

János Sipos

KYRGYZ FOLKSONGS

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Institute for Musicology of the Research Centre
for the Humanities of the Hungarian Academy of Sciences – L'Harmattan
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English translation by Judit Pokoly
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L'Harmattan Hungary:
L'Harmattan Könyvesbolt Párbeszéd Könyvesbolt
1053 Budapest, Kossuth L. u. 14–16. 1085 Budapest, Horánszky utca 20.
Tel.: 267-5979 www.konyveslap.hu
 harmattan@harmattan.hu
 www.harmattan.hu

Editor in chief: Ádám Gyenes

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PREFACE

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, Narin and Bishkek in 2002 was followed in 2004 by research around At-Bashi 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.



Map 1 Administrative map of Kyrgyzstan

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 ethnics 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 patrilinear 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. Qıtay, Quşçu, Kıpçak, Nayan, Qungrat). In the northern part of the country there are only a few large tribes. The most important ones are: *Solto*, *Sayak*, *Sarıbağış* 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 people¹

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 Ármín Vámbéry, György Almásy and Gyula Prinz also visited areas in today's Kyrgyzstan.

Ármín 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-



Picture 1 On the summer pasture of the shepherds, 2002, Barskoon village, Issyk-kul

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

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 Kalkmak 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 Narin county with the *Çerik*, *Moñoldor* and *Sarıbağış* tribes living there. Narin 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 Narin 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 Almaty, 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 Narın 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 *yay-la* 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



Picture 2 The collecting team by Issyk-kul (the author of the book is on the left)

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 kindness. 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 Abdıldayev 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-Cargılçak 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 mafia 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 particularly noteworthy. Later I complemented this southern material with tunes from Dávid Somfai Kara's collection.

My fieldwork in the Narin region in 2002

As I mentioned, before the first field trip I made the acquaintance of Ulanbek Tınçılık Uulu from Narin. We chose At-Başı as our center in poor, isolated Narin 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-Başı as the music of the 15 villages surrounded by mountains seemed exhaustible during another



Picture 3 Kyrgyz shepherd in his tent on the summer pasture of Barskoon

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”. Uusoon kızı Turdububu 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 prophecy, 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 *manti* and *porpor*, 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-Başı, 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.

PRECEEDINGS OF THE KYRGYZ RESEARCH

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: "Bolgár 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-

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 *north-ern* 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 occupying 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 kirgizskikh i sartsikh 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.

For further Kyrgyz bibliography, see those in Beliaev (1939, 1952, 1954, 1962), Duşaliev and Luzanova (1999:238-245), Emsheimer (1943:34-63), Slobin (1969a, 2005), Waterman, R. et al. (1950:100-18) and Lach (1952).

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 *ır* 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' *şırıldañ* song leading the horse studs to pasture.³ The tunes of these two genres are characterized by a narrow range, simple A^cA 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.

³ *Bekbekey*: №s11-13, 15, 17-18, 20, 24, Ex. 4a-b and Ex. 21a; *Şırıldañ*: №s129, 161, 243, 244, 278 and Ex.24.

The Kyrgyz laments are closely related to the Kyrgyz *kız 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 gül* '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.⁴ 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*, *küygön* '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, Ramadan) 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

⁴ Lullabies: Nes1, 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 tetrachord 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



Picture 6 Tuning the komuz

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 key note, 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 *sıbzıgı*) 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 *kobız*. 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-Perisian 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 *khōmei* 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 *manasçıs* 'epic singers' performed the heroic epic without accompaniment and often in a transe 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 akın

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 *ırçı* and the *akın*. The *ırçı* 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, *ırçı* 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 *aytış*, a rivalry of professional competence and ideology. One of its western chroniclers was Emsheimer (1956). The *aytışes* 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 *alim sabak*.

The *akins* serving the *khans* or ‘rulers’, *manaps* or ‘squires’ and *bays* 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 akins. 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 *koşokçı* '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 *ırçıs* and *komuz* players to enlarge his repertory, improve his playing and enrich his style.

He took part in more and more *aytışes*. 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 *akın* Arzimat, the protégé of the mighty Dikanbay, in which he compared the position of *akıns* 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 group 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

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.

CLASSIFICATION OF KYRGYZ TUNES

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 AAB, 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;

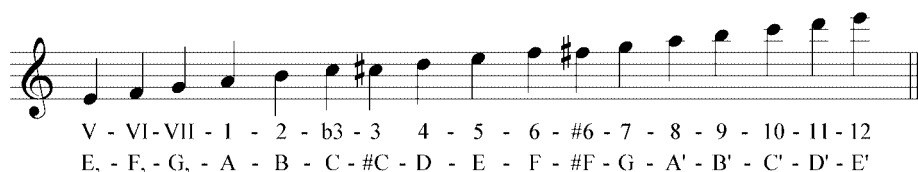
2) Tunes of major character: one- and two-lined laments and related tunes; two-lined tunes with (5), (6), (7) and (8) main cadences and their four-lined kin, as well as “real” four-lined melodies;

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.



Degrees and pitches

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

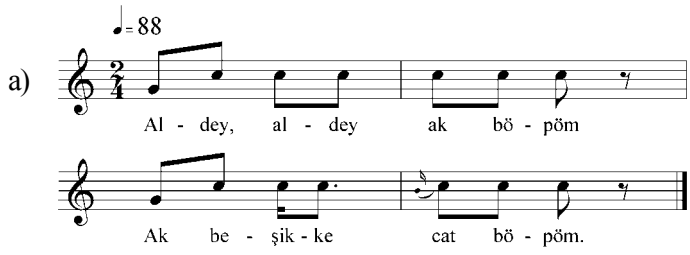
1. Twin-bar tunes (ex.1-11, №1-58)

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 G₃-C BICHORD (EX.1, №1-3)

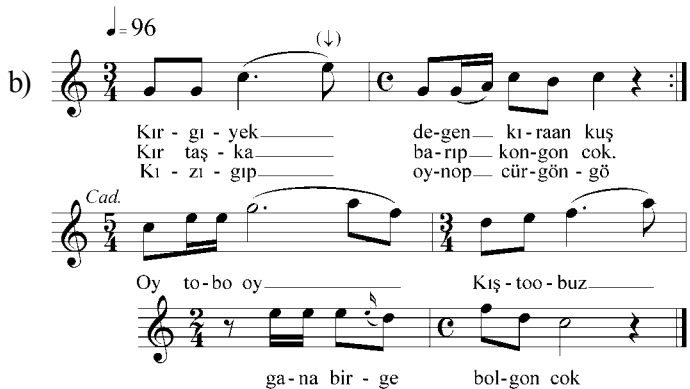
The simplest tunes of Kyrgyz folk music include the epic songs (e.g. the tunes of the Manas epic), lullabies, swinging tunes (*selkinçek*) and some instrumental tunes. The most elementary ones keep hopping on the G₃-C-(D) chord to

produce twin-bar tunes of G₅-G₄-C₄-C₃ | D₄-C₄ C scheme (ex.1a, №1-2). Often they acquire a lengthier closing formula (cadenza) of free rhythm (ex.1b, №3). The G₄-C₄ 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.

a)  

Al - dey, al - dey ak bö - pöm

Ak be - şik - ke cat bö - pöm.

b)  

Kır - gı - yek de-gen kı - raan kuş
Kır taş - ka ba-rıp kon-gon çok.
Kı - zı - gıp oy-nop cür-gön - gö

Cad. Oy to-bo oy Kış - too - buz
ga-na bir - ge bol-gon çok

Example 1 Twin-bar tunes hopping on the G₄-C₄(D₄) bi-trichord⁷

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

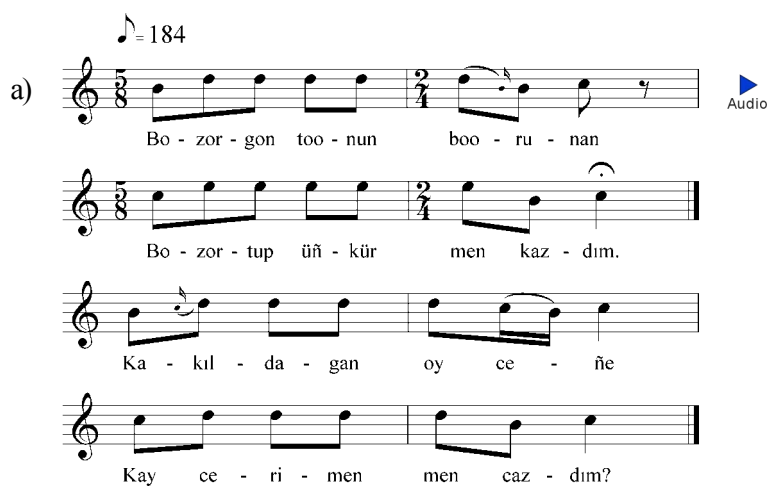
Rotating tunes around the middle notes of tri- and tetrachords are also relatively frequent in the music of several Turkic and non-Turkic peoples. The genres of these tunes are often archaic: in Anatolia or in Hungarian areas the songs of children's games, rain-making songs, etc. belong here. Compared 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,

⁷ ex.1a, Lullaby, Alımbayeva Bayıskan (1922), Çirkey, Taş-Arık, 2004; ex.1b, Love song (Süyğön), Tüküyeve Daken (1931, Ak-Talaa-Bayetov) Sarıbağış-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.

a) 

Bo - zor - gon too - nun boo - ru - nan
Bo - zor - tup üñ - kür men kaz - dım.
Ka - kıl - da - gan oy ce - ñe
Kay ce - ri - men men caz - dım?

b) 

Ba - şım - da - gı bar - caz - dık
To - tu bir - kuş - tun cü - nü e - ken.
Al - ga - nım ke - tip as - ker - ge
Al-da-nın ga-na kay - sı ay tū - nū e-ken.

Example 2 Twin-bar tunes based on rotating motifs⁸

⁸ ex.2a, Song of the sister-in-law, Sulaymanov Turdugul (1929), Sarıbağış, Kara-Buluñ, 2004; ex.2b, Song to her husband going to war, Asanova Alisa (1929, Birlik), Moñoldor, At-Başı, 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.

Al - dey, al - dey ak bö - pöm,
Ak be - gik - ke cät bö - pöm,
A - pañ is - ten kel - gen - ce,
Uy - ku daa - min tat bö - pöm.

several times

Example 3 Twin-bar tunes rotating on the C-D-E trichord⁹

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)

Sak-sa - kay aš - ti san aš - ti ey—
Sa - ni - ni say-mai ca - raš - ti ey

⁹ ex.3, Lullaby, Aşırbekova Kunduz (1952, Toktogul), Beren, Kalba, 2004

b)  

Example 4 Two-lined Ionian and Phrygian Bekbekey tunes¹⁰

Example 5 Single-line twin-bar tunes rotating on the middle note of the B-C-D trichord¹¹

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.

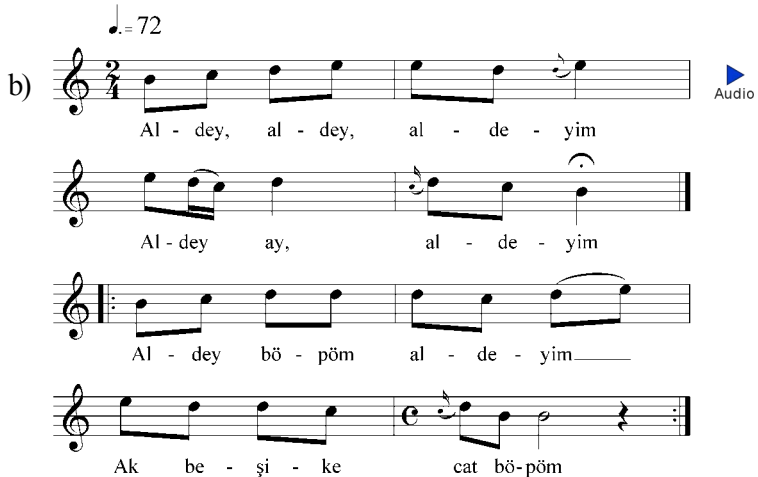
1.2.5b. Short sectioned Phrygian melodies with C or D cadence (ex. 6a, №27-29). The tunes of this group resemble the tunes of short lines ranged with the two-core laments, which however close a note deeper, on B instead of C.

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

¹¹ ex.5, Lullaby, Tentimişova Ayşa (1932, Ceti Ögüz), Döölös, 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.

a) 

b) 

Example 6 Two short Phrygian lines with C, D or E cadence¹²

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-Buluñ, 2004; ex.6b, Lullaby (beşik ırı), Otorbek kızı Azımkan (1949, Köpürö Bazar), Kuşçu, Taldı-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.

♩ = 152

Ko-muz - du kol - go a - la - ym

Üç kıl - duu ko - muz ça - la - ym.

Ka - n - lık de - gen ı - rim - di

Cal - pı curt - ka ca - ya - ym...

Cael. Parlendo

Al - ma - day bol - gon ba - şıt - di

A - lıp ı - nıt bu dity-nö...

Audio

Example 7 Twin-bar tunes with descending/hill-shaped lines¹³

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

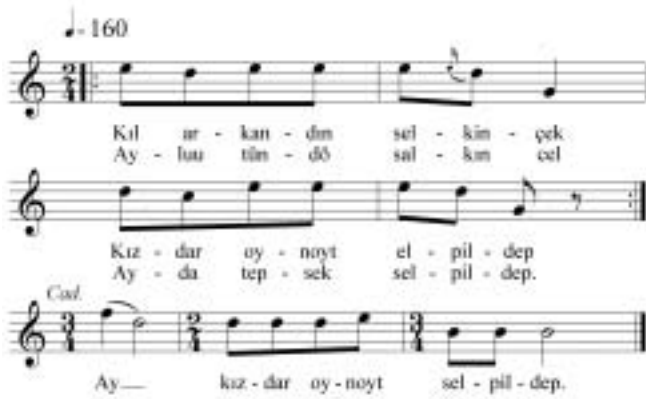
1.4.1. C-G, downward leap at the end of the line (ex.8a-b, №41-47). In Kyrgyz folk music the line-ending C-G, leap downward and the line-starting G,-C leap appear to be more popular than in many other folk musics. This downward leap at the end of the line may take the D-G, or D-B-G, forms as well. One 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-Başı, 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).

a)  

b)  
 Kıl - ır - kan - dın sel - kim - çek
 Ay - luu tün - dö sal - kım cel
 Kız - dar oy - noyt el - pil - dep
 Ay - da tep - sek sel - pil - dep.
Cad.
 Ay — kız - dar oy - noyt sel - pil - dep.

c)  
 Al - dey, ba - lam, al - dey,
 Öö - vay, ba - lam, öö - vay,
 A - tañ toy - go kett' e - le.
 Çün - tö - gū to - lo et ke - let

d) 

Example 8 Motifs with a downward leap at the end of the line¹⁴

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-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 kıyak, Bakıt Çıtırbayev (35), 1999, Bishkek, Çüy, coll. of D. Somfai Kara; ex.8b, Swing song (Selkinçek), Döölötova Nurbübü (1926), Çerik-Düyşömbü, Kazıbek, 2002; ex.8c, Lullaby, Kıdıraliyeva Alma (1919), Çerik, At-Başı, 2004; ex.8d, Fragment from the epic *Manas* (Taybuurul), Dıykanov 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.

a)  

b)  

Example 9 Motivic process¹⁵

¹⁵ ex.9, Fragment from the epic *Canış Beyiș*, Kencibek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

♩ = 132

1.  Audio

Ey — bı - çak sır - tı ey kıl - dı - rayt
 May to - mu - rup ey ca - ta - bı?
 Ma - yın bol - so ey — a - lıp kel
 Sa - kal mu - rut ey may - lay - lı.
 Ku - ru - tuñ bol - so a a - lıp kel
 An - da kul - dur - kul - dur o çay - nay - lı. —

2.

Ak - ça ber - señ a - la - mın
 Can çön - tök - kö sa - la - mın
 Eç - ki ber - señ al - bay - mın
 U - lak ber - señ al - bay - mın
 U - ba - lı - na kal - bay - mın

Eç - ki ber - señ ba - kı - rat

El - din baa - rın ça - kı - rat.

Example 10 Motivic process¹⁶

♩ = 108-126

Ayt, ayt de - se Al - dan' ayt

A - tı cak - şı Ku-dayd' ayt.

Bur - ku - rap çık - kan bu - lut' ayt

Bur - ma til - düü som bal - ta

Bu - rup sok - kon us - tan' ayt.

At ba - şın - day ki - tep - ti

Ayr' o - ku - gan mol - don' ayt.

Cad. Köz bay - la-gan tu-mand' ayt ey, bal-da-rım

Kö - kü - rök çeç - ken ıy-mand' ayt...

Example 11 Motivic process¹⁷

¹⁶ ex.10, Caramazan, Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

¹⁷ ex.11, Advice song (Nasiyat), Kökül uulu Abdiseit (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 *kız 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.

2.1.1. Single-lined major-scale lament and its relatives (ex.12, №59-67).

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).

Parlando, ♩ = 92

A - sa-lim ga-na de-le be-yiş... cır - ga-lım.

E - mi kan-day bir a öt-tün oy dōy-nō-dōn ay?

Example 12 One-lined major-scale lament¹⁸

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

¹⁸ ex.12, Lament (Koşok), Toytuyeva Salika (1928, Kara-Buluñ), Sarıbağış, At-Başı, 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.

a) *Parlando* ♩ = 104

Oy maa-si-ni ki-yip çt-ras-tap
Bal-da-rnı bak-tıñ oy t-ras-tap
Ba-la-mın kö-rüp oy ur-ma-tın
E-ne-kem ay bas-tı-ra ber-diñ t-mak-tap.

b) *Parlando* ♩ = 116

A-dir-da ga-na cıl-kıñ ay a-la baş ey - aa
Ar-gr-mak ga-na kıl-lük d'oy a-ra-laş.
Ar-tıñ-da kal-gan ba-lıñ caş.
A-la cıl ga-na ço-rom d'oy a-la cıl

Example 13 Lamenting tunes with $b3(b3)4$ and $b3(4)b3/4$ cadences¹⁹

¹⁹ ex.13a, Lament (Koşok), Abdrahmanova Kakış (1928, Barskoon), Buğu-Bapa, Darhan, 2002; ex.13b, Lament (Koşok), 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).*

a) *Parlando* ♩ = 160

U - şul ſty - dſ ce - ſte - kem ap - pak ga - na ay

O - ro - mo - lun be - ret ay ma - ga sak - tap ga - na ay

A - pa - pak - tay ce - ſte - kem ap - pak ga - na ay

Bet aar - ı - ſın be - rip - tir ma - ga sak - tap ga - na ay.

b) *Parlando* ♩ = 104

A ki - zam iy... ket - tiſ... kſ - yſſ - gſ

Aş - ka - na - da... a - şıl kal - dı

Audio



c) *Parlando* ♩ = 200

Tün - kü-sün ca - rik oy... pa-na - rım
Tür - mö-dün kay - ta kel-gen-de Kü-yü-tün tart-tım oy ha-la-num.
Kaz... kar - kal - dıp oy... köl sak-tayt.
Kar... ı - laa - çın oy... çöl sak-tayt.
Ka-rıp kal-gan a - ta-keñ ku-lu-num, Ka-yak-ka ba-rıp can sak-tayt oy...
Cad.
Ka-yak-ka ba-rıp a... can sak-tayt... ey?



d) *Parlando* ♩ = 152

Te-ni-zim, Ka-rış - kır ga-na a-ıp a bür-ü al-gan ey
Al tıl-gül ka-ra da ku-lak oy... şerd' al-gan ey



Example 14 Two-lined laments of major character and their relatives²⁰

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.



²⁰ ex.14a, Lament (Koşok), İmanaliyeva Kalıy (1929), Kuşçu, Aral, 2004; ex.14b, Farewell to the bride, Atıkanova Masılkan (1936, Miñ-Bulak), Saruu, Köpüröbazar, 2004; ex.14c, Lament (Toktogul's), Asek Jumabay-uulu (77), Tınımsayit, 2001, Baykazak, Narın, coll. of D. Somfai Kara 2001; ex.14d, Lament (to her husband), Kubaniçbek Kojoyev (1948, Narin) Çerik-Duban, At-Başı, 2002



Example 15 Shorter isometric lines with 4-b3 + 4-b3 cadences²¹

2.1.9. Shorter lines with 4(4)4 or 4(4)b3 cadences (ex.16a-b, №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* candential 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

b) *Poco rubato* ♩ = 88 ▶ Audio

Ar - pa - nan A - la - Too - su - nan

Ar - ka - rin at - sam too - su - nan

Bal - dak - tau qan - kar e - ken dep

De - gi kar - ma - sam a kuş - tun boo - su - nan

Example 16 Shorter lines with 4(4)4 or 4(4)b3 cadences²²

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-Kayıñdı, 2002; ex.16b, Folksong *White Falcon*, Toktosopiyev Mambetalı (1927), Sarıbağış, Kara-Koyun, 2004

Poco rubato ♩ = 92

a)

Bol, bol dep ba-lam ıy-la-sa

Bol-bo-gon a cer-den kıy-na-sa

Kıy-na-sa de-le mey-li-çi ay

A-ta-sın a ba-la sıy-la-sa.

Poco rubato ♩ = 176

b)

As-man-dap uç-kan ı-lan-çın

ı-lan-çın ca-yat ku-la-çın.

ır-da-bay kan-tip ko-yo-yat

Bal-da-rın-dın ku-ban-çın.

Example 17 (5) main cadence, first line undulating on E-D-C trichord²³

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-Töböy, Aça-Kayıñdı, 2002; ex.17b, Mother's song, Asılбек kızı Alımkan (1936, Bakıyan), Keldey, Ogombayev (Beştaş), 2004

$\text{♩} = 160$

Ceñ kap go kiy - dım ceñ — ü - çün

Ce - ñıl baa bol - dum sen ü - çün

Ce - ñıl baa bol - som mey - li - çi — de-gi,

Sen kan - day - sıñ men ü - çün?

Example 18 (5) main cadence, first line tracing a hill with G' peak²⁴

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 ABB_vB , ABA_vB_v , 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.

Poco rubato $\text{♩} = 112$

a)

Kı - zıl kür - mō şa - yı ki - yip

Oy - no - gu - la kız - dar ay

Kı - zıl go kö - ñıl bar çakt' oy

Boy - lo - gu - la kız - dar ay.

²⁴ ex.18, Bride's song, Satı kızı Bopuy (1923, Boğuştu), Çerik-Kara-Boston, Baş-Kayıñdı, 2002

K1 - zıl ö - mür ba - rın - da

Oy - noy al - bay, kül' al - bay

Kay - ran caş - tı öt - kö - züp

Koy - bo - gu - la kız - dar ay.

Poco rubato $\text{♩} = 200$

b)

Ö - tü - güm but - tan suu - ru - lup

Ö - zö - güm oo - ruyt buu - lu - gup.

Öz - gö - çö kör - düm kor - duk - tu

Ö - löm - bü oy bir kün bu - yu - gup.

Example 19 (6) main cadence, two-lined forms and their derivatives ²⁵

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

²⁵ ex.19a, Folksong, Kıdırova Tursun (1921, Ceñiş), Buğu-Çıçkan, Ceñiş-wedding, 2002; ex.19b, Shepherd's song (Çabandın armanı), Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Köpüröbazar, 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.

♩ = 100

1)
Ko - roo - buz - ga tal a - lip
Kol - go kü - rök, bak a - lip

Mi-na min - tip, mi-na min - tip.

1.
2.

Pirolando, rubato ♩ = 112

Ku - ran - din sō - zfm hay - ka - gan
Ke - lin - din köö - nfm çay - ka - gan.
Ay - lin - da - gt ke - lin - der
E-nem - din ur - ma - tm kö-rüp tar - ka - gan.

*Example 20 (7) and (8) main cadence, two-lined forms
and forms derived from two lines²⁶*

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.

²⁶ ex.20a, Children's song, Mamır Kıldırmaev (1933), Moğoldor, Birlik, 2004; ex.20b, Lament (Koşok), Abdrahmanova Kakış (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 can't 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 Kara-chay *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 AA₄BC. 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, ABA₄B, 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.

a) *Poco rubato* ♩ = 132

Bek - he - key kaç - ti bel aş - ti

He - li - ne bel - hoo ca - raş - ti

Sak - sa - kay kaç - ti say aş - ti

Sa - ni - na sa - dak ca - raş - ti.

b) *Poco rubato* ♩ = 100

Kö - gör - güm tu - nuk as - man - dan

Kö - kö - lep uç - kan kuş kör - düm

Çöl - pon - doy can - gan kız e - lem e - mi

Çöl e - ne bo - lup öz - gür - düm.

1. 2. 2.

c) *Parlando* ♩ = 92

Köl üs - tü - nöl mal bar - bayt

Öl - bøy go ti - rül can kal - bayt

Öl - bøy ti - rül can kal - bayt ce

Köl üs - tü - nöl iy mal har - bayt.

Example 21 Four-lined tunes of major character²⁷

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-

²⁷ ex.21a, Bekbekey (watchman's cry), Asan kızı Uulbübü (1938, Kırk-Kazık), Aydarbek, Ogombayev (Beştaş), 2004; ex.21b, Mother's song, İrmanaliyeva 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.

♩ = 88

a)

Ak boz at - tın ta - ka - sı
Ak i - rim köl - dün ca - ka - sı
Ayt - ma - yın - ça ca - zıl - bayt
Kü - ñö - tay kız - dın, kız - dın ka - pa - sı.

♩ = 112

b)

Ak boz at - tın ta - ka - sı
Ak iy - rim köl - dün ca - ka - sı
Ayt - ma - yın - ça a - rıl - bayt
A kur - gur Kü - ñö - tay
kız - dın kız - dın kız - dın ka - pa - sı.

Example 22 Tune variants with 6(6)6 and 5(5)5 cadences²⁸

²⁸ ex.22a, Sad song of Küñötay, Sagındikov Koyçubay (1937), Çetigen, Köpüröbazar, 2004;
ex.22b, Folksong, Turdumambetov Osmon (1938), Çerik-Sazan, Aça-Kayıñdı, 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.

Poco rubato ♩ = 126

Ku - murs - ka - dıy be - liñ - den ay

Ku - ban - ıp ayt-kan ke - hiñ-den.

Ku-ran go kar-map ber - gen - sıp ay

U - ba - dañ - dın be - gi - nen.

Kur - bu bir kur - bu, kur - bu saz

Kuu - şup oyn - oyt ör - dök - kaz,

Kur-bu - dan kur-bu ay - rıl - sa oy

Ku - yu - lup a - gıt kız - dön çaş.

Audio

Example 23 Tunes with 7/8(4/5)x cadences²⁹

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

²⁹ ex.23, Folksong, Sagalı 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*, *Şırıldan* etc.

144

1) Sag - ga bit - kon sa - ri tal...

2) Ir - gay e - mey e - ni - ne?

3) San - ci - git - in i - qin - de

3) Cir - gal e - mey e - ni - ne?

1. 2. 3.

2. 2. 2.

Audio

Example 24 Wide-ranged four-lined tunes with high main cadence³⁰

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 (Şırıldan), Saginbayev Keñeş (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.

a) *Parlando* ♩ = 138

Gül ca-num ay bir - pi - ra - sin de-diñ-bi— ay?

Gül ca-num ay ar - tıñ - da da kal-gan bal-da - rıñ— ay i

b) ♩ = 168

Al - dey, al - dey, ak bö - bök

Ak be - şik - ke cat bö - bök

El Ak - Say - dan tış' e - lek

Bu - la - mı - gıñ bış' e - lek

Example 25 Aeolian laments related tunes³¹

³¹ ex.25a, The *kerbez* of Toktogul, Tentimişova Ayşa (1932, Ysyk-Köl, Ceti Ögüz), Döölös, Kara-Koyun, 2004; ex.25b, Youth song, Iriskeldi kızı Seyilkan (1927), Çerik-Maylıbaş, 1- May (Boğoştı), 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.

Parlando ♩ - 208

A - sa-lim ga-na be-yiş ay E-ra-lım

To - bur - çak ga-na me-yis a ce-diñ - bi ay

E - ra-lım, top i - çi-nem bñ-lu-nñp,

E-ra-lım, ay ka-rañg' e-le kör-gñ kir-diñ - bi iy

Audio

Example 26 Aeolian laments and their relatives of two long lines³²

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.

³² ex.26, The *kerbez* of Toktogul, Tentimişova Ayşa (1932, Ysyk-Köl, Ceti Ögüz), Döölöş, Kara-Koyun, 2004

♩ = 120

Kız ke - zek cak - şa tur - bay - bu

Ka - mız a i - çip cür - gün - gö.

1.
3.

Audio

Example 27 Folksongs with links to two-lined laments³³

3.2. 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).

Parlando ♩ = 104

Ö - mür de - gen cuu - gan kol - dan o kı - rin - dey o.

Ö - tüş be - ret bir ö - zü - nüş bi - lin - bey.

Kay - ran ö - mür kay - ra ke - ler bol - so - çu e - iy

Suu sı - yak - tın cer - ge si - nüp kü - mül - böy.

Audio

Example 28 Lamenting tunes with (4) or (5) main cadence³⁴

³³ ex.27, Women's song, Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004

³⁴ ex.28, Folksong "Life", Aydıkeyeva Cıydekan (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.

Parlando ♩ = 84

a)

Uuç - ta - sa kol - go tur - ba - gan ey

O - paa - siz aw e - ken bu cal - gan.

A - cal bir bü - tüp kün büt - sö — ey

A - cal - dan ay ka - çıp kim kal - gan?

Poco rubato ♩ = 138

b)

Men kü - yüt - töd Kü - lü - sün

Kün or - dun - da cü - rü - yüm

1. 2.

2. 2.

Example 29 *Giusto* tunes of shorter lines with (4) or (5) main cadence³⁵

³⁵ ex.29a, Lament for her husband, Bekturova Anipa (1913, Ak-Moyun), Moñoldor-Çalırım, Ak-Muz, 2002; ex.29b, Girls' sad song (Kız'ın armanı), 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.

$\text{♩} = 120$

a)

Al - dey, al - dey ak bö - pöm

Ak be - şik - ke cat bö - pöm.

Ku - nan koy - du soy bö - pöm

Kuy - ru - gu - na toy bö - pöm.

Cad.

Al - dey ay, al - dey ay

A - tan ke - let uk - ta ay.

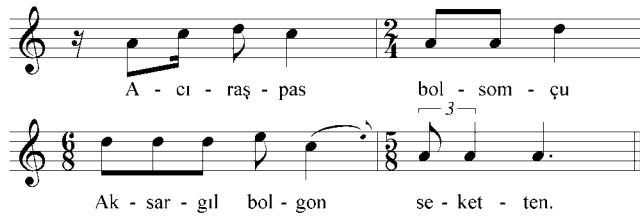
$\text{Poco rubato } \text{♩} = 184$

b)

At - tan - dım Sa - rı - Te - kes - ten

Ar - tım - dı ka - raym be - les - ten.

Audio



Example 30 Tunes with $5(2)x$ and $5(b3)x$ cadences³⁶

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.



Example 31 Tunes with $4(5)x$ cadences³⁷

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.

³⁶ ex.30a, Lullaby, Cunuşaliyeva Toktorcan (1922, Kök Arık), Kaynazar, Aral, 2004; ex.30b, Love song (Seketbay), Abdıldayev Şükür (1933, Barskoon), Buğu-Bapa, Barskoon yayla, 2002

³⁷ ex.31, Mother's good wishes to her children, Işenkan (61), 1999, Suusamır, Çüy, coll. of D. Somfai Kara

a) *Poco rubato* ♩ = 58

Tü - bö - lük ca - şap men cü - rüm
Tag - dır - dı ay - tıp sır - lar - ga
Em - çe - giñ cıt - tap men tur - sam ly
Cü - rök - tı caz - gan sır - lar - ga

b) *Poco rubato* ♩ = 104

Caş ba - la - pan ba - la - lık
Ca - lın - sak kay - dan ta - ba - bız
Ö - tıp da ket - ti caş ö - mür, caş ö - mür
Ka - rız - ga kim - dem a - la - bız ey

Example 32 Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences³⁸

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.

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

a) *Parlando* $\text{♩} = 92$

Ku - çak - tap ca - tıp ba - la - sm ———

E - ne - sin em - ne ka - ga - sañ?

1) Çak - çañ - da - ba köp e - le

2) Sen da - ga kay - ne - ne bo - lup ka - la - sañ?

1. 2. 3. 2.

b) $\text{♩} = 100$

E - gin - ge ay - lım tol - sun - çu,

E - gin - düü e - lim bol - sun - çu.

E - gin - düü ay - lım i - çin - de

E - gin - düü ay - lım i - çin - de

E - ne - ler a - man bol - sun - çu.

E - ce - ler a - man bol - sun - çu.

Example 33 Tunes with 7/8(5/4)x cadences³⁹

³⁹ ex.33a, Song to her daughter-in-law, Şabdanalıyeva Kakın (1927), Sarıbağış, Kara-Buluñ, 2004; ex.33b, Feast song, Kocokanova Baktıgöl (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.

Parlando ♩ = 108

1) A. kök u - çuk ber-dim sap - tap al

2) Ku - da - gyy, kök şam - kar ber-dim tap-tap al ey

1. 2. 2.

Audio

Poco rubato ♩ = 120

Cer u - çur - gan caş - çı - lık

Ser - gek da bo - lot az - gı - rıp.

1) Ber - bey da koy - soñ ne bol - mok?

Audio



Example 34 Two-lined tunes of minor character with (4) cadence and their kin⁴⁰

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.

Poco rubato ♩ = 152

a)

Bo - so - go bay - luu boz kash' at

Bo - lum - duu col - do min - be - dim.

Bo - ru - mu so - nun ge - lin - di men

Bol - co - lu me - nen sil'y - gō - mīn.

Poco rubato ♩ = 200

b)

Ur - mat bir e - mey e - mi - ne

Al uu - luñ - dun bar - safi ū - yū - nā.

⁴⁰ ex.34a, Song of a marriageable girl, Mırzabekova Begayım (1938, Kırk-Kazık) Alban, Taş-Arık, 2004; ex.34b, Song about life, Osomanova Mariya (1937, Kara-Suu), Kıpçak, Çoko, 2004



Example 35 Tunes of minor character with (5) cadence⁴¹

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 $b3$.

Poco rubato ♩ = 200

a)

Al - dey, al - dey, ak... bō - bōk
Ak be - şik - ke cat bō - bōk
Ku - nan koy - du soy bō - bōk a
Kuy - ru - gu - na toy... bō - bōk.

1. 2. 1. 2.

Audio

⁴¹ ex.35a, Love song, Bukar uulu Cumakadır (1927) Moñoldor-Inılçak, Ak-Muz, 2002; ex.35b, Folksong, Camankulova Aysa (1927, Boğuştu), Çerik-Olcobolot, 1- May (Boğuştu), 2002

b) Poco rubato $\text{♩} = 76$

Ke - men - ger bol - so üy - ee - si

Keñ pe - yil bol - so bi - le - si,

Ke - yi - bey ö - mür sür - böy - hü da

Kem de - le bol - so dıy - nō - sū,

2. 2. 2. 2. 2. 2.

c) Poco rubato $\text{♩} = 200$

Ö - çür - dük ka - ra kö - mür - dö

Öt - kür - dük da - lay ö - mür - dö,

Bal - dar - ga ber - se den soo - luk

Böz - ge ca - şoo kan - day kö - nül - düü,

1. 2.

Example 36 Tunes with an undulating start and $5/4(b3)x$, $5(4)x$ or $5/4(5)b3$ cadences⁴²

⁴² ex.36a, Lullaby, Döölötova Nurbübü (1926), Çerik-Düysömbü, Kazıbek, 2002; ex.36b, Song (from A. Aytaliyev), Mırzabekova Begayım (1938, Kırk-Kazık), Alban, Taş-Arık, 2004; ex.36c, Folksong, Tantubek kızı Kaldık (1925, Koşoy), Sarıbağış-Ösük, 1- May (Boğuştu), 2002

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

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.

<i>Two lines</i>	<i>middle of 1st line</i>	<i>scheme of first lines</i>	<i>Ex.</i>	<i>№</i>
1)	(1)	A-A-A-A F-F-E C	ex.37/1	№239
2)	(b3)	G,-C-C-C E-D C	ex.37/2	№240-244
3)	(4)	G,-D-D-D D-E C	ex.37/3	№245-248
4)	(5)	C-C-D-E D-E C	ex.37/4	№249-254
5)	(6/7)	G,-C-D-F E-D C	ex.37/5	№255-260

1)  

2)  

3)  

4)  

5)  

Example 37 Two-lined Caramazan motives⁴³

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.

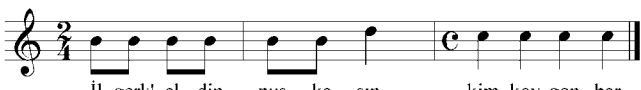
	Cadences	scheme of line 1	scheme of line 2	Ex.	№
1)	b3 (4)x	C-C-C-C C-D D	B-B-B-D C-C C	38/1	№261-263
2)	4 5(4)x – 6(4)x is	C-D-D-D C-D-D	C-D-E-E C-C C	38/2	№264-269
3)	(4) or (b3) tripodic!			38/3	№270-278
4)	4(5)x	G ₂ -C-D-D D-F E	C-D-D-D D-E C	38/4	№279-285
5)	4(5)x	C-D-D-D D-F E	F-G-E-E D-F E	38/5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

⁴³ ex.37/1, Caramazan, Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002; ex.37/2, Caramazan, Tüküyeve Daken (1931, Ak-Talaa - Bayetov), Sarıbağış-Çağaldak, Ak-Moyun, 2002; ex.37/3, Caramazan, Askerbay Beyşebayev (1940, Terek-Suu), Çerik, At-Başı, 2004; ex.37/4, Caramazan, Kojobekova Sarıbübü (1943), Çerik-Kara-Buura, Baş-Kayındı, 2002; ex.37/5, Caramazan, Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun Kalpak, Baş-Kayındı, 2002

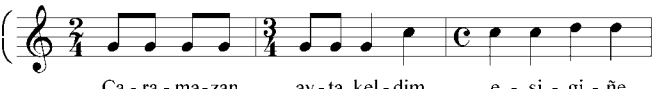
♩ = 138

1)  

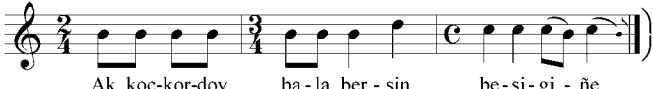
Ca-ra-ma-zan ayt-kan-dan kim toy-gon bar



İl-gerk' el - dîn nus - ka - sîn, kim koy-gon bar

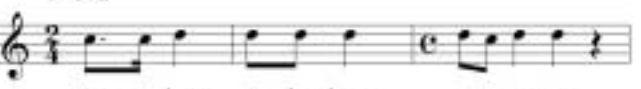


Ca-ra-ma-zan ay-ta kel-dim e - şî - gî - ñe

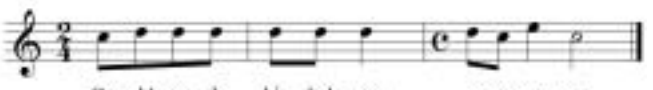


Ak koç-kor-doy ba-la ber-sin be-şî-gî-ñe,—

♩ = 172

2)  

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



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

♩ = 108

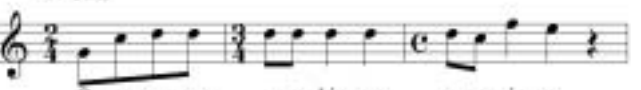
3)  

Bu - dur - bu - dur too - lor - don ey - ey

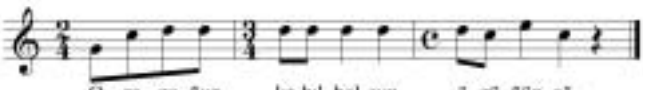


Bu - ka mî - nîp biz kel - dik ey - ey.

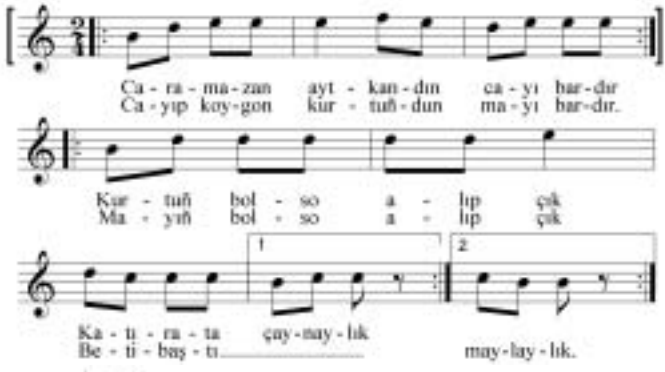
♩ = 192

4)  

O - ro - zo-nun o-nu biz-ge, o-nu siz-ge



O - ro - zo-fluz ka-hîl bol-sun õ-zî-flûz-gõ.

- 5)  
 Ca - ra - ma - zan ay - tap kel - dim e - ş i - gi - fi e
 Ak koç - kor - day uul ber - sin be - ş i - gi - fi e.
- 6)  
 Ca - ra - ma - zan ayt - kan - dın ca - yı har - dır
 Ca - yıp koy - gon kür - tuş - dın ma - yı har - dır.
 Kur - tuş bol - so a - lıp çık
 Ma - yıf bol - so a - lıp çık
 Ka - ti - ra - ta çay - may - lık
 Be - ti - baş - tı may - lay - lık.
- 7)  
 Ca - ra - ma - zan, ca - ra - ma - zan
 Cañ - gız ka - zık ay - lan - gan o - ru - zo cın
 O - ru - zoñ ka - bul bol - sun tut - kan a - dam.
- 8a)  
 Ca - ra - ma - zan ayt - kan - dın çay - da - sı bar
 Ca - yıp koy - gon kü - rut - tum may - da - sı bar.

8b)  Audio

Example 38 Four-lined Ionian Caramazan tunes⁴⁴

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:

	<i>main cadence</i>	<i>scheme of lines</i>	<i>Ex.</i>	<i>№</i>
1)	(1)	A-A-A-C E C A	39/1	№308-312
2)	(b3)	E,-A-B-C B-B A	39/2	№313
3)	(4)	A-D-C-D B-B A	39/3	№314-316
4)	(5)	D-E-E-E D-C A	39/4	

⁴⁴ ex.38/1, Caramazan, Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Talas town, 2004; ex.38/2, Caramazan, İsmailova Ayşa (1938), Sarıbağış, Kara-Suu, 2004; ex.38/3, Caramazan, Batırkulov Kocokul (1937, Kalba), Keldey, Ogombayev (Beştas), 2004; ex.38/4, Caramazan, İsmailova Ayşa (1938), Sarıbağış, Kara-Suu, 2004; ex.38/5, Caramazan, Altınışeva Turar (1944), Kan-Bürgö, 2004; ex.38/6, Caramazan, Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004; ex.38/7, Caramazan, Düşönaliyev Alcanbek (1926), Cetigen, Köpüröbazar, 2004; ex.38/8a, Caramazan, Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arık, 2004; ex.38/8b, Caramazan, Cunuşaliyeva Toktorcan (1922, Kök Arık), Kaynazar, Aral, 2004

1)  

2)  

3)  

4)  

Example 39 Two-lined Aeolian Caramazan tunes⁴⁵

⁴⁵ ex.39/1, Caramazan, Abdrayev Tilekkazı Asangazievich (1966, Barskoon), Bapa, Barskoon, 2002; ex.39/2, Caramazan, Satı Kızı Boyup, Baş-Kayıñdı, 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.

	<i>cadences</i>	<i>melody scheme</i>	<i>Ex.</i>	<i>№</i>
1)	5/6 (b3) 4/7	diverse songs	40/1	№317
2)	4/5 (4) x	C-D-D-E E-D D/E C-E-D-D C-B A	40/2	
3)	4/5 (5) y	A-E-E-E D-E E C-E-D-D C-B A	40/3	№318-323

1) $\text{♩} = 144$

Ca - ra - ma - zan, ca - ra - ma - zan

Cal - gız ka - zık ay - lan - gan

2) $\text{♩} = 108$

Ca - ra - ma - zan ay - ta kel - dim e - ši - gi - ñe

Ak koç - kor - doy ba - la ber - sin o be - ši - gi - ñe

Tıñ - tık bol - sun el - din - curt - tun ke - ši - gi - ñe

3) $\text{♩} = 168$

Pay - gam - ba - rım in - ge - ni ka - ra kaş - ka

Kaa - pır - lar — kuup ke - let ka - ra taş - ka.

1.
2.

Example 40 Four-lined Aeolian Caramazan tunes⁴⁶

⁴⁶ ex.40/1, Caramazan, Acıhanova Nurçakül (1941), Cetigen, Aral, 2004; ex.40/2, Caramazan, Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002; ex.40/3, Caramazan, Cunuşaliyeva Toktorcan (1922, Kök Arık), 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.

♩ = 144

U - şul üy - dün tün - dü - gü ka - ym be - ken?

Biz - ge ber - gen coo - lu - gu da - ym be - ken?

U - şul üy - dün tün - dü - gü ar - ın be - ken?

Biz - ge be - rer coo - lu - gu çar - ı be - ken?

