp performances but they are not among the analyzed tunes. The technique of the Jew’s harp is called khömei by the Tuvans, uzliau by the Bashkirs; it is one of the most ancient methods to intone the overtones simultaneously with a sustained fundamental. Aksenov (1964: 54-62) found that in temir komuz tunes the following pitches can be intoned: G,,,,-G,,,,-D-G-B-D-(F)-G-A-B-#C-D.

Kyrgyz epic art

In terms of time, the Kyrgyz epic tradition is between the earlier epic forms of Eastern Siberian peoples and the later forms of the ethnic groups of Central Asia. The contents must have changed a lot over the centuries, but this oral tradition survives to this day, nearly every Kyrgyz being able to recite passages of varying lengths from it. (Chadwick-Zhirmunsky 1969 and bibl.)

Like the epic art of so many peoples, the Kyrgyz epic is also heroic epic. The central hero is the great Kyrgyz warrior Manas, who gave his name to the epic cycle. He united the Kyrgyz tribes and led them back to the area of the Altay, from where the Mongols had banished them. The epic narrates the exploits of the Kyrgyz ancestors and their descendants, their struggles against internal and external foes, and calls on the union of the divided tribes. Apart from historical events, it also reflects on the human, social, economic and political background. The Manas has three parts: Manas, Semetey and Seitek. The second is Manas’ son, the third is his grandson – their sections narrate the times after Manas’ death. The total of the three parts are some twenty times longer than the Iliad and the Odyssey taken together.
Though many singers have written versions, traditionally the highly popular professional or semi-professional manasçı ‘epic singers’ performed the heroic epic without accompaniment and often in a trance at social gatherings, communal and family feasts e.g. weddings, funerals, concerts held for this performance. The Manas performances lasted from evening till dawn, the manasçıs reciting an immense amount of verse by heart to the audience listening with concentrated attention. The story slightly changed every time, a performance lasting up to thirteen days sometimes. Originally, the Kazakh heroic epic was also a chanted narrative without accompaniment, but the Kazakh epic is not a unified whole but divides into a sequence of narratives about different heroes.

The common features in the numerous local variants of the epic are the simple tunes adjusted to the story and the characters, the humorous moral stories and the succinct, pithy texts some phrases of which went over into the colloquial language.

The Manas epic is a Kyrgyz national treasure, the peak of the intellectual life inherited from the ancestors. This long heroic poem reinforces the Kyrgyz customs and beliefs, and is an important cultural symbol of the Kyrgyz living in China, Kazakhstan and Tajikistan. The epic was first recorded by Radlov and Valihanov; in Europe, Vámbéry described it and translated excerpts from it in the 19th century.

**Musical structure of the Manas narratives**

A Manas performance is the unaccompanied recitation of the text based on seven-syllabic trochaic lines and their variants. Like in so many Kyrgyz texts, alliteration at the head of the lines and between words is frequent. The innumerable consecutive lines are sometimes unrhymed, sometimes the rhymes are irregular, and sometimes an identical rhyme, or even word is uttered for 6-10 successive lines. (See also Vinogradov 1961a, 1939).

The descriptive episodes of a Kyrgyz epic performance is characterized by a relatively accurate repetition of the heptasyllabic + @rhythmic formula. Deep emotions are expressed by the rapid recitation of lines articulated by the lengthening of the last syllable of the longer lines.

The Manas recitation comprises short musical lines adjusted to the text lines and their variations. Each singer usually uses his own musical motifs, the tonal range of which rarely exceeds the third or fourth, and often ends with a fourth leap downward from the key note. During the long performance the register gradually rises.

The Kyrgyz also have later heroic epics and poems in addition to the Manas. The prosaic sections describing states and circumstances alternate with the recitative tunes accompanied on the komuz.
The Kyrgyz akin
The akins are saliently talented and popular musicians, who rose out of the stratum of common people and began rising on the ladder of professional musicianship, specializing in diverse forms of performance. The two vocal specialists of the Kyrgyz are the irç and the akin. The irç is usually a fine-voiced singer with a large repertoire. The akins are professional folk singers with a flair for poetry who can extemporize verses and create new melodies, too. There is no sharp line between the two, irç is often used to denote akins as well. Both singers are masters of their instrument, usually the komuz.

The basic genres of akins are the maktoo ‘panegyric’ (see Kaz. maktau), the sanat or nasiat (< Arabic nasihat) ‘teaching song’, the kordoo ‘mocking song’ and the edifying and condemning tolgoo (see Kaz. tolgau). For their lyrical, historical, etc. songs the akins use advanced strophic forms. Many of their songs gained popularity among the people almost like folksongs.

The musical-poetical lessons conveying popular wisdom are performed in the forms of terme or jeldirme also generally used by the Kazakhs. The terme is a complex extemporized composition on freely switched themes. The text is not strophic, the performance of both the text and the tune is close to the epic structure.

The contest of the akins is the aytüş, a rivalry of professional competence and ideology. One of its western chroniclers was Emsheimer (1956). The aytuşes were staged between clans and tribes, the singers taking turns, and the one with the greatest staying power winning. The poetic-musical competitions for the title of best rhymster and versifier are called alım sabak.

The akins serving the khans or ‘rulers’, manaps or ‘squires’ and bavs or ‘chieftains’ eulogized their patrons, sang about their racing horse, lamented upon the death of notable persons, etc. They also composed mocking songs about the singing or rivals and about other affluent people their patrons disliked.

Toktogul Satilganov and the Kyrgyz folksongs
An ordinary person may create “new” texts within the traditional frames, but may not change the tunes more than an uncertain memory allows. That does not apply to the akins of a poetic vein, who distinguish themselves among the people by improvising poems and new melodies.

There were Kyrgyz instrumentalists mastering the ability of musical and poetic improvisation probably already in the 6-8th centuries. We have data on instrumental contests from a hundred years ago, e.g. in the works of Radlov (1866-1907). The most outstanding Kyrgyz poets and thinkers, the fathers of today’s Kyrgyz literature, were Togolok Moldo and Toktogul Satilganov.
Toktogul’s creative and performing talent was particularly versatile. Zataevich describes his fascinating originality, subtle musicality, the breadth of phrasing, the freshness of melodies and “the highly inspired and captivating moments in his works”. He did not neglect merry jokes in his pieces, either.

His creativity encompassed all genres of Kyrgyz folk music, promoting their development. Zataevich’s (1934) notations prove what a wide spectrum of genres his creative and performing talent was demonstrated in (see also Vinogradov 1961 and Slobin 1969).

Noteworthy are also the instrumental pieces he composed, e.g. şingrama, kerbez and kambarkan, programme music, song arrangements (contrafacta) and many other works. He was also interested in the Kyrgyz epic and elaborated a variant of the Kedey khan legend well known among the peoples of the Altay and Central Asia. His crop in the genre of maktoo is outstanding; as regards kordoo, he ridiculed the oppressors of the people, and in the genre of sanat/nasiat he composed works encouraging his people to aspire after creative work and moral improvement. These musical-poetic admonitions are often put into terme or jeldirme form, while he used intricate strophic forms for his lyrical, historical, etc. themes.

Lots of his song became popular, almost used as folksongs – not accidentally, as his art was closely interlaced with the art of the Kyrgyz people and the akinns. He performed the older forms almost unchanged, but he often broadened them and filled them with novel contents.

Toktogul grew up in a poor and simple milieu not in touch with books or intellectuals. His first master was his mother. Burma, the famous koşokçi ‘wailer’ made up laments and taught lots of stories and songs to her son who had mastered the komuz already as a herder (koyçu) at the age of twelve, and even composed songs.

Toktogul added to his mother’s repertory the songs learnt from Kyrgyz shepherds. He took every opportunity to meet famous irçis and komuz players to enlarge his repertory, improve his playing and enrich his style.

He took part in more and more aytıses. Toktogul was not in the service of the mighty. He could be free because he was more and more often called to celebrations, weddings, independent from the bays and manaps.

The greatest fame he won with a condemning song against the famous akin Arzimat, the protegé of the mighty Dikanbay, in which he compared the position of akinns eulogizing the mighty to his own independent existence. Dikanbay manap and his four brothers persecuted Toktogul, with doubled vehemence when in 1894 he wrote his song Beş kaman ‘four wild boars’, which made him popular over the whole country all at once.

The melody of Beş kaman well exemplifies the powerful ties between Toktogul’s music and Kyrgyz folk tradition, as its main theme is a Kyrgyz lament
consisting of a single varied hill-shaped line with a fourth leap at the end (ex.12, №59-67).

Another example of Toktogul’s art is a *terme* also used by the Kazakhs. Its musical declamation is close to the intonation and stresses of spoken language (Sipos 2001: 35-42). Let us take a Toktogul composition, entitled “Toktogul greets Alimkul” (Beliaev 1975:ex.40). Upon their first meeting, the akin greeted Alimkul, later his outstanding pupil, in the recitative manner of early Kyrgyz terme, basically in seven syllables and free rhythm, close to Kyrgyz speech. The words of the greeting are close to the structure of epic narratives, in free rhythm, with an abundance of assonances and descending melody motion at the end. We find here also the direct use of the Kyrgyz-Kazakh folk tradition.

From Toktogul and his pupils Vinogradov (1961) published several songs, separating two main groups after thorough analyses. One groups is closely connected to the mentioned Kyrgyz laments. The main features are the improvisatory, free *parlando-rubato* performance, and one or two varied lines on a major-character scale in most tunes.\(^5\) Similarly to Kyrgyz laments, the contour of the first line is a hill-shaped C—F—D, of the second D—F—C. The laments of this type and all genres other than laments but musically related to them constitute a fundamental stratum of Kyrgyz folk music. This tune group alone can prove the strong Kyrgyz bases of Toktogul’s art.

The other group contains heptasyllabic giusto one- and two-lined songs moving on scales of a major character. The typical motif of the single-core tunes is E-F-F-E | F-E C, while the first line of the two-lined forms reaches the 4th, 5th, rarely 6th or 7th degree usually along a convex curve.\(^6\) These songs also have a lot of analogies among Kyrgyz folksongs.

Toktogul’s art spread beyond Kyrgyzstan, in Kazakhstan, too, promoting the cultural rapprochement between the two peoples. Kazakh songs came to be known by the Kyrgyz, and vice versa. Toktogul knew well the famous Kazakh songs and instrumental compositions, the Russian revolutionary songs, and he was interested in the music of neighbouring peoples as well. But first and foremost, his art was genuine Kyrgyz art born of the Kyrgyz soil, inseparably merged with the musical tradition of his people, feeding on it, improving it and inspiring those who come after him with his singular tone.

His name is borne by the Kyrgyz State Conservatory, lots of streets, villages, schools, his portrait and statue can be seen at many places. His poems

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5 One-lined forms I recorded: №s25, 36 and 40, two-lined forms: №s20, 24, 31, 28, 45, 57, 66 and 61.

6 One-lined in my collection: №s30, 63 and 38; two-lined: №s23, 26, 34, 36, 39, 52a-b-c-d and 64.
appeared in several publications, his life and works are researched by historians, musicians, philologists. Like all great artists, Toktogul is not dead, his memory, his legacy survive on the lips of the Kyrgyz people who still speak of him by his nickname “Toko”.

Apart from Toktogul, several musicians have been in some contact with Kyrgyz folk music; for a more detailed list see e.g. the book of Duşaliev, K. and Luzanova, E. (1999). Let me only mention a few names from the early Soviet period.

Muratali Kurenkeyev (1860-1949) was the most outstanding instrumentalist prior to and in the early years after the revolution. He was not only the virtuoso of the two main Kyrgyz instruments (komuz and kiyak), but he also played the çoor and the Kazakh dombra, as the great composer of national instrumental music. He perfected several forms of Kyrgyz folk music as performer and composer, from the simplest to more complex pieces. Beside him Toktomambet Orozov “Karamoldo” (b. 1888) was a great instrumentalist of his age, the master of the komuz.

Both in the years before and after the Soviet revolution, the greatest performers of the Kyrgyz epic traditions were Sayakbay Karalev (b. 1896) and Moldobasan Musulmankulov (b. 1893). Noted song composers, excellent singers and instrumentalists were Musa Baetov (1902-1949) and Atay Ogonbaev (1904-1950). Both rose from the ranks of shepherd to become leading performers of the Kyrgyz Philharmony. Atay Ogonbaev was the pupil of Toktogul; in some of his songs (e.g. Esimde or Küydüm çok) the traditional Kyrgyz song undergoes rich development.
The aim of this chapter is to present the most important Kyrgyz folksong types, groups, classes and styles. My attempt was to proceed from simpler to more complex forms; the motivic twin-bar structures are followed by single-core or two-lined constructions and those that can be retraced to them, and then come the four-lined constructs. Within a group I usually list the tunes in the rising order of cadences.

I considered the number of syllables, which is usually closely related to the length of a musical line, in the systematization as follows: the typical Kyrgyz folksong line has 7, 8 or 11 syllables, but within a tune the 7- and 8-syllable lines may alternate and may often become extended. Within similar melody outlines I did not differentiate between songs built of 7- and 8-syllabic lines. The tunes with definitely longer, usually tripodic 11- and 12-syllabic or extended 8-syllabic sections are in a separate group but attached to the 7- and 8-syllable group of similar melody outline and cadences.

I gathered in separate groups the tunes moving on Aeolian and Ionian scales. I did not separate the tunes with pentatonic traits from the diatonic ones, for in Kyrgyz folk music there are negligibly few distinctly pentatonic melodies. The Caramazan tunes are at the same time treated separately for their peculiarly structured lines conveying religious contents.

Together with the two-lined tunes (AB) I present the other two-core melodies in which the successive variants of one line is followed by the successive variants of the other line (e.g. ABB, AAB, AAAB, ABBB ABB, AABBBB…). In the system of tunes I subsume the melodies of AB|CB scheme which pause – or even terminate – on the closing note in the middle of the tune under the double-core or two-lined tunes. But the ones that can be schematized AB|AC are put among the four-lined tunes because they remain suspended at the end of the second line.

In the following I present my classification of Kyrgyz folk music to acquaint the reader with the major Kyrgyz tune types and their musical relations.

The tunes are arranged in five blocks of different size and significance:

1) Twin-bar tunes: tunes skipping on the G,-C bichord, tunes rotating around the middle note of trichords, the Bekbekey group and Phrygian tunes, tunes of descending or hill-shaped first lines, and tunes with a down leap at the end of the lines;
2) Tunes of major character: one- and two-lined laments and related tunes; two-lined tunes with (5), (6), (7) and (8) main cadences and their four-lined kin, as well as “real” four-lined melodies;
3) Tunes of minor character: one- and two-lined laments and their relatives; tunes with (4) and (5) main cadences, four-lined tunes, and tunes with valley-shaped, ascending or undulating first lines;
4) Aeolian and Ionian Caramazan tunes, and
5) Tunes of domed structure.

I use the following scale degrees and pitch designations.

\[
\begin{align*}
&V \quad VI \quad VII \quad 1 \quad 2 \quad b3 \quad 3 \quad 4 \quad 5 \quad 6 \quad #6 \quad 7 \quad 8 \quad 9 \quad 10 \quad 11 \quad 12 \\
&E, \quad F, \quad G, \quad A, \quad B, \quad C, \quad #C, \quad D, \quad E, \quad F, \quad #F, \quad G, \quad A', \quad B', \quad C', \quad D', \quad E'
\end{align*}
\]

**Degrees and pitches**

Let us have a look at each block, illustrating the most important groups by a characteristic type each.

1. Twin-bar tunes (ex.1-11, №1-58)

Twin-bar tunes of motivic construction occur in the music of a wide variety of ethnic groups, or at least most probably existed even if they no longer appear in the repertory. Despite their elementary form, they can be differentiated into groups as the small form reinforces the differences in the melody line. Tiny musical gestures that may appear negligible in a wide-ranged tune of four lines may assume great significance here. In terms of the character of melody outline, the Kyrgyz twin-bar tunes can be divided into three groups: a) those hip-hopping on two or three notes, 2) those rotating around the middle note of a trichord or tetrachord and 3) those that outline a hill-shaped or descending line.

1.1. Twin-bar tunes based on the G,-C bichord (ex.1, №1-3)

The simplest tunes of Kyrgyz folk music include the epic songs (e.g. the tunes of the Manas epic), lullabies, swinging tunes (selkinçek) and some instrumental tunes. The most elementary ones keep hopping on the G,-C-(D) chord to
produce twin-bar tunes of \( G,-G,-C-C \mid D-C \) scheme (ex.1a, №1-2). Often they acquire a lengthier closing formula (cadenza) of free rhythm (ex.1b, №3). The \( G,-C \) interval can be heard in lots of pentatonic and pentatony-based music, but as will be seen later, the lines of the laments of Kyrgyz folk music, which is basically non-pentatonic, also often begin and/or end with this interval.

1.2. TWIN-BAR TUNES BASED ON ROTATING MOTIFS (EX.2-6, №4-33)

Rotating tunes around the middle notes of tri- and tetrachords are also relatively frequent in the music of several Turkic and non-Turkic peoples. The genres of these tunes are often archaic: in Anatolia or in Hungarian areas the songs of children’s games, rain-making songs, etc. belong here. Compared to the previous group, this form is essentially different from pentatonic music. The intonation of the notes is often uncertain and changes during a performance,

\[ \text{Example 1 Twin-bar tunes hopping on the } G,-C-(D) \text{ bi-trichord} \]

\[ \text{Audio} \]

\[ \text{Audio} \]

ex.1a, Lullaby, Alimbayeva Bayşkan (1922), Çirkey, Taş-Arik, 2004; ex.1b, Love song (Süygön), Tüküyeva Daken (1931, Ak-Talaa-Bayetov) Saribağış-Çağaldak, Ak-Moyun, 2002
thus rotating on minor thirds may alternate with twirling on major thirds or with recitation on two notes.

1.2.1. Twin-bar tunes rotating on D-B-C trichord (ex.2a-b, №4-7). The most frequent rotation occurs on the notes of the D-B-C trichord. This kernel is frequent in the recitation of the Manas epic; it is one of the basic motifs of Kyrgyz folk music (ex.2a). Though with a smaller weight, this motif can be found in the music of other Turkic peoples, too, e.g. in the lines of the Kazakh terme tunes. The lines spinning on the D-B-C core often end with a line descending on the E-D-G, or D-B-G, trichord (ex.2b, №5-7). The separate motifs descending on G-E-D-C-G, are to be presented later.

1.2.2. Twin-bar tunes rotating on the D-A-C trichord (№8). This was the only example found of this type.

\[\begin{align*}
\text{Example 2 Twin-bar tunes based on rotating motifs}^8
\end{align*}\]

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\(^8\) ex.2a, Song of the sister-in-law, Sulaymanov Turdugul (1929), Sarbağış, Kara-Buluň, 2004; ex.2b, Song to her husband going to war, Asanova Alisa (1929, Birlik), Moñoldor, At-Başi, 2004
1.2.3. Twin-bar tunes rotating on the C-D-E trichord (ex.3, №9-11). Rotation on the notes C-D-E-D or E-D-C-D occurs in the twin-bar songs of several Turkic and non-Turkic peoples. In the present collection there are but a few tunes of a single short line each. Beside ex.3 there are hardly any and they are also widely different: the №9 Caramazan tune, №10 rising from the head of the line to the end, and №11 with rotation in line 2 only. Most of these simple tunes not fitting any other category confirm that the rotating motion on E-D-C is fairly atypical of Kyrgyz folk music.

Example 3 Twin-bar tunes rotating on the C-D-E trichord

1.2.4. Two-lined Bekbekey tunes (ex.4a, №12-17). The basic form of the Bekbekey tune still of great popularity in Kyrgyzstan moves on the B-C-D trichord, and since its two melody lines can be retraced to the a=B-C D | B C basic motif, its pattern is: a a^c || a a^c (ex. 4a, №12-17). This explains why it is ranged with the motivic tunes.

1.2.5a. The Phrygian Bekbekey tune and twin-bar tunes rotating on the B-C-D trichord (ex.4b, ex.5, №18-26). The two-lined Bekbekey tune has a Phrygian version closing on the note B (ex. 4b, №18-24), which also displays links with the twin-bar tunes rotating round the central note of the B-C-D trichord (ex.5, №25-26). The importance of this tune scheme in Kyrgyz folk music is proven by its frequency among the lullabies, as seen earlier (№21-22). Let me note here that although the most important trichord of Azeri folk music is this one, the Azeri lines are not rotating but descending or hill-shaped. (Sipos 2004)

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9 ex.3, Lullaby, Aşırbekova Kunduz (1952, Toktogul), Beren, Kalba, 2004
Two groups of mostly two-lined tunes are to be discussed here, which are basically of giusto + @ move on a Phrygian scale. They are ranged here on account of their similarity with the Bekbekey tunes, although they could be categorized with two-lined melodies. Most of these tunes move on the E-D-C-B tetrachord, the note F rarely occurring.

1.2.5b. Short sectioned Phrygian melodies with C or D cadence (ex.6a, №27-29). The tunes of this group resemble the tunes of short lines ranged with the two-core laments, which however close a note deeper, on B instead of C.

10 ex.4a, Bekbekey (watchman’s cry), Satindiyeva Seydekan (1944, Ceti-Ögüz, Tösör), Buğu, Tosor, 2002; ex.4b, Bekbekey (watchman’s cry), Çakıpova Toktobübü (1938, Can-Bulak), Moñoldor, Çoko, 2004

11 ex.5, Lullaby, Tentimişova Ayşə (1932, Ceti Ögüz), Döölüş, Kara-Koyun, 2004
1.2.5c. Two short Phrygian lines with E cadence (ex. 6b, № 30-33). An earmark of the second group is the E closing note of the first line. There are different forms here, but each one can be retraced to the two-lined AB scheme. Both groups display strong resemblance to major Anatolian, Azeri and Turkmen tunes of Phrygian character. There are many lullabies in these groups, which suggests that an old layer of Central Asian Turkic folk music can be discerned here.

Example 6 Two short Phrygian lines with C, D or E cadence

1.3. Twin-bar tunes with descending/hill-shaped lines (EX.7, № 34-40)

Descending and convex lines being frequent in the music of other Turkic groups, too, their occurrence in many Kyrgyz twin-bar melodies is not surprising. The most frequent lines descend or outline a hill on the notes (G)-E-D-

12 ex. 6a, Lullaby, Kopoyeva Iriskan (1939, Kara-Suu), Sarıbağış, Kara-Buluň, 2004; ex. 6b, Lullaby (beşik ırı), Otorbek kızı Azimkan (1949, Köprü Bazar), Kuşçu, Talı-Bulak, 2004
C-G, or C-D-E-(G)-E-D-C/G, respectively (Ex.7, №34-40). Such twin-bar tunes often occur in many folk musics, including Turkic musics, and constitute significant tune groups as they do in Kyrgyz folk music, too.

Example 7 Twin-bar tunes with descending/hill-shaped lines

1.4. MOTIFS WITH A DOWNWARD LEAP AT THE END OF THE LINE (EX.8, №41-50)

1.4.1. C-G, downward leap at the end of the line (ex.8a-b, №41-47). In Kyrgyz folk music the line-ending C-G, leap downward and the line-starting G,-C leap appear to be more popular than in many other folk musics. This downward leap at the end of the line may take the D-G, or D-B-G, forms as well. One of the simplest examples of the C-G, line end is ex.8a played on the kiyak. The same line ending can be seen in the Selkinçek tune of ex.8b, but the tune itself closes with a Phrygian formula. As seen earlier, too, it is not exceptional in Kyrgyz folk music to have tunes close with cadential sequences differing in

13 ex.7, Old age song, Asanaliyev Kurman (1932, Ak-Moyun), Çerik-Toru, At-Başi, 2002
several features from the main tune. In this group, for example, the lines closing on G, terminate with a cadential sequence ending on C (№41, 44-47).

1.4.2. A line ending with a D-A fifth leap or D-B-A (ex.8cd, №48-50). This line ending also occurs in Aeolian twin-bar tunes, but the first part of a line lies deeper than in similar Ionian tunes (e.g. D-C-B-A| D A). Tunes of this kind can also be found among the Anatolian boğaz havası (throat songs), which are exceptional in the equally non-pentatonic Anatolian musical realm. I included here tunes of minor character consisting of short convex lines in which the C-G, leap occurs (ex.8d).
1. Twin-bar tunes (ex.1-11, №1-58)

The rest of the twin-bar tunes do not coalesce into coherent groups and are so few in number that they can be disregarded here.

1.5. Motivic processes (ex.9-11, №51-58)

During the performance of epics short lines alternate and sometimes the one- or two-lined forms of twin-bar character organize into five-six or more lined structures. Recitation often begins with one of the so-far not mentioned C-C-B-A | G,-G, G, or E-E-D-D | E-D-C G, motifs later followed by motifs descending from higher pitch levels. On the whole, the performance is similar to that of terme tunes of the Kazakh bahsis. For the sake of illustration, let me schematize a few typical processes.

1.5.1. Consecutive repetition of motifs (ex.9-10, №51-52). Recitation often occurs on parts that are independent of each other, and the multiple repetition of a motif can be followed by the multiple repetition of another motif. E.g. in ex.9 a familiar valley-shaped motif is followed by a basically two-lined AAAB cadenza. The latter shows similarities to some tunes of the Kyrgyz “lament style” to be discussed later. Ex.10 has similar structure: it also illustrates the eventuality of the line ends and even of the closing of whole motivic processes in the recitation. Tunes №51-52 display similar structures with different motifs.

14 ex.8a, Song on kiyak, Bakıt Çıtırbaev (35), 1999, Bishkek, Çüy, coll. of D. Somfai Kara; ex.8b, Swing song (Selkinçek), Döölötova Nurbübü (1926), Çerik-Düyüşömbü, Kazıbek, 2002; ex.8c, Lullaby, Kidraliyeva Alma (1919), Çerik, At-Başı, 2004; ex.8d, Fragment from the epic Manas (Taybuurul), Diýkanov İymanakun (1914), Azık, Ak-Car, 2004
1.5.2. “Domed” line structure (№53-54). In some cases the process cannot be subdivided into distinct motifs. One example: the process starts with low lines, continues somewhat higher and closes again lower (№53).

1.5.3. Recitation around the 7th degree, followed by a descent (ex.11, №55-58). It is, however, more frequent that at least from the second lines the tunes recite around G and the rest of the lines gradually descend to the last line closing on C.

![Example 9 Motivic process](image1)

*Example 9 Motivic process*\(^{15}\)

\(^{15}\) ex.9, Fragment from the epic *Camış Beyiş*, Kencibek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002
1. TWIN-BAR TUNES (ex.1-11, №1-58)

1.

Ey biçak sir ti ey kil dir ay
May to mu ru hip ey ca ta bi?
Mayin bol so ey a lip kel
Sa kal mu rut ey may lay li
Kuru tuń bol so a a lip kel
An da kul dur kul dur o çay nay li

2.

Akc a ber señ a la min
Can çon tok kool sa la min
Ec ki ber señ al bay min
U lak ber señ al bay min
U ba li na kal bay min
Example 10 Motivic process\textsuperscript{16}

\begin{verbatim}
\textbf{Ex. 10} Motivic process
\end{verbatim}

Example 11 Motivic process\textsuperscript{17}

\begin{verbatim}
\textbf{Ex. 11} Motivic process
\end{verbatim}

\textsuperscript{16} ex.10, Caramazan, Kencebek Orozaliyev (1938), Buğ-Bapa, Barskoon, 2002

\textsuperscript{17} ex.11, Advice song (Nasiyat), Kökül uulu Abdseit (1924, Kalba), Mambet, Ogombayev (Beştaş), 2004
2. Tunes moving on Ionian scales (ex.12-24, №59-164)

2.1. LAMENTS AND THEIR RELATIVES (EX.12-16, №59-113)

Laments constitute an ancient and important layer of folk musics, being perhaps the most resistant genre to time. The first group of the second block of Kyrgyz tunes contains laments and structurally more or less related tunes whose genres belong here without doubt, such as the kiz uzatuu ‘bride’s farewell’. The rest of the tunes (whose genre is not lament) are arranged here for their melody outline and structure. Similarly to laments, they have two descending or hill-shaped lines one under the other, cadencing on neighbouring notes, performed at times in a free and improvisatory manner or showing at least traces of it.

Just like in twin-bar tunes, the intonation of the pitches is not accurate in the laments, especially the third can shift between minor, major or neutral. The main tendency of intonation can however usually be discerned in the laments. Anyway, there is a close connection between the Aeolian and Ionian laments: in some cases they cannot even be separated and could have been discussed in one category.


The simplest form of Kyrgyz laments and bride’s laments consists in a freely performed line of major character and its variants. The lines trace a hill of C-D-E-F-D-D-E-F-E-D-C character which may be preceded by a G,-C leap upward or followed by a C-G, leap downward. I ranged in this group of few tunes of similarly built longer lines and rubato performance ( №66-67).

Example 12 One-lined major-scale lament

2.1.2-3. Lamenting tunes with b3(b3)4 and b3(4)b3/4 cadences (ex.13a-b, №68-73 and №74-78)

The mostly (poco) rubato performed tunes of this group include laments, life-songs and other traditional genres. The starting and closing lines of the

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18 ex.12, Lament (Koşok), Toytuyeva Salika (1928, Kara-Buluň), Saribağiş, At-Baş, 2004
tunes are related to the one-lined laments, while their second and third lines feature the D (sometimes E) cadence. This brings them closer to the two-lined laments, in which convex lines cadencing on D or C follow one another, though in the stricter formulae of ABAA, ABBA or AABA. At the end of №76 and №78 we find the D-B-G, descent, which is strongly reminiscent of the sinking line-ends of Hungarian and Anatolian laments.

Example 13 Lamenting tunes with $b3(b3)4$ and $b3(4)b3/4$ cadences

Ex. 13a, Lament (Koșok), Abдрахманова Калык (1928, Barskoon), Buğu-Bapa, Darhan, 2002; ex.13b, Lament (Koșok), Abdıldayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon yayla, 2002
2.1.4. Two-lined laments of major character and kindred tunes (ex.14a-b, №79-83). The two-core form of Kyrgyz laments is characterized by descending or convex, mostly *parlando-rubato* performed lengthier lines cadencing on D and C (ex.14a). The melodies or lamenting processes usually end on C with some closing on D (ex.14b). All this compares the Kyrgyz laments quite closely to the Anatolian, Azeri or, for that matter, to the Hungarian laments, although the more marked hill-shape lends the Kyrgyz laments a somewhat different character.

2.1.5. Lamenting tunes with 4(4)4/b3 cadences (ex.14c, №84-87). Laments with 4(4)4/b3 cadences are closely linked to the two-lined laments (ex.14c). Of them the Kyrgyz tune descending to G, and Toktogul’s *Beş kaman* song mentioned in the chapter on Toktogul’s art is broadly coincidental with the enlarged form of Hungarian laments.

Finally, let me present two small groups of tunes:

2.1.6. Lamenting tunes with (5) cadence, comprising two lines or retraceable to two-lined forms (№88-89),

2.1.7. Lamenting tunes with 4(b3)x cadences (ex.14d, №90).
c) A ka-zim iy kü-yö-gö... ket-tiň ay a lıš-ka

E-mi o-ro-guň käl-dı ay... ka-muș-ta.

Parlando — 200

Tän-kü-süm ca-rik oy... pa-na-rum

Tür-mö-dün kaya keł-gen-de Kü-yö-tän tär-tiım oy ha-la-nun.

Kaz-kar-kel-dap oy... köl sak-tayt.

Kar'-i-la-ços oy... çööl sak-tayt.

Ka-rıp kał-gan at-a-keń ku-lu-num, Ka-yak-ka ba-rıp can sak-tayt oy

d) Te-fi-zim, Ka-rış-kir ga-nna atip a bit-ri al-gan ey

Aï til-göl ka-ra da ku-lak oy... şerd al-gan ey
There is a large and significant group of Kyrgyz folk music the tunes of which display kinship with the above outlined two-core laments by virtue of their layout, main cadences and free improvisatory performing character. Some are performed *poco rubato*, but the stricter performance can also be heard. Their lines are shorter than the lament lines and many tunes are isometric or quasi-isometric. Certain segments of the melody outline in some of them also deviate from the customary turns in laments.

They divide into two main groups according to their cadential sequence which also reflects their melody progression to some degree.

2.1.8. *Isometric shorter lines with 4-b3 + 4-b3 cadences (ex.15, №91-98).* These tunes of AB and AB|AB pattern resembling laments have basically shorter lines and are often performed *poco rubato* but in the background a fixed rhythmic scheme e.g. € & |@@$ or € |~ @$ can be made out quite clearly. Recitation is rare, but the rigidly fixed rhythmic pattern is also rare.

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20 ex.14a, Lament (Koşok), İmanaliev Nalı (1929), Kuşçu, Aral, 2004; ex.14b, Farewell to the bride, Atıkanova Masîlikan (1936, Mıñ-Bulak), Saruu, Köpürőbazar, 2004; ex.14c, Lament (Toktugul’), Asek Jumabay-uulu (77), Timseyt, 2001, Baykazak, Narın, coll. of D. Somfâi Kara 2001; ex.14d, Lament (to her husband), Kubanîçbek Kojoyev (1948, Narin) Çerik-Duban, At-Başı, 2002
2.1.9. Shorter lines with 4(4)4 or 4(4)b3 cadences (ex.16a-b, No.99-109). There are songs of AAAB or AABC form with 4(4)4 or 4(4)b3 cadences, some performed parlando-rubato and some giusto. They include some Manas recitations (ex.16a), laments and several variants of the Ak Kepter song (ex. 16b). Lines with D and C cadences alternate, but while some lines rotate around some pivotal note, others descend or outline a bulge. What differentiates this group from the previous one is that here the typical re→do cadential change of two-core laments only occurs in the third/fourth line while in the former group it already takes place in the second. At the end of the lines a glide to the 6th degree is not rare, and the end of the third line is highly variable here, too. All this notwithstanding, their structure and melody contour place these tunes next to the Kyrgyz laments.

21 ex.15, Song of young people, Şonkoyeva Tursun (1935, Terek-Suu), Çerik, Kara-Suu, 2004
2. Tunes moving on Ionian scales (ex.12-24, №59-164)

2.1.10. Lamenting tunes beginning around the 8th-10th degree (№110-113). Tunes beginning with short lines daring the height of the 8th-10th degrees are not frequent among Kyrgyz laments and in the traditional Kyrgyz repertory in general. However, since this high register is customary in the Hungarian and Anatolian lament style, I present a few examples in the anthology (№110-113).

2.2. Two-lined tunes of major character with higher main cadences and their four-lined relatives (№114-132)

In the group of tunes of major character with two short lines and (5) main cadence, some different melody outlines can be found.

2.2.1. (5) main cadence, first line undulating on E-D-C trichord (ex.17a-b, №114-115). The starting line of tunes in the first subgroup undulates on the E-D-C trichord (ex.17a). I ranged here some seemingly four-lined tunes of AB|CB form with 5(b3)x cadences, whose first part tallies with the two-lined tunes with (5) main cadence, and whose second part resembles the first melody section in broad outlines although the third line does not end on the 5th or b3rd degree (ex.17b).

22 ex.16a, Terme-Sanat, Murataalı uulu Nurdin (1923), China, Çerik-Sazan, Baş-Kayındı, 2002; ex.16b, Folksong White Falcon, Toktosopyiev Mambetali (1927), Sarıbağış, Kara-Koyun, 2004
Example 17 (5) main cadence, first line undulating on E-D-C trichord

2.2.2. (5) main cadence, first line tracing a bulge with G’ peak (ex.18, №116-121). The second subgroup has tunes with (5) main cadence, whose first line draw a hill with a G’ peak, but within this hill-shape some minor undulation can also quite often be found. The whole tune of №117 well demonstrates the rising-falling contour so typical of many Kyrgyz tunes.

23 ex.17a, Song for children, Matayeva Ayımkan (1932, Ak-Talaa), Sarıbağış-Töbüy, Aça-Kayındı, 2002; ex.17b, Mother’s song, Asilbek kızı Alımkan (1936, Bakıyan), Keldey, Ogombayev (Beştaş), 2004
Unlike in the music of most Turkic groups, the Kyrgyz tunes not infrequently use the 6th degree for a cadence, and even the main cadence. The 6th degree sometimes “substitutes” for the 5th, but at other times it is quite independent.

2.2.3-4. (6) main cadence, two-lined forms and some others derivable from two-lined forms (ex.19a-b, №122-127). The exact two-lined form is rare among these tunes (first 2x2 lines of ex.19a); predominant forms are ABBvB, ABA,B, even AB|CB… that can be retraced to two-lined forms. (ex.19b) Most start with an ascent but a high hill or a line reciting the 7th-8th degree can also be found. Ex.19a also exemplifies the relationship between tunes with (5) and (6) main cadences.

24 ex.18, Bride’s song, Səti kızı Bopuy (1923, Boğostu), Çerik-Kara-Boston, Baş-Kayındı, 2002
Example 19 (6) main cadence, two-lined forms and their derivatives

2.2.5-6. (7) and (8) main cadence, two lined forms and their derivatives (ex.20a-b, №128-132). Far more are the tunes with (7) main cadence, divided into two subgroups. Earlier we saw tunes whose first line stepped from the

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25 ex.19a, Folksong, Kıdırova Tursun (1921, Ceňiş), Buğğu-Çičkan, Ceňiş-wedding, 2002; ex.19b, Shepherd's song (Çabandin armanı), Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Köprüobazar, 2004
5th to the 7th degree at the end. These were ranged with tunes with (5) main cadence. The first line of these tunes in this group trace a distinct rise up to the 7th degree (ex.20a). I ranged here high-starting four-lined tunes that can be traced to two-lined forms, e.g. ex.20b of ABBB form with 7(b3)b3 cadences.

Among two-lined tunes of a major character or those traceable to two lines no first line ending higher than the 7th degree can be found.

_Example 20 (7) and (8) main cadence, two-lined forms and forms derived from two lines^{26}_

^{26} ex.20a, Children’s song, Mamir Kudirmayev (1933), Mogoldor, Birlik, 2004; ex.20b, Lament (Koșok), Abdrakmanova Kakiş (1928, Barskoon), Buğu-Bapa, Darhan, 2002
2.3. **FOUR-LINED TUNES OF MAJOR CHARACTER (EX. 21-24, №133-164)**

The following melodies of major character have more distinct four lines, yet e.g. those of AB|AC structure have undeniable ties with the two-part forms. Since unlike the AB|CB tunes, those of AB|AC structure remain open at the end of the second line, they can be ranged with the four-lined tunes.

2.3.1. *Tunes with 5(4)x cadences (ex. 21a, №133-136).* Five tunes belong here, several of them with the AB|AC form. Lines three usually end on the 4th, b3rd or 5th degree; №133 is unique as it cannot decide whether to choose B or D for its closure.

2.3.2. *Tunes with b3/4(5)5 cadences (ex. 21b, №137-138).* Their first line typically closes deeper than the second, yet they do not produce the impression of a domed structure. They remind one more closely of a group of the Karachay jir tunes with similar cadences (Sipos–Tavkul 2012).

2.3.3. *Tunes with 5(5)x cadences (ex. 21c, №139-147).* The first and second lines of several tunes in this group are similar. Their form can be schematized as AA,BC. In several cases, the cadential 5th degree is modified to the 7th or 6th degree (№142, 140, 146). The decisive note or note range of the first line determining the tunes is the 5th degree or the 5th-8th interval. The tunes with 5(5)5, 5(5)4, 5(5)b3 and 5(b3)b3 cadences and usually of AAAB, ABA,B, AABB or ABBB form display kinship with two-lined tunes with (5) cadence. №142 with 7/5(7)b3 cadences is put here on account of the similarity to ex.21c in the overall melody outline, to illustrate that despite different cadences melodies may be related to one another.
2.3.4. **Tune variants with 6(6)6 and 5(5)5 cadences (ex.22a-b, №148).** There are melodies that have variants with 6(6)6 and others with 5(5)5 cadences. This also confirms that in some groups of Kyrgyz folk music degree 6 can re-

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*Example 21 Four-lined tunes of major character*\(^{27}\)

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\(^{27}\) ex.21a, Bekbekey (watchman’s cry), Asan kızı Uulbübü (1938, Kırk-Kazık), Aydarbek, Ogombayev (Beştaş), 2004; ex.21b, Mother’s song, İrmanalıyeva Apar (1934), Sarıkpay, Üç-Emçek, 2004; ex.21c, Letter song, Ömürova Malike (1918, Karl Marks), Sayak, Barskoon, 2002
place the 5th degree. In ex.22 we get an example of the occasional exchangeability of the 5th and 7th degrees.

\[ \text{Example 22 Tune variants with 6(6)6 and 5(5)5 cadences}^{28} \]

\[ \text{ex.22a, Sad song of Küñötay, Sagündık Koyçubay (1937), Çetigen, Kıpüröbazar, 2004; ex.22b, Folksong, Turdumambetov Osmon (1938), Çerik-Sazan, Aça-Kayıdı, 2002} \]
2.3.5. Tunes with 7/8(4/5)x cadences (ex.23, №149-155). The first line of tunes in this group usually ends high, on the 7th-8th degree, the main cadence usually being (4), and the third line moving generally higher. The AB|AC form also occurs. The starting lines usually ascend or sometimes trace a hill. At the end of the first line there is often a small rise.

![Example 23 Tunes with 7/8(4/5)x cadences](image)

2.3.6. Wide-ranged four-lined tunes with high main cadence (ex.24, №156-161). The fourth group of four-lined tunes are characterized by relatively wide tonal ranges and the 7th or 8th degree as the main cadence. Most tunes belonging here have short isometric (+ |& @) lines. Although the wide range

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29 ex.23, Folksong, Sağalı Taştanbekov (1926, Koşoy-Korgon), Çerik-Çeçey, At-Başı, 2002
and isometry seemingly differentiate them from the rest of the Kyrgyz folk-songs, they constitute an authentic group with genres such as Caramazan, Şirildañ etc.

Example 24 Wide-ranged four-lined tunes with high main cadence

2.3.7. Tunes with an extraordinarily wide (b3-10) range (№162-164). These few tunes with extremely wide ranges are on the “periphery” of traditional Kyrgyz folk music.

There are a few four-lined tunes of domed or repetitive (ABCA) structure of major character, which are discussed together with the rest of the domed tunes.

