János Sipos – Ufuk Tafkul

KARACHAY-BALKAR
FOLKSONGS
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Hungarian folk music is closely connected with the music of diverse Turkic peoples. Research into this interaction has already produced considerable results, but it is far from being completed. Intriguing new questions are being raised by continuous inquiry, e.g.: Why is the music of different Turkic ethnic groups so different? Do the linguistic connections of this language family correspond to the musical connections?

The folk music of several Turkic groups has no monographic elaboration so far, and the available publications often fail to answer the elementary questions, too, so it is vitally important to carry on with the expeditions. Only when a large number of tunes have been collected during fieldwork and transcribed, and the work of other researchers has been considered, can serious comparative research work begin.

A close study of the material gathered during the expeditions can define the fundamental strata of the music of Turkic-speaking groups and their interrelations, followed by a comparison of diverse folk musics and finally, attempts can be made to draw historical conclusions. It is also to be examined how a highly complex folk music like that of the Hungarians with eastern origins in its old strata is connected to Turkic music and to the music of precisely which Turkic people.

A sceptical reader might butt in that no matter how extensive the areal field research may be, conclusions as to Turkic or Hungarian prehistory or ethno-genesis are highly questionable, for a retrospect over thousands of years is hardly more impossible than looking back over a few hundred years in the history of folk music. All we may know is that prior to the organized school system, cinema, radio and particularly television that spread wide in the 20th century, the pace of cultural change was much slower. And also, that some strata of music, e.g. the laments and the parlando-rubato tunes usually sung in free rhythm are surprisingly persistent.

It is a generally accepted thesis that the evolution of large comprehensive tune groups requires lots and lots of years, but they usually survive longer, too. Concerning a few genres, there might be a chance to probe into the past, particularly when they are represented by many, more or less different but stylistically connected melodies, constituting a tune layer of tune style.

Field-research based examination of the archaic elements of Hungarian folk music has time-honoured traditions in Hungary. Just to mention the most im-
important ones: Béla Bartók carried on fieldwork in Turkey in 1936, and László Vikár conducted comparative musical research in the Volga-Kama region among Finno-Ugrian and Turkic groups of people in the company of linguist Gábor Bereczki for over twenty years.

I joined this line of research some 28 years ago. In 1987−93 I spent six years in Turkey where I collected about 1500 tunes and examined another 4000, and on this basis I could be the first to outline a comprehensive picture of the complex musical styles I found there and their implications for Hungarian music. The next step was to examine the folk music in the area between Anatolia and the Volga-Kama region through my Caucasian, Kazakh, Azeri, Kyrgyz and further Turkish expeditions. An insight into areas more to the east was ensured by research trips to the Kyrgyz, Turkmen and Mongolian Kazakh people.

By now, a collection of over ten thousand tunes – most of them videotaped – as well as interviews and photos have been accumulated. This collection is found in the Archive of the Institute for Musicology of the Research Centre for the Humanities (Hungarian Academy of Sciences) and is integrated to Béla Bartók’s Anatolian collection and László Vikár and Gábor Bereczki’s collection in the Volga-Kama region. So far I have published 15 books as the outcome of my researches, this one being the next in the series.

The studied ethnic groups are tied to varying degrees to the origins of the Hungarians. One example is that of the Kazakhs: some of the Cumans who migrated westward merged with the Magyars, while their tribes left in Asia took part in the ethnogenesis of the Kazakhs (Golden 1992). Of equal importance is the North Caucasus where the ancestors of the Hungarians and those of the Karachays lived together in the territory of the Khazar Empire for some time before the Hungarian conquest of the Carpathian Basin (Róna-Tas 1999).

 Obviously, I cannot undertake the accurate mapping of the ethnically and linguistically highly diverse Caucasus as a whole. In the North Caucasus I did field research mainly among the Karachays and in the South Caucasus in Azerbaidjan, in both regions among minorities as well. I complemented the North Caucasian collection with an important control material. In the late 19th and early 20th century masses of Karachay people fled to Turkey from the Russians. The deportation in 1944 of Caucasian groups to Inner Asia triggered off a new wave of exodus from the Caucasus southward. Unlike other, rapidly assimilating minorities of Turkey, the Karachays living mainly around Konya and Eskishehir still cherish their traditions. The musical culture of this group is also examined in this volume.

In Chapter One I briefly survey the expeditions whose aim was the exploration of the eastern connections of Hungarian folk music. Next, I touch on the earlier field trips to the Caucasus which go back as far as the Dominican
monk Otto’s journey in 1232, followed by Frater Julian’s and much later by the Jenő Zichy expedition. Since then, no important Hungarian research has been undertaken in the region and the ones that targeted the area mainly traversed the southern part of the Caucasus. I give a short account of our field trips among the Karachays to acquaint the readers with the studied group and the particular musical and cultural concepts necessary for the understanding of the analytic section and the lyrics.

In *Chapter Two* the emergence and eventful history of the Karachay people can be read about from the beginnings to the mass emigration fleeing the Soviet expansion in the early 20th century and the deportation of the entire ethnicity in 1947 up to the present day. The earlier Russian and European travellers’ accounts about their social life, stratification, old customs, songs and deities are also conjured up.

In *Chapter Three* the reader gets the description and classification of Karachay tunes, together with links to the music of other Turkic groups. It is to be stressed that no synthesis like this of Karachay folk music has been written before. An important achievement of the analysis is the introduction of the collected 1200 tunes via a selection of 60 melodies after an acquaintance with which the majority of the rest of the tunes will appear familiar. That has great relevance to education, scientific comparison and cognition as well. The relations between Hungarian and Karachay folk music are also examined.

*Chapter Four* contains the scores of 287 tunes with lyrics that well represent the total of 1200 songs. For musically illiterate people the e-book form will make this chapter more enjoyable with a selection of the recordings of the presented 350 tunes. Musical specialists can get a glimpse of the practical manifestations of the tune types introduced in the previous chapter.

*Chapter Five* describes the Karachay language and the lyrics with an introduction of the ethnographic background. The song texts in standardized Karachay and their English translation are given in this chapter.

We do hope that the book will be of use for historians, Turkologists, linguists and the wider public, apart from comparative folk music researchers and ethnomusicologists.
2. IN THE WAKE OF THE EASTERN CONNECTIONS OF HUNGARIAN FOLK MUSIC

Report on my fieldwork series in researching folk music

In the late 19th and early 20th century folk music research was predominated by the universalist method seeking the origins and development of everything. Comparative ethnomusicology evolved from this background and flourished up to the mid-20th century when due to the collapse of colonialism the horizon of comparative investigations shrank.

The currently prevalent ethnomusicological trend of American origin evolved in contradistinction to the comparative approach; its questions and sometimes its method coincide with the main issues of social/cultural anthropology. Its basic inquiry is to explore how cultures work. In recent years, however, it has more and more frequently been raised that the baby was thrown out with the bath water and that music can be studied by itself as well. Although the louder and more influential mainstream ethnomusicology-anthropology often looks down upon analytic and comparative folk music research as outdated, there are clear signs of the strengthening of that approach. In several places including East-Central Europe the mentioned paradigm change into ethnomusicology in the above sense has not taken place, either.

Hungarians can rightly be proud, for Béla Bartók and Zoltán Kodály initiated a new branch of folk music research based chiefly on the vernacular music of the researcher, motored by the drive to explore as thoroughly as possible its historical roots, cultural and geographic connections, in collaboration with linguists and scholars of other non-musical disciplines. This strain of folk music research started over a century ago is hallmarked by the names of Bence Szabolcsi, Pál Járdányi, Lajos Vargyas, László Dobszay, just to mention a few great scholars in addition to Béla Bartók and Zoltán Kodály.

The collection and analysis of Hungarian folk music had hardly begun when the study of the musical culture of neighbouring and linguistically related peoples was also to begin. It is namely most important that research should not be confined to a small area or a single state formation, for several features of folk music are areal and just like rivers and mountain ranges, they have no respect for state frontiers but freely trespass them.

Hungarian scholars of great stature – some of them outstanding musicians and performers as well – have made essential discoveries about the oriental strata of Hungarian folk music prior to the Magyars’ settlement in the Carpathian Basin. Work by the writing desk was coupled with extensive field research: Bé-
la Bartók and László Vikár started their prehistoric investigations among Finno-Ugrian people and continued among Turkic groups; I myself have been involved in the comparative examination of Turkic folk musics for some 25 years.

Traditional folk music research may have any of three goals: first and foremost, to collect, archive, transcribe and systematize, i.e. arrange in a transparent structure the tune stock of ethnic groups on the basis of reliable material. Surprising as it may be, this work has not been done in most parts of the world – in the East and West alike. Indicative of this is the fact that also several of my collections (e.g. Azeri, Karachay, Kyrgyz) belong to the major systematized video, audio and photo collections of the respective peoples. What is more, I usually record the tunes from authentic singers and musicians in small villages, while many of my colleagues tend to record the repertoires of professional or semi-professional singers in major centres. It is therefore fully justified for Hungarian scholars to have a share in the research of other people’s folk music, particularly because they are in possession of methods elaborated by their noted predecessors and continuously improved ever since.

The question may arise as to what extent the collected tunes are representative; in other words, to what extent they and the inferences they offer only represent the collected material or they can provide conclusions as to the entire folk music stock of the studied ethnicity.

When from a certain point during field research we tend to come across already recorded tunes, then the greater part of the given tune type is likely to have been collected. Further confirmation is the inclusion of the same tune types as characteristic in the existing major collections. I do not begin to write a monograph of the music of an ethnic group before these two preconditions have been met.

At the second level, comparative analysis is carried out: the tunes are categorized, the systematized folk music materials of different groups are compared and a musical map is plotted. At this level, an outsider researcher evidently has several advantages over a native scholar. In the Turkic realm a dim view is taken of those who speak of the differences – be they ethnic, cultural, or for that matter musical – separating Turkic peoples. This world, however, is far more unified linguistically than musically, and furthermore, the relations between musics widely deviate from the relations between tongues. A language can only preserve traces from the legacy of ancient ethnic elements, whereas certain musical layers may even survive a complete language shift. Just to mention an example: Kazakh folk music researchers and academicians were somewhat offended by the speech I delivered during the presentation of my Kazakh book in Almati in 2004, precisely by my statement that the laments of the Kazakhs in Mangislak and those in Mongolia widely differed. Nor were some Azeri glad to hear that Azeri folk music is more likely the survival of
the music of the Iranian substratum than of an ancient Turkic tradition. It cannot be emphasized enough that the Hungarian researchers’ advantage lies in the knowledge of the method and way of thinking of the great predecessors.

The third level is the most spectacular, and at the same time the hardest and least certain, as attempts are made at this level to explore the historical strata and the organic musical relations. Bence Szabolcsi (1934: 138) wrote about it the following: “The researcher is hesitant to take this road, the road of comparing old folk traditions: May he hope for a glimpse of reality through the blurred trails of ethnic communities disrupted over a millennium and a half earlier, through the intricate jungle of hypotheses? Can he hope for historical certainty in the vague world of unwritten traditions?” His answer is pat: “He can hardly do so. Yet he must simply brace himself and take this course…” Kodály (1937-76: 17) adds that “neither Hungarians, nor any other ethnic group the Hungarians were in contact with from the 5th to the 15th century have a single note of written music from the whole period.” Later he notes: “Without any hope of contemporaneous data we are reduced to relying on the music of related and contacted peoples or their successors.”

Since it is consensually agreed that the Magyars settling in the Carpathian Basin comprised mainly Finno-Ugrian and Turkic ethnic groups, the historical research of the old strata of Hungarian folk music was primarily interested in the musical relations with these groups.

It soon turned out that there was no unified Finno-Ugric or Turkic folk music, yet the most typical musical forms of Finno-Ugrians and Turkic-Tatar groups could be differentiated. The original song type of Finno-Ugrians is a “litany” type built of repetitive motifs, while that of Turkic-Tatar peoples is polarly different: a pentatonic melodic realm without half notes, symmetrically structured into strict strophic forms (Lach 1929: 7-8, 14-17). It is worth adding László Vikár’s opinion who collected in the Volga-Kama region for decades (1993: 33): “Experience confirms that only the Finno-Ugrians borrowed from the Turks, not vice versa.”

Hungarian musicologists nearly unanimously agree that the Hungarian descending pentatonic tunes marking off our folk music from the music of our neighbours must be of Turkic-Mongolic origin. So it seems that “a people stemming from a fusion of Turkic and Ugric elements got Magyarized in their language and Turkified in their folk music.” (Szomjas-Schiffert 1976: 10).

In the light of the character of Finno-Ugrian music built of simple short motifs, the Hungarian-Ugrian musical relations are supposed to manifest themselves in the elementary tunes of the children’s games, villőzés, etc. Such tunes, however, can be found in the music of a lot of natural people and in the archaic tradition of advanced ethnic groups as well. Evidently the possibilities to look for the eastern parallels of one- or two-line tunes of a narrow tonal range
are open to research, but such tunes – most of them even displaying similar melodic progression – can be demonstrated in the music a many different ethnic groups. There are weighty hypotheses on the Ugrian relations of the Hungarian lament. Let us, however, listen to what László Dobszay (1983: 92-93) had to say about it: “The Bulghar and Gregorian analogies invalidate the hypothesis that the Hungarian lament is exclusively an Ugrian melodic legacy… We ought to localize this musical language to the southern zone of Europe, taking the analyzed styles for the ramifying developments from a melodic culture practically in the Mediterranean zone that stretches a bit higher in the east.” My own investigations tend to suggest that closest to the Hungarian laments is the most prevalent Anatolian and Azeri lament as well as an important form of the Kyrgyz lament. With these Turkic peoples even the similarity of genres can be demonstrated in addition to music parallel.

To sum up: there is consensus that the descending pentatonic tunes fundamentally determining the character of Hungarian folk music are of North Turkic – Mongolian origin (Sipos 2010). Though the Finno-Ugrian relations with laments, children’s games, *regős* songs and psalmic tuners have been considered, more recent research takes the position that they belong to the common tune stock of a larger (European) area, and as an outcome of my investigations, southern Turkic and Iranian musical similarities and connections have also been given serious thought.

All this suffices to explain why Hungarian researchers have been so keen on the study of the folk music of diverse Turkic groups.

*Beginnings of research into eastern folk music*

The first Hungarian to carry on thorough research into Turkic folk music was Béla Bartók, who did fieldwork in Turkey in 1936. Bartók ascribed great importance to his work on Anatolian folk music. He was so much preoccupied by Turkic music that before he chose emigration to America, he seriously considered to settle in Turkey. There was every reason for him to be excited about the collected material: he discovered strong relations between Hungarian and Anatolian folk music. Let me quote him:

“At long last on the fourth day we went to the area of the *Yürük* as had been planned originally, some 80 km to the east from Adana, first to a big village called Osmaniye. Osmaniye and the inhabitants of a few neighbouring villages belong to the *Ulash* tribe, which was forced to settle down for some reason about 70 years ago.
We arrived in Osmaniye at 2 in the afternoon; at 4 we were already in the yard of a peasant’s cottage. I was rejoicing to myself: on location collection once again, we are going to a peasant cottage again! The host, 70-year-old Ali Bekiroğlu Bekir welcomed us warmly. Without any reluctance, the hoary old man started to sing, out in the yard, some old soldier’s story:

»Kurt paşa çıktı Gozana
Akıllı yetmez bu düzene «

I could hardly believe my ears: Dear me, as if it was a variant of an old-style Hungarian tune. Overjoyed, I recorded the singing and playing of old Bekir on two complete cylinders… The second tune I heard Bekir sing was also the relative of a Hungarian melody. That’s really shocking – I thought to myself.

Later, the old man’s son and others also came by to sing songs: the whole evening was spent with fine and pleasing work.” (Bartók 1937: 173-181)

In his study, Bartók writes that in 43% of the collected Turkish tunes traces of the Hungarian pentatonic structure can be found, and, moreover, “the octosyllabic ones tally with the Hungarian eight-syllable tunes of the old style, and the 11-syllabic tunes are closely related to them.” And he draws a daring conclusion: “All this points to a common West-Central Asian origin of the Hungarian and Turkish material.” (Bartók 1976: 211-212)

Bartók’s book has not been published in Hungarian to this day – I am presently making efforts to this end; the English version published in Budapest, then in America, and the Turkish variant released in Istanbul are not cited by almost any Hungarian ethnomusicological works (Bartók 1937 and 1991, Saygun 1976).

After Bartók’s Anatolian journey there was a break of 24 years in Hungarian research in the area, which could only be resumed when an agreement between the Soviet and Hungarian Academies of Sciences allowed for Hungarian scholars to travel to the Middle Volga region. The choice of this location was based on the hypotheses of several researchers claiming that the original habitat of the Magyars was somewhere around this region. Musicologist László Vikár and Finno-Ugric linguist Gábor Bereczki carried out fieldwork among Turkic and Finno-Ugrian inhabitants of the area between 1958 and 1979 (Vikár–Bereczki 1971, 1979, 1989 and 1999). Their investigations have re-

1 Bartók (1976) № 8a tune. The words in English: Kurt pasha went to Kozan, This event is beyond comprehension.
vealed that analogies to the Hungarian fifth-shifting tunes could only be found on the boundary of the Cheremis and Chuvash areas of about 100 km in diameter, and only those Cheremis areas display them that are under the strong influence of the Chuvash (Turkic) language.

A special asset of our collection series is the presentation of a reliable comparative picture of the folk music strata of a vast area populated by a lot of ethnic groups. The work of Vikár and Bereczki has been a great contribution to the collection, analysis and comparison with Hungarian folk music of the folk music in the Volga-Kama region. It has been confirmed again that unlike the simple, motivic structure of Finno-Ugric music, Turkic music here is characterized by strophic tunes of broad melody arches and wide tonal ranges. The Votyak, Cheremis, Chuvash and Tatar volumes demonstrate in an exemplary manner the thoughtfully collected, well transcribed and systematized folk tunes of the respective groups. Even without the inquiry into the historical strata, this achievement is a major gain of this series of research.

Field research was interrupted for eight years between 1979 and 1987, but earlier and in this interval studies and books of internationally high standards were published on the eastern contacts of Hungarian folk music. To mention but the most important ones: Lajos Vargyas (1953, 2002) has given a broad historical outline of the folk music in the Volga-Kama region; Bence Szabolcsi (1934, 1935, 1956, 1957, 1979) has demonstrated even broader international relations; László Dobszay and Janka Szendrei (1988) have surveyed the Hungarian lament and psalmodic styles having wide-ranging international ties; and most recently, Katalin Paksa (1999) has summarized the historical strata of Hungarian folk music.

On our research into eastern folk music


Herewith I should like to reiterate my gratitude to many people and organizations for their help with my endeavours. First to be thanked is my wife Éva Csáki, a Turkologist who has been an integral contributor to my investigations, herself doing collecting work, having a lion’s share in translating the texts
collected in Turkey; she also recorded a significant corpus herself among the Mongolian Kazaks and the Bektashis of Turkey, and translated the Bektashi, Kyrgyz and Karachay lyrics from Turkish.

My place of employment, the Institute for Musicology of the Research Centre for the Humanities (HAS) ensures the basic infrastructure needed for research, but fieldwork as well as the digitalization and publication of the collected material require other resources, too. These were partly provided by Hungarian organizations and in a great part by western scholarships. Just to mention some of the supporters: OTKA (Hungarian Scientific Research Fund), NKA (National Cultural Fund), Fulbright Visiting Scholarship, Andrew V. Mellon Post-Doctoral Fellowship, Tokyo Foundation – Joint Research (JREX) Program (Japan) and the British Academy Stein-Arnold Exploration Fund. Without their repeated assistance this long series of research, the eastern folk music archive and the many books and publications would never have come into being.

It needs stressing that my Anatolian, Bektashi, Kazakh, Azeri, Karachay and Kyrgyz musical monographs are pioneering insomuch as maybe except Kazakhs no similar summary volumes had been made earlier, with only a few sporadic, small unannotated melody collections having appeared earlier. The idea to systematize and to compare musical stocks, and to explore the historical strata, was not even raised.

In the following, I am going to give an inkling of my research series spanning nearly 30 years. Though the main merit of the series is the systematization, analysis and comparison of the studied Turkic repertoires, here I can only touch on them tangentially, referring to my major publications in which the detailed results are presented with conclusions drawn from a large amount of tunes. I chiefly concentrate on vocal folk music, for that is the chief reservoir of archaic strata, and also, without it instrumental folk music prone to absorb new influences is difficult to understand.

Research in Anatolia

In 1987 I launched fieldwork among the Turkic groups and have been pursuing it to this day. In 1987–93 Éva Csáki and I taught at the Department of Hungarology in Ankara University. During this period I conducted several major researches resulting in about 1500 tunes. I started where Bartók had left off, and as the number of collected tunes began to dwindle, I moved more and more to the west. I also perused and excerpted all available publications of Turkish music, which extended my collection with another 3000 tunes after critical analyses. The six-year presence, my good command of Turkish, the
consultations with Turkish folk music researchers, and first of all regular collecting, transcribing and analyzing work allowed me to prepare a large systematized Turkic folk music material for publication.

I have reported on my investigations in several books, in which I designated the major Turkic musical styles, classes, types, pointing out the connections (Sipos 1994, 1995, 1997, 2000, 2001, 2005). My books on the theme are the only serious attempts to systematize the Anatolian folk music apart from Bartók’s book based on a far smaller material. The analyses have revealed that the Hungarian–Anatolian contacts are even more significant and even weightier than he thought. What is more, even stronger Hungarian–Anatolian relations can be discovered in the psalmic style extended by Janka Szendrei and László Dobszay (Szivárvány havasán ‘On the summit of the rainbow’), in the descending tunes of the old style, the small form of the lament, a basic tune type of children’s games and in several narrow-range tunes.

Let us stop here for a moment. Until now, the contacts of the Magyars with the Oghuz Turks have not been seriously deliberated – how come then that there are such astonishingly close connections in the music of Hungary and Turkey? At least two answers are worth giving some thought. First, the Magyars did come under – direct or indirect – Turkmen influence some time, but the other answer may be more probable: after invading Anatolia, the Turks did not exterminate the local population but living side by side with them, they gradually Turkified the Byzantine substratum whose culture must also have had its influence on the conquerors, e.g. through mixed marriages. Since the Hungarian psalmic style and lament style can be traced back to a wider European musical stratum also constituting the foundations of Gregorian chant, these musical styles are thus related to Byzantium and the earlier local population there.

I have been pursuing my research in Turkey to this day, presently studying the music of the ethnic (Karachay, Tatar) and Sufi religious minorities (Alevi, Bektashi, Tahtajis), but I also work among Sunni Turks, e.g. last time in the vicinity of Burdur in 2011, and Kars 2014. Besides, I go on analyzing the folk music repertoire of the Turkish Radio and Television amounting to some 5000 tunes. What lends this collection its special significance is the intention to avoid repetitions, hence the over 5000 tunes represent many types.

To conclude, considerable Hungarian scholarly effort has been made to explore the folk music of the Volga–Kama region and Anatolia. Since between these two areas and more to the east various Turkic ethnic groups can be found, it was logical to extent the target area of research. The selected Turkic groups in the vast area from north to south are: Chuvash, Tatar, Bashkir, Kazakh, Kyrgyz, Turkmen, Azeri, Anatolian Turkish groups, as well as Karachay-Balkars in the Caucasus and the Turkic minorities of the Balkans. Let me say a few words about my investigations among these groups.
Kazakh research

I compared the folk music of Aday Kazakhs living along the eastern shore of the Caspian Sea with the music of Mongolian Kazakhs living 3000 km east of them in my book *Kazakh Folksongs from the Two Ends of the Steppe* released by Akadémia Publisher in Budapest in 2001. Sipos (2001, 2006 and 2007).

The book was based on my research in Mangislak in southwest Kazakhstan in 1997 and Éva Csáki’s collection among the Mongolian Kazakhs in the same year. This means that it is not an overview of the whole folk music stock of an ethnicity but the comparison of two Kazakh ethnic units living very far removed from one another. Creating a complete musical collection of the enormous Kazakh area would have been illusory, anyway. Although Erzakovič (1955, 1957, 1966 and 1979) already published books about the Kazakh folk music in the 20th century, in theory offering a basis for a comprehensive review of Kazakh folk music. Most regrettably, however, the Russian scholar did not put down the words of the tunes whose structural analysis is therefore well-nigh impossible; besides, many tunes in his collection do not look like folksongs, they are at least “dubious”. The Kazakhs themselves cherish his efforts for their historical value rather than as a scientific source.

The analysis has revealed that while the Kazakh language is surprisingly unified despite the huge distances, the musical deviations are considerable. (Beliaev 1975:78). Let it suffice here to say that while the Mongolian Kazakhs’ typical do- and so-pentatonic tunes are closer to Chinese and Mongolian-Tatar tunes, the diatonic music of South Kazakhstan resembles the musical realm of Anatolia.