Ex. 41 Four-lined Ionian Caramazan tunes⁴⁷

4.3. CARAMAZAN PROCESSES

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* + *T*4(5)*x*; *t*-4/5(5)*x* + *t*-1(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.

a)  

100

Bal - da - rum kül - sö kü - lö - mün

Ba - lam dep ca - şap cü - rö - mün.

E - ger - de ba - lam çok bol - so,

Kt - zi - gi em - ne dñy - nñ - nñn ay

Kt - zi - gi da em - ne dñy - nñ - nñn,

b) $\text{♩} = 160$

Cuul - sa e - le ki - rim tap - ta - za,
 Bal - da - rim me - ni kak - pa - sa.
 I - ris - tuu ka - rı bo - lor - mun,
 Kır - sık - tan Ku - day sak - ta - sa.

Example 42 Aeolian domed tunes⁴⁸

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).

$\text{♩} = 120$

Ö - mür ö - töt, ö - mür tur - bayt kün - dön kün - gö
 Ö - mür bar - da, iş - ti oy - lo, iş - ten tal - ba
 Ö - mür - gö şe - rik kı - lıp ak sü - yüüm - dü
 Gül - döy ös, gül - döy a - ıl, gül - döy çay - na.

Example 43 Domed Ionian tunes⁴⁹

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

⁴⁹ ex.43, Folksong, Kurmanakulov Baken (1942, Ceñiş), Buğu-Çıçkan, Ceñiş-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)
 - 2.1.2-3. 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)
- 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)
 - 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)
 - 2.3.4. Tune variants with 6(6)6 and 5(5)5 cadences (ex.22a-b, №148)
 - 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)

- 3.1. Laments and related tunes (ex.25-27, №165-192)
 - 3.1.1. Single-line laments and their kin (ex.25a, №165-169)
 - 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

♩ = 84

Al - dey, al - dey, ak bö - pöm,
 Ak be - şik - ke cat bö - pöm.
 O - tuz kız - dı ol - co - lop
 A - lıp ke - ler be - ken - siñ.

Audio

Lullaby (Beşik ırı), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arık, 2004

№2

♩ = 80

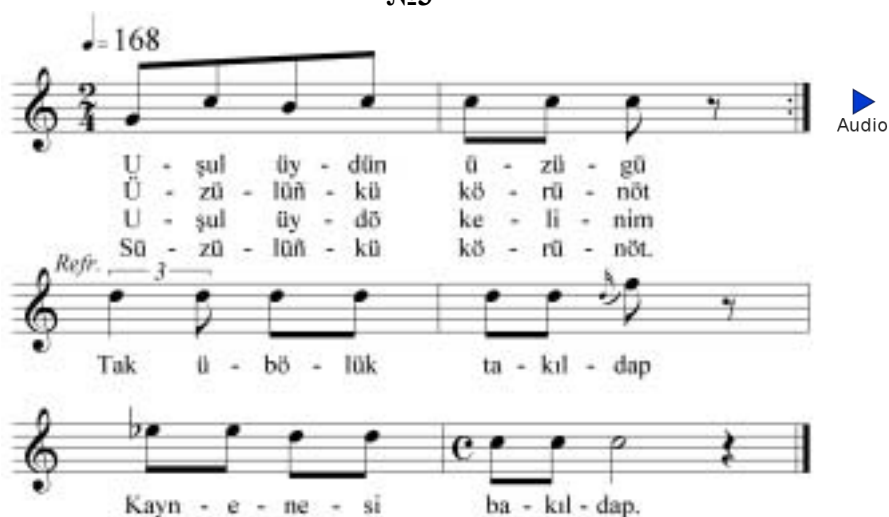
Ü - yūñ, ü - yūñ üy e - ken
 Ü - yūñ kōr - kū çiy e - ken.

Audio

Oh Ramadan (Caramazan), Askerbay Beyşebayev (1940,
 Terek-Suu), Çerik, At-Başı, 2004

№3

$\text{♩} = 168$



U - şul üy - dün ü - zül - gü
 Ü - zül lûñ - kü kö - rû - nõt
 U - şul üy - dö ke - li - nim
 Sû - zül lûñ - kü kö - rû - nõt.

Refr. 3
 Tak ü - bö - lük ta - kıl - dap

Kayn - e - ne - si ba - kıl - dap.

Audio

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

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)

№4

$\text{♩} = 160$



Me - nin a - tım su - ra - sañ
 Ku - yup koy - gon kuy - mak - tay

A - kıl - ya, a - kıl - ya.

Audio

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

№5

$\text{♩} = 170$

Sü - rür bir sür - bös tañ bol - so

Süy - gö - nüm can - da bar bol - so,

Sür - bö - gön tañ - dın — er - ki - bi

Süy - lög - sök ga-na nar - kı iy - ber - ki - ni - i...



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

№6

$\text{♩} = 108$

Ö - kü - nö - büz da ka - la - bız
Öt - kö - rüp i - yip ö - mür - düñ

Al öt - kön - dü kay - dan ta - ba - bız
ly, Ka - rız - ga kim - den a - la - bız.



Öt - kö - rüp i - yip ö - mür - dü

Değ(i)ñ iy ka-rız-ga kim-den iy— a-la-bız ıy.

rep.

Terme, Mukambet kızı Sabırkül (1940, Özgörüş), Moñoldor-Baçıke, Taldı-Suu, 2002

№7

Poco rubato ♩ = 76

Er Kur - man - bek baa - tı - rıñ

A - ta - sı - na taa - rı - nıp

Ay - la - na - yın a - ta dep

E - ki ca - gın ka - ra - nıp

A - çuusu ke - lip oy - lo - nup...

Tee - e - ti - gi zoo-nun be - tin - de

Tel - to - ru at - tın ca - nın - da...

Audio

Tor biş - ti - sı eü - rüp - tür.

A - zuu - sun ca - ńı sa - yıp - tır.

Kar - map ke - lip Kur - man - bek

Kam - çı - sı - na çe - ne - di.

Ka - rap tur - sa ku - nan - dın

Bo - yu - na cet - pey kal - ga - nın...

1st cad.

2nd cad.

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

♩ = 104

Al - da Taa - la ku - du - ret

(many times, varied)

Tört u - ruu mal ca - rat - ti.

Cad.

Ca - ni - ba - rim cıl - kı - ga

Min - tip ca - kın kıl - dı ı - raat - ti.

Camel song, Abdıkirimov Oken (1944), Çerik-Koçkorok, Kazıbek, 2002

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

№9

♩ = 144

A - dır, a - dır too - lor - don ey - ey

Ay - gır mı - nıp biz kel - dik ey - ey

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

№10

$\text{♩} = 126$

E - ki caş oy - nop kül - gön - dü

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

Audio

№11

$\text{♩} = 126$

2.A - lım - kan - dın sel - kin - çek,

An - day tep - pey, mın - day tep

1. 2. 1. 1.

Swing song (Selkinçek), Matayeva Ayımkan (1932, Ak-Talaa)
Sarıbağış-Töböy, Aça-Kayıñdı, 2002

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

№12

$\text{♩} = 126$

Sak-sa-kay aş - tı say aş - tı ey —

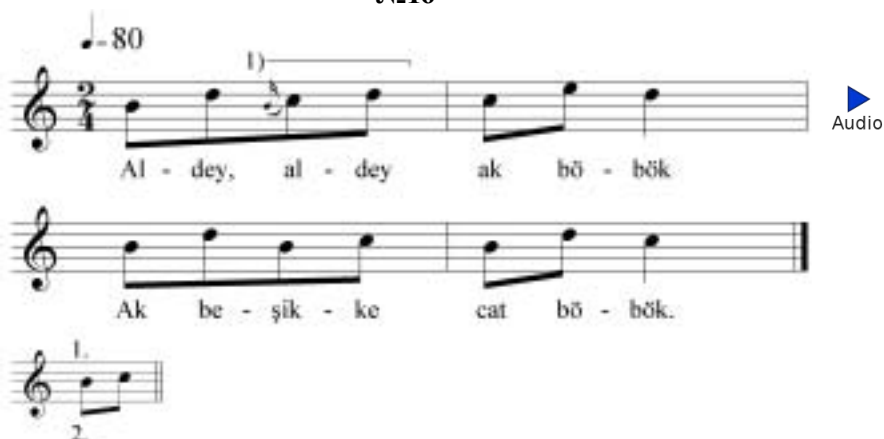
Sa - nı - na say - ma ca-raş - tı ey

ey - uuyt...

Watchman's cry (Bekbekey), Acıhanova Nurçakül (1941), Cetigen, Aral, 2004

Watchman's cry (Bekbekey), Arıkbayeva Gulnar (1939), Calan Nayra, Taldı-Bulak,
2004

№16



Al - dey, al - dey ak bō - bōk

Ak be - şik - ke cat bō - bōk.

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

№17



Bek-be-key aş - tı bel aş-tı ey
Be-li-ne bel - boo ca-raş-tı ey

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)

№18



Al - dey, al - dey al - tı - nım,

Ak be - şik - ke ca - ta goy.

Al - tin ba - lam, ak ba - lam, _____

Ak be - şik - ke cat - ıtı sen,

Ku - nan koy - du so - yo - yun,

Kuy - ru - gu - na toy - ıtı sen,

Al - dey, al - dey ak ba - lam,

Ak be - şik - ke cat ba - lam,

Watchman's cry (Bekbekey), Mambetaliev Tursunbek (1927,
Terek-Suu), Çerik, Terek, 2004

№19

Poco rubato ♩ = 104

Al - dey, al - dey, ak bö - pöm,

Ak be - şik - ke cat bö - pöm.



Audio

ly - la - ba - çı bö - bö - güm ay,
 At' - e - neñ-di kıy - na - ba - çı, bö - bö - güm ay
 Lullaby (Beşik ırı), Atıkanova Masılkan (1936, Miñ-Bulak),
 Saruu, Köpüröbazar, 2004

№20

Poco rubato ♩ = 144

1) Bek - be - key aş - tı bel aş - tı oy
 2) Be - li - ne bel - boo 3) ca - raş - tı,
 1. 2. 3.
 2. 2. 3.



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

№21

♩ = 100

Al - dey, al - dey ak ba - lam
 Ak be - şik - ke cat — ba - lam



Lullaby (Beşik ırı), Capar kızı Ayşa (1933, China, Kakşaal),
 Çerik-Kuba, Baş-Kayıñdı, 2002

№22

$\text{♩} = 88$

1) —

Al - dey, al - dey ak bö - pöm

2) —

Ak be - şik - ke cat bö - pöm

3) —

1. 2. 3. 2. 2. 3.

Lullaby (Beşik ırı), Beyşenova Batmahan (1931, Kalba),
Keldey, Ogombayev (Beştaş), 2004

№23

Poco rubato $\text{♩} = 132$

Al - dey, al - dey ak bö - pöm

Ak be - şik - ke cat bö - pöm

E - neñ iş - ten kel - gen - çe

Uy - ku daa - mın tat bö - pöm.

Lullaby (Beşik ırı), Süyörkulova Burulça (1939, Üç-Emçek), Bürgö, Aral, 2004

№24

Poco rubato ♩ = 96

Bek - be - key aş - tı bel aş - tı

Be - li - ne bel - bow ca - raş - tı.

Sak - sa - kay aş - tı say — aş - tı

Sa - nı - na saa - dak ca - raş - tı...



Watchman's cry (Bekbekey), Ükübayeva Gülbübu (1936), Kolpoç, Kalba, 2004

№25

♩ = 100

Al - dey, al - dey ba - lam ay

Ak — be - şik - ke ca - ta goy

Al - dey, al - dey ba - lam ay

Ku - nan koy - du soy bi - lek

Kuy - ru - gu - na toy bi - lek,

Lullaby (Beşik ırı), Matayeva Ayımkan (1932, Ak-Talaa),
Sarıbağış-Töböy, Aça-Kayındı, 2002

№26

Rubato ♩ = 116

Bal - da - rum me - nin i - ri - sim a

Paa - na - yım ca - rık cıl - dı - zım

Ö - mür - lü ho - lor be - ken dep men

Ti - le - gem ti - lek tı - mı - zın.

Audio

Song for children, Tülöbayeva Batma (1936, Ak-Muz),
Moñoldor-Cakaş, Taldı-Suu, 2002

1.2.5b. Two short Phrygian scales with C or D cadence (ex.6a, №27-29)

№27

♩ = 120

Ay - luu tün - dö bir ba - sıp da,

Car - kıl-dap kū - lüp, oy - no - sok.

Ke - ti-rip iç - te ka - pa - nı da,

Audio



Lullaby (Beşik ırı), Ömürkanova Toktokan (1920, Ak-Terek), Buğu, Tosor, 2002

№28

$\text{♩} = 92$

Al - dey, al - dey ak bö - pöm

Ak be - şik - ke cat bö - pöm.

İy - la - ba, bö-bök, ıy - la - ba

At' - e - neñ - di kıy - na - ba.

Sal, sal, sal, bi - lek

Sa - rı may - ga mal bi - lek.

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

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

№29

♩ = 88

Al - dey, al - dey ak — bö - bök

Ak be - şik - ke cat bö - bök...

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

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

№30

♩ = 72

Al - dey, al - dey, al - dey ay

Al - dey ay, al - dey ay

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

№31

♩ = 120

Kö - pö - lök it - tin kuy - ru - gun

Kö - lö - kö kı - lıp be - re - yin.

Ar - tın - da - gı şak - ma - rıñ

Bu - la - mık kı - lıp be - re - yin.

Cad.

 Al - dey, al - dey, al - dey,

Uk - ta - ı ba-lam, ıy - la-bay...

Lullaby (Beşik ırı), Medetbekova Gülumbübü (1934, Taş-Arık),
 Baykişi, Ak-Car, 2004

№32

Kör-gön-dö köz - dör - dü tal - dır - gan a

Kö - güç - kön a sen - siñ oy - lo - som.

Kök-tön bir sı - zıp a ka - ı - rıp

Kök şum - kar bo - lup koy - bo - som.

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

⁵⁰ Author C. Şeraliyev.

№33

$\text{♩} = 108$

Sal, sal, sal, bi - lek

Sa - ri may - ga mal, bi - lek.

Ku - nan koy - du soy bi - lek

Ku - yu - gu - na toy bi - lek.

Audio

Lullaby (Beşik ırı), Cıparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

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

№34

$\text{♩} = 144$

Ka - rar - gan too - nun e - te - gind' oy

Ka - ra - rıp tu - man ke - te - bi?

1. 2. 1. 2.

Audio

Watchman's cry (Bekbekey), Kasımbekova Tursunbübü (1928, Ak-Car), Çantay, Çoko, 2004

№35

$\text{♩} = 112$

E - neñ ket - ti ba - zar - ga

Em - çe - gi tol - gon sūt ke - let.

A - tañ ket - ti ba - zar - ga

Be - re - ke tol - gon göş ke - let



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

№36

$\text{♩} = 112$

Al - dey, al - dey, ak bö - bök,

Ak be - şik - ke cat bö - bök.



Lullaby (Beşik ırı), Ismailova Süyünbübü (1940, Kızıl Tuu),
Azık, Çoko, 2004

№37

$\text{♩} = 132$

Çön - tö - gü to - lo et ke - let

E - neñ toy - go ke - tip - tir

Em - çe - gi tol - gon süt ke - let

Al - dey, bö - böm al - dey

Lullaby (Beşik ırı), Kızıralıyeva Alma (1919),
Çerik, At-Başı, 2004

№38

$\text{♩} = 112$ 1)

Al - dey, ba - lam, ıy - la - ba

A - pa - keñ - di kıy - na - ba

El cay - loo - don tüş' e - lek

Rubato 3)

Bu - la - mı-gıñ ey ————— bış' — e - lek.

1. 2. 3.

2. 2. 2.

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

№39

$\text{♩} = 144$

Şır - şır şır e - ken ay

Cıl - kı - çı - nın ı - rı e - ken.

A - la da - gı şı - rıl - dañ ———

Ku - la da - gı şı - rıl - dañ

Ey şı - rıl - dañ, şı - rıl - dañ.



Wedding song, Gül (1971, Jalabat), Bishkek, 2002

№40

$\text{♩} = 100$

Ak boz at - tın iis - tū - nō

Ak şa - yı ter - dik ca - ra - şat

1. 2.
2. 3.

Audio

Folksong “Caraşat”, Süyörkul İsmankulov (1937, Kara-Kol), Cetigen, Talas town, 2004

1.4. MOTIFS WITH A DOWNWARD LEAP AT THE END OF THE LINE (EX8A-B, №41-50)

1.4.1. C-G, leap downward at line ends (ex.8a-b, №41-47)

№41

$\text{♩} = 80$

Ey, baa - tır Al - mañ kep ay - tat

Bay - ka tö - röm dep ay - tat

Te - ti - gi kün çı - gış ca - gı u - luu too

Kün ki - riş ca - gı te - reñ koo

Audio

Kün ba - tar ca - gı uç bol - gon

Sa - lı - nıp ke - lip tok - tol - gon.

Sa - yan - dan çık - kan sa - rı cel

Kö - kö - lök - tün sa - rı gel...

Cad.

Fragment from the epic *Manas*⁵¹, Avazkan Kalçakeyev (1938, Dıykan),
Sarıbağış-Cantay, At-Başı, 2002

№42

♩ = 184

Ta - laa - Bu - lak, Ak - Bel - den

1) Tap - pas - mın sen - dey köp el - den

Men kör - gön - dön sen - dey çok

Per' k1 - zı bol - bo bir kel - gen.

Oy - no - sok, kül - sök

Audio

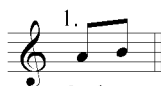
⁵¹ When Almanbet and Çubağın kill the valiant Makel.



Oy - duñd' e - le cür - sök
 Kat - kı - rıp a oy - nop
 Ca - rı - şıp a oy - nop
 Car - card' e - le boy - lop
 Kır - dı - rıp a oy - nop
 Kır - kıld' e - le boy - lop



De - gi de a - yıl-daş a bol-boy e-mi-ne— ey



2nd rep.

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

№43

Poco rubato ♩ = 92



Te - ti - gi— too - nu— u - rat - kan



Om - ko - rup ta - şın— ku - lat - kan



Al— biz - din a - rık kaz - gan - dar



Çe - ke - si te - dep— suu ak - kan.

Worker's song, Batırkulov Kocokul (1937, Kalba),
 Keldey, Ogombayev (Beştaş), 2004



Audio

№44

♩ = 80

1) 2)

Kay - da-sıñ bas - kan oo bul kol - du
Kır bas - kan - da oo kör - düñ sen

3) 4)

Kü - rüç - bek - tin iy Er Ço - moy

Cöö bas - kan - da ay kör-düñ sen.

1. 2. 3. 4.
rep. 2. 2. 2.

Audio

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 - bök

Ak be - şik - ke cat bö - bök

ly - la - ba ba - lam, — ıy - la - ba

Me - nin ca - nım kıy - na - ba.

Audio

Sal, sal sal bi - lek

Sa - rı may - ga mal bi - lek
 Ku - nan koy - du soy bi - lek
 Kuy - ru - ğu - na toy bi - lek.

Lullaby (Beşik ırı), Asanova Alisa (1929, Birlik), Moñoldor, At-Başı, 2004

№46

♩ = 108-144

Ke - lin - ge ke - te kiy - gi - zip

Ke - re - gin curt - ka tiy - gi - zip

Ke - lin al - gan e - ke - nin

Tū - göl curt - ka bil - gi - zip,
 Ka - tın - ga kam - ka kiy - gi - zip,
 Ka - ra curt - tun baa - rı - sın

E - mi Ka - dır tūn - gö kir - gi - zip.



Ce - te - ği - nin baa - rı - sı
Cel - ma - yan - day tös - bo - lup
Tü - ğü - cök - ke - dey tū - ğön.
Bay - la - ga - nı baş - bo - lup.
On - on beş - ten bee bo - lup.

Fragment from the epic *Manas*⁵², Abdıkerimov Oken (1944),
Çerik-Koçkorok, Kazıbek, 2002

№47

♩ = 112

1) Ay - la - na - yın da ço - ro - lor... *Many times*
Cad. Buu-lum - du berd' e - le kiy - ğin dep.
1.
2.



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

$\text{♩} = 184$



Kat ca - zam So - vet cö - nün - dö
Tür - lü oy tü - şüp kö - nül - gö.
Ö - mü rüñ - ör - dü ti - ley - min

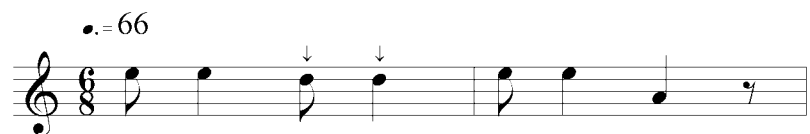


U - şin - tip a - lıs - tan ke - lip cür-gön - gö.

Folksong⁵³, Orozaliyeva Gulnar (1930, Terek-Suu), Çerik, Terek, 2004

№49

$\text{♩} = 66$



Al - dey, al - dey ak bö - pöm



Ak be - şik - ke — cat bö - pöm.

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

№50

Poco rubato $\text{♩} = 92$



Das - tor - kon da - yın bol - sun - çu



Das - tor - kon - go ü - yüm tol - sun - çu

⁵³ The singer made János Sipos and his guide Ulanbek's name part of the song.

Oy, — das - tor - kon ca - yıp çay ber - gen —

A - taı bir a - man bol - sun - çu.

A - - - şu - su bi - yik Kum - Tör - dün —

Ay - nı - bay uç - kan kuş kör - düm. —

Oy, — ay - nı - bay uç - kan şol bir oy —

A - ya - lı bo - lup öz - gör - düm.

Oh Ramadan (Caramazan), Abdrayev Tilekkazı Asangazieviç (1966, Barskoon),
Bapa, Barskoon, 2002

1.5. MOTIVIC PROCESSES (EX. 9-11, №51-58)

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

№51

♩ = 92



A - sa bay - lap cem be - rip
 O - şol kez - de To - ru - ga
 Al - la Taa - la ku - du - ret
 Tak ö - zün - döy dem be - rip.
 O - şol kez - de Tay - to - ru
 Kaş - ka ti - şi ka - bı - şıp
 Cal kuy - ru - gu ca - bı - şıp,
 Ko - cogoy tar - tıp baş çay - kap



Ooz - gun çay - nap ke - mi - rip



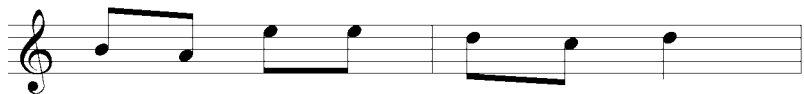
Kay - ran e - neñ Ka - nı - key



Tör - kü - nü - ne kel - gend' - oy



Ö - zü - nön ö - zü cee - li - gip,



Kıy - la sö - zün sald' e - mi.



Kay - ran e - neñ Ka - nı - key

Tak ce - te - lep ol - tu - rup

1)
Taz kar - dın çöp - kö tol - tu - rup,
Kur - sa - gın çöp - kö tol - tu - rup

Kur ce - te - lep ol - tu - rup
Suu - sun be - rip ay - mak - tap...

1.
rep.

Fragment from 2nd part of the the epic *Manas* (Semetey Destanı),
Şaabai Aziz-uulu (1927), Buğu, Kara-Böltök, Isık-Köl, coll. of D. Somfai Kara, 1999

№52

♩ = 69-88

Ey, a - tañ - dın kö - rü dü - nü - yō 4x
Ar - bı - dı mee - net kü - nü - gō
Ayt - pay curt - tun — bal - da - rı
Ca - man - dık kıl - dım kī - mī - ñe?

Kim koy - gon can - dı tim koy - boy

Tiy - diñ - bi Çu - bak ci - ni - me?

Ey, e - lin - de ar kim zor e - ken



E - li - nen az - gan kor e - ken,
E - ğem - din i - ši bol - bo - so
A - tañ - din kö - rü Çu - bak kul

Cad.-1
Se-nin e - liñ - din çe - tin ey kim kör - sün...

Cad.-2
Se-nin e - liñ - din çe - tin ey kim kör - sün...

Rubato
Se-nin e - liñ - din çe - tin ey kim kör - sün...

Bozoy (youth)⁵⁴, Bukar uulu Cumakadır (1927), Moñoldor-Iñılçak, Ak-Muz, 2002

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

№53

♩ = 116

E - ki ko - lum ki - şen - dep
El - den bö - lüp ba - şım - dı

Bay - la - gan - da ker - be - zim.
Ay - da - gan - da ker - be - zim.

Audio

⁵⁴ New melody with known composer.

E - ki kö - züm tür - mö - dö_____

Cay - na - gan - da ker - be - zim.

E - sen bol kır - gız e - lim dep

Say - ra - gan - da ker - be - zim.

Song of Toktogul Satılganov “Kerbezim”, Asek Jumabay-uulu (1934), Tınımseyt, Baykazak, Narın, coll. of D. Somfai Kara, 2001

№54

Me - nin a - pam su - ra - sañ

Ço - goy - nö - nun ço - gun - day

Se - nin a - pañ su - ra - sañ



Çoñ çeç - kan uy - dun bo - gun - day.

A - kıy ey, a - kıy ey

Bantering song (Akıya), Şarşenkül kızı Mistekül (1935),
Cetigen, Köpüröbazar, 2004 11-53

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

№55

Poco rubato ♩ = 126

Kö - kü - rö - güñ keñ sa - ray

As - kar too - nun be - lin - dey

Ki - çi - nem - den kön - gön cer.

Ay - da - gan ma - lım ön - gön cer...

Cad.

To - ko - yuñ ay, ta - lıñ ay,

Tol - ku - nuñ ay, şa - rıñ ay.



Song about lake Issyk-kul, Bukar uulu Cumakadır (1927),
Moñoldor-Iñılçak, Ak-Muz, 2002

№56

Parlando ♩ = 104

At - Ba - şı boo - run cay - la - gan, oo

Ço - ko bo - luş Or - mon kan

Ma - nap - tar bol - gon e - lim - den.

Ma - la - tay sın - çı bo - lup - tur

Mı - na çe - rik tuu - gan e - lim - den.

Ka - zı - bek ır - çı bo - lup - tur,

Ka - za - lın ay - tıp ır - da - gan.

Kan - ça - lar öt - tü e - lim - den



Folksong “At-Başı”, Kokoleyev Turap (1928),
Moñoldor-Çolok Tuuma, Ak-Moyun, 2002

№57

$\text{♩} = 92$



Oy. Men too-do-gu bir tı - nar-mın ay

Sen bir zoo - do - gu u - lar - sñ

U - ça ber - gin sal - pıl - dap

U - ya - ña ba - rıp ku - lar - sñ

A - ya - gı ba - rıp ga - na tı - naar-sñ. —

Ko-lum - dan kel-se, Ku-da - yım kel-se,

O-şon-doca-nı-ma ga-na ke-lip iy — ko-nor-suñ ay

Oy sen bir eñ e-le kooz so - no-suñ.



Audio

Song of Şakımbay, Kaniyev Samüdün (1936), Buğu, Barskoon, 2002

№58

Parlando, rubato ♩ = 116

Kū - mūş - pū dey - min ti - şif - di ay

Kūy - gūz - dūñ oy me - nin i - çim - di

E - mi e - le kim - ge co - ru - tam ay

Sen ü - çün oy kūr - gön tū-şüm - dü?

Cad.

Ti - şif bir ber - met ti - zil - gen

Tik - te - sem d'oy i - çim e - zil - gen

Tim e - le tar - tıp al - sam deym ay

Tik - te - şip oy cūr - gön ki-şif - den.



Audio

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

Parlando ♩ = 138

Ay, al - tın bir goy — da ta - ka cez nok - ta

Al — e - le kim - din da cor - go - s'ay

Ay - tı - luu kal - kıl a ço - gul - du

Bule-le ay me-nin bir tuu-ga-nım-dın or-do-su oy-ii-aa.

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

№60

Parlando ♩ = 184

Tuy-gun-dan ga-na bo-lot e - ey kum tū-lök

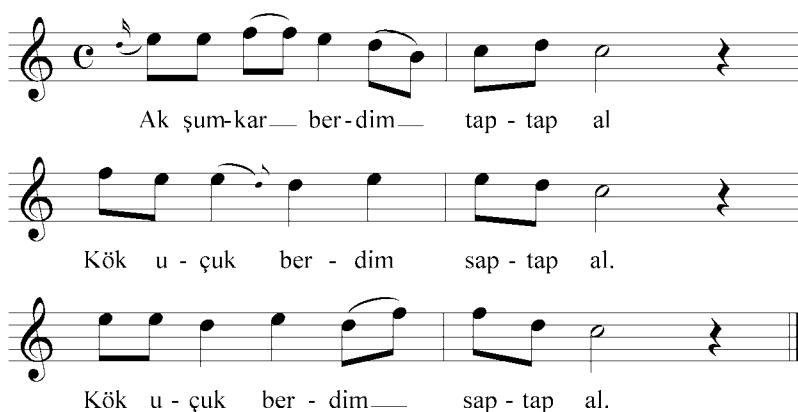
Suu boy - lop ga-na da u - çat bir çū-rök.



Terme, Satarov Camangul (1924), Moñoldor-Kabay, Ak-Car, 2002

№61

Parlando ♩ = 96



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

№62

♩ = 100



Fragment from the epic *Kojocaş*, Keñeşbek Absamatov (1948, Koşoy),
Sarıbağış-Ösük, At-Başı, 2002

№63

Poco rubato ♩ = 96

Bek - be-key aş - tı bel aş - tı ey

Be - li - ne saa - dak ca - raş - tı.

Sak - sa - kay aş - tı, say aş - tı ey

Sa - nı - na saa - dak ca - raş - tı.



Watchman's cry (Bekbekey), Mukambet kızı Sabırköl (1940, Özgörüş),
Moñoldor-Baçıke, Taldı-Suu, 2002

№64

Parlando-rubato ♩ = 100

Ar - man, ay, a-dam-da e-le tür-kün ey tag-dır bar ey

Ay ar-man, ar kan-day bo-lot tag-dır-lar ay, ah-ay.



Lament (Koşok), Işenkan (1938),
Suusamır, Çüy, coll. of D. Somfai Kara, 1999

№65

Poco rubato ♩ = 76

Ka - bak - ka tüş - kōn kū - yōō bar

Deg' kayn - e - ne de - ğen bi - rōō bar

Kay - rıp a - lat sō - zūñ - dü de

Ka - pa - ga ko - şot ò - zūñ - dü.



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

№66

Rubato ♩ = 100

Kı-rañ - dan so - gup ey cel tur - saa

Kı - yı - tıp ır - daym e - yel tur - sa

Cad.
Oy

Ey Kıl - gı - ra ka - rap ey tim tur - sa.



Love song (Süygön), Mambetalıyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004

№67

$\text{♩} = 80$

A - tar - al-dı-sal-kın day — şa-mal cel cü-röt

Şam-da-gay u-şul şa-mal - da biz-de kim cü-röt

Young man's song, Osmonaliyeva İşen (1922, Aça-Kayıñdı),
Çerik-Boorsok, Baş-Kayıñdı, 2002

Audio

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

Poco rubato $\text{♩} = 108$

Ö-mür çir-kin mın-ça ne - ge kış-ka - sñ

Kış-ka-ruu-ga mü-nöt sa - yın us - ta - sñ

Çok de-ge-n-de ber-se bo - lo a-dam - ga

Bir cüz e - ki, bir cüz bir çaş-tın tut - ka - sñ

Song about life, Cunuşaliyeva Toktorcan (1922, Kök Arık),
Kaynazar, Aral, 2004

Audio

№69

Rubato ♩ = 208

Ço-ko-yum ay — but-tan suu - ru - lup

Çor bol - du - ay - ta - man tuu - ru - lup

Çoy - çoy - lop cürp ö - töm - bü da

Ço - ku - da bir kün bu - yu-gup.

Audio

Shepherd's song (Çabandın armanı), Sağındıkov Koyçubay (1937),
Çetigen, Köpüröbazar, 2004

№70

Poco rubato ♩ = 108

As - man - dap uç - kan ca - gal - may

Ca - gal - may ce - min tab' al - bay,

Kay - ran bir ö - mür kay - ran caş oy

Ke - tip da kal - dı şa - mal - day.

Audio

Song about life, İmanaliyeva Kaliy (1929), Kuşçu, Aral, 2004

№71

Parlando ♩ = 108



Oy — Ku - ran - din sö - zün bay - ka - gan

E - ne - kem kur - daş - tın köö - nün cay - ka - gan

Ay - ın - da - gı kur - daş - tar

E - nem - din ur - ma - tın kö - rüp tar - ka - gan.

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

№72

Parlando ♩ = 200



Card' e - le car - day a cū - gür - gön

Ca - şıl a - la da buu - dan köp.

Caş al - gan car - ga cet' al - bay a - nan

Ca - pa - sın çek - ken an - dan köp. —

Song about life, Nurkasimova Acar (1926), Sarıbağış, Kara-Suu, 2004

№73

Parlando ♩ = 168

U - ba - ra ga - na bol - dum iy a cön e - le

Sen ga - na ta - ruu - da - gı da bö - dö - nö.

Ay - dap bir çı - gar'm As - kem dep

A - tañ - dın kö - rü dü - nü - yō,

U - ba - ra bol - dum böb - d'e - le iy.

Cresc.

Ay - dap bir çık - sam Kar - map bir çık - sam

A - nan ke - çet bir be - leñ cön e - le__ ye...



Merry love song (Süygön), Kaniyev Samüdün (1936), Buğu, Barskoon, 2002

№74

Parlando ♩ = 168



A-sı-lım ga-na be-yiş o - ya-ta - kem oy - a

A - yak - tay ga-na taş - tın ay al - dın - da

A - ta-kem al-tı - nıñ kal - dı ay bi-rik-pey oy

Lament (Koşok), Üsün kızı Turdubübü (1954, Kazıbek), Çerik, At-Başı, 2004

№75

Parlando ♩ = 120



Al - birt a cal - birt ot küy - sö

Ay e - te - ğiñ me - nen ö - çir - ğün

Kayn - e - neñ ca-man bir cak - şı söz ayt - sa

Ka - ral - dım, küil - kü me-nen ke - çir-gin,

Al - birt a cal - birt ot küy - sö ay



E - te - ğiñ me - nen ð - çür - ğün
 Kayn - e - neñ cak - şı söz ayt - sa
 Kayn - e - neñ kül - kü me-nen ke-çir-gin.

Farewell to the bride, Böörkulova Atır (1937), Kolpoç, Kalba, 2004

№76

Parlando ♩ = 100



A - la-luu ga-na cıl-kı a - a - oy el-de bar iy
 Az mil - det ga-na Ü-köy da sen - de bar
 A - cı - rap ga - na kal - dım da ce' al - bay
 Oy, Ü - kö-yüm, a - yık - pas a il - det
 oo men-de bar iy.

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

⁵⁵ Composer of the melody is *Booğacı*, the text was created by the people.

№77

$\text{♩} = 69$

Kö - gör - gön köl - dö tur - sam da men

Köz çap - tı - ram as - ka - ga

Kö - nü - lüm - dü bur - bay - mın —

Bir ö - züñ - dön baş - ka - ga.

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

№78

Parlando $\text{♩} = 104$

Ak ba-rak ga-na bol-so d'ey — ko-lum-da aa —

A - ga bir ga - na caz - sañ da so-nun da

Al - tıng' ga - na ok - şoş da Ü - kö - yüm

Ey Tee-ti - gi a-pa-pak too-dun d'ey — boo-run - da ey

Song about nature, Atıkanov Saparbek (1929, Karakol), Kaynazar, Köpüröbazar, 2004

2.1.4. Two-lined laments and their relatives (ex.14a-b, №79-83)

№79

Parlando ♩ = 138

Caş - tık - tı kim - der kıl - ba - gan

Caş öt - kön sa - yın İl - ga-gan

Caş - tık - tı kıl - bay koy - gon - sup

Kep kı - lat e - ken ul - gay-gan

Audio

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

№80

Parlando ♩ = 116

Ar - ka - ña ö - rüp ça - çıñ - dı

Kim - din go kı - zı de - giz - gem

Alt' Ar - kar cıl - dız bat - kan - ça

Audio

Ba - ke-nim, cet' ay - la - nıp e - miz - gem.

Cel - ke - fie ö - rūp ça - çn̄ - dı

Men kim-din go kı - zı de - giz - gem.

Lament (Koşok), Tentimişova Ayşa (1932, Isık-Köl, Ceti Ögüz),
Döölöş, Kara-Koyun, 2004

№81

Parlando, rubato ♩ = 88

Al - ma go ga-na be - ken ay he-şi-giñ?

Ka-ral-dım a - lat bir be-ken ay a - ke-yiñ?

Ö - rük go ga-na be - ken he-şi-giñ?

Ka-ral-dım ö - böt go be-ken a - ke-yiñ?

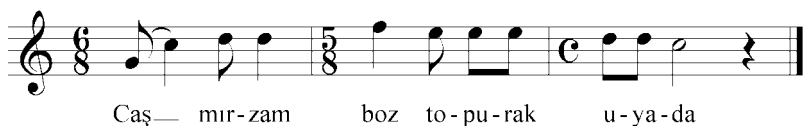


Audio

Lullaby (Beşik ırı), Turdumambetova Maripa (1957, Taldı-Suu),
Çerik-Alik, Ak-Muz, 2002

№82

Parlando, rubato ♩ = 100



Lullaby (Beşik ırı), Tartakova Kadirbübü (1934, Kara-Tal),
Çerik-Kodoo-Toru, 1- May (Boğuştu), 2002

№83

Parlando, rubato ♩ = 100



Childhood song, Kaniyev Samüdün (1936), Buğu, Barskoon, 2002

2.1.5. Lamenting tunes with 4(4)4/b3 cadences (ex.14c, №84-87)

№84

$\text{♩} = 120$

Kı - zım me - nen bir bas - sam ca - ra - şam - bı?

Kı - zım me - nen bir bas - sam art - ta ka - lam.

Men kar - ta - yıp, men kar - ta - yıp ba - ra - tam - bı?

Mother's song, Bekbayeva Uulkan (1934, Karakol), Bağış, Aral, 2004



№85

Parlando $\text{♩} = 184$

Tör - gö ki - lem oy taş - ta - gan,

Tör - gö ki - lem oy taş - ta - gan,

E - ne - kem tö - rö - döy uu - lun oy baş - ta - gan.

Kap - şıt - ta ki - lem oy taş - ta - gan,

E - ne - kem ka - nı - şa ke - lin oy baş - ta - gan.



Farewell to the bride, Döölötova Nurbübü (1926), Çerik-Düşömbü, Kazıbek, 2002

№86

Parlando ♩ = 184

Man-cu-lu a-ta-ga ku-ran o-kup çal o-tur-gan

Bir kız kel-di ka-pıs-tan a-lıs-tan

Ço-çup ke-tip ar-tın ka-rap bay-kuş çal

A-tı cō-nün su-rap kal-dı ka-pıs-tan.



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

№87

Parlando ♩ = 112

Oy-lo-nup tuu-ra ay tū-şün-söñ

Küç-tūū go e-ken i-lim, bi-lim, o-kuu-lar

A-cal ce-tip, kü-nūñ bül-tüp a ket-pe-se

Ar-a-dam-ga se-bep e-ken ay dok-tur-lar.



Lament (Koşok), Şabdanaliyeva Kakın (1927), Sarıbağış, Kara-Buluñ, 2004

№89

Parlando, rubato ♩ = 152

Tam-çıñ bir a-gat öy— ku-yu-lup ey—

Ce ak na-nıñ bı-şat d'oy cuu - ru-lup

Bak - tı-luu d'ey bal - dar öy bol-sun - çu

Mı-na bu Kuur-dun d'ay tu-zu bu-yu-rup— ey



Bride's song, Aydıkeyeva Cıydekan (1933, Darhan), Buğu, Ak-Terek, 2002

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

№90

♩ = 144

Gül ke-zek - ti es - ke sa - lıp cü - rö - mün

Ap - pak kar-day siz de-gen-de cü - rö - güm

Sü-yüü i - ši cü - rö - gü - mö ka - dal - dı oy



Çı - nın ayt - sam men kem - pi - rim - di,
kem-pi-rim-di sü - yö - mün.

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

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

№91

♩ = 96

Sal, sal, sal bi - lek
Sa - rı may - ga — mal bi - lek
Ko - yon kaç - tı koş bi - lek
Ko - şu me - nen beş bi - lek.



Lullaby (Beşik ırı), Turdumambetova Maripa (1957, Taldı-Suu),
Çerik-Alik, Ak-Muz, 2002

№92

Poco rubato ♩ = 152

Ay nu - ru biz - ge tö - gül - dü

A - gay - lar aç - çu kö - ñül - dü

Ar - dak - tap cü - rüp ö - tö - lü

Al - dı - da tur - gan ö - mür - d'ey

Song about life, Nurkasmova Acar (1926), Sarıbağış, Kara-Suu, 2004



№93

Poco rubato ♩ = 120

Siz me - nen bir - ge cü - rüü - gö

Men kan - day - ça me - tod kol - do - nom?

Siz me - nen bir - ge cü - rüü - gö

Men kan - day - ça me - tod kol - do - nom.

Song about life, Şonkoyeva Tursun (1935, Terek-Suu), Çerik, Kara-Suu, 2004



№94

Poco rubato ♩ = 120

Ger - man - d'e - le Sov' ceñs' - e - ken al

Sok - ku - nu a - ga bers' e - ken

Sar - san' e - le kıl - bay a - dam - dı al

Bay - kem go a - man kels' e - ken. dep



War song,⁵⁶ Tüküyeva Daken (1931, Ak-Talaa - Bayetov),
Sarıbağış-Çağaldak, Ak-Moyun, 2002

№95

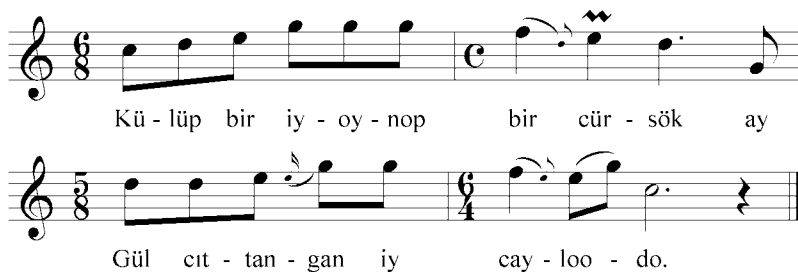
Poco rubato ♩ = 126

Kü - müş - tün iy - ke - ni say - da go

Kü - lük - tün ay kör - kü bay - loo - do



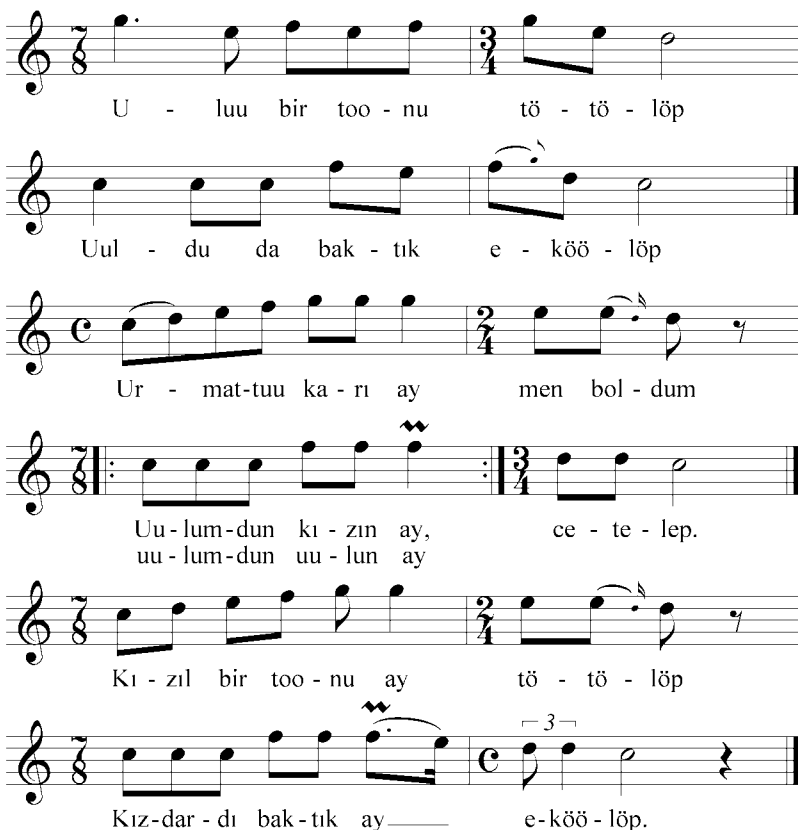
⁵⁶ Song sung during World War II.



Love song and Jal-Jal song, Mukambet kızı Sabırköl (1940, Özgörüş),
Moñoldor-Bacıke, Taldı-Suu, 2002

№96

Parlando ♩ = 112



Audio

Song for children, sung during the wedding, Abdrahmanova Kakış (1928, Barskoon),
Buğu-Bapa, Darhan, 2002

№97

Parlando ♩ = 104

Kay - da ket - tiñ ay ı - raak-tap

Tur - gan-da e - ki ba-la — er-me-gim dep.

Audio

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

№98

Parlando ♩ = 80

At - Ba - şı de - ğen ce - rim - den

Ey, — Ak kal-pak kır - ғız e - lim - den

A - tak - tuu a - kın bo - lup - tur oo

A - ga - yım tuu - gan e - lim - den.