3. Aeolian tunes (ex.25-36, №165-238)

3.1. LAMENTS AND RELATED TUNES (EX.25-27, №165-192)

3.1.1. Single-core laments and their relatives (ex.25a, №165-169). I arranged in the first group all lamenting and plaintive tunes whose every line closes on the keynote after a descent or a hill-shaped progression, with a fourth leap upward at the beginning or a fourth leap downward at the end sometimes. Their relationship with the earlier laments of major character is strong. It is noteworthy that the 3rd degree is often uncertain in the laments (as well),

30 ex.24, Song of brave riders (Şirildañ), Sagınbayev Keñes (1942), Kezen Sarı, Taldı-Bulak, 2004
which further enhances the similarity between major- and minor-character laments. Still, the lament with a clear-pitched minor third is rarer.

3.1.2. Tune with 1(1)/5/6 cadences (№ 170). There is a single tune here that can be regarded as the direct kin of the single-core lament of major character.

3.1.3. “Lamenting” tunes built of short lines (ex.25b, № 171-179). Although there are fewer laments of minor character than laments of major character, the number of formally related tunes built mainly of relatively short lines and/or performed in stricter rhythm is considerably large. Similar forms which contain typical leaps were seen among the motivic tunes, and some of the songs in this group might as well be ranged there. Anyway, these tunes constitute a bridge as it were between the long recitative laments and the motivic tunes.

Example 25 Aeolian laments related tunes

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31 ex.25a, The kerbez of Toktogul, Tentimisova Aysha (1932, Ysyk-Köl, Ceti Oguz), Doolos, Kara-Koyun, 2004; ex.25b, Youth song, Iriskeldi kizi Seyilkan (1927), Cerik-Maylibas, 1- May (Bogeoisu), 2002
3.1.4. **Two-lined laments and their relatives with two long lines (ex.26, №180-185).** These laments comprise lines ending on the 2nd or 1st degree, and similarly to their major-character counterparts they may have a fifth leap downward at the end of the line. Though I grouped the Ioninan laments by form, here I refrain from doing so because there are only few and they do not constitute distinct groups. Tunes of other genres are also ranged here when their musical structure justifies it, just as in the other categories of laments.

![Audio](parlando-208)

*Example 26 Aeolian laments and their relatives of two long lines*  

3.1.5. **Folksongs that can be connected to two-core laments (ex.27, №186-192).** Indicative of the embeddedness of the above form in Kyrgyz folk music, there are several folksongs of shorter lines and stricter rhythm that resemble the two-cadence laments in structure and to some extent in melody outline (ex.27, №186-190). I also put here the songs of short lines and (b3) cadences (№191-192). It is noteworthy that there are only two tunes with 2(2)2/1 cadences as compared to a large number of major-character melodies with 4(4)4/b3 cadences.

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32 ex.26, The *kerbez* of Toktogul, Tentimişova Ayşə (1932, Ysyk-Köl, Ceti Öğüz), Döölöş, Kara-Koyun, 2004
3. AEOLIAN TUNES WITH HIGHER MAIN CADENCE (EX.28-29, №193-204)

I try to present these tunes similarly to the tunes of major character, but since the number of tunes using Aeolian scales is smaller, I often unite tunes that belong to separate groups among the major-scale tunes.

3.2.1. Lamenting tunes with (4) or (5) main cadence (ex.28, №193-197). Laments with long lines and (4), less often (5) main cadence and musically similar tunes belong here (ex.28, №193-195). Two variants of a tune with a unique first line were also subsumed in this group (№196-197).

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33 ex.27, Women’s song, Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004
34 ex.28, Folksong “Life”, Aydıkeyeva Ciydekan (1933, Darhan), Buğu, Ak-Terek, 2002
3.2.2. Giusto tunes with shorter lines and (4) or (5) main cadence (ex.29a-b, №198-204). In the majority of these songs the first line and the beginning of the second recite on the D-F/G’, only the end of line 2 jumping down to A. This alludes to an old Kyrgyz melody form, for these tunes are thus also related to the salient major-character tunes with (4) cadence. Examples of tunes with (4) cadence are ex.29a and №198-200, those with (5) cadence are ex.29b and №201-203.

Example 29 Giusto tunes of shorter lines with (4) or (5) main cadence

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ex.29a, Lament for her husband, Bekturova Anipa (1913, Ak-Moyun), Moñoldor-Çalırım, Ak-Muz, 2002; ex.29b, Girls’ sad song (Kiž’in armani), Üsönbayev Cumadil (1920), Sarıbağış-Kara-Sakal, Kazıbek, 2002
3.3. Four-lined tunes of minor character (ex.30-33, №205-223)

With a few exceptions I arranged these tunes by their cadential sequences. They typically begin with a recitation, or with a hill-form, sometimes with a rise. The tunes with undulation in the first line also touching on the keynote will constitute another class.

3.3.1. Tunes with 5(2)x or 5/7(b3)x cadences (ex.30a-b, №205-207). The first half of tunes with (2) main cadence tally with the two-core Phrygian tunes; the relationship between the two groups is confirmed by the genre of lullaby in several cases (ex.30a, №205-206). Those with the (b3) main cadence resemble in some way the “psalmodic” tunes of sporadic presence in Kyrgyz folk music (ex.30b, №207). I put unique №204 here for its main cadence on the 2nd degree and for being practically identical with №205, barring the end of the first line.

\[\text{Al-dey, al-dey ak bö-pôme}\]
\[\text{Ak be-şik-ke cat bö-pôme.}\]
\[\text{Ku-nan koy-du soy bö-pôme}\]
\[\text{Kuy-ru-gu-na toy bö-pôme.}\]
\[\text{Cadm}\]
\[\text{Al-dey ay, al-dey ay}\]
\[\text{A-tan ke-let uk-ta ay.}\]

\[\text{Attan-dim Sa-rn-Te-kes-ten}\]
\[\text{Ar-tum-di ka-raym be-les-ten.}\]
3.3.2. Tunes with 4(5)x cadences (ex.31, № 208-211). Their second line cadence higher than the first. Some melody outlines are reminiscent of Karachay tunes of similar cadences. I also ranged № 208 of (6) main cadence here.

3.3.3. Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences (ex.32a-b, № 212-218). They are mainly descending. Few have 4/5(4)x cadences (ex.32a, № 212-214), more have 5/6(5/6)x cadences, the latter typically in AABC form (ex.32b, № 215-218). Some of the tunes ranged here have their line-ending notes secondarily modified to the 6th, rarely to the 8th degree. The cadential note of the third line is often b3.

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36 ex.30a, Lullaby, Cunuşaliyeva Toktorcan (1922, Kök Arık), Kaynazar, Aral, 2004; ex.30b, Love song (Seketbay), Abdildayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon yayla, 2002
37 ex.31, Mother’s good wishes to her children, İşenkan (61), 1999, Suusamır, Çüy, coll. of D. Somfai Kara
3. Aeolian tunes (ex.25-36, №165-238)

3.3.4. Tunes with 7/8(5/4)x cadences (ex.33a-b, №219-223). As the cadences suggest, the majority of these tunes have their first three lines moving high and sometimes, mainly in more recent tunes, the disjunct and even the fifth-shifting structures also appear.

Example 32 Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences

38 ex.32a, Painful song (Arman), Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002; ex.32b, Song of young people, Orozaliyeva Gulnar (1930, Terek-Suu), Çerik, Terek, 2004
Example 33 Tunes with 7/8(5/4)x cadences\textsuperscript{39}

\textsuperscript{39} ex.33a, Song to her daughter-in-law, Şabdanaliyeva Kakin (1927), Sarıbağış, Kara-Buluğ, 2004; ex.33b, Feast song, Kocokanova Baktugül (1960, Barskoon), Barskoon, yayla, 2002
3.4 Valley-shaped, ascending or undulating first line (Ex. 34-36, № 224-238)

The typical melody contour of the lines of non-motivic Kyrgyz tunes are hill-shaped or descending. In addition, mainly in twin-bar tunes and some lines of other songs, hopping or rotating motion may also occur. The first line of the tunes in this class traces a valley or undulates, touching on the key note in mid-line. This feature marks them off from the rest of the Kyrgyz tunes and justifies their separate treatment.

3.4.1. Two-lined tunes of minor character with (4) cadence and their kin (Ex. 34a, № 224-227). There is also a lament among the two-lined tunes of minor character with undulating first line (Ex. 34a), which supports the authenticity of the form. I subsumed here a tune whose two-lined form as described above is preceded by a lower line (№ 227).

3.4.2. Tunes with 4(1)x cadences (Ex. 34b, № 228-229). The basic character of these tunes is obvious, particularly as the cadence of their third line is often (4) as well. The relationship among the formally rather diverse tunes is undoubted. Cadence change is not infrequent in these tunes.
3.4.3. Two-lined tunes of minor character with (5) cadence (ex. 35a, №230). Both groups of these tunes are related to the tunes of the previous class, but there are no laments here. First presented are the distinctly two-core tunes.

3.4.4. Multi-lined tunes of minor character with (5) cadence (ex. 35b, №231-232). Next come the tunes with many lines and (5) main cadence.

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Example 34 Two-lined tunes of minor character with (4) cadence and their kin\textsuperscript{40}

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\textsuperscript{40} ex.34a, Song of a marriageable girl, Mîrzabekova Begayım (1938, Kîrk-Kazîk) Alban, Taș-Arîk, 2004; ex.34b, Song about life, Osomanova Mariya (1937, Kara-Suu), Kipcak, Çoko, 2004
3.4.5-7. Tunes with 5/4(b3)x, 5(4)x or 5/4(5)b3 cadences and an undulating beginning (ex.36a and №233; ex.36b and №234-236 and №237-238). These three subgroups are brought together by their first undulating or valley-shaped line descending to the keynote or the 2nd degree in mid-line and by their overall descending melody structure. The group with 4/5(b3)x cadences is small and mixed (ex.36a, №233), the 5(4)x cadential group is the largest and most coherent (ex.36b, №234-236), with the group of 5/4(5)b3 cadences being relatively close (№237-238). In the second and third groups the third lines often cadence on b3.

ex.35a, Love song, Bukar uulu Cumakadir (1927) Moñoldor-Iñilçak, Ak-Muz, 2002; ex.35b, Folksong, Camankulova Ayşa (1927, Boğostu), Çerik-Olcobolot, 1- May (Boğostu), 2002
Example 36 Tunes with an undulating start and $5/4(b3)x$, $5(4)x$ or $5/4(5)b3$ cadences\textsuperscript{42}

\textsuperscript{42} ex.36a, Lullaby, Döölötova Nurbübü (1926), Çerik-Düysömbü, Kazibek, 2002; ex.36b, Song (from A. Aytaliyev), Mirzabekova Begayım (1938, Kırk-Kazık), Albân, Taş-Arik, 2004; ex.36c, Folksong, Tantbek kizi Kaldik (1925, Koşoy), Sarıbağış-Ösük, 1- May (Boğostu), 2002
Although under Soviet domination for a long time, the Kyrgyz have preserved the traditions of the month of Ramadan: they pray, read the Quran and fast. The foundations of their traditions are similar to those of the other Muslim Turkic groups with a few idiosyncratic features.

The approaching of Ramadan is a genuinely festive event for the Kyrgyz, awaited with sincere excitement. A day before its advent on Arapa (Arefe) day the inhabitants of the village or the street divide into two groups, going from house to house, eating and drinking together, reciting the prayers in union with the dwellers of the visited house. Some Kyrgyz groups visit the graves of their beloved and place the favourite dishes of the deceased on the graves.

The middle-aged and older Kyrgyz observe Ramadan with fasting throughout the month, but the younger only fast at the beginning, middle and end. In this period, the breaking of the fast after sunset with the laid table and visits is very important for the Kyrgyz. The fasting persons get up before daybreak for a meal (sahur), but there is no wakening drumbeat here, unlike in Turkey, for example.

The tradition of reciting the Quran is widespread among the Kyrgyz. They lay a festive table and kill a lamb. The head of the lamb is given to the reader from the Quran, usually the imam. In Kyrgyzstan the imams are not paid by the state, the faithful raise the money to pay them. In the month of Ramadan they collect alms and give them to the imam who distributes them among the needy.

The night of decree (Kadir Gecesi) is regarded as a holy night by the Kyrgyz as well, as the holiest night of Ramadan when the Quran descended from the seventh heaven. The people make fires in the streets and make merry till morning.

An important but certainly the most colourful element of the Kyrgyz Ramadan traditions is the singing of Caramazan songs. During the month of Ramadan Kyrgyz children go from door to door singing songs and collecting alms, money as well as candy, seeds, fruits, etc. This centuries old tradition has also earned an important place in Kyrgyz literature. Children are not turned down empty-handed, otherwise a curse would settle on the household, they think. Though with lesser intensity than the Kyrgyz, the Ramadan traditions are also observed by the Uzbeks, Kazakhs, the Ahishka, Uyghur and Anatolian Turks as well.

In the following, the reader will be acquainted with the Ramadan songs of the Kyrgyz.
4.1. Ionian Caramazan songs (EX.37-38, №239-307)

4.1.1. Two-line Ionian Caramazan motives (ex.37/1-5, №239-260). I put in order the motives of one- or two-lined Ionian Caramazan tunes cadencing on (b3) by the height of the hill traced by their first line. These and the Caramazan tunes of minor character typically consist of several varied motifs, yet often one or a few of the motifs presented here dominate the whole process.

As an exception, the cohering force of this group is mainly the unique rhythmic pattern. I subsumed under this group the tunes of Phrygian character but identical form, as well as Aeolian №268 and №273.

<table>
<thead>
<tr>
<th>Two lines</th>
<th>middle of 1st line</th>
<th>scheme of first lines</th>
<th>Ex.</th>
<th>№</th>
</tr>
</thead>
<tbody>
<tr>
<td>1)</td>
<td>(1)</td>
<td>A-A-A-A</td>
<td>F-F-E C</td>
<td>ex.37/1</td>
</tr>
<tr>
<td>2)</td>
<td>(b3)</td>
<td>G,-C-C-C</td>
<td>E-D C</td>
<td>ex.37/2</td>
</tr>
<tr>
<td>3)</td>
<td>(4)</td>
<td>G,-D-D-D</td>
<td>D-E C</td>
<td>ex.37/3</td>
</tr>
<tr>
<td>4)</td>
<td>(5)</td>
<td>C-C-D-E</td>
<td>D-E C</td>
<td>ex.37/4</td>
</tr>
<tr>
<td>5)</td>
<td>(6/7)</td>
<td>G,-C-D-F</td>
<td>E-D C</td>
<td>ex.37/5</td>
</tr>
</tbody>
</table>
4. Caramazan religious tunes (ex.37-41, №239-326)

4.1.2. Four-lined Ionian Caramazan tunes (ex.38/1-8, №261-307). I present them below in the rising order of their main cadences.

<table>
<thead>
<tr>
<th>Cadences</th>
<th>scheme of line 1</th>
<th>scheme of line 2</th>
<th>Ex.</th>
<th>№</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) b3 (4)x</td>
<td>C-C-C-C</td>
<td>C-D-D</td>
<td>38/1</td>
<td>№261-263</td>
</tr>
<tr>
<td>2) 4/5(4)x – 6(4)x is</td>
<td>C-D-D-D</td>
<td>C-D-D</td>
<td>38/2</td>
<td>№264-269</td>
</tr>
<tr>
<td>3) (4) or (b3) tripodic!</td>
<td>C-D-D-D</td>
<td>D-E-E</td>
<td>38/3</td>
<td>№270-278</td>
</tr>
<tr>
<td>4) 4(5)x</td>
<td>G,-C-D-D</td>
<td>D-F E</td>
<td>38/4</td>
<td>№279-285</td>
</tr>
<tr>
<td>5) 4(5)x</td>
<td>C-D-D-D</td>
<td>D-F E</td>
<td>38/5</td>
<td>№286-292</td>
</tr>
<tr>
<td>6) 6/5(5)x Phyrgian</td>
<td>D-E-E-E</td>
<td>D-E E</td>
<td>38/6</td>
<td>№293-299</td>
</tr>
<tr>
<td>7) 6/7(6)y</td>
<td>C-F-F-F</td>
<td>E-F F</td>
<td>38/7</td>
<td>№300-302</td>
</tr>
<tr>
<td>8a) 6 (7)y</td>
<td>C-F-F-F</td>
<td>E-F-G</td>
<td>38/8</td>
<td>№303-306</td>
</tr>
<tr>
<td>8b) 7/8(7)x</td>
<td>C-G-G-G</td>
<td>G-G G</td>
<td>38/8b</td>
<td>№307</td>
</tr>
</tbody>
</table>

43 ex.37/1, Caramazan, Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002; ex.37/2, Caramazan, Tükipova Daken (1931, Ak-Talaa - Bayetov), Sarıbağış-Çağaldak, Ak-Moyun, 2002; ex.37/3, Caramazan, Askerbay Beyşebaye (1940, Terek-Suu), Çerik, At- Başı, 2004; ex.37/4, Caramazan, Kojobekova Sarıbübi (1943), Çerik-Kara-Buura, Baş-Kayındı, 2002; ex.37/5, Caramazan, Cumakunova Anarkül (1942, Taldi-Suu), Çerik-Uzun Kalpak, Baş-Kayındı, 2002
1) Car-ma-zan ayt-kan-dan kim toy-gon bar

İl-geker' el-din nus-ka-sm, kim koy-gon bar

Ca-ra-ma-zan ay-ta kel-dim e-şi-gi-ne

Ak koç-kor-doy ba-la ber-sin be-şi-gi-ne.

2) As-sa-loom a-ley-kum, ca-ra-ma-zan

On ek' ay-da bir kel-gen o-ro-zo-can

3) Budur-budur too-lor-don e-y e-y

Bu-ka mí-míp biz kel-dik e-y e-y.

4) O-ro-zo-nun o-nu biz-ge, o-nu sîz-ge

4. Caramazan religious tunes (ex. 37-41, № 239-326)

5) Carna-zen ayt-kaldin es-si-ge-fe
A k koç-kör-duy uul bersin bes-si-ge-fe.

6) Carna-zen ayt-kan-dun ca-yi bar-dir
Car-yip koy-gon kur-tuň-dun ma-yi bar-dir.
Ku-r-tuň bols-o alup čık
May-im bols-o alup čık
Ka-ti-ra-ta çay-may-lık
Be-ti-bu-ta may-lay-lık.

7) Carna-zen, car-ni ma-zen
Ca-ni ke ayt-lan-gan ono-ʒo-ʒan
O-no-ʒo-ʒ ka-bi bol-sun tut-kan a-dam.

8a) Carna-zen ayt-kan-dun ca-yda-sı bur
Car-yip koy-gon ku-rut-tum may-da-sı bur.
4.2. AEOLIAN CARAMAZAN TUNES (Ex.39-41, №308-326)

Similarly to other Aeolian Kyrgyz songs, the Aeolian Caramazan tunes are widely diverse, and they hardly condense into large homogeneous groups.

4.2.1. Two-lined Aeolian Caramazan tunes (Ex.39/1-4, №308-316). Let us start with the songs of distinctly motivic construction, including different motifs or series of motifs. Particular note should be taken of №308, a unique tune in the entire Kyrgyz corpus with its (VII) main cadence. What is more, this tune is followed by a coda cadencing on (4). Similar is the beginning of №309, followed by a coda of short Ionian lines and having (5) main cadence. The following are the two-lined Caramazan tunes:

<table>
<thead>
<tr>
<th>main cadence</th>
<th>scheme of lines</th>
<th>Ex.</th>
<th>№</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) (b3)</td>
<td>E,-A-B-C</td>
<td>B-B A</td>
<td>39/2</td>
</tr>
<tr>
<td>3) (4)</td>
<td>A-D-C-D</td>
<td>B-B A</td>
<td>39/3</td>
</tr>
<tr>
<td>4) (5)</td>
<td>D-E-E-E</td>
<td>D-C A</td>
<td>39/4</td>
</tr>
</tbody>
</table>

---

44 ex.38/1, Caramazan, Suyorkul Ismankulov (1937, Kara-Kol), Cetigen, Talas town, 2004; ex.38/2, Caramazan, Ismailova Ayşa (1938), Sarbağış, Kara-Suu, 2004; ex.38/3, Caramazan, Batirkulov Kocokul (1937, Kalba), Keldey, Ogombayev (Bebtaş), 2004; ex.38/4, Caramazan, İsmailova Ayşa (1938), Sarbağış, Kara-Suu, 2004; ex.38/5, Caramazan, Altımsheva Turar (1944), Kan-Bürgö, 2004; ex.38/6, Caramazan, Suyorkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004; ex.38/7, Caramazan, Düşönaliyev Alcanbek (1926), Cetigen, Köprübazar, 2004; ex.38/8a, Caramazan, Cunusaliyeva Kalbülü (1923), Bekmurat, Taş-Arik, 2004; ex.38/8b, Caramazan, Cunusaliyeva Toktorman (1922, Kök Arik), Kaynazar, Aral, 2004
4. Caramazan religious tunes (ex.37-41, №239-326)

1) Example 39 Two-lined Aeolian Caramazan tunes\textsuperscript{45}

\textsuperscript{45} ex.39/1, Caramazan, Abdrayev Tilekkazi Asangazieviç (1966, Barskoon), Bapa, Barskoon, 2002; ex.39/2, Caramazan, Satı Kızı Boyup, Baş-Kayındı, 2002; ex.39/3, Caramazan, Aşırbek uulu Sabit (1932), Moñoldor, Ak-Car, 2004
### 4.2.2. Four-lined Aeolian Caramazan tunes (ex.40/1-3, №317-323)

Several different tunes belong here but only the 3) constitute a large compact group. I list ex.40/3 here because it fits into the ‘psalmodic’ tunes of some other Turkic peoples. However it is exceptional in Kyrgyz folk music, as mentioned earlier.

<table>
<thead>
<tr>
<th>cadences</th>
<th>melody scheme</th>
<th>Ex.</th>
<th>№</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 5/6 (b3) 4/7</td>
<td>diverse songs</td>
<td>40/1</td>
<td>№317</td>
</tr>
<tr>
<td>2) 4/5 (4) x</td>
<td>C-D-D-E</td>
<td>E-D D/E</td>
<td>C-E-D-D</td>
</tr>
<tr>
<td>3) 4/5 (5) y</td>
<td>A-E-E-E</td>
<td>D-E E</td>
<td>C-E-D-D</td>
</tr>
</tbody>
</table>

---

**Example 40 Four-lined Aeolian Caramazan tunes**

---

46 ex.40/1, Caramazan, Aelhanova Nurçakül (1941), Cetigen, Aral, 2004; ex.40/2, Caramazan, Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002; ex.40/3, Caramazan, Cunuşaliyeva Toktorcan (1922, Kök Arik), Kaynazar, Aral, 2004
4.2.3. Caramazan tunes of four long lines (ex.41, №324-326). A tune of minor- and three tunes of major character belong here.

Below the structures of some complex Caramazan processes are presented. Not infrequently, a process may include motifs with minor and major thirds alike. The Ionian ones are marked $T$, the Aeolian ones are marked $t$, those of Phrygian character are symbolized by $F$. E.g. $t-(5)$ stands for an Aeolian motif with the $(5)$ main cadence, $T - 6/7/8 (7)$ 6 shows an Ionian melody whose first lines close on the 6th, 7th or 8th degree.

Processes with Ionian and Aeolian motifs: $t-(5) + T-5/6(5)x$; $T-6/7/8(7)6 + t-4/5(5)x$ and $T-6/7/8(7)6 + t-4/5(5)x$.

Phrygian lines are frequent: $F-4(5)x + t-(5)$ and $F-4(5)x + t-5(b3)4/7 + t-4/5(5)x$.

Phrygian cadence after the following tunes: $T-5(5)x$ and $T- (4)$, $t-(4)$.

Tunes of different cadences may be included in a process: $T-(4) + T(5)$; $T-b3(4)x + T-6/7(6)x! + T-4/5(4)x + T-4/5(5)x + T4(5)x$; $t-4/5(5)x + t-l(1)5$; $t-4/5(4)x + t-4(2)2 + t-4/5(4)x$ and $T-b3(4)x + T-6/7/8(7)6$.

Finally, the small and large forms are often mixed: $t-5(b3)4/7 + La (5)$, $T-4/5(4)x + T (6/7)$ and $T-(6/7) + T-4(5)x + T-(5)$.

47 ex.41, Caramazan, Cumanazarova Cibek (1927), Kuşçu, Ak-Car, 2004
5. Tunes of domed structure (ex.42-43, №327-332)

We have seen tunes whose first lines progressed and ended lower than their second and third lines. In these previous examples the inner lines or their closing notes were only higher 1 or 2 notes and on the whole fitted the schemes of authentic Kyrgyz tunes. Below – mainly for the sake of contrast – a few tunes are presented whose middle lines and cadences are a fourth or fifth higher than the outer lines. This kind of structure is usually missing from the old styles of Turkic peoples and suggests some more recent development.

5.1. Domed Aeolian tunes (ex.42, №327-329)

The cadences of these tunes are mostly 1 (5) 5/4 and the end of their third line is high-pitched (№327-329). The second lines may be variants of the first with a higher cadence (ex.42a), or may move in a higher register in general (ex.42b). The latter is rarer, widely deviating from the Kyrgyz folksongs on the whole but closely resembling e.g. the tunes of the Hungarian new folksong style.
5. Tunes of domed structure (ex. 42-43, № 327-332)

5.2. DOMED IONIAN TUNES (EX. 43, № 330-332)

The cadential sequence of the four tunes belonging here is b3(7)4/5/7, and their melody outlines also display features deviating from traditional Kyrgyz tunes (ex. 43, № 330-332).

Example 42 Aeolian domed tunes

Example 43 Domed Ionian tunes

48 ex. 42a, Song about life, Kasimkulova Ayım (1941, Beş Taş), Sarımsak, Üç-Emçek, 2004; ex. 42b, Lament (Koşok), Tartakova Kadırbübü (1934, Kara-Tal), Çerik-Kodoo-Toru, 1- May (Boğostu), 2002

49 ex. 43, Folksong, Kurmanakulov Baken (1942, Ceniş), Buğu-Çičkan, Ceşiş-wedding, 2002
Picture 7 Grandfather with his grandson

Picture 8 Three Kyrgyz boys
ANTHOLOGY OF KYRGYZ FOLKSONGS

Classification of Kyrgyz tunes

1) TWIN-BAR TUNES (EX.1-11, №1-58)

1.1. Twin-bar tunes based on the G,-C bichord (ex.1a-b, №1-3)

1.2. Twin-bar tunes built on rotating motives (ex.2-6, №4-33)
   1.2.1. Twin-bar tunes rotating on the D-B-C trichord (ex.2a-b, №4-7)
   1.2.2. Twin-bar tunes rotating on the D-A-C trichord (№8)
   1.2.3. Twin-bar tunes rotating on the C-D-E trichord (ex.3, №9-11)
   1.2.4. Two-lined Bekbekey songs (ex.4a, №12-17)
   1.2.5a. The Phrygian Bekbekey tune and the twin-bar tunes rotating on the B-C-D trichord (ex.4b, ex.5, №18-26)
   1.2.5b. Two short Phrygian sections with C or D cadence (ex.6a, №27-29)
   1.2.5c. Two short Phrygian sections with E cadence (ex.6b, №30-33)

1.3. Twin-bar songs with descending/hill-shaped lines (ex.7, №34-40)

1.4. Motifs with a downward leap at the end of the line (ex.8a-b, №41-50)
   1.4.1. C-G, leap downward at line ends (ex.8a-b, №41-47)
   1.4.2. Ending the line with D-A fifth leap or D-B-A (ex.8c-d, №48-50)

1.5. Motivic processes (ex.9-11, №51-58)
   1.5.1. Successive repetition of motives (ex.9-10, №51-52)
   1.5.2. “Domed” line structure (№53-54)
   1.5.3. Recitation around the 7th degree followed by descent (ex.11, №55-58)

2) IONIAN TUNES (EX.12-24, №59-164)

2.1. Laments and their kin (ex.12-16, №59-113)
   2.1.1. Single-line major laments and their relatives (ex.12, №59-67)
   2.1.2. Lamenting tunes with b3(b3)4 and b3(4)b3/4 cadences (ex.13a-b, №68-73 and №74-78)
   2.1.4. Two-lined laments and their relatives (ex.14a-b, №79-83)
   2.1.5. Lamenting tunes with 4(4)4/b3 cadences (ex.14c, №84-87)
2.1.6. Two-lined lamenting tunes with (5) cadence and four-lined tunes derived from them (№88-89)
2.1.7. Lamenting tunes with 4(b3)x cadences (ex.14d, №90)
2.1.8. Isometric short lines with 4-b3 + 4-b3 cadences (ex.15, №91-98)
2.1.9. Shorter lines with 4(4)4 and 4(4)b3 cadences (ex.16a-b, №99-109)
2.1.10. Lamenting tunes starting around the 8th-10th degree (№110-113)

2.2. Two-lined tunes with higher main cadence and their four-lined kin (ex.17-20, №114-132)
2.2.1. (5) main cadence, first line undulating on the E-D-C trichord (ex.17a, №114-115)
2.2.2. (5) main cadence, first line tracing a hill with G’ peak (ex.18, №116-121)
2.2.3-4. (6) main cadence, two-lined forms and others derived from them (ex.19a-b, №122-127)
2.2.5-6. (7) and (8) main cadence, two-lined forms and their derivatives (ex.20a-b, №128-132)

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2.3.2. Tunes with b3/4(5)5 cadences (ex.21b, №137-138)
2.3.3. Tunes with 5(5)x cadences (ex.21c, №139-147)
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2.3.5. Tunes with 7/8(4/5)x cadences (ex.23, №149-155)
2.3.6. Four-line tunes of wide range and high main cadence (ex.24, №156-161)
2.3.7. Tunes of extremely wide (b3-10) ranges (№162-164)

3) AEOLIAN TUNES (EX.25-36, №165-238)

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3.1.2. Tunes with 1(1)5/6 cadences (№170)
3.1.3. “Lamenting” tunes built of shorter lines (ex.25b, №171-179)
3.1.4. Two-lined laments and their relatives with two long lines (ex.26, №180-185)
3.1.5. Folksongs connected to two-lined laments (ex.27, №186-192)
3.2. Tunes with higher main cadence (ex.28-29, №193-204)
   3.2.1. Lamenting tunes with (4) or (5) main cadence (ex.28, №193-197)
   3.2.2. Giusto tunes with shorter lines and (4) or (5) main cadence (ex.29a-b, №198-204)

3.3. Four-lined tunes (ex.30-33, №205-223)
   3.3.1. Tunes with 5(2)x or 5(b3)x cadences (ex.30a-b, №205-207)
   3.3.2. Tunes with 4(5)x cadences (ex.31, №208-211)
   3.3.3. Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences (ex.32a-b, №212-218)
   3.3.4. Tunes with 7/8(5/4)x cadences (ex.33a-b, №219-223)

3.4 Valley-shaped, rising or undulating first line (ex.34-36, №224-238)
   3.4.1. Two-lined tunes with (4) cadence, and their kin (ex.34a, №224-227)
   3.4.2. Tunes with 4(1)x cadences (ex.34b, №228-229)
   3.4.3. Two-lined tunes with (5) cadence (ex.35a, №230)
   3.4.4. Multi-lined tunes with (5) cadence (ex.35b, №231-232)
   3.4.5-7. Tunes with an undulating start and 5/4(b3)x, 5(4)x or 5/4(5)b3 cadences (ex.36a and №233; ex.36b and №234-236 and №237-238)

4) Caramazan religious tunes (ex.37-41, №239-326)

4.1. Ionian Caramazan songs (ex.37-38, №239-307)
   4.1.1. Two-lined Caramazan songs (ex.37/1-5, №239-260)
   4.1.2. Four-lined Caramazan songs (ex.38/1-8, №261-307)

4.2. Aeolian Caramazan songs (ex.39-41, №308-326)
   4.2.1. Two-lined Caramazan tunes (ex.39/1-4, №308-316)
   4.2.2. Four-lined Caramazan tunes (ex.40/1-3, №317-323)
   4.2.3. Caramazan tunes containing one long line of minor and three long lines of major character (ex.41, №324-326)

5) Tunes of domed structure (ex.42-43, №327-332)

5.1. Aeolian domed tunes (ex.42a-b, №327-329)

5.2. Ionian domed tunes (ex.43, №330-332)
MELODIES

1. Twin-bar tunes (ex.1-11, №1-58)

1.1. Twin-bar tunes based on the G,-C bichord (ex.1A-B, №1-3)

№1

Lullaby (Beşik üçi), Cunusaliyeva Kalbübü (1923), Bekmurat, Taş-Arik, 2004

 №2

Oh Ramadan (Caramazan), Askerbay Beyşebyayev (1940, Terek-Suu), Çerik, At-Başi, 2004
1. **TWIN-BAR TUNES (ex.1-11, №1-58)**

1.2. **TWIN-BAR TUNES BUILT ON ROTATING MOTIVES (EX.2-6, №4-33)**

1.2.1. Twin-bar tunes rotating on the D-B-C trichord (ex.2a-b, №4-7)

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**№ 3**

Oh Ramadan (Caramazan), Kidiraliyev Musabek (1938, Çöñ-Tokoy), Kaynazar, Kan-Bürgö, 2004

---

**№ 4**

Bantering song (Akıya), Asanova Alisa (1929, Birlik), Moñoldor, At-başı, 2004
№5

Advice song (Nasiyat), Asanova Alisa (1929, Birlik), Moňoldor, At-Başı, 2004

№6

Audio
1. Twins-Bar Tunes (ex.1-11, №1-58) 107

Terme, Mukambet kızı Sabırkül (1940, Özgörüş), Moňoldor-Çaçike, Taldı-Suu, 2002

№7
Fragment from the epic Kurmanbek, Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002
1.2.2. Twin-bar tunes rotating on the D-A-C trichord (№ 8)

№ 8

Audio

Camel song, Abdikerimov Oken (1944), Çerik-Koçkorok, Kazibek, 2002

1.2.3. Twin-bar tunes rotating on the C-D-E trichord (ex. 3, № 9-11)

№ 9

Audio

Oh Ramadan (Caramazan), Alibayev Ömürbek (1929) Kolpoç, Kalba, 2004
№10

Song of young people, Sarküyev Esen (1926, Ak-Car), Moñoldor, Çoko, 2004

№11

Swing song (Selkinçek), Matayeva Ayımkän (1932, Ak-Talaa)
Saribağış-Töbüy, Aça-Kayındı, 2002

1.2.4. Two-lined Bekbekey songs (ex.4a, №12-17)

№12

Watchman’s cry (Bekbekey), Acıhanova Nurçakül (1941), Cetigen, Aral, 2004
1. Twin-bar tunes (ex.1-11, №1-58) 111

№13

\[ \begin{array}{c}
\text{Bek-be-key aş-ti bel aş-ti ey} \\
\text{Be-li-ne bel-boo ca-raş-ti ey}
\end{array} \]

Watchman’s cry (Bekbekey), Nurkasimova Acar (1926), Saribağış, Kara-Suu, 2004

№14

\[ \begin{array}{c}
\text{Bek-be-key kaç-ti bel aş-ti ey} \\
\text{Be-li-ne bel-boo ca-raş-ti ey}
\end{array} \]

Watchman’s cry (Bekbekey), Jumabubu Duyseyeva (1934), Sari-Bagish, Bishkek, coll. of D. Somfai Kara

№15

\[ \begin{array}{c}
\text{Al-dey al-dey al-dey ay} \\
\text{Ku-nan koy-du soy bö-pöm ey}
\end{array} \]

Watchman’s cry (Bekbekey), Arikbayeva Gulnar (1939), Calan Nayra, Taldi-Bulak, 2004
№16

Lullaby (Beşik ıri), Kanimbübü (1928), Üç-Kaynar, Isık-Köl, 
coll. of D. Somfai Kara, 1999

№17

Watchman’s cry (Bekbekey), Temirbayeva Külüypa (1939, Beyşeke), 
Maçak, Kalba, 2004

1.2.5a. The Phrygian Bekbekey tune and the twin-bar tunes 
rotating on the B-C-D trichord (ex.4b, ex.5, №18-26)
Watchman’s cry (Bekbekey), Mambetaliyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004

№19
Number 20

Watchman’s cry (Bekbekey), Kasimbekova Tursunbübü (1928, Ak-Car), Çantay, Çoko, 2004

Number 21

Lullaby (Beşik ırı), Capar kızı Ayşa (1933, China, Kakşaal), Çerik-Kuba, Baş-Kayındı, 2002
Lullaby (Beşik ırı), Beyşenova Batmahan (1931, Kalba), Keldey, Ogombayev (Beştaş), 2004

Lullaby (Beşik ırı), Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004
Watchman’s cry (Bekbekey), Ükübayeva Gülbübü (1936), Kolpoç, Kalba, 2004

Lullaby (Beşik ırrı), Matayeva Ayımkın (1932, Ak-Talaa), Saribağış-Töböy, Aça-Kayındı, 2002
1.2.5.b. Two short Phrygian scales with C or D cadence (ex.6a, №27-29)

Song for children, Tülöbayeva Batma (1936, Ak-Muz), Moňoldor-Cakaş, Taldı-Suu, 2002
Lullaby (Beşik ıri), Ömürkanova Toktokan (1920, Ak-Terek), Buğu, Tosor, 2002

№28

Al-dey, al-dey ak bö-pöm

Ak be-shik-ke cet bö-pöm.

İy-la-ba, bö-bök, iy-la-ba

At-e-neñ-di kıy-na-ba.

Sal, sal, sal, bi-lek

Sa-ri may-ga mal bi-lek.

Ku-nan koy-du soy bi-lek
Kuy-ru-gü-na toy bi-lek.

Lullaby (Beşik ıri), Otorbek kızı Azimkan (1949, Köpürö Bazar), Kuşçu, Taldı-Bulak, 2004
1. Twin-bar tunes (ex.1-11, №1-58)

№29

\[ \text{\( \frac{d}{e} = 88 \)} \]

\[ \begin{align*}
\text{\text{Al-dey, al-dey ak bö-bök}} \\
\text{\text{Ak beşik-ke cat bö-bök...}}
\end{align*} \]

Lullaby (Beşik ıri), Ükübayeva Gülbübü (1936), Kolpoç, Kalba, 2004

1.2.5c. Two short Phrygian scales with E cadence (ex.6b, №30-33)

№30

\[ \text{\( \frac{d}{e} = 72 \)} \]

\[ \begin{align*}
\text{\text{Al-dey, al-dey, al-dey ay}} \\
\text{\text{Al-dey ay, al-dey ay}}
\end{align*} \]

Lullaby (Beşik ıri), Otorbek kızı Azimkan (1949, Köpürö Bazar), Kuşçu, Taldı-Bulak, 2004

№31

\[ \text{\( \frac{d}{e} = 120 \)} \]

\[ \begin{align*}
\text{\text{Kö-pö-lök it-tin kuy-ru-gun}} \\
\text{\text{Kö-lö-kö kılîp be-re-yin.}} \\
\text{\text{Ar-tın-da-gi şak-ma-rîn}}
\end{align*} \]
Lullaby (Beşik ırr), Medetbekova Gülümfülbü (1934, Taş-Arık), Baykişi, Ak-Car, 2004

“Cheers!”50, Üsönbayev Cumadil (1920), Sarıbağış-Kara-Sakal, Ak-Car, 2002

50 Author C. Şeraliyev.
1. TWIN-BAR TUNES (ex.1-11, №1-58)

№ 33

\[ \text{\textbf{\begin{align*} & \text{\textbf{Sal, sal, sal, bilek}} \\ & \text{\textbf{Sarı maygama, bilek.}} \\ & \text{\textbf{Kunan koydu soy bilek}} \\ & \text{\textbf{Kuyuguna toy bilek.}} \end{align*}}} \]

Lullaby (Beşik ırmı), Çiparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

1.3. TWIN-BAR SONGS WITH DESCENDING/HILL-SHAPED LINES (ex.7, №34-40)

№ 34

\[ \text{\textbf{\begin{align*} & \text{\textbf{Karargan too-nun etegind’ oy}} \\ & \text{\textbf{Karamp tu-man ke-te-bi?}} \end{align*}}} \]

Watchman’s cry (Bekbekey), Kasımbekova Tursunbübü (1928, Ak-Car), Çantay, Çoko, 2004
No 35

Lullaby (Beşik ıri), Saadatkan Cumagul kızı (1935, China, Toyun)
Çerik-Narık, Birlik, 2004

No 36

Lullaby (Beşik ıri), Ismailova Süyünbübü (1940, Kızıl Tuu),
Azık, Çoko, 2004
1. Twin-bar tunes (ex.1-11, №1-58)

№37

\[\text{Music notation and translation.} \]

Çön-tö-gü to-lo et ke-let

Em-çe-gi tol-gon süt ke-let

Al-dey, bö-böm al-dey

Lullaby (Beşik ırr), Kıdıraliyeva Alma (1919), Çerik, At-Başı, 2004

№38

\[\text{Music notation and translation.} \]

Al-dey, ba-lam, iy-la-ba

A-pa-keñ-di kıy-na-ba

El cay-loo-don tüş' e-lek
Rubato 3)  

\[ \text{Bu-la-mi-giř ţ ey bış e-lek.} \]

Song for children (comp. M. Bayetov), Cumayeva Rasipa (1935, Kızıl Tuu, Kara-Koyun), Sarıbağı, Kara-Buluň, 2004

№39

\[ \text{Şir şir şir e-ken ay} \]

\[ \text{Cil-ki-çı-nın i-ri e-ken.} \]

\[ \text{Ala dağı şir-ldan} \]

\[ \text{Ku-la dağı şir-ldan} \]

\[ \text{Ey şir-ldan, şir-ldan.} \]

Wedding song, Gül (1971, Jalabat), Bishkek, 2002
Folksong “Caraşat”, S üy ö r k u l İ s m a n k u l o v (1937, K ara - K o l), C et i g e n, T a l a s t o w n, 2004

1.4. Motifs with a downward leap at the end of the line (ex.8a-b, №41-50)

1.4.1. C-G, leap downward at line ends (ex.8a-b, №41-47)
Fragment from the epic *Manas*\(^{51}\), Avazkan Kalçakeyev (1938, Dîykan), Saribâğış-Cantay, At-Basî, 2002

\(^{51}\) When Almanbet and Çubâğîn kill the valiant Makel.
1. TWIN-BAR TUNES (EX.1-11, №1-58) 127

Song of Zuurakan, Sagalı Taştanbekov (1926, Koşoy-Korgon), Çerik-Çeçey, At-Başi, 2002

№43

Worker's song, Batırkulov Kocokul (1937, Kalba), Keldey, Ogomboye (Bेştaş), 2004
**№ 44**

- 80

1) Kay-da-siň bas-kan oo bul kol-du
   Kir bas-kan-da oo kür-dęp sen

3) Kü-rüč-bek-tin iy Er Ço-moy

Cöö bas-kan-da ay kör-duň sen.