On the basis of accessible Thracian, Anatolian, Kazakh, Azeri, Turkmen and Kyrgyz music it may be concluded that a major areal musical watershed is at issue here. The pentatonic zone stretches broadly from China through Mongolia and East Kazakhstan to the Volga-Kama region and makes a great leap to the Hungarians from there. In the areas more to the south, from Kyrgyzstan through South Kazakhstan and the land of the Turkmens and Azeris to Anatolia and further to the south there are at most only traces of pentatony.

Let me quote some Hungarian relevance: with their two parallel lines progressing a note apart, the laments of the Aday Kazakhs display some similarity to the small form of Hungarian laments, while the pentatonic descending lines of Mongolian Kazakh laments are reminiscent of the Hungarian pentatonic laments. That is all the kinship between Hungarian and Mongolian Kazakh tunes, which is the more startling as in the (wholly pentatonic) melodic realm of both outer and inner Mongolia fifth-shifting tunes comprise a significant group. We are to discuss this later.
At the same time, the folk music of Aday Kazakhs living in the neighbourhood of Turkmens, includes a considerable number of „psalmodic” tunes which are popular in both Anatolia and among the Hungarians (first of all the Székelys). Apart from the historical examination of folk music in Turkey, the above feature also calls for a serious study of Turkmen folk music, which I started in 2011.

Azeri research

I resumed work in Azerbaijan in 1999, carrying out five expeditions with Baku, Shamaha, Kuba and Zakatala centres, and also collected music among refugees from Karabakh in Azerbaijan. More than 600 tunes were collected from Azeris, as well as from Tat, Tsakhur, Jewish and Avar minority groups.

I presented the results in my book *Azeri Folksongs at the Fountainhead of Music* published in English by Akadémiai Kiadó in 2004. I am pleased that the book was published in Azeri language in Baku in 2006 and in Hungarian in Budapest in 2009. There is no cause for complaint, particularly if I remind myself of the fate of Bartók’s folk music collections of which e.g. the Anatolian material was only published after Bartók’s death, thirty-two years after the submission of his manuscript.

The overwhelming majority of the Azeri tunes consist of one or two 7- or 8-, rarely 11-syllabic lines, their tonal range spans 3-4 tones, rarely 5 or 6, the melody lines are descending or outline a bulge, the time signature is usually 6/8 or some other time signature retraceable to 6/8, rarely 2/4 or parlando (Sipos 2004). This lends the Azeri music a singular character which –except Turkmens- deviates considerably from the music of neighbouring and more distant Turkic groups.

The Azeris are close relatives of the Anatolian Turks in linguistic terms, but the ethnogenesis of the two groups is different. That may explain why compared to the elemental Azeri music, Anatolian folk music is so diverse and stratified, presumably owing to the intricate ethnic diversity of the area. Though there are several simple tune forms in Anatolia, too, forms like the Azeri tunes are almost exclusively in the east where Kurds and Azeris live, while the simple tunes elsewhere in the country are different in character. Most probably the Ottoman tribes occupying the area of Azerbaijan Turkified the Caucasian and Iranian substratum but some of the original folk music survived.

Though there is only one tune type, a substratum of the Azeri lament, that is connected to Hungarian and Anatolian folk music, it is remarkable that some lament forms of these three peoples display such strong similarities (Sipos 2010).
It is unlikely that further (vocal) musical forms could be found by future Azeri folk music research; so it can safely be declared that the comparative structural analysis of Azeri, Tat and Tsakhur music has been completed. That cannot be said of the music of Avars in Azerbaijan of which I only have a vague idea now with the fifty tunes I recorded among them. Although they have nothing to do with the Avars of the Pannonian Basin, the limited material collected among them already displays several layers that might kindle the interest of Hungarian folk music researchers.

*Kyrgyz folk music*

The same applies to the music of the Kyrgyz living close to China and Mongolia: there was no comprehensive monograph of it, similarly to the folk music of most Turkic groups. Scholars may know the volumes on Kyrgyz folk music e.g. of Alexander Zataevich (1934), which are, however, far from giving an all-round picture. Typically enough, Beliaev (1975: 146) illustrates his study with 20 vocal examples, while Zataevich presents 250 – exclusively instrumental – tunes. That is meagre, compared to the 1300 tunes I recorded during two expeditions.

One of the areas I picked out was the southern side of the Yssyk Kul, the habitat of the *Bapa* subtribe of the *Bugu* tribe, where Chenghiss Aitmatov’s famous novel *The White Ship* takes place. The second selected area was the vicinity of At-Bashi in the very poor Naryn County with strong traditions, one of the main residential areas of the Cherik tribe. The third area was Talas County in the north under strong Kazakh influence. Apart from the south Kyrgyz region around Osh, the three selected areas more or less cover the musical map of Kyrgyzstan. Moreover, Dávid Somfai’s field research has shown that the music of the southern areas is not radically different, either. The 1300 tunes I collected during several field trips and another set of 1500 tunes I have studied provide a satisfactory basis for the comprehensive analysis of Kyrgyz vocal folk music, while the differences and similarities between the tribes living in these areas can also be pointed out.

What is more I seemed to have enough reliable material of Kyrgyz vocal folk music to write the book *Kyrgyz Folksongs*. 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.
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 colorful 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 – and maybe Kyrgyz – 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-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.

It has been found that one of the Kyrgyz lament types is widely different from the Hungarian lament and from the general lament type of Anatolia, whereas another Kyrgyz lament is quite identical, and tunes of the Hungarian psalmodic style can also be found here. The folk music of the Kyrgyz people is not pentatonic, several tunes have a major tonal character, and many forms only use a narrow ambitus, e.g. the Manas Epic or the Jarapazan (ya, Ramadan) tunes performed at the end of the month of fasting.

All in all, the Kyrgyz music strongly differs from pentatonic folk music and widely deviates from the realm of familiar Kazakh folk music. However, to compare the music of the Kazakh and the Kyrgyz people speaking such closely related tongues we will need substantially more Kazakh tunes from reliable sources.
Religious songs and folk tunes of the Bektashis in Thrace

Turkic people live in Europe, too, e.g. numerous groups in Romania and Bulgaria, not only in Asia. In the last century there were several waves of emigration from Bulgaria to the European part of Turkey. The Alevi-Bektashi belief, the popular Islam of the refugees, differs from the Sunni religion of the majority in Turkey. The religion of the Alevi-Bektashis is heterodoxical, syncretic, gnostic, as it has absorbed several customs and religious elements from the environment over the centuries, drawing from neo-Platonism, Hebrew and Christian religion, even Buddhism and Manicheism. This was the religious practice of the Janissary corps, one of their saints Gül Baba being known in Hungary, too.

In the past decade several studies have been released on the Bektashi religion, but their religious songs and music life have not been approached in depth. Éva Csáki and I have been doing fieldwork among them since 1999, taking part in religious ceremonies, making interviews on musical, religious and other themes. The total of some 1200 tunes we recorded among Thracian Bektashis provided the material for our monograph published by Akadémia Publishing House in 2009 (Sipos–Csáki 2009).

Many of the Thracian Bektashi tunes can be discovered in Anatolia, which is no surprise in view of the common roots. The folk music of Bulgaria at the same time does not seem to have influenced them. What is startling is that their descending D-B-A tritonic laments are so different from the prevalent small form of the Anatolian lament.

There is close interrelation between the hymns and folk songs of the Thracian Bektashi, and lots of melodic parallels can also be adduced in more advanced types. However, some motivic structures of religious tunes whose melody lines are undulating or ascending massively differ from the typical descending or hill-shaped conjunct melody lines of Anatolia and might possibly be influenced by Turkish classical makam music (Sipos 2009).

Let me touch on the contents of the Bektashi volume in a bit more detail, to give an idea of the structures of our published and prospective monographs.

The book begins with a review of investigations among Turkic groups followed with a survey of the literature on the Bektashi. Then comes the account of the fieldwork to introduce the reader to the people whose music is to be presented and to the musical and cultural concepts necessary for the understanding of the strictly scholarly parts of the book.

A separate chapter discusses mysticism, particularly its Turkish forms such as the Bektashi, Alevi and Mevlevi branches, detailing the characteristics of the Thracian Bektashi religion and life style. Relying on our personal research,
we compare the theoretical precepts of Bektashi religion and their manifestation in everyday life. Mention is made of the influence exercised by the community leader, the baba, on the community and the musical repertoire. A separate chapter is devoted to religion-related events, including a detailed description of the zikir ceremony for achieving a state of trance.

The first part of the book ends with a detailed analysis of the lyrics of some religious songs through which the poetry of Bektashi poets and the major points of Bektashi philosophy are also introduced.

An essential section of the book offering real novelty contains the comparative musical analysis. The tunes are surveyed by diverse criteria (scale, tonal range, structure, time signature, syllable number and textual contents), and systematized by the type of melody progression. This is not just a scholarly brain training but is useful in education as well, as it reveals the central tunes by which the Bektashi folk music is best characterized. In other words, having learnt these basic tunes, the majority of the Bektashi repertoire will sound familiar. Then we examine the relations of Bektashi tunes with neighbouring Bulgarian and Anatolian folk music, as well as with Hungarian and other Turkic groups. For comparative ethnomusicological research this has relevance as the exploration of the folk music of the Balkans may link up the well-known Hungarian and Romanian musical dialects with Anatolian Turkic areas more to the east.

A sizeable part of the book comprises music examples, nearly 600 of the collected 1200 being given in detailed notation. The scores are followed by the lyrics of the religious and folk songs and their Hungarian and English translation. The writers of religious hymns are usually notable poets (e.g. Yunus Emre, Pir Sultan Abdal, etc.) whose poems with English translation have never been published in such numbers. The song texts are annotated with the explanation of religious terms and poetic imagery, together with a comparative text analysis. We have also compiled a glossary for the study of the concepts and the poems. The indices include detailed information on the informants and the tunes in a transparent order.

As usual, I also compiled a CD to be appended to the volume with the finest and most characteristic Bektashi tunes to help the study of the culture of these groups. Several photos, diagrams and maps also help better understanding.

Until now, I have spoken of the music of Turkic groups living more to the south. An examination of the folk music of the Kazakhs in Mongolia inevitably entailed an acquaintance with the music of the Mongols as well. There are several books on Mongolian folk music, the most excellent ones being the volumes published in Galin-Paris-Chevé transcription about the Inner Mongolian area. Before going over to this region, let me interpolate a few words about my field research among North American Indians and about computer-aided investigations.
Music of the Navajo and Dakota Indians

Some ancestors of the American Indians probably migrated from Asia to America in several waves over tens of thousands of years when the Bering Strait was trespassable still. Their common roots result in their similar physiological features, and the different local language families can be traced to different waves of the migrations.2

It is also known that the music of several Indian tribes contain pentatonic scales. Their music has been researched extensively, with some comprehensive analyses having been published on the theme.3 There are many similarities in the music of different North American Indians, but in some areas the music of a group e.g. the Navajos in the southwest or the Dakotas in the great plain, developed independently.

I have been involved in researching the music of the Dakota and Navajo Indians since 2004 when I spent a longer time in Los Angeles at UCLA on a Fulbright fellowship. I listened to and transcribed the 1500 Dakota and Navajo tunes recorded by Willard Rhodes in 1941, and then carried on field research in the reservations of the two tribes in 2004–2005.

The Dakota tunes typically descend on a pentatonic scale spanning a wide range, which also applies to some old-style tunes of Hungarian folk music. The majority, however, distinctly deviate from the Hungarian descending pentatonic tunes, which are la-pentatonic and move motivically, while the Dakota tunes descend continuously on an A-E-D-C tetratonic scale. The Navajos build often astonishingly complex structures from short narrow-range motifs through variations and repetitions.

Our Navajo researches are being carried on in cooperation with the Brigham Young University, Provo (Utah). My American partner is Professor Jerry Jacquier, who used to teach at the Four Corners Navajo reservation in his younger years and is thus a great help in communicating with the Indians.

Computer-aided investigations

Some forty years ago UNESCO appointed Hungary – on account of the renown of our folk music researchers – to systematize the folk music of Euro-

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2 Charles and Florence Voegelin reckon with 221 different languages in North America alone, see Voegelin–Voegelin (1977)
pean peoples. The Folk Music Research Group completed the digitalization of a representative sample of European folk musics. To use Gábor Prószéki’s term, that work proved futile at that time, and the research was interrupted. Now Zoltán Juhász and I have resumed the enlargement of the data base and the analyses that were not so successful earlier, because of the limitations of the computers, for one thing.

We have introduced our program of digitalization in several articles (e.g. Juhász–Sipos 2009). The basis for computerized processing is the ordering of a point of the 32-dimension space to each tune, and the distances and other relations between the points are then easy to handle with mathematical and information technological methods. (The co-ordinates of the 32 dimensional points are defined by dividing the tune into 32 parts and the pitch at a point of division is a coordinate of a point.) We thus acquire a set of points in space, the points close to each other standing for similar tunes. Another major asset of the software is to find the most typical melody lines from a large amount of digitalized tunes with the help of a continuous iterative procedure. The software places the means of similar tunes (the abstract median melody line) onto the points of a grid, which provides the basic form of the melody lines in general of a given folk music stock. Naturally, it does not substitute for the researcher’s analytic work but it may lend support to it by offering a kind of “system” for the examined material. The researcher is free to accept, modify or discard this classification. The software may help compare different ethnic musics as well or look for similar tunes to a given melody in enormous sets of tunes. All this provides scholars with an excellent tool if they are willing to overcome the difficulties of computerized research and can cooperate with the logic and potentialities of the software.

Finally, let me share with the reader a discovery I have made to illustrate the advantages and possibilities of surveying the music of vast geographic areas.

*The pentatonic descending fifth-shifting style, and the music of the Mongols*

As mentioned earlier, Hungarian folk music research presumes that the pentatonic descending tunes root in times prior to the Magyars’ settlement in the Carpathian Basin and that they are of Turkic origin. The fifth-shifting tune style is said to be a logical consequence of descending tunes at the highest level of a penchant for repetition. It is represented by numerically few but widely spread tunes in Hungarian folk music.

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4 With the term *fifth- or quintal-shift* I refer to wholly or partially fifth-shifting tunes alike.
Several scholars have studied the occurrence of these tunes in the music of other people. Bartók was the first to point out that the quintal-shift also occurs in the Cheremis and Slovak material. Kodály (1976: 17-26) analyzed in detail the phenomena of tonal and modal fifth-shifting, pairing further Cheremis and Chuvash analogies with their Hungarian counterparts. Though most of his examples are from the Volga region, he did not delimit the possibility of parallels to this area.

Bence Szabolcsi (1979: 107-109) exemplified the phenomenon of the quintal-shift with Cheremis, Chuvash, Kalmyk, Mongolian (Baikal region) and Chinese analogies, and connected this Hungarian style “to a specific style type, the Central Asian type, of pentatony that characterizes the great old cultures all over the world”. He also spoke about a general kinship of tunes that connects the pentatonic layers of Hungarian folk music to the folk music of many different peoples and cultures held together by a vast geographic area.

The Cheremis and Chuvash collection of László Vikár and Gábor Bereczki (1971) provides a detailed account of the fifth-shifting style of these groups. Their examinations have proven that this musical form lives within a 100 km circle on two sides of the Cheremis–Chuvash border, gradually disappearing as the distance from it increases. Vikár doubted the genetic relation between the Hungarian and Volga region fifth-shifting. He warned that during fieldwork he found a far larger number of upper fourth than lower fifth shift. He opined that the two-lined Cheremis tunes in the Lach collection were probably authentic and that not only the cadences but the melody outline of the Cheremis tune compared to the Hungarian “Peacock” tune were different. He wrote, among other things:

“Undoubtedly, there are some descending or fifth-shifting Hungarian tunes that may have Cheremis, sometimes Chuvash folksong parallels… but is that sufficient to declare that one is the direct descendant of the other? For instance, the Hungarian »peacock« motif is simple and natural and may appear in Cheremis, Chuvash, or perhaps Mongolian, even Celtic or Indian musical language known as pentatonic – without any special intervention.” (Vikár 1993: 33)

He argued that a busy area like the Volga-Kama region could hardly preserve very old phenomena, and the eastern Cheremis people of a more archaic culture did not know the quintal-shift. He thought it unlikely that a style – like the fifth-shift along the Cheremis–Chuvash border today – could flourish for millennia.

By contrast, Lajos Vargyas (1980: 13) had the following view: “… the similarity of the Hungarian and Volga-region fifth-shifting style and fifth-shifting
tunes …. is so great and so voluminous that we cannot help hypothesizing a common origin, provided that there can be historical connection between the two areas.” In Vargyas’ theory the fifth-shifting style is a logical development from the descending tune style, from its descending melody progression and constitutes the most advanced stage of a drive at repetition. He reviewed the folk music of the Mordvin, Bashkir, Kazan Tatar, Votyak and Mishar Tatar people and found that quite unlike the musical style of these groups, “the broad fifth-shifting tunes are almost exclusive in the music of the two ethnic groups living along the Cheremis–Chuvash border in a narrow strip south of the Volga”. On the basis of two Mongolian tunes in the article of C. Nagy (1947: 80-81) and two examples in Szabolesi (1979: 107–108) Vargyas also reckoned with the existence of the Mongolian quintal-shift (MNT VIII/A: 13). There is a tune from faraway Peru that almost perfectly tallies with a Hungarian fifth-shifting tune, and exceptionally such tunes can be come across among the Dakotas, too (Ördög 1997: 114).

Vargyas (1980: 20-27) examined the quintal-shift in western music and demonstrated of the typical western “fifth-shifting” forms that in the majority of these ascending AB⁵CB tunes usually with a low start there is no quintal-shift, but only the correspondence of a note or two in some variants. The fifth-shift among the neighbours of the Hungarians (Moravians, Slovaks) is mainly a secondary development upon Hungarian influence.

I surveyed the quintal-shift in a wide Inner and Near Asian area. In Anatolia and Thrace there is sporadic and non-pentatonic fifth-shifting, among the Azeris there is none. One finds fifth-shifting tunes among the Karachay-Balkars on the southern slopes of the Caucasus, but they are not pentatonic and the musical fabric is not motivic (Sipos 2001 [2004!])

Fifth-shifting tunes cannot be found in the diatonic folk music of the southern Kazakhs or the Mongolian Kazakhs, although among the latter parallel progressing pentatonic lines are not infrequent. The closest are some strata of Tatar folk music, with its fourth-shifting lines instead of the fifth-shift. In Kyrgyz and Turkmen folk music, too, only a few examples can be found to illustrate parallel lines shifting a fourth or fifth.

Having studied over seven hundred Inner Mongolian tunes I found that about one-fifth has fifth-shifting, and further, that similarly to Hungarian fifth-shifting tunes, the beginning of the transposed line is often higher than it should be in a regular case. Some of these Mongolian tunes are two-lined with a low beginning which merely illustrate that the fourth- or fifth-shift has firm foundations in this area. The majority, however, are four-lined tunes some with very close Hungarian analogies.

I compared the Hungarian, Volga-region and Mongolian tunes as to scale, melody progression, form and cadences. The closest are the Cheremis and
Chuvash fifth-shifting styles, with the Hungarian being related a bit less tightly. On the other side is the Mongolian group with the closely connected Evenki and northern Chinese tunes. The link between the two blocks is provided by the la-pentatonic tunes with 8(5)4 cadences and less dominantly, by the so-pentatonic tunes with 7(4)b3 cadences. Several further similarities and differences can also be discerned (Sipos 2001 [2004]).

Much caution must be administered when one tries to retrace the musical relations of several thousand years ago from contemporary folk music data. If Kodály’s words apply to the Cheremis, Chuvash and Hungarian fifth-shifting styles, then they apply even more aptly to these Hungarian and Mongolian musical styles: “The pentatonic tonal system might have developed among ethnic groups whose physical contact is hard to imagine… This conspicuous, essential similarity in melodic structure, phraseology, rhythm, however, cannot be accidental. Here, direct contact or some common source must be presumed.”

Anyway, it seems that the pentatonic quintal-shift only occurs in Mongolian folk music and on the Cheremis–Chuvash border area in large numbers, in addition to Hungarian folk music. Several theories might be proposed on how a Mongolian musical layer found its way into Hungarian folk music. One possibility would be the Bulghar Turkic mediation, but it cannot be precluded in theory that the Magyars learnt it from the Avars already in the Carpathian Basin, for the Mongolic character of the Avar language – though not yet proven – is not yet confuted, either (Róna-Tas 1996: 119-128).

Even the direct Hungarian–Mongolian contact has been given some thought.5 Which of these explanations – if any – will be verified is beyond the scope of ethnomusicology, but through the presentation of (modern-time) folk music data it may help researchers of prehistory with their difficult work.

Finally, just a few words about my future plans. After the Karachay volume, I am going to resume fieldwork among the Turkmens I began in 2011 and go on with the study of Anatolian folk music, particularly the musical realm of the Alevis and Bektashis. I also hope to see the Hungarian-language version of Béla Bartók’s Anatolian collection in print.

Apart from the presentation of systematized materials, I am planning to write two syntheses. One is to cover the eastern connections of Hungarian folk music in the light of recent researches the other is to be a comparative analysis of the folk music of Turkic-speaking people.

After this survey of the precedents, let us review now the Hungarians’ historical researches in the Caucasus.

Hungarian researchers in the Caucasus

A glance at the map will convince anyone that the foreground to the Caucasus on the north is a place of strategic importance in the east-west migration on the Eurasian steppe. The Caspian Sea and the Urals force the steppe to taper, so the ethnic groups of the great migrations, including the Huns and Avars must have moved towards their western destinations along here. When their empire collapsed, some of their groups returned to this area.

In Hungarian prehistory, this area has salient importance in the ethnogenesis of the Magyars. This is where the Don–Kuban Urheimat/homeland could be located, to which area the Magyars moved together with Oghur Turks in the 5th century, and later shifted to a more intensive livestock breeding and agricultural way of life within the Khazar Empire. As is appropriate for a newcomer group, they rendered frontier defence services in the north and got into contact with the Alanis in the south. The story of the Hungarian chronicles referring to the princely Alani–Magyar marriages might have taken place here: the daughters of Dula, the chieftain of the Alanis were kidnapped in the swamps of Maeotis i.e. the Sea of Azov and later became wives to Hunor and Magor.

At any rate, in this area the Hungarians came in touch with Hunnish fragments, Onoghurs, Sabirs, Turks, Turk-Khazars, Bulghars, Alanis and other ethnic groups before moving on to Etélköz from where a Pecheneg attack chased them off westward together with the Khabars to the Carpathian Basin in 895.

It is no surprise that our forefathers took an interest in the area. Supported by the Hungarian King Béla IV, a Dominican monk called Otto left with some companions around 1232 to search for the Magyars mentioned by the chronicles. He reached his goal. Most probably he met Hungarians living close to the Caucasus and also mentioned by emperor Constantine VII Porphyrogenitus (959), who also noted that they communicated with the Magyars in the Carpathian Basin through envoys (Róna-Tas 1996: 57).

Friar Julian and his companions set out on an expedition in 1235 on information received from Otto’s company. They no longer found Otto’s Hungarians, so they turned northward and came across another Magyar group along the Volga (Glatz 1996).

From then up to the late 18th century no Hungarian research took place in the Caucasus. When in the late 18th, early 19th century the Hungarian national awareness was strengthening, the search for the original homeland and the Asian relatives came to the fore in public discourse. The first scholar to reach the area was János Besse of Ógyalla who arrived in the Caucasus in 1829. Besse, who was convinced that the original homeland of the Magyars was here, climbed the Elbrus and came to know several ethnic groups, but did not find valuable information on the Magyars (Vásáry 1972).
Count Jenő Zichy led an expedition to the Caucasus and Central Asia in 1895. Though the count cherished some hopes, the members of the expedition had other goals than finding Caucasian Magyars at the end of the 19th century (Erdélyi 2000: 274–285). Their work was aggravated by their lack of knowledge of Russian which was the language of communication already at that time, and of course they did not know any of the innumerable Caucasian languages. True, one of the members of the expedition, Gábor Bálint of Szent-katolna did write a short descriptive grammar of the Kabard language, he did not really speak it.

Let it suffice to say of the language relations of the area that in the North Caucasus a vertical language structuring prevails. The tongues of the steppe and the lower regions became the *lingua franca* in the lower pastures where the multilingual shepherds traded and settled for winter. Before the Russians conquered the area, it was predominated by Turks: by Azeris in the South Caucasus, Noghays in the northwest and the middle, and Kumyks in the northeast. The influence of the Turkic people was enhanced by their more advanced political organization, so in the North Caucasus Turkification was powerful and remained strongly perceivable even for a decade after the Russian revolution.
The exploration of the Caucasus by Hungarians could have started, but the Russian revolution of 1905 and then World War I radically changed the situation in Hungary and made individual research very hard. Until the end of World War II the archeologist Nándor Fettich was the only scholar to get as far as Tbilisi.