Audio

Song (Küü) “Kızıl Çotkun”, 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



♩ = 160

Ey, ————— e - ce-lüü, siñ-düü ke - lin-der

Ca - nı - ma be - ri ke - li - ñer.

Men kay - ek - ten e - ke - nim

Su - rap bil' a - lıp kû - lû - ñör.

Ka - ra - Te - gin, Cer - ge - tal - dan —————

Ka - çıp kel - gen ba - la - min.

Toy - go bak - kan tok - tu - day

To - go - lok ga - na ba - la - min.



Song of young people, Egemberdi Kuşubek (1932), Kıpçak, Kalta-Bulak, Jerge-Tal, Tajikistan, coll. of D. Somfai Kara, 2001

№100

$\text{♩} = 104$

Çoñ Ka - ra - Kol, Çe - tin - di da

Ço - tum - dun mi - zi ke - til - di

Ço - yu - lup ba - rıp men öp - söm

Cad. Ak - zıy - nat, se - nin çok - ton go kı - zıl a - iy be - tiñ - di, ...

1. 2. 3.
2. 2. 2.

Audio

Love song “Akzıynat”, Cakıpov Kadirbek Asakeevič (1961, Darhan),
Buğu, Barskoon, 2002

№101

$\text{♩} = 100$

Ka - ra - rıp kö - züñ kıl - gı - rıp ce

Kak - şık - tı ay - tıp cıl - dı - rıp

Audio



Love song “Akziynat”, Asanbayev Müsüralı (1921, Terek-Suu)
Çerik, Ak-Talaa, 2004

№102



Lullaby (Beşik ırı), Saadatkan Cumagul kızı (1935, China, Toyun Çerik),
Narıke, Birlik, 2004

№103

Poco rubato ♩ = 120



Ar - pa - nın A - la - Too - su - nan—

Ar - ka - rın at - sam zoo - su - nan

Ay - lan - tıp tu - rup ey bir öp - sön

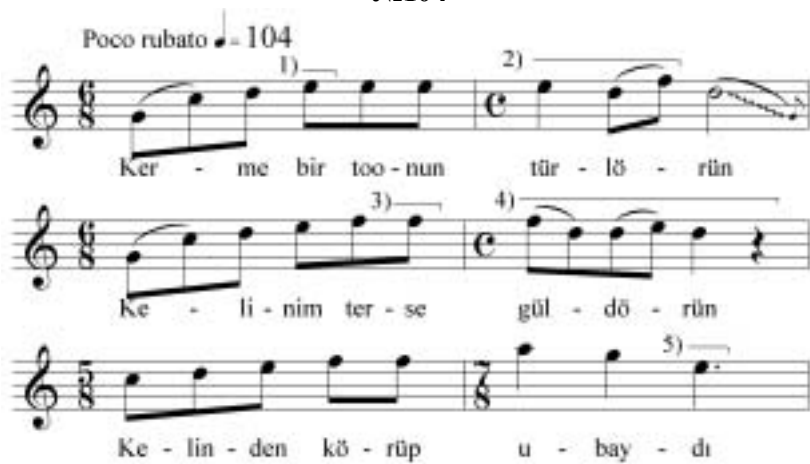
A - sal - keç sen - dey sel - ki oo - zu - nan.

Audio

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

№104

Poco rubato ♩ = 104



Ker - me bir too - nun tür - lö - rün

Ke - li - nim ter - se gül - dö - rün

Ke - lin - den kö - rüp u - bay - dı

Audio

6) Men, kel - be - tin kōr-sōm dūy - nō - nūn.

1. 2. 3. 4. 5. 6.

2. 2. 2. 2. 2. 2.

Mother's song, Coldoşeva Biya (1925), Moñoldor-Toğuz, Ak-Moyun, 2002

№105

♩ = 84

Kı - zıl - dan iy se - nin coo - lu - guñ

Kıy - la - dan ar - tık co - ru - guñ

Kı - lı - guñ - dı köp sa - nap a

Kıy-nooñ - du tar - tıp oo - ru - dum.

Audio

Swing song (Selkinçek), Kadirbay uulu Arun (1920), Çerik-Ak-Çubak, Kazıbek, 2002

№106

Poco rubato ♩ = 92

Ko - mu - zuñ - du kol - go a - lıp

Çer - tüü - çü e - leñ cır - ga - lım

Audio

Çer - te bir tüş - çü To - ko dep
 Ku - ba - nıp el - der ta - raş - kan.
Cad.
 Oy, me - nin al - ga - nım aay —
 Bul cal - gan - dan a - daş - kan.
 1.
 2.

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

№107

Poco rubato ♩ = 96

Tört tüş - lü - gü da mal - ga cay iy
 Tör - lö - rü so - nun muz - da - bas
 Ta - ma - şaň - dı men sa - nap — iy
 Tar - tar bir bol - dum uk - ta - bas.

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



№108

Poco rubato ♩ = 68

Ak - say bir cer - din soo - ru - su

Añ - kı - tat kon - gon ko - nu - şu

A - dam - dın köö - nün kuy - ka - lap iy

A - lıs - ta kal - garı bo - luu - çu,

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



№109

Poco rubato ♩ = 112

Kur - bu bir kur - bu, kur - bu taş

Kuu - şup oy - noyt ör - dök - kaz

Kur - bu - dan kur - bu ay - rıl - sa

Ku - yu - lat e - ken köz - dön çaş.

Tektir, Cumaliyev Canışbek (1939), Kara-Kucur, Üç-Emçek, 2004



2.1.10. Lamenting tunes starting around the 8th-10th degree (№110-113)

№110

Poco rubato ♩ = 92

Sen bol - soñ — ka-u-harsuu-luu möl-tür bu-lak

Cı-bıl - cıp a-gıp kel-señ too-don ku-lap

Audio

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

№111

♩ = 104

Köl cee-gin - de — köp gül tu - rat

Bi - ri kı - zıl, — bi - ri kök

Bir - de süy - sö, — bir - de süy - böyt

A - nın sı - rın — kım bi - let?

Audio

Song of a young man who became angry with a girl, Alımbayeva Ümütkan (1937, Darhan), Buğu, Darhan, 2002

№112

♩ = 144

1) U - şul üy - dän 2) ü - zü - gü

3) Ü - zü - län - kü kö - rü - nöt

1. 2. 2. 2.



Lament (Koşok), Döölötova Nurbübü (1926), Çerik-Düyşömbü, Kazıbek, 2002

№113

♩ = 88

Bir bu - tak - ta ek' al - ma

Sen da - gı da al - ba, men d'al - ba

Em - ne da bo - lup kal - gan - sıñ ay

Kı - zıl gül ay be - leñ men bar - da.



Love song (Süygön), Mamır Kızırmayev (1933), Moğoldor, Birlik, 2004

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)

№114

Poco rubato ♩ = 100

Bal - da - rım a - mın bol - sun dep

Bak - ta - lay iy üy - gö kon - sun dep.

Ar - dak - tap küt - sök ak toy - du

Ak ti - lek iy ka - bıl bol - sun dep.

Audio

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

№115

♩ = 208

Ba - lam - day kör - gön ke - li - nim

Bal sō - zün u - gup e - ri - dım

Audio

Mee - rim - di tö - güp öy - no - çu ay

Men bo - lö - yum şe - ri - giñ.

1.
2.

Song of the brother-in-law and bride, Düyşönaliyev Alcanbek (1926),
Cetigen, Köpüröbazar, 2004

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

№116

♩ = 112

Bu - rul - ça - nın sel - kin - çek

Bur - bay tep - çi ke - lin - çek

A - lım - kan - dın sel - kin - çek

An - day tep - pey mın - day tep ke - lin - çek tep.



Lullaby (Beşik ırı), Alma Mambetisayeva (1916, Baş-Kayın),
Çerik-Narıke, At-Başı, 2002

№117

♩ = 132

1) 2)

Sal, sal sal bi - lek

3) 4)

Sa - rı koy - go mal bi - lek

1. 2. 3. 4.

2. 2. 2. 2.

Audio

Lullaby (Beşik ırı), Cumakunova Anarkül (1942, Taldı-Suu),
Çerik-Uzun Kalpak, Aça-Kayıñdı, 2002

№118

♩ = 208

1)

Ak - say - dın ba - şı bal - kın - d'iy...

Ay ca-nım, ak bay-tal ot - toyt sal - kın - da

1. 2.

2.

Audio

Farewell to the bride, Süyörkul İsmankulov (1937, Kara-Kol),
Cetigen, Talas, 2004

№119

$\text{♩} = 184$

Bek - be - key aş - tı, bel aş - tı

Be - li - ne bel - boo ca - raş - tı



Audio

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

№120

$\text{♩} = 116$

Cay - ga - nım kol - hoz cıl - kı - sı

Cay - loo - nun men - min ır - çı - sı

Oy - lop koy sel - ki il - ger' ay

Bo - lup - pu men - dey cıl - kı - çı



Audio

Herdsmen's song (Cılıkçı ırıtı), Asanaliyev Kurman (1932, Ak-Moyun),
Çerik-Toru, At-Başı, 2002

№121

Poco rubato ♩ = 112

Kün - dör ö - tüp ba - ra - tat

Kıl - gün ke - zek ba - la çak.

Kü - lün - dö - şüp a - lış - tan

Kün, Çol - pon - doy ka - ra - tat

Kün, Çol - pon - doy ka - ra - tat.

Love song (Süyğön), 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)

№122

Poco rubato ♩ = 84

Caz - dık - ka ba - şım bu - rul - s'oy

Ki - re - sıñ me - nin tû - şû - me.

U - şun - ça me - ni zar - lan - tıp ay çir - kin

Bar - sıñ - b'oy eer - din eü - zün - de?

Folksong “Esimde”, Kızırova Tursun (1921, Ceñiş),
Buğu-Çıçkan, Ceñiş, 2002

№123

Poco rubato ♩ = 108

Ku-day - ber - gen eee - nim,

Ça - kır - tıp - sıñ ü - yü - ñö

A - tak - tuu baa - tır Çol - pon - bay,

A - lıp kel - di tü - nün - dö.



Song of *Ümötalı ozan*, Atıkanov Saparbek (1929, Karakol),
Kaynazar, Köpüröbazar, 2004

№124

Rubato ♩ = 104

1) —————

Ço - ko - yum but - tan suu - ru - lup

Çor bol - du ta - man tuu - ru - lup

2) —————

Çoy - çoy - lop cü - rūp ò - tòm - bil

Ço - ku - da bir kün bu - yu - gup.

1. 2.

Shepherd's song (Çabandın armanı), Süyörkul İsmankulov (1937, Karakol),
Cetigen, Köpüröbazar, 2004

№125

♩ = 144

Tat - tı - dan tat - tı

Tat - tı - dan tat - tı

Ku - çak - tap cat - sañ,

Kım - ça bel tat - tı

1. 2.

2. 2.

Love song (Süygön), Süyörkul İsmankulov (1937, Kara-Kol),
Cetigen, Talas, 2004

№126

Poco rubato ♩ = 208

Bir ba - lam Vol - ga ay - da - sa da

Kı - mı - zı kıç - kıl bol - gon - do

1. 2.

2. 2.

Bir ba - lam cay - loo cay - la - sa

Ça - kı - rıp biz - di sıy - la - sa.

Koş ay - tı - şıp iy ke - ter - de

Ne - be - re eer - çip ıy - la - sa,



Yayla song, Aydarakunova Salayhan (1933, Aça-Kayıñdı),
Çerik-Sarıgöbön, Aça-Kayıñdı, 2002

№127

Parlando, rubato ♩ = 100

Kı - ya - rıp kö - züñ oy ka - ra - rat
A sen kıy - laga sal - dıñ a - la - mat.

Oy - noş bo - lup al - sam dep

Men da aş - ke - re kıl - dım da-la-lat oy...

1.
rep.

Love song (Süyğön), 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)

№128

♩ = 104

a) Bu - rul - ça - nın sel - kin - çek

Bur-bay tep - çi ke - lin-çek. Küü - küü - küü - küü.

b) Sü - yüm - kan - dın sel - kin - çek

Sü-yöp tep - çi ke - lin-çek Küü - küü - küü - küü.

c)

A - lım - kan - dın sel - kin - çek

An - day tep - pey, mın - day tep,

A - lım - kan - dın sel - kin - çek,

An - day tep - pey, mın - day tep a

An - day tep - pey, mın - day tep. Kūū - kūū - kūū - kūū.

Swing song (Selkinçek), Süydüm Tölök-kızı (1926), Asılbaş, Sokuluk, Çüy,
coll. of D. Somfai Kara 2001

№129

♩ = 138

Şıp şı - rıl - dañ şır e - ken...

Cıl - ka - çı - nın ır' e - ken...



Song of brave riders (Şırıldan), Sagınbayev Keñeş (1942),
Kezen Sarı, Taldı-Bulak, 2004

№130

a) 
 Audio

Kı - zıl kūr - mō şay' ki - yip
 Boy - lo - gu - la kız - dar ay
 Kı - zık kō - nül bar çak - ta
 Oy - no - gu - la kız - dar ay.

b) 

Oy - noy al - bay, kōl' al - bay
 Kay - ran caş - tı öt - kō - züp
 Koy - bo - gu - la kız - dar ay.
 Iy, kız - dar ay.

Girls' sad song (Kız armanı), Kızırova Tursun (1921, Ceñiş),
 Buğu-Çıçkan, Ceñiş, 2002

№131

$\text{♩} = 104$

A - tır - day a - bañ añ - kı - gan

As - ma - nı tu - nuk çal - kı - gan

1. 2.
2. 2.



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

№132

Poco rubato $\text{♩} = 112$

Külz - dön bir kü - n'oy kök kaş - ka

Kün - göy - den ak - kan bu - lak - tı

Kö - nül - dön ket - pey sa - gın - dım men

Kü - müş - üm al - tın ı - nak - tı.



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

$\text{♩} = 84$

Al - dey, al - dey, ak bö - bök

Ak be - şik - ke cat bö - bök.

A - pañ iş - ten kel - gen - çe

Uy - ku daa - mın tat bö - bök

Al - dey, al - dey, al - dey...

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

№134

Parlando $\text{♩} = 104$

E - ne - kem ay i - nek - ke mal - dı cük - tö - gön

Ba - yır - kı - sın oy men ayt - sam

Nar - ga cū - gūn oy cūk - tō - gōn

Bal - da - rı - na oy kal - gan - da

Ke - ñe - şin ay - tıp ay "şük" de - ğen.

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

№135

$\text{♩} = 208$

Bal - da - rım buu-dand' e - le min-se ter-de - tip,

Ke-lin-der buu-lumd' e-le kiy-se * * kir - de - tip.

Çoñ e - ne bo - lup bal - pa - yıp men

O - tur - sam be - şik ter - me - tip.

1. rep. 2. rep. 3. rep.



Audio

Mother's good wishes to her children, Tülöbayeva Batma (1936, Ak-Muz)
Moñoldor-Cakaş, Taldı-Suu, 2002

№136

Poco rubato ♩ = 208

A - ra - lap al - ma bak - ta - rın

Men a - ğı - nan ü - züp al - ga - mın

Al - dey - lep cü - rüp ço - ñoyt - kom

A - sı - lın da kör - söm ba - la - nın.



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

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

№137

Parlando, rubato ♩ = 104

Ca - şıl gül - döy e - lem öz - gör - düm

Da - lay - dı baş - tan öt - kör - düm

Caş ke - ziñ - de oy - nop al ey

Ca - lın - sañ kel - beyt öt - kön kün.



Song about life, Kulanbayeva Beyşegül (1934, Kazıbek) Çerik, Kara-Suu, 2004

№138

Poco rubato ♩ = 192

Ey kay-kı-sı bi-yik Muz - Tör-dün

Ka - yıp bir uç - kan kuş kör - düm

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

Kayn - e - ne bo - lup, — kayn - e - ne bo - lup,

kayn - e - ne bo - lup öz - gör - düm.

1. ||

2.



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

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

№139

♩ = 132

Ka - ra kür - mö şa - yı ki - yip

Boy - lo - gu - la kız - dar ay



Ka - dir - kö - ñül bar çak - ta

Oy - no - gu - la kız - dar ay.

1. several times

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

№140

Parlando, rubato ♩ = 108

Sen kı - zıl gül cay - na - gan

Men bul - bul bak - ta say - ra - gan

1) Sen bir pa - nar men pa - nar

Ca - rı - gıñ ga - na õç - sö iy

Cay - la - nam o, cay - la - nam o, cay - la - nam.

1. 2.



Audio

Modern song, Gül (1971, Jalabat county), Bishkek, 2002

№141

Parlando-rubato ♩ = 116

1)

Ak — ku - ba ga - na bol - gon ey ————— tü - gön - gür ———

Añ - ge - me ay - tıp kül - gön - dür

A - şığ - ım kay - da ket - ti dep

O - şo ay - la - sın tap - pay iy - - - oy ————— cür - gön - dür ————— iy —

1.
 2.

Audio

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

№142

Parlando, rubato ♩ = 104

3

Say sa - gız - gan ey say - da e - ken

San cıl - kı kal - hoz ————— bayd' e - ken

Sa - gın - sam közg' e - le kö - rün - bōy

Audio

1)
Oy, sa-naa - laş ca - rım kayd' e - ken?

Oy, sa - naa - laş ca-rım kayd' e-ken?

1.
2.

Old Love song (Süygön), Kubatov Cekşen (1942, Ceñiş),
Buğu-Çıçkan, Ceñiş-wedding, 2002

№143

Poco rubato $\text{♩} = 120$

Al - dey, ba - lam, al - dey

El cay - loo - don tü - şö e - lek

Ar - pa tal - kan bı-şa 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 kı - lıp be - re - yin.
Al-dey, ba-lam, al-dey ay
İy - la - ba - çı sa - da - gañ.
El cay - loo-don tüş' e - lek

A - tañ too - go kett' e - le.

Kan - cı - ga - sı tol - gon et ke - let.

Al - dey, al - dey, al - dey ay

ly - la - ba - cı ba - lam ay.

Lullaby (Beşik ırı), Aydarakunova Salayhan (1933, Aça-Kayıñdı),
Çerik-Sarıgöbön, Aça-Kayıñdı, 2002

№144

Кök köy - nöк кiy - sem ce - ñi — tar

Mı - na ceñ u - çun - da — ka - tı bar

Ka - tın bir a - lıp — o - ku - sam

Te - ti - gi bal - da - rım - dın a - tı bar.

Letter song, Bekturova Anipa (1913, Ak-Moyun),
Moñoldor-Çalırım, Ak-Muz, 2002



№145

Parlando rubato ♩ = 80

1) Sa - lam-dan ga-na baş-taym oy — i - rim - di

A - nık - tap a siz - ge sı - rim - di

2) Cal - pı — caş - ka ta - rı - hum —

Mo-bu bol - sun dep a caz-dım bul ır - dı.

1. 2. 1. 2.

Audio

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

№146

Parlando rubato ♩ = 88

Al-ma-luu ga - na bak-ta a - iy men cü - röm, —

Al - ma - sın te - rip cep cü - röm.

Audio



Love song (Süygön), Süyörkul İsmankulov (1937, Karakol),
Cetigen, Köpüröbazar, 2004

№147



Lament (Koşok), Aydarakunova Salayhan (1933, Aça-Kayıñdı),
Çerik-Sarıgöbön, Aça-Kayıñdı, 2002

2.3.4. Tune variants with 6(6)6 and 5(5)5 cadences (ex.22a-b, №148)

№148

$\text{♩} = 80$

Ak boz at - tın — ta - ka - sı

Ak i - rim köl - dün — ca - ka - sı,

Ayt - ma - yın - çe - le ca - zıl - bayt oo çir - kin

A - zır - kı caş - tın — ka - pa - sı oy

Cad. Ca - na ca - na - ca - na ey - - -

A - zır - kı caş - tın — ka - pa - sı.

Audio

Folksongs for Isık Köl, Kubatov Cekşen (1942, Ceñiş),
Buğu-Çıçkan, Ceñiş, 2002

2.3.5. Tunes with $7/8(4/5)x$ cadences (ex.23, №149-155)

№149

Parlando ♩ = 112

Kül - söñ bir kül - küñ ey kül a - zık

Kül - kü-ñöñ tuu - gan ay men a - şık

Ca - şa - gan cak - şı ay tur - bay - bı

Cak - şı - ga cak - şı ey ca-na - şıp.

Ke - te e - lek - min ay ul - ga - yıp

Ka-rap bir koy - çu oo, — kü-lüp bir — koy - çu ay

cıl - ma - yıp.



Song for children, Kubatov Cekşen (1942, Ceñiş),
Buğu-Çıçkan, Ceñiş, 2002

№150

Poco rubato ♩ = 84

Bal - kıp bir de - nem sü - yü - nöt

Ce bal - dar - ga bol - dum men - e - ne

Co - num - du to - sup kö - tõe - göm iy

Cok - çu - luk de - ğen ne - me - ge.

1. 2. 3. 4.

2. 2. 2. 2.

Audio

Bride's song, Tülöbayeva Batma (1936, Ak-Muz), Moñoldor-Cakaş, Taldı-Suu, 2002

№151

Parlando, rubato ♩ = 200

Ak kuu - ga sa - lıp cay - dım tor

Ca - ra - şat ey se - nin ce - riñ zor

Kı - dı - rıp a kel - sem ta - bıl-bas oo, _

Audio



Painful song (Arman), Aydıkeyeva Cıydekan (1933, Darhan), Buğu, Ak-Terek, 2002

№152

Poco rubato ♩ = 100

U - lar bir bak - tım tō - tō - lōp—

Uul - du bak - tım bō - pō - lōp

Ur - ma - tın kō - rōr be - kem - bız ay

Uul - dun uu - lun ce - te - lep.

Kız - dar - dı bak - tım bō - pō - lōp

Kır - gı - yek bak - tım tō - tō - lōp



Kız - ma - tın kö - rör be - kem - biz a

Kız - dar - dın kı - zın ce - te - lep.

Song for children, Busurmankulova Ömürbübü (1938, Aça-Kayıñdı),
Çerik, Birlik, 2004

№153

Poco rubato 160

Kır-gız-dın kım-bat ta - ma - gı iy

Kı - mız - ga suu - sun ka - na - bı

Kız - ma - tın kö - rör be - kem dep

Kır - na - lıp— bak - tık ba - la - nı.

1.
2.



Mother's song, Tilekmatova Sukaş (1939, At-Başı),
Çerik-Sarı-Köbön, Ak-Moyun, 2002

№154

Poco rubato ♩ = 96

Köç - könd' e - le kim - der baş - ta - gan
 l - çi - me ca - lın taş - ta - gan.
 Çöp - çöp - tün ba - şın uy - pa - lap
 Cü - rö - güm ba - şın kuy - ka - lap
 Cü - rö - güm - dö bü - tün çok.
 1.
 2.

Audio

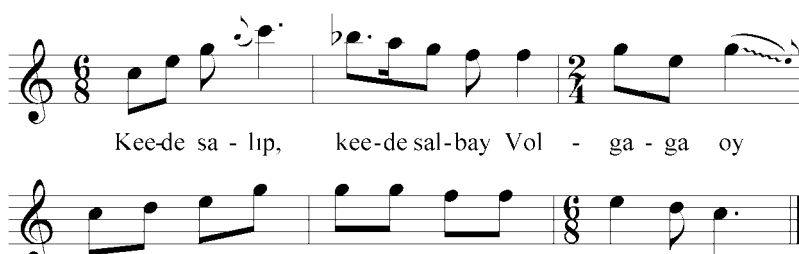
Love song (Süygön), Saadatkan Cumagul kızı (1935, China, Toyun)
 Çerik-Narke, Birlik, 2004

№155

♩ = 152

Köl da bol-so, köl cee-gin - de sen bol - soñ
 Köl cee - gin - de kök vol - ga - çan men bol - som

Audio



Kee-de sa - lıp, kee-de sal-bay Vol - ga - ga oy

Ta - ma - şa - lap taş - tap ke - tip oy - no-som.

Love song (Süyğön), 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

♩ = 104



Ke - çüü keç - señ mu - run keç

Ki - yin kal - sañ col tay - gak

Uu - ru kıl - sañ, cal - gız kıl

E - köö bol - so bir' ay - gak.



Refr.

Co - lo - çu bar - sañ, sak bol - gun

Cor - goñd' uu - ru al - ba - sın

Ö - lüm çir - kin tü - gö - töt ay

Öz - gö - çö can - dın ar - ga - sın.

Gazel⁵⁷, Tolukbayeva Şabı (1912, Ak- Suu, Otuz-uul), Buğu-Kuruçbek, Darhan, 2002

№157

$\text{♩} = 126$

Ar bir caş - tın baa - rın - da

Cü - rö - gün - dö sü - yüü bar

E - ki cak - ka bö - lü - nüp

Sü - yüü'n e - ki tü - rü bar.



Men's and women's bantering song, Bakıt Cumamüdünov (1974, At-Başı), Çerik, At-Başı, 2002

⁵⁷ 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

$\text{♩} = 100$

Çiy bar - kıt - tan kör - pö - çöñ

Çı - da-baym se - nī kör - bö - sōm.

Çin - di - gı - ña ce - ter - mīn a

Çin a - cal ce - tip öl - bö - sōm

Ey - - - - oy, _____

Çin a - cal ce - tip öl - bö - sōm.

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

№159

Poco rubato $\text{♩} = 96$

Bar - ma - gım sı - nıp kay - rıl - dım _____

Ba - la - pan boy - don ay - rıl - dım



Lament,⁵⁸ Turganbübü Karımşakova (1938, China),
Çerik-Moldoçerik, Kara-Tal, 2002

№160

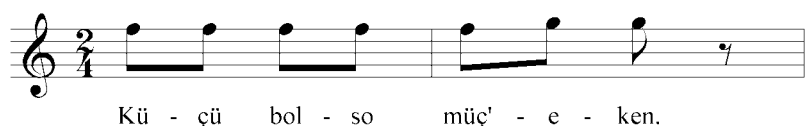
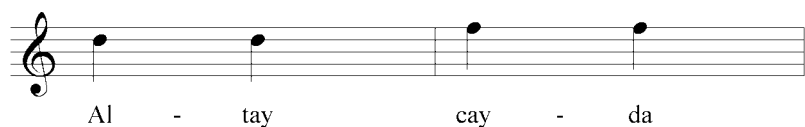
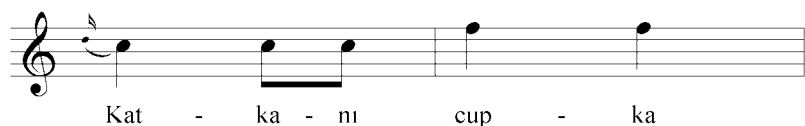
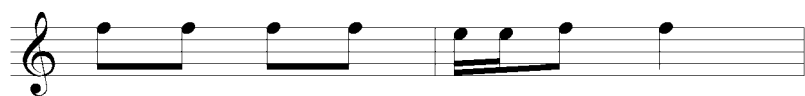


Folksong “Beş Irgay”, Arıkbayeva Gulnar (1939),
Calan Nayra, Taldı-Bulak, 2004

⁵⁸ She sung this lament when two of her children died.

№161

♩ = 138



Song of brave riders (Şırıldan), İsanov Muktar (1933), Kaynazar, Kan-Bürgö, 2004

2.3.7. Tunes of extremely wide (b3-10) ranges (№162-164)

№162

Poco rubato ♩ = 104

To - guz ay bo - yu kö - tö - rüp

Tol - go - nup kün - dü öt - kö - rüp

Tüy - şük - tü tar - tıp mu - ña - yıp men,

Tün uy - kum - du tört bö - lüp.



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

№163

Rubato ♩ = 132

Ak bu - lut - tun a - ra - sı

Kı-zım a - tak - tuu cer-din ba - la - sı

Da - ta - luu kün - gö tuş bol - gon

Kı-zım bak - tı-luu ba - la — ka - ra - çı.



Farewell to the bride, Şabdanaliyeva Kakin (1927), Sarıbağış, Kara-Buluñ, 2004

№164

$\text{♩} = 144$

Tol-go-nup tol-kun ö-mür kel-beyt kay - ra

Tü-yül-gön cū-rū - güm-dō te-reñ sır bar

Tü-yü-nün a çe-çe tur - gan teñ-tuş kay - da.

Da-ğı bi-röş sır - tı su - luu, i - çi dü - löy

Love song (Süygön), Moldomambetova Taşbübü (1929, Aça-Kayıñdı),
Çerik-Kozubek, Ak-Car, 2002

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)

№165

Parlando $\text{♩} = 96$

Sal - kın cay-loo Çoñ-Car - gıl - çak a - ra - sı

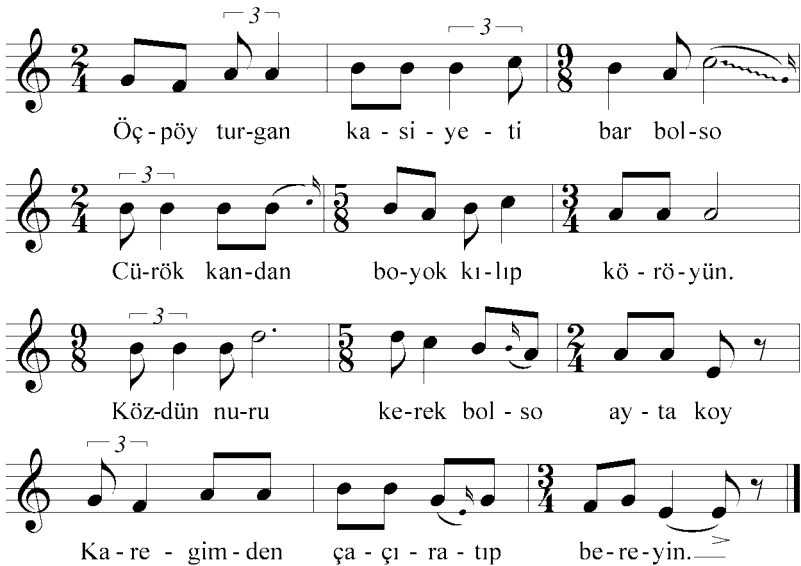
Sap-sap bo-lot baş - ka - baş - ka sa-lau - sı



Song about Çon-Cargılçak, Abdıldayev Şükür (1933, Barskoon),
Buğu-Bapa, Barskoon, yayla, 2002

№166

Parlando ♩ = 116



Song *Tien-Şan*, Mamırkalov Akin Mukam (1922, Ceti-Ögüz, Ceñiş),
Mancılı Ata, 2002

№167

Parlando ♩ = 116

The musical score for №167 is written in treble clef with a 3/4 time signature. It features a tempo marking of 'Parlando' and a metronome marking of 116. The melody is composed of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The lyrics are written below the notes. The score is divided into two systems, with a first ending bracketed and marked '1.' and a second ending marked '2.'.

Sa- gat tōrt - tōn o - tuz mü-nōt öt-kön - dö
 Bay - ka-sam men Süy - düm - gö kel-gen-min



Folksong “Grey Horse”, Abdıldayev Şükür (1933, Barskoon),
 Buğu-Bapa, Barskoon, yayla, 2002

№168

Poco rubato ♩ = 76

The musical score for №168 is written in treble clef with a 3/4 time signature. It features a tempo marking of 'Poco rubato' and a metronome marking of 76. The melody is composed of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The lyrics are written below the notes. The score is divided into four systems.

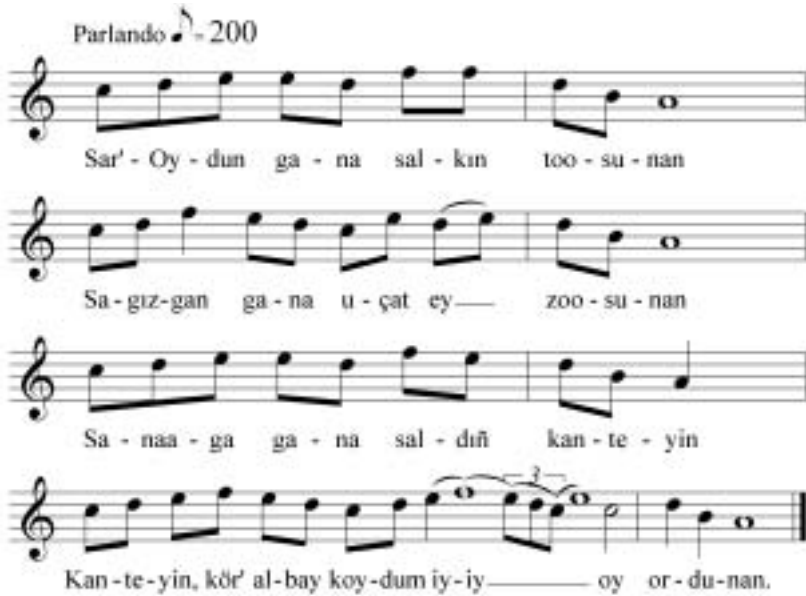
Ay nu - ru da cer-ge a tō - gül - dü — oy
 l - ni-ler ay aç - çı kö - nül - dü.
 Ar-dak-tap da cū-rüp öt - kül - - - lö — al
 Al - dı - d'e - le tur-gan ö - mür - dü.



Mother's song, Nurgaziyeva Bübü (1937, Cañı-Küç),
 Çerik-Ak-Çubak, 1- May (Boğuştu), 2002

№169

Parlando $\text{♩} = 200$



Sar' - Oy - dun ga - na sal - kın too - su - nan

Sa - gız-gan ga - na u - çat ey — zoo - su - nan

Sa - naa - ga ga - na sal - dıñ kan - te - yin

Kan-te-yin, kö' al-bay koy-dum iy-iy — oy or - du-nan.

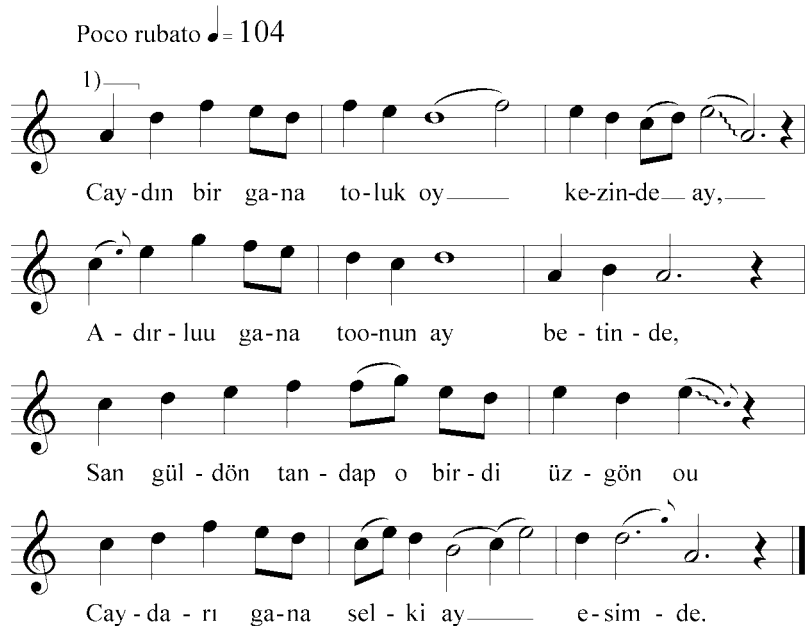


Folksong, Mambetakunov Belen (1971, Kızıl Tuu), Azık, At-Başı, 2004

3.1.2. Tunes with 1(1)5/6 cadences (№170)

№170

Poco rubato $\text{♩} = 104$



1) Cay - dın bir ga-na to-luk oy — ke-zin-de ay, —

A - dır - luu ga-na too-nun ay be - tin - de,

San gül - dön tan - dap o bir - di üz - gön ou

Cay - da - rı ga-na sel - ki ay — e-sim - de.



Cad.

I - i - i - iy, i - i - iy e - sim-de.

1.
2.

Folksong “Esimde”, Kızırova Tursun (1921), Buğu-Çıçkan, Ceñiş

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

№171

$\text{♩} = 60$

1) Al - dey, al - dey ak bö - pöm
Ak be - şik - ke cat bö - pöm...

1.
2.

Audio

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

№172

$\text{♩} = 84$

Al - dey, al - dey ak be - şik
Ak be - şik - ke cat be - şik
A - pañ iş - ten kayt - kan - ça
Ba-lam, uy - ku - da - sıñ, cat be - şik.

1.
2.

Audio

Lullaby (Beşik ırı), Tüküyeva Daken (1931, Ak-Talaa - Bayetov),
Sarıbağış-Çağaldak, Ak-Moyun, 2002

№173

Parlando ♩ = 168

Cay - leo - nun to - luk u - ba - gi

Cay - kal - gan ši - ber o tu - la - ñı.

Gül - dö - gön bet - te ca - yıl - gan

Gül-can-dın ga-na ko-zu ey — u - la - gi.

Audio

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

№174

Poco rubato ♩ = 96

A - yır - bay da köz - dü i - rim - den men

Ça-bakt' e - le tik - teym ki - rin - gen.

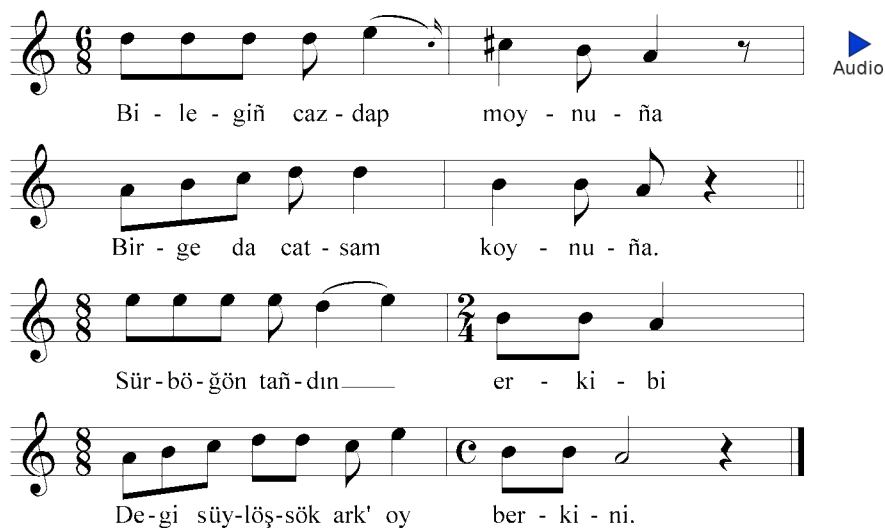
Kar - may - mın a se - ni a - kı - rın a

Kar - may - mın a miñ - dın bi - ri - nen.

Audio

Farewell to the bride, Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004

№175

Poco rubato $\text{♩} = 69$


Bi - le - giñ caz - dap moy - nu - ña

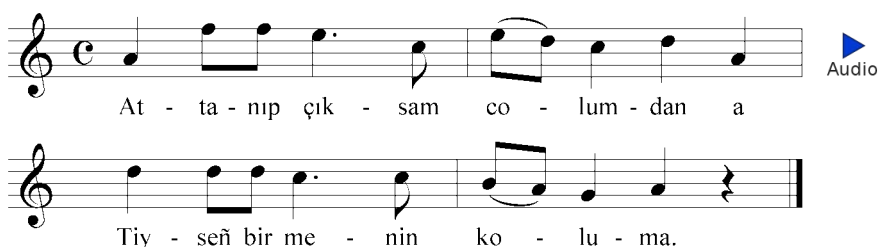
Bir - ge da cat - sam koy - nu - ña.

Sür-bö-ğön tañ-dın er - ki - bi

De-gi süy-löş-sök ark' oy ber - ki - ni.

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

№176

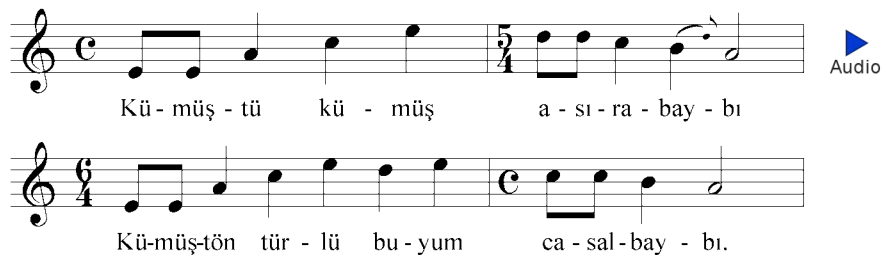
 $\text{♩} = 96$


At - ta - nıp çık - sam co - lum - dan a

Tiy - señ bir me - nin ko - lu - ma.

Love song (Süygön), Dompö (1927), Alaykuu, Oş, coll. of D. Somfai Kara, 1999

№177

 $\text{♩} = 108$


Kü - müş - tü kü - müş a - sı - ra - bay - bı

Kü-müş-tön tür - lü bu - yum ca - sal - bay - bı.

Kü - müş - töy ös - sö ke - li - niñ, uu - luñ

Bul kayn - e - ne, kayn - a - ta

Kü - nü - nöö ca - şar - bay - bı,
A - yı - na ca - şar - bay - bı.

Song for children, Osmonaliyeva İşen (1922, Aça-Kayıñdı),
Çerik-Boorsok, Baş-Kayıñdı, 2002

№178

Poco rubato ♩ = 184

E - li - biz cay - layt da köç - mön - düü da

El cak - tır - bayt da köp - kön - dü.

1. 2. 2. 2.



Folksong, Alimbayeva Bayıskan (1922), Çirkey, Taş-Arık, 2004

№179

$\text{♩} = 88$

Ca-gal-may-day kay-kıp u - çup ba - ra al - bay

Caş cü - rök - kö ca-gar - la - rın ta - ba al - bay

Love song (Süyğön), 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 $\text{♩} = 208$

Kı - zım - dın kö - kü - lü - nö kök mon - çok tak - kan - bız

Ay — kö - kö kö - lö - kö cer - ge bak - kan - bız ay.

Saa - ma - yı - na mon - çok tak - kan - bız

Kı - zım - dı sal - kın bir cer - ge bak - kan - bız ay.

Kı - zım - dı kar - çı - ga kuş - tay tap - tap al ay

Kı - zım - dı cak - şı bir kıl - ıp bi - le * * bark - tap al ay.

Farewell to the bride, Mırzabekova Begayım (1938, Kırk-Kazık),
Alban, Taş-Arık, 2004

№181

Parlando $\text{♩} = 208$

Ak san - dık-tan ay but ket - ti ay

Ay, k1-zı-ke, u-şul bir üy-dön kut ket - a.

Kök san - dık-tan ay but ket - ti ay

K1-zı-ke, sen kü-yöö-gö ket-ken-de U-şul üy-dön kut ket-ti. —

Once it closes as follows:

Kö-rüş - pöy ket - sek iç kü-yör...

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

№182

 $\text{♩} = 80$

Al-dey, al-dey, al-dey, al-dey, ak bö-bök

Ak be-şik - ke, ak be-şik - ke cat bö-bök.

A - pañ iş - ten kel - gen - çe

A - pañ iş - ten kel - gen - çe

Uy - ku daa - min tat bö - bök,
Tat bö - bök, tat bö - bök
İy - la - ba, İy - la - ba
Al - dey ay, al - dey ay
At' - e-neñ - di kıy - na-ba, kıy - na-ba.
Lullaby (Beşik ırı), Ükübayeva Aksöykö (1929), Kolpoç, Kalba, 2004

№183

Parlando ♩ = 184

Soñ Köl-dün ga-na ba-şı iyy — tal — me-nen
Soo - da - ger ö - töt mal — me - nen
Sol - kul - dap İy - lap ba - ra - tam
Men soo - lu - gan Can-tay çal — me-nen, İy.



Fragment from the *Ak Möör* epic, Mambetakunov Belen (1971, Kızıl Tuu),
Azık, At-Başı, 2004

№184

Parlando ♩ = 184

Kır - gız-dın too - su ————— Ti - yan - Şan

Ar ca - gın te - giz ————— gül çal-gan,

O - şo bir gül-döy — gül - dö - sök — ey —————

E - ki e - le caş - ta ne ar - man.



Love song (Süygön), Atıkanova Masılkan (1936, Miñ-Bulak) Saruu,
Köpüröbazar (Karakol), 2004

№185

♩ = 120

Tek - tir - g'e - le çık - kan buu - day - dı ey —————

Teñ - sel - tip a şa - mal ————— ır - gay - dı ey

1. 2. 1. 2.

2, 4. 2.



Tektirge, Turdumambetov Osmon (1938),
Çerik-Sazan, Aça-Kayıñdı, 2002

3.1.5. Folksongs connected to two-lined laments (ex.27, №186-192)

№186

$\text{♩} = 58$

Al - dey, al - dey ak bö - pöm,

Ak be - şik - ke cat, bö - pöm.

E - neñ iş - ten kel - gen - çe

Uy - ku daa - mın tat, bö - pöm.

Al - dey, al - dey, al - dey ay,

Ak be - şik - ke yat, bö - pöm.



Lullaby (Beşik ırı), İrmanaliyeva Apar (1934), Sarıkpay, Üç-Emçek, 2004

№187

$\text{♩} = 58$

Al - dey, al - dey, ak bö - pöm,

Ak be - şik - ke cat bö - pöm.

Al - dey, ba - lam, uk - ta - çı,

E - ne - keñ - di kıy - na - bay.