1. rep. 2. 2. 2.

Fragment from the epic *Kürüçbek* (Kürüçbek’s son Er Çomoy), Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Talas, 2004

**№ 45**

- 66

Al-dey, al-dey ak bö böök

Ak be-şik-ke cat bö böök

Iy-la-ba ba-lam, iy-lä-bä

Men-nin ca-nim kry-na-bä.
1. TWIN-BAR TUNES (ex.1-11, №1-58) 129

Lullaby (Beşik ırtı), Asanova Alisa (1929, Birlik), Mońoldor, At-Bași, 2004

№46
Fragment from the epic *Manas*  
Abdikerimov Oken (1944), Çerik-Koçkorok, Kazibek, 2002

№47

Fragment from the epic *Semetey*, Amanazarov Mukan (1928), Moñoldor-Çolok-Tuuma, Ak-Moyun, 2002

52 Part from Kökötöy feast
1.4.2. Ending the line with D-A fifth leap or D-B-A (ex.8c-d, №48-50)

№48

\[\text{Audio}\]

\[\text{Kat ca - zam So - vet cõ - nũn - dũ} \]
\[\text{Tür - lũ oy tü - şũp kõ - nũl - gũ.} \]
\[\text{Ö - mũrũrũn - ŕr - dũ ti - ley - min} \]
\[\text{U - šin-tip a - lis - tan ke - lip cũr-gũn - gũ.} \]

Folksong\(^{53}\), Orozaliyeva Gulnar (1930, Terek-Suu), Çerik, Terek, 2004

№49

\[\text{Audio}\]

\[\text{Al - dey, al - dey ak bö - pũm} \]

\[\text{Ak be - šiŋ - ke cat bö - pũm.} \]

Song for healing, Tulparova Camiyla (1920, Tosor), Buğu-Muratcan, Barskoon, 2002

№50

Poco rubato \(\cdot = 92\)

\[\text{Audio}\]

\[\text{Das - tor - kon da - yũn bol - suŋ - çũ} \]
\[\text{Das - tor - kon - go ŭ - yũm tol - suŋ - çũ} \]

\(^{53}\) The singer made János Sipos and his guide Ulanbek’s name part of the song.
Oh Ramadan (Caramazon), Abdrayev Tilekkazı Asangazieviç (1966, Barskoon), Bapa, Barskoon, 2002

Oy, das-tor-kon ca-yip çay berge-

A-taň bir a-man bolsun-çu.

A-şu-su bi-yık Kum-Tör-dün

Ayni-bay uç-kan kuş kör-düm.

Oy, ayni-bay uç-kan şol bir oy

Ay-a-ly bo-lup öz-gör-düm.
1.5. MOTIVIC PROCESSES (EX.9-11, №51-58)

1.5.1. Successive repetition of motives (ex.9-10, №51-52)

№51

\n\text{\textbf{A}sa\ \textbf{b}ay\ \textbf{l}ap\ \textbf{cem\ be\ rip}}

\text{\textbf{O}sol\ \textbf{ke}z\ \textbf{de}\ \textbf{To\ ru\ ga}}

\text{\textbf{Al}\ \textbf{la}\ \textbf{Taa\ la}\ \textbf{k}u\ \textbf{du\ ret}}

\text{\textbf{Tak}\ \textbf{"o\ z"un\ d"oy}\ \textbf{dem\ be\ rip,}}

\text{\textbf{O}sol\ \textbf{ke}z\ \textbf{de}\ \textbf{Tay\ to\ ru}}

\text{\textbf{Ka}s\ \textbf{ka\ ti\ si}\ \textbf{ka\ bi\ sip,}}

\text{\textbf{Cal}\ \textbf{kuy\ ru\ gu}\ \textbf{ca\ bi\ sip,}}

\text{\textbf{Ko\ cogoy\ tar\ tip}\ \textbf{ba"sh\ çay\ kap}}

\text{\textbf{Ooz\ gun\ çay\ nap\ ke\ mi\ rip}}

\text{\textbf{Kay\ ran\ e\ ne\n\textbf{Kan\ mi\ key}}}
Fragment from 2nd part of the epic *Manas* (Semetey Destani), Şaabai Aziz-uulu (1927), Buğu, Kara-Böltök, Isık-Köl, coll. of D. Somfai Kara, 1999

**№52**
1. Twin-bar tunes (ex.1-11, №1-58) 135

Bozoy (youth)\textsuperscript{54}, Bukar uulu Cumakadir (1927), Moñoldor-Iñilçak, Ak-Muz, 2002

1.5.2. “Domed” line structure (№53-54)

\textbf{№53}

\begin{align*}
&\text{E - ki ko - lum ki - şen - dep} \\
&\text{El - den bö - lüp ba - şim - di} \\
&\text{Bay - la - gan - da ker - be - zim} \\
&\text{Ay - da - gan - da ker - be - zim} \\
\end{align*}

\textsuperscript{54} New melody with known composer.
Song of Toktogul Satilganov “Kerbezim”, Asek Jumabay-uulu (1934), Timimseyit, Baykazak, Narin, coll. of D. Somfai Kara, 2001

N°54
1. Twin-bar tunes (ex.1-11, №1-58)  137

Bantering song (Akılya), Şarşenkül kızı Místekül (1935),
Cetigen, Köpürobazar, 2004 11-53

1.5.3. Recitation around the 7th degree followed by descent (ex.11, №55-58)

No 55

Poco rubato $\frac{d}{\text{beat}} = 126$

Kö - kü - rö - gün  keñ  sa - ray

As - kar  too - nun  be - lin - dey

Ki - çi - nem - den  kön - gon  cer.

Ay - da - gan  ma - lim  ön - gon  cer...

Cad.

To - ko - yuñ  ay,  ta - lin - ay,

Tol - ku - nuñ  ay,  şa - rin - ay.

Song about lake Issyk-kul, Bukar uulu Cümakadır (1927),
Moñoldor-Iñilçak, Ak-Muz, 2002
№56

Folksong “At-Başi”, Kokoleyev Turap (1928),
Moñoldor-Çolok Tuuma, Ak-Moyun, 2002
Song of Şakınbay, Kaniyev Samüdün (1936), Buğu, Barskoon, 2002
№58

Love song (Süygön), Sagalı Taştanbekov (1926, Koşoy-Korgon), Çerik-Çeçey, At-Başi, 2002
2. Ionian tunes (ex. 12-24, №59-164)

2.1. Laments and their kin (ex. 12-16, №59-113)

2.1.1. Single-line major laments and their relatives (ex. 12, №59-67)

№59

Lament (Koşok), Women in the wedding yurt (72), Barskoon, Çılpak, Barskoon, 2002

№60

Audio

Audio
№61

Parlando  \( \bullet = 96 \)

Ak şum-kar ber-dim tap-tap al

Kök u-çuk ber-dim sap-tap al.

Folksong “White Falcon”, Ömürova Malike (1918, Karl Marks), Sayak, Barskoon, 2002

№62

Fragment from the epic Kojocas, Keňešbek Absamatov (1948, Koşoy), Sarıbağış-Ösük, At-Başı, 2002
Watchman’s cry (Bekbekey), Mukambet kızı Sabırkül (1940, Özgörüş), Moňoldor-Baçike, Taldı-Suu, 2002

Lament (Koşok), Işenkan (1938), Suusamır, Çüy, coll. of D. Somfai Kara, 1999
№ 65

Farewell to the bride, Ömürova Malike (1918, Toñ rayonunun Marksnde), Sayak, Barskoon, 2002

№ 66

Love song (Süygön), Mambetaliyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004
2. IONIAN TUNES (ex.12-24, №59-164) 145

№67

Song about life, Osmonaliyeva İşen (1922, Aça-Kayındı), Çerik-Boorsok, Baş-Kayındı, 2002

2.1.2-3. Lamenting tunes with b3(b3)4 and b3(4)b3/4 cadences (ex.13a-b, №68-73 and №74-78)

№68

Song about life, Cunuşaliyeva Toktorcan (1922, Kök Arık), Kaynazar, Aral, 2004
№69

Shepherd’s song (Çabandın armanı), Sagındıkov Koyçubay (1937), Çetigen, Köpüröbazar, 2004

№70

Song about life, İmanaliyeva Kalıy (1929), Kuşçu, Aral, 2004
№71

Lament (Koşok), Abdrahmanova Kakoş (1928, Barskoon), Buğu-Bapa, Darhan, 2002

№72

Song about life, Nurkasımova Acar (1926), Sarıbaughış, Kara-Suu, 2004
№ 73

Merry love song (Süygön), Kaniyev Samüdün (1936), Buğu, Barskoon, 2002
Lament (Koşok), Üsün kızı Turdubübü (1954, Kazibek), Çerik, At-BAşı, 2004
Farewell to the bride, Böörkulova Atır (1937), Kolpoç, Kalba, 2004

Song “Üköy”55, Turdumambetov Osmon (1938), Çerik-Sazan, Aça-Kayındı, 2002

55 Composer of the melody is Booğaç, the text was created by the people.
2. Ionian Tunes (Ex. 12-24, №59-164)

№ 77

Love song (Süygön), Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Aça-Kayınıdı, 2002

Parlando $\frac{\text{d}}{} = 104$

Song about nature, Atıkanov Saparbek (1929, Karakol), Kaynazar, Köprübazar, 2004
2.1.4. Two-lined laments and their relatives (ex.14a-b, №79-83)

№79

Parlando •- 138

\[
\begin{align*}
\text{ Çaş - tık - ti } & \text{ kim - der } \text{ kil - ba - gan} \\
\text{ Çaş - öt - kön } & \text{ sa - yın } \text{ İl - ga-gan} \\
\text{ Çaş - tık - ti } & \text{ kil - bay } \text{ koy - gon - sup} \\
\text{ Kep } & \text{ ki - lat } \text{ e - ken } \text{ ul - gay-gan}
\end{align*}
\]

Youth song, Akmatova Aliman (1925, Koşoy), Sarıbağış-Cantay, Ak-Car, 2002

№80

\[
\begin{align*}
\text{ Ar - ka - na } & \text{ örîlp } \text{ ça - çiñ - di} \\
\text{ Kim-din } & \text{ go } \text{ ki - zi } \text{ de - giz - gem} \\
\text{ Alt' Ar - kar } & \text{ cil - diz } \text{ bat-kan - ça}
\end{align*}
\]
2. IONIAN TUNES (ex.12-24, №59-164) 153

Lament (Koşok), Tentimişova Ayşə (1932, Isık-Köl, Ceti Öğüz), Döölös, Kara-Koyun, 2004

№81

Lullaby (Beşik ıri), Turdumambetova Maripa (1957, Taldi-Suu), Çerik-Alik, Ak-Muz, 2002
№82

Parlando, rubato $\dot{\mathbf{d}} = 100$

Köök tay-lak ca-tat ki-ya-da

Caṣ mir-zam boz to-purak u-ya-da

Caṣ mir-zam kal-bap-ır ay el-den kö-nü-lüń

Caṣ mir-zam ca-şa-bap-ır ö-mü-rüń.

Lullaby (Beşik ııı), Tartakova Kadırbübü (1934, Kara-Tal),
Çerik-Kodoo-Toru, 1- May (Boğostu), 2002

№83

Parlando, rubato $\dot{\mathbf{d}} = 100$

Sanay ber-sem sa-naam ke-tet ta-ra-lip

Bi-lin-bes-ten-ı ö-tüp barät ba-la-lik

Kol kar-ma-şıp koş ay-tal-bay a-lis-tap

Ket-ken e-ken-ı mú-nö-zü bal ba-la-lik.

Childhood song, Kaniyev Samüdün (1936), Buğu, Barskoon, 2002
2.1.5. Lamenting tunes with 4(4)/b3 cadences (ex.14c, №84-87)

№84

\[=120\]

\[\underline{\text{Ki-zim me-nen bir bas-sam } \text{ca-ra-šam-bi?}}\]

\[\underline{\text{Ki-zim me-nen bir bas-sam } \text{art-ta ka-lam.}}\]

\[\underline{\text{Men kar-ta-yıp, men kar-ta-yıp } \text{ba-ra-tam-bi?}}\]

Mother’s song, Bekbayeva Uulkan (1934, Karakol), Bagış, Aral, 2004

№85

\[\text{Parlando } \underline{=184}\]

\[\underline{\text{Tör-gö ki-le-m oy } \text{taş-ta-gan,}}\]

\[\underline{\text{Tör-gö ki-le-m oy } \text{taş-ta-gan,}}\]

\[\underline{\text{E-ne-kem törö-döy uu-lun oy } \text{bašt-ta-gan.}}\]

\[\underline{\text{Kap-šit-ta ki-le-m oy } \text{taş-ta-gan,}}\]

\[\underline{\text{E-ne-kem ka-mişa ke-lín oy } \text{bašt-ta-gan.}}\]

Farewell to the bride, Döölötova Nurbübü (1926), Çerik-Düyşömbü, Kazibek, 2002
### №86

*Song for an English girl, Mamırkalov Akin Mukam (1922, Ceti-Ögüz, Čeňiş), Mancılı Ata, 2002*

### №87

*Lament (Koşok), Şabdanaliyeva Kakın (1927), Saribağış, Kara-Buluň, 2004*
2.1.6. Two-lined lamenting tunes with (5) cadence and four-lined tunes derived from them (№88-89)

Nо88

Parlando, rubato = 168

A - lo y d e - q en d'oy b ir çö p b ar a - oy

Ce iz - de p go cü rüp d'oy ta - b am - b ĭ?

Ü - yūn - dŏn tu - rup u - ga - si n

Aa la m - da b o l - gŏn d'oy ka - bar - di.

Bu za - man ar - man d'oo kıl - çu ey za - man - bi oy

Çı - kıl - dap so - got s a a - tu a - oy

Ce cü rök - tŏn al - gan d'oy d a - bı - şı.

Cü döy da t u r - gan z a - man - bı?

E cur - tum, ü - yūn - dŏn suuń ey a - gı z - di, Painful song (Arman), Aydıkeyeva Crydekan (1933, Darhan), Buğdu, Ak-Terek, 2002
№89

Bride’s song, Aydikeyeva Chydekan (1933, Darhan), Buğu, Ak-Terek, 2002

2.1.7. Lamenting tunes with 4(b3)x cadences (ex.14d, №90)

№90
2. IONIAN TUNES (EX.12-24, №59-164) 159

2.1.8. Isometric short lines with 4-b3 + 4-b3 cadences (ex.15, №91-98)

Love song (Süygön), Asanaliyev Kurman (1932, Ak-Moyun), Çerik-Toru, At-Başı, 2002

Lullaby (Beşik ıri), Turdumambetova Maripa (1957, Taldı-Suu), Çerik-Alik, Ak-Muz, 2002
№92
Song about life, Nurkasımovıca Acar (1926), Sarıbağış, Kara-Suu, 2004

№93
Song about life, Şonkoyeva Tursun (1935, Terek-Suu), Çerik, Kara-Suu, 2004
№94

Poco rubato • 120

\( \text{German'd'e-le Sov' ceñs' e-ken al} \)

\( \text{Sok-kunu a-ga bers' e-ken} \)

\( \text{Sarsan' e-le kıl-bay a-dam-dî al} \)

\( \text{Bay-kem go a-man kels' e-ken. dep} \)

War song.\(^{56}\) Tüküyeva Daken (1931, Ak-Talaa - Bayetov), Saribağış-Çağaldak, Ak-Moyun, 2002

\[ \text{Audio} \]

№95

Poco rubato • 126

\( \text{Kümüş-tün iy-ke-ni say-da go} \)

\( \text{Külük-tün ay kör-kü bay-loo-do} \)

\[ \text{Audio} \]

\(^{56}\) Song sung during World War II.
Love song and Jal-Jal song, Mukambet kızı Sabırkül (1940, Özgörüş), Moñoldor- Başıke, Taldı-Suu, 2002

Avgelmek tertemizdir "Külp bir iy oynop bir cărsöök ay
Gül cit-tangan iy cay loodo.

Song for children, sung during the wedding, Abdrahanova Kakış (1928, Barskoon), Buğu-Bapa, Darhan, 2002
2. Ionian tunes (ex.12-24, №59-164) 163

№97

Song sung when grazing lambs, Ümörova Malike (1918, Toñ, Karl Marks), Sayak, Barskoon, 2002

№98

Song (Küü) “Kızıl Çoktun”, Kaniyev Samüdün (1936) Buğu, Barskoon, 2002
2.1.9. Shorter lines with 4(4)4 and 4(4)b3 cadences (ex.16a-b, №99-109)

№99

Song of young people, Egemberdi Kuşubek (1932), Kipçak, Kalta-Bulak, Jerge-Tal, Tajikistan, coll. of D. Somfai Kara, 2001
№100

Love song “Akziynat”, Cakıpov Kadırbek Asakeevič (1961, Darhan), Buğu, Barskoon, 2002

№101
Love song “Akziynat”, Asanbayev Müsuralı (1921, Terek-Suu)
Çerik, Ak-Talaa, 2004

№102

Lullaby (Beşik ıri), Saadatkan Cumagul kızı (1935, China, Toyun Çerik),
Narıke, Birlik, 2004
№ 103

Song of M. Bayetov “Arpanın Ala Toosunan”, Aydarov Seyitkazı (1945), Sarıbağış, Kara-Buluň, 2004

№ 104
Mother’s song, Coldoşeva Biya (1925), Moñoldor-Toğuz, Ak-Moyun, 2002

№105

Kızıldan iy senin cooluguñ

Kıyladan artıkt corugun

Kiğun di köp sanapa

Kıynoonu tarıpt ooрудum.

Swing song (Selkinçek), Kadırbay uulu Arun (1920), Çerik-Ak-Çubak, Kazibek, 2002

№106

Poco rubato = 92

Komuzundu kolgo alip

Çer tüçü eleñ cırgalım
2. Ionian Tunes (ex.12-24, №59-164) 169

Lullaby (Beşik ırı), Bekturova Anipa (1913, Ak-Moyun), Moñoldor-Çalırım, Ak-Muz, 2002

Yayla song, Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Aça-Kayındı, 2002

№107

Poco rubato - 96

Audio

Tört tü-lü-gü da mäl-ga cay iy

Tör-lö-rü so-nun muz-da-bas

Ta-ma-san-dı men sa-nap iy

Tar-tar bir bol-dum uk-ta-bas.

Yayla song, Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Aça-Kayındı, 2002
№108

Yayla song, Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Aça-Kayındı, 2002

№109

Tektir, Cumaliyev Canişbek (1939), Kara-Kucur, Üç-Emçek, 2004
2.1.10. Lamenting tunes starting around the 8th-10th degree (№110-113)

**№110**

Merry dance song sung on the eve of the bride’s farewell, Abdildayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon, yayla, 2002

**№111**

Song of a young man who became angry with a girl, Alimbayeva Ümütkan (1937, Darhan), Buğu, Darhan, 2002
№ 112

Lament (Koşok), Döölötova Nurbübü (1926), Çerik-Düysömbü, Kazibek, 2002

№ 113

Love song (Süygön), Mamir Kıdirmayev (1933), Moğoldor, Birlik, 2004
2. TWIN-LINED TUNES WITH HIGHER MAIN CADENCE
AND THEIR FOUR-LINED KIN (EX.17-20, №114-132)

2.2.1. (5) main cadence, first line undulating on the E-D-C trichord
(ex.17a, №114-115)

№114

Wedding song (sung by the mother of the girl), İşenkan (1938),
Suusamır, Çuy, coll. of D. Somfai Kara, 1999

№115
Song of the brother-in-law and bride, Düysönaliyev Alcanbek (1926), Cetigen, Köpüröbazar, 2004

2.2.2. (5) main cadence, first line tracing a hill with G’ peak (ex.18, №116-121)

№116

Lullaby (Beşik ıris), Alma Mambetisayeva (1916, Baş-Kayın), Çerik-Narıkê, At-Başî, 2002
№117

Sal, sal sal bilek
Sa-ri koy-go mal bilek

Lullaby (Beşik ıri), Cumakunova Anarkül (1942, Taldır-Suu), Çerik-Uzun Kalpak, Aça-Kayındı, 2002

№118

Ak-say-din başı balkin-d'iy
Ay ca-nım, ak bay-tal o-toyt sal-kın-da

Farewell to the bride, Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Talas, 2004
№119

Watchman’s cry (Bekbekey), Kopoyeva Iriskan (1939, Kara-Suu), Sarıbağış, Kara-Buluñ, 2004

№120

Herdsmen’s song (Çilkici ıri), Asanaliyev Kurman (1932, Ak-Moyun), Çerik-Toru, At- Басти, 2002
Love song (Süygön), Kaniyev Samüdün (1936), Buğu, Barskoon, 2002

2.2.3-4. (6) main cadence, two-lined forms and others derived from them (ex.19a-b, №122-127)
Folksong “Esimde”, Kudirova Tursun (1921, Ceňiş), Buğu-Çıçkan, Ceňiş, 2002

Song of Ümötaļ ozan, Atukanov Saparbek (1929, Karakol), Kaynazar, Köpüröbazar, 2004
№ 124

Shepherd’s song (Çabandın armani), Süyörkül İsmankulov (1937, Karakol), Cetigen, Köpüröbazar, 2004

№ 125
Love song (Süygön), Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Talas, 2004

№126

Yayla song, Aydarakunova Salayhan (1933, Aça-Kayıńdī), Çerik-Sarigöbön, Aça-Kayıńdī, 2002
Love song (Süygön), Üsönbek (1932), Darhan, Isık-Köl, coll. of D. Somfai Kara, 1999

2.2.5-6. (7) and (8) main cadence, two-lined forms and their derivatives (ex.20a-b, №128-132)
Swing song (Selkinçek), Süydüm Tölök-kızı (1926), Asılbaş, Sokulak, Çuy, coll. of D. Somfai Kara 2001

№129

Song of brave riders (Şırıldan), Sagınbayev Keňeş (1942), Kezen Sari, Taldı-Bulak, 2004
№ 130

Girls’ sad song (Kız armanı), Kîdîrova Tursun (1921, Çeňiș), Buğu-Çîçkan, Çeňiș, 2002
№131

Song about the nature, Murataalı uulu Nurdin (1923, China)
Çerik-Sazan, Baș-Kayıñdı, 2002

№132

Love song (Süygön), Murataalı uulu Nurdin (1923 ),
China, Çerik-Sazan, Aça-Kayıñdı, 2002
2.3. FOUR-LINED TUNES OF MAJOR CHARACTER (EX.21-24, №133-164)

2.3.1. Tunes with 5(4)x cadences (ex.21a, №133-136)

№133

Lullaby (Beşik ıri), Ükübayeva Gülbübü (1936), Kolpoç, Kalba, 2004

№134

E-ne-kem ay i-nek-ke mal-di cúk-tö-gön

Ba-yır-ki-sin oy men ayt-sam
Lament (Koşok), Abdrahmanova Kakış (1928, Barskoon), Buğu-Bapa, Darhan, 2002

No 135

Mother’s good wishes to her children, Tülöbayeva Batma (1936, Ak-Muz)  
Moñoldor-Cakaş, Taldi-Suu, 2002
2. Ionian Tunes (ex.12-24, №59-164) 187

No 136

Poco rubato $\frac{1}{4} = 208$

\begin{align*}
\text{Arralap alma baktarin} \\
\text{Men agi nan uzup algamin} \\
\text{Adeylep curup co noyt kom} \\
\text{Asilin da korsom balamin.}
\end{align*}

Song for children, Kidik gelini Turdubübü (1931, Ak-Moyun), Moñoldor-İtiybaş, Baş-Kayındı, 2002

2.3.2. Tunes with $b3/4(5)5$ cadences (ex.21b, №137-138)

No 137

Parlando, rubato $\frac{1}{4} = 104$

\begin{align*}
\text{Casil gul-doy e-lem oz gordum} \\
\text{Dalaydi bas tan ot kordum} \\
\text{Cas kezinde oy noup al ey} \\
\text{Calinsan kel beyt ot koon kun.}
\end{align*}

Song about life, Kulanbayeva Beyşegül (1934, Kazibek) Çerik, Kara-Suu, 2004
№138

Poco rubato \( \cdot \) = 192

Ey kay-kı-sı bi-yık Muz - Tör-dün

Kay-rat-tuu ke-lin men e-lem ey


1.

2.

Love song (Süygön), Gülbübü Berdaliyeva (1950, 1-May), Çerik-Kök Katın, At-Baštı, 2002

2.3.3. Tunes with 5(5)x cadences (ex.21c, №139-147)

№139

7 - 132

1)

Ka-ra kür-mő şa-yı ki-yıp

Boy-lo-gu-la kiz - dar ay
2. Ionian Tunes (ex. 12-24, №59-164)  

Youth song, Asanova Alisa (1929, Birlik), Moñoldor, At- Başı, 2004  

Modern song, Gül (1971, Jalabat county), Bishkek, 2002
№141

Parlando-rubato \( \frac{1}{4} = 116 \)

1) \[ \text{Ak ku-ba ga-na bol-gon ey ti-göng-gür} \]

\[ \text{Añ ge-me ay tip kül göng dür} \]

\[ \text{Așig im kay da ket ti dep} \]

\[ \text{O-so ay-la-sin tap pay iy oy cür-göng dür iy} \]

2.

Love song (Süygön), İmanaliyeva Kalıy (1929) Kuşçu, Aral, 2002

№142

Parlando, rubato \( \frac{3}{4} = 104 \)

\[ \text{Say sa-griz-gan ey say-da e-ken} \]

\[ \text{San ci̇l ki kal hoz bayd e-ken} \]

\[ \text{Sa-gim sam közg e-le körün böy} \]
Old Love song (Süygön), Kubatov Cekşen (1942, Ceňiş), Buğu-Çičkan, Ceňiş-wedding, 2002

№143

Poco rubato \( \frac{\text{d}}{\text{c}} = 120 \)

1) Oy, sa-naa-laş ca-rım kayd' e-ken?

2) Oy, sa-naa-laş
ca-rım kayd' e-ken?

Al-dey, ba-lam, al-dey

El cay-loo-don tü-so e-lek

Ar-pa tal-kan bi-ša e-lek.
Al-dey, al-dey al-dey ay.
Al-dey, ba-lam, al-dey ay

Ku-nan koy-dun kuy-ru-ğun
Bu-lamık ki-lip be-re-yin.
Al-dey, ba-lam, al-dey ay
Iy-la ba-ţi sa-dâ-gâ̱n.
El cay-loo-don tüş' e-lek
Lullaby (Beşik irti), Aydarakunova Salayhan (1933, Aça-Kayındı), Çerik-Sarığobön, Aça-Kayındı, 2002

Letter song, Bekturova Anipa (1913, Ak-Moyun), Moňoldor-Çalırım, Ak-Muz, 2002
№145

Love song (Süygön), Abdıldayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon, yayla, 2002

№146
Love song (Süygön), Süyörkul İsmankulov (1937, Karakol), Cetigen, Köprübazar, 2004

№147

Lament (Koşok), Aydarakunova Salayhan (1933, Aça-Kayındı), Çerik-Sarigöbön, Aça-Kayındı, 2002
2.3.4. Tune variants with 6(6)6 and 5(5)5 cadences (ex.22a-b, №148)

№148

Folksongs for Isık Köl, Kubatov Cekşen (1942, Ceňiş), Buğu-Çičkan, Ceňiş, 2002
2.3.5. Tunes with 7/8(4/5)x cadences (ex.23, №149-155)

№149

Song for children, Kubatov Cekşen (1942, Ceñiş), Buğu-Çeçkan, Ceñiş, 2002
Bride’s song, Tülöbayeva Batma (1936, Ak-Muz), Moñoldor-Cakaş, Taldır-Suu, 2002
Painful song (Arman), Aydıkeyeva Cirydekan (1933, Darhan), Buğû, Ak-Terek, 2002

№152
Song for children, Busurmankulova Ömürbübü (1938, Aça-Kayıdı), Çerik, Birlik, 2004

№153

Mother’s song, Tilekmatova Sukaş (1939, At- Başı), Çerik-Sarı-Köböń, Ak-Moyun, 2002
№ 154

Love song (Süygöm), Saadatcan Cumagul kızı (1935, China, Toyun)
Çerik-Narike, Birlık, 2004

№ 155

Köl da bol-so, köl cee-gin-de sen bol-soň

Köl cee-gin-de kök vol-ga-çan men bol-som
2. Ionian Tunes (ex.12-24, №59-164) 201

Love song (Süygön), Sagalı Taştanbekov (1926, Koşoy-Korgon), Çerik-Çeçey, At-Başı, 2002

2.3.6. Four-line tunes of wide range and high main cadence (ex.24, №156-161)

№156
Men’s and women’s bantering song, Bakit Cumanmudunov (1974, At-Baş), Çerik, At-Baş, 2002

Lyric poem of a certain pattern (comprising 4-15 couplets, with the first couplet rhyming, all the second hemistichs rhyming with the hemistichs of the first couplet).
№158

Oh Ramadan (Caramazan), Arıkbayeva Gulnar (1939), Calan Nayra, Taldı-Bulak, 2004

№159
Lament,⁵⁸ Turganbübü Karımsakova (1938, China), Çerik-Molodočerik, Kara-Tal, 2002

№160

Folksong “Beş Irgay”, Arıkbayeva Gulnar (1939), Calan Nayra, Taldı-Bulak, 2004

⁵⁸ She sung this lament when two of her children died.
Song of brave riders (Şirilden), İsanov Muktar (1933), Kaynazar, Kan-Bürgö, 2004
2.3.7. Tunes of extremely wide (b3-10) ranges (№162-164)

 №162

Song about children, Beyşekeyeva Cumabübü (1928), Çerik-Sazan, Baş-Kayındı, 2002

№163

Farewell to the bride, Şabdanaliyeva Kakin (1927), Saribağış, Kara-Buluñ, 2004
3. Aeolian tunes (ex.25-36, №165-238)

3.1. Laments and related tunes (ex.25-27, №165-192)

3.1.1. Single-line laments and their kin (ex.25a, №165-169)
Song about Çon-Cargılçak, Abdildayev Şükür (1933, Barskoon), Büğü-Bapa, Barskoon, yayla, 2002

№166

Parlando $\bullet = 116$

Song Tien-Şan, Mamirkalov Akin Mukam (1922, Ceti-Ögüz, Ceñiş), Mancılı Ata, 2002
Folksong “Grey Horse”, Abdıldayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon, yayla, 2002

Mother’s song, Nurgaziyeva Bübü (1937, Cañ-Küş), Çerik-Ak-Çubak, 1- May (Boğostu), 2002
3.1.2. Tunes with 1(1)/5/6 cadences (№170)

Poco rubato $\frac{\text{d}}{\text{e}} = 104$

Folksong, Mambetakunov Belen (1971, Kızıl Tuu), Azık, At-Başi, 2004
3. Aeolian tunes (ex.25-36, №165-238)

3.1.3. “Lamenting” tunes built of shorter lines (ex.25b, №171-179)

Folksong “Esimde”, Kidirova Tursun (1921), Buğu-Çıckan, Ceşiş

№171

Al-dey, al-dey ak bö-pöm

Lullaby (Beşik ıri), Mırzabekova Begayım (1938, Kırk-Kazık), Alban, Taş-Arık, 2004

№172

Al-dey, al-dey ak beşık

Lullaby (Beşik ıri), Tüküyeva Daken (1931, Ak-Tala - Bayetov), Sarıbağış-Çağaldak, Ak-Moyun, 2002
№ 173

Shepherd’s song, Meer apa (1933), Karakol, Talas, coll. of D. Somfai Kara

№ 174

Farewell to the bride, Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004
3. AEOLIAN TUNES (ex.25-36, №165-238)  213

№175

Poco rubato \( \cdot = 69 \)

\[
\begin{align*}
&B\text{-ile\-gi\-n caz\- dap moy\- nu\- ña} \\
&Bir\text{-ge da cat\- sam koy\- nu\- ña.}
\end{align*}
\]

\[
\begin{align*}
&S\text{ür\-bö\-gön ta\-n\-din er\- ki\-bi} \\
&De\text{-gi süb-lös\-sök ark' oy ber\- ki\-ni.}
\end{align*}
\]

Love song (Süygön), Orozobekova Zuura (1928, Barskoon), Buğu-Bapa, Tosor, 2002

№176

\( \cdot = 96 \)

\[
\begin{align*}
&At\text{-ta\-nıp çik\- sam co\- lum\- dan a} \\
&Tiy\text{-sen bı me\- nin ko\- lu\- ma.}
\end{align*}
\]

Love song (Süygön), Dompo (1927), Alaykuu, Öş, coll. of D. Somfai Kara, 1999

№177

\( \cdot = 108 \)

\[
\begin{align*}
&Kü\text{-müş\-tü kü\-müş a\-si\-ra\-bay\-bi} \\
&Kü-müş-tön tür\-lü bu\-yum ca\-sal\-bay\-bi.
\end{align*}
\]
Song for children, Osmonaliyeva İşen (1922, Aça-Kayındı), Çerik-Boorsok, Baş-Kayındı, 2002

Folksong, Alimbayeva Bayıskan (1922), Çirkey, Taş-Arik, 2004
3. AEOLIAN TUNES (ex.25-36, №165-238) 215

№179

\[ \text{Cag-al-may-day kay-kip uçup bara al-bay} \]

\[ \text{Caş cü-rök-kö cagar-la-rın taba al-bay} \]

Love song (Süygön), Asanova Alisa (1929, Birlik), Moñoldor, At-Başı, 2004

3.1.4. Two-lined laments and their relatives with two long lines (ex.26, №180-185)

№180

Parlando \( \text{♩} = 208 \)

\[ \text{Ki-zim-din kö-kü-lü-nö kök mon-çōk tak-kan-biz} \]

\[ \text{Ay kö-kö kö-lö-kö cer-ge bak-kan-biz ay.} \]

\[ \text{Sa-a-ma-yi-na mon-çōk tak-kan-biz} \]

\[ \text{Ki-zim-di sal-kın bir cer-ge bak-kan-biz ay.} \]

\[ \text{Ki-zim-di kar-çi-ga kuş-tay tap-tap al ay} \]

\[ \text{Ki-zim-di cak-ṣi bir ki-lip bi-le * * bark-tap al ay.} \]

Farewell to the bride, Mırzabekova Begayım (1938, Kırk-Kazık), Alban, Taş-Arik, 2004
№181

Parlando $\frac{1}{4} = 208$

Ak sandik-tan ay but ket-ti ay

Ay, ki-zi-ke, u-suł bir üy-dön kut ket-ta.

Kök sandik-tan ay but ket-ti ay

Ki-zi-ke, sen kü-yöö-gö ket-ken-de U-suł üy-dön kut ket-ti.

Once it closes as follows:

Kö-rüş-pöy ket-sek iç kü-yör...

Farewell to the bride, Çıparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

№182

$\frac{1}{4} = 80$

Al-dey, al-dey, al-dey, al-dey, ak bö böök

Ak beşik-ke, ak beşik-ke cat bö böök.

A-paň iş ten kel-ğen-çe

A-paň iş ten kel-ğen-çe
3. AEOLIAN TUNES (EX. 25-36, № 165-238) 217

Lullaby (Beşik irtı), Ükübayeva Aksöykö (1929), Kolpoç, Kalba, 2004

 № 183

Fragment from the *Ak Möör* epic, Mambetakunov Belen (1971, Kızıl Tuu), Azık, At-Başı, 2004
№184

Love song (Süygön), Atukanova Masïlkan (1936, Miñ-Bulak) Saruu, Köpüröbazar (Karakol), 2004

№185

Tektirge, Turdumambetov Osmon (1938), Çerik-Sazan, Aça-Kayïndï, 2002
3.1.5. Folksongs connected to two-lined laments (ex.27, №186-192)

**№186**

\[\text{\textit{Lullaby (Beşik iri), İrmənaliyeva Apar (1934), Sarıkpaz, Üç-Emçek, 2004}}\]

\[\text{\textit{ №187}}\]
Lullaby (Beşik ıri), Gülbübü Berdaliyeva (1950, 1-May), Çerik-Kök Katın, At-Başt, 2002

My friend in the same age (Teñtuşum), Kadırbay uulu Arun (1920) Çerik-Ak-Çubak, Kazıbek, 2002
3. Aeolian Tunes (Ex. 25-36, № 165-238) 221

No 189

\[ \text{\textbf{No 189}} \]

\[ \begin{array}{c}
\text{\textbf{Ser-ke-nin ma-yın a-şad-im}} \\
\text{\textbf{Sek-sen-ge çi-ga ca-şad-im}} \\
\text{\textbf{Tok-tunun ma-yın a-şad-im men}} \\
\text{\textbf{Tok-so-go çi-ga ca-şad-im.}}
\end{array} \]

Song about death, Moldobaça kızı Tursunbübü (1916, Kayinde-Çüy) Moğoldor, Taldı-Bulak, 2004

No 190

\[ \begin{array}{c}
\text{\textbf{Ku-nan koy-du soy bi-lek}} \\
\text{\textbf{Kuy-rug-na toy bi-lek.}} \\
\text{\textbf{Sal, sal, sal bi-lek}} \\
\text{\textbf{Sa-ri may-ga mal bi-lek...}}
\end{array} \]

Lullaby (Beşik ıri), Ciparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004
№191

Mother’s song (Ene ırı), Aşırbekova Kaldık (1924, Koşoy), Sarıbağış, Ak-Car, 2004

№192

Swing song (Selkinçek), Şaabai Aziz-uulu (1927), Buğu, Kara-Böltök, coll. of D. Somfai Kara
3.2. TUNES WITH HIGHER MAIN CADENCE (EX.28-29, №193-204)

3.2.1. Lamenting tunes with (4) or (5) main cadence  
(ex.28, №193-197)

№193

Song, Alapayev Musa (1940), Monoldar, Birlik, 2004

№194

Song, Alapayev Musa (1940), Monoldar, Birlik, 2004
Love song (Süygön), Sagali Taştanbekov (1926, Koşoy-Korgon), Çerik-Çeçey, At-Başi, 2002

№195

Song about life, Keňešbek Absamatov (1948, Koşoy), Sarıbağış-Ösük, At-Başi, 2002
3. AEOLIAN TUNES (ex. 25-36, №165-238)

№196

Folksong, Bosum Tentimishev (1931, Dyrkan), Saribagis-Ösük, Kara-Suu, 2002

№197

Folksong, Mambet uulu Abdilda (1913), Çeric-Ak-Çubak, Ak-Muz, 2002
3.2.2. Giusto tunes with shorter lines and (4) or (5) main cadence (ex.29a-b, №198-204)

№ 198

Lullaby (Beşik îri), Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004

№ 199

Lament (Koşok), Asanaliyev Cumagul (1925, Terek-Suu), Çerik, Terek, 2004
3. AEOLIAN TUNES (EX.25-36, №165-238) 227

№200
Parlando $\cdot = 108$

\begin{music}
Cagal-may öt-kön dar-kka
\end{music}

\begin{music}
Cagal-may ce-min il-bey-bi.
\end{music}

\begin{music}
Canda-tip ayt-kan bir söz-dü
\end{music}

\begin{music}
Cas-adam ö-zü bil-bey-bi.
\end{music}

Love song (Süygön), Atıkanova Masıłkan (1936, Miñ-Bulak), Saruu, Köprübazar, 2004

№201
$\cdot = 116$

\begin{music}
Bazar-bay-din Tö-lö-gön
\end{music}

\begin{music}
Min-gen a-ti Kök-dö-dön.
\end{music}

\begin{music}
Sek-sen ci-git koşk' a-lip
\end{music}
Kazakh folksong *Kiz Cibek*, Kaparov Akış (1928), Sarıbağış, Çoko, 2004

**№ 202**

Parlando \( \frac{4}{4} \) - 208

Gazel of Kazibek, Mambetaliiyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004

**№ 203**

Poco rubato \( \frac{2}{4} \) = 96

Ar kan-day söz-gö kıy-na-sa.
3. Aeolian tunes (ex.25-36, №165-238) 229

Lament (Koşok), Gül (1971, Jalabat), Bishkek, 2002

Oy day, Ükübayeva Aksöykö (1929), Kolpoç, Kalba, 2004
3.3. **FOUR-LINED TUNES** (EX.30-33, №205-223)

3.3.1. Tunes with 5(2)x or 5(b3)x cadences (ex.30a-b, №205-207)

**№205**

Lullaby (Beşik ırrı), Çıparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

**№206**
3. Aeolian tunes (ex.25-36, №165-238)

Advice song (Nasiyat), Aşırbek uulu Sabit (1932), Moňoldor, Ak-Car, 2004

№207

Folksong “At-Başı”, Kokoleyev Turap (1928), Moňoldor-Çolok Tuuma, Ak-Moyun, 2002
3.3.2. Tunes with 4(5)x cadences (ex.31, №208-211)

№208

Advice song (Nasiyat), Mambetaliyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004

№209

Kız da bol-som bir ýy-dün
3. AEOLIAN TUNES (EX. 25-36, № 165-238) 233

1. Er-kes' e-lem oy-day.

2. Folksong, Süyörkul İsmankulov (1937, Karakol), Cetigen, Köpüröbazar, 2004

No 210

Painful song (Arman), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

No 211

Poco rubato • 84

Cay-loo-go çıқ-tım er-mek-ke

Cay-loo-nun gü-lün ter-mek-ke.
3.3.3. Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences (ex.32a-b, №212-218)

**№212**

Love song (Süygön), Arıkbayev Kadırkul (1928, Kalba), Kolpoç, Ogombayev (Beştaş), 2004
Mother’s song (Ene ıri), Niyazaliyeva Atır (1937), Kuşçu, Aral, 2004
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Mother’s song (Ene ırrı), Aşırbekova Kaldık (1924, Koşoy), Sarıbağış, Ak-Car, 2004

№215

Girls’ sad song (Kız armanı), Bazarkulova Akcoltoy (45), Buğu, Tosor, 2002
№216

Childhood song, Bekbayeva Uulkan (1934, Karakol), Bagış, Aral, 2004

№217
Painful song (Arman), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

№218

Parlando, rubato $\cdot = 100$

Se-yil-dep bar-ni iy suu boy-lop,

Kar-may-min çabak oo dep oy-lop.