After World War II scientific and cultural contacts began to be built with Georgia and Armenia on the southern side of the Caucasus, but the outcome was nowhere near what the Zichy expedition had envisioned. In 1966 István Erdélyi visited several museums and research centres in Azerbaijan, Dagestan, Georgia and Northern Ossetia, and later Chechenia. In 1978 he led a small research team to Northern Ossetia, the Kabard-Balkar Autonomous Republic and the Kuban valley (Erdélyi 2000).

Károly Czeglédy, head of the Arabic Philological Department of Eötvös Loránd University, Budapest, wanted to organize a department section for Caucasian studies (Czeglédy 1955). The main research interests of the researchers were, however, Armenian (Ödön Schütz) and Georgian (Erzsébet Tompos, Márton Istvánovits, Mária Bíró) culture. Cultural historian Lajos Tardy was also mainly intrigued by Georgian themes (Tardy 1971, 1973, 1988).

There were a few more study trips of lesser significance, but since the Zichy expedition no major research or fieldwork has been carried out in this area despite its salient relevance to Hungarian studies. The majority of actual research or fieldwork was targeted at the southern side of the Caucasus, too.

This research background may illumine the real importance of my earlier Azeri research (Sipos 2004, 2006, 2009) and our expeditions aimed at the comparative research of Karachay-Balkar folk music in the Caucasus and in Turkey.

Our investigations are particularly gainful as there is a lack of thorough studies or books on Karachay folk music in general, and many typical tunes are also missing in Omar Otarov’s Karachay-Balkar tune collection of 2001. No musical publication has ever appeared on the folk music of the Karachay-Balkars in Turkey.

About our Karachay collecting field-trips

The examination of Karachay-Balkar folk music began – as is customary in Hungarian folk music research – with on-the-spot collection. Thus, the great part of our analyzed material is from two field trips in the Caucasus and three among Karachays in Turkey. In addition, I have studied Dr. Tamara Bittirova’s Caucasian collection from before 2000, some commercial cassettes and Omar
About our Karachay collecting field-trips

Otarov’s book (2001) on Karachay folksongs, and have inserted a few tunes from them into this volume.

The approximately 1200 tunes thus collected were then transcribed and analyzed, then I picked 71 for illustrative examples and 287 for the collection of tunes. These 358 tunes represent adequately the collection, which in turn represents aptly the folk music of the Karachay-Balkas in both the Caucasus and in Turkey. Obviously, important strata of this folk music have changed over the centuries, some disappearing, new ones emerging, and therefore, here “only” the present state of Karachay-Balkar folk music is presented. However, in view of the archaic features of a great part of our material, e.g. the high number of tunes performed *parlando-rubato* or the many different traditional genres, one may hope that the material will allow an insight into the more distant past of Karachay folk music.

In the chapters on the Karachay-Balkar people and Karachay folk music we are trying to give a scientifically accurate account of the emergence, customs, musical layers of the Karachays, of their cultural connections with other ethnic groups, etc. In the next few paragraphs I will outline in brief our research trips, the collected material and my general impressions.

Field research of János Sipos and Gergely Agócs in the Caucasus in 2000

The Karachay-Balkar people live in the southern areas close to the Caucasus in the Karachay-Cherkess and Kabard-Balkar Republics belonging to the Russian Federation. The Karachays and Balkars are one ethnicity with a common Turkic tongue, common history and culture. Their language belongs to the Caucasian branch of the Kipchak group of Turkic languages. We first visited them in both the Kabard-Balkar and the Karachay-Cherkess republics in September-October 2000. The opportunity was a conference on the Nart epic in the Kabard-Balkar capital, Nalchik, and a related field research upon the invitation of Svetlana Dashieva, a vice rector of the Kabard-Balkar State University.

The atmosphere being fairly explosive in that corner of the world at that time, we had to append the following letter to our application for visa to the Consular Division of the Hungarian Republic:
"Dear Madam,

The undersigned Dr. János Sipos and Gergely Agócs would like to travel to the Karachay-Cherkess and Kabard-Balkar area between 25 September and 5 October 2000. We are research fellows of the Institute for Musicology of HAS and the Oriental Archive of House of Hungarian Heritage but at present we will travel independently, without being delegated.

Our plane is to leave at 9 o’clock on Monday, 25 September, and we have not received our invitation letters yet. We kindly ask you to help us receive the Russian visa this week, with urgency. Our general project and current trip has been supported by the political secretary Mr. Zsolt Németh.

I, János Sipos, acknowledge that the Foreign Ministry does not advise travelling to the Karachay-Cherkess and Kabard Balkar areas and declare that despite this warning, I undertake the risk of travelling there at my own peril in the interest of folk music research.

Sincerely yours,

Dr. János Sipos

Budapest, September 20, 2000

We knew that the radioactive matter sunk in Lake Karachay was dangerously polluting the environment and the efforts to clean up were stopped in 1998 for lack of resources. We had to consider that the Chechen-Russian war was going on some one hundred km away from Nalchik and the Chechens were taking hostages in the surrounding areas, too. But when a researcher is determined, he will not give up and our plane took off on 25 September 2000, headed for Moscow from where – at a delay of 8 hours – we flew to Nalchik the same night.

The field research was highly successful, we returned with a stock of 280 tunes most of them recorded from reliable informants in the Balkar villages of Kasha Tau, Kara suv, Bizingi, Yanikoy and Upper Malkar locations, and in the Karachay villages of Upper Mara, Karachaevsk, and Teberdi. We also made important recordings at the Ethnographic Research Institute and the Radio in Nalchik, as well as at two folk music concerts. We recorded not only the songs and beliefs of Turkic people, but also some of the Cherkes and Kabard groups speaking Ibero-Caucasian tongues, and we also collected from Cherkes people who had come to the Nart conference from Turkey and Syria. We also received materials from the folk music collection of Balkar researcher Tamara Bittirova and acquired all accessible publications, most devoted to the folklore of the majority Kabards.
Fieldwork of János Sipos and Éva Csáki among the Karachays in Turkey

Since I go to Turkey like my second home, I decided that in addition to uncertain and dangerous research in the Caucasus, I would carry on fieldwork among the Karachays who fled from the Russian expansion to Turkey. I made the first trip with my wife Turkic scholar Éva Csáki, who has been my companion for several earlier and recent research expeditions.

In 2001 we visited the following villages and towns populated by Karachays (too): Bashhüyük, Eskishehir, Yakapinar (Ertugrul), Afyon, Bolvadin, Doglat, Yazılıkaya and Konya. We made many interviews about their history,
customs, and recorded some 160 tunes. We also visited Crimean Tatar and Volga Tatar villages nearby whose inhabitants had also escaped from the Russians in the early 20th century. Added to that, we received 50 Karachay-Balkar tunes from Mr. Vedat Malkan and 50 from Mr. Ufuk Tavkul. This expedition resulted in a total of 260 tunes for our collection.

In those years Turkey was hit by an economic crisis. Karachay women hardly married before thirty and only had one or two children. Life expectancy decreased as did the number of children. The Karachays of Turkey have not been wholly assimilated; they preserve their tongue and some archaic elements of their culture. That was in spite of the fact that similarly to other minorities, their language was not taught in Turkish schools. Karachays in towns are closer to assimilation, they frequently marry from other ethnicities, but they also speak their original tongue, i.e. they are bilingual, fluently changing from Karachay to Turkish and back. In the towns there are Karachay derneks (Societies) where they can come together to socialize, or celebrate religious and other feasts. In villages, obviously, tradition lives on more powerfully.

The songs of the old religion and usually songs performed parlando-rubato are mainly known by middle-aged and older people, despite the recent revival among the young people who are also proud of being Karachay and are ready to sing dance tunes of Karachay music, unfortunately not the most valuable tunes. They supply the music for weddings singing, playing the accordion and the rhythmic beating of wooden boards in their hands.

Turkish society has welcomed the Karachays, respecting them as hard-working, well-educated people, not without justification, too. Those who have money are intent on learning and sending their children to school, which is an important life principle for them.

Éva Csáki’s Karachay collecting trips in Turkey in 2001 and 2002

In October 2001 and April 2002 Éva Csáki visited Karachays around Ankara, accompanied on both occasions by Ufuk Tavkul. She collected some twenty tunes, first of all in the village of Yaglipinar.

Yaglipinar is 35 km away from Ankara; its old name is Akhisar < Ağaswar ‘white town’. The settlers arrived here from around Chegem, Mara and Bashan in the Caucasus in the 1890s. In 1921, the village comprised 55 houses, of which 13 had inhabitants from Chegem.

At that time, there was still a huge pine tree in the cemetery, but the local authorities had it felled for they didn’t like the Karachays’ veneration of it as a sacred tree. That did not deter the Karachays from worshipping the solitary
tree and regarded even its shavings as holy. The grave of a saint, Ashamish, used to be under the holy tree. Legend has it that he was once the servant of an upper Balkarian lord called Küchüker. The master sent him to get a horse, but he got stuck on the way home and the horse went astray. The squire set out to seek them and when he chanced upon Ashamish sleeping, he cut his head off. The villagers buried him. One night a green light emerged from the grave, so it became a sacred place. During a drought or flood they gather around his grave to make an offering. Finally, they tie small pieces of rag chaput on the holy tree with secret wishes.

János Sipos’ fieldwork in Turkey in August-September 2005

In 2005, at first I also worked among the Karachays in and around Ankara (Gölbaşı, Yaglipinar). The dwellers of these villages also speak the Karachay tongue but being close to the capital, they only preserve traces of the more archaic culture. Most people commute to Ankara to work, assimilation has been advanced. The more ancient tunes are known by girls or women who came here to marry from more traditional areas such as Afyon or Eskishehir.

Then I visited Eskishehir and the surrounding villages (Chifteler, Belpinar-Chogetey, Yazilikaya, Akhisar, Kılıssa, Bolvadin, Doglat and Yakapinar). I also sojourned in some Crimean Tatar, Volga Tatar and Kumyk communities. I had the special luck of being recommended to the vali of Eskishehir by Hürriyet Ersoy, chairwoman of the Karachay Society of Ankara. The governor summoned the head of the İl Kültür Müdürlüğü (regional cultural department) and the president of the local Karachay society Basri Özen, gave us a car and off we went on a collecting spree.

I had the chance to study the culture of the fairly populous Eskishehir community in detail. In the intervals of fieldwork in the villages I visited the Karachay Society in Eskishehir, took part in weddings and complemented my religious song (zikir) collection. I had a good opportunity to observe the changes in the music life of the Karachays.

In Turkey the question as to who is a Turk is sometimes raised. Some claim that “the whole world is Turkish”, but most of them have a more subtle approach to the question. Many people see the complex ethnogenesis of Anatolia clearly, some even speak of a mosaic nation, which is not really true in this extreme form. Anyhow, as descendants of a great ruling people, culture and empire, they do not need deep nationalistic feelings. The complexity of the situation is well exemplified by our small research team: the driver’s family were Turks from Bulgaria, the ancestors of the delegate of the Cultural Min-
I revisited some villages I had been to earlier, and practically worked in every Karachay village in the area. The fieldwork ended with the fine result of 250 recorded tunes. By the end of the expedition, I had recorded the majority of the Karachay tune types in Turkey. At the beginning of this field research I came across a new tune now and then, but in the last week all I could find were close variants of the already recorded types.

The only thing I needed was a control material, but to my greatest joy it also came about.

*The field research of Gergely Agócs and József Lukács among the Caucasian Karachay-Balkars in 2007*

In August 2007 Gergely Agócs and József Lukács went on a two-week research trip to the Karachay-Balkars in the Caucasus. In addition to communities we had visited together seven years earlier, they also gathered data in so-far unresearched valleys and succeeded in making recordings of great ethnomusicological value for Hungarian folk music research in Noghay settlements.

Their logbook says they recorded 357 tunes from 63 informants at 29 venues in 15 villages. They had the folk music archive of Nalchik Radio copied, of which about 60% can be taken for authentic recording, but in the rest of the tunes stage ensembles also usually accompany “informants” of some traditional performance.

With a collection of 1200 transcribed and analyzed tunes at my disposal, I settled down to the synthesizing and comparative study of Karachay folk music.

*Map of the places where the tunes in this volume were recorded*

To understand the below map of the Caucasus, it is important to know that the Adyghe, Cherkes and Kabard groups are related, and the Karachay and Balkar people are practically identical. The Russians, however, utilizing the principle of “divide and rule” forced these ethnic groups into the Karachay-Cherkes and Kabard-Balkar Republics, while the western Cherkes people, the *Adyghes* are now in the Adyghe Republic.
Map 1. Collecting sites of the Caucasian tunes included in the volume


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6 From different people, the *lyman* ensemble of the radio, at a folk music concert and in the archive of Nalchik Radio.
3. ABOUT THE KARACHAY-BALKAR PEOPLE
(UFUK TAVKUL)

Ethnogenesis

Already in the Middle Ages European travellers came across a Turkic-tongued people naming themselves tavlu ‘mountaineer, highlander’ in the area of the snow-capped Central Caucasian Mountains, on the Elbrus, the heart of the Caucasus, and in its abysmal valleys.

The missionary Johannes de Galonifontibus visiting the Caucasus in the early 15th century wrote of the Karachays called Kara Cherkes by his neigh- bours:

“Cherkessia or Zikia lies at the foot of the mountains behind the Black See. Various peoples live here. In the valleys of high mountains live the Black Cherkes, on the shore of the sea live the White Cherkes people. No one visits the Black Cherkes people, and they never leave the mountains barring the acquisition of salt. The Black Cherkes have a language of their own.”(Tardy 1978: 105)

The missionary A. Lamberti working in the Caucasus two hundred years later, in 1635–1653 writes of the Karachays:

“On the northern side of the Caucasus there is a people called Karachayli (Karachioli) or Kara Cherkes. Their name echoes the mountains constantly wrapped in clouds. Their language is Turkic but their fast speech is hard to understand. It is astonishing how they have preserved their pure Turkic language amidst people speaking so many peculiar tongues. Earlier, on the northern side of the Caucasus Hun Turks used to live. The Karachays are also a branch of the Huns who have kept up their ancient language to this day.” (Şamanlanı 1987: 180)

In the early 19th century the German scholar A. C. Lehrberg declared that the Karachays were the most direct descendants of the Scythians also mentioned by Herodotus, who were particularly worthy of note for their customs, language, religion and augural art (Klaproth 1814: 5).

In the mid-19th century Russian scholars interested in the Caucasian peoples began to explore the ethnic roots of the Karachay people, too. Since the Karachays speak a typical Kipchak tongue, they thought the Karachay-Balkars were of Kipchak origin. The Russian historian G. Tokarev, who toured the Karachay region in 1848, wrote the following:

“Cumans (Cuman-Kipchaks) lived in this land. They built pyramidal houses with pointed roofs for their lords. The name of the Kuban River surely
comes from the Cumans. The Karachays are some of the most beautiful people of the Caucasus. Their faces do not resemble those of the Tatars, Mongols, Nogays. The Karachays settled earlier in the Kabard than the Cherkes (Adyghe). They have a legend that they had come from Bashan (Baksan).” (Şamanlanı 1987: 77)

G. Tokarev raised a serious problem by claiming that the language of the Karachays was related to Kipchak while they had nothing to do anthropologically with the Tatars, Noghays, Mongols. What is more, he also pointed out that the Karachays arrived in this area earlier than the Cherkes, hence they were the natives here.

During the 20th century existence of the Soviet Union, Soviet scholars pursued important research on ethnogenesis, that is, on the theme of the evolution of ethnic groups. It is also known that Turkish scholars, for example Zeki Velidi Togan, took the position that the theory of ethnogenesis was worked out by the Soviets to support the Soviet imperialist system, for the principle of ethnogenesis postulates that a people evolves on a linguistic and anthropological basis instead of ethnic grounds from a mixture of diverse groups. (Togan 1977: 22)

In the second half of the 20th century the Russian scholar L. Gumilev’s works related to pan-Turkic culture and history opened up new roads in ethnogenesis research. In Gumilev’s view the evolution of different peoples took place much earlier than the periods reported on in the written sources or observable in some other way (Gumilev 1991: 168).

It is not settled yet scientifically when and how the Karachay-Balkar Turkic ethnic group – an organic component in the array of Caucasian peoples – evolved. Nor is any other Turkic group’s evolution known conclusively.

It has intrigued scholarship how in the high mountains of the Central Caucasus a group of people speaking a Kipchak Turkic tongue could emerge in the company of people speaking the widely divergent Abkhaz, Adyghe-Kabard, Ossetian, Georgian-Svan etc. languages. Diverse political and scientific explanations have been proposed.

Some researchers think that the oldest populations of the Caucasus are the groups speaking Caucasian languages, and the Turkic-speaking Karachay-Balkars and Kumyks arrived in the 10–13th centuries, and adopted the culture of the Caucasian people. This is, however, a political position without scientific bases, for the people of the Caucasus cannot be grouped into indigenous people and newcomers for historical and social considerations. As an ethnic entity, the Karachay-Balkars and Kumyks evolved through the times in the territory of the Caucasus in the course of ethnic and social-cultural processes. It is in vain to search for their ethnogenesis outside the Caucasus, as the historical data confirm that no group by these names had existed elsewhere.
In today’s anthropological typology, the native people of the Caucasus belong to the South Mediterranean branch of the Caucasoid race. Anthropological research subsumes contemporary Caucasian people into three anthropological groups:

- **West Caucasian Pontic type (of the Black Sea),**
- **Caucasian type of the Central Caucasus**
- **South Caucasian Caspian type.**

The Pontic type is represented by the Adyghe and Abkhaz people living in the West Caucasus. To the Caspian type belong the Laz and Kaytak living in Daghestan in the South Caucasus, while the Karachay-Balkars, Ossetians, Chechen-Ingush, Avar, Lak, Dargin and Rutul people belong to the Caucasian type of the Central Caucasus (Betrozov 2009: 38). The Caucasian and Caspian anthropological features commingle in the Chechens-Ingushes, as well as Daghestan’s Avar, Dargin, Lak, etc. people but there the Caspian features still dominate. (Betrozov 2009:38)

**Caucasian tribes**

The Caucasian type is very old and morphologically unique, populating continuous areas in the middle of the Caucasus in large numbers, which has led some anthropologists to the conclusion that theirs is the most ancient human formation in the region. Thus, the Caucasian type might be the remains of the groups living perhaps from the Paleolithic age on the slopes of the central part of the Caucasian range (Betrozov 2009: 39). The Karachay-Balkars speaking a Turkic tongue in the area of the Middle Caucasus also display the same typical features.

While the Caucasian type has local Caucasian features, the Pontic (Adyghe-Abkhaz) and Caspian (Chechen-Daghestanian) types can be discerned in West Asia as well. This might imply that the roots of these two types can be traced to West Asia and Anatolia, and their representatives migrated along the shores of the Black Sea and the Caspian Sea from the south to the Caucasus.

The old homeland of the Adyghe-Abkhaz and Chechen/Ingush-Dagestanian languages must have been West Asia and Anatolia. This is supported by the fact that the Adyghe-Abkhaz language group and the ancient Anatolian Hatti language derive from the same roots, and that the Chechen-Dagestanian language and the South Anatolian old Khurri-Urartu languages are closely related. The ethnic groups speaking these tongues came from West Asia to the Caucasus in the 4–3rd millennium BC, as scholarship has found (Betrozov 2009: 40-41).

In Tibor Halasi-Kun’s view, not a single group in the Caucasus is “native” in the strict sense of the word, having come from elsewhere to the Caucasus
at different points of time: “It is generally conspicuous that the Caucasian tribes are not indigenous. To divide these tribes into natives and newcomers is erroneous.” (Halasi-Kun 1991: 45)

In the first millennium before Christ diverse groups representing the ancestors of the Abkhaz/Adyghe, Ossetian and Karachay-Balkar people lived in the Caucasus, who contributed to varying degrees to the emergence of these peoples. From the 7th century BC Kimmerian, Scythian, Sarmatian, Alan, Hun, Bulghar Turk, Avar, Khazar, Pecheneg, Kipchak, etc. groups invaded the Caucasus and settled there, causing a radical change in the ethnic map of the Central Caucasus.

By assimilating the local Caucasian people of Caucasid anthropological features who had brought to life the Koban culture of the Bronze Age, the Ossetians of a Iranian tongue and the Turkic-speaking Karachay-Balkars emerged in the Middle Caucasus. The Ossetian and Karachay-Balkar people and cultures were certainly fundamentally influenced by the Caucasian substratum belonging to the Koban culture (Betrozov 2009: 227).

Apparently, the lowermost stratum of the Karachay-Balkar people comprises the Caucasian tribes of the Caucasian type of the oldest local group of the Central Caucasus who had created the Koban culture.

The Koban culture acquires new facets when the Kimmerians, Sarmatians, Alans and other tribes of steppe nomads arrived in the Caucasus. These tribes mainly settled in the impassable narrow passes of the range where Karachay-Balkars and Ossetians were living and enriched the Koban culture with their nomadic culture of the steppe.

In diverse formations, the Kimmerians pushed into the Caucasus, the Crimea and the Dnieper valley in the 13–8th centuries BC. This expansion is connected to the great tribal merging affecting Central Asia up to the entire Black Sea (Tarhan 1979: 362). The kurgans in Bestav (Piatigorsk) in the Caucasus and some remains along the upper stretch of the Kuban from the years 1200–1000 BC survive from the Kimmerians (Grousset 1980: 22).

The Koban and Colchian cultures were representatives of the major branch of the Kimmerians penetrating the central Caucasus. Their impact on neighbouring cultures was momentous, just as they were also influenced by the local Caucasian traditions. The rich treasure troves found in the kurgans clearly reflect the martial character of these steppe groups. This group later played a great role in the migration of the Kimmerians and probably got superimposed on the basic layer while moving across the Caucasus.

Upon the raids of Scythians arriving from the east, the Kimmerians were forced to migrate south- and westward in the 7–5th centuries BC. In this period the concentration of people in the south Russian steppe caused by a ma-
The period between the 7th and 2nd centuries BC is a new era in Karachay-Balkar and Ossetian history in the Central Caucasus, with their culture and ethnic identity undergoing further changes. The period beginning with the Scythians brought about a second common stratum in the ethnogenesis of the Karachay-Balkar and Ossetian people.

The origins of the Scythians have been fiercely debated by western scholar. Ellis H. Minns notes that it was perhaps the origins of the Scythians that have elicited most polemics. Most scholars in the west take the position that the Scythians are of Iranian, i.e. Indo-European origin. Russian scholars, on the other side, regard this view unfounded and undemonstratable (Ayda 1987: 29).

The ancient Greeks called all the inhabitants along the Black Sea and in Central Asia Scythians (Ayda 1987: 29) for they had no chance to observe the anthropological differences among the people living north of them. The historians-travellers who could have a deeper insight into the region noted the ethnic differences among the tribes living here. Strabo, for instance, differentiated the Sarmatians of Iranian origin from the Scythians and Herodotus also writes that the language of the Sarmatians was different from that of the Scythians.

Contending this view, some western scholars claim on the basis of some personal names presumably of Scythian origin that the Scythians were of Iranian origin (Grousset 1980: 24). Some Turkish scholars believe that even if the Scythians were of Iranian origin, there must have been other, including Turkic groups among them, and therefore it is more appropriate to speak of them as an alliance of tribes of Iranian and Turkic origins. (Kurat 1972: 7)

In the years between 700 and 550 BC the centre of Scythian culture shifted from the southeast Russian steppe to the area of the Kuban River and the Taman peninsula of the Caucasus. In the 7th century BC the Scythians crossed the Caucasus, shifting from the Bronze to the Iron Age during their migrations in western Asia (Grousset 1980: 30).
There is information in Byzantine sources about some people regarding the Scythians of Turkic origin. Most important of them is the work of Menander in which he gives an account of the journey of Zemarkhos delegated by Byzantine Emperor Justin II to the Western Old Turkic Göktürk empire in 568 AD and of his reception there. This work contains sentences that clearly reveal that the Byzantines were clear about the Scythians and Turks belonging to the same ethnic family. Let me cite two such sentences.

1. Back in Byzantium, Zemarkhos says to Emperor Justin II: *The people called Turk today used to be called Scythian earlier.*

2. While showing the emperor the Turkic ruler’s letter written in Orkhon runic script, Zemarkhos said: *this letter was written in Scythian script* (Ayda 1987: 31).