Lullaby (Beşik ırı), Gülbübü Berdaliyeva (1950, 1-May),
Çerik-Kök Katın, At-Başı, 2002

№188



My friend in the same age (Teñtuşum), Kadırbay uulu Arun (1920)
Çerik-Ak-Çubak, Kazıbek, 2002

№189

$\text{♩} = 152$

Ser - ke - nin ma - yın a - şa - dım

Sek - sen - ge çı - ga ca - şa - dım

Tok - tu - nun ma - yın a - şa - dım men

Tok - son - go çı - ga ca - şa - dım.

1. 2. 3. 4.
2. 2. 2. 2.

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

№190

$\text{♩} = 116$

Ku - nan koy - du soy bi - lek

Kuy - ru - gu - na toy bi - lek.

Sal, sal, sal bi - lek

Sa - rı may - ga mal bi - lek...

Lullaby (Beşik ırı), Cıparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

№191

Parlando ♩ = 192

4. U - ba - gım ò - tıp ket - ke - nin,
Al oy - lon - boy cūr - gōn e - ke - min,
U - ba - gım kay - da dep cūr - sōm Al - la
Al uul - ga ber - gen e - ke - min.

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

№192

♩ = 92

Kıl ak - kan - day kı - ya - lap
Cıl - kı ay - dap ı - ş - kı - rıp, tak,
Ay, ay, ay, ke - lin,
Oy, oy, oy, ke - lin.

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

Poco rubato ♩ = 144

Ke - zi - gip cıl - dar-dın bir— cıl - da-rın - da

Ka - yır - sız ay - lar-dın bir— ay - la-rın-da

Kay - da - dır a - lıp ke - tip çaş - tı - gım - di

Ka - rı - lık tu - za - ğı - na— bay-la-dın da,

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

№194

Poco rubato ♩ = 112

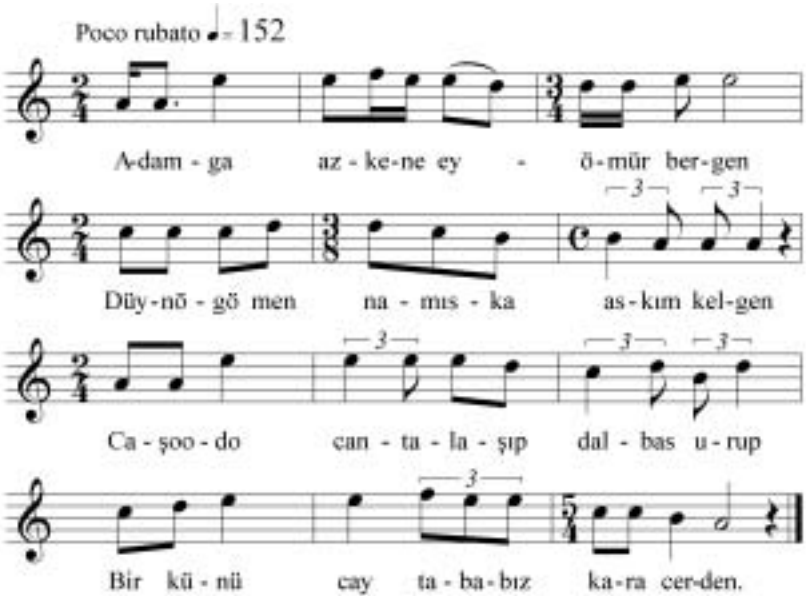
U - lam, u - lam uk - kum ke - let sö - züh-dü

Uul - can - day bal - dan şî-rin sö-züh - dü.



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

№195



Audio

Song about life, Keñeşbek Absamatov (1948, Koşoy),
Sarıbağış-Ösük, At-Başı, 2002

№196

Parlando ♩ = 200

A-şuu - sun ga-na a-şıp ey ————— Ke-min-din

Ki-ley-gen ga-na bir tōş-tū oy ke-mir-dim.

San üy-dün da i-çin da ka-ra-lap men ay,

Su-luu-sun ga-na tap-tım iy ————— ke-lin-din.

Audio

Folksong, Bosum Tentimişev (1931, Dıykan), Sarıbağış-Ösük, Kara-Suu, 2002

№197

Parlando ♩ = 200

Kat caz-dım cön men a ————— koy-dım kol

Ba - rar bir ce - riñ ay ————— Ay - dıñ - Köl

Ol - bösöm kay - ta oy ke-ler-min —————

Kay - gır - ba ca - nım ay a - man bol.

Audio

Folksong, Mambet uulu Abdıllda (1913), Çerik-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

$\text{♩} = 76$

Al - dey, al - dey, ak bö - pöm,
Ak be - şik - ke cat bö - pöm.
Al - dey, al - dey, ak bö - pöm,
Ak be - şik - ke cat bö - pöm.



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

№199

Poco rubato $\text{♩} = 100$

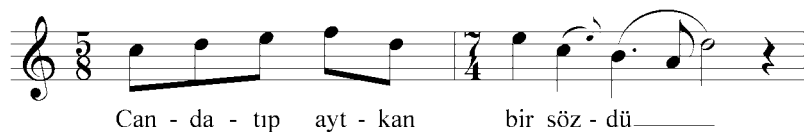
Ka - rar - gan too - nun e - te - ği ce
Kay - rı - lıp tu - man ke - te - bi?
Ka - raa - nıñ - dan iy Al - tın - ay
Kak - şa - sam — ü - nüm ce - te - bi?



Lament (Koşok), Asanaliyev Cumagul (1925, Terek-Suu), Çerik, Terek, 2004

№200

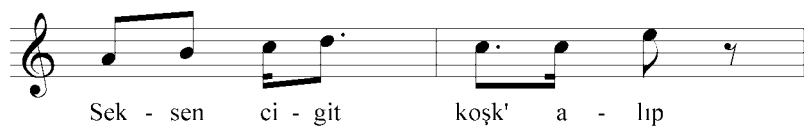
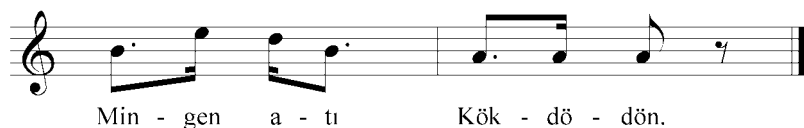
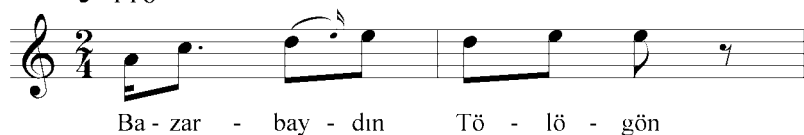
Parlando ♩ = 108



Love song (Süygön), Atıkanova Masılkan (1936, Miñ-Bulak),
Saruu, Köpüröbazar, 2004

№201

♩ = 116



Beş ci - gi - ti boş ka - lıp

Ak - Ca - yık köz - döy cö - nö - gön.

Kazakh folksong *Kız Cibek*, Kaparov Akış (1928), Sarıbağış, Çoko, 2004

№202

Parlando ♩ = 208

Ar - pa - nın ba - şı Kor - gon - Taş

A - ya - gın - an kel O-too - Taş

Ay sa - yın cır - gap cü - rüü - gö

A - rak bir iç - pey bol - gon mas.



Gazel of Kazıbek, Mambetaliyev Tursunbek (1927, Terek-Suu), Çerik, Terek, 2004

№203

Poco rubato ♩ = 96

A - ta - lap ba - lañ ıy - la - sa

Ar kan - day söz - gö kıy - na - sa.



A - kıl - duu bo - lup ço - ño - yup

A - ta - sın ba - la sıy - la - sa.

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

№204

Rubato ♩ = 116

2.Er-ke-lik-ke go oy cet - kir - bey

Mal - ga sat - tı oy - day.

Köz ca - şı - ma ka - ra - bay

Çal - ga sat - tı oy - day.



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

Parlando ♩ = 152

Al - dey, al - dey, — al - dey, bö - pöm

A - pañ ket - ti — cu - muş - ka.

A - pañ kel - gen - çe, ily - la - ba - gın

Al - dey bö - pöm, — al - dey bö - pöm,

Audio

Lullaby (Beşik ırı), Cıparkül Kalbatova (1953, 40 Oktyabr), Beren, Ak-Car, 2004

№206

Parlando ♩ = 138

Men e - li - me caz - dım sa - lam - dı oy

Eñ - se - gen e - lim da a - man - br?

E - gem Taa - la - bu - yu rup

Audio

Men e - li - me e - sen ba - ram - bı?

El i - çi - ne ca - za - yın, Mo - min - tip,

Men - de - gi bol - gon ka - bar - dı, ey.

Advice song (Nasiyat), Aşirbek uulu Sabit (1932), Moñoldor, Ak-Car, 2004

№207

Poco rubato ♩ = 112

Kı - lım - dan kı - lım es - ke - rip

Kır - gız - dın kı - raan şer - le - rin

Ar da - yım oo es - ten çı - gar - bayt

Al - tın çöy - çök At - Ba - şım oo

Ak kal - pak Kır - gız el - de - rin.



Audio

Folksong "At-Başı", Kokoleyev Turap (1928),
Moñoldor-Çolok Tuuma, Ak-Moyun, 2002

3.3.2. Tunes with 4(5)x cadences (ex.31, №208-211)

№208

Poco rubato ♩ = 92

A - ga - rıp sa - kal a kal - dı,

A - kı - lım ke - tip ba kal - dı.

Ar - ak - tap sıy - lay tur - gu - la ay

Az - ı - raak  - mür a kal - dı.

Ey Az - ı - raak  - mür a kal - dı.



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

№209

♩ = 100

Kı - zıl kı - zıl ko - zu - nun

Kör - pös' e - lem oy - day.

Kız da bol - som bir üy - dün



Er - kes' e - lem oy - day.

1.

2.

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

№210

Poco rubato = 184

Ko - roo ba - şı çoñ kok - tu ey

Oy - lo - nup cü - rök köp sok - tu,

Ke - çi - ge - siñ kel - bey - siñ da

O - yuñ - da ta - kır— men— çok-pu?



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

№211

Poco rubato = 84

Cay - loo - go çık - tım er - mek - ke

Cay - loo - nun gü - lün ter - mek - ke.



Cay - loo - nun gü - lü da - rı deyt iy

Oo - ru - luu cür - gön cü - rök - kö.

1. 2. 3. 2.

Yayla song, Şakınova Kalbübü, (1930, Ceti-Ogüz, Ak-Terek),
Buğu-Kopol, Tosor, 2002

3.3.3. Tunes with 4(4)x, 5(4)x and 5/6(5/6)x cadences (ex.32a-b, №212-218)

№212

Poco rubato ♩ = 200

Al - tin - dan se - nin bi - ya - lañ

Ay çı - ga - dı kı - ya - dan.

Ay - d'ay - ılı - ña ba - ruu - ga se - nin

Al - ga - nıñ - dan u - ya - lam.

1. 2. 2. 2.



Audio

Love song (Süygön), Arıkbayev Kadırcul (1928, Kalba),
Kolpoç, Ogombayev (Beştaş), 2004

№213

Poco rubato  = 112



1)
Al - tın - dan söy - kö ta - gıp al
Kı - zım - dı ay tiy - giz - bey ba - gıp al
Kū - mūş - tön söy - kö ta - gıp al da
2)
Kı - zım - dı kūn tiy - giz - bey ba - gıp al.
1. 2.
2. 2.

Audio

Mother's song (Ene ırı), Niyazaliyeva Atır (1937), Kuşçu, Aral, 2004

№214

Poco rubato  = 192



Ke - ze - gim ō - tūp ket - ke - nin
1)
Men ke - yi - bey cūr - gön e - ke - min
2)
Ke - ze - gim kay - da dep cūr - sōm a

Audio



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

№215

Parlando ♩ = 80

Soñ - Köl-dün ga-na ba-şı ey _____ sal me - nen

Soo - da - ger ö - töt mal men - en.

Sol - kul - dap ga - na ıy - lap ba - ra - tam ay

So - lu - gan Can - tay çal me - nen _____

So - lu - gan Can - tay çal me - nen. _____

Audio

Girls' sad song (Kız armanı), Bazarkulova Akcoltoy (45), Buğu, Tosor, 2002

№216

Poco rubato ♩ = 80

Kıl - ça - yıp art - tı ka - ra - sam,
E - les - teyt köz - gö ba - la — çak.
Sıy - mık - ta - nıp ku - ban - sak da
Bar - lı - ğı biz - ge — ca - ra - şat

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

№217

Poco rubato ♩ = 100

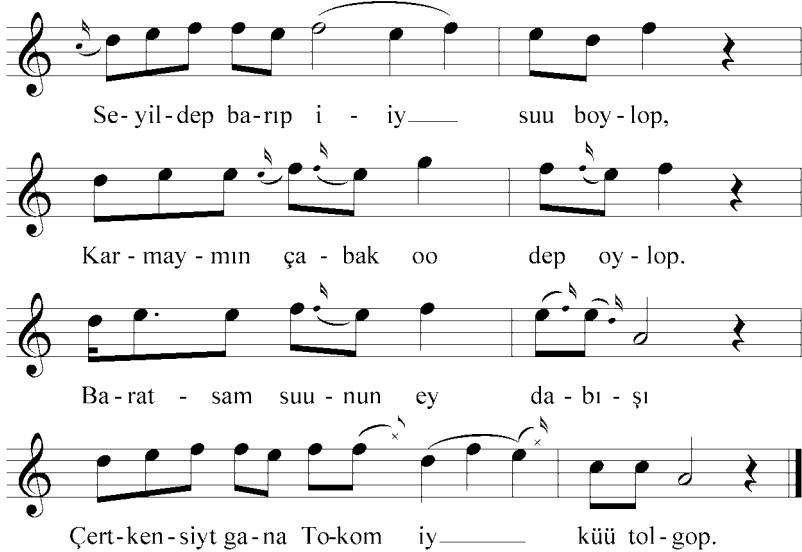
Kök-Oy - du şa - mal ey — ay-da-dı —
Kö - nül - dü sel - ki oy bay - la - dı.
Kök - Oy - do be - ken ey biz - din el



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

№218

Parlando, rubato ♩ = 100

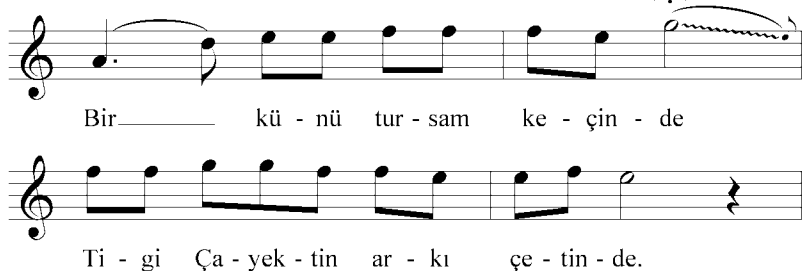


Painful song (Arman), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

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

№219

Parlando ♩ = 132



Poç - to - çu ke - lip kat ber - di
 Ad - res bar be - tin - de.
 Baş - ka - lar me - nen i - şim çok
 An - da bal - da - rım tur - gan e - sim - de.

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

№220

Poco rubato ♩ = 92

1)
 Ak ka-yıñ tü-bü bat - - kak - tır ey
 Ak ma - ral cü - nün taş - tap - tır.
 Ak ma - ral - day ke - - ril - gen ay
 A - ya - şım o - yun baş - tap - tır.
 1.
 2.



Folksong, Keñeşbek Absamatov (1948, Koşoy), Sarıbağış-Ösük, At-Başı, 2002

№221

Rubato ♩ = 108

Al kez-de sen da çaş-sın, men da çaş-mın

Üy kılıp — oy-noç' e-lek taş-tın as-tın.

Kez-kez-de — ke-ñeş kılıp ay-tar e-leñ

Kem-pi-ri — ko-nok-toyt dep a-bış-ka-sın.



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

№222

Poco rubato ♩ = 126

a)

Örg' e-le çık-san ey kayn-e-ne

Ö - bök da bo-lot ay al de-le.

Bar - kılı-na ce-tip ey — iş kıl-saň a

Cö - lök da bo-lot al de-le.



b)

Uy saa - lıp, sü - tün cay - la - nuu,
 Nan bı - şıp, ça - yın kay - na - luu.
 Bol - bo - gon cer - den çı - r çı - gıp a
 Ke - tir - diñ da - lay ay - la - nı.
 Song to her daughter-in-law, Şabdanaliyeva Kakın (1927),
 Sarıbağış, Kara-Buluñ, 2004

№223

$\text{♩} = 112$

El - g'ıy man - duu ke - lin bol
 Me - nin sool - gus kö - lüm bol.
 Cu - muş kıl - sam ko - lum bol.
 Sa - par - ga çık - sam co - lum bol
 Sa - par - ga çık - sam co - lum bol.

Audio

Farewell to the bride, Alımbayeva Ümütkan (1937, Darhan), Buğu, 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

Poco rubato ♩ = 208

So - zu - la tar - tıp kün çık - sa ———

Soñ - Köl - dün ca - yık ta - laa - sı.

Audio

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

№225

Poco rubato ♩ = 108

Ku - la - gıñ - da iy - me - gıñ

Kul - pu - rat se - nin kiy - ge - niñ

Ku - çak - tap bir gın çat - sam dep

A - nan ku - sa - dar bo - lup cū - rō - mün.

Audio

Shepherd's song (Çoban ırı), Kalmanbetov Turgan (1927),
Sarıbağış-Kara-Sakal, Kazıbek, 2002

№226

Poco rubato ♩ = 184

Ke - lep - ten iç - ke ey bi - le - giñ

Ke - le - bi ka - bil öy ti - le - gim?
But' a - tım cer - den ay bur - ku - rayt

A - tır go - cıt - tuu ay i - le - biñ.
A - tır go cıt - tuu ay i - le - biñ.

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

№227

Parlando ♩ = 116

A ka - gı - la - yın a — ka - ral - dım ey

Al - tın - dan be - şik ır - gap öt

Al - ga - nıñ ga - na me - nen cır - gap öt.

Kü - müş - tön be - şik ır - gap öt

Ka - ral - dım ay, kü - yö - vün me - nen cır - gap öt.

Farewell to the bride, Çürmükova Tursun (1919, Çkalov), Börü, Ak-Car, 2004

3.4.2. Tunes with 4(1)x cadences (ex.34b, №228-229)

№228

Poco rubato ♩ = 192

Al - dey, al - dey, ak bö - pöm

Ak be - şik - ke cat bö - pöm

Iy - la - ba, bö - pöm, iy - la - ba

A - pa - keñ ca - nın kıy - na - ba,

Lullaby (Beşik ırı), Nurkasıмова Асар (1926), Сарыбагыш, Кара-Суу, 2004

№229

Poco rubato ♩ = 104

Es - ker - me ca - zam ır ba - şı, ay

E - si - ñe al - san eñ cak - şı

E - si - ñe al - bay sen koy - soñ a

Ta - laa - da ka - lar söz ba - şı.

1.

2.

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

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

№230

Poco rubato ♩ = 168

Ey tün me - nen coy - løy bas - kan - da

Tül - kü - lör tü - şöt kap - kan - ga.

1)

Tün e - ken dep er ci - git,

2)

Mak - sa - tıñ - dan caz - gan - ba.

1.

2.

rep.



Love song (Süygön), Bukar uulu Cumakadır (1927),
Moñoldor-Iñılçak, Ak-Muz, 2002

3.4.4. Multi-lined tunes with (5) cadence (ex.35b, №231-232)

№231

Poco rubato $\text{♩} = 192$

Al - dey, al - dey, ak bö - bök

A - pañ toy - go ket - ken

Em - çe - gi me - nen sūt 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 ırkı), Irıskeldi kızı Seyilkan (1927),

Çerik-Maylıbaş, 1- May (Boğuştu), 2002



№232

Poco rubato $\text{♩} = 184$

Kö - kö - löp uç - kan ı - laa - çın

İ - laa - çın ca - yat ku - la - çın.



İr - da - bay kan - tip ko - yo - yun
 Kız - da - rım - dın ku - ban - çın.
 Mother's song, Asılбек kızı Alımkan (1936, Bakıryan),
 Keldey, Ogombayev (Beştaş), 2004

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

Poco rubato ♩ = 100

Bek - be - key aş - tı, bel aş - tı
 Be - li - ne bel - boo ca - raş - tı.
 Sak - sa - kay aş - tı, say aş - tı
 Sa - nı - na saa - dak ca - raş - tı.
 Al - dey, al - dey, al - dey.



Watchman's cry (Bekbekey), Beyşenova Batmahan (1931, Kalba),
 Keldey, Ogombayev (Beştaş), 2004

№234

Poco rubato ♩ = 184

U - ba - gım ò - tıp ket - ke - nin

Men d'oy - lon - boy cür - gön e - ke - min.

U - ba - gım kay - da dep cür - süm

Çir - kin uul - ga ber - gen e - ke - min.



Mother's song, Tantıbek kızı Kaldık (1925, Koşoy), Sarıbağış-Ösük, Ak-Car, 2002

№235

Poco rubato ♩ = 208

Çay - loo - nun kō - ğū cay - kal - gan

Al çaş ke - zek öt - tül suy - kay - gan,

Çaş kül - gön - çök bal - dar - ga da

Tay e - ne bol - duk bal - pay-gan.



Mother's song, Aytkuliyeve Aytkan (1935, Barskoon), Barskoon, yayla, 2002

№236

Ay — nu - ru cer - ge tō - gül - dū

A - gay - lar aç - ısı kō - ñül - dū.

Ar - dak - tap cū - rūp — ō - tō - lū da

Al - dı - da tur - gan ō - mūr - dū.

Song about life, Murzambetov Abdılđa (1928), Çerik-Sazan, Aça-Kayıñdı, 2002

№237

Poco rubato  

Ceñs' e - ken, So - vet ceñs' e - ken

Ti - lek - ti Ku - day bers' — e - ken.

So - guş - ka ket - ken bir boo - rum ay

A - man bir e - sen kels' e - ken.

Song to her brother going to war, Toytuyeva Salika (1928, Kara-Buluñ), Sarıbağış, At-Başı, 2004

№238

Poco rubato ♩ = 80

Cak - şı - nı a - dam bay - kay - bı?

Ca - man - dar a - dam cay - kay - bı?—

Cak - şı me - nen bir— cür - söñ— ay

Öl - gön-çö ku-mar tar-kay - bı, tar-kay - bı?



Song about life, İmanaliyeva Kaliy (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)

№239

♩ = 126

Ü - yün, ü - yün üy e - ken ay

Ü - yün kör - kü çiy e - ken ay.



Oh Ramadan (Caramazan), Aydarov Usup (1947, China), Buğu-Bapa, Barskoon, 2002



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

♩ = 120

Sal, sal, sal bi - lek ey

Sa - rı may - ga toý bi - lek ey
Ku - nan koy - du soy bi - lek ey
Kuy - ru - ğu - na toý bi - lek ey.

Ö - rük be - ken be - ši - ği ey
Ciy - de be - ken be - ši - ği ey

Ö - büt be - ken a - ke - si ey
Ci - git be - ken a - ke - si ey.



Lullaby (Beşik ırı), Sarküjev Asanali (1930), Moñoldor, Çoko, 2004

№241

♩ = 138

Şal - dır - şul - dur şar - kıl - dayt
Bı - çak u - çu car - kıl - dayt

Sa - kek a - lıp ca - ta - bı?
May to - mu - rup ca - ta - bı?



Oh Ramadan (Caramazan), Tüküeva Daken (1931, Ak-Talaa - Bayetov),
Sarıbaş-Çağaldak, Ak-Moyun, 2002

№242

♩ = 96

1) 2)

As-sa-loo-mu a - ley-kim, cat - kan bay - lar

3)

Ko-roo to-lup köp ko-yu bat - kan bay - lar

1. 2. 3.

2. 2. 2.



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

№243

♩ = 132

Ta - laa - da - gı şı - rıl - dañ ey

Ku - la - da - gı şı - rıl - dañ ey.



Song of brave riders (Şırıldan), Şaarba Jumabek-kızı (1914, Otuz-uul), Isık Köl,
Ak Suu, coll. of D. Somfai Kara, 1999

№244

$\text{♩} = 126$

A - dır - a - dır cer - ler - den ey

Ay - gır mi - nip biz kel - dik ey.

1. 2. 3.

2. 2. 2.

Audio

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

№245

$\text{♩} = 158$

Kıy ko-roz, kıy ko-roz kır-man ça-çar
Kız al-ba-gan ci-git-ter teñ-ge ça-çar
Teñ-ge-le-ri te-şik-ten ır-gıy ka-çar.

1. 2. 3.

Audio

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

№246

$\text{♩} = 152$

Ay - gır oo - zun tart' al - bay

U - şul üy - gō tuş kel - dik.

1. 2.

Audio

Oh Ramadan (Caramazan), Temirbayeva Külüypa (1939, Beyşeke) Maçak, Kalba, 2004

№247

♩ = 138

Ki-çi-ne-key ba-la-sı a-la kaç - tı

Ki - çi - ne-key ba-la-sı ber-bey-min dep a-la kaç - tı,

a-la kaç - tı.

Audio

Oh Ramadan (Caramazan), Tüküyeve Daken (1931, Ak-Talaa - Bayetov),
Sarıbaşı-Çağaldak, Ak-Moyun, 2002

№248

♩ = 112

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

O-ro-zo-nun o-nu siz-ge, o-nu biz - ge

O-ro-zo-nun soo-bu tiy-sin siz - ge

O-ro-zo-nun bi-ti-rin— be-riñ biz - ge.

Audio

Oh Ramadan (Caramazan), Karibekov Ceentay (1938, Ak Muz),
Teyit, At-Başı, 2004

№249



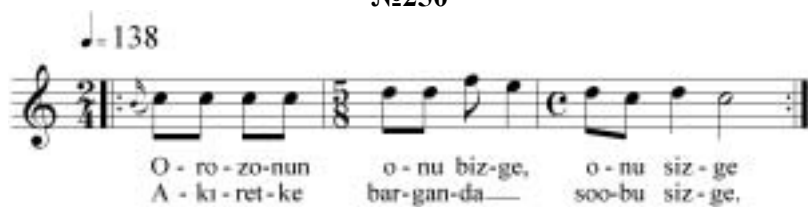
Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip men kel - dim



Oh Ramadan (Caramazan), Askerbay Beyşebayev (1940, Terek-Suu),
Çerik, At-Başı, 2004

№250



O - ro - zo-nun o - nu biz-ge, o - nu siz - ge

A - kı - ret-ke bar-gan-da soo-bu siz - ge,



Oh Ramadan (Caramazan), Kojobekova Sarıbübü (1943),
Çerik-Kara-Buura, Baş-Kayıñdı, 2002

№251



Ca - ra - ma - zan ay - ta kel - dim e - ş i - gi - ñe

Ak koç - kor - doy uul ber - sin be - ş i - gi - ñe.



Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939),
Kara-Kucur, Üç-Emçek, 2004

№252

$\text{♩} = 144$

A - dir, a - dir too - lor - don

Ay - gır mi - nip men kel - dim

Ay - gır oo - zun tart' al - bay

U - şul üy - gö tuş kel - dim,

Oh Ramadan (Caramazan), İsmailova Ayşa (1938), Sarıbağış, Kara-Suu, 2004

№253

$\text{♩} = 116$

A - dir, a - dir too - lor - don

Ay - gır mi - nip men kel - dim

Ay - gır oo - zun tart' al - bay

U - şul üy - gö tuş kel - dim.

Oh Ramadan (Caramazan), Kojobekova Sarıbübü (1943),
Çerik-Kara-Buura, Baş-Kayırdı, 2002

№254

♩ = 92



Al - tin - dan ne - çen bu - yum ca - sal - bay - bı



Al - ga - nıñ tur - muş sı - rın çe - çe bil - se —



Al a - dam kün - dön — kün - gö ca - şar - bay - bı



Al a - dam kün - dön — kün - gö ca - şar - bay - bı

Song about life, Şonkoyeva Tursun (1935, Terek-Suu), Çerik, Kara-Suu, 2004

№255

♩ = 126



Ku - rut ber - señ tu - rup ber



Be - ti ko - luñ cu - up ber.

Oh Ramadan (Caramazan), Akmatova Koysun (1928, Özgörüş) Sarıkpay,
Üç-Emçek, 2004

№256

♩ = 168



Ca - ra - ma - zan, ca - ra - ma - zan.

Oh Ramadan (Caramazan), Düşönaliyev Alcanbek (1926),
Cetigen, Köpüröbazar, 2004

№257

$\text{♩} = 160$

A - dir, a - dir too - lor - don

Ay - gir mi - nip men kel - dim

Ay - gir oo - zun tart' al - bay

U - şul ūy - gö tuş kel - dim,

Oh Ramadan (Caramazan), Isakbayev Turdubek (1936),
Moñoldor-Tökö, Ak-Muz, 2002

№258

$\text{♩} = 104$

As - sa - loo - mu a - ley - kum, i - ra - ma - zan

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

several times several times

Oh Ramadan (Caramazan), Saadatkan Cumagul kızı (1935, China, Toyun Çerik),
Narike, Birlik, 2004

№259

$\text{♩} = 104$

As - sa-loo-mu a - ley - kim, ca-ra-ma-zan

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



Oh Ramadan (Caramazan), Aydarakunova Salayhan (1933, Aça-Kayıñdı),
Çerik-Sarıgöbön, Aça-Kayıñdı, 2002

№260

$\text{♩} = 116$

U - şul üy - dün ü - zü - gü

Ü - zü - lüñ - kü kö - rü - nöt.

U - şul üy - dö ce - ñe - kem

Sü - zü - lüñ - kü kö - rü - nöt.

Ka - zan - a - yak kal - dı - rayt

May to - mu - rup cat - kan - bı?



Oh Ramadan (Caramazan), Cumakunova Anarkül (1942, Taldı-Suu),
Çerik-Uzun Kalpak, Aça-Kayıñdı, 2002

4.1.2. Four-lined Caramazan songs (ex.38/1-8, №261-307)

№261



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

№262







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

№263

$\text{♩} = 208$

A - dır, a - dır too - lor - don

Ay - gır mi - nip biz kel - dik

Ay - gır ba - şın tart' al - bay

U - şul üy - gö tuş kel - dik,



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

№264

$\text{♩} = 112$

'sa-loom - a ley - kum, ca-ra-ma - zan

Ca-ra - ma-zan ayt-kan - ga kel-dim men da

Ca-ra - ma-zan ay - ta - min kün-dö men da



Oh Ramadan (Caramazan), Aydarov Usup (1947, China),
Buğu-Bapa, Barskoon, 2002

№265

♩ = 152



Audio



Oh Ramadan (Caramazan), Böörkulov Cumabek (1933), Kolpoç, Kalba, 2004

№266

♩ = 120



Audio

Oh Ramadan (Caramazan), Kaniyev Samüdün (1936),
Buğu, Barskoon, 2002

№267

♩ = 92



Audio



O - ro - zo - nun o - nu biz - ge, o - nu siz - ge

O - ro - zo - nun bi - ti - rin ber-sin biz-ge.

1.
2., 3.

Oh Ramadan (Caramazan), Süyörkul İsmankulov (1934) Kuşçu, Aral, 2004

№268

♩ = 104

Ca - ra - ma - zan ayt - kan - dan kim toy - gon bar?

Ba - yır - kın - nus - ka - sın kim koy - gon bar?

Audio

Oh Ramadan (Caramazan), Çürmükova Tursun (1919, Çkalov) Börü, Ak-Car, 2004

№269

♩ = 144

As - sa - loom a - ley - kim, ca - ra - ma - zan

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

O - ro - zo - buz ka - bıl bol - sun, kar - ma - gan can.

Audio

Love song (Seketbay), Mambet uulu Abdılđa (1913), Çerik-Ak-Çubak, Ak-Muz, 2002

№270

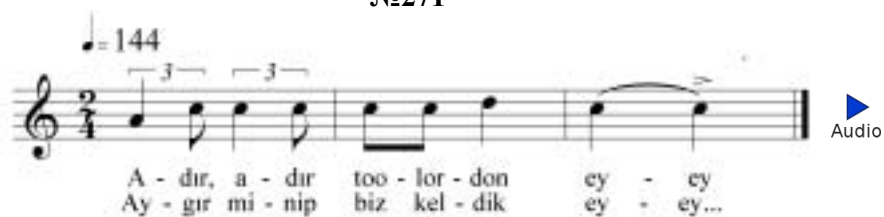


A - dir - a - dir too - lor - don ey - ey

Ay - gır mi - nip biz kel - dik ey - ey.

Oh Ramadan (Caramazan), Subanova Ümüt (1943),
Kara-Küçük, Kalba, 2004

№271



A - dir, a - dir too - lor - don ey - ey

Ay - gır mi - nip biz kel - dik ey - ey...

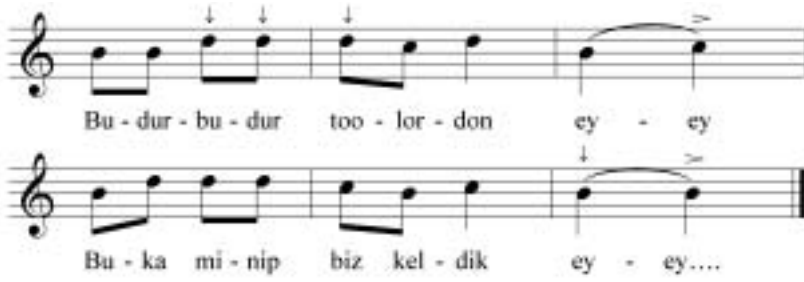
Oh Ramadan (Caramazan), Tezekbayev Cumabay (1947),
Kolpoç, Kalba, 2004

№272



A - dir - a - dir too - lor - don ey - ey

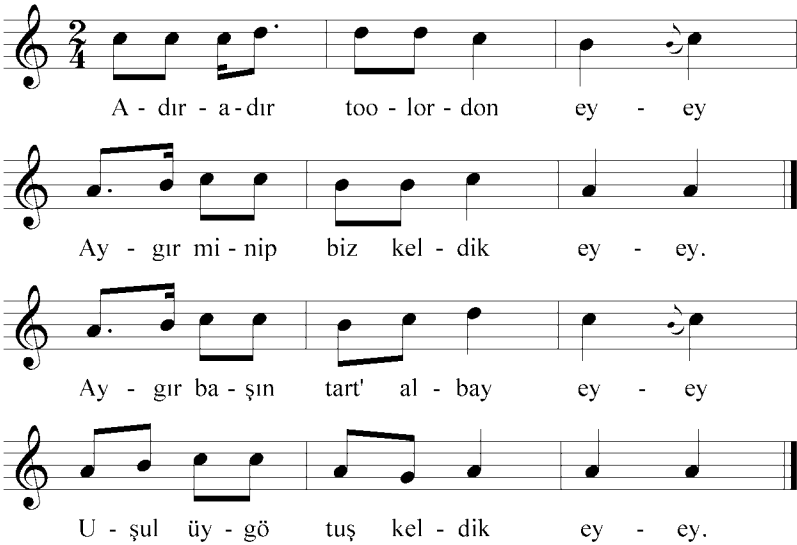
Ar - kar mi - nip biz kel - dik ey - ey.



Oh Ramadan (Caramazan), Beyşenova Batmahan (1931, Kalba),
Keldey, Ogombayev (Beştaş), 2004

№273

$\text{♩} = 104$



Oh Ramadan (Caramazan), Batırkulov Kocokul (1937, Kalba), Keldey, Ogombayev
(Beştaş), 2004

№274

$\text{♩} = 168$

Ku-rut ber-señ tu - rup ber ey - ey

Be - ti - ko - luñ cuup ber ey - ey.

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923),
Bekmurat, Taş-Arık, 2004

№275

$\text{♩} = 160$

Kün-düş ka - tın ku - ru - sun ey - ey

Ber-dim, ber-dim dep ko - yot ey - ey

Ce - ñi - ne ka - tıp cep ko - yot ey

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

№276

$\text{♩} = 144$

A - dır, a - dır too - lor - don ey - ey

Ay - gır mı - nip biz kel - dik ey - ey

Oh Ramadan (Caramazan), Böörkulov Cumabek (1933), Kolpoç, Kalba, 2004

№277

$\text{♩} = 152$

Ber-dim, ber-dim dep ko-yot ey - ey

E - teg' - nen a - lıp cep ko-yot ey - ey.

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arık, 2004

№278

$\text{♩} = 132$

Say-ga büt-kön sa - rı tal ey

ır - gay e - mey e - mi - ne ey

Oh Ramadan (Caramazan), Gülüya (1939), Suusamır, Çüy, coll. of D. Somfai Kara, 1999

№279

$\text{♩} = 144$

Men e - lem Kay - be - ren ki - yik
Mı - na men al - dñ - da tu - ram

Mül - te - l'ok mü - rü - mö ti - yip
Ca - ra - dar ba - şım - dı i - yip.

Cad.
Kü - kök, kü - kök.

Song "Cuckoo", Tentimişova Ayşa (1932, Isık-Köl, Ceti Ögüz),
Döölös, Kara-Koyun, 2004

№280

Poco rubato ♩ = 152

Çı - mı - yan - dan kör - pü - çöñ

Çı - da - baym se - ni kör - bö - söm

1. 2. 3. 2. 2. 2.

Audio

Love song (Süygön), İsmailova Ayşa (1938), Sarıbağış, Kara-Suu, 2004

№281

♩ = 104

A - dır, a - dır too - lor - don

Ar - gı - mak mi - nip men kel - dim

Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip men kel - dim.

Audio

Oh Ramadan (Caramazan), Karibekov Ceentay (1938, Ak-Muz),
Teyit, At-Başı, 2004

№282

♩ = 176

O - ro - zo - nun o - nu biz - ge, o - nu siz - ge

O - ro - zo - nun bi - ti - rin ber - sin biz - ge.



Oh Ramadan (Caramazan), Tursunov Cumabek (1945),
Sarıbağış, Kara-Buluñ, 2004

№283

♩ = 168

Pay - gam - ba - rım min - ge - ni kün - döy kaş - ka

Kü - müş cü - gön ba - şın - da, tiz - gin baş - ka.



Oh Ramadan (Caramazan), Cumakunova Anarkül (1942, Taldı-Suu), Çerik-Uzun
Kalpak, Baş-Kayıñdı, 2002

№284

♩ = 192

Bu - dur, bu - dur too - lor - don Bu - ka mi - nip men kel - dim.

Bu - ka ba - şın tart' al - bay, U - şul üy - gö tuş kel - dim.



Oh Ramadan (Caramazan), İsmailova Ayşa (1938),
Sarıbağış, Kara-Suu, 2004

№285

$\text{♩} = 168$

1) $\overbrace{\text{Bu - dur - bu - dur}}^3$ $\overbrace{\text{too - lor - don}}^3$

2) $\text{Bu - ka mi - nip men kel - dim}$

3) $\text{Bu - ka - nın oo - zun tar - tal - bay}$ 4)

5) $\text{U - şul üy - gö tuş kel - dim.}$ 6)

1. 2. 3. 4. 5. 6.

2. 2. 2. 2. 2. 2.

Audio

Oh Ramadan (Caramazan), Nurkasıмова Асар (1926), Сарыбағыш, Кара-Суу, 2004

№286

$\text{♩} = 168$

$\text{Ca - ra - ma - zan ay - ta kel - dik e - ş i - g i - ñ e}$

$\text{Ca - ra - ma - zan ayt - kan me - nen kim toy - gon bar}$

$\text{Ak koç - kor - doy uul ber - sin be - ş i - g i - ñ e.}$

$\text{İl - ger - ki - nin nus - ka - sın kim koy - gon bar.}$

Audio

Oh Ramadan (Caramazan), Ёрманалиев Тойчу (1931, Ђумкар ууа),
Кушчу, Талды-Булак, 2004

№287

♩ = 144

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

Ay - ta kel - dım u - şul üy - gö o - ro - zo can,



Oh Ramadan (Caramazan), Keñeşbek Absamatov (1948, Koşoy),
Sarıbağış-Ösük, At-Başı, 2002

№288

♩ = 152

As - sa - loom a - ley - kim, ca - ra - ma - zan

On ek' ay - da bir kel - gen ca - ra - ma - zan



Oh Ramadan (Caramazan), Abdrayev Tilekkazı Asangazievich (1966, Barskoon),
Bapa, Barskoon, 2002

№289

♩ = 160

Ca - ra - ma - zan ay - ta kel - dik e - şı - gi - ñe

Ak koç - kor - doy ba - la ber - sin be - şı - gi - ñe



Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939),
Kara-Kucur, Üç-Emçek, 2004

№290

$\text{♩} = 176$

Ca-ra-ma - zan ayt - kan - din pay-da - sı bar

Ca-yıp koy - gon ku - rut-may - dın pay-da - sı bar.

Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939),
Kara-Kucur, Üç-Emçek, 2004

№291

$\text{♩} = 176$

A - dır, a - dır too - lor - don

Ay - gır mi - nip biz kel - dik

Ay - gır oo - zun tar - tal - bay

U - şul üy - gö tuş kel - dik.

Oh Ramadan (Caramazan), Cumaliyev Canışbek (1939),
Kara-Kucur, Üç-Emçek, 2004

№292

Poco rubato $\text{♩} = 144$

Ca-ra-ma - zan ay - tıp kel-dim e - şı-gı - ñe

Ak koç-kor-doy uul ber - sin be-şı-gı - ñe.

Oh Ramadan (Caramazan), Altımışeva Turar (1944),
Kan-Bürgö, 2004

№293

$\text{♩} = 92$

Ca - ra - ma - zan ay - ta kel - dik e - ši - gi - ñe

Ak koç - kor - doy uul — ber - sin be - ši - gi - ñe.

Ca - ra - ma - zan ayt - kan - dın cay - la - sı bar

Ca - yıp koy - gon ku - rut - tun may - da - sı bar.



Oh Ramadan (Caramazan), Düşönaliyev Alcanbek (1926),
Cetigen, Köpüröbazar, 2004

№294

$\text{♩} = 160$

Ca - ra - ma - zan ay - tıp kel - dim e - ši - gi - ñe

Ak koç - kor - doy uul — ber - sin be - ši - gi - ñe

Ca - ra - ma - zan ayt - kan - dın ca - yı bar - dır

Ca - yıp al - gan ku - rut - tun ma - yı bar - dır.



Oh Ramadan (Caramazan), Cumabayeva Gülyüpa (1956),
Kuşçu, Taldı-Bulak, 2004

№295

$\text{♩} = 168$

Bı - çak u - çu cıl - tı - rayt

May to - mu - rup a - ta - bñ

Ka - zan - a - yak kal - dı - rayt

Ce ku - rut a - lıp a - ta - bñ.

Love song (Süyğön), Avazkan Kalçakeyev (1938, Dıykan),
Sarıbağış-Cantay, At-Başı, 2002

№296

$\text{♩} = 116$

A - dır, a - dır too - lor - don

Ay - gır mi - nip men kel - dim

Ay - gır oo - zun tart' al - bay

U - şul üy - gö tuş kel - dim.

1.

2.

Oh Ramadan (Caramazan), Akmatova Koysun (1928, Özgörüş) Sarıkpay,
Üç-Emçek, 2004

№297

♩ = 144

U - şul üy - dūn tūn - dū - ğū
 Ū - zū - lūñ - kū kö - rū - nōt.
 U - şul üy - dö ce - ñe - yin
 Sū - zū - lūñ - kū kö - rū - nōt.



Oh Ramadan (Caramazan), Süyörkul İsmankulov (1937, Karakol),
 Cetigen, Aral, 2004

№298

♩ = 104

Kim cıt - ta - bayt sü - yūū çir - kin ğü - lū - nōn
 Ka - yır - çı - day e - ki ca - ğam ka - ra - nam
 Künd' ö-tö-mün te-re-zeñ-din tū - bū-nōn.
 Al - tın, ayt-çı, ka-çan sen-den tū - ğū-lōm?
 1. 2. 3.
 2. 2. 2.



Love song (Gülümkan), Asek Jumabay-uulu (1924),
 Tınımseyt, Baykazak, Narın, coll. of D. Somfai Kara, 2001

№299

$\text{♩} = 168$



Ca - ra - ma - zan ay - ta kel - dim e - ši - gi - ñe.

Koç - kor - d'oy — uul — ber - sin be - ši - gi - ñe.

Audio

Oh Ramadan (Caramazan), Ükübayev Kulmırza (1929), Mambet, Kalba, 2004

№300

$\text{♩} = 208$



Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip biz kel - dik

Bu - ka ba - şın tart' al - bay

U - şul üy - gö tuş kel - dik.

Audio

Oh Ramadan (Caramazan), Kızıraliyev 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), Tentimişova Ayş (1932, Isık-Köl, Ceti-Öğüz) Döölş, Kara-Koyun, 2004

№304

$\text{♩} = 176$

Tı- yın - da - rı te - şik - ten çı - ga ka - çar

Ka - nı su - yuk boz bal - dar a - la ka - çar.

Oh Ramadan (Caramazan), Cunuşaliyeva Kalbübü (1923), Bekmurat, Taş-Arık, 2004

№305

$\text{♩} = 160$

Bay ay - tat bağ - lan ko - zu men be - rem deyt

Bay - biç' ay - tat, bar - ça coo - luk men be - rem deyt.

Bay - dın ko - yun ö - ñö - rö - lü

Bay - bi - çe - nin coo - lu - gun bök - tö - rö - lü.

Oh Ramadan (Caramazan), Süyörkul İsmankulov (1937, Karakol), Cetigen, Aral, 2004

№306

$\text{♩} = 208$

Tak - ta so - ku ta - kıl - dayt

Ta - kıl - dat - pa ce - ñe - ke.