Ba-rat-sam suun-nun ey da-bi-șî

Çert-ken-siyt ga-na To-kom iy küü tol-gop.

Painful song (Arman), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

3.3.4. Tunes with 7/8(5/4)x cadences (ex.33a-b, №219-223)

№219

Parlando $\cdot = 132$

Bir kü-nü tur-sam ke-çin-de

Ti-gi Ça-yek-tin ar-ki çe-tin-de.
3. Aeolian tunes (ex.25-36, №165-238)

A Song “Adaşkan kat” (Asanbayev Musuralı), Asanbayev Musuralı (1921, Terek-Suu), Çerik, Ak-Tala, 2004

"Poç - to - çu ke - lip kat ber - di"
"Ad - res bar be - tin - de."
"Baş - ka - lar me - nen i - şim e - sim - de."

Folksong, Keñeshbek Absamatov (1948, Koşoy), Saribağış-Ösük, At-Başı, 2002
№221

Love song (Süygön), Müsüraliyev Kurmanbek (1960), Barskoon, 2002

№222

Love song, Barskoon, 2002
3. AEOLIAN TUNES (EX. 25-36, № 165-238)

Song to her daughter-in-law, Şabanaliyeva Kakın (1927), Sarıbağış, Kara-Buluň, 2004

Farewell to the bride, Alîmbayeva Ümîtkan (1937, Darhan), Buğû, Darhan, 2002
3.4 Valley-shaped, rising or undulating first line
(EX.34-36, №224-238)

3.4.1. Two-lined tunes with (4) cadence, and their kin (ex.34a, №224-227)

№224

Love song (Süygön), Mayan Abdıarakmanova (1932, Munduz), Kurtka, Narın, coll. of D. Somfai Kara, 1999

№225

Shepherd’s song (Çoban ırı), Kalmanbetov Turgan (1927), Sarıbağış-Kara-Sakal, Kazibek, 2002
№226

Love song (Şüygön), Üsönbek (1933), Darhan, Isık-Köl, coll. of D. Somfai Kara, 1999

№227

Farewell to the bride, Çürmüкова Tursun (1919, Çkalov), Börü, Ak-Car, 2004
3.4.2. Tunes with 4(1)x cadences (ex.34b, №228-229)

№228

Lullaby (Beşik ıri), Nurkasimova Acar (1926), Sarıbağış, Kara-Suu, 2004

№229

Lullaby (Beşik ıri), Nurkasimova Acar (1926), Sarıbağış, Kara-Suu, 2004
3. Aeolian tunes (ex.25-36, №165-238) 245

Painful song (Arman), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

3.4.3. Two-lined tunes with (5) cadence (ex.35a, №230)

№230

Love song (Süygön), Bukar uulu Cumakadir (1927), Moňoldor-Iñılçak, Ak-Muz, 2002
3.4.4. Multi-lined tunes with (5) cadence (ex.35b, №231-232)

№231

Poco rubato $\frac{4}{3} = 192$

Al-dey, al-dey, ak bö-bök

A-pañ toy-go ket-ken

Em-che-gi me-nen süt ke-let.

Al-dey, al-dey, ak bö-bök

A-tañ toy-go ket-ken

Ke-se-si me-nen bir et ke-let.

Lullaby (Beşik riteln, İrskeldi kızı Seyilkan (1927), Çerik-Maylibaş, 1- May (Boğostu), 2002

№232

Poco rubato $\frac{4}{3} = 184$

Kö-kö-löp uç-kan i-la-açın

İ-la-açın ca-yat ku-la-açın.
3. AEOLIAN TUNES (EX.25-36, №165-238) 247

3.4.5-7. Tunes with an undulating start and 5/4(b3)x, 5(4)x or 5/4(5)b3 cadences (ex.36a and №233; ex.36b and №234-236 and №237-238)

№233

Watchman’s cry (Bekbekey), Beyşenova Batmahan (1931, Kalba), Keldey, Ogombayev (Beştaş), 2004
№ 234

Mother’s song, Tantibék kizi Kaldı́k (1925, Koşoy), Sarıbağış-Ösük, Ak-Car, 2002

№ 235

Mother’s song, Aytkuliyeva Aytkan (1935, Barskoon), Barskoon, yayla, 2002
№236

Song about life, Murzambetov Abdilda (1928), Çerik-Sazan, Aça-Kayındı, 2002

№237

Song to her brother going to war, Toytuyeva Salika (1928, Kara-Buluň), Sarıbağış, At- Баşі, 2004
Song about life, İmanaliyeva Kalıy (1929), Kuşçu, Aral, 2004

4. Caramazan religious tunes (ex.37-41, №239-326)

4.1. IONIAN CARAMAZAN SONGS (EX.37-38, №239-307)

4.1.1. Two-lined Caramazan songs (ex.37/1-5, №239-260)

Oh Ramadan (Caramazan), Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002
4. Caramazan religious tunes (ex.37-41, №239-326)

Picture 9 Traditional shamanistic healing on the holy place Mancılı Ata, 2002, Issyk-kul

Picture 10 Old Kyrgyz couple in the courtyard of their house
№240

Lullaby (Beşik irti), Sarküyev Asanali (1930), Moñoldor, Çoko, 2004

Audio

№241

Oh Ramadan (Caramazan), Tüktüyeva Daken (1931, Ak-Talaa - Bayetov), Sarıbağış-Çağaldak, Ak-Moyun, 2002
4. Caramazan religious tunes (ex. 37-41, № 239-326) 253

№242

\[d=96\]

1) \(\text{As-sa-loo-mu a-ley-kim, cat-kan bay-lar}\)

2) \(\text{Ko-roo to-lup köp ko-yu bat-kan bay-lar}\)

Oh Ramadan (Caramazan), Abdıldayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon, yayla, 2002

№243

\[d=132\]

Song of brave riders (Şirildan), Şaarba Jumabek-kızı (1914, Otuz-uul), Isık Köl, Ak Suu, coll. of D. Somfai Kara, 1999
№ 244

Oh Ramadan (Caramazan), Şaarba Jumabek-kızı (1916), Otuz-uul, Isık Köl, Ak Suu, coll. of D. Somfai Kara, 1999

№ 245

Oh Ramadan (Caramazan), Alibayev Ömürbek (1929), Kolpoç, Kalba, 2004

№ 246

Oh Ramadan (Caramazan), Temirbayeva Külüypa (1939, Beyşeke) Maçak, Kalba, 2004
Oh Ramadan (Caramazan), Tüküyeva Daken (1931, Ak-Talaa - Bayetov), Sarıbağış-Çağaldak, Ak-Moyun, 2002

Oh Ramadan (Caramazan), Karibekov Ceentay (1938, Ak Muz), Teyit, At-Başı, 2004
№249

Oh Ramadan (Caramazan), Askerbay Beyşebayev (1940, Terek-Suu), Çerik, At- Басти, 2004

№250

Oh Ramadan (Caramazan), Kojobekova Sarıbübü (1943), Çerik-Kara-Buura, Baş-Kayındı, 2002

№251

Oh Ramadan (Caramazan), Cumaliyev Canişbek (1939), Kara-Kucur, Üç-Emçe, 2004
Oh Ramadan (Caramazan), İsmailova Ayşə (1938), Saribağış, Kara-Suu, 2004

Oh Ramadan (Caramazan), Kojbekova Sarıbübi (1943), Çerik-Kara-Buura, Baş-Kayındı, 2002
№254

Song about life, Şonkoyeva Tursun (1935, Terek-Suu), Çerik, Kara-Suu, 2004

№255

Oh Ramadan (Caramazan), Akmatova Koysun (1928, Ö zgörüş) Sarikpay, Üç-Emçek, 2004

№256

Oh Ramadan (Caramazan), Düysönaliyev Alcanbek (1926), Çetigen, Köprüobazar, 2004
4. CARAMAZAN RELIGIOUS TUNES (ex.37-41, №239-326)

№257

Oh Ramadan (Caramazan), Isakbayev Turdubek (1936), Moñoldor-Tökö, Ak-Muz, 2002

№258

Oh Ramadan (Caramazan), Saadatkan Cumagul kızı (1935, China, Toyun Çerik), Narıke, Birlik, 2004
№ 259

Oh Ramadan (Caramazan), Aydarakunova Salayhan (1933, Aça-Kayňdı), Çerik-Sarigööbön, Aça-Kayňdı, 2002

№ 260

Oh Ramadan (Caramazan), Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Aça-Kayňdı, 2002
4.1.2. Four-lined Caramazan songs (ex.38/1-8, №261-307)

№261

Oh Ramadan (Caramazan), Kidarliyev Musabek (1938, Çöñ-Tokoy), Kaynazar, Kan-Bürgö, 2004

№262

Oh Ramadan (Caramazan), Kidarliyev Musabek (1938, Çöñ-Tokoy), Kaynazar, Kan-Bürgö, 2004
№263

Oh Ramadan (Caramazan), Kîdiraliyev Musabek (1938, Çön-Tokoy), Kaynazar, Kan-Bürgö, 2004

№264

Oh Ramadan (Caramazan), Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002
№265
\[ \text{\begin{align*} &\text{\textbf{\textit{As-sa-loom a-ley-kim, el a-ga-si}}} \\
&\text{\textbf{\textit{El-den e-ken a-tam-din \v{s}i-ba-ga-si}}} \end{align*}} \]

Oh Ramadan (Caramazan), Böörkulov Cumabek (1933), Kolpoç, Kalba, 2004

№266
\[ \text{\begin{align*} &\text{\textbf{\textit{As-sa-loo-mu a-ley-kum, pay-gam-bar-im}}} \\
&\text{\textbf{\textit{Sa-mar-kan-da k\text{"u}-r\text{"o}-\text{"s}o-y\text{"u}n \text{"a}l k\text{"i}z \text{"m-e-\text{"ne}}}n}}} \\
&\text{\textbf{\textit{1-yik-tar ma-ga ber-gin ba-ta-la-ri\text{"i}}}n} \end{align*}} \]

Oh Ramadan (Caramazan), Kaniyev Samüdün (1936), Buğu, Barskoon, 2002

№267
\[ \text{\begin{align*} &\text{\textbf{\textit{As-sa-loom a-ley-kum, c\text{"a-ram-a-zan}}} \\
&\text{\textbf{\textit{On ek\text{"a}-da bir kel-gen o-ro-zo can}}} \end{align*}} \]
Oh Ramadan (Caramazan), Süyörkul İsmankulov (1934) Kuşçu, Aral, 2004

№268

\[\begin{align*}
\text{Caramazan ayt-kan-dan kim toy-gon bar?} \\
\text{Bayır-ki-nin nus-ka-sin kim koy-gon bar?}
\end{align*}\]

Love song (Seketbay), Mambet uulu Abdilda (1913), Çerik-Ak-Çubak, Ak-Muz, 2002

№269

\[\begin{align*}
\text{Assaloom aley-kim, caramazan} \\
\text{On ek’ ay da bir kel-gen orozo can} \\
\text{Orozo-buz ka-bil bol-sun, karmagan can.}
\end{align*}\]
4. Caramazan religious tunes (ex. 37-41, № 239-326) 265

№ 270

Oh Ramadan (Caramazan), Subanova Ümüt (1943), Kara-Küçük, Kalba, 2004

№ 271

Oh Ramadan (Caramazan), Tezekbayev Cumabay (1947), Kolpoç, Kalba, 2004

№ 272
Oh Ramadan (Caramazan), Beyşenova Batmahan (1931, Kalba), Keldey, Ogombayev (Beştaş), 2004

№273

Oh Ramadan (Caramazan), Batirkulov Kocokul (1937, Kalba), Keldey, Ogombayev (Beştaş), 2004
4. CARAMAZAN RELIGIOUS TUNES (ex.37-41, №239-326) 267

№274

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arkı, 2004

№275

Oh Ramadan (Caramazan), Alibayev Əmürbək (1929), Kolpoç, Kalba, 2004

№276

Oh Ramadan (Caramazan), BöörkülOV Cumabək (1933), Kolpoç, Kalba, 2004
№ 277

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arik, 2004

№ 278

Oh Ramadan (Caramazan), Gülüya (1939), Suusamır, Çüy, coll. of D. Somfai Kara, 1999

№ 279

Song “Cuckoo”, Tentimişova Ayşä (1932, Isik-Köl, Ceti Öğüz), Döölös, Kara-Koyun, 2004
Love song (Süygön), İsmailova Ayşan (1938), Sarıbağış, Kara-Suu, 2004

Oh Ramadan (Caramazan), Karibekov Ceentay (1938, Ak-Muz), Teyit, At-Bašt, 2004
№282

Oh Ramadan (Caramazan), Tursunov Cumabek (1945), Saribağış, Kara-Buluň, 2004

№283

Oh Ramadan (Caramazan), Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Baş-Kayıňdı, 2002

№284

Oh Ramadan (Caramazan), İsmailova Ayşə (1938), Saribağış, Kara-Suu, 2004
Oh Ramadan (Caramazan), Nurkasımova Acar (1926), Sarıbağış, Kara-Suu, 2004

Oh Ramadan (Caramazan), İsmalıyev Toyçu (1931, Şumkar uya), Kuşçu, Taldı-Bulak, 2004
№287

As-saloом а-ле-күм, cаr-а-mа-zаn
Ay-tа kеl-dим u-suл üy-gö o-ro-zо cаn.

Oh Ramadan (Caramazan), Keңеңbек Absamatov (1948, Koшоy), Sarıbağış-Ösük, At-Бaşı, 2002

№288

As-saloом a-ley-kim, ca-ra-ma-zan

On ek' ay-da bir kel-gen ca-ra-mа-zаn

Oh Ramadan (Caramazan), Abdrayev Tilekkazи Asangazievиç (1966, Barskoon), Bapa, Barskoon, 2002

№289

Ca-ra-mа-zаn aytа kеl-dik e-şi-gi-ne

Ak коç-kоrdоy бa-la беr-сіn бе-şi-gi-ne

Oh Ramadan (Caramazan), Cumaliyeв Caңïшбek (1939), Kara-Kucur, Ўц-Эмçек, 2004
4. Caramazan religious tunes (ex.37-41, №239-326) 273

№290

\[ \text{Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939), Kara-Kucur, Üç-Emçek, 2004} \]

\[ \text{Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939), Kara-Kucur, Üç-Emçek, 2004} \]

№291

\[ \text{Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939), Kara-Kucur, Üç-Emçek, 2004} \]

№292

\[ \text{Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004} \]
№293

Oh Ramadan (Caramazan), Düyşönaliyev Alcanbek (1926), Cetigen, Köprüöbazar, 2004

№294

Oh Ramadan (Caramazan), Cumabayeva Gülüypa (1956), Kuşçu, Taldi-Bulak, 2004
4. Caramazan religious tunes (ex. 37-41, №239-326) 275

№295

Love song (Süygön), Avazkan Kalçakeyev (1938, Diykan), Sarıbağış-Cantay, At-Başı, 2002

Oh Ramadan (Caramazan), Akmatova Koysun (1928, Özgörüş) Sarıkpay, Üç-Emçek, 2004
№297

Oh Ramadan (Caramazan), Süyörkul Ismankulov (1937, Karakol), Cetigen, Aral, 2004

№298

Love song (Gülümkan), Asek Jumabay-uulu (1924), Timimseyit, Baykazak, Narın, coll. of D. Somfai Kara, 2001
4. CARAMAZAN RELIGIOUS TUNES (ex.37-41, №239-326) 277

№299

![Music notation]

Oh Ramadan (Caramazan), Ükübayev Kulmırza (1929), Mambet, Kalba, 2004

№300

![Music notation]

Oh Ramadan (Caramazan), Kidoraliyev Musabek (1938, Çöñ-Tokoy), Kaynazar, Kan-Bürgö, 2004
№301
Oh Ramadan (Caramazan), Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004

№302
Oh Ramadan (Caramazan), Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004

№303
Oh Ramadan (Caramazan), Tentimışova Ayşə (1932, Isık-Köl, Ceti-Öğüz) Döölüş, Kara-Koyun, 2004
4. Caramazan religious tunes (ex.37-41, №239-326) 279

**№304**

\( \text{\( \text{j} = 176 \)} \)

\[ \begin{align*}
\text{Tî-yn-da-ri te-şik-ten çi-ga ka-çar} \\
\text{Ka-mi su-yuk boz bal-dar a-la ka-çar.}
\end{align*} \]

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arik, 2004

**№305**

\( \text{\( \text{j} = 160 \)} \)

\[ \begin{align*}
\text{Bay ay-tat bag-lan ko-zu men be-rem deyt} \\
\text{Bay-biç ay-tat, bar-ça coo-luk men be-rem deyt.} \\
\text{Bay-din ko-yun ö-nö-rö-lü} \\
\text{Bay-bi-ce-nin coo-lu-gun bök-tö-rö-lü.}
\end{align*} \]

Oh Ramadan (Caramazan), Süyörkul İsmankulov (1937, Karakol), Cetigen, Aral, 2004

**№306**

\( \text{\( \text{j} = 208 \)} \)

\[ \begin{align*}
\text{Tak-ta so-ku ta-kil-dayt} \\
\text{Ta-kil-dat-pa ce-ñe-ke.}
\end{align*} \]
Oh Ramadan (Caramazan), Kędraliyev Musabek (1938, Çöň-Tokoy), Kaynazar, Kan-Bürgö, 2004

№307

Oh Ramadan (Caramazan), İsanov Muktar (1933), Kaynazar, Kan-Bürgö, 2004
4. Caramazan religious tunes (ex.37-41, №239-326)

Picture 11 Kyrgyz woman sings lament

Picture 12 Four excellent singers
4.2. AEOLIAN CARAMAZAN SONGS (EX.39-41, №308-326)

4.2.1. Two-lined Caramazan tunes (ex.39/1-4, №308-316)

№308

Oh Ramadan (Caramazan), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

№309
4. CARAMAZAN RELIGIOUS TUNES (ex.37-41, №239-326) 283

Oh Ramadan (Caramazan), Şarşenkül kızı Mistekül (1935), Cetigen, Köprüobazar, 2004

№310

\[\text{Sap, sap, sap ay\text{-}lar d'ey} \]

\[\text{Salam ayt\text{-}tik a\text{-}ke\text{-}ler d'ey} \]

\[\text{Börtö, börtö lör d'ey...} \]

\[\text{later} \]

Oh Ramadan (Caramazan), Dompo (1927), Alaykuu, Oş, coll. of D. Somfai Kara, 1999

№311

\[\text{Adır, adır too\text{-}lor\text{-}don} \]

\[\text{Arg'mak minip biz kel\text{-}dik.} \]

\[\text{Arg'mak ba\text{-}şın tar\text{-}tal\text{-}bay} \]
Oh Ramadan (Caramazan), Malabekova Aynabükü (1964, Koçkor), Buğu-Celdeň, Kiçi-Cargiçak, 2002

№312

Oh Ramadan (Caramazan), Aşırbek uulu Sabit (1932), Moňoldor, Ak-Car, 2004

№313

Oh Ramadan (Caramazan), Satı Kızı Boyup, Baş-Kayınıňdı, 2002
4. Caramazan religious tunes (ex.37-41, №239-326)

№314

Oh Ramadan (Caramazan), Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004

№315

Oh Ramadan (Caramazan), Süyörkul İsmankulov (1937, Karakol), Cetigen, Aral, 2004
№316

Oh Ramadan (Caramazan), Keňeşbek Absamatov (1948, Koşoy), Sarıbağış-Ösük, At-Başı, 2002

4.2.2. Four-lined Caramazan tunes (ex.40/1-3, №317-323)

№317

Oh Ramadan (Caramazan), Altımisheva Turar (1944), Kan-Bürgö, 2004
Oh Ramadan (Caramazan), Şarşenkül kızı Misteküll (1935), Cetigen, Köprüobazar, 2004

Oh Ramadan (Caramazan), Isanov Muktar (1933), Kaynazar, Kan-Bürgö, 2004
Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004

Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004
Oh Ramadan (Caramazan), Altümüşeva Turar (1944), Kan-Bürgö, 2004

Oh Ramadan (Caramazan), Capar kizi Aysa (1933, China, Kakşaal), Çerik-Kuba, Baş-Kayındı, 2002
4.2.3. Caramazan tunes containing one long line of minor and three long lines of major character (ex. 41, №324-326)

№324

Oh Ramadan (Caramazan), Kencebek Orozaliyev (1938), Büğ-Bapa, Barskoon, 2002

№325

Audio

Love song (Süygön), Avazkan Kalçakeyev (1938, Drykan), Sarıbağış-Cantay, At-Başi, 2002

№326

Oh Ramadan (Caramazan), Sultanbekova Uulcan (1934, Kürpüldök – Çüy), Baykişi, Ak-Car, 2004
5. Tunes of domed structure (ex.42-43, №327-332)

5.1. AEOLIAN DOMED TUNES (EX.42A-B, №327-329)

№327

Wedding song, Süydüm apa (1924), Sokuluk, Sokuluk, coll. of D. Somfai Kara, 1999

№328

Bel bel-di ka-rap it ü-röt.
Bey-liñ-di sa-nap iç kü-yöt.
5. Tunes of domed structure (ex.42-43, №327-332) 293

Love song (Süygön), Ibraimov Nurmanbet (1930), Kürüçbek, Taldı-Bulak, 2004

№329

Love song (Süygön), Atikanova Masıltan (1936, Miñ-Bulak), Saruu, Köpüröbazar, 2004
5.2. Ionian Domed Tunes (Ex.43, №330-332)

№330

Song of the sister-in-law, Ömürakunov Maatkalı (1931), Sarıbağış, Kara-Buluñ, 2004

№331

Audio

Audio
5. TUNES OF DOMED STRUCTURE (ex.42-43, №327-332) 295

Love song (Süygön), Kulmanbetov Abdıcalil (1938), Sarıbağış, Kara-Buluň, 2004

№332

Love song (from Camil Akimaliyev), Atıkanova Masıلكan (1936, Miñ-Bulak), Saruu, Köpüröbazar, 2004
Like all Turkic languages, Kyrgyz is agglutinative, that is, the grammatical functions are indicated by adding various suffixes to fixed stems, but there is no grammatical gender. There are six cases: nominative, genitive, dative, accusative, locative, and ablative; number is marked by a plural suffix. Verbs agree with their subjects in case and number, and, as in nouns, separate identifiable suffixes perform these functions.

Subject-Object-Verb word order in Kyrgyz is a typical Turkic characteristic, but other orders are possible under certain discourse situations. As a SOV language where objects precede the verb, Kyrgyz has postpositions rather than prepositions, and relative clauses that precede the verb.

Kyrgyz has nine sets of short and long vowels, and nineteen consonants plus five others which are functionally marginal. It also has Turkic vowel harmony in which the vowels of suffixes must harmonize with the vowels of noun and verb stems; thus, for example, if the stem has a round vowel then the vowel of the suffix must be round, and so on.

Kyrgyz is a member of the Central Turkic (or Aralo-Caspian) group of languages which also includes Kazakh and other less well-known languages. Central Turkic is a subgroup of Common Turkic which also includes Turkish, Azerbaijani, Tatar, Uyghur, Uzbek, and others.

The dialects of Kyrgyz can be divided into Northern and Southern. Standard Kyrgyz is based on the northern varieties, which have a large number of word borrowings from Mongolian languages. The Northern dialect was influenced by Kazakh, while the Southern dialect was influenced by Uzbek. Within the Southern dialect, a distinction is sometimes made between the South Eastern and the South Western dialects. The Southern dialects are also strongly influenced by such Iranian languages as Persian and Tajik.

Kyrgyz is written in a modified Cyrillic script that has been in use since 1940. Prior to the introduction of the Cyrillic alphabet, the orthography and alphabet had gone through two major changes. Until 1923 an Arabic script was used. Following standardization of the language, a modified Arabic script was adopted in 1924. In 1928, the Arabic script was replaced by the Unified Turkic Latin Alphabet (UTLA). The latter was replaced by the modified Cyrillic alphabet. Now Latin orthography will be reintroduced.
Texts of the folksongs

The majority of the material in the book was recorded by János Sipos in Kyrgyzstan. Kyrgyz text transcribed from recordings and translated to Turkish by Gülzura Cumakunova. Turkish text translated to Hungarian by Éva Csáki.

1 Aldey, aldey, ak böpöm,  
   Ak beşikke cat, böpöm.  
   Otuț kızdı olcolop  
   Alip keler bekensin.  

   Otuț kızdı birövü  
   Almazbektin köyüvü.  

   Sleep, sleep, my white baby  
   Lie in a white cradle, baby!  
   You’ll capture thirty girls,  
   Will you bring them here?  

   One of the thirty  
   Will be Almazbek’s bride.  

2 Üyüñ, üyüñ üy eken  
   Üyüñ körkü çiy eken.  

   Your house, your house was a real house,  
   Its beauty owed to the reed.  

3 Uşul üydün üzügü  
   Üzüllüňkü körününöt.  
   Uşul üydö čeňekem  
   Suzüllüňkü körününöt.  

   The roof of this house  
   Appears to be shabby.  
   My auntie in that house  
   Appears to be haughty.  

   Tak übolük takıldap  
   Kaynenesi bakıldap.  

   Her rolling-pin is rapping  
   Her mother-in-low is shouting harsh.  

460 Menin atim surasañ  
   Kuyup koygon kuymaktay  
   Akiya, akiya.  

   If you ask what is my name,  
   It’s like a well baked roll  
   Trallala, trallala.  

   Senin atin surasam  
   Kiykalagan şytraktay  
   Akiya, akiya.  

   If I ask what is your name,  
   It’s like an ironed chimney  
   Trallala, trallala.  

5 Atar-atpas tañ bolso  
   Alğanım canda bar bolso.  
   Atpagan tañdın erkibi?  
   Aytışsak narki berkini.  

   Until dawn arrives  
   My sweetheart could stay with me.  
   Is it the strength of rosy daylight?  
   We would talk about everything.  

   *Sürör (bir) sürbős tañ bolso  
   Süyğönüm canda bar bolso.  
   Sürbögün tañdının erkibi  
   Süyloşsök narki-berkini.  

   Until dawn arrives  
   My sweetheart could stay with me.  
   Is it the power of the sunken sun?  
   We would talk about everything.  

6 Ökünöz da kalabiz,  
   (Al) ötköndü kaydan tababiz.  
   Ötkörüp iyip ömürdü,  
   Karizga kimden alabiz.  

   We shall regret it,  
   The past can’t be brought back.  
   If life is over and gone,  
   Who could give it back to you?

60 Mocking song: White cow
When life’s gone past,  
Who can we borrow from?

Ala-Mišik, Arasan,  
Next to Tien-Shan in a row.

If the young ones have nothing to do,  
Will my debt remain?

Kurmanbek the valiant champion  
Got angry with his father.

What a horrible father you are! – he said  
And he looked around.

He was engrossed in thoughts,  
Impassioned with wrath

Gazing ahead of him  
Into the rocky landscape.

Next to his chestnut steed  
His four-year-old horse was standing,  
Its molars had just grown out.

Kurmanbek seized it  
He measured it with his whip.

He saw that his four-year-old horse  
Was of short stature.

The Almighty divine power  
Created four kinds of things

In the four corners of the world.  
He put man to rule over them.

To increase its load He gave  
More strength to the camel.

Cows flee from the flies,  
He said.

He was more gracious  
To the beautiful horse.

From undulating hills  
I have arrived on horseback,

I couldn’t hold the horse in check,  
I’ve come to that house by chance.

The laughter of two young people playing  
Couldn’t be tolerated by this life.

This game is a good teacher.
Kantip ele seni men  How could I forget
Kadırın bilbey koyoyun.  You all?
Andan öydö Ak-Muz bar  Ak-Muz is on the opposite side,
Biröösünö men kumar. I fell in love with one of them.

11. Alımkan’dın selkinçek,  Alimkan’s swing
Andan öydö Ak-Muz,  Step in this way, not that,
Biröösünö men kumar.  Burulkan’s swing
Burbay teppey minday tep.  Don’t twist, step in this way!

Süyümkan’dın selkinçek,  Süyümkan’s swing
Süyböy teppey anday tep… Don’t step without love, step this way!

12. Bekbekey aştı bel aştı  Bekbekey went beyond the ridge,
Beline belboo caraştı  His belt fitted his waist well.
*Saksakay aştı say aštı  Saksakay went beyond the stream,
Sanına sayma caraştı.  The embroidery fitted him well.

13. Bekbekey aştı bel aştı  Bekbekey went beyond the ridge,
Beline belboo caraştı  His belt fitted his waist well.
Saksakay aştı say aštı  Saksakay went beyond the stream,
Sanına sayma caraştı.  The embroidery fitted him well.

14. Bekbekey kaçtı bel aştı  Bekbekey’s gone beyond the ridge,
Beline belboo caraştı  The belt fitted his waist.
Saksakay kaçtı say aštı  Saksakay’s gone, beyond the vale,
Sanına saadak caraştı….  The quiver fitted his side well.

15. Aldey aldey ak böpöm  Sleep, sleep, my white baby,
Ak beşikke cat böpöm  Lie in a white cradle, baby,
Kunan koydu soy böpöm  Kill a three-year-old lamb, baby,
Kuyruguna toy böpöm  Eat your fill of its tail, baby!

16. Aldey, aldey, ak böbök  Sleep, sleep, white baby,
Ak beşikke cat, böbök.  Lie in a white cradle, baby,
Kunan koydu soy, böbök.  Kill a three-year-old lamb, baby,
Kuyruguna toy, böbök.  Eat your fill of its tail, baby!

17. Bekbekey aştı bel aştı  Bekbekey went beyond the mountain,
Beline belboo caraştı.  The quiver fitted his waist.
Saksakay aştı say aštı  Saksakay went beyond the valley,
Sanına saadak caraştı.  The quiver fitted its strap well.

18. Aldey, aldey, altınım,  Sleep, sleep, my darling,
Ak beşikke cata goy.  Lie quickly in a white crib.
Altın balam, ak balam,  My golden darling, my white baby,
Ak beşikke catçı sen.  Lie in your white cradle now!

64 Kyrgyz personal name meaning ‘White ice’.
65 Selkinçek < salıncaq- young people while amusing themselves on the rope swing sing this song to the rhythm of its swing.
Kunan koydu soyoyun,  
Kuyruguna toyçu sen.  
Aldey, aldey, ak balam,  
Ak beşikke cat, balam.

19  
Aldey, aldey, ak böpöm,  
Ak beşikke cat böpöm.  
Iylabaçi böbögüm ay,  
Ata-eneñdi kryнabaçi, böbögüm ay.

20  
Bekbekey aştı bel aştı.  
Beline belboo caraсти.  
Saksakay aştı say aştı  
Sanıña san boo caraсти.

21  
Aldey, aldey, ak balam  
Ak beşikke cat, balam.  
Kunan koydu soy, balam  
Kuyruguna toy, balam….

22  
Aldey, aldey, ak böpöm,  
Ak beşikke cat, böpöm.  
Atañ toydon kelgende  
Arkasi tolo et kelet.

23  
Aldey, aldey ak böpöm,  
Ak beşikke cat, böpöm.  
Eneñ isten kelgence  
Uyku daamın tat, böpöm.

Kunan koydu soyoyun,  
I’d kill a three-year-old lamb for you  
You should eat your fill of its tail.  
Sleep, sleep, my white baby,  
Lie in a white cradle, darling!

Aldey, aldey, ak balam,  
Sleep, sleep, my white baby,  
Lie in a white cradle, baby.  
Don’t cry, baby, oh,  
Don’t worry your daddy and mummy, oh!

Ak beşikke cat, balam.  
Kill a three-year-old lamb, my child,  
Eat your fill of its tail!

Bozorgon toonun etegi  
The hillside looming grey,  
Bozorup tuman ketebi?  
Won’t the greyish fog rise?  
Bozdop da kakşap irdasam  
When in sorrow I start singing,  
Bozdosom ünüm cebeti?  
When I weep, is my voice enough?

Aldey, aldey ak çocukum  
Sleep, sleep my white child,  
Ak beşiğe yat, çocukum.  
Lie in a white cradle, my child.  
Kunan koyunu kes, çocukum  
Kill a three-year-old lamb, my child,  
Kuyruguna doy, çocukum.  
Eat your fill of its tail!

Eneñ toydon kelgende  
Mother will return from the wedding  
Emçeği tolo süt kelet.  
She’ll come with breast bursting with milk.  
Aldey, böpöm, aldey ay  
Sleep, baby, sleep, hush,  
Alda aylanayın aldey ay  
I love you, sleep, hush.

Eneñ kelet cumuştan,  
Mother will come home from work,  
Emçeğine süt tolop.  
Bringing milk in her breasts,  
Atañ kelet cumuştan,  
Father will come home from work,  
Çöntögünö et tolop.  
Bringing meat in his pockets.
24 Bekbekey aşıt beltsi
Beline belbowa carəstə.
Saksakay aşıt san aşıt
Sanınə saadak carəstə.
*Bekbekey went beyond the mountain,
The quiver fitted his waist.
*Saksakay went beyond the valley,
The quiver fitted his waist well.

25 Aldey, aldey, balam ay,
Ak beşikke cata goy.
Aldey, aldey, balam ay,
Kunan koydu soy, bilek.
Kuyruguna toy, bilek.
Sleep, sleep, baby, ay,
Lie at once in a white crib!
Sleep, sleep, baby, ay,
Skin the tail of a three-year-old lamb, babe,
Eat your fill of its tail!

26 Baldarım menin irişim
Paanayım carık çıldızım
Ömürülü bolor beken dep men
Tilegem tilek timizin.
My children, the source of my life,
Radiant stars of my heart,
May your lives be long,
I'm telling you good wishes.

27 Ayluu tündö bir basıp,
Carkıldap külüp, oynosok.
Ketirip içte kapanı da,
Köñülgö kirdi koybosok.
Were we walking together on a moonlit night,
Merrily, we'd laugh and play.
If we gave vent to our tensions,
No shadow would be left in our hearts.

28 Aldey, aldey, ak böpöm
Ak beşikke cata, böpöm.
Iylaba, böbök, ıylaba
Ata-eneñdi kiynaba.
Sleep, sleep, my white baby,
Lie in a white cradle, baby.
Don’t cry, baby, don’t cry,
Don’t make it hard for your parents.

29 Aldey, aldey, ak böbök
Ak beşikke cat, böbök.
Sleep, sleep, white baby,
Lie in a white cradle, baby.

30 Aldey böpöm, aldey,
Ak beşikke cat, böpöm.
Kunan koydu soy, böpöm,
Kuyruğuna toy, böpöm.
*Aldey, aldey, aldey, ay
Aldey, ay aldey, ay.
Sleep, baby, sleep,
Lie in a white cradle, baby,
Kill a three-year-old lamb, baby,
Eat your fill of its tail, baby.
Sleep, sleep, sleep, ay
Sleep, ay, sleep, ay

66 A well known crater lake in Kyrgyzstan.
67 bilek ‘baby creeping still on all fours’
31 Köpölök ittin kuyrugun
Kölök kılıp bereyin.
Artındagı şakmarın
Bulamik kılıp bereyin.
Aldey, aldey, aldey, 
Uktaçı balam, rylabay.
May I hold a shade for you
Form the tail of Moth, the dog.
The cack from your bum
We’ll give [to the two dogs outside],
Let them take it.
Sleep, my baby, don’t cry!

32 Körgöndö közdördü taldırğan
Kögükön sensin oylosom.
Köktön bir sizip kaçırıp
Kök şumkar bolup koybosom.
One who looks at you is dazzled
I’d imagine your are a dove,
I’d become a falcon of the sky
Dashing across the sky, seizing you.

33 Sal, sal, sal, bilek
Sarı mayga mal, bilek.
Kunan koydu soy, bilek
Kuyruguna toy, bilek
Come on, come on, baby!
Sink it into yellow butter, baby!
Kill a three-year-old lamb, baby!
Eat your fill of ist tail, baby!

34 Karargan toonun eteginde
Kararıp tuman ketebi?
Kakşapbozdop irdasam
Kakçaṣam ünüm cetebi?
From an ever darker hillside
Can an ever darker smoke rise?
If I sing amidst sobs and tears,
Is my voice enough for my complaint?

35 Aldey, aldey ak balam
Ak beşiıkke cat balam
Kunan koydu soy, bilek
Kuyruguna toy balam
Sleep, sleep, my white baby
Lie in a white cradle, baby,
Kill a three-year-old lamb, baby,
Eat your fill of its tail, baby,
Ay, ay, baby, ay ay, baby.

*Eneñ ketti bazarga
Emçegi tolgon süt kelet.
Your mother’s gone to the market,
She’s coming with breasts bursting with milk.

Atañ ketti bazarga
Bereke tolgon göş kelet.
Your father’s gone to the market,
He’s coming with meat full of blessing.

36 Aldey, aldey, ak böbök,
Ak beşiıkke cat böbök.
El cayloodon tüşö elek
Bulamığıñ bişa elek.
Koygun balam șylaba,
Ene-atañdı kıynaba.
Sleep, sleep, white babe,
Lie in a white cradle, babe,
They haven’t come from the summer pasture,
Your sweet soup isn’t cooked yet.
Stop, my little babe, don’t cry,
Don’t sadden your maternal granddad!

37 (Atan toygo ketiptir)
*Çöntögü tolo et kelet
Eneñ toygo ketiptir
Emçegi tolgon süt kelet
Aldey, böböm, aldey.
Your father’s gone to a wedding,
He is coming with a pocket full of meat.
Your mother’s gone to a wedding,
She’s coming with breasts bursting with milk.
Sleep, baby, sleep.
38 Aldey, balam, ıylaba
Apakeñdi kynaba.
El cayloodon tüşö elek.
Bulağın bışa elek.
Astıña terdik salayın
Üstüñö tokum cabayın.
İştep ketken apanı
Balam, ıylasañ kaydan tabayın?

39 Şir-şir şir eken
Çilkiçinin irı eken.
Ala dağı şirldan68
Kula dağı şirldan
Şirldan, şirldan.

40 Ak boz attın üstünö
Ak şayı terdik69 caraşat.
Ak şayı terdik üstünö
Kök şayı celdik70 caraşat.

41 Ey, baatır Almañ kep aytat
Bayka törm dep aytat.
Tetigi kün çışş cagı uluu too
Kün kiriş cagı teren koo.

42 Talaa-Bulak, Ak-Belden
Tappasın sendey köp elden.
Men körgöndön sendey cok
Peri kizi bolbo bir kelgen.

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68 Şirldan – labour song of stablemen
69 Terdik ‘the lowest layer of saddle-cloth’
70 Celdik ‘a pad put under the saddle to prevent the saddle from rubbing the horse’s back’
71 Kömkörö eer – enables the rider to sit higher
| Car-cardı boylop | Let’s go from sweetheart to sweetheart, |
| Kidırıp oynop. | Let’s play strolling around. |
| Kır-kırdı boylop | Let’s track from mountain to mountain, |
| Degı ayılдаş bolboy emine! | Let’s come from the same place, how about it? |

| Tetigi toonu uratkan | The brigade washing off those hills, |
| Omkorup taşın kulatkan | Digging them, quarrying their stones |
| Al bizdin arık kazgandar | Is our canal builders, |
| Çekesi tedep suu akkan. | Sweat is dripping from their brows. |

| A-ay kızıl coolukçan | Hey, guys with the red kerchiefs, |
| Kanday turmuş çayıınız? | What’s up? How are you doing? |
| Kursak açıp ketti go | We are hungry, |
| Kaynад beken çayıınız? | Has your tea come to the boil? |

| Kaydasıñ başkan bul koldu | You saw this peerless country |
| Kıır başkanda kördüñ sen. | When it was covered by frost. |
| Kürüçbektin Er Çomoy | The champion of Kürüçbek Çomoy |
| Çöö başkanda kördüñ sen. | You saw when he had to walk. |

| Suusar içik kişmișter | You saw the marten and sable furs |
| Kıır başkanda kördüñ sen. | When they were covered by frost. |
| Kürüçbektin Er Çomoy | You saw the champion of Kürüçbek Çomoy |
| Kor bolgondo kördüñ sen... | When he had become despised. |

| Aldey, aldey, ak bööbök | Sleep, sleep, white babe, |
| Ak beşikke cat, bööbök. | Lie in a white cradle, babe. |
| Iylaba balam, iylaba | Don’t cry, little one, don’t weep, |
| Menin canım kiynaba. | Don’t torment my soul! |

| Sal, sal, sal, bilek | Rock, rock, rock it, babe, |
| Şarı mayga mal, bilek. | Dip it into yellow butter, babe! |
| Kunan koydu soy, bilek | Kill a three-year-old lamb, babe, |
| Kuyruğunə toy, bilek. | Eat your fill of its tail, babe! |

| Iylaba balam, iylaba | Don’t cry, darling, don’t cry, |
| Çön eñeñi kiynaba. | Don’t torture your paternal granny, |
| Atañ toygo ketipir | Your father’s gone to a wedding, |
| Ak kise tolgon et kelet. | He’ll bring a white sackful of meat. |

| Iylaba balam, iylaba | Don’t cry, darling, don’t cry, |
| Çön eñeñi kiynaba. | Don’t torture your paternal granny. |
| Eñeñ toygo ketipir | Your mother’s gone to a wedding, |
| Emçegi tolgon süt kelet. | She’ll come home with breasts bursting with milk |

| Iylaba balam, iylaba | Don’t cry, darling, don’t cry, |
| Çön eñeñi kiynaba. | Don’t torture your paternal granny! |
46 Keling kete kiygizip
Keregin curtka tiygizip
Kelin algan ekenin
Tügöl curtka bilgizip.

Katinga kamka kiygizip
Kara curtta baarrisn
Emi Kadir tungö72 kirgizip.
Ceteğinina baarris
Celmayanday73 töö bolup
Tügü çok kedey tügöö
Baylagani baş bolup.
On-on bethen bee bolup.

4774 Aylanay oñ çorolor
Ak boz beeni soydurdum.
Atöödii uykaş koydurum.
Ekööndü birdey teñ baktım

Biриñeşden biriñdi
Kayşi cerden kem baktım?
Buldurukap körüngön
Bul emine bilgile.