The Scythian culture and beliefs resemble the Old Turkic and Iranian culture. Scythian legends claim that the father of the Scythians was a hero born of the union of the God of the Sky and the Goddess of the Earth. Later the God of the Sky sent his grandchildren useful presents including a golden plough (Ayda 1987: 200).

Traces of this myth can be found in the Karachay-Balkar culture to this day. In the Karachay-Balkar version of the common mythological Nart epic of the Caucasian people the blacksmith ancestor of the Narts, Debet, is also the offspring of the marriage of the God of the Sky and the Goddess of the Earth.

Herodotus, who had a reliable knowledge of Scythians and Scythian myths, narrates the story that the God of the Sky sent a golden plough for the soil of the Scythians, a golden yoke for the plowing oxen, a golden axe and a golden platter.

Legends and beliefs connected to the golden objects sent by the sky god live among the Karachay-Balkars to this day. In their astrology, four constellations bear the names of golden objects sent to the earth by the Sky God (Curtubayev 1997: 18). The Karachay-Balkar forefathers passing down the old Scythian myth created connections between the legendary objects and the constellations. The Karachay word to denote the Little Bear is *Mirit* ‘plough-iron’, the name of the Orion is *Gida* ‘double-bitted axe’. The Northern Crown constellation is given the name *Chömüch* ‘bowl/dish’, the Libra constellation is called *Boyunsha ~ Boyunsa* ‘oxen yoke’.

The Scythians were not an entity formed of proto-Turkic tribes but they were a tribal alliance also incorporating diverse Indo-European (Iranian) tribes. The beliefs of Scythians also fed on diverse sources, some traceable to Indian and Iranian foundations.
Herodotus writes that the Scythians worshipped the Goddess of the Hearth called Tabiti, ascribing her great significance. This name of this Scythian goddess has great resemblance to the Karachays’ Hearth Goddess called Tabu or Tabut today, too (Laypanov–Miziyev 1993: 59).

Géza Kuun (1981: LIX) proposed an etymology for the Scythian name Tabiti, deriving it from the Turkic verb tapunmak ‘worship’.

The Karachay-Balkar scholars K. T. Laypanov and I. M. Miziyev try to derive the name of the Hearth goddess Tabu ~ Tabut from the Turkic word tam ‘house’ and idi ‘owner’. They hypothesize that the word tabit came about from the composition of tam+idi, meaning ‘ruler of the house’ (Laypanov – Miziyev 1993: 59).

Herodotus reports that the Goddess Hestia of the Greek mythology is known by the name Tabiti among the Scythians. Hestia was Zeus’ oldest sister, known by the name Vesta in the Roman pantheon.

In the Indian culture, the name of the daughter of the Sun God Surya is Tapati. Obviously, the Scythian goddess Tabiti is related to Indian mythology and was culturally mediated from India into Scythian culture. In Sanskrit Tapati means ‘radiant’ derived from the Sanskrit word tapas ‘shine’ (Campbell 2003: 228).

To conclude, we may lay down that Tabiti, the name of the Scythian Goddess of the Hearth and the Family is not derived from the Turkic tam+idi (ruler of the house) compound but it can be traced to the Sanskrit word tapati ‘radiant’ and is connected to the goddess Tapati in Indian mythology.

In his work On Airs, Waters, Places Hippocrates (460–377 BC) revered as the father of medicine gives a thorough account of the habitat and way of life of the Scythians, the climate’s influence on their behaviour and their physique. In a chapter Hippocrates mentions that the Scythians make and eat a kind of cheese made of mare’s milk and called hippake]. The contemporary Karachay word huppegi ‘whey’ can presumably be traced to this word. From this whey or huppegi the Karachays make a kind of goat cheese called huppegi bishlak ‘cottage cheese’ (Tavkul 2000: 222). The Ossetian word huppag meaning ‘whey’ was probably borrowed from Karachay with semantic modification.

Another possibility to be considered is that the word hippake did not originate in Scythian but the old Greek hippos ‘horse’ as a cultural world migrated to the Scythian.

At any rate, the ethnic and cultural legacy of the Scythians is strongly palpable in the culture of the Karachay-Balkar people, which means that in the second phase of their ethnogenesis the Scythians played an important role.
Huns

The arrival from the North of the Hun Turks in the Caucasus from the 3rd century AD and the seizure of dominion over the region launched the third phase of the evolution of the Karachay-Balkar people. In this phase they adopted the Turkic identity and language differentiating them from the rest of the Caucasian groups. The Bulghar branch of the Huns ruling the strip along the Kuban river fundamentally influenced the ancestors of the Abkhaz-Adyghe and Ossetian people living in the area, actively contributing to the emergence of a Central Caucasian people with a Turkic tongue. This people was the “mountainous” tavl people of the deep valleys in the Central Caucasus who identify themselves as Karachay-Balkars today.

From Central Asia the Huns crossed the Volga (Idil) on their way to the west and subjugated the Kuban Alans living north of the Caucasus (Grousset 1980: 88). In Fehér (1984: 5)’s view the Bulghar Turkic branch of the Huns settled along the Kuban in the 3–4th century.

Some historians are, however, of the opinion that the Bulghars’ presence in the Caucasus dates from far earlier times. The Syrian historian Mar Abas Katuni claims that there were already Bulghar Turks on the northern side of the Caucasus in the years 149–127 BC (Kurat 1972: 108). And indeed, research has revealed that the Bulghar Turks were already in the Caucasus before the invasion of the Huns – therefore, they could not have been a Hunnish tribe (Karatay 2003: 23).

As regards the Utrigur and Kutrigur tribes of the Bulghars, historical records demonstrate that they were living in the Caucasus prior to the Huns’ arrival. A historian who had a good overview of ethnic events in the steppe, Procopius wrote about the Utrigurs: “The people living north of the Sea of Azov were called Kimmerians earlier and Utrigurs today.” (Karatay 2003: 23)

It has been found that the Utrigur and Kutrigur groups were Bulghar tribes of the Kimmerian and Scythian fragments who remained in the Caucasus and came under Hun rule after 375 AD. After the crumbling of the Hun Empire, from 463 AD onwards, the Oghur, Onoghur and yellow Oghur tribes who began migrating westward from Central Asia and south Siberia crossed the Idil ‘Volga’ and united with the remnants of the Hunnish fragments to merge under the name Bulghar into what are known as Bulghar Turks (Karatay 2003: 23).

The Avar Turks who arrived in the Caucasus in 558 joined some Bulghar tribes and settled farther in the Balkans along the Danube. The Bulghar Turks migrating under the leadership of Asparuh in 671 to the Balkans and giving the name to today’s Bulgaria later disappeared, having been absorbed by the
Slavic majority living in the area. The Kuban Bulghars remaining in the Caucasus went on coexisting with the Alan and Adyghe tribes (Avcıoğlu 11982: 720).

The deciphering of the language of the runic finds recovered in the Karachay-Balkar area in the Caucasus in recent years has promoted an answer to questions about the origins of the Karachay-Balkar people. At first the runic cave inscriptions were thought to have been written by the ancestors of the Adyghes or Ossetians, but since they could not be read in these tongues, the presumption arose that they were written in Turkic. The Karachay-Balkars exiled to Central Asia and Siberia in 1943−44 could return to the Caucasus in 1957; Karachay-Balkar scholars had then the opportunity to study the inscription which they found to be in the Hun Bulghar language.

Turkological investigations have found that the important role the Kuban Bulghars once living in the Caucasus played in the ethnic and socio-cultural development of the Karachay-Balkar people can be supported by diverse facts, for example, by the Kuban Bulghar loanwords in today’s Hungarian language.

The Hungarians moving from the Urals to the area along the Kuban lived next to the Bulghar Turks in the Caucasus for a long time, and borrowed several words during this coexistence from the culturally more advanced Bulghar Turks. Zoltán Gombocz found 231 words of the kind (Gombocz 1912).

The majority of words the Hungarians borrowed from the Bulghar Turks from the 4th century suggest highly advanced livestock breeding, agricultural practice, society and state administration. This also proves that the culture of the Bulghar Turks had a great impact on neighbouring peoples in different periods of time (Fehér 1943: 290). Many of these words still live in the Karachay-Balkar language today, others are being preserved by Adyghe and Ossetian (Tavkul 1993: 22).


There are several archeological finds to demonstrate the ethnic relationship between the Karachay-Balkars and the Bulghar Turks. In the Karachay land along the source of the Indis river close to the village of Humara the remains of an old Bulghar town, the finds in Lower Chegem and Laskuta villages, the Bulghar kurgan-shaped graves found near Kasha Tav or the Bulghar cemeteries discovered in the area of the Ligit (Upper Chegem) all prove the ethnic and socio-cultural relations between the Bulghar Turks and the Karachay-Balkars.
In the years when the Hun Bulghars arrived in the Caucasus another mighty and bellicose group held sway in the area who had appeared after the domination of the Caucasus by the Scythians and Sarmatians.

The Alans arrived in the Caucasus from Central Asia in the first years of the first millennium and settled by the Lower Kuban (Kurat 1972: 15). Chinese sources refer to them as a Turkic tribe called Alang-ni (Eberhard 1942: 153), while they are called An-tsi by other Chinese sources, Alani by the Romans, Asioi by the Byzantines. In several historical sources they are called As.

In view of these research findings some European scholars presume that the Alans, an Iranian people of Indo-European origin, were the ancestors of the Ossetians speaking an Iranian tongue. Indeed, the Ossetians speak an Iranian tongue, but since no conclusive evidence has been found on the language of the historical Alans, nothing certain can be known of their language.

There is no consensus in scholarship about whether the Alans are Turkic or Iranian by origin. It is widely accepted that the Alans evolved from at least two components: an Iranian and a Turkic. By contrast, all Byzantine and Arabian historians and travellers designate the Alans as a Turkic-speaking group. More recent research appears to substantiate that the Turkic layer was the decisive among the groups constituting the Alans.

In his book The Jewish War written in the 1st century AD and translated into Russian under the title Ivdeyskaya Voyna, Josephus Flavius writes: “The language of the As and the Pechenegs is the same” (Mızı Ulu 1994: 43). The Arabian historian Birûnî also writes that the tongue of the Alans is a Turkic dialect, a mixture of the Pecheneg and Khwarezmian languages (Şeşen 1985: 197). As far as the ancient Arabian geographer Sa’id el Magribî knew, the land of the Alans was east of Georgia, and the Alans were Turkic tribes who converted to Christianity (Şeşen 1985: 203).

The churches of the Alans who embraced Christianity upon the influence of the Byzantine Empire and the Abkhaz and Georgian missionaries in the 7–10th centuries can still be seen in the land of the Karachays. On the hillsides by the Kuban River there is one at Chuvana, and there are two at Sinti on the slopes of the Teberdi river. There is also a church in the historical cemetery of the Alans on the shore of the Zelenchuk River in Arkhiz.

All this shows that the population living in the Caucasus in the 10–12th centuries and called by the travellers Alan, as well as the Alans who lived in the Caucasus prior to the 4th century Hunnish conquest were one and the same people. The Alans who lived together with diverse local people and mixed with a lot of them over the centuries were called Turks by the travellers of the
period. One may conclude from this that the Turkic element of the Turk and Iranian tribes presumably constituting the original Alan group was later joined by Bulghar, Khazar, Kipchak and other Turkic tribes, and they may have developed a different ethnic identity, while the Iranian element of the Alans possibly developed a different awareness. That may be how today’s Karachay-Balkar people evolved from the Turkic element and today’s Ossetians from the Iranian groups of the Alans.

Yet it must not be forgotten that the Iranian layer of the Alans also took part in the ethnogenesis of the Karachay-Balkars. The old names of settlements in today’s Karachay-Balkar country whose meaning can be unraveled from modern Ossetians were not given by the Ossetians but by the Alan tribes of Indo-European (Iranian) roots within the Karachay-Balkar ethnic and cultural structure.

What is more, several words thought to be of Ossetian origin in the Karachay-Balkar language are not Ossetian loanwords but the legacy of the Alan tribes of Indo-European roots who took part in the Karachay-Balkar ethnogenesis. We may risk to conclude that the Alans who arrived in the Caucasus at the beginning of the first millennium and possibly spoke an Iranian tongue were among the common ancestors of the Karachay-Balkars and the Ossetians. This presumption is particularly supported by the close relations and cultural interaction of the Digor tribe and the Karachay-Balkars throughout history.

Today, the Karachays are called Alan by the Georgian-Mingrel people. The Ossetians call the Balkars As, the Balkar area Asiya, and the Karachay area Ustur Asiya (Greater As land). As is one of the names of the Alans.

The Karachay-Balkars call each other alan to this day. In the Karachay language alan means brother, friend, and in the Caucasus only the Karachay-Balkars address one another by this term.

It is thus obvious in the cultural heritage of the Karachays that the Alans have left deep imprints on the Karachay-Balkar ethnogenesis and culture.

Khazars

After the Hun-Bulghars constituting the third stratum in the ethnogenesis and cultural development of the Karachay-Balkars, a new layer to be integrated was the Khazars.

The strongest and longest lived of the European Turkic Empires was the Khazar Empire surviving for 400 years. It can be seen as the continuation of the Western Old Turkic (Göktürk) Empire which comprised a number of Turkic tribes (Baştav 1987: 139).
In the early 7th century the Old Turks organized the Sabirs, Oghurs, Onoghurs, etc. and other Turkic tribes into the strong Khazar Empire. Thus the Caucasian force of the Old Turks relied on the Khazars whom the 8th century Chinese and Byzantine sources referred to as *Turkic Khazars* (Baştav 1987: 139-140).

The Khazars had highly advanced urban centres and having gradually settled from a nomadic, warring way of life they developed a society pursuing agriculture, livestock breeding, fishing, trade and handicrafts. Several archeological finds confirm the efflorescence of the advanced Khazar society (Koestler 1984: 15).

During their domination, the Khazars were the overlords to more than thirty peoples and tribes who paid tribute to them from the Caucasus to Lake Aral, from the Urals to the Ukrainian steppes. Their vassals included Caucasian tribes, Bulghar Turks, Magyars, Slavs and others (Koestler 1984: 17).

The Khazar traditions, art, costumes and the Khazar culture in general exerted their influence over a vast area. Stretching from the Caucasus to Middle Russia, the Khazar Empire brought about by a single people and displaying idiosyncratic features was influential on the culture of many groups even after its fall, helping their development. Scholars tried to find the descendants of the Khazar cultural features in the cultures of the Karachay-Balkars, Tats and other Caucasian peoples (Kuzgun 1985: 71).

The Khazar archeological finds unearthed around the village of Khumara in today’s Karachay-Cherkessia can be dated to the 8–10th centuries (Kuznetsov 2008: 76). Excavations have revealed that in Khumara there used to be a Khazar fortress with twenty towers and surrounded by strong fortifications.

*Kipchaks*

The last group contributing to the third stratum of Karachay-Balkar ethnogenesis was the Kipchaks. The Kipchak Turks, the strongest political power on the northern side of the Caucasus were called *Didi Kivchakti* ‘great Kipchak people’ by 13th century Georgian historians, eastern sources called them Kipchaks, and western sources used the designation *Koman* (*Cuman*) (Tekelanı 1979: 305).

In the 11th century some of the Kipchaks who moved across the Urals from the shore of the Irtis in Central Asia reached the Volga (*Idil*) and began to mix with the Bulghars living there, then some of them moved on in the Caucasus up to the bank of the Kuban River.

Confronting the forces of Chinggis Khan in 1223, the Kipchaks wanted to form a league with the Alans, but the Mongol army first defeated the Alans
before turning on the Kipchaks. The majority of them fled to the steppes in the north, while a smaller part united with the Kuban Bulghars and Alans who had lived here long and withdrew toward the Caucasus. This historical event put a decisive impact on the ethnogenesis of the Karachay-Balkars.

The Golden Horde founded by the grandchildren of Chinggis Khan in the 14th century and rapidly losing its Mongolian identity through Kipchakization declared the Turkic as its official language in place of Mongolian. This implies that the Mongolian population of the area was quickly assimilated (Jakubovski 1992: 34).

In the 14th century the Golden Horde split into two, the Blue Horde and the White Horde. The Blue Horde ruled the area west of the Idil River, the Crimean peninsula and the Caucasus. The Arab traveller Al-Omarî claims that the basic populace of the Blue Horde was Kipchak.

In 1395, the ruler of the Blue Horde Tohtamish and Timur engaged in a major battle on the shore of the Terek river of the Caucasus, which was won by Timur. The contemporary Arab historian Al Yezidi put down that having lost their leader, Tohtamish’ warriors and folk split into four fractions. At that time, some of the Kipchaks also found shelter in the deep gorges of the higher Caucasus. The Kipchaks thus merged into the ethnogenesis of the Karachay-Balkar people (Mokayev 1976: 88).

The archaeological finds, graves, statues once belonging to the Kipchaks and discovered in the Karachay-Balkar area in the Caucasus prove that the Kipchaks strongly influenced the ethnic and cultural map of the region.

In his travel account Rubruk, an envoy of the French king Louis IX sent to the ruler of the mongols Mengü Khan in 1253 writes the following of the funeral customs of the Kipchaks he calls Comanians: “Above the grave, the Comanians erect a large mound on which they place a small figure facing east and holding a drinking vessel around the abdomen. On the graves of the rich a pyramidal little house is erected. In some places I have seen pyramids of hewn stone in addition to the tall brick towers. I have not seen their like anywhere else in the country.” (Klaproth 1814: 149)

The artefacts the traveller referred to can be seen in Karachay-Balkar areas in our days, too. The statue of the warrior discovered in the Zelenchuk area of Karachay country closely resembles the one described by Rubruk in the 13th century. Holding the grip of his sable hanging from his belt with his left and a dinking vessel in his right, the statue of the Kipchak warrior conveys the following message: “The cup in my right is for my friends, the sword on my girth is for my enemies.” (Kuznetsov 2008: 154)

Statues like that frequently seen in the Upper Kuban and Zelenchuk areas of Karachay country cannot be come across in any other part of the Caucasus. It is known that such statues were not made in the Alanian period, and none
has been found in the “Urheimat” of the Turkic tribes, the steppes and mountains of Northern Siberia.

The last layer to be contributed to the ethnogenesis of the Karachay-Balkars was that of the Kipchaks who played an important role in political, cultural and ethnic terms in the central regions of the Caucasus in the 10–13th centuries.

On the foundations prepared by the local tribes who created the Kuban culture around 3000 BC the layers of the Kimmerian, Scythian, Alanian tribes were deposited, then the wall rose with bricks laid by the Hun Bulghar and Khazar tribes and the edifice was completed by the roof placed by the Kipchaks from the 10th century.

All this information is necessary for the understanding of the Karachay-Balkar ethnogenesis and the present-day Karachay-Balkar social-cultural establishment. The above-said is supported by the Karacay-Balkar language, too, which is basically Kipchak in character but contains remains of the lexicon of Hun-Bulghar, Alanian, Khazar, Scythian and the old Caucasian tongues.

Modern-time history in brief

To have an idea of Karachay-Balkar history, it must be kept in mind that the area was strategically important for both the Russians and the Ottomans. This is where the highest peak of the Caucasus can be found, and the important passes to the south and to the Northern Caucasus all served as check-points.

Already in the 18th century the Russian began to occupy the upper stretches of the tributary valleys of the Terek. Part of the Karachay-Balkars fled and migrated to Turkey in 1885 and in 1905.

The revolution of 1917 that abolished tsarist Russia brought along the hope of independence for the Caucasian peoples. In March 1917 they formed the Provisional Caucasian Union stressing that despite the diversity of languages, the Caucasian groups share a common culture, traditions, view of life, and hence they must unite in a polity within which each group would have full autonomy. However, the Russian, Ukrainians and Kozaks took up cudgels against this independent formation.

In 1918 the Caucasian union asked Turkey for help to defend their independence. In May 1918 the United Caucasian Republic was declared, acknowledged by the Ottoman State. Turkey’s Enver Pasha promised military aid and protection of the new state in an agreement.

The Russians were sensitively affected by the establishment of the Transcaucasian confederation, as it implied the loss of control over the channels leading to the Caucasian “source of life”, the oil of Baku. From the direction
of Daghestan Lenin despatched the Red Army while from the other side the white Russian and Armenian troops supported by the English attacked the South Caucasus, but the Ottomans pushed them back and occupied Southern Caucasus and Dagestan. In the meantime the Kozaks of Terek and Kuban caused tension in the local population of the West Caucasus, which brought along the Turkish military occupation of the area.

A loser of World War I, Turkey eventually was forced to withdraw from the occupied Caucasus and retreat behind its old frontiers. The people of the Caucasus were left alone in the teeth of Russia which soon subjugated the region.

The Soviets took control of the Balkars in 1920 and attached the Balkar district to the Mountainous Soviet Socialist Republic (Gorskaya A.S.S.R.) in 1921. Uniting the Balkars with the Kabards in September of the same year, the Kabard-Balkar Autonomous Area was created, followed by the Kabard-Balkar and Karachay-Cherkes Autonomous Republics in December.

In 1936 a new administrative subdivision came about: Adyghe A. A. (with Krasnodar centre), Karachay-Cherkess A.A. (Stavropol centre) and the Kabard-Balkar, Chechen, Ingush and Daghestanian Autonomous Republics. Thus, the Karachays and Balkars belonging together in terms of language, culture, history and ethnic roots were administratively separated. The same applies to the Cherkes, who were portioned out in three administrative units under the names Adyghe, Kabard and Cherkes. The Russification of the area began. From a population rate of 81%, the rate of Karachays in the Karachay-Cherkess A. A. dropped to 30%. The Russians did not colonize the Karachay-Balkars but created Kumyk, Ossetian and mountain Jewish settlements whose inhabitants gradually turned the pastures into arable land. This largely contributed to the Karachay-Balkars’ shift from nomadic life to sedentary land tillage, but they resisted kolkhozisation with arms. Stalin condemned them as “the cruel enemy of the Soviet people”.

In World War II the Karachay-Balkars fought against the Russians. The Germans namely promised the Karachay-Balkars who fought as volunteers on their side to have freedom of religion, to form agricultural cooperatives instead of kolkhozes and to facilitate the unification of the Karachay-Balkar people.

The North Caucasian people wanted to establish a United Caucasian Republic, but the area was meant to be a colony of the Germans. When around the end of 1942 the Germans withdrew, a volunteer army of some 15,000 Adyghes, Kabards, Karachay-Balkars and Ossetians went with them. As soon as the Germans had left, the Russians launched a major attack in January 1943 with tanks, bombers, cannons and destroyed all the Karachay villages.
After the war, in 1944–45 the Russians deported some 1.5 million, mostly Muslim people accused of collaborating with the Germans. In addition to Balkars and Karachays, the deported included Volga Germans, Crimean Tatars, Kalmyks, Chechens, Ingushes and Meshkets. They were gathered and transported in freight and cattle wagons to Uzbekistan, Kazakhstan, Kyrgyzstan and Siberia. When the evacuation took place, only the aged, the women and children were at home; the men still fighting on the front were sent after them. Some estimates put the deaths during deportation to two-fifths, others think about half the deported died on the way.

A part of their territory was attached to the Georgian S.S.R., the rest to the Kabard Autonomous S.S.R. They were not even recognized as a separate ethnicity for some time, and the names of their villages, lakes, rivers were replaced by Georgian names or Russified.

In 1956 Khrushchev partly rehabilitated the Karachay-Balkars, and in 1957 most of them could return to their homeland after 14 years in exile. Their arrival was not devoid of problems, though. The homecomers were in very poor physical condition, their villages were razed to the ground; several of them had to be abandoned. For instance, in Upper Teberdi, 145 out of the 860 houses remained intact, the figures being 200 out of 4000 in Uchkulan. Even some of their gravestones were put into the foundations of new houses, or used as shooting targets.

The Karachay-Cherkes A.A. was restored, bringing the ethnic tensions to the surface again. The Karachay-Balkars were not reinstated in their rights, and some thirty years after their expulsion they were still called traitors, villains. The press articles labelled them unreliable reactionaries, which enhanced the hostile feelings of the Cherkesses, Abkhazes. They were blamed for killing 150 pupils of a Russian school during WW II. This baseless accusation was only cancelled much later.

In 1989 they were rehabilitated, after which the Karachays and Balkars tried to fight out their independence as an ethnicity, without success. In 1990 they declared the Karachay Republic, but it was not recognized by the Russians. With the collapse of the Soviet Union, the Karachay-Cherkess A. A. could assume the status of Karachay-Cherkess Republic, which in turn hindered the unification of the Cherkeses.