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

№307



Audio

Oh Ramadan (Caramazan), İsanov Muktar (1933),
Kaynazar, Kan-Bürgö, 2004



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

$\text{♩} = 144$

Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip men kel - dim.
 Bu - ka - nin oozun tar - tal - bay
 U - şul üy - gö tuş kel - dim.
 A - dır, a - dır too - lor - don.
 Ay - gır mi - nip men kel - dim.

Cad.

Ay - gır - dın oo - zun tar - tal - bay

U - şul üy - gö tuş kel - dim

1. 2.
 2. 3-5.

Audio

Oh Ramadan (Caramazan), Kencebek Orozaliyev (1938), Buğu-Bapa, Barskoon, 2002

№309

$\text{♩} = 192$

Ü - sö - keñ - din üi - yün - dö

Oy - mo - lor o - yu - lup ko - yul - gan

Audio



Oh Ramadan (Caramazan), Şarşenkül kızı Mistekül (1935),
Cetigen, Köpüröbazar, 2004

№310

♩ = 176

Sap, sap, sap ay - lar d'ey
 Sa - lam ayt - tık a - ke - ler d'ey
 Bör - tö, bör - tö, bör - tö - lör d'ey...
 1.
 later

Audio

Oh Ramadan (Caramazan), Dampo (1927), Alaykuu, Oş, coll. of D. Somfai Kara, 1999

№311

♩ = 144

A - dır, a - dır too - lor - don
 Arg'-mak mi - nıp biz kel - dik,
 Arg'-mak ba - şın tar - tul - bay

Audio



Oh Ramadan (Caramazan), Malabekova Aynabükü (1964, Koçkor),
Buğu-Celdeñ, Kiçi-Cargılçak, 2002

№312



Oh Ramadan (Caramazan), Aşırbek uulu Sabit (1932),
Moñoldor, Ak-Car, 2004

№313



Oh Ramadan (Caramazan), Satı Kızı Boyup, Baş-Kayıñdı, 2002

№314



Ma - yuñ bol - so a - lıp çık

Be - ti - baş - tı may - lay - lık

Kur - tuñ bol - so a - lıp çık

Ka - tı - ru - ta çay - nay - lık.

Oh Ramadan (Caramazan), Süyörkulova Burulça (1939, Üç-Emçek),
Bürgö, Aral, 2004

№315



A - dır, a - dır too - lor - don

Ay - gır mi - nip biz kel - dik.

Ay - gır oo - zun tart' al - bay

U - şul — üy - gö tuş kel - dik.

Oh Ramadan (Caramazan), Süyörkul İsmankulov (1937, Karakol), Cetigen, Aral, 2004

№316

$\text{♩} = 176$

Bu-dur, bu-dur ey too - lor - don

Bu-ka mi-nip ey biz kel - dik



Oh Ramadan (Caramazan), Keñeşbek Absamatov (1948, Koşoy),
Sarıbağış-Ösük, At-Başı, 2002

4.2.2. Four-lined Caramazan tunes (ex.40/1-3, №317-323)

№317

Poco rubato $\text{♩} = 120$

A - dır, a - dır too - lor - don

Ay - gır mi - nip biz kel - dik.

Ay - gır ba - şın tar - tal - bay

U - şul üy - gö tuş kel - dik.



Oh Ramadan (Caramazan), Altımişeva Turar (1944),
Kan-Bürgö, 2004

№318

$\text{♩} = 184$

Ü - sö - keñ - din ü - yün - dö

Ka - ra - dan şır - dak o - yul - gan

Ka - dır - luu çı - gıp ka - tı - nı

Ka - şın ke - rip ço - yul - gan.

Oh Ramadan (Caramazan), Şarşenkül kızı Mistekül (1935),
Cetigen, Köpüröbazar, 2004

№319

$\text{♩} = 200$

U - şul üy - dün tün - dü - ğü Ka-yın be - ken?

Ma - ga be - rer coo - lu - gu Da - yın be - ken?

U - şul üy - dün tün - dü - ğü Ar - ça be - ken?

Ma - ga be - rer coo - lu - gu Çar - çı be - ken?

Oh Ramadan (Caramazan), İsanov Muktar (1933), Kaynazar, Kan-Bürgö, 2004

№320

$\text{♩} = 144$

Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip biz kel - dik.

Bu - ka ba - şın tar - tal - bay

U - şul üy - gö tuş kel - dik.



Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004

№321

Poco rubato $\text{♩} = 132$

A - dır, a - dır too - lor - don

Ay - gır mi - nip biz kel - dik

Ay - gır ba - şın tar - tal - bay

U - şul üy - gö tuş kel - dik.



Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004

№322

$\text{♩} = 132$

Bu - dur, bu - dur too - lor - don

Bu - ka mi - nip biz kel - dik

Bu - ka ba - şın tar - tal - bay

U - şul üy - gö tuş kel - dik.

Oh Ramadan (Caramazan), Altımışeva Turar (1944), Kan-Bürgö, 2004

№323

$\text{♩} = 116$

Ca - ra - ma - zan ay - ta kel - dim e - ş i - gi - ñ e

Ak koç - kor - doy ba - la ber - sin be - ş i - gi - ñ e

Oh Ramadan (Caramazan), Capar kızı Ayşa (1933, China, Kakşaal),
Çerik-Kuba, Baş-Kayıñdı, 2002

4.2.3. Caramazan tunes containing one long line of minor and three long lines of major character (ex.41, №324-326)

№324

♩ = 168

Ca - ra - ma - zan ay - ta kel - dim e - ši - gī - ñe

Ak koç - kor - doy uul — ber - sin be - ši - gī - ñe

Ba - la - ñız baa - tır çık - sa na - sı - bı - ñe

A - lıp ke - let to - lo to - lo ü - yü - ñüz - gö,



Oh Ramadan (Caramazan), Kencebek Orozaliyev (1938),
Buğu-Bapa, Barskoon, 2002

№325

♩ = 160

At - sa - loo - mu a - ley - kum, ca - ra - ma - zan

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





Love song (Süyğön), Avazkan Kalçakeyev (1938, Dıykan),
Sarıbağış-Cantay, At-Başı, 2002

№326



Audio

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

Poco rubato ♩ = 200

A - ga - la to - nu e - tek - tep

Ay - la - nıp öt - tüm Na - rın - d'ay

Öz - gö - çö cak - şı kö - rö - mün

E - kösö - büz bas - kan a - yıl - dı.



Audio

Wedding song, Süydüm apa (1924),
Sokuluk, Sokuluk, coll. of D. Somfai Kara, 1999

№328

Poco rubato ♩ = 104

Bel bel - di ka - rap it ü - röt.

Bey - liñ - di sa - nap iç kü - yöt.



Audio

Kır — kır - dı ka - rap it ü - röt
Bel — bel - di ka - rap it ü - röt

Kır - lı - gıñ sa - nap iç kü - yöt.
Bey - liñ - di sa - nap iç kü - yöt.

Love song (Süygön), Ibraimov Nurmanbet (1930), Kürüçbek, Taldı-Bulak, 2004

№329

Poco rubato ♩ = 104

Cal - bı - rak, ö - söt di - ril - dep,

Ca - bık - tın sı - rın kim bi - let?

Caş — ke - ziñ - de oy - nop, kül — ay

Ca-bık-kan sır-dı, Ca-bık-kan ay sır - dı — kim bi - let?



Love song (Süygön), Atıkanova Masılkan (1936, Miñ-Bulak),
Saruu, Köpüröbazar, 2004

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

№330

♩ = 104

Çay - nek - te ça - yın kay - na - tıp

Das - tor - kon nan - dı cay - na - tıp

Çay - nek - te ça-yın bol - bo - so

Men, bar - bayt go e - lem cay ba - sıp.

Song of the sister-in-law, Ömürakunov Maatkalı (1931),
Sarıbağış, Kara-Buluñ, 2004

№331

♩ = 104

Tar kap-çı - gay ð - tð ta - taal bu - ru - luş

Tay-gak e - ken, e - ti - yat - tap bu - ru - fluz

Car-dan tı - dıy suu-ga ku-lap tūş-pöy - lük



Love song (Süygön), Kulmanbetov Abdicalil (1938),
Sarıbağış, Kara-Buluñ, 2004

№332



Love song (from Camil Akimaliyev), Atıkanova Masılkan (1936, Miñ-Bulak),
Saruu, Köpüröbazar, 2004

KYRGYZ SONG TEXTS AND THEIR ENGLISH VERSION

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. Otuz kızdı olcolop Alıp keler bekensiñ.	Sleep, sleep, my white baby Lie in a white cradle, baby! You'll capture thirty girls, Will you bring them here?
	Otuz kızdın birövü Almazbektin küyövü.	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 Üzülünkü körünöt. Uşul üydö ceñekem Süzülünkü körünöt.	The roof of this house Appears to be shabby. My auntie in that house Appears to be haughty.
	Tak übölük takıldap Kaynenesi bakıldap.	Her rolling-pin is rapping Her mother-in-law is shouting harsh.
4 ⁶⁰	Menin atım surasañ Kuyup koygon kuymaktay Akıya, akıya.	If you ask what is my name, It's like a well baked roll Trallala, trallala
	Senin atıñ surasam Kıykalagan şıyraktay Akıya, akıya.	If I ask what is your name, It's like an ironed chimney Trallala, trallala.
5	Atar-atpas tañ bolso Alganıñ canda bar bolso. Atpagan tañdın erkibi? Aytışsak narkı berkini.	Until dawn arrives My sweetheart could stay with me. Is it the strength of rosy daylight? We would talk about everything.
	*Sürör (bir) sürbös tañ bolso Süygönüm canda bar bolso. Sürbögön tañdın erkibi Süylössök narkı-berkini.	Until dawn arrives My sweetheart could stay with me. Is it the power of the sunken sun? We would talk about everything.
6	Ökünöbüz da kalabız, (Al) ötköndü kaydan tababız. Ötkörüp iyip ömürdü, Karızga kimden alabız.	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

- Ötkörüp iyip ömürdү,
(Degi) karızga kimden alabiz.
Ala da Mışık Araşan
Tiyan-Şanga canaşa,
Caştardın işi bolboso
Bar bele sende alasa.
- 7 Er Kurmanbek baatırın,
Atasına taarınp.
Aylanayın ata dep,
Eki cagın karanıp.
- Açuusu kelip oylonup,
Uygu-tuygu tolgonup.
Karap turup karasa
Tee-e-tigi zoonun betinde
- Tel toru attın canında,
Tor bıştı⁶¹ cürüptür.
Azuusun⁶² cañı sayıptır.
Karmap kelip Kurmanbek,
Kamçısına çenedi.
- Karap tursa kunandın
Boyuna cetpey kalganın.
- 8 Alda Taala kuduret
Tört uruu mal carattı.
Tögöröktün tört burçun
Adamzatka karattı.
- Cüktösün dep töögö
Arbın berdi kubattı.
Sıyırlardı saygakka
Çıçañdatıp turat dep
Canıbarım cilkıga
Mintip cakın kıldı ıraattı...
- 9 Adır, adır toolordon
Aygır minip men keldim.
Aygır oozun tarta albay,
Uşul üygö tuş keldim.
- 10 ...buruluş,
*Eki caş oynop külgöndü
Körö albayt eken bul turmuş.
Birlik menen Ak-Moyun,⁶³
Bildiriçi bul oyun.
- When life's gone past,
Who can we borrow from?
Ala-Mışık, 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.
- ...returning
The laughter of two young people playing
Couldn't be tolerated by this life.
Birlik and *Ak-Moyun,*
This game is a good teacher.

⁶¹ *Bıştı*- 'four-year-old horse'

⁶² Horses have their molars appear at the age of five. Having them at the age of four is extraordinary.

⁶³ 'Unity' and 'White shouldered' are Kyrgyz personal names.

- Kantip ele seni men
Kadıñıñ bilbey koyoyun.
Andan öydö Ak-Muz⁶⁴ bar
Biröösünö men kumar.
- How could I forget
You all?
Ak-Muz is on the opposite side,
I fell in love with one of them.
- 11⁶⁵ Alımkindin selkinçek,
Anday teppey, mınday tep.
Burulkandın selkinçek,
Burbay teppey mınday tep.
- Alımkan's* swing
Step in this way, not that,
Burulkan's swing
Don't twist, step in this way!
- Süyümkindin selkinçek,
Süyböy teppey anday tep...
- Süyümkan's* swing
Don't step without love, step this way!
- 12 Bekbekey aştı bel aştı
Beline belboo caraştı
*Saksakay aştı say aştı
Sanına sayma caraştı.
- Bekbekey* went beyond the ridge,
His belt fitted his waist well.
Saksakay went beyond the stream,
The embroidery fitted him well.
- 13 Bekbekey aştı bel aştı
Beline belboo caraştı
Saksakay aştı say aştı
Sanına sayma caraştı.
- Bekbekey* went beyond the ridge,
His belt fitted his waist well.
Saksakay went beyond the stream,
The embroidery fitted him well.
- 14 Bekbekey kaçtı bel aştı
Beline belboo caraştı
Saksakay kaçtı say aştı
Sanına saadak caraştı....
- Bekbekey's* gone beyond the ridge,
The belt fitted his waist.
Saksakay's gone, beyond the vale,
The quiver fitted his side well.
- 15 Aldey aldey ak böpöm
Ak beşikke cat böpöm
Kunan koydu soy böpöm
Kuyruguna toy böpöm
- 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!
- 16 Aldey, aldey, ak böböğ
Ak beşikke cat, böböğ.
Kunan koydu soy, böböğ.
Kuyruguna toy, böböğ.
- Sleep, sleep, white baby,
Lie in a white cradle, baby,
Kill a three-year-old lamb, baby,
Eat your fill of its tail, baby!
- 17 Bekbekey aştı bel aştı
Beline belboo caraştı.
Saksakay aştı say aştı
Sanına saadak caraştı.
- Bekbekey* went beyond the mountain,
The quiver fitted his waist.
Saksakay went beyond the valley,
The quiver fitted its strap well.
- 18 Aldey, aldey, altınım,
Ak beşikke cata goy.
Altın balam, ak balam,
Ak beşikke catçı sen.
- Sleep, sleep, my darling,
Lie quickly in a white crib.
My golden darling, my white baby,
Lie in your white cradle now!

⁶⁴ Kyrgyz personal name meaning 'White ice'.

⁶⁵ *Selkinçek* < *salıncak* - 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.
- 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!
- 19 Aldey, aldey, ak böpöm,
Ak beşikke cat böpöm.
Iylabaçı böbögüm ay,
Ata-eneñdi kıynabaçı, böbögüm ay.
- Sleep, sleep, my white baby,
Lie in a white cradle, baby.
Don't cry, baby, oh,
Don't worry your daddy and mummy, oh!
- 20 Bekbekey aştı bel aştı
Beline belboo caraştı.
Saksakay aştı say aştı
Sanıña san boo caraştı.
- Bekbekey* crossed the mountain,
The belt fitted his waist well.
Saksakay left, crossing the valley,
The girdle fitted his side well.
- Bozorgon toonun etegi
Bozorup tuman ketebi?
Bozdop da kakşap ırdasam
Bozdosom ünüm cetebi?
- The hillside looming grey,
Won't the greyish fog rise?
When in sorrow I start singing,
When I weep, is my voice enough?
- 21 Aldey, aldey, ak balam
Ak beşikke cat, balam.
Kunan koydu soy, balam
Kuyruguna toy, balam....
- Sleep, sleep my white child,
Lie in a white cradle, my child.
Kill a three-year-old lamb, my child,
Eat your fill of its tail!
- Aldey, aldey, ak çocuğum
Ak beşiğe yat, çocuğum.
Kunan koyunu kes, çocuğum
Kuyruğuna doy, çocuğum.
- Sleep, sleep my white child,
Lie in a white cradle, my child.
Kill a three-year-old lamb, my child,
Eat your fill of its tail!
- 22 Aldey, aldey, ak böpöm,
Ak beşikke cat, böpöm.
Atañ toydon kelgende
Arkası tolo et kelet.
- Sleep, sleep, my white baby,
Lie in a white cradle, baby!
Father will return from the wedding
Carrying a lot of meat on his back.
- Eneñ toydon kelgende
Emçeği tolo süt kelet.
Aldey, böpöm, aldey ay
Alda aylanayın aldey ay
- Mother will return from the wedding
She'll come with breast bursting with milk.
Sleep, baby, sleep, hush,
I love you, sleep, hush.
- 23 Aldey, aldey ak böpöm,
Ak beşikke cat, böpöm.
Eneñ işten kelgençe
Uyku daamın tat, böpöm.
- Sleep, sleep, my white babe,
Lie in a white cradle, babe,
Till your mother returns from work,
Sink into a sweet dream, my babe.
- Eneñ kelet cumuştan,
Emçegine süt tolup.
Atañ kelet cumuştan,
Çöntögünö et tolup.
- Mother will come home from work,
Bringing milk in her breasts,
Father will come home from work,
Bringing meat in his pockets.

- 24 Bekbekey aştı bel aştı
Beline belbow caraştı.
Saksakay aştı san aştı
Sanına saadak caraştı.
*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 ırısım
Paanayım carık cıldızım
Ömürlü bolor beken dep men
Tilegem tilek tımızın.
*My children, the source of my life,
Radiant stars of my heart,
May your lives be long,
I'm telling you good wishes.*
- Baldarım menin törü üçün
Bakıttın Isık-Kölü⁶⁶ üçün.
Isık-Köldöy taşkındap
İrisiñ aşıp töğülün.
*My children, in return for your respect
May your happiness spread wide.
May you get abundant nutriment
From the Isık-Köl.*
- 27 Ayluu tündö bir basıp,
*Were we walking together on a moonlit
night,*
Carkıldap külüp, oynosok.
Ketirip içte kapanı da,
Köñülgö kirdi koybosok.
*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 cat, böpöm.
Iylaba, böbök, ıylaba
Ata-eneñdi kıynaba.
*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.*
- Sal, sal, sal bilek⁶⁷
Sarı mayga mal bilek.
Kunan koydu soy bilek
Kuyruguna toy bilek.
*Come on, come on, baby
Dip it into yellow butter, baby!
Kill a three-year-old lamb, baby,
Eat your fill of its tail, baby.*
- 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
Kölökö kılıp bereyin.
Artındagı şakmarın
Bulamık kılıp bereyin.
Aldey, aldey, aldey,
Uktaçı balam, ıylabay.
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 taldırgan
Kögüçkön sensiñ oylosom.
Köktön bir sızıp kaçırap
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 ırdasam
Kakşasam 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 beşikke cat balam
Kunan koydu soy balam,
Kuyruguna toy balam
Ay, ay, balam, oy, oy, balam
Sleep, sleep, my whilte 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
Emçeği tolgon süt kelet.
Your mother's gone to the market,
She's coming with breasts bursting with
milk.
- Atañ ketti bazarga
Bereke tolgon gōş kelet.
Your father's gone to the market,
He's coming with meat full of blessing.
- 36 Aldey, aldey, ak böbök,
Ak beşikke cat böbök.
El cayloodon tüşö elek
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!
- Bulamıgıñ bışa elek.
Koygun balam ıylaba,
Ene-atañdı kıynaba.
- 37 (Atan toygo ketiptir)
*Çöntögü tolo et kelet
Eneñ toygo ketiptir
Emçeği 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 kıynaba.
El cayloodon tüşö elek.
Bulamıgıñ bışa elek.
Astıña terdik salayın
Üstünö tokum cabayın.
İştep ketken apañdı
Balam, ıylasañ kaydan tabayın?
- 39 Şır-şır şır eken
Cılkıçının ırı eken.
Ala dağı şırılđañ⁶⁸
Kula dağı şırılđañ
Şırılđañ, şırılđañ.
- 40 Ak boz attın üstünö
Ak şayı terdik⁶⁹ caraşat.
Ak şayı terdik üstünö
Kök şayı celdik⁷⁰ caraşat.
Kök şayı celdik üstünö
Kömkörö eer⁷¹ caraşat.
Kömkörö eer üstünö
Körkömdüü cigit caraşat.
- 41 Ey, baatır Almañ kep aytat
Bayka töröm dep aytat.
Tetigi kün çığış cagı uluu too
Kün kiriş cagı tereñ koo.
Kün batar cagı uç bolgon
Salınıp kelip toktolgon.
Sayandan çıkkın sarı cel
Kökölöktün sarı gel.
- 42 Talaa-Bulak, Ak-Belden
Tappasmın sendey köp elden.
Men körgöndön sendey cok
Peri kızı bolbo bir kelgen.
Oynosok, külsök
Oyduñda cürsök.
Katkırıp oynop
Carışıp oynop.
- Sleep, baby, don't cry,
Don't make it hard for mum.
They haven't come from the summer pasture,
Your soup hasn't been cooked yet.
Let me put a blanket under you,
Let me cover you with a woven sheet.
How can I bring here your mother
Going to work, baby, if you cry?
- Hey-hey it was one,
It was a horse herder's song,
It was a mottled song,
Grey-and-mottled song,
Horse-herder's song, herder's song.
- On the back of a white and grey horse
A white silk saddle cloth is appropriate.
On the white silk saddle cloth
A blue silk saddle pad is appropriate.
On a blue saddle pad
A tall saddle is appropriate.
Into a tall saddle
A graceful champion is appropriate.
- Valiant *Almañ* speaks,
Listen to me, folks!
Tall mountains on the east,
Deep gorges on the west.
The western part is the terminus
Of blond winds
Blowing from *Sayan*,
Of the blond winds of *Kökölök*.
- Talaa-Bulak*, from *Ak-Bel*
You have no match in the whole country.
Nothing resembles you,
Not even among the fairies.
If we play, let us laugh
Walk in the fair meadow.
Let's play laughing merrily,
Let's play in competition!

⁶⁸ *Şırılđañ* – 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
Kıdırıp oynop.
Kır-kırdı boylop
Degi ayılđaş bolboy emine!
- Let's go from sweetheart to sweetheart,
Let's play strolling around.
Let's track from mountain to mountain,
Let's come from the same place, how
about it?
- 43 Tetigi toonu uratkan
Omkorup taşın kulatkan
Al bizdin arık kazgandar
Çekesi tedep suu akkan.
- The brigade washing off those hills,
Digging them, quarrying their stones
Is our canal builders,
Sweat is dripping from their brows.
- A-ay kızıl coolukçan
Kanday turmuş çayıñız?
Kursak açıp ketti go
Kaynadı beken çayıñız?
- Hey, guys with the red kerchiefs,
What's up? How are you doing?
We are hungry,
Has your tea come to the boil?
- 44 Kaydasıñ baskan bul koldu
Kir baskanda kördüñ sen.
Kürüçbeğtin Er Çomoy
Cöö baskanda kördüñ sen.
- You saw this peerless country
When it was covered by frost.
The champion of *Kürüçbek Çomoy*
You saw when he had to walk.
- Suusar içik kişmişter
Kir baskanda kördüñ sen.
Kürüçbeğtin Er Çomoy
- You saw the marten and sable furs
When they were covered by frost.
You saw the champion of *Kürüçbek
Çomoy*
- Kor bolgondo kördüñ sen...
- When he had become despised.
- 45 Aldey, aldey, ak böbök
Ak beşikke cat, böbök.
Iylaba balam, ıylaba
Menin canım kıynaba.
- Sleep, sleep, white babe,
Lie in a white cradle, babe.
Don't cry, little one, don't weep,
Don't torment my soul!
- Sal, sal, sal, bilek
Sarı mayga mal, bilek.
Kunan koydu soy, bilek.
Kuyruğuna toy, bilek.
- Rock, rock, rock it, babe,
Dip it into yellow butter, babe!
Kill a three-year-old lamb, babe,
Eat your fill of its tail, babe!
- Iylaba balam, ıylaba
Çoñ eneñdi kıynaba.
Atań toygo ketipir
Ak kise tolgon et kelet.
- Don't cry, darling, don't cry,
Don't torture your paternal granny,
Your father's gone to a wedding,
He'll bring a white sackful of meat.
- Iylaba balam, ıylaba
Çoñ eneñdi kıynaba.
Eneñ toygo ketipir
Emçegi tolgon süt kelet.
- Don't cry, darling, don't cry,
Don't torture your paternal granny.
Your mother's gone to a wedding,
She'll come home with breasts bursting
with milk
- Iylaba balam, ıylaba
Çoñ eneñdi kıynaba.
- Don't cry, darling, don't cry,
Don't torture your paternal granny!

- 46 Keling kete kiygizip
Keregin curtka tiygizip
Kelin algan ekenin
Tügöl curtka bilgizip.

Katinga kamka kiygizip
Kara curtun baarisın
Emi Kadir tüngö⁷² kirgizip.
Ceteğinin baarisı
Celmayanday⁷³ töö bolup
Tügü cok kedey tügön
Baylaganı baş bolup.
On-on beşten bee bolup.
- A bride is dressed in calico,
The news has been spreading
That the bride is coming,
So that everyone may know about it.

The women are dressed in Chinese silk,
And the crowd of celebrators
Rush in to the night of power
All their reserve horses
Look like *jelmayan* camels,
The poor have nothing of that sort.
What they have is
Ten or fifteen mares.
- 47⁷⁴ Aylanayın çorolor
Ak boz beeni soydurdum.
Atıñdı uykaş koydurdum.
Eköñdö birdey teñ baktım

Biriñerden biriñdi
Kaysı cerden kem baktım?
Bulduruktap körüngön
Bul emine bilgile.

Dep oşentip aytkanda
Kañçoro anda kep aytat:
Aylanayın abake
Bar deseñ aba barayın.

Barbay kantip kalayın.
Körünüp turgan Ürgönčkö
Men köz açkança barayın.
Coo çağına miñdeymin.

Katin-kızdı körgöndö
Men kanteerimdi bilbeymin.
Kıyıtıp aytaar sözüm cok.
Menin kız-keling ebim cok.
- I love you, my fellows-in-arms,
I've had a grey white mare slain.
I gave you rhyming names,
I brought up both of you.

When would I have ranked you
Differentiating between you?
We are in an impossible plight,
Get to know what's it all about.

When [*Semetey*] had finished,
Kañçoro stood up and continued:
I love you, uncle,
If you send me, I will go.

How could I stay longer
If you tell me,
I can go to *Ürgönč* visible there
While you bat an eye.

The enemy won't reach me,
I can see no woman or maiden.
I don't know what to do,
I have no illusions.
- 48 Kat cazam Sovet cönündö
Türlü oy tüşüp köñülgö.
Ömürüñördü tileymin
Uşintip alıstan kelip cürgöngö.
- I'm writing a letter about the Soviets,
All sorts of things have come to my mind.
May your lives be long, I wish,
Even though you have come from afar.
- 49 Aldey, aldey ak böpöm
Ak beşikke cat böpöm.
Kunan koydu soy böpöm
Kuyruğuna toy böpöm.
- Sleep, sleep, my innocent baby
Lie in a white cradle, baby.
Kill a three-year-old lamb, baby,
Eat your fill of its tail, my babe.

⁷² *Kadir 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.
- Aşuusu biyik Kum-Tördün
Aynıbay uçkan kuş kördüm.
Oy, aynıbay uçkan oşol bir
Ayaly bolup özgördüm.
- 51 Asa baylap cem berip
Oşol kezde Toruga
Alla Taala kuduret
Tak özündöy dem berip.
- Oşol kezde Taytoru
Kaşka tişi kabışıp
Cal kuyruğu cabışıp,
Kocogoy tartıp baş çaykap
Oozdugun çaynap kemirip.
- Kayran eneñ Kanikey
Törkününe kelgende
Özünön özü ceeligip,
Kıyla sözün saldı emi.
- 52 E-e-e-y, atañdın körü dünüyö
Arbıdı meenet künügö.
Aytpay curtun baldarı
Camandık kıldım kimiñe?
- Kim koygon candı tim koyboy
Tiydiñbi Çubak cinime?
Kalıypa, sultan, piriñdi
Kagayınbı ciniñdi?
- Kalcıragan Çubak kul
Kan kıl dep ayttım kimiñdi?
Elinde ar kim zor eken
Elinen azgan kor eken.
- Allanın işi bolboso
Atañdın körü Çubak kul
Senin ayılıñdın çetin kim körsün....
- 53 Eki kolum kişendep
Baylaganda kerbezim.
Elden bölüp başımdı
Aydaganda kerbezim.
- 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.
- Then he tied it safely, foddered it,
His horse, *Toru*.
Blessed be the name of God,
He has given us strength like his.
- Then *Taytoru*
Sharpened its incisors.
Its mane and tail stuck to it.
It shook its head idly,
It fretted biting its bit.
- Your brave mother, *Kanikey*
When she nestled with her relative,
She spirited herself up
And had a good idea.
- 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
Çubak, I am fed up with you.
Overcoming the caliph, sultan, holy superior
Shall I exorcize the evil spirit from you?
- Should you make a khan
Out of foolish *Çubak* servant, whose khan?
Each person of the people is valuable,
Those who get fed-up with their people will
be sad.
- If Allah had nothing to do
May your father be cursed, *Çubak* servant!
No one shall see your village again.
- My arms have been shackled,
My sweetheart's been taken away.
Far from my people in exile
My sweetheart's been taken away.

- Eki közüüm türmödö
Caynaganda kerbezim.
Esen bol kыrgız elim dep
Sayraganda kerbezim.
- 54⁷⁵ Menin apam surasañ,
Çogoynonun çoğunday.
Senin apañ surasañ
Çoñ çıçkan uydun bogunday.
Akıy ey, akıy ey
Akıy ey, akıy ey.
- 55⁷⁶ Ir kılğanım Isık-Köl
... catkan cer.
A degenim ep bolgon
... cerimdey.
- *Kökürögün keñ saray
Askar toonun belindey.
Kiçinemden köngön cer
Aydagan malım öngön cer.
- Tokoyuñ ay, talıñ ay,
Tolkunuñ ay, şarıñ ay.
- 56 At-Başı boorun caylagan,
Çoko boluş, Ormon kan,
Manaptar⁷⁷ bolgon elimden.
Malatay sınçı⁷⁸ boluptur,
Mına çerik tuugan elimden.
- Kazıbek ırçı boluptur,
Kazalın⁷⁹ aytıp ırdagan.
Kaңçalar öttü elimden
At-Başı degen cerimden.
- 57 Men toodogu (bir) tınarmın⁸⁰
Sen (bir) zoodogu ularsıñ.
Uça bergin salpıldap
Uyaña barıp kularsıñ
Ayagı barıp tınaarsıñ.
- Kolumdan kelse, Kudayım berse
Oşondo canıma kelip konorsuñ.
Sen bir eñ ele kooz sonosuñ.
- 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.
- 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.
- I put *Isık-Köl* into verse
... where it is lying.
What I said was true to life
... like in my place.
- 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.
- Your woods, ay, your plain, ay,
Your surges, ay, your stream, ay.
- To the summer pasture in *At Başı*
Alderman *Çoko*, *Ormon* khan
Noblemen of my people went.
Malatay the seer appeared
From the *Çerik* tribe.
- Kazıbek* the folk singer lived there,
Singing *gazels*,
What great people were my folk
At the place called *At Başı*.
- 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.
- 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 *Akıyne* 'White cow', mocking song, a variant of №1.

⁷⁶ *Ir kılğanım Isık-Köl* – The text is about lake *Issyk-kul*.

⁷⁷ *Manap* – Kyrgyz noble rank.

⁷⁸ *Sınçı* 'seer, magician, one who foresees the outcome of events'

⁷⁹ Lyric poem of a certain pattern.

⁸⁰ *Tınar* 'kind of a bird of prey'

- 58 Kümüşpü deymın tişindi
Küygüzdün menin içimdi.
Emi kimge corutam
Sen üçün körgön tüşümdü?
Your teeth are like pearls,
You've set my heart on fire.
Whom may I tell
My dream of you?
Tişin bir bermet tizilgen
Tiktesem (de) içim ezilgen.
Tim tartıp alsam deym
Tikteşip cürgön kişinden.
Like pearls arranged in a string,
When I stand up, I collapse inside.
I'll catch you and kidnap you
From your fixed betrothed.
- 59⁸¹ Altın (bir) da taka, cez nokta
Al kimdin corgosu ay?
Ayıluu kalkın çoğuldu
Bul ele menin bir tuuganımdın ordosu.
Gold horseshoes and brass bit –
Whose horse is that one?
People have all gathered there,
It's my brother's village.
Kümüş taka cez nokta
Al kimdin corgosu?
Kürdölüü elin çoğuldu
Bul menin bir tuuganımdın ordosu.
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 cürök.
The white falcon rises from the plain falcon,
The wild duck's flying over the stream,
Agitated by the wild duck
The silly heart is beating madly.
Katası bolso teriñiz.
Kayrılıp bir az keliñiz.
What if it misses – you say.
What will be the fate of this silly yearning heart,
Kusadar bolgon cürökkö
(İy koyçu), kurbalı, keñeş beriñiz.
The wild duck flying off to freedom,
Give me advice!
- 61 Ak şumkar berdim taptap al
Kök uçuk berdim saptap al.
Karagaydın kak butak
Kagıp 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!
Kakıldagan kudagıy
Kızımdı cakılışlap tarbiyalap bağıp al.
Çegedektin çet butak
Çertip turup otko cak.
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 toogo 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!

⁸¹ 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 tagdır
bar
Ay arman, ar kaday bolot tagdırlar. *Hardship, how many types of fate
you can have?
Hardship, alas, fates are different.*
- Arman ay, adamdın kelbes kolunan
Arman ay, şum acal menen ölüm zar.
Arman ay, sanaa bir külük, izi 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
Çirkin (al) kara cer tartat kücü tok... *Hardship, the day is over, the last hour
has arrived.
When black soil accepts you, its power
is great.*
- 65⁸³ Kabakka tüşkön küyöo bar.
(Degi) kaynene degen biröo 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 küyöo bar
(Degi) abısın degen biröo bar.
Añdıp alat sözündü
Ayıñ kılrat 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 Kırından sogup cel tursa
Kıyıtıp ırdaym el tursa.
Kılığı cakşı kara köz
Kılığa karap tim tursa.
Kılığa karap tim tursa. *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
Is gazing at me,
Is gazing at me,*
- Kaykından sogup cel tursa
Kaymana ırdaym el tursa.
Kadırlı cakşı kara köz
Körmöksön bolup tim tursa.
Kadırlı cakşı kara köz
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* - dirge⁸³ Bride's lament

- 67 Atar aldı salkınday şamal cel cüröt
Şamdagay uşul şamalda bizde kim cüröt
Oynotup toonun tulparın erkin üyrötüp
Şamdagay uşul zamanda bizde kim
cüröt?
68 Ömür çirkin minça nege kıskasın?
Kıskaruuga münöt sayın ustasıñ?
Cok degende berse bolo adamga
Bir cüz eki, bir cüz bir çaştın tutkasın.
Kıyalap basıp kelesiñ,
Kızıl gül kolgo beresiñ.
Unutpay meni cürçü dep
Uktasam tüškö kiresiñ.
69 Çokoyum buttan suurulup
Çor boldu taman tuurulup.
Çoy-çoylop cürüp ötömbu?
Çokuda bir kün buyugup.
Ötügüm buttan suurulup
Özögüm ooruyt buyugup.
Özgöçö kördüm korduktu
Ölömbü bir kün buyugup...
70 Asmandap uçkan cagalmay
Cagalmay cemin taba albay,
Kayran bir ömür kayran çaş
Ketip kaldı şamalday.
...Aldeylep öskön apakem
Meni kaydan tabasıñ?
Kalkıbiz caylayt köçmöndüü
Baldar, kalk caktırbayt köpköndü.
Kadırın kantip unutam
Kalkımda şair ösköndü?
71⁸⁴ Kurandın sözün baykagan
Enekem kurdaştın köönün caykagan.
Aylındagı kurdaştar,
Enemdin urmatın körüp tarkagan.
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?
Life, why are you so short?
Making every minute shorter.
If nothing else, you should give man
A hundred, a hundred and two years.
You are going down the hill,
You give a red rose in my hand.
Lest I should forget you,
You sneak into my dreams, too.
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.
I'll kick my boots off my feet,
Fear grips my guts.
I suffered humiliations, too,
I will die by losing my way.
The grey hawk soaring in the sky,
The grey hawk hasn't found its prey.
Beautiful life, existence
Is gone with the wind.
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.
How could I forget those
Who live as poets among my folk?
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.

- 72 Kız alğan carga da cete albay
Kıynoosunu tartkan andan köp.
*Cardı ele carday cügürgön
Caşıl ala da buudan köp.
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.
- Caş alğan carga cete albay (anan)
Capasın çekken andan köp.
Many are those who suffer because
They failed to reach the lass they'd marry.
- Turumtay menen barçındı⁸⁵
Turguzbay bilgin barkımdı.
Tereñ go oylop tekşergin
Teñtuşçuluk saltıñ kıl....
Falcons and eagles
Know my worth without words.
Contemplate thoroughly, my fellow,
Your tradition.
- 73 Ubara (gana) boldum cön ele
Sen (gana) taruudagı bödönö.
Aydap (bir) çıgarım Aşkem dep
Ubara boldum böödö ele.
Aydap (bir) çıksam,
Karmap (bir) çıksam
Anan keçet (bir) beleñ cön ele?
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?
- 74⁸⁶ Asılım beyiş atakem
Ayaktay taştın aldında
Atakem altınıñ kaldı birikpey
Ay tiygiz cerdin aldında
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.
- Atakem kantip bir cattıñ erikpey?
Atakem, küröktöy taştın aldında
Kümüşüñ kaldı birikpey.
Kün tiybes cerdin aldında.
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.
- Atakem, catasıñ kantip erikpey?
Atakem, a düynö cayga barganda
Cakşının baarı al cayda
Cakşılarga koşulup
Atakem, beyiştin törün keñ cayla.
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.
- 75⁸⁷ Albirt a calbirt ot küysö
Etegiñ menen öçürgün.
Kayneneñ caman bir cakşı söz aytsa
Karaldım, külkü menen keçirgin...
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.
- Suuda (bir) suusar oynoyt go
Suusardın cünü oñboyt go.
Aman bolsun baldarıñ
Bir özüñdöy bolboyt go.
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!

⁸⁵ *Turumtay, barçın* 'birds of prey'⁸⁶ Funeral song over father⁸⁷ Bride's lament

- 76 Alaluu cılkı elde bar
Az mildet Üköy sende bar.
Acırap kaldım cete albay
Üköyüm, ayıkpas 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 Kögörgön köldö tursam da men
Köz çaptıram askaga.
Köñülümdü burbaymın
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.
- 78 Ak barak bolso kolumda
Aga (bir) cazsañ sonun da.
Altinga okşoş 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.
- Kögültür kagaz sonun da
Köp cazsañ aga borumda.
Kümüškö okşoş Üköyüm
Teetigi kün tiybes toodun boorunda...
The blue paper's also nice
If you write a lot onto it.
My *Üköy* who is like silver
Is right behind the mountain left by the sun.
- 79 Caştıktı kimder kılbageñ
Caş ötkön sayın ılgagan.
Caştıktı kılbay koygonsup
Kep kılát 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.
- 80⁸⁸ Arkaña örüp çaçıñdı
Kimdin go kızı degizgem.
Altı Arkar cıldız batkança
Bakenim, ceti aylanıp emizgem.
Seeing your hair braided at the back
Whose daughter is this? I asked.
While the Little Bear⁸⁹ star was shining,
My *Baken*, I got us six times to give
breast to you.
- Celkeñe örüp çaçıñdı
Men kimdin kızı degizgem.
Ceti Arkar cıldız batkança
Ceti aylanıp emizgem.
Seeing your hair braided at the side
Whose daughter am I? I made you say,
While the Great Bear⁹⁰ star was shining,
I got up seven times to give breast to her.
- Bakenim, kümüş menen kalaydı
Küygüzöt ölüm dalaydı.
Bakenim, altın menen kalaydı
Bakenim, azaptuu kılát 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 beşiğıñ
Karaldım alat (bir) beken akeyiñ?
Örük beken beşiğıñ
Karaldım öböt beken akeyiñ?
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 beşiğıñ
Karaldım cibiýt (bir) beken akeyiñ?
Was your crib made of olive wood?
Darling, did daddy love you?

⁸⁸ Funeral song over daughter⁸⁹ *Altı Arkar*- 'Lesser Bear.'⁹⁰ *Ceti Arkar* – 'Great Bear'

- Canım kalar beken dep
Dalay can keldi sandaşıp.
Dalaydın kalıp soobuna
Alıp kaldıñ dokturlar.
Acal menen karmaşıp.
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 deġen bir çöp bar
(Ce) izdep cürüp tabambı?
Üyüñdön turup ugasıñ
Aalamda bolgon kabardı.
Bu zaman arman kılçu zamanbı?
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?
- Çıkıldap sogot saattı
(Ce) cüröktön alğan (da) dabışı.
Cüdöy turgan zamanbı?
E curtum, üyüñdön suuñ ağızdı.
The clock goes tick-tacking,
It leant this sound from the heart.
This is a very hard time now,
Alas, my country, water flew from the
house, too.
- 89 Tamçıñ (bir) agat kuyulup
(Ce) ak naniñ bışat cuurulup.
Baktıluu baldar bolsunçu
Mına bu Kuurdun tuzu buyurup.
Your drops dripping, spilt out,
Your bread's baking, kneaded.
Be happy, children!
Behold, this is *Kuur*'s wish.
- Cıldızıñ batat suyulup
(Ce) balığıñ oynoyt çuburup.
Baktıluu kelin bolsunçu
Mına bu Ak-Terektin tuzu buyurup.
Your star is falling exhausted,
Your fish is frisking trembling,
Be the young wife blessed,
Behold, this is *Ak-Terek*'s salt.
- 90 Gül kezekti eske salıp cürömün
Appak karday siz degende cürögüm.
Süyüü işi cürögümö kadaldı
Çının aytsam men kempirimdi,
kempirimdi süyömün.
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.
- Oyumdasıñ ar ubakta süygön car
Kat ciberem poçta arkılıu tosüp al.
Eki çaştın tilegine kargaşa
Arabızda buzukudan neçen bar?
I always think of you, my darling,
Fetch my letter from the the post office!
Separating the desire of two young people,
Could anything be worse than the distance
between us?
- Arabızda buzukudan neçen bar?
Could anything be worse?
- 91 Sal, sal, sal, bilek
Sarı mayga mal, bilek.
Koyon kaçtı koş,bilek
Koşu 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 tögöldü
Agaylar aççı köñöldü.
Ardaktap cürüp ötölü
Aldıda 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 aççı köñüldü.
Güldötüp cürüp ötölü
Gülgündöy çaştık ömürdü.
- 93 Siz menen birge cürüügö
Men kandayça metod koldonom?
Siz menen birge cürüügö
Men kandayça metod koldonom?
- Arpa (bir) menen Aksaydı
Aşıp barıp el caylayt.
Azap (bir) menen tozokko
Kanday (bir) cigit bel baylayt?
- 94 Germandı Sovet ceñse eken (al)
Sokkunu aga berse eken.
Sarsanaa kılбай adamdı (al)
Baykem aman kelse eken.
- 95 Kümüştün keni sayda go
Külüktün körkü bayloodo.
- Külüp bir oynop bir cürsök
Gül cıttangan cayloodo.
- Ar türdüü güldör sayda bar (al)
Urugun terip aydap al.
Bir kişi menen bir kişi
Birdey bolmok kayda bar.
- 96 Uluu (bir) toonu töölöp
Uuldu baktık eköölöp.
Urmattuu karı men boldum
Uulumdun kızın, uulumdun uulun
cetelep.
- Kızıl bir toonu töölöp
Kızdardı baktık eköölöp.
Kımbattuu karı men boldum
Kızımın kızın, kızımın kızın
cetelep.
- 97 Kayda kettiñ ıraaktap?
Turganda eki bala ermegim.
- 98 At-Başı degen cerimden
Ak kalpak kırgız elimden.
Ataktuu akın boluptur (oo)
Agayın tuugan elimden.
- 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!
- How could I manage to be
Together with you?
How could I manage to be
Together with you?
- With *Arpa* and *Aksay*
The folks go to the summer pasture.
With torments and anguish
Which young man would gird himself?
- Will the Soviets defeat the Germans,
If only they'd smite them!
Without causing excitement
I wish my brother would return safely!
- The silver mine is in the stream,
The beauty of a nomad horse is in the
harness.
I wish we could go laughing and dancing
Together in the summer pasture fragrant
of roses!
- There are all sorts of flowers in the stream,
Collect their seeds grow them!
There is not a single person
Who is exactly like another, you should
know!
- 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.
- 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.
- Where have you gone, you're gone?
You've left me two children.
- From my home called *At-Başı*,
From my white-capped Kyrgyz people,
Famous poets have been born,
Raising the fame of our people.