Dep oşentip aytkanda
Kançooro anda kep aytat:
Aylanay abake
Bar deseñ aba barayn.

Barbay kantip kalayn.
Körünüp turgan Ürgönçkö
Men köz açkança barayn.
Coo çağna mündeýmin.

Katn-kizdi körööndö
Men kanteerimid bilbeyimin.
Kryitip aytar sözüm çok.
Menin kiz-kelinge ebim çok.

48 Kat cazam Sovet cönündö
Türülü oy tüşüp könlülügö.
Ömürüñördü tileymin
Uşintip alistan kelip cürgööö.

Aldey, aldey ak böööm
Ak başike cat böööm.
Kunan koydu soy böööm
Kuyruğuna toy böööm.

72 Kadır gecesi ‘The Night of Power’ 27th night of Ramazan when the Quran was revealed.
73 Celmayan – In Kyrgyz mythology a camel faster than wind.
74 A part from the legend called Semetey.
50 Dastorkon dayın bolsunçu  
Dastorkongo üyüm tolsunçu  
Oy, dastorkon çayıp çay bergen  
Atañ bir aman bolsunçu.  

Aqsuusu biyik Kum-Tördün  
Aynibay uçkan kuş kördüm.  
Oy, aynibay uçkan oșol bir  
Ayah bolup özgürdüm.  

Lay the table,  
May it bring blessing to my house,  
May your father offering tea by the laid table  
be in good health!  

In the Kum-Tör with the tall peak  
I saw a bird not missing its course,  
Ay, the bird that doesn’t miss its course  
Took me to become his wife.  

51 Asa baylap cem berip  
Oșol kezde Toruga  
Alla Taala kuduret  
Tak özündöy dem berip.  

Then he tied it safely, foddered it,  
His horse, Toru.  
Blessed be the name of God,  
He has given us strength like his.  

52 E-e-e-y, ataǹdın körü dünyö  
Arbdi meenet künügö.  
Aytpay curttun baldar  
Camandık kıldım kimine?  

Ay, curse upon your begetter, world,  
Troubles multiply day by day.  
Have I ever done harm  
To any of this country’s children?  

Incessantly quarrelsome  
Čubak, I am fed up with you.  
Overcoming the caliph, sultan, holy superior  
Should I exorcize the evil spirit from you?  

53 Eki kolum kișendep  
Baylaganda kerbezim.  
Elden bölüp başımıdı  
Aydaganda kerbezim.  

My arms have been shackled,  
My sweetheart’s been taken away.  
Far from my people in exile  
My sweetheart’s been taken away.
Eki közüm türmödö  
Caynaganda kerbezim.  
Esen bol kırğız elim dep  
Sayraganda kerbezim.  
My eyes are fixed on the prison,  
My sweetheart’s been captured.  
Stay in good health, my Kyrgyz people,  
My sweetheart whom I had to part with.

5475  
Menin apam surasañ,  
Çogoynonun çogunday.  
Senin apañ surasañ  
Çoñ çıçkan uydun bogunday.  
Akıy ey, akıy ey  
Akıy ey, akıy ey.  
When you ask my mother,  
She is like a dried thorn.  
When you ask your mother,  
She is like cow dung.  
Trallala, trallala,  
Trallala, trallala.

5576  
Ir kılganım Isık-Köl  
... catkan cer.  
A degenim ep bolgon  
... cerimdey.  
I put Isık-Köl into verse  
... where it is lying.  
What I said was true to life  
... like in my place.

*Kökürögüñ keñ saray  
Askar toonun belin-dey.  
Kiçinemden köngön cer  
Aydagan malım öngön cer.  
Your bosom is a grand palace,  
Your waist is the big mountain  
I got used to it from childhood,  
I graze and increase my flock here.

Tokoyuñ ay, talñ ay,  
Tolkunuñ ay, şariñ ay.  
Your woods, ay, your plain, ay,  
Your surges, ay, your stream, ay.

56  
At-Başı boorun caylagan,  
Çoko boluş, Ormon kan,  
Manaptar bolgon elimden.  
Malatay sınıç, boluptur,  
Mina çerk tuugan elimden.  
To the summer pasture in At Başı  
Alderman Čoko, Ormon khan  
Noblemen of my people went  
Malatay the seer appeared  
From the Çerik tribe.

Kazibek ırçi boluptur,  
Kazalın ayıp irdagan.  
Kaççalar otti elimden  
At-Başı degen cerimden.  
Kazibek the folk singer lived there,  
Singing gazels,  
What great people were my folk  
At the place called At Başı.

57  
Men toodogu (bir) tinarmin  
Sen (bir) zooodogu ularsınıñ.  
Uça bergin salpildap  
Uyaña barip kularşiñ  
Ayagi barip tinaarsınıñ.  
I’m a bird of prey of the mountains,  
You are a mountain turkey among rocks.  
You fly on, arriving  
At your nest you drop in it exhausted.  
At long last you calm down.

Kolumdan kelse, Kudayım berse  
Oşando canma kelin konorsuñ.  
Sen bir eñ ele kooz sonosuñ.  
If it was up to me, may god grant it,  
You would come to me and rest here.  
You are a beautiful wild duck.

75 Akınyek ‘White cow’, mocking song, a variant of №1.  
76 Ir kılganım Isık-Köl – The text is about lake Issyk-kul.  
77 Manap – Kyrgyz noble rank.  
78 Sınıç ‘seer, magician, one who foresees the outcome of events’  
79 Lyric poem of a certain pattern.  
80 Tinar ‘kind of a bird of prey’
58 Kümüşpü deymin şiňdi
Küygzüdürün menin içimdi.
Emi kimge corutam
Sen üçün korgön tüșümdü?

Tşiň bir bermet tizilgen
Tiktesem (de) içim ezilgen.
Tim tartıp alsam deym
Tiktesip çürgön şiñden.

Your teeth are like pearls,
You’ve set my heart on fire.
Whom may I tell
My dream of you?

Like pearls arranged in a string.
When I stand up, I collapse inside.
I’ll catch you and kidnap you
From your fixed betrothed.

59 Altı (bir) da taka, cez nokta
Al kimdin corgosu ay?
Aytılılu kalkň çoguldu
Bul ele menin bir tuuganmdın ordosu.

Kümüş taka cez nokta
Al kimdin corgosu?
Kürdölüü eliň çoguldu
Bul menin bir tuuganmdın ordosu.

Gold horseshoes and brass bit –
Whose horse is that one?
People have all gathered there,
It’s my brother’s village.

Silver horseshoes and brass bit –
Whose horse is that one?
Many have gathered there,
It’s my brother’s village.

60 Tuygundan bolot kum tülök
Suu boylop uçat bir çürök.
Çüröktü körüp talpınıp
Tuylayt (bir) eken et çürök.

Katası bolso teriňiz.
Kayrılıp bir az keliňiz.

The white falcon rises from the plain falcon,
The wild duck’s flying over the stream,
Agitated by the whild duck
The silly heart is beating madly.

What if it misses – you say.
What will be the fate of this silly yearning heart,
The wild duck flying off to freedom,
Give me advice!

61 Ak şumkar berdim taptap al
Kök uçuk berdim saptap al.
Karagaydin kak butak
Kagıp turup otko cak.

Kakıldagan kudagty
Kızımdı çakılılap tarbiyalap bagıp al.
Çegedektin çet butak
Çerit turup otko cak.

I gave you a trained blue falcon, take it,
I gave you a blue ribbon tied to it, take it!
Break off the dry branch of the pine,
Burn it in the fire!

My talkative fellow father-in-law
Take very good care of my daughter!
Break off the top branches of shrubs,
Put them on the fire!

62 Tündö bir catıp tüş kördüm, tekem,
Tüşümdö caman iş kördüm, tekem,
Bul toodon keteli, tekem,
Alıskı toogi ceteli tekem.

I went to bed at night, I had a dream, darling,
In my dream I saw monsters, darling.
Let’s leave behind these mountains, darling!
Let’s go to faraway mountains, darling!

dirge
63 Bekbekey aştı bel aştı
Beline saadak caraştı.
Saksakay aştı, say aştı
Sanına saadak caraştı.

Bekbekey set out over the mountain,
His quiver fitted his waist well,
Saksakay set out over the valley,
His quiver fitted his waist well.

64 Arman82, ay, adamda türkün tagdı
bar
Ay arman, ar kanday bolot tagdırlar.

Hardship, how many types of fate
you can have?
Hardship, alas, fates are different.

Arman ay, adamın kelbes kolunan
Arman ay, şum acal menen ölüm zar.
Arman ay, sanaa bir külük, ızı çok
Al arman, korgoşun salmak mizi çok.

Hardship, alas, man is helpless,
Hardship, ay, the last hour, death is cruel.
Hardship, ay, worries come suddenly,
without a signal.
Hardship, alas, lead is heavy, it has no
point.

Arman, acal bir cetip kün bütsö

Hardship, the day is over, the last hour
has arrived.

Çirkin (al) kara cer tartat küçü tok…

When black soil accepts you, its power
is great.

6583 Kabakka tüşkön küyöö bar.
(Degi) kaynene değen biröö bar.
Kayırıp alat sözündü
Kapaga koşot özündü.

Here’s a son-in-law going down the valley,
Here’s a person called mother-in-law.
She misunderstands your word,
She is the cause of her grieving.

Ayılga tüşkön küyöö bar
(Degi) abisin değen biröö bar.
Aндhip alat sözündü
Ayını kılat özündü.

Here’s a son-in-law coming to your village,
Here is a person called sister-in-law.
She keeps chasing your word,
She makes you the target of gossip.

66 Kırañdan sogup cel tursa
Kıyıtip irdaym el tursa.
Kılığı caksı kara koz

When the winds blow from the plateau,
I can’t feel it but I tell it.
My sweetheart with a fine shape and black
eyes

Kılğıra karap tim tursa.
Kılğıra karap tim tursa.

Is gazing at me,
Is gazing at me,

Kaykıdan sogup cel tursa
Kaymana irdaym el tursa.
Kadırı caksı kara koz
Körmöksön bolup tim tursa.
Kadırı caksı kara koz
Körmöksön bolup tim tursa.

When the winds blow from the mountains
I tell it secretly if someone listens.
My valuable dear with the black eyes
Would pretend he heard nothing;
My valuable one with the black eyes
Would pretend he heard nothing.

82 arman - dirge
83 Bride’s lament
67 Atar aldı salkınday šamal čel cüröt
Şamdagay ușul şamalda bizde kim cüröt
Oynotup toonun tulparın erkin üyrötüp
Şamdagay ușul zamanda bizde kim cüröt?

It’s become dawn, there is a cool breeze,
Who is passing here in this curly wind?
Who is approaching us rapidly this time of day,
Jumping and training his horse?

68 Ömür çirkin мнça nege kıskasın?
Kıskaruuga münöt sayın ustasın?
Çok degende berse bolo adamga
Bir düz eki, bir düz bir çaştın tutkasın.

Life, why are you so short?
Making every minute shorter.
If nothing else, you should give man
A hundred, a hundred and two years.

69 Çokoyum buttan suurulup
Çor boldu taman tuurulup.
Çoy-coylop cürüp ötömbu?
Çokuda bir kün buyugup.

I’ll kick my felt boots off my feet,
I’ll stamp my thickened soles.
Will I die while driving sheep?
One day a blizzard will catch me on the mountain.

70 Asmandap uçkan cagalmay
Cagalmay cemin taba albay,
Kayran bir ömür kayran çaş
Ketip kaldı şamalday.

The grey hawk soaring in the sky,
The grey hawk hasn’t found its prey.
Beautiful life, existence
Is gone with the wind.

...Aldeylep öskön apakem
Meni kaydan tabaşiň?
Kalkibiz caylayt köçmöndüü
Baldar, kalk caktırbayt köpköndü.

Mother, who rocked me in the crib and reared me
Where could you find me?
Our folk live, settle, move,
Our people don’t like those who don’t find their place.

7184 Kurandın sözün baykagan
Enekem kurdaştın köönün caykagan.
Aylındagi kurdaştar,
Enemdin urmatın körüp tarkagan.

My mother observed the instructions of the Quran,
My mother won the heart of her friends,
All her friends in the village
Recognized her greatness.

84 Funeral song over mother.
Many are those who suffer because
They fail to reach the lass they’ve chosen.
Many are the mottled nomadic horses
Racing around in ravines.

Many are those who suffer because
They failed to reach the lass they’d marry.

Falcons and eagles
Know my worth without words.
Contemplate thoroughly, my fellow,
Your tradition.

You spared no trouble in vain,
Nightingale in the millet field,
I’m searching and I’ll find my Aşkem
Despite all the hardships.
If I were chasing him,
If I got hold of him,
Would you just let me go?

My noble, heavenly father,
There’s a stone dish under you,
Gold left behind though not collected,
The Moon doesn’t shine upon you under the ground.

Daddy dear, how can you lie there?
Daddy dear, under a shovelful of stone.
Your silver left behind though not collected,
The Sun doesn’t shine upon you under the ground.

Daddy dear, how can you lie there?
Daddy dear, you went to the otherworld,
All the righteous are gathering there,
You are mingling with them
Daddy, yours will be the pride of place in heaven.

Should the fire burn with large flames,
Throw your skirt and quench it with it.
Should your mother-in-law say silly words,
My darling, tame her with humorous words.

Sables swim in water, don’t they?
Aren’t sables skinned for their fur?
May your children all be healthy,
You should be the healthiest of all!
76 Alaluu çılık elde bar
Az mildet Üköy sende bar.
Açırap kaldım cete albay
Üköyüm, ayıkyaps ildet mende bar...

There’s a mottled stud at home,
There’s little gratitude in you.
I parted with you, I can’t come to see you
My Üköy, I am incurably ill.

77 Köögörön köldö tursam da men
Köz çaptörm askaga.
Köönlümü burbaymın
Bir özüündön başkaga.

Were I in a fair blue lake
I’d be gazing at the mountains.
I’d never give my heart
To anyone but you.

78 Ak barak bolso kolumda
Aga (bir) cazsañ sonun da.
Altınga okşo Üköyüm
Teetigi apapak toodun boorunda.

When I have a white sheet in hand,
I can write onto it nicely.
My Üköy, who is like gold,
You are right behind the white mountain.

79 Caştıktı kimder kilbagan
Caşt ötkön sayın ılgagan.
Caştıktı kilbay koygonsup
Kep kılat eken ulgaygan….

Who didn’t live full-blooded in their youth
Will come to regret it getting old.
The time of youth not used up well
Will make you reproachful.

80 Arkaña örüp çaçındı
Kimdin go kızı degizgem.
Altı Arkar çıldız batkança
Bakenim, çeti aylanıp emizgem.

Seeing your hair braided at the back
Whose daughter is this? I asked.
While the Little Bear**89** star was shining,
My Baken, I got us six times to give breast to you.

Celkeñe örüp çaçındı
Men kimdin kızı degizgem.
Çeti Arkar çıldız batkança
Çeti aylanıp emizgem.

Whose daughter am I? I made you say,
While the Great Bear**90** star was shining,
I got up seven times to give breast to her.

Bakenim, küümüş menen kalaydı
Küygüzöt ölmüş dalaydı.
Bakenim, altı menen kalaydı
Bakenim, azaptuu kilat dalaydı…

My Baken, silver and tinware,
So many people are seized by death.
My Baken, gold and tinware,
My Baken, all kinds of people.

81 Alma beken beşigiň
Karaldım alat (bir) beken akeyiň?
Örük beken beşigiň
Karaldım öböt beken akeyiň?

Was your crib made of apples?
Darling, did daddy take you in his hand?
Was your crib made of plums?
Darling, did daddy kiss you?

Ciyde senin beşigiň
Karaldım cibiyt (bir) beken akeyiň?

Was your crib made of olive wood?
Darling, did daddy love you?

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88 Funeral song over daughter  
89 **Altı Arkar** - ‘Lesser Bear.  
90 **Ceti Arkar** – ‘Great Bear’
82 Kök taylak catat kõyada
Caş mirzam, boz topurak uyada.
Caş mirzam, kalbaptr elden köñülüñ
Caş mirzam, çasaçaptir ömüriñ.
Caş mirzam, balardan körböy ubaydi
Caş mirzam, cilip ketti tiyakka…
A grey camel calf’s lying on the slope,
My young husband, in the grey earth.
My young husband, no one’s broken your heart.
My young husband, you haven’t lived your life.
My young master, you haven’t seen your children,
My young master, you’ve left for the other world.

83 Sanay bersem sanaam ketet taralip
Bilinbesten ötüp barat balalõp
Kol kärşap koş aytalbay alistap
Ketken eken münözü bal balalik.
Ötkön ömür kayra kelbeyt caralõp
Öçöşköndöy saamay çaçõp agarõp.
No use sitting, racking my brains,
The childhood’s over in a jiffy.
It didn’t shake hands, it fled,
Gentle childhood is gone.
The time that’s past will never return,
It will even make our hair white.

84 Kızım menen bir bassam caraşambi?
Kızım menen bir bassam arta kalam.
Men kartayıp, men kartayıp baratambi?
I’m walking with my daughter, is it proper?
I’m walking with my daughter, I fall behind,
Will I still walk when I am old, when I’m old?

85 Törgö kilem taştagan,
Enekem törödöy uulun baştagan.
Kapştita kilem taştagan,
Enekem kanışa kelein baştagan.
She laid a kilim on the pride of place,
Mummy governed her son the young master.
She laid kilims along the sides, too,
Mummy’s governed her daughter-in-law.

86 Manculu ataga kuran okup çal oturgan
Bir kiz keldi kapistan alistan.
Çoçup ketip artın karap baykuş çal
Atı-cönün surap kaldı kapistan.
Advanced in years, he was praying to Father Manju.
From the distance suddenly a girl returned.
The frightened old man turned to the girl
Asking about her family and homeland.
Her name’s Emma, she’s an English citizen,
The oldman talked long of Yakıp Khan’s arrival
in Manchuria,
His departure from Manjuria with great wishes,

87 Oylonup tuura tüşünsöñ
Küctüü eken ilim, bilim, okuular.
Acal cetip, künüñ bütüp ketpese
Ar adamga sebep eken dokturlar.
You’ll judge right if you ponder,
Science, the schools were strong.
The hour of death doesn’t spare anyone,
Doctors profit from everyone.

91 Funeral song over her young deceased husband
92 *kilem* ‘woven rug of wool’
93 Confused text
Çanım kalar beken dep
Dalay can keldi sandaşp.
Dalaydın kalıp soobuna
Alıp kaldıñ dokturlar.
Acal menen karmasñıp.

Will my soul be saved, I wonder?
Lots of people will come.
Doctors will do their best,
They’ll make them live,
They’ll fight off death, too.

88 Aloy⁹⁴ denen bir çöp bar
(Ce) ızdep cürüp tabambı?
Üyüñdön turup ugasñi
Aalameda bolgon kabardı.
Bu zaman arman kılçu zamanbi?

There’s a herb called aloe,
Shall I find it if I look for it, I wonder.
If you keep sitting at home,
Will you be informed of the world’s news?
Won’t you be sorry for the lost time?

89 Tamçñ (bir) agat kuyulup
(Ce) ak náníñ bişat cuurulup.
Baktılıu baldar bolsunçu
Mina bu Kuurdun tuzu buyurup.

Your drops dripping, spilt out,
Your bread’s baking, kneaded.
Be happy, children!
Behold, this is Kuur’s wish.

90 Gül kezekti eske salıp cürömün
Appak karday siz degende cürögüm.
Süyüü işi cürögümö kadadı
Çñin aytsam men kempirimdi,
kempirimdi sÿyömün.

I keep thinking of my wonderful youth,
I’ll tell you my snow-white memories.
Love has captured my heart,
Honestly, I love my darling with all my heart,
I love my darling.

91 Sal, sal, sal, bilek
Sarï mayga mal, bilek.
Koyon kaçtı koñ, bilek
Koñu menen beş bilek…

Get going, going, going, baby,
Dip it into yellow butter, baby!
The rabbit’s gone, two babies
In pairs are five babies.

92 Ay nuru bizge tögüldü
Agaylar aççi köñüldü.
Ardaktap cürüp ötöldü
Aldida turgan ömürdü.

The moonlight has flooded us,
Gentlemen, entertain me.
Aware of its great value,
Let us spend our lives.

⁹⁴ Used as laxative.
Kün nuru bizge tögüldü
Kükügüm aççi köşündü.
Güldötüp cürüp ötölü
Gülgündöy çaştık ömürdü.
The light of the sun’s flooded us,
My cuckoo bird, have a good time.
Let’s spend the time merrily,
Our youth which is like a rose!

93 Siz menen birge cürüügö
Men kandayça metod koldonom?
Siz menen birge cürüügö
Men kandayça metod koldonom?
How could I manage to be
Together with you?
How could I manage to be
Together with you?

Arpa (bir) menen Aksaydı
Aşip barip el caylayt.
Azap (bir) menen tozikko
Kanday (bir) cigit bel baylayt?
With Arpa and Aksay
The folks go to the summer pasture.
With torments and anguish
Which young man would gird himself?

94 Germandı Sovet ceñse eken (al)
Sokkunu aga berse eken.
Sarsanaa kilbay adamdı (al)
Baykem aman kelse eken.
Will the Soviets defeat the Germans,
If only they’d smite them!
Without causing excitement
I wish my brother would return safely!

95 Kümüştün keni sayda go
Külüktün körkü bayloodo.
The silver mine is in the stream,
The beauty of a nomad horse is in the harness.
The folks go to the summer pasture.
Together in the summer pasture fragrant of roses!

Küülüp bir oynop bir cürsök
Gül cttangan cayloodo.
I wish we could go laughing and dancing
Together in the summer pasture fragrant of roses!

96 Uluu (bir) toonu tötolöp
Uuldu baktık eköölöp.
Urmatuu kari men boldum
Uulumdun kizin, uulumdun uulen cetelep.
We made it over large mountains,
We’ve brought up our son.
I alone lived to see venerable old age,
I took my son’s daughter, my son’s son for a walk.

Kızıl bir toonu tötolöp
Kızdarlı baktık eköölöp.
Kimbatuu kari men boldum
Kızımdın kizin, kızımdın kizin cetelep.
We made it over red mountains,
We brought up our daughters.
I alone lived to see valuable old age,
I took my daughter’s daughter, my daughter’s daughter for a walk.

97 Kayda kettiñ ıraaktap?
Turganda eki bala ermeğim.
Where have you gone, you’re gone?
You’ve left me two children.

98 At-Başi geçen cerimden
Ak kalpak kırğız elimden.
Ataktuu akiñ boluptur (oo)
Agayın tuugan elimden.
From my home called At-Başi,
From my white-capped Kyrgyz people,
Famous poets have been born,
Raising the fame of our people.
**Kasimali, Kazibek**

Singing gazels

That spread among the people.

Rasul's songs

Are still sung today.

Boogaći was our leader

Of Mongolian origin.

He would sing sad songs about Üköt.

And that’s how his life went by.

Hey, sisters, young mistress,

Gather here around me!

Learn where I am coming from

Then have a good laugh!

From Kara-Tegin, jerge-Tal

My child escaped.

Like the yearling meant for a wedding,

My dear buxom child.

The grand Kara-Kol was hard,

My horse was foaming at the mouth.

I'd kiss your flaming red cheeks,

Akziynat, leaning close to you.

The wide Kara-Kol was hard,

My horse was foaming at the mouth.

I'd kiss your cheeks softer than cotton-wool,

Akziynat, taking a step backward.

With your enchanting eyes

You're looking tauntingly.

When can I get hold of you

So that you may revive my loving heart?

I gave into his hand my lover’s picture,

I had her photo taken.

My love, my darling,

When can we talk to you?

Sleep, sleep, my innocent babe,

Lie in a white cradle, my babe.

Kill a three-year-old sheep, babe,

Eat your fill of its tail, my babe.

Hush-a-bye, baby, hush, babe!

From Arpa’s Ala-Dag

I’d shoot a stag off the cliff.

If only I’d hugged and kissed

On the lips a lass like you!
Arpanın Ala-Toosunan
Arkarın atsam zoosunan.
Asılkeç sendey selkinin
Aylantıp öpsöm oozunan.

From Arpa’s Ala-Dag
I’d shoot a stag off its cliff.
I wish I’d hugged the lass like you
And kissed her on the lips!

104 Kerme (bir) toonun türlörün
Kelimenim terse güldörün.
Kelinden körüp ubaydı

The types of Kerme-Too,
When my daughter-in-law’s picking rose.
When I see the kindliness of my
daughter-in-law,
I wish I’d see the advance of the world.

Men, kelbetin körösm düynönün.

The types of mountains with wild turkeys,
When my son is picking roses.
When I see the kindliness of my son,
I wish I’d see the respect of the world!

Ularluu toonun türlörün
Uulum (bir) terse güldörün.
Uuldan körüp ubaydı
Men urmat oozunan.

105 Kızıldan senin cooluguñ
Kıyladan artıguruguñ.
Kılğındı köp sanap
Kıynoődu tartıp oorudum.

Your scarf is red,
You’re different from the rest.
I was pondering about you,
I found no remedy to my woe.

Kızıldan senin cooluguñ
Kıyladan artıguruguñ.
Kılğındı köp sanap
Kıynoődu tartıp oorudum.

The types of mountains with wild turkeys,
When my son is picking roses.
When I see the kindliness of my son,
I wish I’d see the respect of the world!

10695 Komuzuñdu kolgo alıp
Çertüüçü eleňcirgilim.
Çerte (bir) tüşçü Toko dep
Kubanıp elder tarasankan.
Oy, menin alganım
Bul calgandan adasakan.

With the lyre in your hand
You were playing, my happiness.
Go on, Toko, they kept saying,
They made merry, they went home.
Oh my dearest Husband,
You didn’t understand this false world.

Oozuňdagı irdagan
Irdagan sayın caraşkan.
Irday (bir) tüşçü Toko dep
Kubanıp eliň tarasankan.

The songs you sang
Were more and more like you,
Sing on, Toko, they kept saying,
They made merry, they went home.

107 Tört tülügü malga cay
Törlörü sonun muzdabas.
Tamaşandı men sanap
Tartar (bir) boldum uktabas.

Its four peaks are inhabited, suited for
livestock,
Its mountains are nice, not icy
I missed merry-making,
I became a woodcock who never sleeps.

108 Aksay (bir) cerdin soorusu
Aňkitat kongon konuşu.
Adamdin köönün kuykalap
Alısta kalgan boluuçu.

Aksay is the nave of the world,
Its fragrance floats from all over.
My lover’s got stuck
Somewhere in the distance.

Kök irim cerdin soorusu (ce)
Köyköltöt kongon konuşu.
Adamdin köönün kuykalap (al)
Körübény kalgan boluuçu.

The middle of whirling waters,
Pastures are his dwelling place.
My lover has grown
Invisible somewhere.

95 Funeral song for husband
109 Kurbu bir kurbu, kurbu taş
Kuuşup oynot ördö-kaz.
Kurbudan kurbu ayrilsa
Kuyulat eken közdön ças.

Tektir bir tektir, tektir saz
Tebişip oynot ördö-kaz
Teńtuştan teńtuş ayrilsa
Tegerenet közdön ças.

A flat stone, a flat stone,
A duck and a goose chase each other.
When a lassie parts with a lad,
Tears are flowing from their eyes.

Wavy, wavy is the reed,
Ducks and geese dance waddling.
When someone parts with a peer,
Their eyes brim with tears.

110 Sen bolsoñ kauhar suuluu mötüür
bulak
Cibülçip agip kelseñ toodon kulap.
Suuňdu suusap suusap içkim kelet.
Canĩña çatip alıp meken kurap.

If you were the crystal clear brook,
You’d slowly descend from the mountain.
To quench my thirst
I’d lie and nestle by your side.

Or were you a never parting swan,
Settling by my side at a bright place.
Playing and frolicing like a colt
Could I fulfil my passion that day?

111 Köl ceeginde köp Gül turat
Biri kizil, biri kıkık.
Birde süysö, birde süyböyt
Anĩn sirin kim bileñ?

There are many flowers on the lake shore,
There are red, there are blue ones.
One loves, the other loves not,
Who can unravel this secret?

Eger Volga tolkup aksa
Anĩ süüzü en kiýin.
Süygön carĩn süyböy koysö
Anĩ süyüü en kiýin.

When the Volga billows,
You cannot swim in it.
If your darling stops loving you tomorrow,
You won’t be able to bear it.

112 Uşul üydün özügü
Üzülüňkür körüñüt.
Uşul üydöbir çeñem
Süzülsünkür körüñöt.

The roof of the house
Appears to be shabby.
The mistress of the house
Appears to be cheeky.

Bıçak uççu caltırmat
May tomurup atabı?
Ükoctörüşaldırmat
Kurut alıp atabı?

The tip of the knife is shining,
Is she getting butter with it?
The cupboard is creaking,
Is she taking out some curd?

113 Bir butakta eki alma
Sen dagì da alba, men da alba.
Emne bolup kalgansın
Kızıl gül beleñ men barda?

Two apples on one branch –
You an apple and me one, too.
What’s happened to you,
You were a red rose and I was the
field-guard?

96 Kulun- is a colt before the age of one year, after that it is called tay.
Youth is the summer of life, We won’t remain young, will we? Make merry and laugh when you’re young, It will never ever return!

May my children be in good health, Their homes be filled with luck and happiness. Let’s have a hopeful wedding party, May our wishes come true!

May our lives be nice, Our home be filled with goodness! We entertain our guests in good style, So they will tell us their wishes!

My daughter-in-law, my child, Your honey-sweet words please me, You’ve captivated me with your dance, Let me be your lover.

Let me be my brother who longs for you, Your husband. I am suffering For a handful of your space.

The swing of Burulča Don’t step twirling, lady! The swing of Alımkan Not this way, step that way!

Move, move, get moving, babe, Dip it into butter, babe, Kill a three-year-old animal, babe, Eat your fill of its tail!

Butterfly from the dog’s tail, I make a shade for you. The poop from your bum Will be offered to two dogs, Let them have a feast.

The front of Aksay is gently hilly, A white mare’s grazing at a cool place. What good is it to speak out My lover who’s gone far away?

Lullaby
Kunan- ‘three-year-old animal’
Kök saydinin başı balkındı
(E köyçu), kıkırdak ottoyt salkında.
Körüp bir körböl ne payda
O canım, kömüşkö ketken altındı?
The mouth of the blue valley is bumpy,
A blue stud’s grazing at a cool place.
What’s the use of not seeing
A lover who’s crept away stealthily?

Bekbekey99 aștı, bel aștı
Beline belboo caraşıtı.
Saksakay kaçı say aștı
Sanına saadak caraşıtı.
Bekbekey’s gone beyond the mountain
The quiver fitted his waist well.
Saksakay’s gone, beyond the valley,
The quiver fitted his belt well.

119

Ukuruk uçu dolono
Uru da börü colobo.
İynemdin uçun maytardım
Bügün da koroo kaytardım.
The tip of my spindle is a thorn,
Robbers, wolves should not come near!
I’ve twisted the tip of my needle,
I was tending the flock today.

Cayganım kolhoz cilkıısı
Caylooonun menmin irçısı.
Oylop koy selki ilgeri
Bolụppu mendey cilkıısı
I was grazing the flock of the kolkhoz,
I was the singer of the summer pastures.
Imagine, sweetheart, in times of yore
I was a shepherd second to none,
I was a shepherd second to none.

120

Çilkı ottoyt çöptüぬ türlörün.
Men cittaym çipar güldörün.
Eriktim cilkı çetinde
Eskerip kelçi süygönüm.
The stud was grazing all sorts of grass,
I would deeply inhale their smell.
I am bored just with the flock,
Come darling and see me,
Come darling and see me.

Kündör ötüp baratat
Külgün kezek bala çak.
Küluńduşüp alıștan
Kün, Çolponbay karatat.
From day to day the time of laughter,
Childhood passes.
Smiling from faraway,
Venus looks down with the Sun.

Aylap ötüp baratat
Altın kezek bala çak.
Aşık kılüp adamdı
Ay, Çolpondoy karatat.
From day to day our golden age,
Our childhood dwindles.
You are then made to fall in love
By the Moon and by Venus.

121

(Öy) Kiresiñ menin tüşümü
Uşunça meni zarlantıp (çirkin)
Sen barsıñbi cerdin cümündö?
Ah, when you get mingled with my dream
You make me sad as I am,
Are you still on the earth?

*Kazdikka başım burulsa
Kiresiñ menin tüşümü.
Uşunça meni zarlantıp (çirkin)
Barsıñbi cerdin cümündö?
When I rest my head on the pillow
You appear in my dreams, too.
Is there anything else on earth
That can make me so sad?

Kudaybergen ceenim,
Çakırtıpsiñ üyünün.
Ataktuu baatır Çolponbay,
Alıp keldi tünündö.
My sister Kudaybergen
You invited me to your place.
Famous hero Çolponbay
Took me at a late hour.

99 In earlier times the young men drove the flock at night singing this song.
Çakırgan çerge barganday
Çapan çok ele kiyüügö.
Alçaktat cürüşkö
At kayda maga minüügö.  
I didn’t have proper clothes,
A nice caftan to put on.
I didn’t have a fine steed,
To ride and arrive there.

124 Çokoyum button suurulup
Çor boldu taman tuurulup.
Çoy-çoylop cürüp ötömbü
Çokuda bir kün buyugup?
I’ll kick my felt boots off my feet,
I’ll click my hardened soles.
Will I die one day, saying Choy, choy
In a snow storm on the peak?

Ötüğüm button suurulup
Özögüm sızdayt buulgup.
Özgöç kördüm kordu
Ölöm go bir kün buulgup.
I’ll kick my boots off my feet,
It pains me deep inside.
I’ve suffered much contempt and scorn,
One day I’ll have had enough and die.

125 Tattõdan tattõ, tattõdan tattõ
Kuçaktap catsañ, kimça bel tattõ.
Kuykalap ceseñ, kuykum et tattõ  
Tattõdan tattõ, tattõdan tattõ…. 
Sweeter than sweet, sweeter than sweet,
Lying in an embrace, a slender waist is
When you roast it on fire, meat with its
skin is most delicious,
Sweeter than sweet, sweeter than sweet.

Tattõdan tattõ, ak tamak tattõ 
Kuykalap ceseñ, kuykum et tattõ.
Lying in an embrace, the white-necked is
When you roast it on fire, meat with its
skin is most delicious,
Sweeter than sweet, sweeter than sweet.

126101 Bir balam Volga aydasa
Bir balam cayloo caylasa.
Kimizi102 küçük bolgondo
Çakırp bizdi siylasa.
If one of my sons were a Volga driver,
The other’d drive flocks in the summer
pasture.
When his kumiss has got ready,
He’d invite us to a dinner.

Koş aytışıp keterde
Nebere eerçip iyulas.
When the times comes to say farewell
My grandchild would ask me to say in tears.

127 Kıyarp közęñ kararat
A sen kiyлага saldıñ alamat.
Oynoş bolup alsam dep
Men da aşkere kildım dalalat.
The look in your eyes is eloquent,
And you have talked to lots of people.
You told them I was your lover
I gave you too much attention.

100 Kuykum ‘meat with its skin roasted on the spit’
101 Modern song written by a well known author
102 kimiz ‘kumiss (fermented mare’s milk)’
128 Burulčanın selkinçek
Burbay tepçi kelinçek.
Küü-küü-küü-küü.
Burulčanın selkinçek
Burbay tepçi kelinçek.
Küü-küü-küü-küü.
Süyümkandin selkinçek
Süyöp tepçi kelinçek
Küü-küü-küü-küü.
Süyümkandin selkinçek
Süyöp tepçi kelinçek
Küü-küü-küü-küü.
Burulča's swing
Don't take crooked steps, young lady!
Hoo-hoo-hoo-hoo.
Burulča's swing
Don't take crooked steps, young lady!
Hoo-hoo-hoo-hoo.
Süyümkan's swing
Swing when you're pulled, lady!
Hoo-hoo-hoo-hoo.
Süyümkan's swing
Swing when you're pulled, lady!
Hoo-hoo-hoo-hoo.

131 Küzdün (bir) künü kök kaşka
Küngöyden akkan bulakt.
Köñülden ketpey sañd (men)
Kümüm altın ınaktı.
Kuzdun (bir) künü kök kaşka
Küngöyden akkan bulakti.
Köñülden kepey sağındım (men)
Kümüm altın ınaktı.
Kuzdun (bir) künü kök kaşka
Küngöyden akkan bulaktı.
Köñülden kepey sağındım (men)
Kümüm altın ınaktı.

132 Küzdün (bir) künü kök kaşka
Küngöyden akkan bulaktı.
Köñülden kepey sağındım (men)
Kümüm altın ınaktı.
Kuzdun (bir) künü kök kaşka
Küngöyden akkan bulakti.
Köñülden kepey sağındım (men)
Kümüm altın ınaktı.
Kuzdun (bir) künü kök kaşka
Küngöyden akkan bulaktı.
Köñülden kepey sağındım (men)
Kümüm altın ınaktı.

133 Aldey, aldey, ak böbök,
Ak beşikke cat, böbök.
Apañ ınten kelgençe
Uyku daamin tat, böbök.
103 Kurandın sözün baykagan
Enekem kurdastın köönün caykagan.
Alyndagi kurdastar,
Enemdin urmatın körüp tarkan.
Aldey, aldey, ak böbök,
Ak beşikke cat, böbök.
Apañ ınten kelgençe
Uyku daamin tat, böbök.
Kurandın sözün baykagan
Enekem kurdastın köönün caykagan.
Alyndagi kurdastar,
Enemdin urmatın körüp tarkan.

134103 Kurandın sözün baykagan
Enekem kurdastın köönün caykagan.
Alyndagi kurdastar,
Enemdin urmatın körüp tarkan.
Kurandın sözün baykagan
Enekem kurdastın köönün caykagan.
Alyndagi kurdastar,
Enemdin urmatın körüp tarkan.

103 This recording is a variant of №71.
Kurandin sözün baykagan,
Kelindin köönün caykagan.
Aylindagi kelinder
Enendin urmatın körüp tarkagan.

*Enekem inekke maldı cüktögön
Bayırkisin men aytısam
Narga eğiün cüktögön.
Baldaqina kalganda
Keñesin aytıp “şüş” değil.

135 Baldarım buudandi minse terdetip,
Kelinder buulumdu¹⁰⁴ kişse kirdetip.
Çoñ ene bolup balpayıp
Ötursam beşik termetip.

136 Aralap alma baktarın
Men ağanız üzüp alğamin.
Aldeylep cürüp çoñoytkom
Asılın körşöm balanın.

137 Kızıl güldöy elem özgördüm
Kıyanlı baştan ötkördüm.
Kırdalıñ barda oynop al
Kıykırsañañ kelbeyt ötkön kün.

¹⁰⁴ buulum ‘kind of silk’
139 Kara kürmö şayi kiyip
Boylogula kızdar ay.
Kadır-köñül bar çakta
Oynogula kızdar ay.
Oynoy albay, külo albay
Oyun barkö kn bile albay
Kayran caštö ötkörüp
Koybogula kızdar ay.

Caftans made of black silk fabric
Are worn by lasses of various build.
There’s desire, there is the heart,
Just have the flair for playing, lassies, oh!
Those who don’t play or laugh
Have no idea what playing is good for.
They waste their beautiful youth,
Beware you’ll be sorry one day, lassies, oh!

140 Sen kızıl gül caynagan
Men bulbul baktı sayragan.
Sen bir panar men panar
Carigıñ gana öçö
Caylanam, caylanam, caylanam?
Açılgan gülgö cetsembi
Aşkıtıgım bekerbi?
Açılgan gülgö cete albay
Armanda kalıp ötüp
Ketembi, ketembi, ketembi?

You are a blooming red rose, I’m a thrush singing in the tree.
You are a lantern, I am one, too,
If your light goes out,
What shall I do, what shall I do?

141 Ak kuba bolgon tägöngür
Añgeme ayıp külgöndür.
Aşğığım kayda ketti dep
(Öso) aylası tappay cürġöndür.
Kıpkızıl bolgon tägöngür
Kılçaktap basıp külgöndür.
Kıziktuum kayda ketti dep
(Öso) kynoonu tartıp cürgöndür.

My darling with the snow-white cheeks
Spoke ill of me and laughed.
Where did my darling go? she asked,
She left in anguish.
My darling with the red cheeks
Is looking for me laughing.
Where’s my merry darling? she asked,
She left in sorrow.

142 Say sagızgan sayda eken
San cılkı kalhoz bayda eken.
Sagınsam kö zgö körünböy

The water magpie walks in water,
The kolkhoz had lots of studs.
However much I yearn for him, he can’t
be seen,

Oy, sanaalaş carım kayda eken?
Oy, sanaalaş carım kayda eken?

Where is my yearned-for sweetheart?
Where is my yearned-for sweetheart?

143 Aldey, balam, aldey
El cayloodon tüsö elek.
Arpa talkan biçə elek.
Aldey, aldey, aldey
Aldey, balam, aldey

Sleep, my baby, sleep,
They haven’t returned from the summer pasture.
The barley and roast wheat isn’t cooked yet.
Sleep, sleep, sleep,
Sleep, my baby, sleep!
Kunan koydun kuyruğun
Bulamik kılıp bereyin.
Aldey, balam, aldey
Iylabaçı sadagañ.
El cayloodon tüşö elek

I cook soup for you
From the three-year-old lamb’s tail,
Sleep, my child, sleep,
Don’t cry, my little one!
They haven’t returned from the summer pasture.

Atañ toogo ketti ele.
Kancıgaş tolgon et kelet.
Aldey, aldey, aldey
Iylabaçı balam.

Your father’s gone to the mountain,
He’ll bring meat tied to his saddle.
Sleep, baby, sleep
Don’t cry my little one!

144 Ak köynök kiysem ceñi tar
Ceñ uçunda katı bar.
Katın alıp okusam
Menin alganın atı bar.

If I don a white dress, the sleeves will be tight,
There’s a letter hidden in one.
If I read the letter,
I will get to know my suitor’s name.

*Kök köynök kiysem ceñi tar
Mina ceñ uçunda katı bar.
Katın (bir) alıp okusam
(Tetigi) baldarımın atı bar....

If I don a blue dress, the sleeves will be tight,
There’s a letter hidden in one.
If I read the letter,
I will get to know my children’s names.