From 1993, the Russians were gradually leaving the area for Russia. The depopulated villages were gradually occupied by Karachays descending from higher in the mountains, and soon the Karachay territory stretched from the Caucasus range up to the vicinity of the town of Cherkesk. In 1993 the exiled received compensation, and in 1994 Yeltsin declared the Karachays would get some support in their economic and cultural development so as to recompense them for the harm caused by the deportation.
In 1995 Yeltsin appointed an old communist V. Khubiev to lead the Karachay-Cherkess Republic and the ensuing parliamentary elections were also won by the communists. In 1996 a new constitution was drafted, and Karachay, Cherkes, Abkhaz, Noghay and Russian were enacted as official languages. Russian was to be the language of communication and the only accepted language of official documents.

The first independent elections were held in 1999, which leashed up passions among the ethnic groups of the Karachay-Cherkess Republic, first of all the Karachays and Cherkesses (Adyghes) who amounted to 10% of the population, and caused bloody atrocities prior to the elections. Despite the Russians amounting to 40% of the population, and the Cherkess and Abkhaz voters, the Karachay candidate won 85:12. This in turn stirred an uproar among the Cherkesses who wished to divide the Karachay-Cherkess Republic. In the autumn of 1999 an armed conflict broke out. The losing candidate, the Chechen Derev did not comply with Putin’s encouragement to accept the position of vice president, making further efforts to establish an independent Cherkess Republic.

The main source of tension in the region is the fact that the Karachay-Balkars on the one hand and the Adyghes-Cherkesses-Kabards on the other hand are divided administratively despite their respective ethnic, cultural and linguistic coherence, and they would like to unite.

*Picture 2. A mosque in the land of the Caucasian Karachays*
Karachay-Balkars as seen by European and Russian travellers

The collective name all Karachay-Balkars use to refer to themselves is *tavlu* ‘mountaineer, highlander’. Their more specific names come from the valleys they live in, thus they have Karachay, Bashan, Chegem, Kholam, Bizingi and Balkar groups. In tsarist Russia this tribal alliance of people of identical ethnic roots, culture and language living in five different valleys was referred to as *piat gorskih obshchestv* ‘five mountainous peoples’ (Kudashev 1991: 155). By uniting the mountain dwellers living in the Basham, Chegem, Holam, Bizingi and Balkar valleys under the name *Balkar*, the Soviet power created an artificial ethnicity. What is more, they forced the mountain people into one autonomous republic with the Kabards.

The earliest European source on the Karachays is Johannes de Galonifontibus’ note who visited the Caucasus in 1404. He called them *Kara Cherkes* (Tardy 1978: 105). Italian A. Lamberti, a missionary in the Caucasus in 1635–1653 also writes about them as *Kara Cherkes* or *karachioli* (Šamanlani 1987: 180).

The commander of a Russian corps detached to the Terek area in 1643, M. I. Volinskiy wrote in a report about Balkar villages and about Karachay Cherkeses around Bestaw (Piatigorsk) (Mızı Ulu 1994: 29).

In 1806 J. C. Adelung, who classified the Turkic groups and languages, designated the Balkars as *Basiyan* (Arat 1987: 74).

Klaproth noted in 1807 that the Crimean Tatars also called the Karachays *Kara Cherkess* (Byhan 1936: 241), and in his work *Asia Polyglotta* published in Paris in 1823 he wrote that the Turkic-speaking people living west of the Ossetians in the Caucasus were called *Basiyan* (Klaproth 1823:82).

Adriano Balbi also introduced the Karachay-Balkars in his work *Atlas ethnographique du globe* published in Paris in 1826 by the name *Basiyan*, dividing them into three groups: original *Basiyans* or *Balkars*, *Karachays* and *Chegem* (Arat 1987:78).

In his *Geographische und Statistische Ephemeniden* of 1927 W. F. Palmblad ranges the Karachay-Balkars called by him *Basiyan* or *kushha Tatar* in three groups: *Karachay, Cherige* and *Basiyan* or *Balkar* (Arat 1987:79).


The Kabards refer to the Karachay-Balkars as *Kushha* ‘mountainous’ in their tongue, preceding it with the name of the respective valley: *Karshaga Kushha, Chegem (Shechem) Kushha, Balkar Kushha*. Klaproth also remarked that the Kabards called the Karachay-Balkars by the name *Tatar Kushha*, too.
In late 19th century Russian research literature the designations Gorskiy Tatar ‘mountain tatar’, Gortsi ‘mountaineer’, and Dagli Kabardeg ‘mountain Kabard’ can also be found with reference to the Karachay-Balkars (Tavkul 1993:51). Since they lived on the side of Mount Elbrus, they were also called Elbrus Tatars.

Different Caucasian groups name the Karachay-Balkars differently. The names of the Karachays include: Karashey and Kushha (Adyghe-Kabard), Akarach (Abkhaz), Karcha (Abaza), Mukrchay (Svan), Asi (Ossetian), Alani (Mingrel), Karachioli (Georgian). Names of the Balkars in the Caucasus: Balkar and Kushha (Adyghe-Kabard), Azuho (Abkhaz), Asson (Ossetian), Sabir (Svan), Basiyani (Georgian) (Miziev 1991:135).

19th century Ottoman Turkish maps written in Arabic show the Karachay-Balkars as Dag Cherkes ‘mountain Cherkes’ and Kara Cherkes ‘black Cherkes’ between the Kuh-i Elbruz ‘Mount Elbrus’ as the peak of the Caucasus and Georgia, the land of the Svans.

The earliest detailed account of the Caucasus and the Karachay-Balkars is to the credit of Klaproth, who toured the Caucasus and Georgia in the early 19th century. He wrote of their history, language, culture and social stratification. Before setting out on his Caucasian expedition, he was advised by A. A. Lehrberg in writing, as his note of 28 August 1807 confirms that he should not miss visiting the idolater Tatars (Karachays) under Cherkes (Adyghe) and Abkhaz influence and living in areas behind these groups. A. C. Lehrberg added that this people, the direct descendants of the Scythians described by Herodotus, was worthy of attention for their customs, language and augural skills (Klaproth 1814:5)

Klaproth set out in September 1807. In his book Travelling in the Caucasus and Georgia the following passages can be read about the Karachays:

“The Cherkesses call them Karshaga Kushha, but the Mingrels and Imetjalis name them Karachioli. The Tatars call them Kara Cherkes as they are subordinated to the Cherkesses. [The Karachays] claim they had come to their current area from Magyar before the Cherkesses came to Kabardia

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7 One of the leading towns of the Golden Horde Empire was Magyar in the Caucasus. The famous Arab traveller Ibn Battuta describes the town of Magyar near the Beshtaw ‘Five Mountains’ in appreciative terms in his account. On the basis of archeological finds form around the town of Magyar Soviet scholars claim that they display Central Asian features and influenced the local Caucasian traditions (Kobičev 1986: 83). They established that objects similar to baking tins unearthed during excavations in Magyar were also used by the Karachay-Balkars and the Digors of the Ossetians living in the Caucasus (Kobičev 1986: 83).
and they adopted the name of their ruler Karcha bey. They live on the shores of the Kuban, Khurzuk and Teberdi Rivers on the northern slopes of Mount Elbrus they call Mingi Taw. To the west of them one finds the Abkhaz tribes called Tram, Loo and Kard. One of their two major settlements is Karachay of 250 houses on the bank of the Khurzuk river. The other one is on the shore of the Teberdi west of the Kuban and consists of 50 houses. It was founded recently by refugees from Karachay who fled from Kabard attacks. Until most recently the Karachays were idolaters like the Balkars and Chegams, but by now Islam has spread among them and they have even come to loathe pork that they liked so much. It is nearly 30 years now that the Kabard religious leader Ishak Efendi disseminated Islam among them (in 1782).

The Karachays are some of the most beautiful people in the Caucasus. Their skin is white, their eyes are black they have finely cut features and excellent physique. The flat face and oblique eyes typical of nomadic Turks and Noghays are unknown among them. They did not mix with the Mongoloids but rather resemble the Georgians.

Unlike the neighbouring Cherkesses (Adyghes) and Abkhazes, the Karachays do not rob or plunder. Stealing and cheating are rare words among them. They are generous and industrious.

It can certainly be declared in general that they are the most highly cultured people among the Caucasian groups. They adhere to their lords with unconditional loyalty and are generous to those in poverty. The rich do not despise the poor and even lend their oxen to them.

The weapons they use now include the rifle, pistol, sword and dagger. Earlier they also used a shield and a bayonet in the muzzle of the rifle, as well as a lance called muzhura.

The Orusbiy tribe, who wandered from the Baksan (Baskhan) to the top of the Djalpak Mountain are also Karachays. The tribe of 150 families is controlled by the Kabard prince Misost. In addition to descendants of families who had lived in Karachay for a long time, a family or two from Derbend also settled in that village. Their ancestors used to live somewhere around Endrey.8

The Chegem group of the Cherkesses call Chegem Kushha ‘Chegem mountain people’ consists of 400 families. They live above the highest snow-capped mountains along the upper stretches of the Chegem and Savdan rivers.

Their society consists of princes biy, freemen özden and servants chagăr. The freemen are not obliged to serve the princes, but they are all sub-

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8 Derbend and Endrey are names of two towns in Daghestan.
ordinated to the Kabard princes to whom they pay tribute. But whenever they have a chance, they refuse to obey these overlords. They have innumerable herds of sheep and small horses that are ill suited to carry large load but perfectly fit for mountain paths. They usually sell their horses to the Imeretyalis\(^9\) and Mingrels. The area they use jointly with the Balkars is called Bassiya by the Georgians.

Seeing their old stone churches and ruins in the mountains one can’t help imagining that once they were far more numerous. They have their village called *Ullu El* on top of a high mountain by the Chegem river; its church used to be built on a huge rock. The path cut into the cliffs winds its way to the village with a rail fastened to the rock with iron clamps. Pallas had come across sheets of ancient holy books here. On one the New Testament could be read in old Greek, the rest were orthodox ecclesiastic books. At feasts the place is usually teeming with sacrificial animals; pregnant women offer up sacrifices so that their delivery will be felicitous.

The people called *Balkar Kushha* ‘mountain Balkars’ by the Cherkesses and *Bassiyani* by the Georgians use the name Malkar to identify themselves. They are over 1200 families and live above the Cherek – Psigansu – Aruan – Argudan Rivers. The areas around Bizingi above the Upper Mishchik emptying into the Chegem River on the left also belong to them. The *Bassiys*, the princely families of the Balkars, are equal in rank to the Kabard nobles *vork* and are of Ossetian origin according to a Georgian legend; this statement however needs further verification.

The village Holam above the river Kholam springing amidst high mountains and flowing into the Chegem from the west is still populated by Svans\(^10\) who dress like the Imeretyalis. Not only here but also in *Kasha Taw* the Svans live subjected to Kabard rule and engage with them in trade, exchanging their products and slaves for salt and cereals.” (Klaproth 1814: 284-294)

The Russian officer sent to Karachay in the 1850s, V. Shevtsov put down the following:

“The Karachays live in great heights on the side of Mount Elbrus. Though they aren’t many, they are great champions, never being defeated by the enemy. Their hostile neighbours on the other side of the Kuban River are the *Basilbiy, Tatar, Mangurat, Imanzor, Abzeh, Shapsig, Essen, Tamli, Sher-

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\(^9\) The Imeretyalis and Mingrels are Georgian tribes beyond the Caucasus.

\(^10\) The Svans are an old Georgian group neighbouring the Karachay-Balkars living beyond the Caucasus.
gay, Barakay, Ibesan, Dohshuk, Murza, Temirgoy, Bissa, Getikoy, Zhane, Mahosh, Bzhedug, Natuhay, Besleney, Ubih, Abkhaz, and the Kabards on the left.

The Karachays are also a Turkic people. They are closely related to their neighbours, but they have reserved their own language pure. Unlike the rest of the mountain folk, they keep their clothes and dwelling clean. They speak nicely and keep their word. The men are medium high, spectacularly built, most of them with radiant eyes. The respect they pay the elderly cannot be experienced anywhere else. Their milk drinks, the ayran and boza are extraordinary. They all but fly as they dance their fast dances. Their instruments are the three-stringed kil kobuz, the davul ‘big drum’ and the 12-stringed harp.” (Šamanlani 1987:84–85)

G. Petrov, a Russian governor appointed to Karachay in 1870, put down the following:

“Most Karachays are of medium stature, with a healthy build, creole skin and broad shoulders. Their life-affirming glance distinguishes them from all the rest of the mountain people.

Their costume is of Asian pattern. Their perseverance is a match to all Caucasian groups. The Karachays move excellently in the mountains on both horseback and on foot. They know the Elbrus paths like the palm of their hand. You meet many who have ascended to the peaks of the Elbrus.

They speak a tongue of their own, which resembles Tatar, Noghay. They love talking, it’s second nature to them. They are ready to explain new things.

They stick to their family. The husband, wife and children share the chores among them. A young person does not sit down next to the elderly, does not utter a word or eat with them. Guests are held in great respect. The head of the family assigns the best dishes, the best resting-place for the guest. While the guest consumes the meal, the most deeply respected elderly people sit next to him. The host does not sit by the table but waits on the guest.

When the Karachays are far from their home, they feel homesick, they are like wilting flowers. They find the plain ugly.” (Šamanlani 1987: 127–131)

N. Alexandrovich Stof, who visited Karachay in 1890, wrote about the Karachays’ conversion to Islam:

“Until the hostilities that broke out in the early 17th century, the Karachays lived in deep valleys and worshipped idols. The Crimean khan sent troops
to the Caucasus to disseminate Islam. They converted the Adyghe (Cherkes) villages on the bank of the Zelenchuk River. But along the Kuban, they came across Karachays who had never succumbed to anyone. These Karachays appealed to an idol called Marzha for strength, they prayed that they might be able to defend their homeland and freedom, and they faced up to the conquerors. The soldiers of the Crimean khan failed to spread Islam among them, so they retreated without success. Eventually Islam was embraced by the Karachays in the late 18th century.” (Šamanlani 1987: 166)

Byhan writes the following of the Karachays:

“The Karachays are famous for their white skin and fair features. Indeed, you can hardly find an ugly Mongoloid type among them. They most closely resemble the Georgians. Their hair and eyes are black, most men wear a beard.

They mainly engage in breeding small livestock. In winter they drive their herds to the Kabard lowlands, and in summer to the alpine pastures. With the help of their homecrafts they weave shawls, *kilims*, rugs, make felt cloaks, hats, saddles, boots. They are all good hunters. They prey on bears, wolves, foxes, pumas and chamois.

Their staples are milk, cheese, butter, mutton and horsemeat. They are fond of spicy dishes.

Similarly to the Cherkesses, the Karachays distinguish three social groups: princes, freemen and peasants. Separately from all three are the *mollas* or priests and the serfs.

The Karachay women beat themselves when mourning for their deceased, the men keep slapping each other in the forehead with their swords and pierce their earlobes with jack-knives.

They surround their cemeteries with stone walls. Around Teberdi, they erect stones on the graves in pyramidal or circular shapes. Islam began to spread among them after 1782, but they still believe in supernatural powers. They have their own mountain deities, *Eliya* being the most important, at the feast of whose honour they dance and offer sacrificial animals. Similarly to other Caucasian people, they have sacred trees and sacred sources.” (Byhan 1936: 240)

In 1886 a Russian alpinist researcher set out for the peaks of the Elbrus. Of the Orusbiys of Karachay-Balkar origin living upward from the valley of the Bashan he wrote, calling them Kabards:
“The language and customs of mountain Kabards are perfectly different from those of the Kabards in the lowlands. This nation can be taken for the paragon of open-heartedness, sharp wit and efforts made for the unity of their kind. These sons of nature constitute a marvelously healthy and beautiful nation.” (Šamanlani 1987: 212)

On their social life

In Karachay-Balkar society, tribal relations and tribal lineage have a very important place. Traditionally, relatives do not allow a girl to marry from one family into another one for seven generations. For this reason, every Karachay-Balkar must know his/her forebears through seven descendants.

The Karachay-Balkars use the word *tukum* to allude to tribe or descent. Old and pure-blooded families have tribal names registered as *tukum at*. The name-giver of a tribe is usually a great-grandfather who lived some seven-eight generations earlier, but sometimes a grandchild who lived a few generations later changed the name. In this way, the originally related tribe may ramify into new related tribes, the newer branches being called *atavul*. The *atavul* tribes have a common ancestor (Tavkul 1993: 119). Sometimes some *tukum* tribal organizations unite in a large tribal group called *Kavum*. The larger clans known in the Karachay country include *Adurhay, Budyan, Navruz, Shadibek* and *Tram*.

In the old Turkic societies, the genealogical history of clans is not finite, closed, but revised again and again. For economic, political or military reasons some clans unite and then the history of the clan’s descent is rewritten. In this way, the strength and economic-political significance of the original founders, the name-giving tribes is reinforced with the might of the joining clans (Krader 1966: 156). Such tribal organization typical of old Turkic societies can be observed among the Karachays.

When alien tribes also joined a clan, the *Karnash tukum* or ‘brother tribes’ came about. An example is the joining of the *Silpager* and *Kappush* tribes to the *Navruz* clan whose ancestors had acknowledged Navruz and claimed to descend from him. The forefather who gave his name to the *Silpagars*, Sil-

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11 They unite the following tribes: *Adurhay clan*: Laypan, Orus, Batcha, Teke, Sidak, Erikgen, Bajchora, Tulpar, Kulcha, Dola, Choma and Bolat tribes; *Budyan clan*: Akbay, Bayramuk, Botash, Dekkush, Elkhan, Chotchachi, Bolur, Djanköz, Toturkul and Tambiy tribes; *Navruz clan*: Batdi, Bayramkul, Adji, Silpager, Gola, Kochhar, Kappush, Gappo, Koban, Mamchu and Sozaruk tribes; *Shadibek clan*: Bitda, Hasan, Hubiy and Tohchuk tribes, *Tram clan*: Albot, Djanibek, Bostan, Korkmaz and Semen tribes.
pagar was appointed grandson of Navruz, schematically: Navruz → Zhigitchi → Endrevuk → Silpagar. Equally for the Kappushs tribe, Kappush was declared to be another grandson of Navruz: Navruz → Zhigitchi → Nukkol → Kappush (Karačaevcy 1978: 234).

Admittedly, not all tribes of the Navruz clan derive from Navruz, but some had come to Karachay country from other Caucasian tribes. There is an Aji tribe among both the Abkhazes and the Kabards, but they also joined the Navruz clan from outside. From the Mingrel area of Georgia came the Gola tribe of Mingrel origin who were given shelter by the lord of the Karachays Kirimshavhal and eventually joined the Navruz clan (Habičlantì 1990: 4).

The Tambiy tribe of the Budyann clan also arrived at the clan from the Kabards. Though of Kabard lineage, they reckon with their genealogical history as Budyann → Tavbatir → Tambiy. Another tribe that joined the Karachays later was the Semen tribe who integrated in the Tram clan (Aliev 1927: 58).

The Bitda and Hasan tribes of the Shadibek clan both trace their origin to Shadibeck. Legend has it that Hubiy of Mingrel origin married Bitda’s daughter from whom the Karachay Hubiy tribe issued, who joined the Shadibek clan later. Some researchers presume that the Hubiy tribe is to be traced to the Kizilbek tribe of the Abkhazes (Aliev 1927: 57). Among the Mingrels there is a Hobiya tribe. In the 19th century Douglas W. Freshfield paid a visit to the Svan and mentioned a tribe called Hubiyan (Freshfield 1896: 215).

It has been passed down by word of mouth that the two sons Hubiy and Hudtiy of Batirik, son of Shadibeck arrived in the Caucasus from the Crimea at the time of prince Karcha. Hudtiy settled in Mingrelia behind the mountains, while Hubiy became assimilated to the Karachays. Though the Bitda tribe also trace their origin to Shadibeck, they are also said to have come to the Karachays from outside. The tribe of the Hasans is also said to be of Crimean origin.

The Tohchuk tribe moving to the Karachays from the Kabards were later incorporated in the Sadibek clan, too. Several Tohchuk tribes are known among the Karachays, differentiated by genealogy. The Tochchus tracing their descent to Kertibiy arrived in Karachay country together with Tambiyek after the legendary clash between Karcha, the leader of the Karachays, and prince Kaziy of the Kabards in the 16th century. The Tochchus living in the village of Tashköprü claim they originate from Shavluhtolh, son of Genarduka, who had come to Karachay country from Besleney in the mid-19th century. In the late 18th century Hasan, the son of Dohsuk of the Kabard Kaytuk tribe, resettled in Karachay country and founded another tribe. This Tochuk tribe was also known by the name Hasans in the 19th century. The sons of the Kabard Hasan are Tochchuks, and the Tochchus coming from the Crimea are claimed by legend to be of different lineage each.
Those of identical origin regard each other as *tukum yuvuk* ‘tribal relative’ and do not marry even as distant relatives as those removed by more than seven generations. Those who issue from an identical *atavul* are the close kinfolk. *Atavul* kinship has a salient role in the Karachay-Balkar tradition.

In the land of the Karachay-Balkars each tribe (*tukum*) lived at a distinct place in the village established in a valley. The burial grounds of the tribes are marked off from one another, as are the cemeteries of the *atavuls* within a tribe (Tavkul 1993: 121).

Under time-honoured Karachay-Balkar traditions, strangers coming from outside were admitted in a ceremony by which they were inaugurated as members of the tribe. An outsider asking for admission touched the breast of the oldest and most deeply respected woman of the tribe and passed under sticks held by two male members of the tribe. From then on, the admitted person was regarded as *tayak karnash*, who could bear the name of the tribe and use the tribe’s *tamga* (Karačaevcy 1978: 215).

**Social stratification**

The Karachay-Balkar social stratification, their feudal structure evolved in the 17–18th centuries and retained its social significance until the late 19th century. The emergence of social strata was mainly attributable to political, military and economic causes.

Earlier, the Karachay segment of the Karachay-Balkars used to live on areas above the Bashan (Baksan) valley at the eastern foot of the Elbrus. According to historical legends, this area was peopled in the 17th century by the *Karcha, Navruz, Budyan, Adurhay, Botash* clans of the Kipchak branch of the Golden Horde and by the Abkhaz *Tram* tribe. They were joined by the Georgian-Svan Özde and the Kabard *Tohchuk* and *Tambiš* tribes, and these fusions produced the core of the Karachay people. Later the Karachays drifted from Upper Bashan to the western side of Mount Elbrus, to the Upper Kuban and Hurzuk valleys where they multiplied into what we know as the Karachay people today.

At the beginning, there were three social strata: *biy* or *tavbiy* (lord), *özden* (one of a good line) and *kul* (servant, slave). Those in the *biy* or *tavbiy* group regulated the political structure of the Karachays. Members of the *özden* group, even if some of them were mightier economically than the lords, had no voice and were tied to the lords. The *kul* were not free and had no property, being sold and bought mostly after having been seized from neighbouring Caucasian groups as captives.
The Karachay-Balkar social structure resembles that of the neighbouring Kabards. The biy ‘lord/prince’ group of the former corresponds to pshi among the Kabards, the özden of the Karachay-Balkars were the vork among the Kabards, the Kabard stratum of kul ‘serves’ being the pshitl.

As the population increased, the former establishment of biy-özden-kul strata changed both politically and economically, with the emergence of diverse subgroups.

From the early 19th century the Karachay-Balkar society changed to display the following layers: biy or tavbiy (lord, prince), chanka (lord of secondary rank), özden (from a good family), özden (commoner, of a family of secondary rank), azat (person liberated by a lord), chagar (serf bound to the soil), kazak-karavash (serf without any freedom whatsoever) (Kudashev 1991: 160). This modification of the social strata was strongly influenced by the Kabard social development.

The Karachay-Balkars lived in suzerainty to the Kabard princes before Russia invaded them in 1828. In 1792 an official of the Ottoman Empire, who visited the Caucasus, Seyid Halil, sent a map showing the Caucasian tribes around the Kuban River to Khodja Yusuf Pasha. About the Karachays indicated in the map he wrote:

“Those called Karachay are also of the Islam faith they live here, pay tax to the Kabards as their subjects but do not belong under Moscow. The place called … is a pass, very steep. The number of families is estimated at three thousand. Mount Elbrus is here, the foot of which stretches down to the castle of Shogujak.” (Mattei 1994: 50)

The document confirms that in the late 18th century the Karachays were subordinated to the Kabard princes. The same is demonstrated by J. Kalproth’s account who travelled in the Caucasus in 1807–8. Klaproth noted that the Balkars called Bassiani by the Georgians paid a tribute of a sheep per family to the Kabard princes Kurgokue and Kaytuk (Klaproth 1814: 281). Klaproth found the following about the relationship between the Karachays and the Kabard princes:

“The Karachay princes are to be called biy. Kirimavhal, Orusbiy, Mudar are the best known family names. The common people do not pay tax or other contribution to either the biys or the özden families of good lineage. Nevertheless, when a prince takes a liking to someone’s horse, he can borrow it. By contrast, the Karachays pay a predetermined annual tax to the Kabard princes called bek.”
Whether prince, a freeman of a good family, or anyone of the commoners, they are all under Kabard suzerainty. They look upon the beks as their own lords. In general, every Karachay family pays five heads of sheep to the Kabard princes a year. The more affluent also pay a fine horse, an ox, a felt gown, a fur costume, copper cauldron or some other similar objects. Though the Karachays of good lineage are not obligated to pay such tax to their lords, in military campaign they are subordinated to them. The Karachays always give as rich a treat to the biys as possible everywhere.