- Kasımaalı, Kazıbek
Kazaldarı aytıp
Kalkıñdan ırdap cürgön köp.
Rasuldun ırları
İrdalıp cüröt bul dagı.
- Moñoldordon Boogaçı
Boluş bolgon bul dagı.
Bozdop (bir) ırdap Üköyün (oy)
Ötkön bir eken bul dagı.
- 99 Ey, ecelüü, sıñdū kelinder
Canıma beri keliñer.
Men kayekten ekenim
Surap bilip alıp külüñör.
- Kara-Tegin, Cerge-Taldan
Kaçıp kelgen balamın.
Toygo bakkan toktuday
Togolok gana balamın.
- 100 Çoñ-Kara-Kol çetindi
Çotumdun mizi ketildi.
Çoyulup barıp men öpsöm
Akziynat, senin çokton kızıl betiñdi.
- Keñ-Kara-Kol çetindi
Kerkimdin mizi ketildi.
Kerilip barıp men öpsöm
Akziynat, men kebezdey cumşak
betiñdi.
- 101 Kararıp közüñ kılğırıp
Kakşıktı aytıp çıldırıp.
Kaçan (bir) kolgo tiyesiñ
Sen kara candı tındırıp.
- Süygöndön berdim koluña
Men sürötümdü tarttırıp.
Süygönüm altın sen menen
Süylöşöm kaçan katkırıp.
- 102 Aldey, aldey, ak balam
Ak beşikke cat, balam.
Kunan koydu soy, balam
Kuyruguna toy, balam.
Ööbay balam, ööbay balam.
- 103 Arpanın Ala-Toosunan
Arkarın atsam zoosunan.
Aylantıp turup ey bir öpsöm
Asılkeç sendey selki oozunan.
- Kasimalı, Kazibek*
Singing *gazels*
That spread among the people.
Rasul's songs
Are still sung today.
- Boogači* was our leader
Of Mongolian origin.
He would sing sad songs about *Üköy*.
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, ĵerge-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.
- 104 Kerme (bir) toonun türlörün
Kelinim terse güldörün.
Kelinden körüp ubaydı
Men, kelbetin körsöm düynönün.
- Ularluu toonun türlörün
Uulum (bir) terse güldörün.
Uuldan körüp ubaydı
Men urmatın körsöm düynönün.
- 105 Kızıldan senin cooluguñ
Kıyladan artık coruguñ.
Kılığıñdı köp sanap
Kıynooñdu tartıp oorudum.
- 106⁹⁵ Komuzuñdu kolgo alıp
Çertüüçü eleñ cırgalım.
Çerte (bir) tüşçü Toko dep
Kubanıp elder taraşkan.
Oy, menin alğanım
Bul calgandan adaşkan.
- Oozuñdagı ırdagan
İrdagan sayın caraşkan.
İrday (bir) tüşçü Toko dep
Kubanıp eliñ taraşkan.
- 107 Tört tülügü malga cay
Törlörü sonun muzdabas.
Tamaşañdı men sanap
Tartar (bir) boldum uktabas.
- 108 Aksay (bir) cerdin soorusu
Añkıtat kongon konuşu.
Adamdın köönün kuykalap
Alista kalgan boluuçu.
- Kök irim cerdin soorusu (ce)
Köyköltöt kongon konuşu.
Adamdın köönün kuykalap (al)
Körünböy kalgan boluuçu.
- 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!
- The types of *Kerme-Too*,
When my daughter-in-law's picking rose.
When I see the kindness of my
daughter-in-law,
I wish I'd see the advance of the world.
- The types of mountains with wild turkeys,
When my son is picking roses.
When I see the kindness of my son,
I wish I'd see the respect of the world!
- Your scarf is red,
You're different from the rest.
I was pondering about you,
I found no remedy to my woe.
- 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.
- The songs you sang
Were more and more like you,
Sing on, *Toko*, they kept saying,
They made merry, they went home.
- 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.
- Aksay* is the nave of the world,
Its fragrance floats from all over.
My lover's got stuck
Somewhere in the distance.
- 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 oynoyt ördök-kaz.
Kurbudan kurbu ayrılssa
Kuyulat eken közdön çaş.
Tektir bir tektir, tektir saz
Tebişip oynoyt ördök-kaz
Teñtuştan teñtuş ayrılssa
Tegerenet közdön çaş.
- 110 Sen bolsoñ kauhar suuluu möltür
bulak
Cıılçıp agıp kelseñ toodon kulap.
Suuñdu suusap suusap içkim kelet.
Canıña çatıp alıp meken kurap.
Bolboso cubay akkuu bolor beleñ
Aydıñga birge barıp konor beleñ?
Aykaşıp tay kulunça⁹⁶ tayaktaşıp
Kumardan oşol künü kanar belem?
- 111 Köl ceeginde köp gül turat
Biri kızıl, biri kök.
Birde süysö, birde süyböyt
Anın sırın kim bilet?
Eger Volga tolкуп akssa
Anı süzüü en kıyın.
Süygön carıñ süyböy koyso
Anı süyüü en kıyın.
- 112 Uşul üydün üzügü
Üzülünkü körünöt.
Uşul üydö bir ceñem
Süzülünkü körünöt.
Bıçak ucu caltırıyt
May tomurup atabı?
Üköktörü şaldırıyt
Kurut alıp atabı?
- 113 Bir butakta eki alma
Sen dagı da alba, men da alba.
Emne bolup kalgansıñ
Kızıl gül beleñ men barda?
- 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.
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?
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?
When the Volga billows,
You cannot swim in it.
If your darling stops loving you tomorrow,
You won't be able to bear it.
The roof of the house
Appears to be shabby.
The mistress of the house
Appears to be cheeky.
The tip of the knife is shining,
Is she getting butter with it?
The cupboard is creaking,
Is she taking out some curd?
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*.

- Caş kesek caydın kurağı
Caş boydon adam turabı?
Caş keziñde oynop kül
Caş kezek kelbeyt turbaybı.
- 114 Baldarım aman bolsun dep
Bak-taalay üygö konsun dep.
- Ardaktap kütsök ak toydu
Ak tilek kabıl bolsun dep.
- Caşoobuz cakşı bolsun dep
Cakşılık üygö konsun dep.
Kadırlap kütsök meymandı
Kaaloosun aytıp koysun dep.
- 115 Balamday körgön kelinim
Bal sözün ugup eridim.
Meerimdi tögüp oynocu
Men boloyun şerigiñ.
- Baleketiñdi alayın
Baykesi bolom eriñdin.
Asabın tartıp cüröm go
Senin alakanday ceriñdin.
- 116 Burulçanın selkinçek
Burbay tepçi kelinçek.
Alımkindin selkinçek
Anday teppey mıınday tep...
- 117⁹⁷ Sal, sal, sal, bilek
Sarı koygo mal, bilek.
Kunan⁹⁸ koydu soy, bilek
Kuyruguna toy, bilek.
- Köpölök ittin kuyrugun
Kölökö kılıp bereyin.
Götönüñdö çalmanı
Eşiktegi eki itke
Bulamık kılıp bereyin.
- 118 Aksaydın başı balkındı
İy canım, ak baytal oyttoyt salkında.
Aytıp (bir) aytpay ne payda
İy canım, alıska ketken altındı?
- 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 *Burulça*
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?

⁹⁷ Lullaby⁹⁸ *Kunan*- 'three-year-old animal'

- Kök saydın başı balkındı
(E koyçu), kök baytal ottoyt salkında.
Körüp bir körböy ne payda
O canım, kömüskö 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?
- 119 Bekbekey⁹⁹ aştı, bel aştı
Beline belboo caraştı.
Saksakay kaçtı say aştı
Sanına saadak caraştı.
- Bekbekey's* gone beyond the mountain
The quiver fitted his waist well.
Saksakay's gone, beyond the valley,
The quiver fitted his belt well.
- Ukuruk uçu dolono
Uuru 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.
- 120 Cayganım kolhoz cılkısı
Cayloonun menmin ırçısı.
Oylop koy selki ilgeri
Boluppu mendey cılkıçı
Boluppu mendey cılkıçı.
- 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.
- Cılkı ottoyt çöptün türlörün.
Men cıttaym cıpar güldörün.
Eriktim cılkı çetinde
Eskerip kelçi süygönüm.
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.
- 121 Kündör ötüp baratat
Külgün kezek bala çak.
Külündöşüp alıştan
Kün, Çolpondoy 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 kılıp 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.
- 122 (Oy) Kiresiñ menin tüşüme
Uşunça meni zarlantıp (çirkin)
Sen barsıñbı cerdin cüzündö?
- Ah, when you get mingled with my dream
You make me sad as I am,
Are you still on the earth?
- *Cazdıkka başım burulsa
Kiresiñ menin tüşüme.
Uşunça meni zarlantıp (çirkin)
Barsıñbı cerdin cüzündö?
- 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?
- 123 Kudaybergen ceenim,
Çakırtıpsıñ üyüñö.
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.
Alçaktatıp cürüşkö
At kayda maga minüügö.
- 124 Çokoyum buttan suurulup
Çor boldu taman tuurulup.
Çoy-çoylop cürüp ötömbü
Çokuda bir kün buyugup?
- Ötügüm buttan suurulup
Özögüm sızdayt buulugup.
Özgöçö kördüm korduktu
Ölöm go bir kün buulugup.
- 125 Tattıdan tattı, tattıdan tattı
Kuçaktap catsañ, kımça bel tattı.
- Kuykalap ceseñ, kuykum¹⁰⁰ et tattı
Tattıdan tattı, tattıdan tattı...
Tattıdan tattı, ak tamak tattı
Kuykalap ceseñ, kuykum et tattı.
Kuçaktap catsañ, ak tamak tattı.
Tattıdan tattı, tattıdan tattı...
- 126¹⁰¹ Bir balam Volga aydasa
Bir balam cayloo caylasa.
- Kımızı¹⁰² kıkıl bolgondo
Çakırıp bizdi sıylasa.
- Koş aytışıp keterde
Nebere eerçip ıylasa.
- 127 Kıyarıp közüñ kararar
A sen kıylaga saldıñ alamat.
Oynoş bolup alsam dep
Men da aşkere kıldım dalalat.
- I didn't have proper clothes,
A nice caftan to put on.
I didn't have a fine steed,
To ride and arrive there.
- 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?
- 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.
- Sweeter than sweet, sweeter than sweet,
Lying in an embrace, a slender waist is
the sweetest.
When you roast it on fire, meat with its
skin is most delicious,
Sweeter than sweet, sweeter than sweet.
- Sweeter than sweet, the white-necked one
is the sweetest
When you roast it on fire, meat with its
skin is most delicious,
Lying in an embrace, the white-necked is
the sweetest,
Sweeter than sweet, sweeter than sweet.
- 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.
- When the times comes to say farewell
My grandchild would ask me to say in tears.
- 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 *kımız* 'kumiss (fermented mare's milk)'

- 128 Burulçanın selkinçek
Burbay tepçi kelinçek.
Küü-küü-küü-küü.
Burulçanın selkinçek
Burbay tepçi kelinçek.
Küü-küü-küü-küü.

Süyümkandın selkinçek
Süyöp tepçi kelinçek
Küü-küü-küü-küü.
Süyümkandın selkinçek
Süyöp tepçi kelinçek
Küü-küü-küü-küü.

129 Şıp şırılđañ şır eken
Cılkıçının ırı eken...

130 Kızıl kürmö şayı kiyip
Boylogula kızdar ay.
Kızık köñül bar çakta
Oynogula kızdar ay.

Oynoy albay, külö albay
Kayran çaştı ötközüp
Koybogula kızdar ay.
İ-i-iy, kızdar ay.

131 Atırday abañ ańkıgan
Asmanı tunuk çalkıgan.
Suusunan içseñ kımızday
Adamdın deni balkıgan.

Öröönü kilem cayganday
Özgöçö körköm salkın cay.
Belinde çeksiz bereke
Tört tülüktüü malga bay.

132 Küzdün (bir) küñü kök kaşka
Küñgöyden akkan bulaktı.
Köñülden ketpey sağındım (men)
Kümüşüm altın inaktı.

133 Aldey, aldey, ak böbök,
Ak beşikke cat, böbök.
Apañ işten kelgençe
Uyku daamin tat, böbök.

134¹⁰³ Kurandın sözün baykagan
Enekem kurdaştın köönün caykagan.
Aylındagı kurdaştar,
Enemdin urmatın körüp tarkagan.
- 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.

Drip-drop dripping, it was a drop,
It was the horse-herder's song...

Put on red silk caftans
And stroll about in them, lassies, ay!
At the time of your wild youth
Dance a lot of dances, lassies, ay!

Without dancing, without laughing
Your lovely youth is in vain.
Don't let it pass, lassies, ay!
Ay-hey, lassies, ay!

Its air is full of ozone,
Its sky is light blue.
Its water is like *kumiss*
Enlivening the soul.

Its valley appears to be covered
By a wonderful cool blanket.
Its mountains are the paradise
Of animals full of blessing.

The water of an autumn day is sparkling,
Its current flows from the south.
From the depth of my heart I long for
My silver, my gold, my sweetheart.

Sleep, sleep, white baby,
Lie in a white cradle, baby.
Till mummy returns from work
Have a good night's sleep.

Mummy observed each word of the Quran,
Mummy was loved by all her friends,
All her friends in the village,
They all admired her.

¹⁰³ This recording is a variant of №71.

- Kurandın sözün baykagan,
Kelindin köönün caykagan.
Aylındağı kelinder
Enemdin urmatın körüp tarkagan.
- *Enekem inekke maldı cüktögön
Bayırkınsın men aytsam
Narga cügün cüktögön.
Baldarına kalganda
Keñeşin aytıp “şük” degen.
- 135 Baldarım buudandı minse terdetip,
Kelinder buulumdu¹⁰⁴ kiyse kirdetip.
Çoñ ene bolup balpayıp
Otursam beşik termetip.
- 136 Aralap alma baktarın
Men ağınan üzüp algamın.
Aldeylep cürüp çoñoytkom
Asılın körsöm balanın.
- Kıdırıp alma baktarın
Men kızılın üzüp algamın.
Kıynalıp cürüp çoñoyttum
Kızığın körsöm balanın...
- 137 Kızıl güldöy elem özgördüm
Kıylanı baştan ötkördüm.
Kırdaalıñ barda oynop al
Kıykırsañ kelbeyt ötkön kün.
- *Caşıl güldöy elem özgördüm
Dalaydı baştan ötkördüm.
Caş keziñde oynop al
Calınsañ kelbeyt ötkön kün.
- 138 Ey kaykısı biyik Muz-Tördün
Kayıp (bir) uçkan kuş kördüm.
Kayrattuu kelin men elem
Kaynene bolup özgördüm.
- Ey çokusu biyik Muz-Tördün
Çogulup uçkan kuş kördüm.
Çoyulgan kelin men elem
Çoñ ene bolup özgördüm.
- She observed every word of the Quran,
She was loved by all the young women,
The young wives in her village
Paid her full reverence.
- Mummy loaded her cow
To recall an early event,
The load was lost in fire.
As for her children,
She governed them with a firm hand.
- If my children were hardworking nomads,
If my daughters-in-law dressed in silk,
I'd be lucky as a grandma,
I'd be sitting rocking a cradle.
- Walking in an apple orchard
I chose a white one and picked it.
I reared my child with devotion,
Let me live to see his generosity!
- Walking in an apple orchard
I chose a red one and picked it.
I reared my child amidst great hardships,
Let me see his star rising!
- I was a red rose, I've changed,
I underwent so many things.
Dance and make merry in time,
However you scream, no past day will
return.
- I was a green rose, I've changed,
All sorts of things happened to me.
Have a good time while you're young,
However you may beg, no past day will
return.
- Ey, in the *Muz-Tör* with the high pass
I saw a lost and lonely bird.
I was a hardworking young woman,
I became a mother-in-law, I've changed.
- Ey, in the *Muz-Tör* with the high summit
I saw birds flying in flocks.
I used to be a proud young woman,
I became a grandmother, I've changed.

¹⁰⁴ *buulum* 'kind of silk'

- 139 Kara kürmö şayı kiyip
Boylogula kızdar ay.
Kadır-köñül bar çakta
Oynogula kızdar ay.

Oynoy albay, külö albay
Oyun barkın bile albay
Kayran çaştı ötkörüp
Koybogula kızdar ay.
- 140 Sen kızıl gül caynagan
Men bulbul bakta sayragan.
Sen bir panar men panar
Carıgıñ gana öçsö
Caylanam, caylanam, caylanam?

Açılğan gülgö cetsembi
Aşıktıgım bekerbi?
Açılğan gülgö cete albay
Armanda kalıp ötüp
Ketembi, ketembi, ketembi?
- 141 Ak kuba bolgon tügöngür
Añgame aytıp külgöndür.
Aşıgım kayda ketti dep
(Oşo) aylasın tappay cürgöndür.

Kıpkızıl bolgon tügöngür
Kılçaktap basıp külgöndür.
Kızıktuum kayda ketti dep
(Oşo) kıynoonu tartıp cürgöndür.
- 142 Say sagızgan sayda eken
San cılkı kalhoz bayda eken.
Sagınsam közgö körünböy

Oy, sanaalaş carım kayda eken?
Oy, sanaalaş carım kayda eken?

Kök kögüçkön köldö eken.
Köp cılkı kalhoz bayda eken.
Körünböy közgö elesiñ
Ay, köp cılkı kalhoz kayda eken?
Ay, köp cılkı kalhoz kayda eken?
- 143 Aldey, balam, aldey
El cayloodon tüşö elek.

Arpa talkan bışa elek.
Aldey, aldey, aldey
Aldey, balam, aldey
- Caftans made of black silk fabric
Are worn by lassies 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!

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?

Shall I hurry to the blooming rose?
Is my love all in vain?
If I can't reach the blooming rose,
Will I die amidst torments,
Will I die?

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.

The water magpie walks in water,
The kolkhoz had lots of studs.
However much I yearn for him, he can't
be seen,
Where is my yearned-for sweetheart?
Where is my yearned-for sweetheart?

The blue bird walks in the lake,
The kolkhoz had lots of studs.
It can't be seen, it's lost in the mists
Where's the kolkhoz with the studs?
Where's the kolkhoz with the studs?

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
Bulamık 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.

Ataň toogo ketti ele.
Kancıgası¹⁰⁵ 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

If I don a white dress, the sleeves will
be tight,

Ceñ uçunda katı bar.
Katın alıp okusam
Menin alğanımdın atı bar.

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
Mına ceñ uçunda katı bar.
Katın (bir) alıp okusam
(Tetigi) baldarımdın 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 ırımdı
Anıktap sizge sırımdı.
Calpı çaşka tarıhım
(Mobu) bolsun dep cazdım 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 cüröm,
Almasın terip cep cüröm.
Alma (bir) tergen kızdardı
Ala kaçsam dep cüröm.

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 cüröm,
Cüzümün terip cep cüröm.
Cüzüm (bir) tergen kızdardı
Culmalasam dep cüröm.

I walk in a grape yard.
I pick grapes and eat them.
I'd take delight in teasing
Lassies picking grapes.

147¹⁰⁶ Argımakka at koşkon
Ar cakşı menen baş koşkon.
Toburçakka at koşkon (koyçu)
Top çakşı 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 irim köldün cakası.
Aytmayınça cazılбайт (oo çirkin)
Azırkı çaştın kapası.
Cana-cana-cana
Azırkı çaştın kapası.
Kök boz attın takası
Kök irim köldün cakası.
Körmöyünçö cazılбайт (oo çirkin)
Köpçülүktün kapası.
Cana-cana-cana
Köpçülүktün kapası.
- 149 Külsöñ bir külküñ kül azık
Külküñö tuugan men aşık.
Çaşagan cakşı turbayı
Çakşıga cakşı canaşıp.
Kete elekmin ulgayıp
Karap bir koyçu, külp bir koyçu
cılmayıp.
- 150 Balkıp (bir) denem süyünöt
(Ce) baldarga boldum men ene.
Conumdu tosıp kötörgöm
Cokçuluk degen nemege.
Baktıma menin buyurup
(Ce) baldardı berdi Kudayım.
Baldardı cakşı çoñoytup
Körsöm (bir) dedim ubayın.
- 151 Ak kuuga salıp caydım tor
Çaraşat senin ceriñ zor.
Kıdırıp kelsem tabılbas, tabılbas,
tabılbas, tabılbas
Kımbatım kırıgız aman bol.
Kan cügürgön (de) tamırday
Tatınakay asfalt col.
Örkündöy bersin talantiñ, talantiñ,
talantiñ, talantiñ
Taalayım kırıgız aman bol.
- 152¹⁰⁷ Ular (bir) baktım tötölöp
Uuldu baktım böpölöp.
Urmatın körör bekembiz,
Uuldun uulun cetelep.
- 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.
- The shoe of a greyish white horse –
The shore of a whirling wide pond.
Without taking note of them,
People's troubles can't be erased,
Again again again
Many people's troubles.
- When you laugh, your laughter feeds me,
I am enamoured with your laughter.
Life is so beautiful
When good ones keep together.
- Not yet reaching old age,
Just look at me, just laugh and smile!
- My heart feels relieved
I became mother to my children.
I took it on my back and carried
Poverty and misery.
- I resigned myself to my fate,
Allah granted me children,
I brought them up for the true path,
I can now see your blessing.
- I lured the swan into the net,
Similarly to your difficult plight.
No matter where I am, valuable
Kyrgyz people, be in good health!
- Like blood running in the veins,
How nice this tarred road is!
May your values multiply,
Kyrgyz people, be in good health!
- 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 böpölöp
Kırgıyek baktım tötölöp.
Kızmatın körör bekembiz,
Kızdardın kızın cetelep?
- 153¹⁰⁸ Kırgızdın kımbat tamagı
Kımızga suusun kanabı?
Kızmatın körör beken dep
Kıynalıp baktık balanı?
- Ardaktuu kırgız tamagı
Ayranga suusun kanabı?
Akılduu bolor beken dep (biz)
Aldeylep baktık balanı?
- 154¹⁰⁹ Köçköndü kimder baştağan
İçime calın taştagan.
- Çöp-çöptün başın uypalap
Cürögüm başın kuykalap.
Küydüm desem bütün cok,
(Ce) cürögümdö bütün cok.
Cürögümdö bütün cok.
- Elibiz köçüp cönödü
Egiz¹¹⁰ (bir) Toogo cölöndü.
Elesiñdi men körböy
Emgegiñ tartıp ölömbü?
- Kalkım köçüp cönödü
Kara¹¹¹ (bir) toogo cölöndü.
Kara canım Kalilim
Kaygıñdı tartıp ölömbü?
- 155 Köl da bolso, köl ceeginde sen bolsoñ
Köl ceeginde kök volgaçan men
bolsom.
- Keede salıp, keede salbay volgaga
Tamaşalap taştap ketip oynosom.
- Köl da bolso, köl ceeginde sen bolsoñ
Köz kaykıtıp kök volgaçan men
bolsom.
- Koyçu, koyçu kaysı birin aytayın
Sen suu çaçıp, men kubalap
oynosom.
- I wondered at the lassies with affections,
I looked at *Kırgıyek*, I tamed her.
Shall we live to see her serve us,
Her daughter taking her daughter for a walk?
- 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?
- Precious Kyrgyz food,
Can we ever give up drinking *ayran*?
Will our child reared with love
Be clever enough?
- 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.
- Our people took to the road,
Starting from the *İkiz* mountain.
Losing your contours from sight,
Dying of sorrow, how can I go on?
- 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.
- 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 kılsañ, calgız kıl
Eköo bolso biri aygak.

Coloçu barsañ, sak bolgun
Corgoñdu uuru albasın.
Ölüm çirkin tügötöt
Özgöçö candın argasın...
- 157 Ar bir çaştın baarında
Cürögündö süyüü bar?
Eki cakka bölünüp
Süyünün eki türü bar.

Eki cakka bölünüp
Süyünün eki türü bar.
Birinçisi kişi tübölük
Akırettik dos bolot.
- 158 Çiy barkıttan körpöçöñ
Çıdabaym seni körböşöm.
Çındıgıña cetermin
Çın acal cetip ölbösöm.

Boz atka salgan kol çider
Boştoçudan kat ciber.
Al katıñdan ne payda
Kadırkeç bolsoñ özüñ kel.
E-ey-i-iy
Kadırkeç bolsoñ özüñ kel.
- 159 Barmagım sınıp kayrıldım
Balapan boydon ayrıldım.
Eki birdey çıraktan
Bir zamatta ayrıldım.

Söömöyüm sınıp kayrıldım.
Köz ilinip açkıca
Eki birdey çıraktan
Bir zamatta ayrıldım.
- 160 Adırdagı altı ırğay
Altı ırğaydı men kıybay
Aldı aldınan karasam
Altı tülök kırgıyday.
- 161 Şır, şır şır eken,
Şırılkanın ırı eken.
Saktağanı sarı may,
Katkanı cupka.
- 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.

If you go away, be alert,
Let no thief steal your blanket.
Loathsome death devours you,
Makes you impotent.

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.

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.

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.

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.

Shoo, shoo, shoo it was.
It was *Şırılkan*'s song.
He hid yellow butter,
He hid strudel dough.

- Altay cayda
Şırıldañdın küçü eken.
Küçü bolso müçö eken.
Şırıldañdı aytkan
Ar bir adam işi eken.
- 162¹¹² Toguz ay boyu kötörüp
Tolgonup kündü ötkörüp.
Tüyşüktü tartıp muñayıp men,
Tün uykumdu tört bölüp.
- 163 Ak buluttun arası
Kızım ataktuu cerdin balası.
Dataluu küngö tuş bolgon
Kızım baktıluu bala karaçı.
- Ak tubar şayı capkanbız
Kızımdı ay tiygizbey bakkanbız.
Kök tubar şayı capkanbız
Kızımdı kölökö cerge bakkanbız.
- 164 Toktolboy akın tilim tolkup sayra
*Tolgonup tolkun ömür kelbeyt kayra.
Tüyülgön cürögümdö tereñ sır bar
Tüyünün çeçe turgan teñtuş kayda?
- Dagı biröö sırtı suluu, içi dülöy
Bürkölsö tuman baskan aysız tündöy.
Buyurup taalayına kez boluşsa
Boşko kaytat kayran ömür soolgon
güldöy.
- 165 Salkın cayloo Çoñ-Cargılçak arası
Sap-sap bolot başka-başka salaası.
Adamzattın açıp köönün sergitken
Atır okşoyt eñ bir taza abası.
- Ak möñgüdön suular agıp toktogon
Ar cerinde altın bulak köldörü.
Kölün boylop kök şiberin capırıp,
Ösüp atat malıbizdın töldörü.
- 166 Öçpöy turgan kasıyeti bar bolso
Cürök kandan boyok kılıp köröyün.
Közdün nuru kerek bolso ayta koy
Karegimden çaçıratıp bereyin.
- Ce güldördön casaysınbı külgündöp
Tıyan-Şandın sansız gülün tereyin.
- 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.
- I carried you in my tummy for nine months,
I lived through strenuous days.
I overcame anxieties,
Sleepless for many a night.
- 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.
- We erected a white silk tent,
To protect my daughter from the sun.
We erected a blue silk tent,
To rear my daughter in a sheltered place.
- Flood out my verse uncontrolled,
Life's surging, never returning.
My heart hides a deep secret,
Which of my friends could pry it open?
- A handsome hull, with an empty core,
His voice turns into dark mist.
If destiny should bind me to such a mate,
I would live in vain, like a wilted rose.
- 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.
- Molten from the white glacier
Its springs nurture its lakes all over.
On the lake shores lawn, green pasture
Feed our multiplying flocks.
- 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.
- 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.

- 167¹¹³ Sagat törttön otuz münöt ötköndö
Baykasam men Süydümgö
kelgenmin.
İliktirler cım-cım etip cagılğan
Kazarmadan saldat çıgıp cabılğan.
Tırıbok menen turgan eken saldattar
Rota menen ötüp turdu canımdan.
Mañdayında küyüp turat eki şam
Asmanga uçat ayagınan çıkkan çañ.
- 168 Ay nuru cerge tögüldü
İniler aççı köñüldü.
Ardaktap cürüp ötkülö (al)
Aldıda turgan ömürdü.
Kün nuru cerge tögüldü
Ceñeler aççı köñüldü.
Güldöp (dele) cürüp ötkülö (al)
Gülgündöy caştık ömürdü....
- 169 Sarı-Oyduñ salkın toosunan
Sagızgan uçat zoosunan.
Sanaaga saldıñ kanteyin?
Kanteyin, körö albay koydum
ordunan.
Kök-Oyduñ körköm toosunan
Kögüçkön uçat zoosunan.
Köp oygo saldıñ kanteyin?
Kanteyin, körö albay koydum
ordunan.
- 170 Caydın bir gana toluk kezinde,
Adırluu toonun betinde,
San güldön tandap birdi üzgön
Caydarı gana selki esimde.
İ-i-i-iy, i-i-iy esimde.
Esimde baarı andagı,
Agarıp atkan tañ dagı.
Özüñdöy bolso azırkı
Caştardın süyüp alganı.
- 171 Aldey, aldey ak böpöm
Ak beşikke cat böpöm.
Ata-eneñdi kıynaba
Ötö katuu ıylaba.
- 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 us, young wives, raise our spirits.
May your youth of rosy beauty
Be spent laughing and dancing!
From the rock of the cool mountain
Of *Sarı 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-Oy* 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.

¹¹³ Incoherent, meaningless, confused text.

- 172 Aldey, aldey, ak beşik
Ak beşikke cat, beşik
Apañ işten kaytkañça
Balam, uykudasıñ, cat, beşik.

Sarı, sarı sal, bilek
Sarı mayga mal, bilek
Kunan koydu soy, bilek
Balam, kuyruğuna toy, bilek.
- 173 Cayloodun toluk ubağı
Caykalğan şiber tulañı.
Güldögön bette cayılğan
Gülcandın kozu ulagı.

Mingeniñ tulpar torudan
Kiygeniñ cibek sonundan.
Kaytarganıñ koy-eçki
(Emese), Kalbanın biyik boorunan.
- 174 Ayırbay da közdü irimden
Çabaktı ele tikteym kiringen.
Karmaymın a seni akırın
Karmaymın a miñdin birinen.
- 175 Bilegiñ cazdap moynuña
Birge da catsam koynuña.
Sürbögön tañdın erkibi
(Degi) Süylöşsök arkı berkini.

Eşke bir çıksam erigem
Üygö bir kirsem zerigem.
Cürögüm süygön bozoygo
Men kaysıl künü kezigem?
- 176 Attanıp çıksam columdan
Tiysen (bir) menin koluma.
Iraazımın Allaga
Basıp (bir) catsam booruma.

Kaltar (bir) tülkü sen bolsoñ
Karala barçın men bolsom.
Adırdı aşıp sen barsañ da
Aldıñdan tosıp men konsom.
- 177 Kümüştü kümüş asırabaybı?
Kümüştön türlü buyum casalbaybı?
- Sleep, sleep, white cradle,
In a white cradle, lie [in] a cradle,
When your mum returns from work
You'll be asleep, baby, lie [in] a cradle.

Blond, blond, start, my baby,
Dip it into yellow butter, baby,
Kill a three-year-old lamb, baby,
Eat your fill on its tail, baby!

In the nice time of the summer pasture
Its grass is swaying.
In its meadows full of flowers
Güljan's lamb and kid are grazing.

Your mount is a noble steed,
Your costume is beautiful silk,
You are tending sheep and goats
Among the high mountains of *Kalba*.

I can't take my eyes off, I'm watching
The fish playing in the whirlpool.
I'm going to fish you out carefully,
I'm going to catch you from among a
thousand and one.

Twining my arms around your neck
I wish I could lie in your lap.
Until the day breaks at dawn
We would talk and talk.

When I go out, I get bored,
At home I'm in despair.
When will I find a lad
I can love with all my heart?

I set off on horseback,
I wish I could get hold of you!
I shall accept God's will,
If I can rest my head on your bosom.

You'd be the black fox,
I'd be the pied eagle.
You'd come from over the mountains,
So we could meet halfway.

Isn't silver nurtured by silver?
Aren't all sorts of things made from silver?

- Kümüştöy össö kelinin, uuluñ
Bul kaynane, kaynata
Kününö çaşarbaybı?
Ayına çaşarbaybı?
- 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 köçmөndüü
El caktırbayt köpkөndü.
Kalkıbiz caylayt köçmөndüü
Kalk caktırbayt köpkөndü.
- 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 çıgaram
Keçee kan tögүlgön күndөрдү?
Kara-Balta Üç-Kayın
Çöp çıgat 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 cürөkkө cagarların taba albay
Eç bolboso sen konuuçu 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 tülkü kuumay oynottuñ
Aytçı degi anık bele süygөнүн....
- Why have you confused me so much,
Tell me: did you love me truly?
- 180 Kızımdın kökülünө kök monçok
takkanbız
Kölөkö cerge bakkanbız.
Saamayına monçok takkanbız
Kızımdı salkın (bir) cerge bakkanbız.
- 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 cakşı bir kılıp barktap al.
Kızımdı ak uçuk 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,
- Ak şumkar berdim taptap al.
- I've given you a white falcon, you train it.
- 181¹¹⁴ Ak sandıktan but ketti
Ay, kızıke, uşul (bir) üydön kut ketti.
- A leg of your white chest's broken.
Your wedded daughter moved out of that
house.
- Kök sandıktan but ketti
Kızıke, sen küyөgө ketkende
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.
- Köykөлүp catkan kök şiber.
- The meadow's green, the grass is sprouting,

- Köynökçön catsaň et küyör.
Köp ele ısıq bolboyly
Körüşpöy ketsek iç küyör,
Körüşpöy ketsek iç küyör.
- 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 böbök
Ak beşikke, ak beşikke cat, böbök.
Apañ işten kelgençe,
Apañ işten kelgençe,
Uyku daamın tat, böbök.
Tat böbök, tat böbök!
- Sleep, sleep, sleep, 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!
- Iylaba, ıylaba
Aldey ay, aldey ay
Ata-eneňdi kıynaba, kıynaba.
Aldey ay, aldey ay,
Ata-eneňdi kıynaba.
- Don't cry, don't cry,
Sleep, ay, sleep ay,
Don't make it hard for your paternal granny.
Sleep, ay, sleep ay,
Don't make it hard for your paternal granny!
- 183¹¹⁵ Soň-Köldün başı tal menen
Soodager ötöt mal menen.
Solkuldap ıylap baratam
(Men) soolugan Cantay çal menen.
- The magistrate of *Son-Köl* with a coffin,
Merchants with caravans.
I am weeping in loud sobs
Wilted *řantay* has grown stupid.
- Keň-Koldun başı tal menen
Kerbender ötöt mal menen.
Keyişte ketip baratam
(Men) kemşeygen Cantay çal
menen.
- The magistrate of *Ken-Kol* with a coffin,
Caravans with merchandise.
I am going, weeping bitterly
Old *řantay* has grown stupid.
- 184 Kırızdın toosu Tiyan-Şan
- Tien Şan* is the mountain of the Kyrgyz
people,
All its sides are covered with flowers.
Let's blossom out like they do,
How lucky we are, two young people!
- Ar cagın tegiz gül çalğan.
Oşo bir güldöy güldösök
Eki caştā 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 köñül berbedim.
Balalık kılıp ketpeçi,
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 Tektirge cıkkan buudaydı
Teñseltip şamal ırğaydı.
Degele canga bir ölüm
Teñtuştā oynop cırğaylı.
- The wheat has shot up high,
It's swaying with the wind.
Death catches everything that lives,
My friends, let's keep making merry!

¹¹⁵ A short part from the legend of *Ak Möör*

- Kurbuga çıkkın buudaydı
Kulpuntup şamal ırğaydı.
Kuurağan canga bir ölüm
Kurdaştar oynop cırgaylı!
- 186 Aldey, aldey ak böpöm,
Ak beşikke cat, böpöm.
Eneñ işten kelgençe
Uyku daamın tat, böpöm.
- 187 Aldey, aldey, ak böpöm,
Ak beşikke cat böpöm.
Aldey, balam, uktaçı,
Enekeñdi kıynabay.
Aldey, balam, ıylaba,
Enekeñdi kıynaba.
- 188 Teñtuşum, Bake, amanbı?
Sizge (go) cazdım salamdı.
Kat cüzünön süylöşüp (iy)
Aytışpadık armandı.
- Artta kalğan agayın
Ar cerde tarap sandaldı.
Birden aytıp saga zamanda
Bilesiñ (oy) kim kaldı (ey)?
- 189 Serkenin mayın aşadım
Seksenge çıga çaşadım
Toktunun¹¹⁶ mayın aşadım
Toksongo çıga çaşadım.
- Naarazı bolboym calganga
Nasibim kalsın baldarga.
Iraazı bolom calganga
İrisım kalsın baldarga.
- 190 Sal, sal, sal, bilek
Sarı mayga mal, bilek...
*Kunan koydu soy, bilek
Kuyruguna toy, bilek.
- 191 Ubagım ötüp ketkenin,
(Al) oylonboy cürgön ekemin.
Ubagım kayda dep cürsöm
(Al) uulga bergen ekemin.
- 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!
- Sleep, sleep, my innocent babe,
Lie in a white cradle, my babe.
Until mummy returns from work,
Sleep nicely, my little babe.
- 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.
- 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.
- My kinfolk I left behind
Got scattered and exiled.
Could you tell me sometime
Who of my acquaintances are still alive?
- I have eaten goat fat,
I lived for eighty years.
I've eaten yearling fat,
I lived for ninety years.
- 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!
- 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!
- 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
Keling beren ekemin.
- 192 Kıl akkanday kıyalap
Cılkı aydap ıskırıp, tak.
Kıya cerge kargaday
Sen da aldın ıskırıp, tak.
- Koyçulardın koñur küü
Koşup aytıp salkındap.
Cılkıcının ırı eken
Şır-şır-şır-şır şınıldak, tak.
Ay, ay, ay kelin, oy, oy, oy kelin.
- 193¹¹⁷ Kezigip cıldardın bir cıldarında,
Kayırsız aylardın bir aylarında.
Kaydadır alıp ketip çaştıgımdı,
Karılık tuzağına bayladın da.
- 194 Ulam, ulam ukkum kelet sözüñdö
Uulcanday baldan şirin sözüñdö.
Ubarañdı tartıp cüröm ne kılam?
Ubayınga saldıñ menin özümdö.
- Kayra, kayra körgüm kelet özüñdö
Karagattay cangan kara közüñdö.
Kaysı küñü koldon karmap aytamın
Cürögümdö bek saktalğan sözümdö.
- 195 Adamga azkenekey ömür bergen
Düynögö men namıska askım kelgen.
Çaşoodo cantalaşıp dalbas urup
Bir küñü cay tababız kara cerden.
- Düynödö bugün çaşaym, ömür süröm
Kim bilet erteñkisin nak iş kümön.
Oydo cok oynop-külüp turgan kezde
Şum acal alıp keter katıp cügön.
- 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.

- 196 Aşuusun aşır Kemindin Crossing the mountains of *Kemin*
 Kileygen gana (bir) töştü¹¹⁸ kemirdim. I would've eaten its huge breast.
 San üydün da için da karalap men I'd looked into numberless houses,
 O koyçu, Oh shepherd,
 Suluusun gana taptım kelindin. When I found the most beautiful woman.
 E-i-iy, i-iy, i-iy... Ay-hoy
- 197 Kat cazdım cön men koydum kol, I've written a letter, I signed it,
 Barar (bir) ceriñ Aydıñ-Köl, You went to *Aydin-Köl*,
 Ölbösöm kayta kelermin, Unless I die, I will return,
 Kaygırba canım aman bol. Don't brood, my dear, stay in good health!
- Kaygırgan menen ayla çok However I brood, there is no remedy,
 Kaygırgan bizdey kayda çok. There are sad people like us everywhere,
 Kükük bir menen zeynep¹¹⁹ Like the cuckoo, like the *zeynep* bird,
 Ayrılğan bizdey kayda çok. People part with their loves everywhere.
- 198 Aldey, aldey, ak böpöm! Sleep, sleep, my white baby,
 Ak beşikke cat, böpöm. Lie in a white cradle baby!
 Aldey, aldey, ak böpöm Sleep, sleep, my white baby,
 Ak beşikke cat, böpöm. Lie in a white cradle baby!
- Kağılayın karaldım Don't make me sad, darling,
 Kunan koydu soy, böpöm. Kill a three-year-old lamb, baby,
 Kuyruguna toy, böpöm. Eat your fill of its tail, baby!
 Aldey, aldey, ak böpöm! Sleep, sleep, my white baby!
- 199¹²⁰ Karargan toonun eteği Will the smoke wrapping the side
 Kayrılıp tuman ketebi? Of the black mountain vanish?
 Karaanıñdan Altınay My supporter, *Altinay*,
 Kakşasam ünüm cetebi? Will my calling voice reach you?
- Kızargan toonun eteği Will the smoke covering the side
 Kızarıp tuman ketebi? Of the Red mountain vanish?
 Kılığıñdan Altınay Will you hear it, *Altinay*,
 Kakşasam ünüm cetebi? When your behavior makes me cry?
- 200 Çağalmay ötkön darakka A grey hawk has lighted on the branch,
 Çağalmay cemin ilbeybi? Won't the grey hawk breach its vow?
 Candatıp aytkan bir sözdü Can't a young man understand
 Çaş adam özü bilbeybi? What is merely hinted at?
- 201¹²¹ Bazarbaydın Tölgön *Bazarbay's* son is *Törlögön*
 Mingen atı Kökdödön. His mount is *Kökdödön*.
 Seksen cigit koşko alıp He took eighty warriors with him,
 Beş cigiti boş kalıp, Leaving five lads behind,
 Ak-Cayık közdöy cönögön. He started for *Ak-ĵayık*.

¹¹⁸ Usually meaning lamb meat (verbal communication by G. Ĵumakunova)

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 *Ĵibek*

- 202 Arpanın başı Korgon-Taş
Ayagınan kel Otoo-Taş
Ay sayın cırgap cürüügö
Arak bir içpey bolgon mas.
Ayl go senin tamaşañ
Artıkça cırgal oñgon çaş.
Bel Kara-Suun, Ak-Beyit
Bek sanaymın köp keyip.
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.
In the plain your amusement
Is the time of your beautiful youth.
*Bel Kara-Suu, Ak Beyit*¹²²
I remember you with longing.
- 203 Atalap balañ ıylasa
Ar kaday sözgö kıynasa.
Akılduu bolup çoñoyup
Atasın bala sıylasa.
Enelep balañ ıylasa
Ebi çok cerden kıynasa.
Estüü bolup çoñoyup
Enesin bala sıylasa.
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.
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 sattı oy-day.
Köz çaşıma karabay
Çalga sattı 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, böpöm
Apañ ketti cumuşka.
Apañ kelgençe iylabağın
Aldey böpöm, aldey böpöm.
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 cazdım salamdı
Eñsegen elim da amanbı?
Egem Taala buyurup men
(Men) elime esen barambı?
El içine cazayın momintip,
Mendegi bolgon kabardı.
Elimde birge oynogon
Teñtuşka aytam salamdı.
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?
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 Kılımdan kılım eskerip,
Kırgızdın kıraan şerlerin.
Ar dayım esten ıgarbayt
Altın çöyçök At-Başım
Ak kalpak¹²³ kırgız elderin.
Many generations won't forget
The most valiant Kyrgyz champions,
There is no way to forget
At-Başı which is like a golden cup,
The Kyrgyz people with the white hat.

¹²² Kyrgyz place-names¹²³ *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
Iriskısı çuburgan,
Intimaktuu kirgız el.
- 208 Agarıp sakal çaç kaldı,
Akılım ketip baş kaldı.
Ardaktap sıylay turgula
Azıraak ömür çaç kaldı.
Azıraak ömür çaç kaldı.
- Bulbulday mukam ündü aldı
Buldurap kızıl til kaldı.
Buşayman kılбай sıylay tur, baldar,
Bolcolubuz az kaldı.
Bolcolubuz az kaldı.
- Kur ele kayrat söz kaldı,
Kubatı ketip köz kaldı.
Kadırlap sıylay turgula, baldar,
Kamgaktay uşçu çaç kaldı.
Kamgaktay uşçu çaç kaldı.
- Muun oorup, aksap but kaldı,
Bulçuñdan kubat küçtü aldı.
Meymandap sıylay turgula
Möönötübüz az kaldı.
Möönötübüz az kaldı.
- Eñkeyip alsız bel kaldı,
Eegimden appak tişti aldı.
Es-akıl menen sıylay tur
Ebelek çöptöy çaç kaldı.
Ebelek çöptöy çaç kaldı.
- Karuusu ketip kol kaldı,
Kargıldanıп ün kaldı.
Kabatr kılбай sıylay tur
Kaytuuçu colgo az kaldı.
Kabatr kılбай sıylay tur baldar,
Kaytuuçu colgo az kaldı.
- Cetimiş aşıp çaç bardı,
Birge öskön kurbum az kaldı.
Caķsılap kuşay turgula, baldar,
Caşoonun çegi az kaldı.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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!
- 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,
Respect me without anger, children,
There's little left till the return.
- 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 çaş bardı
Teñ öskön kurbum az kaldı.
Sagıntpay kelip turgula, baldar,
Saparım cakın az kaldı.
- Ulgaydım köñül burgula
Urmattap sıylay turgula.
Uzak col tartar kez keldi
Uçurap ketip turgula.
- Kartaydım köñül burgula
Kadırlap sıylay turgula.
Kayta turgan kez keldi
Kabarlaşıp turgula.
- 209¹²⁴ Kızıl kızıl kozunun
Körpösü elem oyday.
Kız da bolsom bir üydün
Erkesi elem oyday.
- Erkelike koybodı
Çalga sattı oyday.
Kalıñ malga kızığıp
Malga sattı oyday.
- 210 Koroo başı çoñ koktu
Oylonup cürök köp soktu.
Keçigesin kelbeysin
Oyuñda takır men cokpu?
- Kök-Oydu şamal aydadı
Köñüldü selki bayladı.
Kök-Oydo beken bizdin el
Körünöt beken taş, bağı?
- 211 Cayloogo çıktım ermekke
Cayloonun gülün termekke.
Cayloonun gülü darı deyt
Ooruluu cürgön cürökkö.
- Kıştoogo çıktım ermekke
Kıştoonun gülün termekke.
Kıştoonun gülü darı deyt
Kıynalıp cürgön cürökkö.
- 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-heh!
- He didn't bother about finicking,
He gave me to an old man, ay-heh.
His interest was the money he got for me,
He sold me off, ay-heh.
- 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.