145 Salamdan baştaym ırmıdı
Anıktap size şırmıdı.
Calpı çaska tarihım
(Mobu) bolsun dep cazdim bul ırdı.

Let me start my verse with greeting,
Let me tell my secret.
I want to let all young people know
My story, that’s why I wrote my verse.

Asel, sagınsam da men muñduu
Cetsin dep sunam kolumdu.
Ketpeysiñ menin esimden
(Mobu) suusar bir kaltar borumduu.

Asel, missing you makes me sad,
I’ve had enough, I open my arms,
I can’t forget you,
Your sable-like figure.

146 Almaluu bakta men çüröm,
Almasın terip cep çüröm.
Alma (bir) tergen kızlardı
Ala kaçsam dep çüröm.

I walk in an apple orchard,
I pick apples and eat them.
I’d like to catch and kidnap
Lassies picking apples.

Cüzüm (bir) bakta men çüröm,
Cüzümün terip cep çüröm.
Cüzüm (bir) tergen kızlardı
Culmalasam dep çüröm.

I walk in a grape yard.
I pick grapes and eat them.
I’d take delight in teasing
Lassies picking grapes.

147 Argımkaka at koşkon
Ar kaçşı menen baş koşkon.
Toburçakka at koşkon (koyçu)
Top kaçşı menen baş koşkon.

He gave a horse for a horse,
He made friends with all pleasant people.
He gave a horse for ...
He made friends with all good people.

105 kancıga ‘leather straps fastened to the two ends of the saddle to which killed game or other things could be tied’
106 A funeral song that was sung as a popular tune. The listeners kept protesting.
148 Ak boz attın takası
Ak iirim köldün cakası.
Aytmayınça cazilbayt (oo çirkin)
Azırıkşı çasťın kapası.
Cana-cana-cana
Azırıkşı çasťın kapası.
Kök boz attın takası
Kök iirim köldün cakası.
Körmöyükçö cazilbayt (oo çirkin)
Köpcülüktün kapası.
Cana-cana-cana
Köpcülüktün kapası.

The shoe of a grayish white horse –
The shore of a whirling wide pond.
If they can’t talk out their trouble
Today’s youth won’t get rid of it.
Again again again,
They can’t get rid of it.

149 Külsöñ bir külküñ kül az
Külküñö tuugan men aşık.
Caşagan çakşı turbaybi
Cakşiga çakşı canaşıp.
Kete elekmin ulgayip
Karap bir koyçu, külüp bir koyçu cilmayıp.

When you laugh, your laughter feeds me,
I am enamoured with your laughter.
Life is so beautiful
When good ones keep together.

150 Balkıp (bir) denem sütünöt
(Ce) baldarga boldum men ene.
Conumdu tosup kötörgöm
Çokçuluk değen nemege.
Baktıma menin buyurup
(Ce) baldardı berdi Kudayım.
Balardı çakşı çhooytup
Körsöm (bir) dedim ubayın.

My heart feels relieved
I became mother to my children.
I took it on my back and carried
Poverty and misery.

151 Ak kuuga salıp çaydim tor
Caraşat senin çeriñ zor.
Kidirip kelsem tabılbas, tabılbas,
Tabılbas, tabılbas
Kümbatım kırışız aman bol.

I lured the swan into the net,
Similarly to your difficult plight.
No matter where I am, valuable
Kyrgyz people, be in good health!

152 Ular (bir) baktım töölöp
Uuldu baktım böölöp.
Urmatın köör bekembiz,
Uuldun uulun cetelebp.

I tamed a wild mountain turkey,
I looked at my son, I reared him.
Shall we live to see, my son,
Your son bring his son to pay tribute?

107 Modern song composed by a well known composer. This is not the complete song, it is confused.
Kızdardı baktım bopölüp
Kirgiyek baktım tööölüp.
Kızmatın körër bekembiz,
Kızdardin kızın cetele?  

I wondered at the lassies with affections,
I looked at Kirgiyek, I tamed her.
Shall we live to see her serve us,
Her daughter taking her daughter for a walk?  

153 Körgizdin kimbat tamagi
Kimizga suusun kanabí?
Kızmatın körër beken dep
Kıynalıp baktık balani?

Precious food of Kyrgyz people,
Can we ever give up drinking kumiss?
I wonder if our child reared with toil
Will be of great help to us?  

154 Köçekdü kimder baştagan
İçime calın taştagan.
Çöp-çöptün başın uypalap
Cürögüm başın kuykalap.
Küydim desem tütün çok,
(Çe) cürögümđö bütün çok.
Cürögümđö bütün çok.

Who launched this migration
Causing infinite anguish in me?
Smoke covering the plants,
Settling on my heart!
I burnt but no whiff of smoke remained,
Not a single drop remained in my heart,
Not a single drop remained in my heart.

Elibiz köçüp côndü
Egiz110 (bir) Toogo cölöndü.
Elesiñdi men körböy
Emgegiñ tartip ölömbü?

Our people took to the road,
Starting from the İkiz mountain.
Losing your contours from sight,
Dying of sorrow, how can I go on?

Kalkım köçüp côndü
Kara111 (bir) toogo cölöndü.
Kara canım Kalilim
Kaygıñdi tartip ölömbü?

My people took to the road,
Starting from the Kara mountain.
The treasure of my heart, my Halil,
I’m dying of yearning after you.

155 Köl da bolso, köl ceeginde sen bolsoñ
Köl ceeginde kök volğaçan men bolsom.
Keede salip, keede salbay volgaga
Tamaşalap taştap ketip oynosom.

If there was a lake and you were on its shore,
I’d be in a blue car near the lake.
Sometimes I’d pick you up, sometimes
I wouldn’t,
I’d keep teasing you like this.

If there was a lake and you’d be on its shore,
And I’d be in a gorgeous blue car.
Hey, which of my dreams should I speak
about?
You’d sprinkle water and I’d chase you.

108 Modern song composed by a composer.
109 Funeral song of a mother who had lost her son in China and went to exile voluntarily. Modern
song by a known composer.
110 An Old Turkic loanword in Hungarian ( > iker).
111 A widely used word in the Altaic language family, meaning ‘black’.
156 Keçüü keçseñ murun keç
Kiyin kalsañ col taygak.
Uuru kilsañ, calgiz kil
Eköö bolso biri aygak.
Coloçu barsañ, sak bolgun
Corgoñdu uuru albas
Ölüm çirkin tügötöt
Özgöö candin argasın…

If you want to cross the pass, start soon,
The rest of the path will be slippery.
If you do something wrong, you do it alone,
One of the two is a traitor.

157 Ar birçañtın baaranıda
Cüregündö süyüü bar?
Eki çakka bölünüp
Süyüünün eki türü bar.
Eki çakka bölünüp
Süyüünün eki türü bar.
Birinçi kişi tübölük
Akirettik dos bolot.

Every young person’s heart
Is full of love
There are two kinds of love
Pointing in two directions.
Those belonging to the first type
Are eternal friends
The other lasts for a day,
Ends and dissolves in thin air.

158 Çiy barkttan körpöçön
Çıtabayın seni körbösöm.
Çındığıña cetermin
Çin acal cetip ölbösöm.
Boz atka salgan kol çider
Boştoçudan kat ciber.
Al katında ne payda
Kadırkeç bolsoñ özüñ kel.
E-e-y-i-iy
Kadırkeç bolsoñ özüñ kel.

Your saddle cloth is velvet,
I’ll die if I can’t see you.
I’ll get to know the truth,
Whether my last hour has struck.
The grey horse is tethered,
Send a letter with the postman.
What’s the use of the letter,
You’d better come yourself,
Ay, hay,
You’d better come yourself.

159 Barmagım şnap kayrıldım
Balapan boydın ayrıldım.
Eki birdey çiraktan
Bir zamattaya ayrıldım.
Söömöyum şnap kayrıldım.
Köz ilinip açıkça
Eki birdey çiraktan
Bir zamattaya ayrıldım.

I had much trouble with my broken finger,
I was separated early from my children.
I was thus deprived
Of my two apples of my eye.
I broke my index finger, it hurt,
During my wakefulness
I was suddenly deprived
Of my two fair children.

160 Adirdagı altı ırgay
Altı ırgaydi men kiybay
Aldı aldınan karasam
Altı túlok kırğıyday.

Six shrubs on the mountain top,
I won’t tread on the six shrubs,
While I’m looking up from under,
He is like the mottled falcon dropping
its feathers six times.

161 Şir, şir şir eken,
Şirilkandın ırí eken.
Saktagani sari may,
Katkanı cupka.

Shoo, shoo, shoo it was.
It was Şirilkân’s song.
He hid yellow butter,
He hid strudel dough.
Altay cayda
Şırlıdañdını küçü eken.
Küçü bolso müço eken.
Şırlıdañdı aytkan
Ar bir adam işi eken.

162 Toguz ay boyu kötörüp
Tolgonup kündü ötkörüp.
Tüyüşküttü tartip muñayıp men,
Tün uykumdu tört bölüp.
For six summer months
The horse-herder’s song had its power.
When it had, it shared out its wealth.
To sing the horse-herder’s song
Is the duty of us all.

163 Ak buluttun arası
Kızım ataktuu cerdin balası.
Dataluu köngö tuş bolgon
Kızım baktuluu bala karaçı.
From among white clouds,
From a noble house is my daughter.
We’ve woken up to see a great day,
Look how I’m saying farewell to her.

164 Toktolboy akın tilim tolkup sayra
*Tolgonup tolkun ömür kelbeyt kayra.
Tüyüşküntü tartip muñayıp men,
Tünü uykumdu tört bölüp.
Flood out my verse uncontrolled,
Life’s surging, never returning.
My heart hides a deep secret,
Which of my friends could pry it open?

165 Salkın cayloo Çoñ-Cargılçak arası
Sap-sap bolot başka-başa salaası.
Adamzattın açıp koonün seritken
Atir oksoyt eñ bir taza abası.
The cool summer pasture of Çoñ-Jargılçak,
All its nooks and corners are of unmatched beauty.
Refreshing, reviving, exhilarating
Is its cool air rich in ozone.

166 Öçpöy turgan kasiyeti bar bolso
Cürök kandan boyok kilip köröyün.
Közdünnuru kerek bolso ayta koy
Karegimden çacıratıp bereyin.
You say her uniqueness is eternal,
I’ll give my heart’s blood for paint.
I’ll add the lustre of my eyes if needed,
Just tell me that I should emit my light.

Ce güldördön casaysınıb külündööp
Tyian-Şandın sansız güllün tereyin.
But if you want to decorate her with flowers,
I’ll gather all the flowers of the Tien-Şan.

112 Bride’s lament as well as an advice given prior to her departure.
It was four thirty
If I remember well, when I got to Süydöm
The lights were on,
Troops started out of the barracks.
Soldiers all in arms
Passed me in groups.
Two torches shone across from me,
The feet stirred a cloud of dust.
Moonlight has flooded the earth,
Let us, brothers, raise our spirits.
May you live the rest of your lives
AwaRe of life’s value!
Sunlight has flooded the earth
Let tus, young wives, raise our spirits.
May your youth of rosy beauty
Be spent laughing and dancing!
From the rock of the cool mountain
Of Sürt Oy a magpie’s flying off.
You’ve saddened me, what can I do?
What shall I do, I haven’t seen you.
From the rock of the gorgeous mountain
Of Kök-Öy a pigeon’s flying off.
You’ve plunged me into grief, what can I do?
What shall I do, I haven’t seen you.
In summer, around its middle,
On top of a hilly mountain.
A merry lass comes to my mind,
She was picking mottled flowers.
Ay-hoy, comes to my mind.
I remember that time clearly,
Even the first glimmer of dawn.
I wish the beloved spouses of today’s young
Would resemble you, too!
Sleep, sleep, my white baby,
Lie in the white cradle, baby,
Don’t disturb your mum and dad
Howling and squalling.
| 172 | Aldey, aldey, ak beşik | Sleep, sleep, white cradle, |
|     | Ak beşikke cat, beşik  | In a white cradle, lie [in] a cradle, |
|     | Apañ iştên kaytankança | When your mum returns from work |
|     | Balam, uykudasîn, cat, beşik. | You’ll be asleep, baby, lie [in] a cradle. |
| 173 | Cayloodun to luk ubaği | In the nice time of the summer pasture |
|     | Caykalgan şiber tulañi. | Its grass is swaying. |
|     | Güldögön bette cayılğan | In its meadows full of flowers |
|     | Gülcand øn kozu ulagi | Gülfan’s lamb and kid are grazing. |
| 174 | Ayrbay da közdü irimden | I can’t take my eyes off, I’m watching |
|     | Cabakti ele šitkeym kiringen. | The fish playing in the whirlpool. |
|     | Karmaymın a seni akırn | I’m going to fish you out carefully, |
|     | Karmaymın a miündin birinen | I’m going to catch you from among a thousand and one. |
| 175 | Bilegiñ cazdap moynuña | Twining my arms around your neck |
|     | Birge da catsam koynuña. | I wish I could lie in your lap. |
|     | Sürböğön tañdin erkibi | Until the day breaks at dawn |
|     | (Degi) Süylössök arkı berkini. | We would talk and talk. |
|     | Eşke bir çıksam erigem | When I go out, I get bored, |
|     | Üygö bir kirsem zergem. | At home I’m in despair. |
|     | Cüröğüm süygön bozooyo | When will I find a lad |
|     | Men kaysil künü kezigerem? | I can love with all my heart? |
| 176 | Attanıp çıksam columdan | I set off on horseback, |
|     | Tiysen (bir) menin koluma. | I wish I could get hold of you! |
|     | Iraazımın Allaga | I shall accept God’s will, |
|     | Basıp (bir) catsam booruma. | If I can rest my head on your bosom. |
|     | Kaltar (bir) tülük sen bolsoñ | You’d be the black fox, |
|     | Karala barçın men bolsom. | I’d be the pied eagle. |
|     | Adırdu aşıp sen barsañ da | You’d come from over the mountains, |
|     | Aldından tosup men konsom. | So we could meet halfways. |
| 177 | Kümüşti kümüş asırabaybî? | Isn’t silver nurtured by silver? |
|     | Kümüşton turlul buyum casalbaybî? | Aren’t all sorts of things made from silver? |
Kümüştöy össö keliniñ, uuluñ
Bul kaynene, kaynata
Kününö çasarbaybì?
Ayina çasarbaybì?
When lasses, lads grow to be silvery,
Don’t their mothers- and fathers-in-law
Get younger day by day,
Get younger month by month?

178 Elibiz caylayt köçmóndüü
El caktörì bì köpököndü.
Kalkbiz caylayt köçmóndüü
Kalk caktörì bì köpököndü.
Our village’s a flourishing nomadic place,
Our village doesn’t like those who are proud.
Our people are flourishing nomads
Our people don’t like those who are proud.

Kantkende esten çigaram
Keceè kan tógülön kündördü?
Kara-Balta Üç-Kayin
Çöp çigat say sayın.
How could I forget
The bloodshed of yesterday?
Kara Balta, Üç –Kayın
Green grass is growing in the river bed.

179 Cagalmayday kaykıp uçup bara albay,
Caş cürökkö cagarlar ön taba albay
Eç bolboso sen konuçu tokoygo,
Canım seket caya albadım torumdu.
Like the gliding flight of the falcon,
Not finding repose in a youthful heart,
I wish you’d settle in the forest,
Darling, my dear, I haven’t been able to stretch my net yet.

Mınça nege tülük kuumay oynottuñ
Aytçì degi anik bele süygönüñ....
Why have you confused me so much,
Tell me: did you love me truly?

180 Kızımdın kökülünö kök monçok
takkanbìz
Kölökö cerge bakkanbìz.
Saamayına monçok takkanbìz
Kızımdı salkın (bir) cerge bakkanbìz.
We threaded pearls in my daughter’s bang,
We reared her in shady sheltered places.
We threaded pearls in her locks and tress,
We reared my daughter in cool places.

Kızımdı karçığa kuştay taptap al
Kızımdı çekşi bir kılıp barktap al
Kızımdı ak uçuc berdim saptap al
You train my daughter like a falcon,
You know my daughter very well.
I’ve given you white yarn, you thread it in the needle,
You’ve given you a white falcon, you train it.

181114 Ak sandiktan but ketti
Ay, kizike, uşul (bir) üydön kut ketti.
A leg of your white chest’s broken.
Your wedded daughter moved out of that house.

Kök sandiktan but ketti
Kızıke, sen küyüöögö kentinekende
Uşul üydön kut ketti.
One leg of your blue chest’s broken.
Your wedded daughter moved to her groom.
The blessing moved out of this house.

Cayloonun başı teptegiz
Cayloogo bakkan mal semiz.
Caş kezünde oynop kül
Canım, calbarsañ kelbeyt on segiz.
Flat is the top of a summer pasture,
The livestock’s fat on the summer pasture,
Dance and laugh when you are young.
My dear, no use begging, you won’t be eighteen again.

Köykölüp catkan kök şiber.
The meadow’s green, the grass is sprouting,
Köynökçön catsañ et kü yöร.  
Köрşүпöy ketsek iç kü yöร,  
Köрşүпöy ketsek iç kü yöร.

If you lie out in a shirt, you’ll be roasted.  
Let’s not be too close to each other,  
If we don’t meet, we’ll burn out inside.  
If we don’t meet, we’ll burn out inside.

182 Aldey, aldey, aldey, ak bööbök  
Ak beişkke, ak beşıkke cat, bööbök.  
Apañ içten kelgence,  
Apañ içten kelgence,  
Uyку daамın tat, bööbök.  
Tat bööbök, tat bööbök!

Sleep, sleeep, sleeep, white babe,  
Lie in a white crib, white cradle, babe!  
Till your mother gets home,  
Till your mother gets home  
Have a good night’s sleep, babe.  
Softly, baby, softly, babe!

183¹¹⁵ Soñ-Köldün başı tal menen  
Soodager ötöt mal menen.  
Solkuldap iylap baratam  
(Men) soolugan Cantay çal menen.

Keñ-Koldun başı tal menen  
Kerbender ötöt mal menen.  
Keyişte ketip baratam  
(Men) kemşeygen Cantay çal menen.

The magistrate of Son-Köl with a coffin,  
Merchants with caravans.  
I am weeping in loud sobs  
Wilted jantay has grown stupid.

¹¹⁵ A short part from the legend of Ak Möör

184 Kиргиздин tooosu Tiyan-Şan

Tien Šan is the mountain of the Kyrgyz people,

Ar cagın teğiz gül çalgan.  
Oşo bir güldöy güldösök  
Eki caşa ne arman!

All its sides are covered with flowers.  
Let’s blossom out like they do,  
How lucky we are, two young people!

Bir tursam sen dedim  
Başkaga köңül berbedim.  
Balalik kılıp ketpeçи,  
Balapan kuştay ermeğim!

I’ve always dreamed of you,  
I never took note of anyone else.  
Don’t be silly, do not leave,  
My only one, my nestling!

185 Tekträgtе çıккан buudaydı

The wheat has shot up high,  
It’s swaying with the wind.  
Death catches everything that lives,  
My friends, let’s keep making merry!

Teңseltip şamal ırgaydı.  
Değele canga bir ölüm  
Teңtuştar oynop çırgaylı.
Kurbuga çıkkan buudayd
Kulpuntup şamal ırğaydı.
Kuuragan canga bir ölüm
Kurdastar oynop sürgaylı!

Wheat that’s shot up from a small clog
Is swaying with the wind.
The poor people are caught by death,
My fellows, let’s keep making merry!

186 Aldey, aldey ak böpöm,
Ak beşikke cat, böpöm.
Eneñ isten kelgençe
Uyku daamin tat, böpöm.

Sleep, sleep, my innocent babe,
Lie in a white cradle, my babe.
Until mummy returns from work,
Sleep nicely, my little babe.

187 Aldey, aldey, ak böpöm,
Ak beşikke cat böpöm.
Aldey, balam, uktacı,
Enekendi kıynabay.
Aldey, balam, ylababa,
Enekendi kıynaba.

Sleep, sleep, my innocent babe,
Lie in a white cradle, my babe.
Sleep, baby, sleep!
Don’t exhaust your mummy.
Sleep, my baby, sleep,
Don’t exhaust your mummy.

188 Teñtuşum, Bake, amanbı?
Size (go) cazdim salamdı.
Kat çizünön süylüşüp (iy)
Aytşpadık armandı.

My friend Bake, are you well?
I’m sending you my greetings.
Being in touch only through letters
I couldn’t tell you about my trouble.

Artta kalgan agayın
Ar cerde tarap sandaldı.
Birden aytıp saga zamanda
Bilesiñ (oy) kim kaldı (ey)?

My kinfolk I left behind
Got scattered and exiled.
Could you tell me sometime
Who of my acquaintances are still alive?

189 Serkenin mayın aşadım
Seksense çiga çaşadım
Toktunun116 mayın aşadım
Toksongo çiga çaşadım.

I have eaten goat fat,
I lived for eighty years.
I’ve eaten yearling fat,
I lived for ninety years.

Naarazı bolboym calganga
Nasibim kalsın baldarga.
Iraazı bolom calganga
Irisim kalsın baldarga.

I bear no grudge against this false world,
Let the children also have my share.
I accept this false world as it is,
Let the children have my nourishment!

190 Sal, sal, sal, bilek
Sarı mayga mal, bilek…
*Kunan koydu soy, bilek
Kuyruguna toy, bilek.

Come on, come on, baby!
Sink it into yellow butter, baby!
Kill a three-year-old lamb, baby!
Eat your fill of its tail, baby!

191 Ubagım ö tüp ketkenin,
(Al) oylonboý çürgön ekemin.
Ubagım kayda dep cürsom
(Al) uulga bergen ekemin.

It takes me unawares
That time has slipped away,
When I ask where it’s gone,
Verily, I’ve given it to my son.

116 An Old Turkic loanword in Hungarian ( > toklyó ‘one year old sheep’).
Kezegim ötüp ketkenin,  
Men keyibey cürgön ekemin.  
Kezegim kayda dep cürsöm  
Kelinge bergen ekemin.  

It was already my turn earlier,  
But I failed to notice it.  
I've given it to my daughter-in-law,  
And I didn't even notice it.

Like a feather’s circling down from the hilltop,  
Horses are driven down with a whistle, gee-ho.  
Like a crow waiting in the crevice,  
You also whistled, gee-ho!

It was the shepherds’ song,  
Improvised in a cool place.  
It was the horse wranglers’ song,  
Trallala, trallala, horse wranglers’ song, gee-ho!

We met in some of the years,  
In one of the unblessed months.  
You snatched away my youth  
You trapped me in old age.

I want to hear your voice again and again,  
Your honey-sweet words finer than herbs.  
You are the cause of my suffering, what shall I do?  
You have abandoned me.

I keep yearning to see  
Your olive black eyes, alas!  
When will the day come when taking your hand in mine  
I can tell you the word hidden in my heart?

Man’s granted a brief span of life  
To live in this world decently.  
While running after a bit more life,  
We all find our place in the black earth.

Today I’m still here, I’m alive,  
But who knows what will be tomorrow,  
In the midst of gaiety the breath gets lost,  
Fate comes and takes you in its boat.

117 Both the composer and the poet of this song is known.
Aşuusun aşıp Kemindin
Kileygen gana (bir) töştü118 kemirdim.
San üydün da için da karalap men
O köyçu,
Suluusun gana tapt m kelindin.
E-i-iy, i-iy, i-iy...

Crossing the mountains of Kemin
I would’ve eaten its huge breast.
I’d looked into numberless houses,
Oh shepherd,
When I found the most beautiful woman.
Ay-hoy

Kat cazd m men koydum kol,
Barar (bir) ceriň Aydıñ-Köl,
Ölbösöm kayta kelermin,
Kaygırba cânım aman bol.

I’ve written a letter, I signed it,
You went to Aydıñ-Köl,
Unless I die, I will return,
Don’t brood, my dear, stay in good health!

However I brood, there is no remedy,
There are sad people like us everywhere,
Like the cuckoo, like the zeynep bird,
People part with their loves everywhere.

Aldey, aldey, ak böpöm!
Ak beşikke cat, böpöm.
Aldey, aldey, ak böpöm
Ak beşikke cat, böpöm.

Sleep, sleep, my white baby,
Lie in a white cradle baby!
Sleep, sleep, my white baby,
Lie in a white cradle baby!

Don’t make me sad, darling,
Kill a three-year-old lamb, baby,
Eat your fill of its tail, baby!
Sleep, sleep, my white baby!

Karargan toonun eteği
Kayrihip tuman ketebi?
Karaanıñdan Altıñay
Kakşasam ünüm cetebi?

Will the smoke wrapping the side
Of the black mountain vanish?
My supporter, Altıñay,
Will my calling voice reach you?

Will the smoke covering the side
Of the Red mountain vanish?
When your behavior makes me cry?

A grey hawk has lighted on the branch,
Won’t the grey hawk breach its vow?
Can’t a young man understand
What is merely hinted at?

Bazarbaydın Törlögön
Mingen at Kökdödön.
Seksen cigit koşko alip
Beş cigitı boş kalip,
Ak-Cayık közdöy cönögön.

Bazarbay’s son is Törlögön
His mount is Kökdödön.
He took eighty warriors with him,
Leaving five lads behind,
He started for Ak-jayik.

118 Usually meaning lamb meat (verbal communication by G. Žumakunova)
119 Zeynep is a bird in love who searches for its mate in vain in Kyrgyz legends.
120 Lament
121 Part from the legend of a girl Jibek
202 Arpanın başı Korgon-Taş  
Ayagınan kel Otoo-Taş  
Ay sayın çirgap çürüügü  
Arak bir içpey bolgon mas.

The barley sprouts in Korgon-Taş (month)  
It ripens in the month of Otoo-Taş.  
We had a good time in every month,  
Intoxicated without alcohol.

Ayıl go senin tamaşan  
Artıkça çirgal oñgon caş.  
Bel Kara-Suuñ, Ak-Beyit  
Bek sanaymın köp keyip.

In the plain your amusement  
Is the time of your beautiful youth.  
Bel Kara-Suu, Ak Beyit122  
I remember you with longing.

203 Atalap balañ ylasa  
Ar kanday sözgö kynasa.  
Akilduu bolup çönoyup  
Atasin bala siylasa.

Father! If your child cries like this to you,  
If he makes you utter all kinds of words,  
Bring him up to be clever,  
To respect his father.

Enelep balañ ylasa  
Ebi çok cerden kynasa.  
Estüü bolup çönoyup  
Enesin bala siylasa.

Mother! If your child cries like this,  
If he makes you do thing you wouldn’t do,  
Teach him to show compassion,  
To respect his mother.

204 Erkelikke cetkirbey  
Malga sattõ oy-day.  
Köz çaşima karabay  
Çalga sattõ oy-day.

He ignored my finicking,  
He sold me off, alas oh,  
He ignored my sobs and tears,  
He married me off to an old man, oh!

205 Aldey, aldey, aldey, bópöm  
Apañ ketti cumuşka.  
Apañ kelgence ilabagın  
Aldey bópöm, aldey bópöm.

Sleep, sleep, sleep my babe,  
Your mother’s gone to work,  
Don’t cry till your mother comes home.  
Sleep, baby, sleep, my babe.

206 Men elime cazdim salamdi  
Eñsegen elim da amanbt?  
Egem Taala buyurup men  
(Men) elime esen barambt?

I’ve sent my greetings to my people,  
Are you in good health, my longed-for people?  
If the Almighty God should order it,  
How shall I write to my people?

El içine cazayın momintip,  
Mendegi bolgon kabardı.  
Elimde birge oynogon  
Teñtuşka aytam salamdi.

I would then write down  
The news that is about me.  
May I greet my peers  
Who used to play with me at home!

207 Kılmandan kılın eskerip,  
Kırgızdın kiraan şerlerin.  
Ar dayım esten çıgarbayt  
Altın çöycök At-Başım  
Ak kalpak123 kirgyz elderin.

Many generations won’t forget  
The most valiant Kyrgyz champions,  
There is no way to forget  
At-Başi which is like a golden cup,  
The Kyrgyz people with the white hat.

122 Kyrgyz place-names
123 Ak kalpak ‘white hat’, traditional headdress of a Kyrgyz man and reference to the Kyrgyz nation.
Caraşpaybı maktasam
Malga cayluu cer bolgon?
Baarı sonun kelişken
Irskısi çuburgan,
Intimaktuu kırqız el.

Isn’t it proper to praise
My land abounding in animals?
All are nice to look at,
All have an abundance of food,
The Kyrgyz people are flexible.

208
Agarip sakal çaç kaldı,
Akılım ketip baş kaldı.
Ardaktaş siylay turgula
Azıraak ömür çaş kaldı.

I still have my grey beard and hair,
I still have my brainless head.
Don’t stop respecting me,
I still have a little life left.
I still have a little life left.

Bulbulday mukam ündü aldı
Buldurap kızıl til kaldı.
Buşayman kilbay siylay tur, baldar,
Bolcolubuz az kaldı.

My lark’s voice is gone,
My tongue is made unintelligible.
You may safely show respect,
I have probably little time left,
I have probably little time left.

Kur ele kayrat söz kaldı,
Kubati ketip köz kaldı.
Kadırlap siylay turgula, baldar,
Kamgaktay uççu çaş kaldı.
Kamgaktay uççu çaş kaldı.

I still have a few empty words,
I have my poor eyesight left.
Respect me, children, with dignity,
I have a plant-like life left,
I have a plant-like life left.

Muun oorup, aksap but kaldı,
Buçanandan kubat küçüti aldı.
Meymandap siylay turgula
Möönötübüz az kaldı.
Möönötübüz az kaldı.

I still have legs with hurting joints,
I have muscles whose strength is gone.
Give me a treat, children,
We have little time left,
We have little time left.

Eńkeyip alsız bel kaldı,
Eegimden appak tişti aldı.
Es-akıl menen siylay tur
Ebelek çöptöy çaş kaldı.
Ebelek çöptöy çaş kaldı.

I have a waist that hardly bends,
My mouth is suddenly without teeth.
Show me reasonable respect,
I have years like dry leaves left!
I have years like dry leaves left!

Karuusu ketip kol kaldı,
Kargıldanıp ün kaldı.
Kabatır kilbay siylay tur
Kaytuuçu colgo az kaldı.

I have my tired, ill arms left,
I have my stuttering voice left,
Respect me, children, without anger,
There’s little left till the return,
There’s little left till the return.

Cetimiş aşşıp çaş bardi,
Birge öskön kurbum az kaldı.
Cakşılap kuştay turgula, baldar,
Caşoonun çegi az kaldı.

My age is over seventy,
There are hardly any of my peers left.
Show respect, children,
I have little left till the end of my life.
Seksendi tayap caş bardi
Teň öskön kurbum az kaldı.
Sagitnepay kelip turgula, baldar,
Saparõm cakin az kaldı.

Ulgaydim köňül burgula
Urmattap siylay turgula.
Uzak col tartar kez keldi
Uçurap ketip turgula.

Kartaydim köňül burgula
Kadirlap siylay turgula.
Kayta turgan kez keldi
Kabarlaʃp turgula.

Years going on eighty are left,
Few of my generation are still here,
Don’t make me wait, children, come,
My vehicle is about to start, little is left.

I’ve grown old, listen,
Don’t begrudge me your respect.
I am starting on a long road,
Drop in to see me often.

I’ve grown very old, listen,
Don’t begrudge me your affection.
My hour has struck, children,
Don’t leave me without news!

Reddish brown little lamb,
I was its wool, ay, hey!
Had I been a maiden,
I’d be finicky, ay-hey!

He didn’t bother about finicking,
He gave me to an old man, ay-hey.
His interest was the money he got for me,
He sold me off, ay-hey.

A deep brook’s before the pen,
The heart sinks into sorrow,
You are late, maybe you don’t come,
Or perhaps you’ve forgotten me?

A north wind was blowing in Kök-Oy,
My heart was stolen by a fair lass.
Was Kök-Oy our homeland?
Can you still see its rock, its garden?

I went up the summer pasture to have a good time,
To pick flowers growing on the summer pasture,
Flowers of the summer pasture are remedy to an aching heart.

I went to the winter camp to have a good time,
To pick the flowers of the winter camp.
The flower of the winter camp is remedy to a yearning heart.

The difficulties of a lass aged fifteen was given to an old man in marriage near Son-Köl.
212 Altından senin biyalañ
Ay çigadi kıyadan.
Ayda aylıňa baruuga senin
Alganiñdan uyalam.

Kümüştön senin biyalañ
Kün çigadi kıyadan.
Kündö aylıňa baruuga senin
Küyovündön uyalam.

Your cup is made of gold,
The moon's rising behind the mountain.
To go monthly to your village –
I'm afraid of your husband.

Put ear-rings made of gold in her ears,
Behold my daughter who can't be touched by the Moon,
Put ear-rings made of silver into her ears,
Behold my daughter who can't be touched by the Sun.

213 Altından söykö tagıp al
Kızimdi ay tiygizbey bagıp al.

Kümüştön söykö tagıp al
Kızimdi kün tiygizbey bagıp al.

Put ear-rings made of silver into her ears,
Behold my daughter who can't be touched by the Sun.

Put ear-rings made of gold in her ears,
Behold my daughter who can't be touched by the Moon.

214 Ömürdün ötüp ketkenin
(Al) oylonboy cürgön ekenmin
Ubagim kayda dep cürsöm
(Al) uulga bergen ekemin.

*Kezeğim ötüp ketkenin
Men keyibey cürgön ekemin
Kezeğim kayda dep cürsöm
Kelinge bergen ekemin.

I didn’t even notice
That life’s come to its end.
If I ask where my life’s gone
Sure enough, I’ve given it to my son.

My turn is long over,
I didn’t even notice it.
If I ask when it is my turn,
Sure enough, I’ve given it to my daughter-in-law.

215125 Soñ-Köldün başı sal menen
Soodager ötöt mal menen.

Solkuldap ıylap baratam
Solugan Cantay çal menen
Solugan Cantay çal menen.

The leader of Son-Köl’s in the coffin,
Merchants are progressing with their goods.

I am going along sobbing
With aged jantay,
With aged jantay.

216 Kılçayıp arttı karasam,
Elesteyt közgö bala çak.
Siyimktanıp kubansak da
Barlığı bizge caraşat.

If I look back,
I remember my childhood.
We take pride and we rejoice,
This journey suits us.

125 A short part from the legend of Ak Möör
217 Kök-Oydu şamal aydadı
Köñüldü selki bayladi.
Kök-Oydo beken bizdin el?
(Degi) körünöt beken taş, bagi?
A north wind was blowing in Kök-Oy,
My heart was stolen by a fair lass.
Was our home in Kök-Oy?
Can its rock, its garden still be seen?
Sari-Oydu şamal aydadı
Sanaanı selki bayladi.
Sari-Oydo beken bizdin el
(Degi) şagmat beken ey taş, bagi.
A north wind was blowing in Sari-Oy,
A fair lass has driven me out of my mind.
Was our home indeed in Sari-Oy?
Are we missed by its rock, its garden?

218 Seyildep barıp suu boylop,
Karmaym nøn çabak dep oylop.
Baratsam suunun dab şiş
Çertkensiyt Tokom küü tølgop.
I started along the river bank
Happily to catch fish.
Suddenly I heard the splashing of water,
As if it were the music of my Toko.126

219 Bir künü tursam keçinde
Tigi Çayektin ark çetinde.
Poçtoçu kelip kat berdi
Adres bar betinde.
One night I was sitting
On the other side of Çayek.
The postman came, bringing a letter,
The sender was on the envelope.
Başkalar menen işim çok
Anda baldarım turgan esime.
Aça salip karasam anda,
Ardagım degen söz turat.
I don’t bother about others,
I’m thinking of my children.
When I opened it,
The salutation was: My darling.

220 Ak kayın tübü batkaktır
Ak maral cűnün taştaptır.
Ayaşım127 oyun başaptır.
The foot of the white poplar is marshy,
The hair of the white stag’s been lost.
My friend’s spouse started a game.
Kök kayın tübü batkaktır
Kök maral cűnün taştaptır.
Kök maral sinduq kerilgen
Koşunam oyun başaptır.
The foot of the blue poplar is marshy,
The blue stag was losing its hair.
Having the build of a blue stag,
My neighbour started a game.

221 Al kezde sen da caşsin, men de caşım
Üy kılıp oynuçu ele taştın astın.
You and I were both young then,
We were building a house of golden pebbles.
Kez-kezde keñes kılıp aytar eleñ
Kempiri konoktoyto dep abışkasın.
Sometimes you would say for fun,
You’d feed your hubby as his wife.
Kagazga nandı tuurap mayda-mayda,
Okšotup bőtköddö suunu çayga,
Çaynektil kapkagina kuyup berip,
İçkin dep aytar eleñ kayra-kayra.
You sliced bread on some paper,
With water in a glass as if it was tea,
You handed it in the lid of the kettle,
Drink! you would say with resolve.

126 Toko famous Kyrgyz popular singer, short form for the name Toktogul.
127 ayas ‘my friend’s spouse’ can be male and female alike.
222 Örgö ele çıksan kaynene When you’re going uphill, your mother-in-law
Öbök da bolot al dele. Will be helpful to you.
Barkına cetip iş kılsañ If you do your work thoughtfully,
Cölök da bolot al dele. You’ll have her as your supporter.

Uy saalıp, sütünün çaylanuu, Your cow will be milked, there’s your milk,
Nan bisıp, çayın kaynaluu. Your bread will be baked, your tea’s ready.
Bolbogon çerden çır çıgıp If you don’t quarrel unnecessarily,
Ketirdiñ dalay aylan You will stop a dispute in time.

223 Kelişimdiü külinçan128 My dear daughter-in-law,
Kem körböymün uulumdan. You are worthy of my son,
Car bolgon balama You’ve become my child’s lover,
Canday işik cuurulgan. You’re kneaded from a hot soul,
Canday işik cuurulgan. You are kneaded from a hot soul.

*Elge iymanduu kelin bol! Be a young wife who respects people!
Menin soolqus kölüm bol! Be my rose that never withers!
Cumuş kılsam kolum bol! Be my hand that does the chores!
Saparga çıksam colum bol! When I set out, be my road!
Saparga çıksam colum bol! When I set out, be my road!

224 Sozula tartip kün çıksa When the sun rises slowly
Soň-Köldün çayık talaasi. Over the wide plain of Soň-Köl
Oylogon oygo cetpese Does a man feel sad
Sargarat adam balasi. If he can’t achieve his goal?

Köl boyunda kaz turat A goose’s standing on the lakeside,
Köñül dü şaytan azgurat. Satan is inciting my heart.
Al şaytanga kirişsek If we yield to that devil
Kimibizdi ant urat? Whose vow will be hit back?

225 Abası salkın kölökö. [You are like] Crisp air and shades,
Sen köñülüñ burbasañ No one can steal your heart,
Men burbaymın bölökkö. Nobody else can win it.

Caydin bir künü şar akkan In summer time my ample spring
Canımdan akkan bulagım. Gurgling by my side.
Caş ekende oynogon Whom I got to know in her maidenhood,
Caş buradar magım. My old friend, my darling.

Kıştın künü kök kaşka In winter days my fountain
Kiyadan akkan bulagım Gushing forth in a paper-dry valley.
Kiz ekende koşulgan My girlfriend, my darling
(Anan) kız buradar magım. Whom I got to know in my maidenhood.

*Kulagiñda iymegiñ Your earrings in your ears,
Kulpurat senin kiygeniñ Your costume is colourful.
Kuçaktap bir gün çatsam dep If only we could spend a night
(Anan) kusadar bolup cürömün. Embracing each other.

128 Well-wishing said to a newly wed wife
226 Kelepten içke bileğiniň
Kelebi kabil tilegim?
Buta atım cerden burkurayt
Atır cütüü ilebiň.
Atır cütüü ilebiň.

Your wrist is thinner than a thread,
Will you accept my proposal?
One can smell from afar
Your wonderful fragrance,
Your wonderful fragrance.

227 A kagilayın karaldım
Altından bezik ırgap öt.
Alganiň menen ırgap öt.
Kümüştön bezik ırgap öt

I love you, my dear,
May your rocking crib be of gold.
May you be happy with your spouse,
May your rocking crib be of silver!

Karaldım,
Küyövüň menen ırgap öt.
Sagızganga cem berdim
O kagilayın kulunum
Saginganda men keldim.

Darling,
May you be happy with your husband!
I’ve given food to the magpie,
She is my precious dear!
I missed her so I’ve come to see her.

O kagilayın
Atadan kalgan calgızım
Senin azabında tartip

I love you, my dear,
You’re the only one your father left behind,
I miss you all the time.

228 Aldey, aldey, ak böpöm
Ak beşikke cat, böpöm.
Iylaba, böpöm, ıylaba,
Apakeň canin kynaba.

Sleep, sleep, my white baby,
Lie in a white cradle, baby
Don’t cry, little baby, don’t cry,
Don’t make it hard for your granny!

Atakeň toygo ketiptir
Çöntögü tolgon et kelet.
Apakeň toygo ketiptir
Emçegi tolgon süt kelet

Your daddy’s gone to a wedding,
He is coming with pocketfuls of meat.
Your mummy’s gone to a wedding,
She is coming with breasts bursting with milk.

Aldey, aldey, ak böpöm.

Sleep, little one, sleep.

229 Eskerme cazam ır başı
Eşiñe alsan eň cakşı!
Eşiñe albay sen koysaň
Talaada kalar söz başı.

I begin the poem from memory,
It’s great if you remember it!
If you don’t remember,
I began it in vain.

Balalik ötüp keterin
(Al) baykabay kalgan ekemin
Balalik kezdi ötköprüp
Baş çatip kalgan kezeğim.

I didn’t notice
That my childhood was over.
When it was over,
I regretted it.

230 Tün menen coyloy baskanda
Tülkülor tüşöt kapkanga.
Tün eken dep er cigit,
Maksatıňdan cazganba.

Hey, the foxes sneaking round at night
Get caught in the trap.
At night, gallant young man,
Do not miss your target!

129 Bride’s lament
At night, gallant young man,
Do not miss your target!
You chamois living on the rocks,
I can’t catch up with you, the mountain’s large.

Sleep, sleep, white baby,
Your mother’s gone to a wedding.
She’s coming with breasts bursting with milk.
Sleep, sleep white baby,
Your father’s gone to a wedding,
He is coming with a sackful of meat.

The falcon rising into the skies
Stretches its wings wide.
I cannot help singing loud
The pride I take in my children.