The friendship of the Kabard beks ‘princes’ are important for every Karachay. They therefore strive to establish good relations with the leading Kabard families, and in disasters or other difficult situations they solicit their help. No one dares to criticize the Kabards overtly or covertly. It is often seen that people of lower ranks rise to higher social positions with the help of Kabards. Since the Abkhazes and Noghays are also afraid of the Kabards, they refrain from attacking and plundering the Karachays.” (Klaproth 1814: 285)

Russian archival sources reveal that until 1829 every Kabard prince received a sheep from each Karachay-Balkar family annually (Kasumov 1992: 35).

The Karachay-Balkars who bear the title biy are also called aksüyek ‘white boned’. The wives and daughters receive the rank of biyche. The lords decided matters directly. When someone of the villagers turned against his lord, he was summoned to the töre ‘law’, the council of elderly, and was banished from the village (Musukayev-Shamanov 1987: 123).

The lord whose daughter was married off donated a horse to his oldest servant, and in return, all servant families were to give an ox to the lord (Karachaevcy 1978: 203).

“The Karachay-Balkar lords collected tax from the people grazing their own livestock on their own summer pastures and on other pastures. That could be live lamb or ox, or cheese, butter, cream or other produce prepared by the villagers.”

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12 A text recorded in Bizingi, a village in the Balkar area in the mid-19th century describes the situation as follows: While the Süyünch family was in control, 80 wheels of cheese for the grazing of the sheep. In the Holam, the servants of the Djodjai, Hapar, Kochmen, Djapa, Ozay, Teke, Deppu, Djazu, Djeti families drive sheep for their lords, chop wood, render all kinds of chores while they just lie on their backs. (Boziev 1962: 54)
The Karachay-Balkar lords exercise their power over the people thanks to the support and might they receive from the Kabard princes. When in 1709 the people revolted against the descendants of Aydabol, one of the Balkar lords living in the Cherek valley, they asked help from the then strongest Kabard prince Aslanbek, son of Kaytuk, to suppress the revolting people. Relocated from the Bizingi valley to the Bashan valley of Balkaria, the Balkar lord of the Orusbiy tribe took brides from the Georgian-Svan lords and gave brides to them, so through this milk-relation they got into kinship. Among the Georgian-Svan lords the Orusbiy tribe got into relation with the Dadeshkeliyans, and thereby received support against the so-far oppressive Kabard princes, too. Instead of being oppressed by the Kabard Hatohshuk princes, Ismail bey, son of Orusbiy lived a happy life in the Bashan valley.” (Abaev 1992: 11)

An English alpinist D.W. Freshfield travelled in the Caucasus in the late 19th century. Of the social status of the leading stratum of the Orusbiy tribe in the Upper Bashan valley he wrote the following:

“The population living here and in neighboring valleys regard themselves to be of a different race from the Cherkes (Adyghe) people of the plains and the western mountains. Those who live here claim they are the oldest inhabitants of the region, but when the Cherkes tribes (Kabards) coming from the Crimea invaded the area they deprived them of their primacy. Their language is Tatar, their religion Muslim. Their leaders are highly tolerant and open-minded. The suppression of the Russian Empire is hardly effective here in the mountains, and they simply pay a little tax to be exempted from military service. The local system might be termed feudal, but it may perhaps be more correct to call it patriarchal. The lords are the accepted leaders of society. They live in four times larger houses than the rest, and they own the largest herd of sheep and cattle in the village. This wealth is the basis of their duty to give a treat to any stranger who comes by. Nevertheless, their word is not the law, they cannot force their village neighbours and have to persuade them to comply.” (Freshfield 1896: 355)

Freshfield summarized the difference he observed between the Karachay-Balkar and Svan lords in the following words:

13 The mother of Aslanbek, son of Kaytuk also issued from the Balkar Aydabol tribe.
14 In 19th century Russia all languages of Turkic origin were called Tatar.
“We were standing outside the gate with my host chatting, and I was introduced to a Svan prince of Dadeshkeliyan origin whom they got into relationship through marriage. These princes are the owners of Betscho village in a branch of the Ingur valley, who often contacted the northern tribes of the mountains. The Svan prince looked conceited and behaved like a presumptuous aristocrat. This tall erect man was ostensibly stupid and self-important. The local (Upper Bashan) lords (Orusbiys) were by contrast the cleverest people I had seen in the Caucasus. These lords also had a good taste. One was an excellent musicians, the other with Russian schooling and a military character concealed knowledge acquired there.”(Freshfield 1896: 354)

Towards the end of the 19th century the Karachay-Balkar lords of Orusbiy origin who welcomed Freshfield were the most civilized and cultured of all Karachay-Balkars.

In earlier periods, unlike the Kabard princes, the Balkar lords could not be models for the people in customs and protection of the traditions (Kudashev 1991: 161).

The Balkar scholar B. Batchaev found in his investigation of the social and political situation of the Balkar lords that it was similar to that of the Kabard vorks (nobles). Another Balkar scholar Ismail Miziev firmly contradicted this view. Eventually, Klaproth’s research in the early 9th century confirmed Batchaev’s position. Klaproth also put down that Karachay lords married daughters of Kabard noblemen and vice versa (Klaproth 1814: 289).

All this notwithstanding, there are examples of irregularities in the relationship of Kabard and Karachay-Balkar princely families. The mother of the mentioned Aslanbek, the most powerful Kabard prince of the 18th century, was the daughter of a Balkar lord Aydabol, and the mother of a 19th century Kabard prince Djanbolat, son of Hatohshuk, was the daughter of a Karachay nobleman called Karamirza.

In Karachay-Balkar society the stratum of özdens those issued from good families, belonged to the lords. Every özden had to provide a mower to cut the necessary hay for the lord’s livestock. He had to deploy another servant to gather and transport the hay with his oxen. To prepare the soil for the sowing of the autumn barley and wheat, every good family had to put an ox and a man at the disposal of the lord. The özden wives did the household chores for the biy. The Karachay-balkar özden biyni ekinchi kulu ‘the one from a good family is the lord’s second servant’ mirrors the social situation faithfully. In return for these services, the lord protected the good families (Karachaevcy 1978: 205).
Some of the good families were as rich as the lords, or sometimes even richer. These were labelled bash özden ‘foremost good family’, siyli özden ‘dear good family’, sirma ‘most noble family’. Those beneath them were called orta özden ‘medium noble’ or töben özden ‘lesser noble’.

When an özden married off his daughter, half of the head money he had got had to be surrendered to the lord. When someone of the lord’s family died, the özdens were obliged to kill a sheep to provide for the mourners. In winter months when the feeding of the livestock was most difficult every özden family had to keep a sheep or cow of the lord. In the summer months, they had to give a sheep to provide for the men sent to the hayfields (Karachaevcy 1978: 205).

The stratum called karakiši\textsuperscript{15} ‘peasant’ was not bound so tightly to the lords; they were villagers who had a little land. The karakiši stratum earlier wholly dependent on the lords became a free social layer. They tilled the lord’s soil. The land a karakiši received from the lord was passed down to his sons who had to share it. A karakiši was not allowed to change lords and offer his service to another one (Kudashev 1991: 161).

When a karakiši married his daughter off, he had to give an ox to his lord from the head money he had received. When he worked in the lord’s fields, he did not get meals but had to provide for himself. When the lord married off his daughter, the karakiši was obliged to give the baš baylagan ‘tying up the hair’ present. A present was due to the nurse digiza, a court lady in the retinue of the lady. Usually a two- or two-and-a-half-year-old cow was given to the lord’s daughter and a two-year-old cow to the digiza (Kudashev 1991: 162).

The karakiši was liable to accompany the lord and provide a horse for him. In warfare he had to be at arms. When he stole something from the lord, he had to repay six times as much. If he stole his horse, he had to give a boy at least four spans in height as a slave. When he stole something from the lord’s guest house, he had to provide a five-span high boy as a slave. When he broke into his lord’s house, and stole something from the female suite, he became the slave of the lord for life. When a karakiši killed his lord, the punishment hit all his relations, too (Kudashev 1991: 162).

With the liberation or redemption of some strata of serfs the social layer of azat evolved who were under the özdens and karakišis. (Karachaevcy 1978: 206).

In Karachay-Balkaria the collective stratum of servants, the kul, was differentiated into yasakći ‘tax collector’, chagar ‘slave’, ülgülü kul ‘soil-bound slave’, bashsiz kul ‘foreign slave’, kazak ‘purchased slave’ and karavaš ‘slave woman, slave child’.

\textsuperscript{15} In the administrative and social system of the Golden Horde the term karakiši also crops up, but there it designated the lords at the disposal of the ruler (Togan 1999: 47).
The group of *yasakči* comprised people who had land but had to pay tax to the landlord after the grain and pasturing.

The group of *čagar* lived from the land received from the lord for services rendered. They were in charge of all work around the lord and had to deliver half the produce.

There were some families in the *čagar* or *kul* stratum in Karachay-Balkaria who were more affluent than those in the özden and *karakişi* groups. When in 1867 the slaves were liberated, they purchased land, a few acquiring larger holdings than the landowners (Abaev 1992: 32).

The bottom stratum of society were the slaves, divided into two groups: *ülgülü kul* ‘land-bound slave’ and *bašsiz/yolsuz kul* ‘widows or those who may not marry’. *Bašsiz kul* was a slave captured or bought from a neighboring people. The lord could sell them or kill them without any consequence, but if someone else killed one of them, he had to pay its price to the owner (Karachaevcy 1978: 207).

The slaves called *ülgülü kul* could have a small house, land, family. The former group *bashsiz kul* had nothing, lived in the stable of the landlord were not allowed to marry or keep animals or land. When the *ülgülü kul* was done with his service, he could pursue his own chores. Several of the industrious ones could get rich and even buy a slave, who was a slave’s slave *kulnu kulu*. Slaves had no voice in Karachay-Balkar society.

When a wedding was held in the lord’s household, the slave had to contribute a sheep. When the slave married off his daughter, he had to deliver three sheep for the head money he got for her (Karachaevcy 1978: 207). When a slave killed a sheep at home, he sent the most valuable part, the shoulder *favorun*, to the lord. When the slave fermented a barley drink *boza* at home, he was to give the lord a big bowl of it. From the second quarter of the 19th century slaves were also liable to pay tax in money, too.

The *kazak* (male) and *karavaš* (female) slaves were the lowermost stratum of society. They were not allowed to start a family of their own, rendered the hardest, dirtiest work around the landowner’s house. They also worked on the land. The lord could not sell them to other Karachay nobles.

The word *kazak* means ‘solitary, homeless, powerless’. The lord could donate land to the *kazak* for farming. The *kazak* was obliged to carry out any instruction of the lord, both around the house and in the fields. *Kazaks* were the landowner’s property; serf women had no rights, either, being bought and sold for money. The house servants were not allowed to marry. The lord was entitled to sell a *kazak*’s daughter (Kudashev 1991: 163). When the Karachay-Balkars came under Russian rule, the lord who killed a serf could also be brought to court for punishment. Serfs could not be sold to other areas or abroad (Karachaevcy 1978: 207).
The growing inequality in Karachay-Balkar society fed discontent which broke out in a revolt in 1851, escalating to real war between the serfs and their lords in the Karachay Huzuk area (Karachaevcy 1978: 208). In 1840 and 1855 the servants in Chegem and Holam rebelled against their lords for the magnitude of tax they were imposed. In 1862 the rebels in Girhoyan flatly refused to go on serving their masters (Mokaev 1976: 95). After the revolts in Balkaria many rural families fled to Chechen and Daghestanian areas (Kasumov 1992: 48).

When the Russians seized the Caucasus in 1864, they extended their rule to this area as well. In the Karachay-Balkar country those who struck a compromise with the new power enjoyed several benefits. The landowners and good families had the opportunity to increase their rank and property which intensified the social tensions (Shamanlanı 1987: 144). The Russians gave official assignments and positions to the Karachay-Balkar lords. Their children could attend Russian schools free. The widow of a landowner was given annuity by the Russian government, all in an effort to gain the loyalty of the Karachay-Balkar lords while the discontent of the lower strata with their lords kept increasing (Karachaevcy 1978: 208).

In 1865 the Russian governor of Karachay country N. Petrusevich reported to the Russian tsar that the Karachays lived in a feudal system. He listed the names of all families who disposed over landed property in Karachay country (Shamanlanı 1987: 120).

With a decree of 1867 in Balkaria and of 1868 in Karachay land the Russian government abolished serfdom. Only, it was also stipulated that the soil-bound serfs and lowermost strata had to pay indemnity for liberty. The indemnity was called yuluw in Karachay, and the money to be paid was baş yulgan ‘head-money’. Paying ransom for the liberation of slaves was a widespread practice in ancient Turkic societies as well. This indemnity was called yulug in Old Turkic and Uyghur.

In 1868 the following tariffs were used in the Karachay area, payable to the lord for the freedom of the serf: 30-year-old woman serf: 150 rubles, serf-woman of 30–35: 100 rubles, 35-year-old male serf: 95 rubles, 40-year-old male serf: 15 rubles (Bayramuklani 1987: 283).

Serfs under 7 and above 50 paid no indemnity, while for those in the başsiz kul group could be charged up to 200 rubles. Land-holder and herder serfs had to relinquish to their lords half their property in addition to the ransom (Karachaevcy 1978: 28).

At that time, a sheep cost 1 ruble, which clearly shows the magnitude of indemnity to be paid by serfs. In those years serfs paid a total of one and a half million rubles to the 76 landowners in Balkaria (Mokaev 1976: 96).
N. Petrushëvich’s report reveals that the census in Karachay country in 1867 found the following social stratification: biy-čanka ‘lord’ – 653; people of good descent ‘nobles’ – 9978; freemen – 1801; ülgüülü kul ‘soil-bound serfs’ – 1828, and bašsiz kul ‘purchased serf’ – 582, totaling 14 728.

Serfs made up 15.72% of society. In 1868, 2806 serfs were liberated in Karachay country, as Petrushëvich’s report claims.

To clarify the wrangling over wealth and landed estates among the feudal classes before a commission set up in Terek County after the liberation of serfs in 1867, Hamurza Shakman and Gürgoka Abay were delegated. The representatives of Balkar lords demanded that the Kabard and Ossetian representatives recognize the Balkar landlords as equal in rank to the Kabard princes. All representatives on the commission rejected this claim. After this negotiation, the Balkar landlords were regarded as equal to the tlakotleš class of the Kabard. This correspondence implied social, political rights and customs. The decision was corroborated by the representative for the Caucasus of the Russian Empire, too. From then on, the rank of Balkar nobles was not the knyaz of Kabard princes but dvoryan ‘noble’ (Kudashev 1991: 164).

The official abolition of Karachay-Balkar serfdom upon Russian initiative did not cause substantial changes in the social structure. Most of the serfs were able to redeem their freedom from the lords and nobles. Moreover, Petrushëvich granted aid for the indemnification from subsidies he requested from the government. Nevertheless, there were serfs who could not be freed as they failed to pay the indemnity. In exchange for the amount to be paid for freedom, they remained in the service of their lords for another 6–8 years. In the meantime the Karachay lands designated by the Russian government were distributed among the liberated people, but those who were freed later got no land any more (Tekeev 1987: 91).

Although most serfs officially gained freedom, the more productive land, summer pastures, plow-lands remained the property of the lords. The earlier landless serfs or those who had to yield all their holdings to their lords for freedom had no other choice but hire the land from them and live on as the lord’s servants to be able to pay the lease. Thus, in the Karachay-Balkar area a kind of concealed serfdom came about.

Fearing the revolts of the landless masses, the Russian government deliberated the idea of founding new villages and distributing land among the villagers. Thanks to Petrushëvich’s efforts, the Russian land allotment committee re-distributed 40,000 desyatin land in 1868–70 from the land reserves expropriated earlier for Russia. Some of the Karachay landlords and rich persons made agreements with the Russians to confer their control over these lands. On the remaining land they established four villages, Teberdi in 1868, Sinti and Tashköpür in 1870 and Mara in 1875 (Besleneev 1971: 7).
In the old Karachay-Balkar villages the descendants of the *biy* ‘lord’ and *özden* ‘good family’ strata were only willing to settle on areas designated by their forebears. The traditional villages evolved from the merger of these family areas called *tiyre* in Karachay-Balkar.

Settling down in *tiyre* pattern was customary among Karachays in the villages of Hurzuk, Kart Yurt and Uchkułan in their earliest territory called *Ullu Karachay* ‘Great Karachay’. In the newest villages founded after 1868 no large *tiyres* evolved. There were about 150 *tiyres* in Great Karachay in the early 20th century, 50 in Kart Yurt, 44 in Uchkułan and 53 in Hurzuk.

Every *tiyre* was named after the family settled there, e.g. *tiyre* of the Kir-imshavhals, that of the Hasans, *tiyres* of the Samans, Tochkuks, Teks, Akbays. In the village, every *tiyre* had its mosque, and *J uma Meğit* ‘Friday mosques’ were also built for bigger attendance. The lords had private mosques (Tekeev 1987: 95).

Each large family had their burial ground in their own *tiyre*. Those who died elsewhere were brought home to be buried. Until the liberation of the serfs in 1868 the serfs also lived in their lord’s *tiyre*. They did not have their own tribal *tukum* name before the liberation but used the *tukum* designation of the lord who owned them (Tekeev 1987: 92).

Old customs, songs, gods

In earlier times, the Karachays believed that in addition to ‘God’ *Teyri ~ Tan-rı*, the sky, earth, waters, stones, woods, various illnesses and everything in general had their own governing spirits. The *daglis* prayed to them after sacrificing some animal for their protection against some lethal illness, dearth, sterility, etc.16

Feasts and customs with traces of the beliefs of that period survive to this day among the Karachay-Balkars. For instance, among the spring customs related to the revival of Nature there was a custom bound to the first spring thunder. The children went from house to house, singing:

In this month, the month of Totur17
May you have honey, butter in your house
May your spring day be
Blessed.

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16 The data in this chapter are cited from Köşoğlu (2002).
17 The *month of Totur* is March for the Karachays.
They gathered by tribe or village, all the young and old, saying prayers, good wishes, carrying out rites. They danced around the cauldron in which the meat of the sacrificial animal was cooking, and sang songs to Čoppa, Eliya and Sibila, the gods of the crop, lightening and thunder. They believed that these deities were in charge of the quality of the crop.

They jumped over the fire lit for the sacrificial offering, for similarly to so many other people in the world the Karachay-Balkars believed that fire protected people from illness and disaster and filled them with strength and power. They dipped tufts of freshly sprouting grass into water and distributed them.

In the Chegem valley where Totur’s stone is found sacrificial animals were killed and circling round the stone they danced and sang to the glory of the deity. Then an old man of the tribe turned to the stone, saying:

The Sky God above our heads,
The Earth God underneath -
Are all to our help.
If we do wrong, they get angry.
We have come to beseech them
That we shall be accepted.
We are praying to Totur,
Totur, help your people!

Then various games, horse races, dances and rivalries were held. The young ones led by a jester called teke went from door to door and asked for güppe ‘present’ in a humorous form, singing the song of Ozay, the goddess of fertility and other songs.

If you don’t give a present,
May the valley you till turn barren.

They left out no house and added curses to the good wishes, too. With time passing, the sacral character of ozay, güppe, sertmen and other pagan songs fell into oblivion and they became children’s ditties. This festival was called Gollu after the god of the flora and crop of the earth in the Upper Balkar valley.

Similarly to many other ethnic groups, in pagan times the Karachays and Balkars worshipped trees too: Ravbazi was the Balkars’ and Ayterek and Janniz Terek the Karachays’ sacred tree. They deified these trees and surrounded them with beliefs. As late as the end of the 19th century, old Balkars would comment: May Allah be your helper, and may I have Ravbazi by my side. The holy trees remained untouched for a long time; the Karachays believed that anyone who touched Janniz Terek would be damned and die.
The Karachays and Balkars of yore also venerated rocks and stones. They gave the name of a god to a rock which was believed to represent the deity. Thus, they held ceremonies around the rock or stones of Čoppa, Bayrim, Apsati, Astitur, Eliya, praying to the gods to free them from illness, give them good harvest or rain.

In the land of the Karachays and Balkars many stones carried the name of Bayrim, the goddess of the family and motherhood among several Caucasian groups. Princess Bayrim is the protector of the family hearth, the controller of the fate of the members of the household. In Upper Chegem sterile women made pilgrimage to the rock of Bayrim, bringing her delicacies and bird feathers, and prayed to her. Also in Upper Chegem those who had scarlet fever or other illness were taken to the rock of Kirna or Eliya to be healed.

There were pagan festivities connected to Nature and the seasons, e.g. that of Kürek Biyčec ‘Princess Spade’. As a drought was increasing, old women and children dressed a spade up like a woman and entering the courtyard of a house, they banged it against the ground, singing:

We are burning, we are dying,
Let it rain, that is our wish,
May Princess Spade grant us rain!

Meat, bread, eggs, etc. were given to the singers at every house. Then the community gathered at the riverbank, Princess Spade was cast into the river and they splashed water at each other. This ritual was called the exchange of water. Later they dressed a donkey as a woman, bathed it in the river and held a mirror to it. The joyful ceremony ended with a great feast and merry-making.

In Karachay-Balkar country the rain prayer was associated with Čoppa, Eliya and Sibila, the gods of rain, lightning and thunder. In Balkaria, there was pilgrimage to Čoppa; round the rock representing the god they circled, danced and sang:

Oyda, Čoppa!
God after God
Put an end to the drought,
Send us rain,
Soak the soil,
Tree, who ripens the seeds,
Tree who orders rain,
Tree who embraces the whole world,
Open wide the gates of rain,
Let the sky thunder and roar,
Let it rain now!
In Karachay land they prayed to Janniz Terek for rain. Like in the majority of Turkic groups, however, the supreme God of the Karachays was Teyri ~ Tengri. “It is he who the rain god obeys,” they said and they prayed to him for rain:

Great Tengri, dear Tengri
Send us clouds, Tengri,
Let it rain, Tengri.

The customs, sacrifices, supplications of the pagan times were all connected so similar desires: asking for plenty, health and good luck for the people. The earlier customs and prayers were also aimed at these wishes. All these rituals and customs reflect the unlimited faith in the power of the word; they believed that the word could provide wealth and security and conversely, may also deprive one of these assets.

In olden times the Karachay-Balkars lived by hunting, so Apsati, the lord of the mountains, wilderness, beasts and hunting had a great role in their beliefs, rituals and folklore. Apsati’s image lives on in the memory of the people transformed. Earlier it was probably a white mountain goat adored by the people, turned later into a formidable deity with a human face and a long white beard, ‘god of the deer’. Hunters also venerated Apsati’s daughter Baydimat-Fatimat, fearing her curse.

The hunters slayed sacrificial animals for Apsati and solicited his support. In Upper Chegem before the spring stag hunt they offered sacrifices at the rock symbolizing Apsati, danced it round and sang prayers and wishes.

Peculiar stories survived in Karachay-Balkar folklore about Apsati and his sons. One is called Apsati’s guests. Songs concerning hunting (e.g. Jantugan, Biynöger) have been sung for ages. They narrate how Apsati took revenge on the hunters Biynöger and Jantugan because they had hunted at the wrong place and killed more than appropriate.

In addition to Apsati, the Balkars also worshipped a god called Astotur, the god of wolves, hunters and herdsmen. There was a rock called Astotur’s stone in the Chegem valley. Setting out for a hunt, the hunters left an arrow and part of their provisions at the rock, praying:

You are the protector of Apsati
You understand the tongue of stags,
You know when we’re well fed and when we hunger,
Give us a lot of deer,
Call Apsati,
Hearken to our entreaty!
Old customs, songs, gods

Back from the hunt, they left some of the booty at the rock. 

Astotur was held in such high esteem that horsemen passing by always got off their horses there out of respect. There is a saying to this day:

Get off the high horse,
Get off the short horse,
Get off the horse at Astotur.

In the song Astotur Prince Batok did not believe in the power of the rock and placed a blow at it with his whip. From the depth of the rock a bee flew out and stung the prince, who collapsed dead.

In the old times, there were special Karachay-Balkar customs to sue a girl in marriage, but the majority of these songs and prayers did not survive. Orayda was being sung when the procession went to claim the bride and take her to her new home.