¹²⁴ The difficulties of a lass aged fifteen was given to an old man in marriage near Son-Köl.

- 212 Altından senin biyalañ
Ay çıgađı kıyadan.
Ayda aylıña baruuga senin
Algañıñdan uyalam.
- Kümüştön senin biyalañ
Kün çıgađı kıyadan.
Kündö aylıña baruuga senin
Küyövuñdön uyalam.
- 213 Altından söykö tagıp al
Kızımdı ay tiygizbey bağıp al.
- Kümüştön söykö tagıp al
Kızımdı kün tiygizbey bağıp al.
- Kümüştön söykö tagıp al.
Kızımdı kün tiygizbey bağıp al.
- Altından söykö tagıp al
Kızımdı ay tiygizbey bağıp al.
- 214 Ömürdün ötüp ketkenin
(Al) oylonboy cürgön ekenmin
Ubagım kayda dep cürsöm
(Al) uulga bergen ekemin.
- *Kezegim ötüp ketkenin
Men keyibey cürgön ekemin
Kezegim kayda dep cürsöm
Kelinge bergen ekemin.
- 215¹²⁵ Soñ-Köldün başı sal menen
Soodager ötöt mal menen.
- Solkuldap ıylap baratam
Solugan Cantay çal menen
Solugan Cantay çal menen.
- 216 Kılçayıp arttı karasam,
Elesteyt közgö bala çak.
Sıymıktanıp kubansak da
Barlığı bizge caraşat.
- 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.
- Your cup's made of silver,
The sun's rising behind the mountain.
To go daily 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.
- 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.
- 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.
- The leader of *Son-Köl's* in the coffin,
Merchants are progressing with their
goods.
- I am going along sobbing
With aged *řantay*,
With aged *řantay*.
- 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 bayladı.
Kök-Oydo beken bizdin el?
(Degi) körünöt beken taş, bağı?
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?
- Sarı-Oydu şamal aydadı
Sanaanı selki bayladı.
Sarı-Oydo beken bizdin el
(Degi) sagınat beken ey taş, bağı.
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,
Karmaymın çabak dep oylop.
Baratsam suunun dabışı
Çertkensiyt Tokom küü tolgo.
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 küñü tursam keçinde
Tigi Çayektin arkı 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 esimde.
Aça salıp 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 kayıñ түbü batkaktır
Ak maral cünün taştaptır.
Ak maralday kerilgen
Ayaşım¹²⁷ oyun baştaptır.
The foot of the white poplar is marshy,
The hair of the white stag's been lost.
With the build of the white stag,
My friend's spouse started a game.
- Kök kayıñ түbü batkaktır
Kök maral cünün taştaptır.
Kök maral sınduu kerilgen
Koşunam oyun baştaptır.
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 çaşsın, men da çaşmın
Üy kılıp oynoçu elek taştın astın.
You and I were both young then,
We were building a house of golden pebbles.
- Kez-kezde keñeş kılıp aytar eleñ
Kempiri konoktoyt dep abışkasın.
Sometimes you would say for fun,
You'd feed your hubby as his wife.
- Kagazga nandı tuurap mayda-mayda,
Okşotup bötölködö suunu çayga,
Çaynektin kapkagına 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 *ayaş* 'my friend's spouse' can be male and female alike.

- 222 Örgö ele çıksan kaynene
Öbökö da bolot al dele.
Barkına cetip iş kılşañ
Cölök da bolot al dele.
- Uy saalıp, sütüñ cayanuu,
Nan bışıp, çayıñ kaynaluu.
Bolbogon cerden çır cıgıp
Ketirdiñ dalay aylanı.
- 223 Kelişimdüü kelincan¹²⁸
Kem körböymün uulumdan.
Carı bolgon balama
Canday ısıq cuurulgan.
Canday ısıq cuurulgan.
- *Elge ıymanduu kelin bol!
Menin soolguş kölüm bol!
Cumuş kılсам kolum bol!
Saparga çıksam colum bol!
Saparga çıksam colum bol!
- 224 Sozula tartıp kün çıksa
Soñ-Köldün cayık talaası.
Oylogon oygo cetpese
Sargarat adam balası.
- Köl boyunda kaz turat
Köñüldü şaytan azgırat.
Al şaytanga kirişsek
Kimibizdi ant urat?
- 225 Abası salkın kölökö.
Sen köñülüñ burbasañ
Men burbaymın bölökkö.
- Caydın bir künü şar akkan
Canımdan akkan bulağım.
Çaş ekende oynogon
Çaş buradar ınagım.
- Kıştın künü kök kaşka
Kıyadan akkan bulağım
Kız ekende koşulgan
(Anan) kız buradar ınagım.
- *Kulagiñda iymegiñ
Kulpurat senin kiygeniñ
Kuçaktap bir gün çatsam dep
(Anan) kusadar bolup cürömün.
- When you're going uphill, your mother-in-law
Will be helpful to you.
If you do your work thoughtfully,
You'll have her as your supporter.
- Your cow will be milked, there's your milk,
Your bread will be baked, your tea's ready.
If you don't quarrel unnecessarily,
You will stop a dispute in time.
- My dear daughter-in-law,
You are worthy of my son,
You've become my child's lover,
You're kneaded from a hot soul,
You are kneaded from a hot soul.
- Be a young wife who respects people!
Be my rose that never withers!
Be my hand that does the chores!
When I set out, be my road!
When I set out, be my road!
- When the sun rises slowly
Over the wide plain of *Soñ-Köl*
Does a man feel sad
If he can't achieve his goal?
- A goose's standing on the lakeside,
Satan is inciting my heart.
If we yield to that devil
Whose vow will be hit back?
- [You are like] Crisp air and shades,
No one can steal your heart,
Nobody else can win it.
- In summer time my ample spring
Gurgling by my side.
Whom I got to know in her maidenhood,
My old friend, my darling.
- In winter days my fountain
Gushing forth in a paper-dry valley.
My girlfriend, my darling
Whom I got to know in my maidenhood.
- Your earrings in your ears,
Your costume is colourful.
If only we could spend a night
Embracing each other.

¹²⁸ Well-wishing said to a newly wed wife

- 226 Kelepten içke bilegiñ
Kelebi kabil tilegim?
Buta atım cerden burkurayt
Atır cıttuu ilebiñ.
Atır cıttuu ilebiñ.
Your wrist is thinner than a thread,
Will you accept my proposal?
One can smell from afar
Your wonderful fragrance,
Your wonderful fragrance.
- 227¹²⁹ A kağılayın karaldım
Altından beşik ırgap öt.
Alganıñ menen cırgap öt.
Kümüştön beşik 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,
Küyövuñ menen cırgap öt.
Sagızganga cem berdim
O kağılayın kulunum
Sagınganda 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 kağılayın
Atadan kalgan calgızım
Senin azabıñı tartıp
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,
Apakeñ canın kıynaba.
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!
- Atakeñ toygo ketiptir
Çöntöğü tolgon et kelet.
Apakeñ toygo ketiptir
Emçeği 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
Esiñe alsan eñ cakşı!
Esiñe albay sen koysoñ
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.
- Balalık ötüp keterin
(Al) baykabay kalgan ekemin
Balalık kezdi ötkörüp
Baş çatıp kalgan kezegim.
I didn't notice
That my childhood was over.
When it was over,
I regretted it.
- 230 Tün menen coyloy baskanda
Tülkülör tüşöt kapkanga.
Tün eken dep er cigit,
Maksatıñdan 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

- Tün eken dep er cigit
Maksatıñdan cazganba.
Sen askada too kiyik
Cete albadım zoo biyik.
- 231 Aldey, aldey, ak böbök,
Apañ toygo ketken.
- Emçeği menen süt kelet.
Aldey, aldey, ak böbök,
Atañ toygo ketken,
Kesesi menen bir et kelet.
- 232 Kökölöp uçkan ılaaçın
Ilaaçın cayat kulaçın.
İrdabay kantip koyoyun
Kızdarımdın kubançın.
- 233 Bekbekey aştı, bel aştı
Beline belboo caraştı.
Saksakay aştı, say aştı
Sanına saadak caraştı
Aldey, aldey, aldey.
- 234 Ubagım ötüp ketkenin
Men de oylonboy cürgön ekemin.
Ubagım kayda dep cürsöm
Çirkin uulga bergen ekemin.
- Kezegim ötüp ketkenin
(Ali) keyibey cürgön ekemin.
Kezegim kayda dep cürsöm
(Men) kelingge bergen ekemin.
- 235 Cayloonun köğü caykalğan
(Al) caş kezek öttü suy kaygan.
Caş külgönçök baldarga da
Tay ene bolduk balpaygan.
- Kıştoonun köğü caykalğan
(Al) kız kesek öttü suy kaygan.
Kızgaldaktay kızdarga da
Çoñ ene bolduk balpaygan.
- 236 Ay nuru cerge tögüldü
Agaylar aççı köñüldü.
Ardaktap cürüp ötölü.
Aldıda turgan ömürdü.
Kün nuru cerge tögüldü
Külgündör aççı köñüldü...
- 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 Ceñse eken, Sovet ceñse eken
Tilekti Kuday berse eken.
Soguška 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 Cakşını adam baykaybı?
Camandar adam caykaybı?
Cakşı menen bir cürsöñ
Ölgönçö 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 cagñ karasam
Köz cetkiz meykin 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 beşigi
Öböt beken akesi?
Ciyde beken beşigi
Cigit beken akesi?
Was his cradle a plum
Did his father kiss him?
Was his cradle an olive,
Was his father a champion?
- 241 Şaldır-şuldur şarkıldayt,
Şakek alıp catabı?
Bıçak uçu çarkıldayt,
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 kıykıldap, kırman çaçtı.
Kızıl toru ceñkem sandık açtı.
Sandığınan köp akça caynay kaçtı.
Sandığınan berem dep alıp catsa.
A red cock crowed, scattering corn,
My red-faced aunt opened the chest,
Loads of money scattered from her chest,
Loads of money scattered from her chest.
- 242 Assaloomu aleykim, catkan baylar
Koroo tolup köp koyu batkan baylar.
Bu koyuñdu köçköndö kimiñ aydar?
Kul çarığın süyrötüp, kuluñ aydar.
*Selamünaleykü*¹³⁰ masters in bed,
Masters with penfuls of sheep.
Who drives this flock when migrating?
Dragging their feet servants drive them.
- Kara ögüzün kañtarıp taşka baylar
Könöçöğü tögölüp 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.
*Selamünaleykü*m fountain pen,
We've greeted those sitting in the pride
of place.

¹³⁰ 'Peace be with you' the formal greeting of Muslims.

- 243 Talaadağı şırıldañ ey
Kuladağı şırıldañ ey.
Şırıldañçı şıykıbiz ey
Kaçan kelet uykubuz ey.
- Aman bolso cilkıbiz ey
Tañda kelet uykubuz ey.
Adır-adır cerlerden ey
Aygır minip biz keldik ey.
- 244 Adır-adır cerlerden ey
Aygır minip biz keldik ey.
Aygır oozun tarta albay ey
Bay üyünö tuş keldik ey.
- 245 Kız koroz, kıy koroz kırman çaçar
Kız albagan cigitter teñge çaçar.
Teñgeleri teşikten ırgıy kaçır.
- 246 Aygır oozun tarta albay
Uşul üygö tuş keldik.
- 247 Kiçinekey balası ala kaçtı.
Kiçinekey balası berbeymin dep ala kaçtı
Ala kaçtı.
- 248 On eki ayda bir kelgen orozo can
Orozonun onu sizge, onu bizge,
Orozonun soobu tiysin sizge.
Orozonun bitirin beriñ bizge.
- 249 Budur, budur toolordon,
Buka minip men keldim,
Buka oozun tarta albay
Uşul üygö tuş keldim.
Adır, adır toolordon
Argımak minip men keldim.
Argımak oozun tarta albay,
Uşul üygö tuş keldim.
- 250 Orozonun onu bizge, onu sizge,
Akıretke barganda soobu sizge.
- 251 Caramazan ayta keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
- Wranglers' song on the stubble-field, hey,
Horse-herders' song in *Kula*¹³¹, hey,
The wranglers' song is sung aloud, hey,
When shall we get sleepy, hey?
- When my stud horses are sleepy, hey,
We won't get sleepy till morning, hey.
From undulating mountains, hey
We've come riding a steed, hey
- From undulating mountains, hey
We've come riding a steed, hey.
We failed to keep the steed in check,
We've just come into that house.
- A lazy cock, a lazy cock scatters straw,
A lad who doesn't marry scatters money,
The money flows out through the hole.
- We failed to hold the horse in check,
We've come into that house by chance.
- 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...
- 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!
- 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.
- 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.
- Ten of fasting [days] is our, ten is yours!
May you have rewards for it in the world
to come.
- 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
Aygır minip men keldim.
Aygır oozun tarta albay,
Uşul üygö tuş keldim.
Uşul üydö ceñekem
Süzülünkü körünöt.
From undulating hills
I have arrived on horseback,
I couldn't hold the horse in check,
I've come to that house by chance.
My sister in that house
Appears a bit conceited.
- 253 Adır, adır toolordon
Aygır minip men keldim.
Aygır oozun tarta albay,
Uşul üygö tuş keldim.
Budur, budur toolordon,
Buka minip men keldim,
Buka oozun tarta albay
Uşul üygö tuş keldim.
Uşul üydün carığı
Üzülünkü körünöt.
Uşul üydö ceñekem
Süzülünkü körünöt.
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.
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.
The light in that house
Seems to be glimmering,
My auntie in that house
Seems to be finicking.
- Bıçak uçu cıltıldayt,
May tomurup catabı?
Kazan-ayak kıldırayt
Kurut alıp catabı?..
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?
Alganiñ turmuş sırın çeçe bilse.
Al adam kündön küngö çaşarbaybı
Al adam kündön küngö çaşarbaybı?
What a lot of things are not made of gold,
Would to God your wife could find out the
secret of life!
You won't grow ever younger,
You won't grow ever younger, will you?
- 255 Kurut berseñ turup ber
Beti koluñ 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
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.
- 258 Assaloomu aleykum, ıramazan,
On eki ayda bir kelgen orozo can.
Onu sizge, onu bizge,
Orozo karmasañ soobu sizge.
Selamünaleyküm is the Ramazan greeting,
Fasting spirit that comes every twelfth
month.
Ten is our, ten is yours!
If you fast, you deserve reward in the
world to come.

- Assaloomu aleykum, ıramazan,
Paygambarım mingeni toru ala at
Tomuguna kuyruğu orolot.
Paygambarım mingeni karala at
Kapçıtına kuyruğu orolot.
- Paygambarım mingeni kızıl ingen
Kızılına kızığıp kızı mingen.
- Paygambarım mingeni kula ingen
- Kubalasa taylagı carga kirgen.
- Paygambarım mingeni çal baş buura¹³²
Bakı cektun enesi Batma Zuura
Paygambarım mingeni toru ala at
Tomuguna kuyruğu orolot....
- 259 Assaloomu aleykim, caramazan,
On eki ayda bir kelgen orozo can.
- Caramazan ayta keldim eşiğiñe
- Ak koçkordoy bala bersin beşiğiñe.
- 260 Uşul üydün üzügü
Üzülüñkü körünöt.
Uşul üydö ceñekem
Süzülüñkü körünöt.
- Kazan-ayak kaldırayt
May tomurup catkanbı?
- 261 Caramazan ayta keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
- 262 Uşul üydün üzügü
Üzülüñkü körünöt.
Uşul üydö ceñekem
Süzülüñkü körünöt.
- 263 Caramazan ayta keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
- Uşul üydün üzügü
Üzülüñkü körünöt.
Uşul üydö ceñekem
Süzülüñkü körünöt.
- Selamünaleyküüm* 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.
- My prophet's red-haired camel,
His daughter mounted his red camel
with envy,
If she chases my prophet's grey-haired
camel
- It will lose its offspring.
- 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.
- Selamünaleyküüm* is the Ramadan 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 babe 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?
- I've come to your gate to greet Ramazan,
May it give your crib a son like a white ram!
- The roof of this house
Appears to be shabby.
My auntie in that house
Appears to be haughty.
- 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 cok 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
Üzülünkü körünöt.
Uşul üydö ceñekem
Süzülünkü körünöt.

The roof of this house
Appears to be shabby,
The mistress of this house
Appears to be haughty

*Adır, adır toolordon
Aygır minip biz keldik.
Aygır başın tarta albay,
Uşul üygö tuş 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 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.

264 Assaloom aleykum, caramazan,
Caramazan aytkanga keldim men da.
Caramazan aytamın kündö men da.
Caramazan aytkandan tıngan 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 aytılıp künügö da
On eki salam bir kelip aytar elem.
Salamdaşıp özüñö kaytar elem.
Adır, adır cerlerden aygır minip,
Tañ atkança kelemen, tañga cürüp.
Budur, budur cerlerden buka minip
Muñdanamın, kelemen buurusunan.

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 atamdın şıbagası.
Altın eken atının takagası
Kümüş eken tonunun cakagası.

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 çaşırıp berem deyt baydın kızı.
Koş arıktan attagan taydın izi
Tay çaşırıp 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 candın baarın.

Selamünaleyküm, my Prophet!
A girl from Samarkand has beaten all
the wrestlers.

Men barıp küröşöyün al kız menen
Iyıktar maga bergin bataların.

Let me go and fight with that girl,
Holy people, please, pray for me!

- Koy balam, barba, dedi, tilimdi alsañ Don't go, honey, asked my father, listen
to me,
- Kor bolosuñ kelbegenge özüñ barsañ. Don't look for trouble!
Oyloçu tekeberdik carabayt go Just think, my father, how indecent it is
Al cakta menmensingen bolot sarsañ. To boast of an impudent daughter.
- 267 Assaloom aleykum, caramazan, *Selamünaleyküüm* is the Ramazan greeting,
On eki ayda bir kelgen orozo can. Spirit of fasting, appearing every twelfth
month.
Orozonun onu bizge, onu sizge May ten fasting days be ours, ten yours!
Orozonun bitirin bersin bizge. May the Ramazan alms be our turn!
- 268 Caramazan aytkandan kim toygon Has anyone got fed up with the Ramazan
bar? greeting?
Bayırkının nuskasın kim koygon Is there anyone who would break the
bar? tradition?
- 269 Assaloom aleykim, caramazan, *Selamünaleyküüm* is the Ramazan greeting,
On eki ayda bir kelgen orozo can. Spirit of fasting, appearing every twelfth
month.
Orozobuz kabil bolsun, karmagan can. May the offering of fasters be accepted!
- 270 Budur-budur toolordon From undulating mountains
Buka minip biz keldik. We've come riding a steed.
Buka başın tarta albay We failed to bridle the steed,
Uşul üygö tuş keldik. We've come into that house by chance.
- *Adır-adır toolordon From hilly mountains
Aygır minip biz keldik. We've come riding a bull.
Aygır başın tarta albay I failed to control the bull,
Uşul üygö tuş keldik. We've come into that house by chance.
- 271 Adır, adır toolordon ey-ey, From undulating mountains, ey, hey,
Aygır minip biz keldik ey-ey, We've come riding a steed, ey, hey
Aygır başın tarta albay ey-ey, I failed to hold the steed's mouth, ey, hey,
Uşul üygö tuş keldik ey-ey. We've come to that house by chance, ey hey
- Budur-budur toolordon ey-ey, From the hilly mountains, ey, hey
Buka minip biz keldik ey-ey, We've come riding a bull, ey, hey.
Buka başın tarta albay ey-ey, I failed to hold the bull's mouth, ey, hey,
Uşul üygö tuş keldik ey-ey. We just managed to arrive, ey hey.
- 272 Adır-adır toolordon From undulating mountains
Arkar minip biz keldik. We've come riding a wild sheep.
Budur-budur toolordon From hilly, wavy mountains
Buka minip biz keldik. We've come riding a bull.
- 273 Adır-adır toolordon From undulating mountains
Aygır minip biz keldik. We've come riding a steed.
Aygır başın tarta albay We failed to bridle the steed,
Uşul üygö tuş keldik. We've come into that house by chance.

- Budur-budur toolordon
Buka minip biz keldik.
Buka başın tarta albay
Uşul üygö tuş keldik.
- 274 Kurut berseñ turup ber
Betı-koluñ cuup ber.
- 275 Kündöş katın kurusun
Berdim, berdim dep koyot
Ceñine katıp cep koyot.
- Kıy koroz, kıy koroz kırman çaçar
Kız albagan cigitter teñge çaçar.
Teñgeleri teşikten ırğıy kaçar.
- 276 Adır, adır toolordon
Aygır minip biz keldik
Aygır başın tarta albay
Uşul üygö tuş keldik.
- Bıdır, bıdır toolordon
Buka minip biz keldik.
Buka başın tartalbay
Uşul üygö tuş keldik.
- 277 Berdim, berdim dep koyot
Eteginen alıp cep koyot.
- 278 Sayga бүткөн sarı tal
Irgay emey emine.
- 279 Men elem Kayberen¹³³ kiyik
Mültelüü ok mürümö tiyip.
Mına men aldında turam
Caradar başımdı iyip.
Kükük, kükük.
- Men elem Kayberen kiyik
Mültelüü ok mürümö tiyip.
Mına men aldında turam
Caradar başımdı iyip.
Kükük, kükük.
- 280 Çımyandan¹³⁴ körpöçöñ
Çıdabaym seni körböşöm.
Çın barkıña cetermin men
Çın acal cetip ölbösöm.
- From hilly, wavy mountains
We've come riding a bull.
We failed to bridle the bull,
We've come into this house by chance.
- If you give dried cheese, come on, give
some,
Give some, after washing hands and face.
- Plague on you, second wife,
She says: I've given, I've given,
She hides it in her sleeve and eats it.
- A lazy cock, a lazy cock scatters straw,
A lad who doesn't marry scatters money,
The money flows out through the hole.
- 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.
- 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.
- I've given, I've given, she says,
She eats it up all in secret.
- The blond branch sprouting from the brook,
Was nothing else but bird-cherry, wasn't it?
- 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.
- 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.
- 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 *çımyan* 'strong linen cloth from Kaşgar'

- ... beret karılık
Karılıktı turganım çok sağınp.
Ataganat koldon keler iş bolso
Turbayt belek kayra on beşke cañırıp.
- 281 Adır, adır toolordon
Argımak minip men keldim.
Budur, budur toolordon
Buka minip men keldim.
- Buka murdun tarta albay
Uşul üygö tuş keldim.
Bıçak uçı cıltırayt,
May tomurup atkanbı?
- 282 Orozonun onu bizge, onu sizge
Orozonun bitirin bersin bizge.
Kızıl koroz kıykañdap kırman çaçtı
Kızıl-toru ceñekem sandık açtı
Sandığınan akçası çubay kaçtı.
- Adır, adır toolordon
Arkar minip men keldim.
Arkar oozun tarta albay,
Uşul üygö tuş keldim.
- 283 Paygambarım mingeni kündöy kaşka
Kümüş cügön başında, tizgin başka.
- 284 Budur, budur toolordon
Buka minip men keldim.
Buka başın tarta albay,
Uşul üygö tuş keldim.
- Bıçak uçı caltıldayt
May tomurup atabı?
Sandık oozu kıldırayt,
Akça bergen atabı?
- 285 Budur-budur toolordon
Buka minip men keldim.
Bukanın oozun tartalbay
Uşul üygö tuş keldim.
- Kazan-ayak kaldırayt
May tomurup catabı?
Sandığı da kaldırayt
Akça berip catabı?
- ...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.
- 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.
- My prophet's horse is like the sun, it has a
blaze,
Its bit is silver, its reins are special.
- 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.
- The tip of the knife is shinking
Is butter being taken out?
The lid of the chest is creaking,
Is money being taken out?
- 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 eşiğiñe We've come to your gate to welcome
Ak koçkordoy uul bersin beşiğiñe. May a child like a white ram be born to
your cradle!
Caramazan aytkan menen kim Has anyone got fed up with Ramadan
toygon bar? greetings?
İlgerkinin nuskasın kim koygon bar? Who would throw away the tradition
of ancestors?
- 287 Assaloom aleykum, caramazan, Saying *Selamünaleykü'm*, the Ramazan
greeting,
Ayta keldim uşul üygö(ñ) orozo can. I, fasting soul, entered this house.
Orozonun onu bizge, onu sizge, Ten for us and ten for you of your sacrifice,
Orozonun bitirin beriñ bizge. All your reward at the end of Ramazan for us!
- 288 Assaloom aleykim, caramazan *Selamünaleykü'm* is the Ramazan greeting,
On eki ayda bir kelgen caramazan. Ramazan greeting that arrives once in
twelve months.
Uktap catkan baldarga To every sleeping child
Umay¹³⁵ salam. Greetings have come from *Umay*.
Kulak kakkıla baarıñarga Listen, to all of you
Dubay salam. I'm giving the prayer.
Orozogo soyulgan kara boruk¹³⁶ Two-year-old black sheep killed for fasting
Atalardan kalıptır, uşul coruk. Is the tradition left for us by the ancestors.
Caramazan ayta keldik eşiğiñe We've come to your gate to greet Ramazan,
Ak koçkordoy uul bersin beşiğiñe. May it give your crib a son like a white ram!
- 289 Caramazan ayta keldim eşiğiñe We've come to your gate to greet Ramazan,
Koçkordoy uul bersin beşiğiñe. May you have a child like a white ram born
in your cradle!
Adır-adır toolordon From rolling mountains
Aygır minip biz keldik. We've come riding a stallion.
Aygır başın tarta albay We failed to hold the stallion in check,
Uşul üygö tuş keldik. We've arrived in this house by chance.
- 290 Caramazan aytkandın paydası bar The Ramazan greeting has its use,
Cayıp koygon kurut-maydın The flattened dried cheese, butter has its use.
paydası bar.
- 291 Adır, adır toolordon From hilly and smooth-backed mountains
Aygır minip biz keldik. We've come riding a stallion.
Aygır oozun tartalbay We failed to keep the stallion in check,
Uşul üygö tuş keldik. We've come into this house by chance.
Budur, budur toolordon From rolling mountains
Buka minip biz keldik. We've come riding a bull.
Buka başın tartalbay We failed to hold the bull in check,
Uşul üygö tuş keldik. We've arrived in this house by chance.

¹³⁵ *Umay* in ancient Kyrgyz religion the protector of children and women in childbed.

¹³⁶ *boruk* 'two-year-old sheep'

- 292 Caramazan aytıp keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe. 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 eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
Caramazan aytkandın cayı bar
Cayıp koygon kuruttun maydası 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.
- 294¹³⁷ Caramazan aytıp keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
Caramazan aytkandın cayı bardır
Cayıp algan kuruttun mayı bardır. 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 Bıçak ucu cıltırayt
May tomurup atabı?
Kazan-ayak kaldırayt,
Ce kurut alıp atabı? 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 üydün tündüğü
Üzülünkü körünöt.
Uşul üydö ceñeyin
Süzülünkü körünöt. The roof of this house
Seems to be half open,
The young wife in that house
Seems to be diligent.
- May tomurup catkan beym,
Bıçak ucu cıltırayt. She must be getting butter,
The knife's tip is shiny.
- 298 Kim cıttabayt süyüü çirkin gülünön
Kündö ötöümün terezeñdin түбүнөн.
Kayırçıday eki çagım karanam
Altın, aytçı, kaçan 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?
- Keede bürkök, keede cark deyt
kabagıñ
Kantip senin kıyalıñdı tabamın?
Men özümdü er kökürök körsöm da
Eerçip cürgön kölököñdöy samadım. Sometimes your face is sad, sometimes
it's happy.
May I get some of this happiness?
Should I think I was a valiant soldier,
I'd become your shadow following you.
- 299 Caramazan ayta keldim eşiğiñe
Koçkordoy uul bersin beşiğiñe. 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.

- Adır-adır toolordon
Aygır minip biz keldik.
Aygır başın tarta albay
Uşul üygö tuş keldik.
- 300 Budur, budur toolordon,
Buka minip biz keldik,
Buka başın tarta albay
Uşul üygö tuş keldik.
- 301 Caramazan, caramazan
Calgız kazık aylangan oşol cazgan.
Caramazan aytından kim toygon
bar?
Bayırkının nuskasın kim koygon bar?
- Paygambardın bir uulu Üsön eken
Karmaganı tutkaluu kişen eken.
Kişenin suuga salsa batpas eken
Caramazan degende catpas eken.
- 302 Paygambardın bir uulu Üsön eken
Karmaganı tutkaluu kişen eken.
- 303 Bay aytat bağlan kozu men berem
deyt,
Baybiçe aytat, barça cooluk men
berem deyt.
Baydın koyun öñörölü,
Baybiçenin coolugun böktörölü.
- 304 Tıyındarı teşikten çıga kaçır
Kanı suyuq boz baldar ala kaçır.
- 305 Car Muhambet aytıp ötkön, caramazan
- *Bay aytat bağlan kozu men berem
deyt,
Baybiçe aytat, barça cooluk men
berem deyt.
Baydın koyun öñörölü,
Baybiçenin coolugun böktörölü.
- From undulating mountains
We've come riding a steed.
We failed to bridle the steed,
We've come into that house by chance.
- 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..
- Ramazan greeting, Ramazan greeting,
A world twirling around the Pole Star.
Has anyone had enough of the Ramazan
greeting?
Does anyone throw away the ancient
tradition?
- 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.
- One of the prophet's sons is *Husain*.
What he seized was a chain.
- 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.
- They throw the money into the hole,
Young children steal it.
- 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.
- 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.

- 306 Takta soku takıldayt
Takıldatpa ceñeke.
Mendey balañ cok bele
Kakıldatpa ceñeke.
A wooden mortar is crunching,
Stop crunching it, auntie!
You had a child like me, didn't you?
Don't make me beg, auntie!
- 307 Caramazan ayta keldim eşiğiñe,
Ak koçkordoy uul bersin beşiğiñe.
Caramazandın caydası bar,
Cayıp koygon kuruttun paydası bar.
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 cheese¹³⁸ has its use.
- Budur, budur toolordon,
Buka minip men keldim.
Buka başın tartalbay
Uşul üygö tuş keldim.
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.
- Adır, adır toolordon,
Aygır minip men keldim.
Aygır başın tartalbay
Uşul üygö tuş keldim.
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.
- *Uşul üydün üzügü
Üzülüñkü körünör.
Uşul üydö ceñekem
Süzülüñkü körünör.
The roof of this house
Looks very shabby,
The mistress of this house
Looks arrogant.
- 308 Budur, budur toolordon
Buka minip men keldim.
Bukanın oozun tartalbay
Uşul üygö tuş keldim.
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.
- Adır, adır toolordon
Aygır minip men keldim.
Aygırdın oozun tartalbay
Uşul üygö tuş 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.
- 309 Üsökeñdin üyündö,
Karadan şırdak oyulgan.
Kadırluu çıgıp katını
Kaşın kerip çoyulgan.
In *Üsöken's* home
There's a black embroidered kilim.
The mistress set out with dignity,
Her eyebrows like a bow, proudly.
- Üsökeñdin üyündö,
Oymolor oyulup koyulgan.
Barktuu çıgıp baybiçesi
Oozun kerip çoyulgan.
In *Üsöken's* home
Embroideries are nicely shown.
The mistress set out mightily,
Her mouth tightly shut, proudly.

¹³⁸ *kurut* 'dried cheese/curd'

- 310 Sap, sap, sap aylar
Salam ayttık akeler
Börtö, börtö, börtölör
Börtölördö şırtalar
Şırtalardın kiygeni
Ceñi tar da upuzun.
Anı bıçkan 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-Başınday Ak Kuran aldı 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, uşul üygö tuş keldik.
- From undulating mountains
We've come riding a steed¹³⁹
We failed to bridle the steed well,
Ay, brother, we've come into that house
by chance.
- Budur, budur toolordon
Buka minip biz keldik,
Buka başın tartalbay
Tuugandar, uşul üygö tuş keldik.
- 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
Aygır minip men keldim.
Aygır oozun tartalbay
Uşul üygö tuş 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.
- Budur, budur toolordon
Buka minip men keldim.
Buka murun tartalbay
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 that house by chance.
- 313 Bıçak uçu cıltırayt,
May tomurup atabı?
Kazan-ayak kaldırayt,
Kurut salıp atabı?
- 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?
- Sandık oozu şırk etet,
Akça alıp atabı?
Akça berse alabız
Korcundarga salabız.
- 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 Mayıñ bolso alıp çık,
Beti-başı maylaylık.
- If you have butter, get it out,
Let's smear it on our faces.

¹³⁹ *argımak* 'the best of thoroughbred horses'

- Caramazan aytkandın cayı bardır,
Caramazan ayta keldim eşiğiñe,
Ak koçkordoy bala bersin beşiğiñe.
Caramazan aytkandın cayı bardır,
Cayıp koygon kurutunun mayı bardır.
Mayıñ bolso alıp çık,
Beti-baştı maylaylık
Kurtuñ bolso alıp çık,
Katırata çaynaylık.
- 315 Adır, adır toolordon
Aygır minip biz keldik.
Aygır oozun tarta albay
Uşul üygö tuş keldik.
- 316 Budur, budur toolordon,
Buka minip biz keldik.
Buka murdun tartalbay,
Uşul üygö tuş keldik.
- Adır, adır toolordon
Aygır minip biz keldik.
Aygır oozun tartalbay,
Uşul üygö tuş keldik.
- 317 Adır, adır toolordon
Aygır minip biz keldik.
Aygır başın tartalbay,
Uşul üygö tuş keldik.
- 318 Üsökeñdin üyündö,
Karadan şırdak oyulgan.
Kadırluu çıgıp katını
Kaşın kerip çoyulgan.
- Üsökeñdin üyündö,
Oymolor oyulup koyulgan.
Barktuu çıgıp baybiçesi
Oozun kerip çoyulgan.
- 319 Uşul üydün tündüğü
Kayıñ beken?
Maga berer coolugu
Dayın beken?
- Uşul üydün tündüğü
Arça beken?
Maga berer coolugu
Çarçı beken?
- 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.
- 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.
- 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 tuş 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 beşikke 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 tuş 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 eşiğiñe,
Ak koçkordoy bala bersin beşiğiñe,
Al balañ cakşı çıksın geşiğiñe. 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 tuş 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 eşiğiñe
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!
Balañız baatır çıkısa nasibiñe If the son is luckily destined to be a
champion,
Alıp kelet tolo tolo üyüñüzgö. He will fill the entire house with gain.
- Koroo tolgon köp koygo batkan baylar
Koroo tolgon koyuñdu kimder aydar?
Booruna tayaktarın süyröşüp
koyçu 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 orozo can. *Selamünaleyküm* is the Ramazan greeting
Spirit of fasting that comes every twelfth
month.
Caramazan ayta keldik eşiğiñe,
Ak koçkordoy bala bersin beşiğiñe. We've come to your gate to greet Ramazan,
May it give you a son like a white ram in
your crib!
- Uşul üydün üzügü
Üzülünkü körünöt.
Uşul üydö ceñkem
Süzülünkü körünöt. The roof of this house
Appears to be shabby,
My sister is this house
Appears to be haughty.

- 326 Paygambardın mingeni kara kaşka
Kaapır kuup kelatat Kara-Taşta.
Mücür kılıç kolunda boovu başka,
Çapkan taşı 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 cakşı körömün
Eköübüz baskan ayıldı.¹⁴⁰
Carpıñdı cazıp kınalıp,
Ir tappaym saga ılayık.
Caktırgan özüm cakşı ırdı (men)
Irdoodon turam uyalıp.
I hiked through the region of *Narin*,
The sides of colourful mountains.
I especially like the village,
That both of us have visited.
She'll like it, it'll amuse her.
I can't find a verse that becomes you.
I'm too bashful
To sing my favourite song for you.
- 328 Bel beldi karap it üröt
Beyliñdi sanap iç küyöt.
Kır kırdı karap it üröt
Kılığın 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 Calbırak ösöt dirildep,
Cabıktın sırn kim bilet?
Caş keziñde 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 çayıñ bolboso
Men, barbayt elem cay basıp.
Boiling tea in the kettle,
Putting it on the table
If you have no tea in the kettle,
I'd go there in vain!
- Kazanga etti bışırıp
Et ce dep meni çıkırıp.
Kazanda etiñ bolboso
Kayrılбайт elem kızıp.
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 kapçıgay ötö tataal buruluş
Taygak eken, etiyattap burunuz.
Cardan ıldııy suuga kulap
tüşpöylük
Cerden bildik takşı aydagan
suluu 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!
- Koştoşolu emi başka keteli
Körüşköñçö salamatta turuñuz...
Körüşköñçö salamatta turuñuz...
We said good-bye, we parted.
When you meet, greet each other,
When you meet, greet each other.

¹⁴⁰ *ayıl* 'village'¹⁴¹ Modern song the composer of which is known.

- 332¹⁴² Cetembi degen ümütüm,
Ceteleyt meni künü-tün.
Sargaya tartkan sarı ireñ
Sen üçün emey kim üçün?
- The hope to find you
Stays with me day and night.
My cheeks have gone pale,
If not for you, for whom then?
- Mahabat biyik munara
Miñ miñder bolot ubara.
Oşentip cürüp koşulat
Bar bolso bekem ubada.
- Love is a tall minaret,
Thousands have got involved.
Overcoming obstacles you'll win
If you remain faithful to your promise.
- E01a Aldey, aldey, ak böpöm
Ak beşikke cat, böpöm.
Ata-eneñdi kıynaba
Ötö katuu ıylaba....
- Sleep, sleep, my white baby,
Lie in the white cradle, baby,
Don't disturb your mum and dad
Howling and squalling.
- E01b Kırgıyek degen kıraan kuş
Kır taşka barıp kongon cok.
Kızığıp oynop cürgöngö
Kıştoobuz birge bolgon cok
- 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.
- Cagalmay degen capan kuş
Car taşka barıp kongon cok.
Carpımdı cazıp külgöngö
Cayloobuz birge bolgon cok.
- A grey 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.
- E02a Bozorgon toonun boorunan
Bozortup üñkür men kazdım.
Kakıldagan oy ceñe
Kay cerimen men cazdım?
- From the peak of a hill looming grey
I dug a grey-looking cave.
You garrulous hussy,
What did I write to you about?
- E02b Başımdağı bar cazdık
Totu kuştun cünü eken.
Baarlaşkanım ketip soldatka
Aldanın buyrugı uşu eken.
- Under my head a pillow,
From the feathers of a peacock.
My confidant joined the army,
That was God's will.
- *Başımdağı bar cazdık
Totu (bir) kuştun cünü eken.
Alganım ketip askerge
Aldanın kaysı tünü eken.
- Under my head a pillow,
From the feathers of a peacock
My brother-in-law joined the army,
Which of God's nights was it?
- E03 Aldey, aldey, ak böpöm,
Ak beşikke cat, böpöm.
Apañ işten kelgençe
Uyku daamın tat, böpöm.
- Sleep, sleep, innocent babe,
Lie in a white cradle, my babe.
Till mummy gets back from work,
Have a real good sleep.
- Apası işke ketiptir
Emçegi tolo süt kelet.
Anı balam eemp alat.
Atası toygo ketiptir
Çöntögü tolo et kelet
Anı balam cep alat.
- 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.

¹⁴² Modern song, its composer is known.

- E04a Saksakay aştı san aştı
Sanına sayma caraştı.
*Saksakay is gone, crossing many places,
The embroidery fitted him at the side.*
- E04b Bekbekey aştı bel aştı
Beline belboo caraştı
Saksakay aştı say aştı
Sanına san boo caraştı
*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 beşikke 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
Emçeği 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, ıylaba,
Apakeñdi kiynaba.
Aldey, böpöm, ıylaba....
*Sleep, little one, don't cry,
Don't make it hard for mummy,
Sleep, my baby, don't cry.*
- E06b Aldey, aldey, aldey ay,
Ak beşikke cat böpöm.
Aldey, aldey, aldey, ay
Aldey, aldey.
*Sleep, sleep, sleepy-sleep,
Lie in a white cradle, babe.
Sleep, sleep, sleep,
Sleep, sleep.*
- E07 Komuzdu kolgo alayın
Üç kılduu komuz çalayın.
Karılık degen ırımdı
Calpı curtkı cawayın.
Bügün cutup cibersin
Karılıktı ırdayın.
*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.*
- Karıp kalgan keziñde
Atıñ bolot tayagıñ.
Almaday bolgon başıñdı
Alıp tınat bu düynö...
*When you grow old,
You may lean on a golden stick,
Your beautiful soul
Will be carried on by the world.*
- E08a instrumental
- E08b Kıl arkandın selkinçek
Kızdar oynoyt elpildep.
Ayluu tündö salkın cel
Ayda tepsek selpildep.
*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 tündö salkın cel
Ayda tepsek selpildep.
Kıl arkandın selkinçek
Kızdar oynoyt elpildep.
*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
Çöntöğü tolo et kelet.
Eneñ toygo ketti ele
Emçeği tolo süt kelet.
- Aldey, balam, ıylaba
Apañdın canın kıynaba.
Öövay, balam, ıylaba
Aldey, balam, ıylaba.
- E08d¹⁴³ Kaşka tişi kadoodoy
Kızıl dili bülöödöy
Azuuları bolottoy
Çatkayagı kolottoy.
- Keñ sorusu ketmendey
Kebezdey bolgon kökülü
Közünö çenep kertkendey.
Cambaşının koşkonu
- Kazan asa turganday
Karan kalgan Taybuurul
Ey beregi
Ürgönçtün suusun körgöndöy, ey.
- E09a Küröökö coot kiygender
Külüktü tandap mingender
Künü-tünü kol tosup,
Küçöp catkan miñ san er.
- Kögüçköndöy baldarga
Küröşör bolsoñ birden kel.
Ak bulut soot kiygender
Argımak tandap mingender.
- Arı tünü col tosup
Arbıp catkan miñ sandar
Arstanday baldarga
Alışar bolsoñ birden kel.
- E09b Kılıçtın mizin calmantıp
Nayzanı kökkö şaıdantıp
Cakın keldi Bayışka
Can koybogon balbansıp.
- 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.
- Sleep, baby, don't cry,
Don't torment your mum's heart.
Hush-a-bye, baby, don't cry,
Sleep, baby, sleep.
- Its incisors are like spades,
Its red tongue like a fist,
Its molars made of steel,
Its groin is like a valley.
- Its wide rump-bone's like a spade,
Its hair is like silken wool,
As if cut off above its eyes,
Its hip bones are shapely.
- You may hang a cauldron on them,
Confound darn *Taybuurul*,
Ay, it is from that place,
As if it had drunk from the water of
Ürgönç.
- Wearing sets of armour,
Choosing noble steeds,
Riding the roads day and night,
Thousands of men, sleeping awake.
- With tiny toddling children
We should wrestle one by one.
Those wearing armour like white clouds,
Those choosing noble steeds well.
- Making shortcuts every night
Thousands of men gathering,
Let's fight with the lion-sized child
Taking turns one by one.
- He licked the blade of his sword,
He pointed his lance at the sky
He approached *Bayış*
Like the soul-collecting champion.

¹⁴³ Part from the epic poem *Manas*

- E10/1 Bıçak sırtı kıldırayt
May tomurup catabı?
Mayıñ bolso alıp kel
Sakal murut maylaylı.
Kurutuñ bolso alıp kel
Anda kuldur-kuldur çaynaylı.
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 alamın
Can çöntökkö salamın.
Eçki berseñ albaymın
Ulak berseñ albaymın,
Ubalına kalbaymın.
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
Atı cakşı Kudaydı ayt.
Burkurap cıkkan buluttu ayt
Burma tildüü som balta
Burup sokkon ustanı ayt.
At-Başınday kitepti
Ayrı okugan moldonu ayt.
Köz baylagan tumandı ayt ey,
baldarım,
Kökürök çeçken ıymandı 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!
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.
- E12¹⁴⁴ Asılım (dele) beyiş cırgalım,
Emi kaday bir öttüñ düynödön?
Emi kalıs dele bolçu künöödön.
Erişi (bir) cibek en torko
Emi en torko kaydan tabılat
Katıgün, eskilerge koşulgan
Emi cırgalım kaydan tabılat?
My dear heavenly bliss,
Why did you leave this world here?
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?
- Cırgalım, çiydelüü bulak tal beken?
Arman ay, ölümdön küçtüubar beken?
Cırgalım, almaluu bulak tal beken?
Katıgün, acaldan küçtüü 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?