Bekbekey went beyond the mountain,
The belt fitted his waist well.
Saksakay went beyond the valley,
The quiver fitted his side well.
Sleep, sleep, sleep.

My time is over,
I haven’t noticed it.
If I ask where my time is,
Sure enough, I’ve given it to my son.

My turn’s a matter of the past,
I still take no note of it.
When I ask when will it be my turn,
Sure enough, I’ve given it to my daughter-in-law.

Youth like summer pastures of green grass
Flies off in a jiffy.
I’ve become the grandma
Of kids playing amidst laughter.

Like hay flies in the winter camp of nomads
My fair daughter has flown off.
I’ve become the grandma
Of girls ready to be brides.

Moonlight has flooded the earth,
Brothers, open up your hearts.
Let us truly honour
The life awaiting us.
Sunlight has flooded the earth,
Lassies, open up your hearts.
237 Ceňše eken, Soviet ceňše eken
Tilekti Kuday berse eken.
Soguşka ketken bir boorum
Aman bir esen kelse eken.
May the Soviets win, may they win
May God fulfill my wish!
May my brother going to war
Return home sane and sound!

238 Çaķşını adam baykaybı?
Çamandar adam çaykaybı?
 Çaķşı menen bir cürşöñ
Ölgönço kumar tarkaybı, tarkaybı?
Do you take note of what is good?
Are you consoled by what is evil?
When you take the side of what's good
Will your passion be fulfilled before you die?

Ketken bir cagıñ kañtarasam
Köz cettız mykin keñ talaa.
Carooker seni samasam
Arılbayt işten köp sana, köp sanaa…
If I look at your road,
Eyes can’t encompass the distance.
My beautiful, thinking of you
Doesn’t soften the desire in my heart.

239 Üyüñ, üyüñ üy eken
Üyüñ körkü çiy eken.
Your house, your house was a real house,
Its beauty owed to the reed.

240 Sal, sal, sal, bilek
Sarı mayga toy, bilek.
Kunan koydu soy, bilek,
Kuyruğuna toy, bilek.
Move, move, move little babe,
Be full with yellow butter, babe,
Kill a three-year-old animal, babe,
Eat your fill of its tail, babe!

Örük beken başığı
Öböt beken akesi?
Ciye beken başığı
Cigit beken akesi?
Was his cradle a plum
Did his father kiss him?
Was his cradle an olive,
Was his father a champion?

241 Şaldr-şuldur şarkıldayt,
Şakek alıp catabı?
Bçaç uçu carkıldayt,
May tomurup catabı?
It’s clinking merrily,
Is she getting out a ring?
The tip of the jack-knife’s shining,
Is she getting out some butter?

Kızıl koroz kryklıdap, kırmızı çançaçı.
Kızıl toru ceňkekm sandık açtı.
Sandığınan köp akça çaynay kaçtı.
Sandığınan berem dep alıp catsa.
A red cock crowed, scattering corn,
My red-faced aunt opened the chest,
Loards of money scattered from her chest,
Loards of money scattered from her chest.

242 Assaloomu aleykim, catkan baylar
Korooh tolp köp koyu batkan baylar.
Bu koyuňdu kочекöndö kimiň aydar?
Kul çarışın süyrötup, kuluň aydar.
Selamünaleyküm masters in bed,
Masters with penfuls of sheep.
Who drives this flock when migrating?
Dragging their feet servants drive them.

Kara ögüzün kaňtarıp taška baylar
Könoçögü töğülp şoru kaynar.
Servants tying the black ox tight to a stone,
They get food in a sheepskin, they suffer a lot.

Assaloomu aleykim, döötü kalam
Tördö catkan baylarga, berdik salam.
Selamünaleyküm fountain pen,
We’ve greeted those sitting in the pride of place.

130 ‘Peace be with you’ the formal greeting of Muslims.
243  Talaadagı şırdıdaň ey  
     Kuladağı şırdıdaň ey.  
     Şırdıdaňçı şykibiz ey  
     Kaçaň kelet uykubuz ey.  
     Aman bolso çılkibiz ey  
     Taňda kelet uykubuz ey.  
     Adır-adır cerlerden ey  
     Aygır minip biz keldik ey.

Wranglers’ song on the stubble-field, hey,  
Horse-herders’ song in Kula131, hey,  
The wranglers’ song is sung aloud, hey,  
When shall we get sleepy, hey?

244  Adır-adır cerlerden ey  
     Aygır minip biz keldik ey.  
     Aygır oozun tarta albay ey  
     Bay üyünö tuş keldik ey.

From undulating mountains, hey  
We’ve come riding a steed, hey.

245  Kiy koroz, kiy koroz kirman çarçar  
     Kız albagan cigitter teňge çarçar.  
     Teňgeleri teșitken irgiy kaçaň.

A lazy cock, a lazy cock scatters straw,  
A lad who doesn’t marry scatters money,  
The money flows out through the hole.

246  Aygır oozun tarta albay  
     Uşul üygö tuş keldik.

We failed to hold the horse in check,  
We’ve just come into that house.

247  Kiçinekey balasi ala kaçaň.  
     Kiçinekey balasi berbeymin dep ala kaçaň.  
     Alа kaçaň.  

He snatched a little child, he ran away  
with him,  
I won’t give back the little child, he said,  
he ran away,  
He ran away…

248  On eki ayda bir kelgen orozo can  
     Orozonun onu sizge, onu bizge,  
     Orozonun soobu tiysin sizge.  
     Orozonun bitirin beriň bizге.

Spirit of fasting that comes once in twelve months  
Ten of fasting [days] is our, ten is yours!  
May you get reward for it in the world to come,  
May we pay the alms of fasting!

249  Budur, budur toolordon,  
     Buka minip men keldim,  
     Buka oozun tarta albay  
     Uşul üygö tuş keldim.

From hilly and smooth-backed mountains  
I’ve come riding a bull.  
I failed to keep the bull in check,  
I’ve come into this house by chance.

250  Orozonun onu bizge, onu sizge,  
     Akıretke barganda soobu sizge.

Ten of fasting [days] is our, ten is yours!  
May you have rewards for it in the world to come.

251  Caramazan ayta keldim eşişine  
     Ak koçekdöy uul bersin beşiğine.

I’ve come to your gate to greet Ramazan,  
May it give your crib a son like a white ram!

131  Kula – is a Kyrgyz place-name.
252 Adır, adır toolordon
Ayğır minip men keldim.
Ayğır oozun tarta albay,
Uşul üygö tuš keldim.

From undulating hills
I have arrived on horseback,
I couldn’t hold the horse in check,
I’ve come to that house by chance.

Uşul üydö ceñekem
Süzüülünkü körünöt.

My sister in that house
Appears a bit conceited.

253 Adır, adır toolordon
Ayğır minip men keldim.
Ayğır oozun tarta albay,
Uşul üygö tuš keldim.

From hilly and smooth-backed mountains
I’ve come riding a stallion.
I failed to keep the stallion in check,
I’ve come into this house by chance.

Budur, budur toolordon,
Buka minip men keldim,
Buka oozun tarta albay
Uşul üygö tuš keldim.

From undulating mountains
I’ve come riding a bull.
I failed to keep the bull in check,
I’ve come into this house by chance.

Uşul üyüne carği
Üzüülünkü körünöt.
Uşul üydö çeñekem
Süzüülünkü körünöt.

The light in that house
Seems to be glimmering,
My auntie in that house
Seems to be finicking.

Biçak uçu çiltldayt,
May tomurup catab?
Kazan-ayak kıldırayt
Kurut alıp catab?...

The tip of the jackknife’s shining,
Is butter being taken out?
Pots are heard clattering,
Is dried cheese being brought?

254 Altından neçen buyum casalbaybı?
Alganın türüş sirin çeçe bilse.

What a lot of things are not made of gold,
Would to God your wife could find out the
secret of life!

Al adam kündön küngö çaşarbaybı
Al adam kündön küngö çaşarbaybı?

You won’t grow ever younger,
You won’t grow ever younger, will you?

255 Kurut berseñ turup ber
Betı köluñ cuup ber.

Come on, give me dried cheese!
Wash your face and give me your hands!

256 Caramazan, caramazan…

Ramazan greeting, Ramazan greeting

257 Adır, adır toolordon
Ayğır minip men keldim.
Ayğır oozun tarta albay,
Uşul üygö tuš keldim.

From undulating hills
I have arrived on horseback,
I couldn’t hold the horse in check,
I’ve come to that house by chance.

258 Assaloomu aleykum, ıramazan,
On eki ayda bir kelgen orozo can.

Selamūnaleyküm is the Ramazan greeting,
Fasting spirit that comes every twelth
month.

Onu sizge, onu bizge,
Orozo karmasañ soobu sizge.

Ten is our, ten is yours!
If you fast, you deserve reward in the
world to come.
Assaloomu aleykum, irmamazan,
Paygambarım mingeni toru ata tat
Tomuguna kuyruğu orolot.
Paygambarım mingeni karala ata Kapçutına kuyruğu orolot.

Selamünaleyküm is the Ramadan greeting,
The apple-grey saddle horse of my prophet
His mount with its tail reaching its hooves,
The mottled black mount of my prophet,
His saddle horse with its tail reaching its thighs.

Paygambarım mingeni kızıl ingen
Kızılına kızgip kızı mingen.

My prophet’s red-haired camel,
His daughter mounted his red camel
with envy,

Paygambarım mingeni kulaingen
Kulাঁna ḵu̱g̱ı̱ẕı̱ṉingen.

If she chases my prophet’s grey-haired camel
It will lose its offspring.

Paygambarım mingeni çal baş buura
Baki coktun enesi Batma Zuura
Paygambarım mingeni toru ata at
Tomuguna kuyruğu orolot.

My prophet’s white-headed camel bull,
Fatima Zuhra is the mother of us all,
My prophet’s mount is a dapple-grey horse,
The tail of the mount reaches to its hooves.

Selamünaleyküm is the Ramazan greeting,
The spirit of fasting comes once in twelve months!

Oh I’ve come to your gate singing a Ramazan greeting,
May it give you a son like a white ram in your cradle!

The roof of this house
Appears to be shabby.
My auntie in that house
Appears to be finicky.
The clatter of pots can be heard,
Is butter being brought?

We’ve come to your gate to greet Ramazan,
May it give you a son like a white ram in your crib!

The roof of this house
Appears to be shabby,
The mistress of this house
Appears to be haughty.

132 buura ‘camel bull’
263 Takta soko takıldayt.  
Takıldatpa ceñeke.  
Mendey balañ çok bele?  
Kakıldatpa ceñeke.  

A wooden mortar is creaking,  
Don’t keep creaking it, auntie!  
Haven’t you had a child like me?  
Don’t let me beg you, auntie!

Uşul üydün üzügü  
Üzülüñkü körünöt.  
Uşul üydö ceñekem  
Süzülüñkü körünöt.

The roof of this house  
Appears to be shabby,  
The mistress of this house  
Appears to be haughty

*Adır, adır toolordon  
Ayğır minip biz keldik.  
Ayğır başın tarta albay,  
Uşul üy gö tuš keldik.

From rolling hilly mountains  
We’ve come riding a stallion.  
We failed to keep the stallion in check,  
We’ve come to this house by chance.

Budur, budur toolordon,  
Buka minip biz keldik,  
Buka başın tarta albay  
Uşul üy gö tuš keldik.

From undulating mountains  
We’ve come riding a bull.  
We failed to hold the bull in check,  
We’ve come to this house by chance.

264 Assaloom aleykum, caramazan,  
Caramazan aytkanga keldim men da.  
Caramazan aytamin kündö men da.  
Caramazan aytkandan tingan cokmun.

Selamünaleyküm, Ramazan,  
I’ve come to greet Ramazan, too,  
I’m singing Ramazan every day.  
I haven’t had enough of singing Ramazan.

Caramazan aytılüp künögö da  
On eki salam bir kelip aytar elem.  
Salamdaşıp özüñö kaytar elem.  
Adır, adır cerlerden ayğır minip,  
Taň atkança kelemin, taňga çürüp.  
Budur, budur cerlerden buka minip  
Muňdanamın, kelemin buuruşunan.

To sing Ramazan every day,  
To sing its twelve greetings I’ve come.  
I have returned to greet you.  
From hilly places mounting a horse I set out,  
I arrived in the morning,  
From rolling mountains, on a bull  
I set out, saddened by homesickness.

265 Assaloom aleykim, el agası,  
Elden eken atamdıñ şıbagası.  
Altın eken atının takagasi  
Kümüş eken tonunun çakagasi.

Selamünaleyküm our president,  
You’ve been fed by your people.  
Golden horse-shoes on your horse,  
Your furcoat’s trimmed with silver.

Koş arıktan attagan koydun izi  
Koy caşırip berem deyt baydın kızı.  
Koş arıktan attagan taydıñ izi  
Tay caşırip berem deyt baydın kızı.

Your flock of sheep follows two trails,  
The bey’s daughter promises even more.  
Your stud follow two trails  
The bey’s daughter promises even more.

266 Assaloomu aleykum, paygambarım  
Samarkanda kız çıktı candin baarın.  
Men barip kürşöyün al kız menen  
İlyktar maga bergin batalarını.

Selamünaleyküm, my Prophet!  
A girl from Samarkand has beaten all  
the wrestlers.  
Let me go and fight with that girl,  
Holy people, please, pray for me!
Koy balam, barba, dedi, tilimdialsañ
Kor bolosuň kelbegenge özüñ barsañ.
Oyloçu tekeberdik carabayt go
Al cakta menmensingen bolot sarsañ.

Don’t go, honey, asked my father, listen to me,
Don’t look for trouble!
Just think, my father, how indecent it is
to boast of an impudent daughter.

267 Assaloom aleykum, caramazan,
On eki ayda bir kelgen orozo can.
Orozonun onu bizge, onu sizge
Orozonun bitirin bersin bizge.

Selamünaleyküm is the Ramazan greeting,
Spirit of fasting, appearing every twelfth month.
May ten fasting days be ours, ten yours!
May the Ramazan alms be our turn!

268 Caramazan aytkandan kim toygon bar?
Bayırkinının nuskas kim koygon bar?

Has anyone got fed up with the Ramazan greeting?
Is there anyone who would break the tradition?

269 Assaloom aleykim, caramazan,
On eki ayda bir kelgen orozo can.
Orozobuz kambil bolsun, karmagan can.

Selamünaleyküm is the Ramazan greeting,
Spirit of fasting, appearing every twelfth month.
May the offering of fasters be accepted!

270 Budur-budur toolordon
Buka minip biz keldik.
Buka başın tarta albay
Uşul üygö tuş keldik.

From undulating mountains
We’ve come riding a steed.
We failed to bridle the steed,
We’ve come into that house by chance.

*Adır-adır toolordon
Aygır minip biz keldik.
Aygır başın tarta albay
Uşul üygö tuş keldik.

From hilly mountains
We’ve come riding a bull.
I failed to control the bull,
We’ve come into that house by chance.

271 Adır, adır toolordon ey-ey,
Aygır minip biz keldik ey-ey,
Aygır başın tarta albay ey-ey,
Uşul üygö tuş keldik ey-ey.

From undulating mountains, ey, hey,
We’ve come riding a steed, ey, hey
I failed to hold the steed’s mouth, ey, hey,
We’ve come to that house by chance, ey hey

Budur-budur toolordon ey-ey,
Buka minip biz keldik ey-ey,
Buka başın tarta albay ey-ey,
Uşul üygö tuş keldik ey-ey.

From the hilly mountains, ey, hey
We’ve come riding a bull, ey, hey.
I failed to hold the bull’s mouth, ey, hey,
We just managed to arrive, ey hey.

272 Adır-adır toolordon
Arkar minip biz keldik.
Budur-budur toolordon
Buka minip biz keldik.

From undulating mountains
We’ve come riding a wild sheep.
From hilly, wavy mountains
We’ve come riding a bull.

273 Adır-adır toolordon
Aygır minip biz keldik.
Aygır başın tarta albay
Uşul üygö tuş keldik.

From undulating mountains
We’ve come riding a steed.
We failed to bridle the steed,
We’ve come into that house by chance.
Budur-budur toolordon
Buka minip biz keldik.
Buka başın tarta albay
Uşul üy gö tuş keldik.

From hilly, wavy mountains
We’ve come riding a bull.
We failed to bridle the bull,
We’ve come into this house by chance.

274 Kurut berseñ turup ber
Betı-koluñ cuup ber.

If you give dried cheese, come on, give some,
Give some, after washing hands and face.

275 Kündöş katın kurusun
Berdim, berdim dep koyot
Ceňine katıp cep koyot.

Plague on you, second wife,
She says: I’ve given, I’ve given,
She hides it in her sleeve and eats it.

Kiý koroz, kiý koroz kirman çàçar
Kız albagan cigitter teňge çàçar.
Teňgeleri teşikten ırğıy çàçar.

A lazy cock, a lazy cock scatters straw,
A lad who doesn’t marry scatters money,
The money flows out through the hole.

276 Adır, adır toolordon
Aygır minip biz keldik
Aygır başın tarta albay
Uşul üy gö tuş keldik.

From hilly and smooth-backed mountains
We’ve come riding a stallion.
We failed to keep the stallion in check,
We’ve come into this house by chance.

Bidir, bidir toolordon
Buka minip biz keldik.
Buka başın tarta albay
Uşul üy gö tuş keldik.

From rolling mountains
We’ve come riding a bull.
We failed to hold the bull in check,
We’ve arrived in this house by chance.

277 Berdim, berdim dep koyot
Eteginen alıp cep koyot.

I’ve given, I’ve given, she says,
She eats it up all in secret.

278 Sayga bütön sari tal
Irgay emey emine.

The blond branch sprouting from the brook,
Was nothing else but bird-cherry, wasn’t it?

279 Men elem Kayberen133 kiyik
Mültelüü ok mürmö tiyip.
Mina men aldında turam
Caradar başımdı iyip.
Kükük, kükük.

I was the Miraculous Stag
A warning bullet hit my shoulder.
Behold, I’m standing before you,
My wounded head turned to the side,
Cuckoo, cuckoo.

Men elem Kayberen kiyik
Mültelüü ok mürmö tiyip.
Mina men aldında turam
Caradar başımdı iyip.
Kükük, kükük.

I was the Miraculous Stag
A warning bullet hit my shoulder.
Behold, I’m standing before you,
My wounded head turned to the side,
Cuckoo, cuckoo.

280 Çımuyandan134 körpöçöñ
Çidabaym seni körbösöñ.
Çın barkïña cetermin men
Çın acal cetip ölbösöñ.

Your saddle cloth is made of silk,
I’ll die if I can’t see you.
I am aware of your true value,
If the last hour of my life hasn’t struck.

133 Kayberen 1. ‘all sorts of wild beasts; 2. ‘the prince of the beasts in the old Kyrgyz mythology’.
134 çımuyan ‘strong linen cloth from Kaşgar’
... it’s caused by old age.
I didn’t want it to catch me.
If only I could fight it off,
We’d stay fifteen years old again.

From hilly and smooth-backed mountains
I’ve come riding a stallion.
From undulating mountains
I’ve come riding a bull.

I failed to hold the bull in check,
I’ve come to this house by chance.
The tip of the jack-knife’s shining,
Is butter being taken out?

May ten fasting days be ours, ten yours!
May the Ramazan alms be our turn!
The red cock strutting, scattered all the hay,
A red-cheeked bride opened up the chest.
The money got scattered from her chest.

My prophet’s horse is like the sun, it has a blaze,
Its bit is silver, its reins are special.

From rolling-backed mountains
We’ve come riding a stallion.
We failed to hold the stallion in check,
We’ve come to this house by chance.

From undulating hills, hey
I have arrived riding a bull,
I couldn’t hold the bull in check,
I’ve come to that house by chance.

There is a noise from the vessels,
Butter’s being melted.
A chest’s being creaked,
Is some money given away?
286 Caramazan ayta keldik eşigiñe
Ak koçkordoy uul bersin beşigiñe.
Caramazan aytkan menen kim toygon bar?
İlgerkinin nuskasın kim koygon bar?
We’ve come to your gate to welcome Ramazan,
May a child like a white ram be born to your cradle!
Has anyone got fed up with Ramadan greetings?
Who would throw away the tradition of ancestors?

287 Assaloom aleykum, caramazan,
Aytta keldim uşul üyő(ň) orozone kan.
Orozonun onu bizge, onu sizge,
Orozonun bitirin beriň bizge.
Saying Selamünaleyküm, the Ramazan greeting,
I, fasting soul, entered this house.
Ten for us and ten for you of your sacrifice,
All your reward at the end of Ramazan for us!

288 Assaloom aleykim, caramazan
On eki ayda bir kelgen caramazan.
Uktap catkan baldarga
Umây³⁵ salam.
Kulak kakkaña baariñarga
Dubay salam.
Selamünaleyküm is the Ramazan greeting,
Ramazan greeting that arrives once in twelve months.
To every sleeping child
Greetings have come from Umây.
Listen, to all of you
I’m giving the prayer.

289 Caramazan ayta keldim eşigiñe
Koçkordoy uul bersin beşigiñe.
Adır-adır toolordon
Aygir minip biz keldik.
Aygir başın tarta albay
Uşul üyő tuş keldik.
We’ve come to your gate to greet Ramazan,
May you have a child like a white ram born in your cradle!
From rolling mountains
We’ve come riding a stallion.
We failed to hold the stallion in check,
We’ve arrived in this house by chance.

290 Caramazan aytkandin paydasi bar
Cayıp koygon kurut-maydın paydasi bar.
The Ramazan greeting has its use,
The flattened dried cheese, butter has its use.

291 Adır, adır toolordon
Aygir minip biz keldik.
Aygir oozun tarta albay
Uşul üyő tuş keldik.
From hilly and smooth-backed mountains
We’ve come riding a stallion.
We failed to keep the stallion in check,
We’ve come into this house by chance.

Budur, budur toolordon
Buka minip biz keldik.
Buka başın tarta albay
Uşul üyő tuş keldik.
From rolling mountains
We’ve come riding a bull.
We failed to hold the bull in check,
We’ve arrived in this house by chance.

¹³⁵ Umây in ancient Kyrgyz religion the protector of children and women in childbed.
¹³⁶ boruk ‘two-year-old sheep’
292 Caramazan ayta keldim esigiñe
   Ak koçkordoy uul bersin beşigiñe.
   We’ve come to you to greet Ramazan,
   May it give you a son like a white ram
   in the crib!

293 Caramazan ayta keldik esigiñe
   Ak koçkordoy uul bersin beşigiñe.
   Caramazan aytkandın çaylas bar
   We’ve come to your gate with Ramazan
   greetings,
   May you have a son like a white ram.
   The Ramazan greeting has its fixed price,
   A ball of dried cheese has its morsels.

294 Caramazan ayta keldim esigiñe
   Ak koçkordoy uul bersin beşigiñe.
   Caramazan aytkand
   õn caylas õn bar
   Cayõ p koygon kuruttun maydas õn bar.
   I’ve come to you to greet Ramazan
   May you have a son like a white ram.
   A Ramazan greeting has its price
   Dried cottage cheese has its butter.

295 Biçak uçu ciltreyt
   May tomurup atabï?
   Kazan-ayak kaldrayt,
   Ce kurut alhp atabï?
   The tip of the knife is shining
   Is butter being taken out?
   The clatter of pots can be heard,
   Is dried cheese being brought?

296 Adır, adır toolordon
   Aygır minip men keldim.
   Aygır oozun tarta albay,
   Uşul üygö tuş keldim.
   From undulating hills
   I have arrived on horseback,
   I couldn’t hold the horse in check,
   I’ve come to that house by chance.

297 Uşul iýdün tündügü
   Üzülüňkü körünöt.
   Uşul iýdö ceñeyin
   Süzülüňkü körünöt.
   The roof of this house
   Seems to be half open,
   The young wife in that house
   Seems to be diligent.

298 Kim çettabayt süyüü çirkin gülnön
   Kündö ötömün terzeňdin tübünön.
   Kayırçiday eki çagım karanam
   Altìn, aytıç, kaçañ senden tünülöm?
   Who wouldn’t smell the flower of love?
   I walk past your window every day.
   I look around as a beggar,
   Sweetheart, tell me, how could I not
   love you?

299 Caramazan ayta keldim esigiñe
   Koçkordoy uul bersin beşigiñe.
   We’ve come to your gate to greet Ramazan,
   May you have a child like a white ram
   born in your cradle!

137 Caramazan ‘Oh, Ramazan!’ Muslims are greeting Ramazan feast at the end of their traditional
fasting between dawn and sunset.
Adir-adir toolordon
Aygır minip biz keldik.
Aygır başın tarta albay
Uşul üygö tuş keldik.

From undulating mountains
We’ve come riding a steed.
We failed to bridle the steed,
We’ve come into that house by chance.

300 Budur, budur toolordon,
Buka minip biz keldik,
Buka başın tarta albay
Uşul üygö tuş keldik.

From undulating mountains
We’ve come riding a bull.
We failed to hold the bull in check,
We’ve come to this house by chance.

301 Caramazan, caramazan
Calgız kazık aylangan oşol cazgan.
Caramazan aytkandan kim toygon bar?
Bayırdığın nuskasının kim koygon bar?

Ramazan greeting, Ramazan greeting,
Has anyone had enough of the Ramazan greeting?
Does anyone throw away the ancient tradition?

Paygambardin bir uulu Üsön eken
Karmaganı tutkaluu kişen eken.
Kişenin suuga salsa batpas eken
Caramazan degende catpas eken.

One of the prophet’s sons is Husain.
What he seized was a chain,
When he threw it in the water, it didn’t sink.
He didn’t get tired saying Ramazan greetings.

302 Paygambardin bir uulu Üsön eken
Karmaganı tutkaluu kişen eken.

One of the prophet’s sons is Husain.
What he seized was a chain.

303 Bay aytat baglan kozu men berem deyt,
Baybiçe aytat, barça cooluk men berem deyt.
Baydin koyun öñörölü,
Baybiçenin coolugun böktörölü.

Says the master: I’ll give a sucking lamb,
Says the mistress: I’ll give a silk kerchief.
We take the host’s lamb under the arm,
We pack the mistress’ kerchief full.

304 Tiyındarı teşikten çığa kaçar
Kani suyuk boz baldar ala kaçar.

They throw the money into the hole,
Young children steal it.

305 Car Muhambet aytip ötkön, caramazan
Caramazan calgız kazık
Aylangan muzoo cazgan.
Muzoo kelip kemприd’in butun başkan.

Dear Muhammad sung in the Ramazan greeting,
A solitary stalk greeting Ramazan,
Registering the stray calves.
The calf’s back and stepped on the granny’s foot.

*Bay aytat baglan kozu men berem deyt,
Baybiçe aytat, barça cooluk men berem deyt.
Baydin koyun öñörölü,
Baybiçenin coolugun böktörölü.

Says the master: I’ll give a sucking lamb,
Says the mistress: I’ll give a silk kerchief.
We take the host’s lamb under the arm,
We pack the mistress’ kerchief full.
A wooden mortar is crunching,
Stop crunching it, auntie!
You had a child like me, didn’t you?
Don’t make me beg, auntie!

I’ve come to your gate to greet Ramazan,
May it give a son like a white ram in your cradle!
A Ramazan-greeting has its fixed price
Dried cheese\textsuperscript{138} has its use.

From undulating mountains
I’ve come riding a bull.
I failed to hold the bull in check,
I’ve come into this house by chance.

From bumpy mountains
I’ve come riding a stallion,
I failed to hold the stallion in check,
I’ve come into this house by chance.

The roof of this house
Looks very shabby,
The mistress of this house
Looks arrogant.

From rolling mountains
I’ve come riding a bull.
I failed to hold the bull in check,
I’ve arrived in this house by chance.

From hilly and smooth-backed mountains
I’ve come riding a stallion.
I failed to keep the stallion in check,
I’ve come into this house by chance.

In Üsöken’s home
There’s a black embroidered kilim.
The mistress set out with dignity,
Her eyebrows like a bow, proudly.

In Üsöken’s home
Embroideries are nicely shown.
The mistress set out mightily,
Her mouth tightly shut, proudly.

\textsuperscript{138} kurut ‘dried cheese/curd’
310 Sap, sap, sap aylar
Salam ayttyk akeler
Börtö, börtö, börtölör
Börtölördö şırtalar
Şırtalardın kiygeni
Çeňi tar da upuzun.
Ani biçkan ceñe ayım

The months all in a row, a row,
We’ve been greeting you, agas,
Tralla, tralla, trallala
Trallala de trallala
The costumes of the whistlers
Was tailored by auntie
Whose width is like her length.

A düynödö törü keñ.
Bu düynödö törü keñ.
Paygambarım bir uulu Karamoldo
Karamoldo oturat kara coldo.
At-Başiday Ak Kuranaldi kolgo.

She has a wide space in that world,
She has a wide place in this world,
One of my prophet’s sons is Karamoldo
Karamoldo sat down on the road,
With a holy Quran big as a horsehead
in his hand.

311 Adır, adır toolordon
Argımak minip biz keldik.
Argımak başın tartalbay
Tuugandar, ușul üygö tuș keldik.
Budur, budur toolordon
Buka minip biz keldik,
Buka başın tartalbay
Tuugandar, ușul üygö tuș keldik.

From undulating mountains
We’ve come riding a stallion
We failed to bridle the stallion well,
Ay, brother, we’ve come into that house
by chance.

From foggy-misty mountains
We’ve come riding a bull.
We failed to bridle the bull well,
Brother, we’ve come into this house
by chance.

312 Adır, adır toolordon
Aygırm minip men keldim.
Aygırm oozun tartalbay
Ușul üygö tuș keldim.
Budur, budur toolordon
Buka minip men keldim.
Buka murun tartalbay
Ușul üygö tuș keldim.

From undulating mountains
I’ve come riding a stallion
I failed to bridle the stallion well,
I’ve come into that house by chance.

From hilly and smooth-backed mountains
I’ve come riding a bull.
I failed to keep the bull in check,
I’ve come into that house by chance.

313 Bıçak uçu ciltrayt,
May tomurup atabî?
Kazan-ayak kaldırayt,
Kurut salıp atabî?
Sandık oozu şırk etet,
Akça alip atabî?
Akça berse alabîz
Kurcundarga salabîz.

The tip of the jack-knife’s shining,
Is she taking out some butter?
The lid of the pan is rattling,
Is she getting out some dried cheese?
The top of the chest is creaking,
Is she taking out some money?
If she gives money, we’ll accept it
Putting it in our large leather bag.

314 Mayîn bolso alip çîk,
Betî-başî maylaylik.

If you have butter, get it out,
Let’s smear it on our faces.

139 argımak ‘the best of thoroughbred horses’
A Ramazan greeting has its fixed price.
We’ve come to your gate with Ramazan greetings,
May you have a boy like a white ram in your crib!
A Ramazan greeting has its fixed price,
Dried cottage cheese has its butter.
If you have dried cheese, bring it,
Let’s crunch it,
If you have butter, get it out,
Let’s smear it on our faces.

From undulating mountains
We’ve come riding a steed.
We failed to curb the steed,
We’ve come to this house by chance.

From undulating mountains
We’ve come riding a bull.
We failed to keep the bull in check,
We’ve come to this house by chance.

From hilly and smooth-backed mountains
We’ve come riding a stallion.
We failed to keep the stallion in check,
We’ve come into that house by chance.

In Üsöken’s home
There’s a black embroidered kilim.
The mistress set out with dignity,
Her eyebrows like a bow, proudly.
In Üsöken’s home
Embroideries are nicely shown.
The mistress set out mightily,
Her mouth tightly shut, proudly.

Is the upper smoke-ring of this house
Made of beech?
Is the kerchief meant for me
Completed?
Is the upper smoke-ring of this house
Made of juniper?
Was the kerchief meant for me
Chequered?
320 Budur, budur toolordon
   Buka minip biz keldik.
   Buka başın tartalbay
   Uşul üygö tuš keldik.

   From foggy-misty mountains
   We’ve come riding a bull.
   We failed to bridle the bull well,
   We’ve come into this house by chance.

321 Aldey, aldey, ak balam,
   Ak beşiğke cat, balam.

   Sleep, sleep, my white baby,
   Lie in a white cradle, darling!

322 Budur, budur toolordon
   Buka minip biz keldik.
   Buka başın tartalbay
   Uşul üygö tuš keldik.

   From rolling mountains
   I’ve come riding a bull.
   I failed to hold the bull in check,
   I’ve arrived in this house by chance.

323 Caramazan ayta keldim eşigiñe,
   Ak koçkordoy bala bersin beşigiñe,
   Al balañ çakşı çıksın geşigiñe.

   We’ve come to your gate to say Ramazan
greetings
   May it give you a son like a white ram in
the crib.
   May that child be fortunate!

   Budur, budur toolordon,
   Buka minip biz keldik.
   Buka murdun tartalbay,
   Uşul üygö tuš keldik.

   From undulating mountains
   We’ve come riding a bull.
   We failed to curb the bull right,
   We’ve come to this house by chance.

324 Caramazan ayta keldim eşigiñe
   Ak koçkordoy uul bersin beşigiñe.
   Balañız baatır çıksın nasibine
   Alıp kelet tolo tolo üyûnzügö.

   I’ve come to your gate to greet Ramazan,
   May it give your crib a son like a white
   ram!
   If the son is luckily destined to be a
   champion,
   He will fill the entire house with gain.

   Koroo tolgon köp koygo batkan baylar
   Koroo tolgon koyuñdu kimder aydar?
   Booruna tayaktarın süyrösüp
   köyçu aydar
   Arkasında cantayıp köpkön baylar.

   Masters have penfuls of sheep,
   Who can drive so many sheep?
   Embracing his crood, the shepherd
   Brings enormous gain for the masters.

325 Assaloomu aleykum, caramazan,
   On eki ayda bir kelgen oroço can.

   Selamünaleyküm is the Ramazan greeting
   Spirit of fasting that comes every twelth
   month.

   Caramazan ayta keldik eşigiñe,
   Ak koçkordoy bala bersin beşigiñe.

   We’ve come to your gate to greet Ramazan,
   May it give you a son like a white ram in
   your crib!

   Uşul üydın üzügü
   Üzülûñkü körünöt.
   Uşul üydö ceñekem
   Süzülûñkü körünöt.

   The roof of this house
   Appears to be shabby,
   My sister is this house
   Appears to be haughty.
326  Paygambardın mingeni kara kaşka  
Kaapir kuup kelatat Kara-Taşta.  
Mücür kılç kolunda boovu başka,  
Çapkan taşi ketiptir eki başka,  
Kötün koyup kalıptır seki taşka.  

My prophet’s mount is black with a blaze,  
He is chasing an infidel in Kara-Taş.  
He has a short sword in one hand, reins in the other,  
He slashed at the cliff, cut it into two,  
He sat on the large flat rock.

327  Agala toonu etektep  
Aylanıp öttüm Narındı.  
Özgöçö aşkı körömün  
Ekööbüz baskan ayıldı.140  

I hiked through the region of Nar,  
The sides of colourful mountains.  
I especially like the village,  
That both of us have visited.

328  Bel beldi karap it üröt  
Beyliında sanap iç küyöt.  
Kırdı karap it üröt  
Kölgün sanap iç küyöt.  

Facing the mountains a dog is barking,  
I remember its posture I’d like to see it.  
Facing the hills a dog is barking,  
I remember its behaviour I’d like to see it.

329  Calbrak ösöt dirildep,  
Cabıkta sırmı kim bilet?  
Caş keziinde oynop, kül  
Cabıkkan sırdı,  
Cabıkkan sırdı kim bilet?  

The tree leaf is trembling,  
Who knows the secret locked in yourself?  
Laugh and make merry while you are young,  
Who can find out your hidden secrets?

330  Çaynekte çayın kaynatıp  
Dastorkon, nandı caynatıp.  
 Çaynekte çayın bolboso  
Men, barbayt elem cay basıp.  
Kazanga etti bişirip  
Et ce dep meni çıkırıp.  
Kazanda etiñ bolboso  
Kayrılbayt elem kızgup.  

Boiling tea in the kettle,  
Putting it on the table  
If you have no tea in the kettle,  
I’d go there in vain!  
Cooking meat in the cauldron,  
Come eat some meat, you’d call.  
If there’s no meat in the cauldron  
Why should I go there?

331141  Tar kapçigay öttö tataal buruluş  
Taygak eken, etiyattap burunuz.  
Cardan ildılı suuga kulap  
tuşpöylük  
Cerden bildik taksi aydagan  
sulu kız.  

The curve is steep in the canyon,  
It’s slippery, turn carefully,  
Lest we should fall in the water from the cliff.  
We learnt driving on the plain, young driver lady!  

140 ayıl ‘village’
141 Modern song the composer of which is known.
The hope to find you
Stays with me day and night.
My cheeks have gone pale,
If not for you, for whom then?

Love is a tall minaret,
Thousands have got involved.
Overcoming obstacles you’ll win
If you remain faithful to your promise.

Sleep, sleep, my white baby,
Lie in the white cradle, baby,
Don’t disturb your mum and dad
Howling and squalling.

The mottled hawk is a wild bird,
It would not settle on rocks.
We had a good time, we danced,
Pity we didn’t share the winter quarters.

The mottled hawk is a wild bird,
It didn’t settle on a kind rock.
Our hearts were set open with laughter,
We did not share the summer pasture.

From the peak of a hill looming grey
I dug a grey-looking cave.
You garrulous hussy,
What did I write to you about?

Sleep, sleep, innocent babe,
Lie in a white cradle, my babe.
Till mummy gets back from work,
Have a real good sleep.

His mother’s gone to work,
She’ll come with breasts bursting with milk.
My little one sucks it all.
His father’s gone to a wedding,
He’ll come with pocketfuls of meat,
My little one will eat it up.
E04a Saksakay aștı san aștı
Sanına sayma caraștı.

*Saksakay is gone, crossing many places,
The embroidery fitted him at the side.

E04b Bekbekey aștı bel aștı
Beline belboo caraștı
Saksakay aștı say aștı
Sanına san boo caraștı.

*Bekbekey went beyond the ridge
The belt fitted his waist well,
*Saksakay went beyond the stream,
The belt fitted him.

E05 Aldey, aldey, ak balam
Ak bešikke cat balam.

Sleep, sleep, my innocent babe,
Lie in a white cradle, my babe.

Atañ toygo ketiptir
Ak kise tolgon et kelet.
Eneñ toygo ketiptir
Emçegi tolo süt kelet.

Your father’s gone to a wedding,
He’s coming with a white sackful of meat
Your mum’s gone to a wedding,
She’s coming with breasts bursting with milk.

E06a Aldey, balam, ылыбаба,
Apakeңdi kынаба.
Aldey, бопом, ылыбаба….

Sleep, little one, don’t cry,
Don’t make it hard for mummy,
Sleep, my baby, don’t cry.

E06b Aldey, aldey, aldey ай,
Ak beʃikke cat бопом.
Aldey, aldey, aldey, ай
Aldey, aldey.

Sleep, sleep, sleepy-sleep,
Lie in a white cradle, babe.
Sleep, sleep, sleep,
Sleep, sleep.

E07 Komuzdu kolgo alaңın
UCH kыlduu komuz çalayң.
Karылк degen ырыңды
Calпи curтка cаяңын.
Bүgün cutup cиbэrsиң
Karыңкти ырдаяң.

Let me take my lute in my hand,
Let me pluck my three-stringed lute
Singing my song to my people
The title is Oldness.
He may seize my soul any day,
I’m still to sing about old age.

Karip kalgan кезиңде
Aтiң bolot таяңғың.
Almaday bolgon башиңди
Alп тинат бу дүңө…

When you grow old,
You may lean on a golden stick,
Your beautiful soul
Will be carried on by the world.

E08a instrumental

E08b Kil arкandin selкиңчek
Kыzdar oynoyt elпилдеп.
Ayluu түндө сalkың cel
Ayda тeпsek elпилдеп.

On a swing hanging from tethers,
Lassies play and rejoice.
In a breeze on a moonlit night
We’d love to fly to the Moon.

Ayluu түндө сalkың cel
Ayda тeпsek elпилдеп.
Kıl arкandin selкиңчek
Kыzdar oynoyt elпилдеп.

In a breeze on a Moonlit night
We’d gladly fly to the Moon.
On a swing hanging on tethers
Lassies play and rejoice.
E08c  Aldey, balam, aldey,  
Öövay, balam, öövay,  
Atañ toygo ketti ele  
Çöntö gö tolo et kelet.  
Éneñ toygo ketti ele  
Emçegi tolo süt kelet.  

Sleep, baby, sleep,  
Hush-a-bye, baby, hush!  
Your dad’s gone to a wedding,  
He’s bringing pocketfuls of meat,  
Your mum’s gone to a wedding,  
She’s coming with breasts bursting  
with milk.

E08d  Kaşka tişi kadoodoy  
Kızıl dili bülöödöy  
Azuuları bolottoy  
Çatkayagi kolottoy.  

Sleep, baby, don’t cry,  
Don’t torment your mum’s heart.  
Hush-a-bye, baby, don’t cry,  
Sleep, baby, sleep.

E09a  Küröökö coot kiyygender  
Külüktü tandap mingender  
Künü-tünü kol tosup,  
Kuçöp catkan miñ san er.  

Wearing sets of armour,  
Choosing noble steeds,  
Riding the roads day and night,  
Thousands of men, sleeping awake.

Kögücköndöy baldarga  
Küroşör bolsoñ birden kel.  
Ak bulut soot kiyygender  
Argumak tandap mingender.  

With tiny toddling children  
We should wrestle one by one.  
Those wearing armour like white clouds,  
Those choosing noble steeds well.

Ari tünü col tosup  
Arbip catkan miñ sandar  
Arstanday baldarga  
Alışar bolsoñ birden kel.  

Making shortcuts every night  
 Thousands of men gathering,  
Let’s fight with the lion-sized child  
Taking turns one by one.

E09b  Kılıçtın mizin calmantıp  
Nayzanı kökkö şaňdantıp  
Cakın keldi Bayişka  
Can koybogon balbansip.  

He licked the blade of his sword,  
He pointed his lance at the sky  
He approached Bayiş  
Like the soul-collecting champion.

143 Part from the epic poem Manas
E10/1

Bıçak sırtı kaldırıyat
May tomurup catabi?
Mayyn bolso alıp kel
Sakal murut maylaylı.
Kurutun bolso alıp kel
Anda kuldur-kuldur çayanlı.