There was no wedding feast in Balkaria without singing the Tepena. It was a joyful ceremony with dancing, singing and prayers including Orayda. Tepena contained prayers and good wishes, while the song called Sandirak included tricks and sparkles. They ridiculed personality traits that were unworthy of a human being such as cowardice, jealousy, avarice, arrogance and greed. The lyrics of the Sandirak sometimes turned from wit and humour into cursing, or praying. Like the jester, the singer of Sandirak may even mock or tease old people, too, and may belch forth blasphemies at a wedding, but it is all food for laughter, no one is offended.

Earlier, the songs Tepena, Sandirak and Gollu accompanied by dancing had a definite performing style, rules and time. These got blurred in time and now they can be sung and danced any time, either as children’s ditties, lullabies, manis or oraydas. They got commingled with other tunes and dances and found their way to the repertoire of wedding songs and dances.

Folksongs

Singing has a salient role in the rich Karachay-Balkar folklore. People without songs are deaf and dumb, they say.

They have work-songs, too. The ‘farmer’s song’ was sung working in the fields and on the way there and back. In the autumn, people in old times sang Erirey – a song in praise of work and industry asking for plenitude and blessing – while they danced behind the oxen tied to the thrashing machine. They thought that singing to Erirey their hearts would lift, spirits would rise, work
would become easy and fast and the crop would multiply for Erirey was the god of harvest and well-being in earlier times.

Livestock breeding had the key role in the life of the Karachay-Balkars, there is therefore a wealth of animal-related beliefs, rituals, wishes, customs and prayers. One of them is Dolay, sung while churning butter. They believed that butter would separate more quickly from milk and be more plentiful when this song was sung. Dolay was the god of domestic animals. Before the livestock was driven to the summer pastures, a sacrificial animal was killed, and the people asked the Great Tengri, Dolay, Makkuruš, the god of goats, and Aymuš, the god of lambs and shepherds to allow them “to have a lucky journey, wolves should not attack us, no human or animal should be harmed”.

The songs sung during weaving and felt-making were also old work-songs. Some say that Inay was the god of wool working and hand-woven cloths, but later it was forgotten and the name only survives in the refrain of a tune. Before starting work, the oldest woman said a prayer. Hard and monotonous work with the wool was made easier to carry on by singing. Inay was a song helping women with their work and including wishes and prayers as well. While they worked on the loom or fulling wool, they were sure their prayers would be listened to and the felt or woven cloth made with inay would be durable, and the person using it would be healthy.

**Heroic songs**

The Karachay-Balkars sing a lot of heroic or historical songs. People narrate the major events in their lives and sum up their history in them. The songs concerning the heroes are connected to the following themes: 1. oppression, onslaughts, 2. rich people, princes, 3. World War II (Great Patriotic War).


Several songs were born of the Caucasian war (1817–1864). Hasavka and Umar are about the fight between the tsar’s troops and the Karachays. Ulla Hož narrates the atrocities and massacre committed by the tsarist soldiers in the Adyghe village of Hozh. The daglis’ songs include some created during the Russian-Turkish war (1877–78) and the Russian-Japanese war (1904–05).

The migration of some Karachay-Balkars to Turkey in the 19th century is perpetuated by the songs Stambulga Ketgenleni Jirlari ‘Song of the migrants to Istanbul’ and Muhajirle ‘migrants’. They speak about the hardships and
sufferings of the migrants, the pain of separation from home, their homelessness.

As regards their topics, the folksongs on oppression and warfare divide into two groups: 1. songs on raids and pillaging against the Karachays, e.g. Tatarkan, Saribiy ile Karabiy, Jandar, Zavurbek, etc., and 2. songs of the Karachays attacking their neighbors, e.g. Cüyerdi, Bekmirzalar, Song of Jansohs, etc. They are about the feudal period, about the young champions killed while trying to take back the stolen livestock or other valuables (first group), and about the Karachays’ raids and plundering (second group). The people’s sense of judgment does not praise the latter but criticizes them.

In their songs about the valiant warriors who opposed the princes, the wealthy, the tsar’s soldiers, the daglis or ‘mountain folk’ narrate how the rich treated the poor like animals, humiliated them, forcing them to work for starvation wages or naught. In these songs the humaneness and valiance of honest champions are praised by the people (Atabiy’s song, Kanamat, Barak, Abrek ulanla, Gapalaw, Bekbolat, etc.).

**Ballads**

By theme, the Karachay-Balkar ballads divide into three groups: love, family live and collective life. In the ballads, the conflict is between Good and Evil, the good-hearted and the wicked, true and false, love and hatred. The heroes’ fight with the Evil usually ends sadly. In some songs on love the lad or the lass dies (Akbiyče and Ramazan) or the enemy separates them (Kanşavbiy and Goşayah), or a loving spouse (or sweetheart) dies of a lethal illness (Janim oglu İsmail). One of the sad songs on family life is Kahraman Bašhanuk: the wife of prince Bašanuk Sarayda leaves her husband and elopes with her lover, but the prince catches up with them and kills them. In Kubadiyleri, the nine brothers of the Kubadiy tribe are overcome by a deadly disease because they were selfish and breached the rules of the community. Unlike many other ballads, this one has a happy ending because the brothers repent their sins and recover from the illness. Some ballad themes are complex, including strains of love, family and communal life and history (Kanşavbiy ile Goshayah).

**Songs of the Soviet era**

The daglis’ songs created in the Soviet period may be divided into the following thematic groups: 1. the Soviet period and the civil war, 2. life and work in
the kolkhoz, 3. World War II, 4. deportation (1943–57), 5. love songs and manis, and 6. humorous songs.

The partisans are coming, Song of the partisans in the hills, etc. narrate how the Soviet power penetrated into the land of the Karachay-Balkars. The songs about the young people sacrificing their lives for Soviet power during the civil war praise their heroism, their love of poor people, their loyalty to Lenin and the party. The songs of kolkhozisation also recall the poor serfs killed by the mighty landowners. The ones about life and work at the kolkhoz proclaim that the foundation of life is work, the source of all good and joy. They detail kolkhoz life and the emulation at work. The ones who are in the vanguard of the contest for excellence at work are widely eulogized.

There is a multitude of songs about World War II, e.g. Song of a soldier, Song of the homeland. They call for the hatred of the enemy, for courage, heroism, they speak about the valiance of the men and women, their love of the country, the perpetuation of their names in the songs for ever.

Love songs, manis, plaintive and cursing songs

Love songs and manis have a salient place in Karachay-Balkar folklore. In most love songs the lass or lad speaks about her/his unquenchable love, the beauty, goodness, humanity of her/his beloved, e.g. Tavkan, Aktamak. Girls and young men sing tariguvs ‘plaintive songs’ about unrequited love or about being separated from their lover. These are also called süymeklik küy ‘enamoured song’ whose customary topic is the forceful separation of the lovers.

The iynarla or mani songs have three kinds: 1. those sung by girls, 2. those sung by boys, 3. those sung alternatively, also called aytiş or ‘responsorial song’. Unlike the four-lined manis of independent contents, the iynar songs narrate stories.

Some love songs and manis contain curses. When the entire song is a curse, it is called kargiš jırla ‘cursing song’ or kargiš iynarla ‘cursing mani’. In them the young girl or lad curses her/his lover who has broken her/his heart with wicked words or just toyed with her honour. Some love songs curse those who tore two loving hearts from one another or who harmed them. Most cursing songs and manis are however humorous:

Ay, I take back all the curses
I laid on you,
I don’t love anyone more dearly than you, sweetheart,
I am dying for you.
Laments

The Karachay-Balkar laments have two groups: 1. laments over death without concrete date, 2. laments tied to the deportation.

Lamentation is the duty of the deceased person’s relatives, those of his/her age, all his beloved, while some people invite professional mourners. When in Karachay-Balkaria a widely respected, well-known person dies, the most outstanding mourner is called in to lament. In the Baksan valley when the beloved Ismail of the Orusbiys lost his life, he was buried in the traditional siyit ‘burial ceremony’ and a funeral poem was composed in honour of him. In the lament people give vent to their sorrow, listing the deceased’s humane qualities, goodness, and services rendered to his people:

The ice of the Elbrus is glowing,  
Ismail has died, black is donned  
by the marvelous daughters of the Great Bahsan who wear silk.  
He has grown red wheat in stony soil,  
He has driven German cows for the poor,  
He has fed the poor villagers with free donations.

There are laments about girls who killed themselves as they were not allowed to marry the ones they loved. The dead girl tells her sad story, lists her grievances, the names of those who harmed her and words her last will (Zariyat, Lüba).

Dagli who have seen a lot of hardship sometimes lament over themselves, mostly when lovelorn (Madina’s lament, Lament of a girl, etc.).

The Karachay-Balkar people, who – like so many of the ethnicities in the Soviet Union – had suffered the hardships of World War II, were expelled from their homeland, “a new trouble to top the troubles”, as the popular poet of the Karachays Semenlanı Simayıl put it. Fearing nobody, the poets of the deportation kept singing about this unspeakable tragedy, about the pains and non-healing wounds. The sürgün songs ‘songs of the deportation’ about the hard days of exile are an eternal memento of the people’s suffering for future generations. The daglis’ plaintive, sorrowful laments about the humiliations and tribulations still give the creeps to those who hear them.

Laments encourage people to hold out in the hard times of exile without losing humanity or blaming destiny, drawing strength and courage from one’s truth. The sürgün songs are the popular narratives and historical records of the Karachay-Balkars, incorporated in their song stock for centuries to come.
Dagli's were always ready for fun and bantering. There are no villages in Karachay-Balkaria without funny songs. Some of them are restricted to a certain village or valley, others spread from place to place to become part of the favourite tune repertoire (Jörme, Sandirak, Gollu, Boz alaša, etc.). Some of them are also dance tunes. In the humorous tunes traits like laziness, jealousy, selfishness and similar despicable characteristics are condemned.

**Religious songs**

The Karachay-Balkars often sing zikirs, ‘religious verses, prayers’ in the mevlids, at other gatherings or just to themselves. Old people claim that most zikir texts were learnt from religious books from Daghestan. Those who went on pilgrimage to Mecca (haj) taught the fellow villagers at home the zikirs they had learnt during the journey. The books brought back from the pilgrimage by the hajjs were further sources of zikir texts. Again other zikirs were written by poets of the Karachay-Balkar land, e.g. by Kâzim, which are still popular.

The majority of zikirs take their themes from the Bible and the Quran. The Arabic word zikir means ‘mention, remember, notice’; the zikirs center on the name of Allah, the Most High, and his prophets, as well as the basic principles of Islam; they penetrate the soul and mind of the singers and their audience, helping them to proceed as true adherents of Allah along the path designated by faith:

With the faith and religion
We are proceeding to the next word
Day and night, without stopping
We keep saying: Allah, Allah.

The zikirs of oral tradition can be divided into four groups: 1. zikirs repeating the names of Allah and extolling him and the religion of Islam; 2. zikirs on the prophets; 3. zikirs on the religious duties and conditions of Islam; 4. zikirs as food for thought for the Muslims.

The zikirs frequently declare the fundamental thesis of Islam: “There is no God to be worshipped but Allah, and he made the holy Mohamed his prophet.”

La illaha illallah
Muhammadun Rasullulah …
Let us protect our religion,
Let us worship magnificent Allah.
The _zikirs_ guide people to the observation of Islam’s rules which lead them along Allah’s path to paradise already on earth. The oft-repeated advice includes: be patient, be persistent, good-mannered, do not be deceived by the vanity of the world, be loyal to the faith, do not be stingy or envious, do not cheat others. They contain several other admonitions as well: be straightforward and honest, keep the guidelines and moral advice of Islam.

The repetition of _zikirs_ imprints it on the believer’s mind that by keeping Islam’s moral rules, they will be Allah’s beloved people. On the day of the last judgment the good and bad deeds of all people will be weighed and the worshippers of omniscient Allah will also be called to the book to account for their deeds on earth:

If you can distinguish between forbidden and useful things,
Tragedy will not be your lot.
Don’t do forbidden things in the world
For on Doomsday you’ll be put on the scales.

The _zikirs_ on religious obligations teach that _namaz_ ‘ritual prayer’ and fasting are important duties:

Carry out the ritual prayer with a prepared heart,
Believers won’t go to hell.
Keep the fast, pray incessantly,
And you will go to heaven.

Most _zikirs_ admonish that you are responsible for your life; if you live in sin, you must repent; you must not forget about death and the vanity of the world, you must not deceive yourself. They make people think about where and why they have come from and whither they are going, and tell them that their most important task is adherence to religion and the veneration of Allah. They stress the importance of remembering the exalted Allah day and night:

The radiance of the zikir is high,
You can’t see it with your eyes…
Do not count the number of remembrances
Sing a lot of zikirs.
Keep saying endlessly in this world: Allah, Allah.

This crop of the Karachay-Balkar people root way back in the past, representing a special local colour of a rich international phenomenon.
How did the Karachay-Balkars get to Turkey?

At the end of the Russian-Caucasian war lasting for 270 years, large masses of the inhabitants of the Caucasus migrated to the Ottoman Empire. The exodus begun in 1859 affected Daghestanians, Chechens and Ossetians, but the
migration to the Ottoman Empire in 1863–64 caused the greatest loss to the Adyghes, Ubihs and Abkhazes.

This exodus did not affect the Karachays living on the steep mountain slopes and deep valleys around the Elbrus.

To prevent the Karachays from raiding the Russian Empire’s areas from the forbidding mountains of the Caucasus, the Russians built defensive fortresses where the Kuban River reached the plain. That was how they put an end to the courages Karachay warriors called abreks raiding them from the Caucasian mountains.

Splitting the Karachay-Balkar people into two, the Russians attached the Karachays to the Kuban district and Balkars to the Terek District administratively in 1864.

When similarly to the rest of the Caucasian people the Karachays were supposed to relocate in the Ottoman Empire, they revolted. It took the Russians great efforts to suppress the revolt in 1873.

The Karachays who could not put up with suppression were forced to emigrate to the Ottoman Empire in 1885–86. In 1885 a group of 1500 Karachays submitted a petition to the Inner Ministry of the Ottoman Empire through their consul seated in Rostov with a detailed justification of their intention to emigrate.

The petition of the Immigration Department to the interior ministry dated 11 March 1885 concerning the Karachay group gathering in Rostov with the intention of emigrating to the Ottoman Empire reads as follows:

The humble servant of the exalted Interior Ministry is applying for the following:

A group of 1500 people consisting of Karachay and Cherkes families would like to immigrate to Adana county. That is why they are staying in the city of Rostov and have submitted a petition to our consulate. They are waiting for the permission from the Ministry of External Affairs that we mediated so that the Caucasian refugees shall not be deported to remote places and the mainland for settling. They are waiting for a reply to this matter.

24 Cemaziyelevvel 302 ve 27 Şubat 300
Bende Rıza

In May 1885 correspondence continued. The patience of the Karachays gathered in Rostov to move to the Ottoman Empire began to dissipate. Finally, the representative of the Karachays wrote a letter of petition to the Prime Minister’s office of the Ottoman Empire about their situation and asking for
admission. The telegraph of 15 May 1885 arrived in Istanbul triggering off the following procedure.

In the Yıldız section of the Prime Ministerial Archives of the Ottoman period the official petitions to the Grand Vizier includes one numbered 770/2669 dated 19 Şaban 1302 (3 June 1885), to wit:

Rostov, to the Office of the Grand Vizier

Your humble servants the Karachays settled in the Caucasus have sold all our belongings in order that we might pursue our religion and future migrating with a passport to the area of the Exalted Porte. The consulate in Rostov is hindering our efforts to this end. Since we have sold our livestock and lands and all belongings indispensable for our subsistence and we are waiting in the streets, be so kind as to permit our immigration. This is what we are humbly asking for the love of Allah and the Prophet.

15 May 1885
Representing the Karachay inhabitants

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The first group of Karachay refugees arriving in the Ottoman Empire in 1886 were settled in newly founded villages around Tokat and Eskişehir: Arpağı Karachay and Chilehane belonging to Tokat and Yazilikaya and Akhisar belonging to Eskişehir.

Stampulçuła Stampulga ketdile
Minda kalganlaga ne kıynıkla cetdile
Ol künlede bizge bolur bolgandı
Ak betleden kızıl nürle ongandı

Bizni elibiz kolan hudiyelden tolğandı
Ol künle maşharları kündü
Allay koturbaşını ceti cahanim üyündü
Çilav boldu Teberdini ullu toyları

Mangiray kaldı Gata kıynılımı
Buv Ölgende koyları
Teberdide kibik kara kozu soymayla
Para almayın üy salkınlaga koymayla

The emigrants arrived in Istanbul
Those left behind suffered a great blow
All happened that was to happen
The red glow disappeared from the white faces.

Our village was filled with mottled devils
Those days became the days of doom
The seven hells of those who were left alone,
The great feasts of Teberdi fell silent.

Poor Gata’s herds of sheep
Go bleating in the valley of Buv Ölgen,
No black lamb is killed in Teberdi any more,
The houses do not give shelter for free.
Russia began to build the Trans-Siberian railway in 1891 and completed it in 1904, which lent it a great lead over China and Japan in the Far East. In the war of 1894–95 the Chinese defeated by the Japanese had to relinquish Port
Arthur to the latter. This area had long been set an eye on by the tsarist government, wishing to annex it to Russia. Now they occupied Port Arthur and thus they had access to the Chinese Sea. Trying to put a halt to the advance of the Russians, the Japanese concluded an alliance with the British. Since the Russians did not want to withdraw, the Japanese declared war on them in 1904. On 3 January 1905 the Russians lost Port Arthur and the Japanese took 30,000 Russians of the tsar’s army as pows. Russia was beset with domestic disturbances and socialist demonstrations, forcing the tsarist government to end the war. The Japanese and Russians signed a peace treaty on 23 August 1905. The Russian casualties (dead or wounded or captive) amounted this time to 400 people.

For this encounter the Russians forcefully recruited people among the Caucasians, too. Karachay-Balkar youths were also included in the Russian army to spill their blood thousands of kms away from home in battles they had nothing to do with.

This event and the unrest in Russia urged a Karachay-Balkar group to emigrate to the Ottoman Empire.

The idea of moving to the Ottoman Empire and making pilgrimage to the Holy Land was disseminated among the Karachay-Balkars by those who had been in pilgrimage before and then started the “Let’s live in Islamic land” movement. The three pilgrims of the late 19th century returning through Istanbul where they had a glimpse of the mirage of the Ottoman Empire were the Bashchi Hadji from the Baykul family, Ishak from the Bolur family and Osman Hadji from the Gola family. Back in the Caucasus they immediately narrated what they had seen inspired in them the desire to emigrate.

In the early 20th century Ramazan efendi of the Kurgak family travelled to Istanbul to study the law of Islam. Turkish state officials promised support when the Karachay teacher held negotiations with them about the Karachays’ possible emigration from the Caucasus.

Despite the outbreak of the revolution in 1905, the Russian government allowed the Karachays to relocate in the Ottoman Empire. Avbekir of the Silpagar family, Ramazan efendi of the Kurgak family and Osman Haji of the Gola family distinguished themselves in preparing the Karachays around Teberdi for the emigration. Tuvgan Biy of the Karabaş family controlled the emigration of the population of Duvut and Jazlik families.

The migrants set out in November at last. The first lap of the journey took them to the railways station Nevinka of the Russian Kozaks. After camping here for several days, they boarded cargo trains and travelled to the port of Novorossiysk on the Black Sea. Overcome by the cold of winter, the emigrants lived in dire circumstances. Some lived in felt yurts till the ships arrived which
were supposed to take them to Istanbul. Typhoid fever and other diseases took
their tithe among them, and most of the Karachays on the way left this world
for good without setting an eye on Istanbul. The rest kept hoping while wait-
ing for the ships on the shore of the Black Sea, singing laments like this:

İnşallah biz İstanbulga keterbiz
İnşallah Kara tengizden öterbiz
Biz İstanbul’da zemzem kuyarbız
kumganga
Biz İstanbul’da tüye soyarbiz
kurmanga

We hope to reach Istanbul.
We hope to cross the Black Sea.
In Istanbul we’ll ladle the water of life in our vessel,
In Istanbul our sacrificial animal will be the camel.

In 1905 the Karachays left Novorossiysk for Istanbul aboard two ships. The
group of 3479 people belonged to 368 families. They were followed by a group
of 300 families in spring 1906 under the leadership of Ramazan efendi.

The two groups met in Istanbul in the first half of 1906 and went together
to Konya where they lived in a refugee camp. The majority settled in Konya,
a group went to Afyon and another to Ankara. Some of the latter group settled
there but most of them went on to Eskişehir, where they found a real home.

As planned, out of the 400 Karachay large families who proceeded to Ana-
tolia 212 remained in Bashhöyük near the village of Sarayönü belonging to
Konya. Not much later another 46 families joined them. The Ottoman Empire
built them houses and to support their start as self-subsistent farmers, gave
them land and livestock.

The documents in the Istanbul archives of the Ottoman era reveal that the
Karachays were not very happy to settle near Konya, some of them returned
to their Caucasian home. Others asked permission to move on to join those
who settled around Afyon and Eskişehir in 1886, and some simply fled there.
As the appended archival document reveals, the Karachays could only be set-
tled around Konya with force.

Today, the following Karachay villages are registered (county: village/dis-
triet): Afyon: Doglat/Ichhisar, Ankara: Yağlıpınar/Gölbaşı, Eskişehir: Gök-
cheyayla (Kılisa)/Han, Akhisar/Han, Yazılıkaya/Han, Belpınar/Chifteler, Ert-
tugrul (Yakapınar)/Sivrihisar, Kayseri: Eğisöğüt/Pınarbashı, Konya: Baş-
hüyük/Sarayönü, Sivas: Emirler/Yıldızeli, Tokat: Çilehane/Resadiye and Sulusaray Arpaşi/Karachay.

In addition to the listed places, Karachay-Balkars also live in Yalova in
Çiftlikköy, Konya Eregli, Eskişehir Çifteler, and several districts of Mahmu-
diyе, Tokat in Turhal, Afyon in Bolvadin, Ankara, Istanbul, İzmir, Eskişehir,
Konya, Afyon, Tokat, Kayseri, Sivas province centres.
Picture 4. Three generation of Karachay women
4. KARACHAY FOLK MUSIC

This chapter is the first analytic overview of Karachay folk music. An insight is afforded into the colourful realm of this music, the typical and the singular being differentiated, the tune families defined and musical connections illuminated.

The systematization is based solely on musical criteria, so a dance tune, an old religious song, a present-day Islamic tune, the tunes of the Karchay-Balkars in the Caucasus and those in Turkey may get close to each other. Some Turkish and Kumyk tunes are also inserted.

I have transposed the tunes to a common closing note, independently of their key. The next criteria of classification was form. A separate group includes tunes built of motifs, another contains those retraceable to one or two short lines and yet another the four-lined tunes (for a detailed presentation of the classes see later). Within a class, the groups are arranged by the cadential notes, and within a group the tunes are listed by the heights of the first line.

It facilitates systematization that the majority of Karachay tunes have similar melodic progression, thus the sequence by cadences within a class brings similar tunes together. The typical melody pattern has descending or hill-shaped lines, the progression being conjunct rather than disjunct with great leaps, and there is rarely a step below the cadential note. The structural scheme is also descending, with each consecutive line moving a bit lower. Yet the jump upward from the key note or somewhere around it to launch the first line is also frequent, and rotating motion may also occur here which circles round a note of the ridge section (e.g. № 30, № 33, № 35).

Let us review the musical classes. The arrangement is not mechanical, but governed by deep-lying musical criteria (a more detailed table is given before the anthology of tunes):

<table>
<thead>
<tr>
<th>Class</th>
<th>Characteristics</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>№ 1–8</td>
<td>Rotating or plagal motion</td>
</tr>
<tr>
<td>2.</td>
<td>№ 9–37</td>
<td>One or two short lines and variants with x(1)1 cadences</td>
</tr>
<tr>
<td>3.</td>
<td>№ 38–53</td>
<td>Four short lines with (1) main cadence</td>
</tr>
<tr>
<td>4.</td>
<td>№ 54–62</td>
<td>Four short lines in (pseudo)domed form with 1(x)y cadences</td>
</tr>
</tbody>
</table>
As the table reveals, I separated a special four-lined Karachay musical form, the *jir* tunes (class 12), from the rest of the four-lined tunes. Unlike the rest of the four-lined Karachay tunes, which are basically isometric, they comprise lines of peculiar structure and this feature holds them together despite the diverse cadential sequences and melody progression. Yet there are several *jir* tunes that display similarities in their melody lines to four-lined isometric tunes. The order by cadences was a good criteria to arrange the *jir* tunes as well.