- Cırgalım, Ak-Töbödö mayram deyt,
Cırgaldı ukkandın baarı 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 kiyip çıraştap
Baldarın baktın ırastap.
Balanın körüp urmatın,
Enekm bastıra berdiñ ıraaktap.
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 kiydiñ çıraştap,
Kelindi baktın ırastap.
Kelindin körüp kelbetin,
You put on galouses, fancy ones,
You raised a daughter-in-law, a nice one,
When your daughter-in-law saw your
greatness,
Kete da berdiñ ıraaktap.
You gave her far away.
- E13b Adırda cılkıñ ala baş
Argımak külük aralaş.
Artında kalgan balañ çaş,
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.
- Küdürdö cılkıñ alabaş
Külük (bir) argımakaralaş.
Artında kalgan balañ çaş,
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 kaynattım bakırğa,
Kaynatkan balım tatkan cok.
Murazım kayrılıp kerez 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 ceñkem appak gana
The mistress of the house is snow-white,
snow-white,
Oromolun beret maga saktap gana
She gave me her scarf in secret.
Apapaktay ceñkem appak gana
My snow-white sister, snow-white,
Bet aarçısın beriptir maga saktap
Give me your handkerchief too in secret.
gana...
- E14b A kızım kettiñ küyöögö
Aşkanada aşñ kaldı.
A kızım küyöögö kettiñ alıska
Emi oroguñ kaldı 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 keligende
Küyütün tarttım 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.
Kara ılaaçın çöl saktayt.
Karıp kalgan atakeñ
Kulunum, kayakka barıp can saktayt?
Kayakka barıp can saktayt?
- A goose's gabbling on the lake,
A black hawk's over the desert.
Your old father, my dear,
Where shall he spend his days?
Where shall he spend his days?
- E14d¹⁴⁶ Teñizim¹⁴⁷,
Karışkır atıp börü algan
Al tügül kara kulak şerdi algan.
A karmasa kolgo turbagan
Bul kapilet tura şum calgan.
- My heroic spouse
Who shot a wolf, caught a wolf,
Hunted even for lions with black ears.
You couldn't keep it back with your hands
This false world is transitory.
- Teñizim,
İlbeesin kuup, iz çalğan
- My heroic spouse,
Who hunted with falcons, followed the
trail,
- Al tügül tirüü tandap tülkü algan.
Tübölük kolgo turbagan
Bul tüyşüktüü tura şum calgan...
- Even caught a live fox.
He couldn't keep it in hand forever,
This trifle false (world...)
- E15 Arpa bir menen Aksaydı
Aşıp ko barıp el caylayt.
Azap bir menen tozokko
Kanday adam bel baylayt?
Azap (bir) menen tozokko
Kanday cigit bel baylayt?
- The summer pasture of *Arpa* and *Aksay*
Is traversed by the people.
Which young man would gird his waist
With torments and anguish?
Which young man would gird his waist
with torments and anguish?
- Aytip (bir) koyot turbaybı
Beret dep çaştın tilegin.
Berip (bir) koyso Kudayım
Biz öñdüü çaştın tilegin.
- The sages tell
The wishes of young people,
If only God would grant
The wish of young ones like us.
- E16a Casayın kasal çaştıktan
Caş kezde köñül azdıkan.
Cadıga salıp caman iş
Ce, cañiltat şaytan kastıktan.
- Should I write poems about youth
When you're young you often go crazy,
We are often made to do
Unworthy things by the Satan.
- Ottoy (bir) küyüp calındap
Oynoştı oynoyt mastıktan.
Oynop külsö bir cerde
(Ce) ortodon ar kim kas çıkkın.
- Ablaze like the flames of fire
He dances hotly with his darling.
When his darling bursts out laughing,
He gets mad about others.
- E16b Arpanın Ala-Toosunan
Arkarın atsam zoosunan.
Baldaktuu şumkar eken dep
(Degi) karmasam kuştun boosunan.
- At *Ala-Dag* of *Arpa*
I wish I could shoot a stag off the rock!
It was a tame falcon saying
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
Akşumkar¹⁴⁸ salgan uya bar.
Bar ekeni çın eken
Tügengir, barıp kördüm bir sapar.
- E17a Bol, bol dep balam ıylasa
Bolbogon cerden kıynasa.
Kıynasa dele meyliçi
Atasın bala sıylasa.
- Al, al dep balam ıylasa
Albas (bir) cerden kıynasa.
Kıynasa dele meyliçi
Apasın bala sıylasa.
- E17b Asmandap uçkan ılaaçın
İlaaçın cayat kulaçın.
İrdabay kantip koyoyun
Baldarımın kubançın.
- E18 Ceñ kap kiydim ceñ üçün
Ceñil baa boldum sen üçün.
Ceñil baa bolsom meyliçi (degi)
Sen kandaysıñ men üçün?
- Kol kap kiydim kol üçün
Korduk kördüm sen üçün.
Korduk körsöm meyliçi (degi)
Sen kandaysıñ men üçün?
- E19a Kızıl kürmö şayı kiyip
Oynogula kızdar ay.
Kızıl köñül bar çakta
Boylogula kızdar ay.
- Kızıl ömür barında
Oynoy albay, külö albay
Kayran çaşı ötközüp
Koybogula kızdar ay.
- E19b Çokoyum buttan suurulup
Çor boldu taman tuurulup.
Çoyçoylop cürüp ötömbü
Çokuda bir kün buyugup.
- *Ötügüm buttan suurulup
Özögüm ooruyt buulugup.
Özgöçö kördüm korduktu
Ölömbü 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 *çoy, çoy* 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.

¹⁴⁸ *Akşumkar* name of the bird of prey in Semetey's legend.

- E20a Koroobuzga tal alıp
Kolgo kürök, bak alıp
Mına mintip, mına mintip.

Togoloto top teptik
Topko sala biz çettik.
Mına mintip, mına mintip.
- E20b Kurandın sözün baykagan,

Kelindin köönün caykagan.
Aylındağı kelinder
Enemdin urmatın körüp tarkagan.

Enekem inekke maldı cüktögön.
Bayırkısin men aytsam
Narga cügün cüktögön.
Baldarına kalganda
Keñeşin ayıp “şük” degen.
- E21a Bekbekey kaçtı bel aştı
Beline belboo caraştı.
Saksakay kaçtı san aştı
Sanına saadak caraştı.
- E21b Kögörgön köldö tursam da men
Köz çaptıram askaga.
Köñülümdü burbaymın
Bir özüñdön başkaga.
- E21c Köl üstünö mal barbayt
Ölböy tirüü can kalbayt.
Ölböy tirüü can kalbayt
Köl üstünö mal barbayt.
- E22a Ak boz attın takası
Ak irim köldün cakası.
Aytmayınça cazılбайт
Küñötay kızıdın, kızıdın kapası.

Oy-boy, Küñötay kızıdın, kızıdın
kapası.

Kök boz attın takası
Kök iyrim köldün cakası.
Körmöyünçö cazılбайт
Küñötay kızıdın, kızıdın kapası

Oy-boy, Küñötay kızıdın kızıdın kapası.
- 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!

She observed the instructions of the
Quran,
She won the love of young women,
The brides in the village,
They all respected my mother.

Mummy loaded her cow
To recall an early event,
The load was lost in fire.
As for her children,
She governed them with a firm hand.

Bekbekey went over the mountain,
The quiver fitted his waist well.
Saksakay went beyond the valley,
The quiver fitted his side well.

Were I in a fair blue lake
I'd be gazing at the mountains.
I'd never give my heart
To anyone but you.

No livestock goes down to the lake,
No person remains alive,
No person remains alive,
No livestock goes down to the lake.

The shoe of a white horse –
The shore of a white whirling lake.
When it is not spoken out,
The trouble of a *Küñötay* girl won't
be less.
Oy-hoy, the trouble of a *Küñötay* girl.

The shoe of a grey horse –
The shore of a blue whirling lake.
If it is not looked at,
The trouble of a *Küñötay* girl won't be
less,
Oy-hoy, the trouble of a *Küñötay* girl.

- E22b Ak boz attın takası
Ak iyrım köldün cakası
Aytmayınça arılbayt
A kurgur Küñötay kızdın kapası.
The shoe of a white horse -
The shore of a white whirling lake.
If she can't speak it out,
A poor *Küñötay* girl's trouble won't be less.
- Kök boz attın takası
Kök iyrım köldün cakası.
Körmöyünçö cazılbayt
A kurgur Küñötay kızdın kapası.
The shoe of a grey horse -
The shore of a blue whirling lake.
If it isn't looked at,
The trouble of a poor *Küñötay* girl won't be less.
- E23 Kumurskaday beliñden
Kubantıp aytkan kebiñden.
Kuran karmap bergensip
Ubadañdın beginen.
Recalling your wasp-waist,
Your kindly words.
As if printed in the Quran,
Your words flowed so amply.
- Kurbu (bir) kurbu, kurbu saz
Kuuşup oynoyt ördök-kaz.
Kurbudan kurbu ayrılşa
Kuyulup agat közdön çaş.
Undulating bumpy reed-bed,
A goose and duck chase each other.
When a friend parts with his friend,
Tears keep flowing from his eyes.
- E24 Şıp şırılđañ şır eken
Cılkıçının ırı eken.
*Sayga бүткөн сары тал
Irgay emey emine?
San cigittin içinde
Cırgal emey emine?
Drip-drop dripping, it was a drop,
It was the horse-herder's song
The blond shrub budding in the vale
Is not bird cherry, what is it then?
It's no happiness to be among
Lots of brave lads, what is it then?
- Kap-kap kara tay
Kaptal cünüñ kanakey?
Kapka atandık ceñeke
Şakek colu kanakey?
Ay, hey, fine black colt,
Where is your side hair?
We've become distinguished, sister,
Where is your celebration?
- E25a¹⁴⁹ Ceti bir ketmen topurak
*Gül canım bırırasın dediñbi?
Seven shovelfuls of earth
Dear rose of mine¹⁵⁰, shall scatter its
dust, did you say?
Gül canım artıñda kalğan baldarıñ
Dear rose of mine, the children you left
here,
Gül canım çırkırasın dediñbi?
Dear rose of mine, shall cry, did you say?
- Gül canım altı bir ketmen topurak
Gül canım bırırasın dediñbi?
Dear rose of mine, six shovelfuls of earth
Dear rose of mind, shall scatter its dust,
did you say?
- Gül canım artıñda ele kalğan altın
çaç
Dear rose of mine, the golden-haired
(mate) you left behind
Gül canım çırkırıp cürsün dediñbi?
Dear rose of mine, shall cry, did you say?

¹⁴⁹ Dirge¹⁵⁰ The widow's address to her dead husband in the Kyrgyz traditions

- E25b Aldey, aldey, ak böbök
Ak beşikke cat böbök.
El Ak-Saydan tüşök elek
Bulamıgıñ bışa elek. Sleep, sleep, my innocent babe,
Lie in a white cradle, babe.
The people haven't left *Ak-Say*¹⁵¹ yet,
Your sweet floury soup hasn't been
cooked yet.
- E26¹⁵² Asılım beyiş Eralım
Toburçak meyiş cediñbi
Eralım, top içinen bölünüp, Darling, my paradise, ah my *Eral*,
Have you eaten bunches of grapes?
My *Eral*, you've risen from among the
people,
Eralım, ay karañgı körgö kirdiñbi? My *Eral*, oh alas, have you gone to a
dark grave?
Asılım beyiş Eralım, Eralım ay. Darling, my heaven, my *Eral*, my *Eral*,
alas!
- E27 Kız kezek cakşı turbaybı
Kımız içip cürgöngö.
Kız keziñ ötüp ketken soñ
Kelin dep koyot turbaybı. Your maidenhood was spent in pleasure,
You would travel around drinking *kumiss*.
When your maidenhood is over,
You are called a bride.
- Kelin kez cakşı turbaybı
Konyak içip cürgöngö.
Kelin kez ötüp ketken soñ
Ayal dep koyot turbaybı. Your bridehood was spent in pleasure,
You would travel around having drinks.
When your bridehood is over,
You are called a wife.
- E28 Ömür degen cuugan koldun kirindey
Ötö beret bir özüñö bilinbey.
Kayran ömür kayra keler bolsoçu
Suu sıyaktuu cerge siñip kömülböy. Like dirt from a washed hand
Life disappears, you don't even notice.
If only it could be reversed
Before the earth sucks up the water drop.
- Ömür degen aradan go amanat
Emne kılsa ömür kayra caralat?
Kayran ömür öz tabınan ötkön soñ
Kim ömürdü kayra izdep taba alat? Life is up to us to preserve.
It is reproduced one way or other.
My beautiful, when life is over
Who can find it again?
- E29a Uuçtasa kolgo turbagan
Opaasız eken bu calgan.
Acal bir bütüp kün bütsö
Acaldan kaçıp kim kalgan? Impossible to hold in hand,
Unreliable and false is this world.
Fate reaches you, the day's cut off,
Who could escape from it?
- Karmasa kolgo turbagan
Kaltıs go eken bu calgan.
Acal bir cetip kün bütsö
Uşul calganda kim kalgan? Refusing to remain in hand,
Slippery and false is this world.
Fate reaches you, the day's cut off,
Has anyone stayed on in this false world?
- E29b Men küyüttüü Külüsün
Küñ ordunda cürüşüm.
Carkırıp köñül açılбай
Cabalıp cüröm künü-tün. I, grieving *Külüsün*,
Am living as a slave.
I can't relax with laughter,
I suffer torments day and night.

¹⁵¹ Name of a familiar Kyrgyz summer pasture.¹⁵² Dirge

- Men musapır 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 Sarı-Tekesten
Artımdı karaym beleden.
Acıraşpas 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-Taş menen Kuu-Moynok
Kusaluu bolom köp oylop.
Tündö catıp tüş körsöm
Töşöktö catam birge oynop.
- I am missing
Kuzgun Taş 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 çaşap men cüröm
Tagdırdı aytıp sırlarga.
Emçeğin cıttap men tursam
- I live eternally
Sharing my destiny with my secrets.
Sighing on your bosom, I could be a
secret
- Cüröktö cazgan sırlarga.
- By your side, written in the heart.
- E32b Caş balapan balalık
Calınsak kaydan tababız.
Ötüp da ketti çaş ömür, çaş ömür
Karızga 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?
- Buyruğu çok too kiyik
Mergençige atılbayt.
Altından baaluu çaş ömür, çaş 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 catıp balasın
Enesin emne kagasıñ?
Çakçañdaba köp ele
Sen dagı kaynene bolup kalasıñ.
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 kıyın nerse
Anın sırn başınan baykap bilse
Baş bolup esiñ oodarat
Baş bagıp alıp üyüñö 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 dayım bolsunçu
Atamdın dastorkonu üygö tolsunçu.
Dastorkon cayıp çay bergen
Apakem ar dayım 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,
Egindü elim bolsunçu.
Egindü 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
Kudagıy, kök şumkar berdim
taptap al.
Ak uçuk berdim saptap al
Kudagıy, ak şumkar berdim
taptap 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 çaşçılık
Sergek da bolot azgırıp.
Berbey da koysoñ ne bolmok?
Bermuttu berip mas kılıp.
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 koysoñ ne bolmok?
Bermuttu berip mas kılıp.
Asabı küctüü çaşçılık
Albırat cürök asgırıp.
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
Bolcolu 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.

- Kerege¹⁵³ boyluu kerkasha at
Kerilüü colgo mingemin.
Kelbeti sonun gelinge men
Kebimdi koşup cürgömün.
- The brown horse next to the wooden lattice
I mounted on a wide road.
With the young woman of a shapely figure
I have come to agreement.
- E35b Urmat (bir) emey emine
(Al) uuluñdun barsañ üyünö.
Çoñ enem kele catat dep
Neberem çıksa cügürö,
(Al) kelinim çıksa süyünö.
- What's it if not respect?
When you go to your son's house
Appearing as the mother-in-law,
Your grandchild runs to meet you,
Your daughter-in-law approaches you with
joy.
- E36a 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!
- Eneñ baykuş eğinde
Egin bütpös teginde.
Emçegine süt cıynap
Kelet, balam, keçinde.
- You poor mummy's in the cornfield
Harvesting corn hasn't ended,
Her breasts will be bursting with milk
When she comes home in the evening.
- E36b Kemenger bolso üy eesi
Keñ peyil bolso bileşi.
Keyibey ömür sürböybü
Kem dele bolso düynösü.
- If the host is clever,
His wife is generous, too.
Isn't their life peaceful,
Even if they're lacking in wealth?
- Kökölöp tursa üy eesi
Kök bet (bir) bolso bileşi.
Köygöydö ömür ötpöybü
Köp dele bolso düynösü?
- If the host is haughty and aloof,
His wife is also stubborn.
Aren't they dissatisfied,
Although they live in abundance?
- E36c Öçürdük kara kömürdü
Ötkördük dalay ömürdü.
Baldarga berse den sooluk
Bizge çaşoo da anday köñöldüü.
- We've put out the black coal,
We've lived several lives,
When the children are in good health,
We are having a good life.
- E37/1 Caramazan ayta keldim eşiğiñe
Ak koçkordoy uul bersin beşiğiñe.
Üyüñ, üyüñ üy eken
Üyüñ körkü çiy eken.
- I've come to your gate to greet Ramazan,
May it give your crib a son like a white ram!
Your house, your house was a real house,
Its beauty owed to the reed.
- Ak sarayday körüngön
Kaysı baydın üyü eken?
Kazan-ayak kaldırayt
Kaymak alıp atabı?
- It looked like a white palace,
Which richman's house was it?
The clatter of pots can be heard,
Is she getting out some cream?
- E37/2 Caramazan aytıp keldim eşiğiñe
Ak koçkordoy bala bersin beşiğiñe.
- I've come to your gate to greet Ramazan,
May it give your crib a son like a white ram!

¹⁵³ *kerege* 'lower wooden frame of a Kyrgyz tent'

- E37/3 Assaloomu aleykim, caramazan,
On eki ayda bir kelgen orozo can.

Orozonun onu bizge, onu sizge
Akırette soobu tiyet özüñüzgö.
Selamünaleyküm is the Ramazan greeting,
Ramazan greeting that comes once in twelve
months
Ten is ours of the fast, ten is yours!
There's reward for it in the world to come.
- E37/4 Assaloomu aleykim, caramazan,
On eki ayda bir kelgen orozo can.
Selamünaleyküm is the Ramazan greeting,
The spirit of fasting comes once in twelve
months!
- E37/5 Assolomu aleykum Caramazan
Capma niyet ümötüñ mayram asan.
On eki ayda bir kelgen Orozo can
Orozonu karmabagan ayban eken.
Tört ayaktuu, töşü tüktüü taygan
eken.
Selamünaleyküm is the Ramazan greeting,
Keep away the Muslims from their intensions.
The finest of the twelve months is Ramazan
One who does not fast is a beast.
A greyhound with four legs and a hairy chest.

Eki kolun artına baylar eken.
Tozok otun közdötüp aydar eken.
His hands were tied at his back
And he was hurled into the flames of hell.
- Paygambarım mingeni kündöy kaška
Kümüş cügön başında, tizgin başka.
Paygambarım mingeni kündöy kaška
Kümüş cügön başında, tizgin başka.
My prophet's horse is like the sun, with a
blaze,
Its bit is silver, its reins are special.
My prophet's horse is like the sun, with a
blaze,
Its bit is silver, its reins are special.
- E38/1 Caramazan aytkandan kim toygon
bar?
İlgerki eldin nuskasın, kim koygon
bar?
Caramazan ayta keldim eşigiñe,
Ak koçkordoy bala bersin beşigiñe.
Is anyone bored with Ramadan greetings?
Would anyone give up this ancient tradition?
I've come to your gate to greet Ramazan,
Have a son like a white ram in your cradle!!
- Caramazan, caramazan keregiñe
carabasam
Cayıp koygon kuruttun maydası bar,
Caramazan aytkandın paydası bar.
Ramazan greeting, if my Ramazan greeting
doesn't please you,
That dried cheese has its morsels, too,
A Ramazan greeting has its use.
- E38/2 Assaloom aleykum, caramazan,
On eki ayda bir kelgen orozo can.
Selamünaleyküm is the Ramazan greeting,
The spirit of fasting that comes every
twelfth 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 kabil bolsun özüñüzgö.
Ten fasts for us, ten for you,
May the Creator accept your fasting!
- E38/5 Caramazan aytıp keldim eşigiñe
Ak koçkordoy uul bersin beşigiñe.
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 eşiğiñe,
Ak koçkordoy bala bersin beşiğiñe.
*Caramazan aytkandın cayı bardır,
Cayıp koygon kurutuñdun mayı
bardır.
Kurtuñ bolso alıp çık, katırata
çaynaylık,
Mayıñ bolso alıp çık, 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 kabil 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 aytkandın caydası bar
Cayıp koygon kuruttun maydası 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!
- Berdim, berdim dep koyot
Eteginen alıp cep koyot.
Kızıl koroz, kıy koroz kırman çaçar
Kız albagan cigitter tıyın çaçar.
- I've given, I've given, she says,
She keeps nipping from the side.
A red cock, lazy cock throws about straw,
An unmarried lad throws about money.
- Tıyındarı teşikten çıga kaçır
Kanı suyu boz baldar ala kaçır.
Caramazan, caramazan
Can coldoşuñ, ıymanıñ orozocan
Orozoñ kabil bolsun bay akecan.
- He throws the money into a leaking sack,
And young lads steal it.
Ramazan greeting, Ramazan greeting
Your soul mate is the imam's fasting
companion,
Your fast should be accepted as a good
deed!
- Caramazan aytkandın caydası bar
Cayıp koygon kuruttun maydası 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!
- E38/8b Caramazan ayta keldik eşiğiñe,
Ak koçkordoy uul bersin beşiğiñe,
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
Aygır minip biz keldik.
Aygır 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
Kırman çaçkan.
Kızıl toru ceñekem sandık açkan
A red cock, forty cocks,
Throwing grain to the wind.
My aunt with the red cheeks opens the chest,
Sandığınan akçası caynay kaçkan.
She keeps lots of money in her chest.
- E39/3 Bıçak uçu cıltrayt
May tomurup catkanbı?
Kazan-ayak kaldırayt
Kurut alıp catkanbı?
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
The spirit of fasting comes once in twelve months!
Orozoñ kabıl bolsun, tutkan adam.
Your fast should be accepted as a sacrifice!
Caramazan ayta keldim eşigiñe
We've come to your gate to say Ramazan greetings,
Ak koçkordoy uul bersin beşigiñe....
May it give you a son like a white ram in your crib!
- E40/1 Caramazan, caramazan,
Calgız kazık aylangan.
Ramazan greeting, Ramazan greeting
An axis spinning in solitude.
- E40/2 Caramazan ayta keldim eşigiñe
I've come to your gate to say Ramazan greetings,
Ak koçkordoy bala bersin beşigiñe.
May it give you a son like a white ram in your crib!
Tıñtıkt bolsun eldin-curttun keşigiñe.
May peace be the fortune of this people and land.
- E40/3 Paygambarım ingeni kara kaşka,
The prophet's camel cow, a white spot on its black forehead,
Kaaşırlar kuup kelet kara taşka.
It was driven against a red rock by the disbelievers.
Kara taştı çaptı ele, kanı çıktı,
It hit against the red rock, its blood flowed out,
Kaaşırlar körüp turup canı çıktı.
The disbelievers lost courage.

	Paygambarım ingeni kızıl kaşka, Kaaşırlar kuup kelet kızıl taşka. Kızıl taştı çaptı ele, kanı çıktı, Kaaşırlar karap turup canı çıktı.	The prophet's saddle-horse has a red spot on its 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.
E41	Uşul üydün tündüğü kayıñ beken? Bizge bergen coolugu dayın beken? Uşul üydün tündüğü arça beken? Bizge berer coolugu çarçı beken? Uşul üydün tündüğü ayga bakkan Altın menen kümüştön çege kakkan Çegesı bekem bolsun dep çeber kakkan.	Is the smoke-ring of that house made of birch? Is the kerchief meant for us ready now? Is the smoke-ring of that house made of birch? Is the kerchief meant for us ready now? The smoke-ring of that house looks on the Moon, It's studded with gold and silver. It must be strong, made by a master craftsman.
E42a	Baldarım külsö külömün Balam dep çaşap cürömün. Egerde balam çok bolso, Kızıgı emne düynönün Kızıgı emne düynönün....	When my children laugh, I laugh, I live because I have a child. Had I had no child What sense would the world have made, What would be the good of the world?
E42b	Cuulsa ele kirim taptasa, Baldarım meni karpasa. İristuu karı bolormun, Kırsıktan Kuday saktasa...	I washed the linen white as snow, Lest my children should be angry. Aged though I am, Allah has preserved me.
E43 ¹⁵⁴	Ömür ötöt, ömür turbayt kündön küngö Ömür barda, işti oylo, işten talba. Ömürgö şerik kılıp ak süyümdü Güldöy ös, güldöy açıl, güldöy cayna.	Life is passing, time is flying day by day, While you're alive, take care of your things. Find a partner for life, a loving one, Grow into a rose, bloom like a rose, be loved like a rose.

¹⁵⁴ Modern song with a known composer.



Picture 13 Collecting Caramazan songs in At-Başı (Narin area)



Picture 14 Fieldwork in Taş-Arık (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.

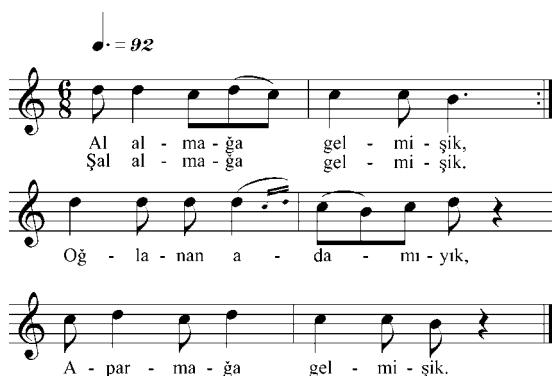


Example 45. Anatolian 'psalmodic' melody (Sipos 1994: №79)

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)



Example 46. A typical Azeri melody (Sipos 2004a: №145)

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)



Example 47. A typical Turkmen folk song
(János Sipos's Turkmen expedition in 2011, *Étrek*)

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)



Example 48. Karachay jir melody (Sipos-Tavkul 2012: ex.12.2)

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 boarder 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)

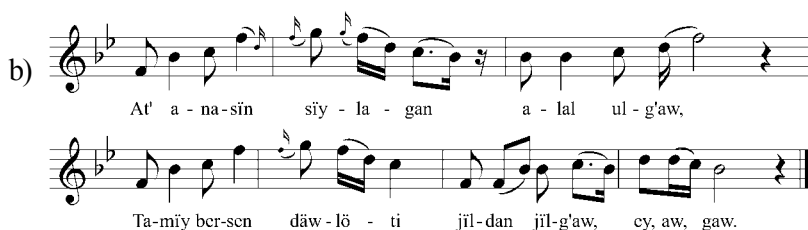
It should also be mentioned that among Turkic peoples we only see pentatonic scales in China (Uyghurs), in Mongolia, in the northern regions of Kazakhstan and in the Volga-Kama region and in Siberia. The music of the Turkic people living south of this strip is characterized by diatonic tunes usually 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 Kazaks 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 Kazaks.

a)

Ka - la - di en to - gay-dan, e - he, ey,
ar - dan bö - ri, aw,
Er - ken - di kôr al - na-dim dîn - ya, ha,
ay - dan ber', aw, iy.

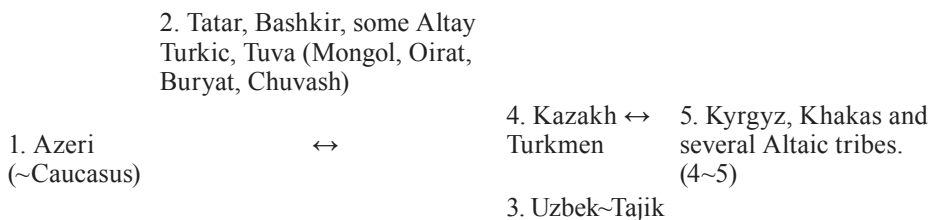


Example 49. a) *Aday Kazakh 'psalmodic' melody (Sipos 2001: №13a) and b) a typical Mongolian Kazakh melody (Sipos 2001: №b7a)*

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, Xakas, 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, Tuvans, 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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Summary maps of fieldwork sites



Map 3. Locations of my fieldwork around Issyk-kul



Map 4. Locations of my fieldwork in the Narin area



Map 6. Locations of my fieldwork in the Talas area

The places of melodies from David Somfai Kara: Üç-Kaynar (Issyk-kul), Kara-Böltök (Issyk-kul), Alaykuu (Oş), Asılbaş and Sokuluk (Çüy), Suusamır (Çüy), 6. Kurtka (Narın), 7. Baykazak (Narın), 8. Kara-Bulak (Tajikistan), 9. Jerge-Tal (Tajikistan), Kara-Tal and Aça-Kayındı.

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¹⁵⁵ Jerge-Tal, Tajikistan

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¹⁵⁶ about death

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¹⁵⁷ 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).

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 Teñtuşum Bake amanbı: 188
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 Uşul üydö ceñekem appak gana: e14a
 Uşul üydün tündüğü: 297, 319, e41
 Uşul üydün üzüğü: 3, 112, 260, 262
 Uuçtasa kolgo turbagan: e29a
 Üsökeñdin üyündö: 309, 318
 Üyüñ, üyüñ üy eken: 239

Note: №10 first line is missing, beginning of second line: *Eki çaş oynop külgöñdü.*

Forms

Single-core

Nº, Ex

A	1-2, 9-10, 17, 25, 27, 34-36, 48-50, 59-165, 168-169, 171-175, 239-240, 242, 245, 248, 250, 256, 258-259, 271-272, 275-276, 287-291, 310, E1a-2a, E3, E5, E7, E8c, E12, E13a, E25a-b, E37/1-5, E39/2, E39/4
A...+cad	3-4, 8, 41-42, E1b, E2b, E8b, E8d, E9b

Two-lines

A ^c A	12-16
AB	8a-d, 11, 18-23, 26, 28-30, 32, 40, 47, 51c, 67, 79-83, 91-97, 110-113, 117-120, 128-129, 131, 156+cad, 167, 176, 178-180, 185-188, 191, 193-194, 196, 198-202, 224-226, 229-230, 241, 243-244, 246-247, 249, 251, 253, 255, 261, 265, 268, 270, 273-274, 277-278, 280, 282-283, 286, 292-294, 299, 301-304, 311-316, 321, 323, E4a-b, E6a-b, E14a-b, E15, E18, E19a1-a3, E20a-b, E26a, E27-29a-b, E34a, E35a, E38/1-4, E38/5-8b, E39/1, E39/3, E40/1-3
AB+cad	66, 170, 192, 279, 308
ABAB	90, 222a
ABB	264, 298
ABBB	88b, 89, 114, 254, E14d
ABABA	88a
ABABB	E35b
AABBB	142
AABB+cad	102
A...B+cad	6, 66, 141, 170, 192, 279, 308, E14c
A...B	45, 72, 84, 87, 99b, 101, 106, 108-109, 130b, 143-146, 159, 182, 269, E16a-16b, E22b
AA ^c B+cad	100
AAA ^c B	E22a
AAA ^c B+cad	148, 158

Transitional

ABCB	33, 52, 98, 122-123, 125, 130a, 132, 153, 184, 197, 203, 228, 232, 252, 281, 319, E34b
ABCBC	227
ABCBD	260
ABCB ^c C	134, 140

Three-cores

AABC	24, 31, 44, 103-105, 127, 147, 160, 163, 177, 183, 189, 190, 216, 218, 266, E9a, E24, E32b

AABC+cad	156
ABAC	115, 136, 152, 181, 284-285, E21a, E23
ABBC	76, 78, 162, 214, E41, E36a-b
ABB...C	56
ABBCB+cad	133
ABCC	221

Four- and multi-lines

ABCD	51b, 58, 68, 86, 107, 116, 124, 126, 135, 137-139, 150-151, 154-155, 157, 166, 195, 205, 209, 210-213, 220, 222b, 234-238, 257, 262-263, 267, 295-297, 300, 305-307, 317-318, 320, 322, 324-325, E17a-b, E21b-c, E30a-b, E31, E32a, E33a, E36c
ABCD+cad	54, 233
A...BCD	46, 51a, 215
ABCDD	208
ABBCD	207, 326
ABCCD	223
ABCCDD	55
ABCDDE	161
ABABCD	39, 219
ABABCDEF	53
ABCDEF	206
ABCDE	121, 128c, E42a

Fifth shifting

A ⁴⁻⁵ B ⁴⁻⁵ AB	164
A ⁵ B ⁵ AB	E33b

Domed

AA ⁵ A ⁵ A	E42b
AABA	5, 38, 43, 69-71, 85, 99a, 217
AABBA+cad	73
ABA	74
ABAA	37, 75
ABAAA	E13b
ABBA	77, 329
ABBACB	231
ABCA	204, 309, 327, 328, 330-332, E43

“A...” means that more than two “A” lines follow in succession.

Compass

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.

<i>a1</i>	<i>a2</i>	+	<i>Nº, Ex.</i>
VII	1	V	308
b3	2	1	271
VII	b3	6	E15
1	b3		22, 312-313, E39/2
1	b3	V	171, 187, 310
b3	b3	VII	2, 3, E1a
V	4		165
VII	4		E5, E8d, E9a
VII	4	V	167
1	4	V	188
1	4		23, 24, 51b, 180, 182-183, 186, 198, 227-228, 233, 261-263, 268, 273-274, 302, E8c, E39/3
1	4	V	172, 202, 225, E25a
1	4	VII	181, 189
b2	4	VII	1, 245, 275
2	4		7, 21, 39, 272, 291, 321
2	4	2-1-VII	E2b
2	4	VII	E38/1
1	b5		10
b3	5		91, 247, 253, E3, E7, E17b, E38/2
VI	5		72
VII	5		42, 311
1	5		26-27, 33, 49, 51a, 51c, 175, 178, 185, 190-192, 195, 200-201, 204-205, 214, 224, 229-232, 314, 318-319, 328, E9b, E10, E25b, E27-E29a, E30a, E34a-b, E35b, E36a, E39/1, E39/4, E40/1, E40/3, E42a
1	5	V	E26a, E35a
1	5	VII	309
2	5		9, 14-19, 25, 28, 30-31, 251, 265, 276, 286, E2a, E4a-b, E6b
2	5	VII	5-6, 12-13, E38/3
2	5	1	86
2	5	7	29

b3	5	VII	34, 24-241, 243, 244, 264, 270, E8a-b, E37/3
b3	5	7	36-37
VII	6		176
1	6		8, 168-170, 173-174, 184, 194, 196, 206, 208-209, 212, 226, 234-237, 316, 320, 323, 327, 329, E29b, E31, E36c, E40/2
2	6		E38/6
b3	6		8cad, 35, 52, 54, 60-62, 70-71, 80-81, 99a-b, 101-102, 106, 109, 115-116, 124-125, 128b, 250, 252, 255-256, 279-281, 285, 287-288, 293, 301, 325, E16a, E19b, E21a, E38/7
b3	6	VII	3cad, 44, 59, 74, 82, 122, 242, 246, 248-249, 257, 266, 283, 284, E12, E13b, E14c, E16b, E19a2, E37/2, E37/5, E38/4
b3	6	1	269, E37/1
b3	6	b2-1	64
1	7		48, 50, 199, 207, 213, 215-219, 317, 322, 324, E11, E30b, E36b
b3	7		38, 56, 63, 65-66, 68-69, 73, 75, 77, 79, 84, 88a-b, 89, 92, 95-98, 104, 114, 118, 123, 128a, 130a-b, 134, 137, 139, 143, 146-147, 159, 259, 289, 300, 303-306, E13a, E14b, E19a3, E20b, E22a, E24, E38/5, E38/8a-b, E41
2	7		4, 133
b3	7	VII	41, 43, 45-47, 53, 55, 93-94, 100, 148, 258, E17a
b3	7	1	239
b3	7	2+VII	76, 78
5	7		290
1	8		179, 193, 197, 203, 210-211, 220-221, 222a-b, 315, E32b, E33a
2	6		11, 20, 32, 294-296, E6a, E37/4
2	8		297
b3	8		40, 57, 83, 85, 90, 103, 105, 107-108, 117, 119, 127, 128c, 129, 138, 140, 142, 144-145, 150, 152, 156, 156cad, 157-158, 160-161, 254, 260, 277-278, 298, 307, 326, E14a, E14d, E18, E20a, E21b-c, E22b
b3	8	VII	67, 87, 141, E1b, E19a1
4	8		292
4	8	1	299
1	b9		238, E32a
b3	b9		58, 110, 112, 120-121, 126, 131-132, 135-136, 151, 153, 330, 332, E23, E43
1	10		223, E33b, E42b
b3	10		111, 113, 155, 162, 331
b3	11		154, 163-164

Cadences

Main cadences of single- and two-lined tunes

Cad	№, Ex.
V	165, 167
VII	41-42, 308, E8b
1	48-50, 168-176, 310-311, E8c-d, E25a-b, E39/1-4
2	25-27, 178, 180, 185-188, 268, 291, 312, E5, E26a, E27
b3	1-4, 7-8, 20, 22, 29, 34-36, 40, 59-67, 72, 179, 191-192, 202, 229, 239-245, 247-251, 256, 258-259, 271-273, 275, 313, E1a, E2a-b, E7, E8a, E12, E13a, E37/1-5, E40/1
4	9-10, 12-19, 21, 23, 28, 79-83, 91-97, 110-113, 156 cad, 193, 198-200, 224-227, 246, 261, 264-265, 269-270, 274, 276, 302, 321, E3, E4a-b, E6a, E14a-c, E15, E19a2, E38/1-3, E28, E29a, E34a, E39/3, E40/2
5	30, 32, 51c, 118-120, 128b, 194, 196, 201, 230-231, 253, 279-280, 282-283, 286-290, 292-294, 298-299, 314-316, 323, E6b, E18, E19a3, E29b, E35a, E40/3, E38/4-6
5/6	3cad, 8cad, 255, 301, E19a1, E19b, E38/7
7	128a, 129, 131, 277-278, 303-304, E20a-20b, E38/8a-b
8	117

Cadences of multi-lined tunes

)	()	(	№, Ex.
VII	VII	4	43-44
VII	VII	VII	45, 47
1	1	4	24, 177
1	1	5	309
2	1	1	189
2	1	5	184
b3	1	V	166
4	1	2	228
4	1	4	222a
4	1	5	E34b
5	1	2	232, E35b
5	1	4	195, 197, 319
5	1	7	203
1	2	1	181
1	2	4	204
2	2	(2(2	182

2	2	b3	190
2	2	4	183
2	2	5	33
5	2	4	205, E30a
6	2	2	206
b3	b3	VII	5-6
b3	b3	4	38-39, 68-71, E9a
b3	b3	6	E1b
4	b3	b3	E14d
4	b3	4	233
4	b3	5	90, 267, 281
4	b3	7	98
5	b3	2	E36a
5	b3	b3	114, 214, E17a
5	b3	b3(6	207
5	b3	4	52, 115, 116, 252, E17b
5	b3	8(4	121
6	b3	b3	122, 257
6	b3	4	125-126
6	b3	5	123-124
6	3	7	317
7	3	2	E30b
7	3	b3	88b, 89
7	3	5	132, 260
7	3	6	130a, 305
VII	4		74
VII	4	b3	51a, 107
1	4	b3	51b
b3	4	2	262-263
b3	4	b3	37, 75, E13b
b3	4	4	76-78
b3	4	6	54
4	4		84-85
4	4	1	212
4	4	b3	86, 99a, 102-103
4	4	4	87, 9b, 101, 106, 108-109, 213, E9b, E16a-b
4	4	4/5	104

4	4	5	105, 266
5	4	2	234, E36b
5	4	(2(4	133
5	4	b3	235-236, 325
5	4	(b3(4	134
5	4	4	135
5	4	5	136, E21a, E32a
5)5)	4	4	215
7	4	1	324
7)5)4)	4	b3	55
7	4	4	151
7	4	5	153
7	4	7	152, 154-155, E23
8	4	5	149, E33a
1	5	2	327
1	5	4	328, E42b
1	5	5	329
2	5	4	E42a
b3	5	b3	254
b3	5	4	E21b
b3	5	5	137
b3)b3	5	(5(b3	73
4	5	2	209
4	5	b3	100, 210, 237
4	5	4	284-285, 318
4)5)4)	5	4	53
4	5	5	E31
4	5	6	211
4	5	8	138
5	5	b3	31, 141, 238, 320, E32b
5	5	4	139, 321, E21c
5	5	5	143-145, 322, E22b, E36c
6	5	b3	295
6	5	5	296
6	5	8	297
7	5	(b3(5	140
7	5	4	150, 219
7	5	5	56
7	5	8	220

8	5	1	221
8	5	4	222b, 326, E33b
8	5	5	223
8)6)	5	(6(6	161
8	5	(6(7	128c
b3)6)7)5)5)	6	3(b3	57
4	6	b3	208
5	6	5	147
6	6	1	217-218
6	6	b3	216
6	6	5	127, 148, E22a
6	6	7	146
7	6	5	300
7	6	6	E41
B3	7	4	E43
B3	7	5	330
B3	7	7	332
5	7	7	162
6	7	5	306
7	7	130b	
7	7	b3	142
7)b3)	7	b3	88a
7	7	4	156
7	7	5	158
7	7	6	157, E24
7	7	7	159
7	7	10	163
8	7	b3	164
8	7	6	307
7/8	8	4	58
8	8	6	160

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

Ionian	1-4, 7-8, 12-16, 34-39, 44-47, 52, 56-71, 73-75, 77, 79, 8-164, 239-272, 275, 277-285, 293, 295, 298, 300-301, 303-307, 325-326, 330-332, E1a, E2a-b, E4a, E7, E9b, E12, E13a-b, E14a-d, E15, E16a-b, E17a-b, E18, E19a-b, E20a-b, E21a-c, E22a-b, E23, E24, E37/1-5, E38/1-8b, E41, E43
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(amazon)-1

+ > & @ \$ (=8b)

@ @ > & @ \$

+ \$ > & \$

Car(amazon)-2

+ > + >@ @ @ @

+ > + > & @ \$

+ > & @ >@ @ @ @

+ > & @ > & @ \$ (=11a)

+ > & @ > + > & @ > (twice 7)

& @ > & @ > & @ \$

& @@ > & @ @ > & @ \$

& @ > & @ @ > & @ \$

Car(amazon)-3

& @ @ >@ @ @

& @ @ > & @ @

& @ @ > & @ \$

Car(amazon)-4

+ >@@@

& @@ >@@ \$

Car(amazon)-8

& @ \$ > & @ \$

Let us see in more details what rhythmic patterns may occur in different songs. The first indicated scheme is the more typical.

5,7	117
5,7,5a	161
5b	125
6	E22a-b
6a	E8a, E8c
7	1-4, 11, 16, 18-19, 21-23, 25, 27-30, 36, 38, 48-49, 51a-b, 102, 112, 116, 121, 128a-130b, 133, 139, 143, 156-158, 160, 171-172, 186-188, 190, 198, 201, 204, 241, 246, 249, 252-253, 255, 257, 260, 262, 281, 284-285, 296-297, 300, 306-309, 312-314, 317-318, 320-322, E1a-E3, E6a-b, E8b, E8d, E19a2-3, E20a, E24, E25b, E29b, E30a, E36a, E39/1, E39/3
7,5	33, 45, 91, 192
7,6a	209, 231
7,6a,5a	42
7,8	7-8, 20, 31, 35, 37, 40, 41, 46, 51c, 53, 55-57, 65, 99a-b, 123, 140, 152, 156cad, 159, 162-163, 205, 212, 223, 225, 228, 230, 280, 295, E2a, E5, E7, E10, E11, E19a1, E21c, E23, E32b, E33a, E34b
7,8,5	39
7,8,6b	54
7,8,8+	113, 127
7,11	182
8	5-6, 24, 26, 32, 34, 43-44, 47, 50, 52, 61-63, 70, 72, 77, 79, 92-94, 98, 101, 103-109, 115, 119-120, 122, 124, 126, 131-132, 137-138, 142, 144, 148, 150-151, 153-154, 173, 175-176, 178, 184, 189, 191, 199-200, 202-203, 207-208, 210-211, 216, 220, 222b, 224, 229, 232-233, 236-238, 327-330, E9a-b, E15, E16a-b, E17a-b, E18, E19b, E20b, E21a-b, E27, E30b, E31, E32a, E33b, E35a-b, E36b-c, E42a-b
8,8+	7, 100, 118, 141, 206, 213-215, 219, 235
8+	58-60, 64, 66, 69, 71, 73-76, 78, 80-83, 85, 87, 88a-89, 95-97, 114, 134-136, 145-147, 149, 168-170, 174, 177, 181, 183, 196-197, 217-218, 222a, 226-227, 234, 332, E12, E13a-b, E14b-14c, E34a
8a,7	111
8b	9-10
8spec.	239, E40/1

9	185
8+1	12-15, 17, E4a-b
extended lament	180, E14a, E14d, E28, E29a
11	68, 90, 155, 165-167, 194, 331
11~	86, 179, E25a
11b	110, 193, 195, 221
Car-1	240, 270-279, E38/3
Car-2	242, 245, 247-248, 250-251, 254, 258-259, 261, 264-269, 282-283, 286-290, 292-294, 298-299, 302-305, 319, 323-326, E37/1-5, E38/1-8b, E39/2, E39/4, E40/2-3, E41, E43
Car-2, Car-3	301
Car-3	243-244, 256, 291, 310, 315-316
Car-4	263, 311

The below are given separately because the singular rhythmic patterns appear in giusto performance:

11spec € & | + ✕@ @ 164
13 & @ | + > + ✕@ 67

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L'Harmattan France
7 rue de l'Ecole Polytechnique
75005 Paris
T.: 33.1.40.46.79.20

L'Harmattan Italia SLR
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