The spine of the knife’s screeching
Is it scratching butter?
If you’ve got butter, give me at once,
To smear it on beard and moustache.
If you have dried milk, bring some here!
Let’s crunch it!

E10/2

Akça berseñ alamin
Can çöntökkö salamin.
Eçki berseñ albaylmın
Ulak berseñ albaylmın,
Ubalina kalbaylmın.
Eçki berseñ bakırat
Eldin baarın çakırat.

If you give money, I’ll take it,
I’ll put it in my pocket.
If you give a goat, I won’t take it,
If you give a kid, I won’t take it either.
I won’t bother with it,
If you give a goat, it will bleat,
It’ll call everyone there.

E11

Ayt, ayt dese Aldanı ayt
At çakşı Kudaydı ayt.
Burkurap çıkkan buluttu ayt
Burma tildüü som balta
Burup sokkon ustanı ayt.

Speak it, speak about God,
Say God’s nice name!
Speak about the curly cloud,
The moonaxe with the twisted edge,
Speak about the craftsman who made it!

At- Başınday kitepti
Ayrı okugan moldonu ayt.

Speak about the molla
Reading out from a book as big as a
horse head,
Speak about the fog that veils each other’s
glances (alas my children)
Speak about the imam who’s thrusting
out his chest.

E12

Asılın (dele) beyiş çırgalın,
Emi kanday bir öttün düynöödön?

My dear heavenly bliss,
Why did you leave this world here?

Emi kalsı dele bolçu künöödön.
Erişi (bir) cibek en torko
Emi en torko kaydan tabılat
Katığün, eskilere koşulgan
Emi çırgalın kaydan tabılat?

You were without sins,
Ripe silk, a broad silk cloth,
Where shall we get broad silk cloth now?
That long-known
Happiness of mine, where shall I find
it now?

Çırgalın, çiydelüü bulak tal beken?
Arman ay, öľümön küçtıübar beken?
Çırgalın, almaluu bulak tal beken?
Katığün, acaldan küçtıü bar beken?

Was my happiness an olive twig on the
river bank?
Is there anything more powerful than
death?
Was my happiness a spring apple branch?
Is there anything more powerful than
death?

144 Lament
Cırgalım, Ak-Töbödö mayram deyt,  
Cırgaldı ukkandın barı kayran deyt...  
My happiness, there’s a feast at Ak-Töbö  
They all say of my happiness, it’s a  
shame what happened.

E13a¹⁴⁵  
Maasını kiyıp çırastap  
Baldarını baktıň ırástap.  
Balانın körüp urmatın,  
Enekem bastıra berdiň ıráaktap.  
You put on your embroidered boots  
You brought up well-mannered children.  
Your children had seen your virtues  
Mother, you had given me far away.

Kepiçin kiydıň çırastap,  
Kelindă baktıň ırástap.  
Kelindin körüp kelbetin,  
Kete da berdiň ıráaktap.  
You put on galoshes, fancy ones,  
You raised a daughter-in-law, a nice one,  
When your daughter-in-law saw your  
greatness,

E13b  
Adırda çılkıň ala baş  
Argımak külük aralaş.  
Artıňda kalgan balaň caş,  
Ala cat çorom da ala cat.  
Your mottled stud farm’s on the hill,  
Blood-horses and nomads mixed.  
The baby you left behind is small,  
Take us also with you, sir.

Küdürdü çılkıň alabaş  
Külück (bir) argımakarałas.  
Artıňda kalgan balaň caş,  
Ala cat çorom da ala cat.  
Your moddled stud farm’s on the horizon,  
Blood-horses and nomads mixed.  
The baby you left behind is small,  
Take us also with you, sir.

Bal kaynattıň bakırga,  
Kaynatkan balım tatkan çok.  
Murazım kayrılıp kereñ da aytkan  
cok...  
I warmed honey in a copper pot,  
You didn’t even taste the honey,  
You didn’t tell us your last will.

E14a  
Uşul üydö ceñekem appak gana  
Oromolun beret magna saktap gana  
Apapaktay ceñekem appak gana  
Bet aarçisín beriptir magna saktap  
gana...  
The mistress of the house is snow-white,  
snow-white,  
She gave me her scarf in secret.  
My snow-white sister, snow-white,  
Give me your handkerchief too in secret.

E14b  
A kızım kettiň kü yööögö  
Aşkanada aşın kaldi.  
A kızım kü yööögö kettiň alıskı  
Emi oroguñ kaldi kamışta.  
Ah my daughter, you’ve got married,  
Your life has remained in the kitchen.  
Ah my daughter, you’ve got married,  
Your sickle’s remained in the reed-bed.

E14c  
Tünküsün carık panarım  
Türmödön kayta kelgende  
Küyütün tarttı maga balanın.  
My candle burning at night,  
When I was released from prison,  
I was overcome by mourning for my  
child.

¹⁴⁵ Funeral song to the mother of the singer
Kaz karkıldap köl saktayt. A goose’s gabbling on the lake,
Kara ılaaçın çöl saktayt. A black hawk’s over the desert.
Karip kalgan atakeñ Your old father, my dear,
Kulunum, kayakka barıp can saktayt? Where shall he spend his days?
Kayakka barıp can saktayt? Where shall he spend his days?

E14d Teñizim147, My heroic spouse
Karşıkr atıp börü algan Who shot a wolf, caught a wolf,
Al tügül kara kulak şerdi algan. Hunted even for lions with black ears.
A karmasa kolgo turbagan You couldn’t keep it back with your hands
Bul kapilet tura şum calgan. This false world is transitory.

Teñizim, My heroic spouse,
İlbeesin kuup, iz çalgan Who hunted with falcons, followed the trail,
Al tügül türüü tandap tülkü algan. Even caught a live fox.
Tübolik kolgo turbagan He couldn’t keep it in hand forever,
Bul tüüşkü읍 tura şum calgan… This trifle false (world...)

E15 Arpa bir menen Aksaydı The summer pasture of Arpa and Aksay
Aşıp ko barıp el caylayt. Is traversed by the people.
Azap bir menen tozokko Which young man would gird his waist
Kanday adam bel baylayt? With torments and anguish?
Azap (bir) menen tozokko Which young man would gird his waist
Kanday cigit bel baylayt? with torments and anguish?

Aytıp (bir) koyot turbaybı The sages tell
Beret dep çaştın tilegin. The wishes of young people,
Berip (bir) koyso Kudayım If only God would grant
Biz ön düü çaştın tilegin. The wish of young ones like us.

E16a Casayın kasal çaştıktan Should I write poems about youth
 Çaşt kezde köñül azdıkkan. When you’re young you often go crazy,
Cadiga salıp caman iş We are often made to do
Çe, cañiltat şaytan kastiktan. Unworthy things by the Satan.

Ottoy (bir) küyüp calındap Ablaze like the flames of fire
Oynoştu oynoyt mastıktan. He dances hotly with his darling.
Oynop külso bir erde When his darling bursts out laughing,
(Çe) ortodon ar kim kas çıkkan. He gets mad about others.

E16b Arpanın Ala-Toosunan At Ala-Dag of Arpa
Arkarin atsam zoosunan. I wish I could shoot a stag off the rock!
Baldaktuub şumkar eken dep It was a tame falcon saying
(Degi) karmasam kuştun boosunan. I wish I could catch a bird from its garden.

146 Funeral song for the singer’s husband.
147 Teñizim ‘righteous, heroic’ salutation of deceased husband in the lament.
Arpanın Ala-Toosunda
Akşumkar[^148] salgan uya bar.
Bar ekeni çın eken
Tügengir, barıp kördüm bir sapar.

E17a Bol, bol dep balam yylasa
Bolbogon cerden kynıasa.
Kynısa dele meyliçi
Atasın bala yylasa.

E17b Asmandap uçkan łaacının
Ilaacının çayat kulaçın.
Irdabay kantip koyoyun
Balıdarımdın kubançın.

E18 Ceñ kap kiydim ceñ üçün
Ceñil baa boldum sen üçün.
Ceñil baa bolsom meyliçi (degi)
Sen kandasıñ men üçün?

E19a Kızıl kürmö şayı kiyip
Oynogula kızdar ay.
Kızıl köñül bar çakta
Boylogula kızdar ay.

[^148]: Akşumkar name of the bird of prey in Semetey’s legend.

E19b Çokoyum buttan suurulup
Çor boldu taman tuurulup.
Çoyçoylop cürüp ötömbü
Çokuda bir kün buyugup.

*Ötüğüm buttan suurulup
Özögüm oruyt buulugup.
Özgöçö kördüm korduktu
Ölümbü bir kün buyugup.

In Arpa’s Ala-Dags
There’s a nest of the white falcon.
Sure enough there is such a thing,
I went to see it for myself.

Come, come, my weeping child calls,
Urging me at an inconvenient place.
He is urging, so I must come
If he takes me for his father.

Take, take, my weeping child calls,
But I can’t take him in my arm there.
He’s urging so I pick him up
If he takes me for his mother.

The falcon flying ever higher
Stretches its wings wide.
I cannot help singing loud
The pride I take in my children.

I put on a long-sleeved one,
I became arrogant for you.
Shall I be arrogant or shall I not,
What do you think of me?

I put on gloves for you,
I was abased for you.
Abased or not abased,
What do you think of me?

She was wearing a red silk caftan,
Play, lassies, ay!
As long as there are loving hearts,
Stroll along a lot lassies, ay!

As long as the life is joyful,
And you don’t make merry,
You miss your beautiful youth,
You’ll regret it lassies, ay!

I’ll kick my felt boots off my feet,
I’ll hit my hardened soles together.
Saying çoys, çoys I’m going to die
One day in a snow storm on the peak.

I’ll kick my boots off my feet,
I’ll feel a pang in the stomach.
I have suffered much contempt, too,
One day I’ll have had enough and die.
E20a  Koroobuzga tal alip
Kolgo kürök, bak alip
Mina mintip, mina mintip.

Togoloto top teptik
Topko sala biz çettik.
Mina mintip, mina mintip.

We planted a sapling in our garden,
Having taken the tree, with a spade in hand
That’s how it’s to be done!

Standing around, with dance steps
We reared it together.
That’s how it’s to be done!

E20b  Kurandin sözün baykagan,
Kelindin köönün caykagan.

Aylıändagı kelinder
Enemdin urmat
õn körüp tarkagan.

We planted a sapling in our garden,
Having taken the tree, with a spade in hand
That’s how it’s to be done!

Standing around, with dance steps
We reared it together.
That’s how it’s to be done!

E21a  Bekbekey kaçtõ bel aștõ
Beline belboo caraștõ.
Saksakay kaçtõ san aștõ
Sanınna saadak caraștõ.

Bekbekey went over the mountain,
The quiver fitted his waist well.
Saksakay went beyond the valley,
The quiver fitted his side well.

E21b  Kögörgön köldö tursam da men
Köz çaptõram askaga.
Köñülümdü burbaymin
Bir özündön başkaga.

Were I in a fair blue lake
I’d be gazing at the mountains.
I’d never give my heart
To anyone but you.

E21c  Köl üstünö mal barbayt
Ölböy tırüü can kalbayt.
Ölböy tırüü can kalbayt
Köl üstünö mal barbayt.

No livestock goes down to the lake,
No person remains alive,
No person remains alive,
No livestock goes down to the lake.

E22a  Ak boz attın takası
Ak irim köldün cakası.
Aytmayınça cazılbayt
Küňötay kızdın, kızdın kapası.

The shoe of a white horse –
The shore of a white whirling lake.
When it is not spoken out,
The trouble of a Küňötay girl won’t be less.

Oy-boy, Küňötay kızdın, kızdın kapası.

Oy-boy, the trouble of a Küňötay girl.

E22b  Kök boz attın takası
Kök iyrım köldün cakası.
Körmöyüńco cazılbayt
Küňötay kızdın, kızdın kapası.

Oy-boy, Küňötay kızdın kızdın kapası.

Oy-boy, the trouble of a Küňötay girl.
E22b  Ak boz attın takası  The shoe of a white horse -
Ak iyrim köldün çakası  The shore of a white whirling lake.
Aytmaýınça arılbayt  If she can’t speak it out,
A kurgur Küñötay kızdın kapası.  A poor Küñötay girl’s trouble won’t be less.

Kök boz attın takası  The shoe of a grey horse –
Kök iyrim köldün çakası.  The shore of a blue whirling lake.
Körmöyunço cazılbayt  If it isn’t looked at,
A kurgur Küñötay kızdın kapası.  The trouble of a poor Küñötay girl won’t be less.

E23  Kumurskaday beliñden  Recalling your wasp-waist,
Kubantıp aytkan kebiñden.  Your kindly words.
Kuran karmap bergensip  As if printed in the Quran,
Ubadañdin beginen.  Your words flowed so amply.

Kurbu (bir) kurbu, kurbu saz  Undulating bumpy reed-bed,
Kuuşup oynoyt ördök-kaz.  A goose and duck chase each other.
Kurbudan kurbu ayrılسا  When a friend parts with his friend,
Kuyulup agat közdön ças.  Tears keep flowing from his eyes.

E24  Şıp şırıldan şiş eken  Drip-drop dripping, it was a drop,
Cilkçışın iri eken.  It was the horse-herder’s song
*Sayga bütön sarı tal  The blond shrub budding in the vale
Irgay emey emine?  Is not bird cherry, what is it then?
San cigittin içinde  It’s no happiness to be among
Cırgal emey emine?  Lots of brave lads, what is it then?

Kap-kap kara tay  Ay, hey, fine black colt,
Kaptal cünüñ kanakey?  Where is your side hair?
Kapka atandıñ ceñeke  We’ve become distinguished, sister,
Şakek colu kanakey?  Where is your celebration?

E25a149  Ceti bir ketmen topurak  Seven shovelfuls of earth
*Gül canım birpirasin dediñbi?  Dear rose of mine150, shall scatter its
dust, did you say?
Gül canım artın da kalgan baldarın  Dear rose of mine, the children you left
Gül canım çırxırasıñ dediñbi?  here,
Dear rose of mine, shall cry, did you say?
Gül canım altı bir ketmen topurak  Dear rose of mine, six shovelfuls of earth
Gül canım birpirasin dediñbi?  Dear rose of mind, shall scatter its dust,
did you say?
Gül canım artın da ele kalgan altın  Dear rose of mine, the golden-haired
çaç  (mate) you left behind
Gül canım çırxırap cürsün dediñbi?  Dear rose of mine, shall cry, did you say?

149 Dirge
150 The widow’s address to her dead husband in the Kyrgyz traditions
E25b Aldey, aldey, ak böbök
Ak beşiğke cat böbök.
El Ak-Saydan tüşö elek
Bularningi böșe elek.

E26 Asılım beşiş Eralım
Toburçak meyis cediñbi
Eralım, top içinen bölünüp,
Eralım, ay karañg körgö kirdiñbi?
Asılım beşiş Eralım, Eralım ay.

E27 Kız kezek csakı turbaybı
Kimiz içıp cürgöngö.
Kız keziñ ötüp ketken soñ
Kelin dep koyot turbaybı.
Kelin kez csakı turbaybı
Konyak içıp cürgöngö.
Kelin kez ötüp ketken soñ
Ayal dep koyot turbaybı.

E28 Ömür degen cuugan koldun kirindey
Ötö beret bir özüñö bilinbey.
Kayran ömür kayra keler bolsoucù
Suu syyaktuu cerge sîñip kömülböy.
Ömür degen aradan go amanat
Emne kîlsa ömür kayra caralat?
Kayran ömür öz tabîñan ötkön soñ
Kim ömûrdü kayra izdep taba alat?

E29a Uuçtasa kolgo turbagan
Opaaiz eken bu calgan.
Acal bir bütüp kün bütso
Acaldan każip kim kalgan?
Karmasa kolgo turbagan
Kaltis go eken bu calgan.
Acal bir cetip kün bütso
Uşul calganda kim kalgan?

E29b Men küyüttüü Külüsün
Küñ ordunda cürüşûm.
Carkirap köûl açîlbay
Cabilp cûröm küûn-tûn.

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151 Name of a familiar Kyrgyz summer pasture.
152 Dirge
Men musapir armanda
Mençelik kızdar zarlanba.
Balasın satat ata-enem
Mal alıp kargan çaldarga.

Poor me, I'm in great trouble.
Maidens, don't let this happen to you!
My mother, father sold their child
Instead of livestock to an old man.

E30a Aldey, aldey, ak böbök
Ak beşikke cat, böbök.
Kunan koydu soy, böbök
Kuyruguna toy, böbök.

Sleep, sleep, white babe,
Lie in a white cradle, babe.
Kill a three-year-old lamb, babe
Eat your fill of its tail, babe!

Aldey ay, aldey ay,
Atan kelet ukta ay.

Sleep, ay, sleep, ay,
Your father has arrived, sleep, ay.

E30b Attandım Sari-Tekesten
Artımdı karaym belesten.
Acıraspas bolsomçu
Aksargıl bolgon seketten.

I mounted my horse in Sari-Tekes,
I looked back from the hilltop.
If only I hadn't parted
With my beautiful blonde!

Kuzgun-Taš menen Kuu-Moynok
Kusaluu bolom köp oylop.
Tündö catıp tüs körösöm
Töşöttö catam birge oynop.

I am missing
Kuzgun Taš and Kuu Moynok.
When I go to bed in the evening
I dream of having a good time with them.

E31 Ardagım eki balama (men)
Aylanıp süyöm cana da.
Alayın dese bala üçün
Apakeñ canı sadaga.

Around my two dear children
I am busying myself with pleasure.
If you say you accept it,
Your mother sacrifices her soul for you.

Ermegim eki balama (men)
Ezilip süyöm cana da.
Egerde kerek dep kelse
Enekeñ canı sadaga.

My life, my two children,
I love them like my own soul.
Should you need it,
Your mother would do anything for you.

E32a Tübölük caçaş men cüröm
Tağdırıda aytıp sırılarg.
Emçegiñ cittàp men tursam
Cüröktö eazgan sırılarga.

I live eternally
Sharing my destiny with my secrets.
Sighing on your bosom, I could be a secret
By your side, written in the heart.

E32b Caşa balapan balalık
Calınsak kaydan tababız.
Ötüp da ketti caş ömür, caş ömür
Karizga kimden alabız.

Where can we find youth
That is like a bird's nestling?
Youth is over and gone,
Who can we borrow from when we are in debt?

Buyrugu çok too kiyik
Mergençige atılbayt.
Altından baaluu caş ömür, caş ömür
Akça da bersek satılbayt.

I can't throw a poor mountain stag
In front of the hunters.
You can't exchange your youth
Worth more than gold for money.
E33a Kuçaktap catip balasin
Enesin emne kagasini?
Çakcañdaba kop ele
Sen dagi kaynene bolup kalasiñ.

Your son’s sleeping in her lap,
Why are you scolding his mother?
Don’t be so self-conceited,
You’ll also become a mother-in-law.

Kelin go degen kiyin nerse
Ann sirin bañinan baykap bilse
Baş bolup esin oodarat
Baş bagip alip üyũño kirse.

It’s not easy to be a daughter-in-law,
Some know it from the very beginning.
She is bullied, her heart is tortured
From the moment she enters the house.

E33b Dastorkon dayim bolsunçu
Atamdın dastorkonu üygö tolsunçu.
Dastorkon cayıp çay bergen
Apakem ar dayim aman bolsunçu.

May there always be laid tables,
May my father’s table fill our home!
Those whose table’s empty should serve tea,
May my mummy be in good health always!

*Eginge aylım tolsunçu,
Egindüü elim bolsunçu.
Egindüü aylım içinde
Eneler aman bolsunçu.

May my field be replete with corn,
May my people have an abundant crop,
In our sown plains
May the mothers be in good health!

E34a Kök uçuk berdim saptap al
Kudagry, kök şumkar berdim
tap tap al.
Ak uçuk berdim saptap al
Kudagry, ak şumkar berdim
tap tap al.
Cük üstündö aynegim
Kızım süt üstündö kaymagım.

I gave you a blue silk yarn, you thread it in
the needle,
My daughter’s father-in-law, I gave you a
blue falcon, you train it.
My daughter’s father-in-law, I gave you a
white silk yarn, you thread it in the needle,
My daughter’s father-in-law, I gave you a
white falcon, you train it.
My daughter was my most precious treasure,
She was the cream on my milk.

E34b Cer uçurgan caçañlik
Sergek da bolot azgirişıp.
Berbey da koysun ne bolmok?
Bermuttu berip mas kılp.

Youth soaring into the sky,
Alert but erratic.
If you can’t find someone, what will you do?
You’ll get drunk on vermouth.

Berbey da koysun ne bolmok?
Bermuttu berip mas kılp.
Asab küçtüü caçañlik
Albrat cürök azgirişıp.

If you can’t find someone, what will you do?
You’ll get drunk on vermouth.
Peccable youth,
Who put the heart on fire.

E35a Bosogo boyluu boz kaşka at
Bolumduu coldo minbedim.
Borumu sonun gelindi men
Bolculo menen süygömün.

The grey horse next to the gate
I didn’t mount on a wide road.
A shapely, pretty young bride
I got to like for her dimension.
Kerege\textsuperscript{153} boyluu kerkaşka at
Kerilüü colgo mingemin.
Kelbeti sonun gelinge men
Kebimdi koşup cürgömün.

E35b Urmat (bir) emey emine
(Al) uuluñdun barsañ üyünüö.
Çöñ enem kele catat dep
Neberem çıksa cügürüö,
(Al) kelinim çıksa süyünüö.

E36a Aldey, aldey, ak böbök
Ak beşikke cat, böbök.
Kunan koydu soy, böbök
Kuyruguna toy, böbök.

E36b Kemenger bolso üy eesi
Keñ peyil bolso bilesi.
Keyibey ömür süröübüb
Kem dele bolso düynösü.

E36c Öçürdüük kara kömürdü
Ötkörüük dalay ömürdü.
Baldarga berse den sooluk
Bizge çašoo da anday köňüldüü.

E37/1 Caramazan ayta keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
Üyüñ, üyüñ üy eken
Üyüñ körkü çiy eken.

E37/2 Caramazan aytip keldim eşiğiñe
Ak koçkordoy bala bersin beşiğiñe.

\textsuperscript{153} kereğe 'lower wooden frame of a Kyrgyz tent'
E37/3  Assaloomu aleykum, caramazan,  
On eki ayda bir kelgen orozo can.  
Selamünlaleyküm is the Ramazan greeting,  
Ramazan greeting that comes once in twelve months

Orozonun onu bizge, onu sizge  
Ak pérdette soobu tiyet özüñüzgö.  
Ten is ours of the fast, ten is yours!  
There’s reward for it in the world to come.

E37/4  Assaloomu aleykum, caramazan,  
On eki ayda bir kelgen orozo can.  
Selamünlaleyküm is the Ramazan greeting,  
The spirit of fasting comes once in twelve months!

E37/5  Assolomu aleykum Caramazan  
Capma niyet ümötüñ mayram asan.  
Selamünlaleyküm is the Ramazan greeting,  
Keep away the Muslims from their intensions.  
The Þnest of the twelve months is Ramazan  
One who does not fast is a beast.

On eki ayda bir kelgen Orozo can  
Orozonu karmabagan ayban eken.  
A greyhound with four legs and a hairy chest.

Tört ayaktuu, töşü tüktüü taygan eken.  
His hands were tied at his back  
And he was hurled into the flames of hell.

E38/1  Caramazan aytkandan kim toygon bar?  
İlgerki eldin nuskasõn, kim koygon bar?  
Is anyone bored with Ramadan greetings?  
Would anyone give up this ancient tradition?

Caramazan ayt keldim eşigiñe,  
Ak koçkordoy bala bersin beğiñe.  
I’ve come to your gate to greet Ramazan,  
Have a son like a white ram in your cradle!!

Caramazan, caramazan kereğiñe carabasam  
Ramazan greeting, if my Ramazan greeting  
doesn’t please you,  
That dried cheese has its morsels, too,

Cayıp koçygon kuruttun maydasi bar,  
Caramazan aytkandın paydasi bar.  
A Ramazan greeting has its use.

E38/2  Assaloom aleykum, caramazan,  
On eki ayda bir kelgen orozo can.  
Selamünlaleyküm is the Ramazan greeting,  
The spirit of fasting that comes every twelth month.

E38/3  Budur-budur toolordon  
Buka minip biz keldik.  
From hilly, wavy mountains  
We’ve come riding a bull.

E38/4  Orozonun onu bizge, onu sizge  
Orozoñuz kambil bolsun özüñüzgö.  
Ten fasts for us, ten for you,  
May the Creator accept your fasting!

E38/5  Caramazan aytip keldim eşigiñe  
Ak koçkordoy uul bersin beşiğiñe.  
I’ve come to your gate to greet Ramazan,  
May it give your crib a son like a white ram!
E38/6 Caramazan ayta keldim eşigiñe, Ak koçkordoy bala bersin beşigiñe. *Caramazan aytkändin cayı bardır, Cayıp koygon kuruttuñdın mayı bardır. Kurtuñ bolso alıp çik, katırata çaynaylık, Mayını bolso alıp çik, beti-baştı maylaylık. We’ve come to your gate with Ramazan greetings, May you have a boy like a white ram! A Ramazan greeting has a fixed price, Dried cottage cheese has its butter. If you have dried cheese, bring it, let’s crunch it, If you have butter, get it out, let’s smear it on our faces.

E38/7 Caramazan, caramazan Cañgız kazık aylangan orozo can Orozoñ kabıl bolsun tutkan adam. Ramazan greeting, Ramazan greeting, The fasting person is lingering like a lonely stalk, May your fast be accepted as an offering.

E38/8a Caramazan aytkändin caydaşi bar Cayıp koygon kuruttun maydaşi bar. Kurut berseñ turup ber Beti-koluñ cuup ber. The Ramazan greeting has its style, Spread dried cottage cheese has its morsels. If you give dried cheese, get up and give some, Wash your face and hands and give some!

Caramazan aytkändin caydaşi bar Cayıp koygon kuruttun maydaşi bar. Kurut berseñ turup ber Beti-koluñ cuup ber. The Ramazan greeting has its style, Spread dried cottage cheese has its morsels. If you give dried cheese, get up and give some, Wash your face and hands and give some!

Caramazan ayta keldik eşigiñe, Ak koçkordoy uul bersin beşigiñe, Caramazan aytkan menen kim toygon bar? İlgerki eldin nuskasın kim koygon bar? We’ve come to your gate with Ramazan greetings, May you have a boy like a white ram in your crib! Is anyone fed up with welcoming Ramadan? Who would give up an ancient folk tradition?
E39/1  Adır-adır toolordon
Ayğır minip biz keldik.
Ayğır oozun tarta albay
Uşul üygö tuş keldik.

From rolling mountains
We’ve come riding a stallion,
We failed to keep the stallion in check,
We’ve come into that house by chance.

Budur-budur toolordon
Buka minip biz keldik.
Buka oozun tarta albay
Uşul üygö tuş keldik.....

From mountains with tiny hills
We’ve come riding a bull.
We failed to keep the bull in check,
We’ve come into that house by chance.

E39/2  Kızıl koroz, kırk koroz
Kirman çağkan.
Kızıl toru ceñekem sandık açkan

A red cock, forty cocks,
My aunt with the red cheeks opens the chest,

Sandığınan akçası caynay kaçkan.
She keeps lots of money in her chest.

E39/3  Biçak uçtu ciltrrayt
May tomurup catkanbit?
Kazan-ayak kaldırayt
Kurut alıp catkanbit?

The tip of the knife’s shining,
Is some butter being produced?
The lid of the pan is rattling,
Is some dried cheese being got out?

E39/4  On eki ayda bir kelgen orozo can
Orozoñ kabol bolsun, tutkan adam.
Caramazan aya keldim eşigiñe

The spirit of fasting comes once in twelve months!
Your fast should be accepted as a sacrifice!
We’ve come to your gate to say Ramazan greetings,

Ak koçkordoy uul bersin beşiğiñe....
May it give you a son like a white ram in your crib!

E40/1  Caramazan, caramazan,
Calğız kazık aylangan.

Ramazan greeting, Ramazan greeting
An axis spinning in solitude.

E40/2  Caramazan aya keldim eşigiñe
Ak koçkordoy bala bersin beşiğiñe.

I’ve come to your gate to say Ramazan greetings,
May it give you a son like a white ram in your crib!

Tinçtik bolsun eldin-curttun keşiğine.
May peace be the fortune of this people and land.

E40/3  Paygambarım ingeni kara kaşka,
Kaapırlar kuup kelet kara taşka.
Kara taştı çaptı ele, kanı çıktı,
Kaapırlar körüp turup canı çıktı.

The prophet’s camel cow, a white spot on its black forehead,
It was driven against a red rock by the disbelievers.
It hit against the red rock, its blood flowed out,
The disbelievers lost courage.
Paygamarım inginı kızıl kaşka,  
The prophet’s saddle-horse has a red  
spot on its forehead,  

Kaapırlar kuup kelet kızıl taşka.  
It was driven against a red rock by the  
disbelievers,  

Kızıl taştı çaptı ele, kanı çıktı,  
It hit against the red rock, its blood  
flowed out,  

Kaapırlar karap turup canı çıktı.  
The disbelievers lost courage.

E41  
Ușul üydün tündügü kayıñ beken?  
Is the smoke-ring of that house made of  
birch?  

Bizge bergen coolugu dayın beken?  
Is the kerchief meant for us ready now?  

Ușul üydün tündügü arça beken?  
Is the smoke-ring of that house made of  
birch?  

Bizge berer coolugu çarç beken?  
Is the kerchief meant for us ready now?  

Ușul üydün tündügü ayga bakkan  
The smoke-ring of that house looks on  
the Moon,  

Altın menen kümştön çege kakkan  
It’s studded with gold and silver.  

Çegesi bekem bolsun dep çeber  
it must be strong, made by a master  
craftsman.

E42a  
Baldarım külsö külömün  
When my children laugh, I laugh,  
I live because I have a child.  
Had I had no child  

Egerde balam çok bolso,  
What sense would the world have made,  
What would be the good of the world?  

Kızıği emne düynönün  

Kızıği emne düynönün....  

E42b  
Cuulsa ele kirim taptasa,  
I washed the linen white as snow,  
Lest my children should be angry.  
Aged though I am,  

Baldarım meni kakpasa.  
Allah has preserved me.  

Irístuu kari bolormun,  

Kırısktan Kuday saktasa…  

E43154  
Ömür ötöt, ömür turbayt kündön  
Life is passing, time is flying day by day,  
küngö  

Ömür barda, işti oyo, işten talba.  
While you’re alive, take care of your things.  
Ömürgö şerik kilip ak süyüümdü  
Find a partner for life, a loving one,  
Güldöy ös, güldöy açıl, güldöy cayna.  
Grow into a rose, bloom like a rose, be  
loved like a rose.

154 Modern song with a known composer.
Collecting Caramazan songs in At- Baş (Narin area)

Fieldwork in Taş-Arik (Talas area)
A MUSICAL MAP OF DIFFERENT TURKIC-SPEAKING PEOPLES
- AS BASED ON FIELD WORK FROM 1936 UNTIL THE PRESENT

Due to lack of space and time I cannot introduce all of the folk music styles belonging to each of the Turkic peoples; I can only describe with broad brushstrokes one or two important musical layers of a few of them.

Let us start in Turkey. The ethnogenesis of this nearly 80 million people is highly complex and its folk culture is accordingly very diverse. Many musical forms are found here, from motives moving on a few tones to four-line structures spanning almost two octaves.

Here we see great differences according to areas or genres, for example the secular folksongs of the Sufi Tahtadji people are based on a single musical phrase, while their religious repertoire includes a number of very different forms. However, developing an overview of Anatolian folk music is not hopeless. Béla Bartók tried it, and so did I later on using a much larger amount of material. (Bartók 1936; Sipos 1994, 1995, 2001b and 2005)

Now I will introduce two major forms. The essential structure of the most widely distributed Turkish laments is two freely and flexibly improvised sections moving parallel to each other on a major hexachord (ex.44). Such laments occur in Bulgarian, Hungarian and Spanish folk music and in Gregorian chant as well. (Dobszay 1983, Sipos 2006c) However, the lament repertoires of several peoples have completely different characteristics, so in this case we cannot think of a form born from some “universal” human soul regardless of culture.

Example 44 Anatolian lament (Sipos 1994: №43)
Another important form in Anatolia is a special four-line descending structure. The musical sections cadence on the 5th, b3rd, b3rd and 1st degrees of the Aeolian scale with characteristic movement around the E-D-C trichord in the middle of the melody (ex.45). This type of melody can be found in the folk music of the south-western Kazakhs, Karachays (mainly in the religious repertoire) and that of the Hungarian Seclers. (Dobszay-Szendrei 1988, Sipos 2001b, 2006a)

However, it is rare or nonexistent in the folk music of many other Turkic peoples.

Example 45. Anatolian 'psalmodic' melody (Sipos 1994: №79)

Now let us move eastward toward the Azeris, the closest linguistic relatives of Anatolian Turks. The territory of Azerbaijan was Turkicized by the same Turkmen tribes as Anatolia, but they merged with a different base layer (substratum), which may explain the differences in their folk music systems.

In contrast to the complexities of Anatolian folk music, Azerbaijani folk music presents a very simple picture. Its tunes range from three to four tones (Aeolian, Dorian, and Phrygian tri- or tetrachords), are composed of short sections in duple meter, either 6/8 or 2/4, and here the four-section strophic form is extremely rare. (Sipos 2004a, 2006b, 2009)

Similar melodies can only be found in the eastern part of Turkey among the Azeri and Kurdish populations living here. If we want to characterize Azeri folk music with a single melody it would be the following. (ex.46)
Let us now take a look at the folk music of the Turkmens who live on the other side of the Caspian Sea. According to my own research among them and the various published sources I consulted, the melodies of village Turkmens are very simple, showing a great resemblance to Azerbaijani folksong. (Beli-aev 1975, Sipos 2012) In contrast to this, the repertoire of the semi-professional Turkmen bahşis ‘minstrels’ is much broader and worth investigating. The fourth example is a typical Turkmen folk song. We can see how well it fits the general characteristics of Azerbaijani tunes. (ex.47)

Let us proceed northward to the land of the Karachay-Balkar people, also close to Azerbaijan but separated from it by the impenetrable peaks of the Caucasus Mountains. The northern side of the Caucasus is very important scenery for Hungarians as well as for many Turkic peoples because it is where the steppe narrows considerably. Westward migrating peoples such as the Huns, Avars and Hungarians passed through it from the 4th century on.

The complexity of Karachay folk music parallels that of the Karachay ethnogenesis. In stage performances here, we hear all-Caucasian dance music played on the accordion or garmon while dancers toddle around on their toes doing dances created during the Soviet era. In village celebrations and wed-
dings the music is similar but the dances are more archaic, though they also have a kind of pan-Caucasian character.

Karachay folk music, although not as rich as that preserved in Anatolia, contains many forms. However, at least in their current folk repertoire, simple songs are underrepresented, while many complex four-line melodies exist. The Karachays have a melody class called ‘jir’ with a special text division they consider to be typically Karachay. However, this form and these kinds of melodies can be heard among Kabards as well, and it is so untypical among Turkic people that we may safely consider that it was taken over from the Kabards. Let us look now to one of these tunes (ex.48). (Otarov 2001, Sipos – Tavkul 2012)

If we continue our bird’s eye tour to have a look at the music of the Turkic peoples living in the Volga-Kama region, we perceive a musical world of surprisingly different characteristics. Tatar, Bashkir and Chuvash folk music is characterized by melodies descending exclusively on pentatonic or sub pentatonic scales. Here emerges a special fifth-shifting melodic form with the first half a fifth higher than the second part. This characteristic phenomenon can be heard only around the Chuvash-Cheremiss border within a 100 kilometre radius. However, these melodies exist among the Finno-Ugric Cheremiss people where Chuvash Turkic linguistic effect is observed.

In the almost entirely pentatonic Tatar folk music we see the shift of a fourth instead of a fifth. Pentatonic fifth shifting can be heard in great quantity also in Outer and Inner Mongolia, so in the case of fifth-shifting in the Volga-Kama region we might suspect the influence of Mongol people merging here during and after the era of the Golden Horde. (Sipos 2001a)
This hypothesis is also strengthened by the similarity of the Bashkir-Tatar *uzun kuy* and the *urtin duu* melodies of the Mongols. Moreover, the Mongols wielded a considerable linguistic effect on Volga Kipchak languages in the same time period mentioned above. (Csáki 2006, Vikár 1993)

It should also be mentioned that among Turkic peoples we only see pentatonic scales in China (Uyghurs), in Mongolia, in the northern regions of Kazakhstan and in the Volga-Kama region and in Siberia. The music of the Turkic people living south of this strip is characterized by diatonic tunes usually having a narrower compass.

There have been several research expeditions in the huge area of Kazakhstan, but comprehensive comparative work has not yet begun. (Erzakovich 1966, 1979, 1995). I did compare the music of the south-western Aday Kazaks to that of the Mongolian Kazaks. (Sipos 2001c) It turned out that even though their language is basically the same, the music of the Mongolian Kazakhs is characterized by pentatonic melodic lines with up and down undulating movements in contrast to the descending Aday Kazakh melodies moving on small compass diatonic scales. At the same time, Mongolian Kazakh melodies are different from the also pentatonic Mongolian tunes as well (ex.49a-b).

The Aday Kazaks have more psalmodic tunes than the Azeris, but fewer than the Anatolian Turks or the Hungarians. In general Aday Kazaks have more and quite diverse melody styles than Azeris, and these melodies are different from the pentatonic music styles of the Mongolian Kazakhs.

![Music notation](image-url)
As we saw, Kyrgyz music resembles that of the Karachay in complexity, but there are many more basic forms in the former. The folk music of the Siberian Turks (Saha, Tuvan, Altay Kishi, Yakas, etc.) have been gathered and published in Novosibirsk.

Viktor Sergeevich Vinogradov (1958), a specialist of Kyrgyz music charted a summary of the Inner Asian Turkic folk music. The map contains basic connection but it should be taken into account that he considered, professional, semi-professional and rural folksongs alike. That may underlie the startling fact that Kazakhs and Turkmens are in the same group.

Group 1 contains the Azeris closely tied to Caucasian traditions. Group 2 includes the northern groups: Tatars, Bashkirs, some Altay Turks, Oirats, Tuvars, whose music is closely linked to the musical practice of Mongols, Buryats and Chuvash people. Group 3 contains the Uzbeks with their Tajik relations. Group 4 involves the Kazakhs and Turkmens, while the last, 5th group contains the Kyrgyz, Khakas and several Altaic tribes. For their common nomadic background groups 4 and 5 display several common features.


Map 2. A map of Turkic folk musics

However it is perhaps Gippius (1964) who summed up the current stage of such typologies most incisively: “It is still a matter of the future to have a historical dissertation that carries out the comparative examination of the national musics of Tuvans, the Turkic peoples living in the areas of the Altay, the Ural, the Volga area and their relations in Central Asia, as well as the Mongols and Buryats. At present there are not enough publications for this research in the literature of Soviets or other peoples.” (see also Slobin 1969a: xiii)
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Map 4. Locations of my fieldwork in the Narin area
Map 6. Locations of my fieldwork in the Talas area


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When an upper or lower note occurs once and in unstressed position, I omit it. In the below table column one shows the lowest, column two the highest tone, while column 3 contains the occasional lower or upper complementary note.

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Cadences

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**Cadences of multi-lined tunes**

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Scales

The below summary is sketchy, giving only a summary idea without much information on the essentials. The names of the Greek modes are also used for want of a better solution.

Tunes moving on scales with the major third

| Mixolydian | 5-6, 41-43, 53-55, 76, 78, E8a-b, E9a |

Tunes moving on scales with the minor third

| Aeolian | 26, 48-51c, 168-187, 189-201, 203-224, 226-238, 273, 302, 308-324, 327-329, E8c, E8d, E25a-b, E27, E28, E29a-b, E34a-b, E35a-b, E36a-b, E30a-b, E31, E32a-b, E33a-b, E36c, E39/1-4, E40/1-3, E42a-b |
| Phrygian | 165-167, 188, 202, 287-290, 292, 321, E38/5 |
| Dorian | 9-11, 17, 40, 51a, 133, 276, 286, 299, E3 |
| Locrian | 18-21, 23-25, 27-33, 274, 291, 294, 296, 297, E4b, E5, E6a-b, E38/6 |

Rhythmic patterns

Most typical is the heptasyllabic trochaic rhythm in a line (+ |& @), which goes together or alternates with the octosyllabic + |+ rhythm in some genres, producing a 8+7-syllable ++||+|& rhythmic scheme.

On the other side, after the fourth syllable of the 7-syllable line a new syllable may be often inserted (+ |#|& @), resulting in the popular 3+2+3 syllable pattern (€ & |€ ). Rarer are the eleven-syllable Kyrgyz folksongs of 4+4+3 (+ |+ |& @) division. The basic rhythmic formulae are the following:

5: @@|& @
5a: |& @
6: @@+
6a: + |@@
6b: & @& @
7: + |& @
8: € & |€
8a: + |+
8b: + |& @$
8c:  \& @+ @
8+1:  \& @@@@ @ $ (Bekbekey)
8ext: 8 extended: a basic 8-syllabic line is extended with interjection and/or nonsense words according to the melody
11:  + |+ |\& @
11a:  + |\& @@ @
11b:  \& @+ |\& @
12:  + |\& @+ |@

Out of the above patterns, the following are the most frequent:
7 (4/3)  + | \& @
8 (3+2/3)  € | \& | \& @
11 (4/4/3)  + | + | \& @

Rhythmic patterns of Caramazan songs
Car(amazan)-1
+ \& @ $ (=8b)
@ @ \& @$
+ $ \& $ 

Car(amazan)-2
+ * @ @ @ @
+ * @ $ 
+ \& @ @ @ @ @
+ \& @ @ $ (=11a)
+ \& @ * \& @ (twice 7)
\& @ \& @ $ 
\& @ $ 
\& @ @ $ 

Car(amazan)-3
\& @ @ @ @
\& @ $ 
\& @ $ 

Car(amazan)-4
+ @@@
\& @ $
Let us see in more details what rhythmic patterns may occur in different songs. The first indicated scheme is the more typical.

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The below are given separately because the singular rhythmic patterns appear in giusto performance:

| 11spec | € & |+| @ @ | 164 |
| 13 | & @ |+| * | @ | 67 |
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