Before embarking in detail on the melody classes, let me say a few words about the tunes that are exceptional or rare in the musical realm of the Karachay-Balkars.

### Special tunes

Among the tunes built overwhelmingly of descending or hill-shaped lines some tunes of a different melodic outline were also subsumed as the general criteria required. I make special mention of them in each class.

The tunes built of short motifs are peculiar in the Karachay tune stock. One is the rain prayer (№ 1) rotating around the middle note of the E-D-C trichord, another is № 8 skipping on A-E,. I ranged them in Class 1.

The small but distinct group of plagal tunes descending below the keynote then ascending from there is also subsumed in Class 1 (e.g. № 4).

There are tunes with lines 1 and 4 progressing low and the middle lines being higher pitched. Their rising first part differentiates them from the majority of Karachay and Turkic tunes, so they are ranged in separate classes.
Class 4 contains apparently archaic tunes of four short lines in domed and pseudo-domed (AB/AvC) structure, and Class 13 includes domed structures of four long lines that emerged upon more recent influences. Several of the jir tunes also belong here.

In contrast to the typical convex and descending line patterns, there are some concave lines\(^{18}\) and some that descend to the keynote in mid-line.\(^{19}\) A few ascending first lines can also be found, e.g. № 99, 104, 192. About 10% of the presented tunes belong to this category, so the ascending or valley-shaped first line is not exceptional in Karachay folk music. (Their rate in the whole collection is, however, lower.)

What is truly rare is a jump upward after a stay on lower degrees, and so is melody motion on broken chords (№ 64). A jump from degree VII to the 3\(^{rd}\) degree occurs sometimes (№ 151, 152, 154) and in some archaic tripodic tunes skipping down to the Vth degree is also found (№ 171). In several tunes large leaps can be found, which is in opposition to the prevalent “smooth” melody writing.\(^{20}\) A very special but informative tune (№ 183) is taken from Omar Otarov’s collection, and another one performed by professional musicians (№ 188).

The classes of Karachay folk music

Let us take a closer look at the tune classes and groups one by one. I give a short description of each of them with some examples. This will give the reader a glimpse of the most important tune forms of Karachay folk music. If one have listened and learnt the examples in the analysis part, he won’t come across striking novelties in Karachay folk music any more. Obviously, all the subtle characteristics of Karachay folk music will reveal themselves to those who study carefully the appended scores and listen to all the tunes on the e-book.

\(^{18}\) E.g. № 66, 95, 105, 107, 109, 110-112, 115, 134, 135, 137, second line of 142-145, 179, 187, 189 and 190.

\(^{19}\) E.g. № 150, 203, 204, 207, 220-224, 271.

\(^{20}\) E.g. № 69-70, 80, 83, 124, 201, 219, etc.
Archaic tunes of diverse origin are gathered in Class 1. It includes tunes rotating round the middle tone of the E-D-C trichord (№ 1), some leaping round the notes of the B-A-E, tritone (№ 8) and some with descending-ascending plagal motion (№ 2-5, Ex.1). What they share in common is being different from the majority of Karachay tunes that are built of descending or convex lines. It is noteworthy that the motif rotating round its mid-tone is a basic pattern of Hungarian children’s songs, and the tune that ends rising is a major form of Hungarian regőlés. The relevances to Hungarian folk music will be explicated in detail in the chapter “Connections between Hungarian and Karachay folk music”.

Ex. 1. a) Descending-ascending „Gollu” tune of the old religion, b) Hungarian regős tune (MNT II, № 866)
Class 2: One or two short lines and variants with x(1)I cadences (№ 9-37)

Many Karachay tunes comprise one or two short lines and their variants. These variants end on the closing notes of preceding lines, but the tonal range gets ever narrower line by line. In some cases the strophic text arranges them into four-lined stanzas but the descent to the fundamental justifies taking them for one- and two-lined forms.

Since the melody progression is descending or hill-shaped and conjunct, it is sufficient to arrange the tunes by cadences, though sometimes tunes of different tonal ranges may get in the same group in this way.

2.1. There are three tunes of minor character (Ex. 2.1a, № 9-10) and three of a major hue, in this group of tunes whose every short and very similar line descends to the basic note (Ex. 2.1b, № 11-12). Typical are the narrow 1-5 or 1-4 tonal ranges, exceptional being № 12 with its 1-7 ambitus. It is revealing of the structural development of Karachay folk music that surprisingly few such simple tunes can be found, and moreover, the most elementary tunes are often arranged in regular four-lined forms.

Ex. 2.1a. One short line and its variants

21 The first line of the refrain of № 10 ends on C.
2.2. Eight of the tunes comprising two short lines have (2) main cadence, all moving on a scale with the major third, most of them using tones of a narrow range (1-4/5) (Ex. 2.2, № 13-19). Some tunes are more or less similar to the small form of Hungarian laments, but in groups 6 and 10.3 closer similarities will be seen. № 15 starts like the rest of the class but descends further along two additional lines. This brings it close structurally to the downward extension of the small form of the Hungarian laments. (More about it see in the chapter on the connections between Hungarian and Karachay folk music.)
2.3. In this more populous group of Class 2 there are six two-lined tunes of minor character with (b3) main cadence and six similar tunes of major character with (3) main cadence (Ex. 2.3a, № 20-24, and Ex. 2.3b, № 25-29, where the odd-numbered lines of № 27 are concave). The tunes of minor character typically have a tonal range of 1-6, those of major character are narrower, often only 1-3 or 1-4, and consequently, the tunes of different scales in this group differ from each other more. In Karachay folk music the salient tones – e.g. the line-ending tones – are usually approached descending, which makes the rotating F-E-D-E motion in the first lines of some small-range tunes of major character rather singular. Another unique feature in this group is the refrain of Ex. 2.3b skipping on A-E,. The genres are usually lullaby (böllew), zikir and dance tunes. Similarly to the previous groups of the class, the style of the performance is often tempo giusto.
2.4. There are relatively few tunes with (4) main cadence, four of which have minor (Ex. 2.4a, № 30-32) and three have major character (Ex. 2.4b, № 33-34). The range is usually narrow (1-5) and individual melodic progression is not rare, e.g. № 30 with the rotating E-D-C beginning. They are usually zikir or dance tunes.
2.5. An even smaller group of mostly Turkish-language tunes consists of four minor-character *zikir* tunes with (5) main cadence (Ex. 2.5, № 35-37). The 2.5 group already anticipates the next class, but I ranged these melodies here because the second part of the tunes is a refrain that diverges from the first two lines metrically to. The lines usually trace a hill form or descend, and despite the higher main cadence, the range is 1-5/6 and exceptionally 1-7. This is where I present a tune from Otarov’s repertory (№ 37), whose structure and cadences range it here, but its ambitus 1-9 and the rhythmic pattern separate it from the rest of the class. Omar Otarov is a famous Karachay folk-song singer, whose repertoire mainly includes atypical, irregular tunes as compared to the 1200 tunes of my collection (Otarov 2001). This fact also underlines the importance of extensive fieldwork in our days, too, if the aim is to get a reliable picture of an ethnicity’s folk music.
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

The tunes in Class 3 show close resemblance to those in Class 2. They could have been discussed together, for the second line ends on the basic note, closing the tune, as it were, suggesting a two-lined structure. This cadence is however followed by two individual lines, so I took them for four-lined structures. Most tunes – nearly all zikirs or lullabies – have a scale of minor character.

Grouping within the class was done on the basis of the cadential note of the first line. Among the dominant tunes of minor character there is an even number of cadences around the middle of the tone scale (b3, 4, 5), while among tunes of a major tint – many using an octave range – the high-ending first line is slightly overrepresented. The minor-character tunes are rather similar to each other. For the sake of comparison, I inserted here a kindred Turkish tune sung in a Karachay village (№ 46), as well as № 43 with a tripodic first line whose melodic contour is similar to that of № 44.

Group 3.1 is characterized by the third degree as the closing note of the first line. Except for № 49 of a major scale, the tunes here are very similar (Ex. 3.1., № 38–42, № 49).

Ex. 3.1. Four short lines with (1) main cadence

The first line of tunes in group 3.2 end on the 4th degree. There are three tunes of a minor hue progressing in a low register and two major-character tunes moving fairly high (Ex. 3.2., № 43–44, № 50–51). The minor-scale tunes resemble each other very much. The related № 43 with the tripodic first line is also ranged here.
The minor-character tunes in group 3.3, whose first line ends on the 5th degree, are very popular (Ex. 3.3a, № 45–48).\(^2\)\(^2\) As for the tunes with a major-character scale, Ex. 3.3b starting with a low valley form is unique, while № 52–53\(^2\)\(^3\) start high, around the octave.

\(^2\) It well characterizes the close coherence of tunes in the just described groups that the first line of № 48 might end on degree b3 or 5.

\(^2\) Cadences of № 53: #6(1)3.
Ex. 3.3a. Four short lines with (1) main cadence

Ex. 3.3b. Four short lines with (1) main cadence
The overwhelming majority of tunes in Class 4 move on scales of minor character, but there are several kindred tunes of major character with 1(5)1 cadences which belong to the jir tunes to be discussed later separately.

Unlike the descending schemes presented so far, in which the consecutive melody lines progress lower, the first two lines here have a rising tendency to which the two descending arcs of lines 3 and 4 respond. This scheme is fairly popular in Karachay folk music. This is not the typical domed structure characterizing the Hungarian “new style”; here, the first and third lines are identical or similar (A,B/AC) and the second line moves low. Despite the different melodic outlines and tonal ranges, these tunes can be grouped together and although they start rising, there are many signs that they belong to a more archaic style.

The majority of the minor-character tunes of the following groups comprises variants of a single highly popular tune. The groups of major-character tunes mostly contain one or two melodies.

4.1. This tiny group is characterized by the 1(2)1/VII cadences. The tunes are immediate variants of № 54 so I omitted them here. Slightly different is Ex. 4.1 moving higher. There is a single major tune here, which is not surprising in view of the (2) main cadence (№ 60).
4.2. Somewhat larger than the previous group, the melodies of this group has (b3) as the main cadence 1(b3)1. The group includes № 55-56 moving on minor scales and Ex. 4.2. Apart from the zikir tunes a dance tune was be subsumed here.

Ex. 4.2. Four short line with 1(b3)1 cadences

4.3. Variants of the popular № 57 belong in this small group whose cadential sequence is 1(4)x; their close variant is also Ex. 4.3. A tune of major character (№ 61) and a jir tune also belong here.
Ex. 4.3. Four short lines with $1(4)x$ cadences

4.4. This group with $1(5)1$ cadences is constituted by two highly popular tunes and their many variants (№ 58–59) and Ex. 4.4. Here belong 36 (!) jîr tunes and the major-scale № 62$^{24}$ as well.

$^{24}$ With $1(5)3$ cadences.
CLASS 5: FOUR SHORT LINES WITH I(VII)x CADENCES (№ 63–70)

There are only minor-character tunes in Class 5. The (VII) main cadence itself lends a unique character to these tunes, for one can hardly come across notes below the closing note in Karachay tunes, except for a few plagal songs in Class 1. Like in the previous class, a few popular tunes and their variants constitute the class.

5.1. № 63–65 with the cadential sequence I(VII)x and the dance tune of Ex. 5.1 belong to this group.

Ex. 5.1. Four short lines with I(VII)b3 cadences

Ex. 4.4. Four short lines with I(5)1 cadences
5.2. The Tepena tune of indigenous religion (№ 66 and Ex. 5.2) with 5(VII) 4 cadences has great popularity; its isometric variant is the zikir tune № 67 of Muslim religion.

Ex. 5.2. Four short lines with 5(VII)4 cadences

I ranged some unique tunes with VII cadence at the tail of the class. They include two-lined № 68 with (VII) main cadence, № 69 of a unique structure but apparently rather archaic, and № 70, more or less similar to the previous one, in which the VIIth degree only appears at the end of line 3.

CLASS 6: FOUR SHORT LINES WITH (2) AND (b3) MAIN CADENCES (№ 71–105)

The general scheme of tunes in class 6 describes evenly descending four-lined tunes with a typically higher first line, interim lines in mid-register and a lower fourth line. Several tune types emerge from this general pattern. The melody lines of one descend in step progression –these tunes appear to be of a more recent development. The structure of another type is more symmetrical, more dignified so to speak, analogously to the Hungarian and many other ethnicities’ “psalmodic” style, therefore it is referred to by this label hereafter. The Karachay psalmodic tunes are characterized by a high first line closing on the 4th or 5th degree. Their second and third lines are often similar, moving around the middle of the scale mostly on E-D-C notes and closing on C (line
3 is more variable). The fourth line descends to the base note from the 5-7th degrees. The tunes with 5(b3)1 cadences are less closely, those with 5(b3)b3 cadences are more markedly similar to the Hungarian-Anatolian psalmody tunes, emphatically to the Anatolian ones (Sipos 1997, 2001). Let us see these groups in detail.

The first line of group 6.1 with (2) main cadence descends to degrees 2-b3, the third line ends on the 2nd degree. The cadences are declining and the lines also have a downward tendency which all lend the tunes a descending sequential character. The cadences of subgroup 6.1a are b3(2)1. № 71–74 and the first part of Ex. 6.1 belong here.

The cadences of № 74–77 in subgroup 6.1b are 4(2)1/2, those in subgroup 6.1c (№ 78–81) are 5(2)x. (№ 80 is unique with its undulating first line.) Several tunes in group 6.1b-c can be ranged between the sequential and the psalmody styles, and many of 6.1c could directly be subsumed under 6.1c, were their main cadence b3 instead of 2. They are actually melody variants of groups 6.3 and 6.4 with a different main cadence. Typically, their first line ends on the 4th or 5th degree, and their third line often ends on b3.

Most tunes in group 6.2 close on b3. While № 82 and Ex. 6.2. fit in well with the Hungarian and Anatolian psalmody tunes, the undulating first line of № 83 renders it unique and is ranged here for want of a better place.
The tunes in group 6.3 are descending as the cadences 4(b3)2/1 indicate often with the character of step progression. The tonal range of many tunes here is around the octave. № 84–88 and Ex.6.3 belong here.25

Ex.6.3. Four short lines with (b3) main cadence and sequential descent

25 № 85 with 5(b3)1 cadences is ranged here because it is close kin of № 86.
Groups 6.4–6.7 include psalmodic tunes and related descending melodies with (b3) main cadence. Unlike the previous group, this one is not dominated by descent in step progression.

In group 6.4 the first line of the two tunes (Ex.6.4 and № 89) ends on degree 4.

\[
\text{Ex.6.4. Four short lines with (b3) main cadence and psalmodic character}
\]

The first line of tunes in groups 6.5 and 6.6 ends on the 5th degree, with the tunes of 6.6 moving higher in general. № 90–95\(^{26}\) and Ex. 6.5 belong to group 6.5 with predominantly 5(b3)1 cadences, but № 90 has 5(b3)VII(!). Group 6.6 in which the descent starts higher includes № 96–98 and Ex. 6.6. The cadence of the third line is normally 1, rarely b3 or 4. Ex.6.6, a Turkish religious song, clearly reveals the similarities – and differences – between Anatolian and Karachay tunes of this structure.

\[
\text{№ 90 exemplifies well how exchangeable the main cadences (b3), (2) and even (1) are in this group. № 95 is unique for its undulating motion.}
\]

\[
\text{№ 95 has four very short lines, and № 95 has 6(b3)1 cadences.}
\]
The distinguishing feature of the tunes in group 6.7 is the termination of their high first line on degree 7 or 8. № 99–102 and Ex.6.7 have a minor character. These tunes are closer to the Hungarian descending tunes than to the “psalmodic” ones. The group is rather heterogeneous, cohered mainly by formal rather than essential features. Besides, this is the only group in this class that also includes tunes using scales of major character (even though they only number three, and two have (2) for their main cadence, to boot) (№ 103–105).

28 Several of them resemble the Hungarian descending tunes with 7(b3)x cadences. In some cases degree 6 appears to stand in place of 7. №101–102 are close variants.

29 № 103–104 have (2) main cadence, № 103 is from Otarov, № 104 from a professional Karachay singer.
The tunes in this class have the 4th or 5th degree for their cadence. One would easily jump to the conclusion that a higher second section will make traces of conjunct structures visible, that is, the register of the first part deviates from the register of the second – but that is not the case. What is frequent is the AB/AvC structure with the first and third lines being closely similar. We have already seen some structures like that in the apparently more archaic “domed” structures of Class 4. In build and character, these tunes resemble the tunes with the b3 main cadence in several regards.

Some melody contours are quite singular, e.g. concave first lines in № 107, 109 and 110, but the majority of the tunes descend conjunctly along the path designated by the cadences. Unlike the previous one, this class is widely varied, most groups only containing two, or at most three tunes. This class is practically a formal frame to keep together the tunes, so there is only an enumeration instead of an analysis below.

Group 7.1 has b3(4/5)b3 cadences. Two tunes, Ex. 7.1 and № 106, belong here.
Group 7.2 also contains two tunes, Ex. 7.2 and № 108 of minor character, and № 113 moving a major scale. The cadences are 5/4(4)1/b3. The three melody outlines are quite different: Ex. 7.2 displays a sequential descent, № 108 has two similar inner lines, and the first two lines of № 113 trace a finely rising hill.
The cadences of the three tunes in group 7.3 are 5(4)4/2. Two tunes have minor character (Ex. 7.3 and № 108) and one (№ 114) has a major third in its scale. As will be seen, this cadential sequence is very frequent with *jir* tunes.

Ex.7.3. Four short lines with (4) main cadence

The four tunes in group 7.4 have 5(5)x cadence. № 107 and № 110 are special with their first concave lines, but the rest are heterogeneous (№ 111, Ex. 7.4).

Ex.7.4. Four short lines with (5) main cadence and AABC form
Group 7.5 has three tunes with 4(5)x cadences: № 109 of minor character, and Ex. 7.5 and № 115 of a major hue. This row of cadences is also frequent among the jir tunes.

Ex.7.5. Four short lines with (5) main cadence

CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES AND A HIGHER START (№ 116–138)

This class consists of tunes starting high, on the 7-8th degree. Some belong to archaic genres (e.g. heroic songs, lullabies, oraydas), but there are many instrumental dance tunes performed on the accordion as well. The melody outline is descending – as required by the wide range, and there are sometimes relatively accurate though only partial fourth or fifth shifts (e.g. № 121–126, № 130–131, № 136). It is not rare to find a melody descending in step progression (№ 134–135). Just like among jir tunes, there is a saliently high rate of 4(4/5)x and 5(5)x cadential sequences. The groups are more populous than previously, most of them using minor or major character scales.

Group 8.1 consists of tunes whose tendency is descending as determined by the 5(4)b3 cadences. Some are in kinship with the narrower-range tunes with 5(b3)x cadences of Class 7. Some tunes in this group are the minor character № 116–117 and Ex. 8.1a with 5(4)b3/6 cadences and № 128 and Ex. 8.1b moving on a major scale.
Group 8.2 includes highly popular tunes with 4(5)x cadences, both major and minor, which are strongly represented among *jir* tunes. Here belong № 118−119 and Ex. 8.2a of minor character and № 129−132 and Ex. 8.2b of major character.
Group 8.3 is also large with most tunes using minor scales. The typical feature is the 5(5)x cadential sequence. The very popular № 120–125\textsuperscript{30} and

\textsuperscript{30} Many have AABC form.
Ex. 8.3a of a minor scale and the major-character № 133 and Ex. 8.3b also belong here.

Ex. 8.3a. Four short high lines with (5) main cadence

Ex. 8.3b. Four short high lines with (5) main cadence

Group 8.4 contains three tunes with #6(5)4/5 cadences descending – sometimes by seconds – on a major scale (№ 134–135 and 8.4).
Group 8.5 mainly contains major-scale tunes with 8(4)x cadences. Between their 2\textsuperscript{nd} and 4\textsuperscript{th} lines the fourth shift is not infrequent (№ 136–138 and Ex. 8.5). The only minor tune in the group is № 126.
Group 8.6 consists of two tunes with 7(5)b3 cadences: № 127 and Ex. 8.6.

Ex. 8.6. Four short high lines with (5) main cadence

CLASS 9: FOUR SHORT LINES WITH (7/8) MAIN CADENCES (№ 139–145)

The distinguishing feature of Class 9 is the first high line moving on degrees 7-8, rising as high as the 10th degree sometimes (№ 139–140) and ending usually high (degree 7-8) (№ 141–144). They are mostly of a minor character, some of them (№ 141–144) are very popular and also have a variant with (5) main cadence. Lines 1 and 2 often form a valley jointly.

Group 9.1 contains tunes with 5(7/8)5 cadences; such are № 139 and Ex. 9.1. of a minor scale and № 145 of major character.
Ex. 9.1. Four short lines with (8) main cadence

Ex. 9.2. Four short lines with (8) main cadence

To the larger Group 9.2 with 7/8(7/8)x cadences belong the minor-character № 140–144 of great popularity and Ex. 9.2.

CLASS 10: ONE- OR TWO-LINED TRIPODIC (ARCHAIC) TUNES (№ 146–186)

Until now, tunes built of two or four short (two-bar) lines have been dealt with. We have also seen tunes of two four-bar lines which may be taken for four short lines as well. Now, in Class 10, there are three-bar tunes the lines of which are long but not divisible. The genre and melodic realm of tripodic tunes are mostly archaic and the performing style is rubato, which justifies their separate treatment.
The tunes of Class 10 include several that have been extended to a many-line scheme from one or two lines. If they descend to the final note at the end of the second line, in the classification only the first two lines of these seemingly four- or more sectioned tripodic melodies are taken into account.

Group 10.1 has two unique tunes of minor character (№ 146 and Ex. 10.1). What lends them their singularity is first of all that an important cadence is below the final note. This phenomenon occurs very rarely, let alone in an emphatic position at the end of a line. Moreover, the end of the first line of Ex. 10.1 jumps from the VII\textsuperscript{th} degree to b3 and its second line closes on degree V.

![Audio](audio10_1.png)

**Ex. 10.1. Special three-lined tripodic tune**

Group 10.2 is characterized by 1/2(1)b3/4 cadences. It has only two minor-scale tunes (№ 148–149), and № 148 can only be taken for tripodic with reservations. By contrast, among the major-character tunes there are surprisingly many tunes descending to the key note. These tunes display archaic features in music and lyrics alike, and are highly popular (Ex. 10.2, as well as № 147 and 163–169).

![Audio](audio10_2.png)

**Ex. 10.2. Major three-lined tripodic tune**

\[31\] *Kanamat*, lament, *orayda*. I ranged here the tunes with 1(1)x cadences, too:
The large 10.3 group solely contains major-scale tunes with (2) main cadence (№ 170–179 and Ex. 10.3), some of which resemble to some extent the small form of Hungarian and Anatolian laments, but the majority display considerable differences such as a leap to the fifth below the final note (№ 171) or the #G-A line ending (№ 172). These turns and the giusto performance of the line pairs are alien to the realm of Hungarian and Anatolian laments. At the same time, the free performance, the improvisatory handling of the lines, the descending and convex melody lines are all reminiscent of the world of Hungarian and Anatolian laments (e.g. № 170, № 174 and № 176).

Ex. 10.2. Tripodic tune traceable to AABA form

The relatively large group 10.4 is dominated by minor-character tunes with (b3) main cadence (№ 150–156 and Ex. 10.4). They can be split into two groups: in one the melody leaps to the b3 cadential note from the lower fifth

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Ex. 10.3. „Lamenting‟ tripodic tune

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32 Diverse melody motions, archaic tune stratum, a jump down to degree V (E,) may also occur. № 150 can be taken for a tune with (2) or 2(1)b3 cadences.
(or occasionally from its leading note), in the other there is descent to the b3 cadence. (A similarly distinct motif of an upward jump already occurred in group 10.3.) The only tune with (3) cadence and a major scale has descending lines (№ 180).

Most minor-scale tunes in groups 10.5–10.7 are isometric, in the groups the first lines descending from higher than in the previous one. That also applies to some of the major-character tunes, except for Otarov’s № 183 starting in a unique way, № 184 which ends with a fourth leap upward and the relatively freely extemporized № 186 performed rubato.

Group 10.5 consists of popular minor (№ 157–158 and Ex. 10.5a) and major-character (№ 181–184 and Ex. 10.5b) tunes with (4) main cadence.
Ex. 10.5b. Tripodic Karachay lament traceable to a bipodic structure

In addition to the popular minor-scale № 159–161 and Ex. 10.6 with (5) main cadence, there is a single major-character fifth-shifting tune (№ 185) in group 10.6.

Ex. 10.6. Two-lined tripodic tune with (5) main cadence

Group 10.7 of tripodic tunes in which the first line ends high (degree 6/7) only contains two songs: № 162 of minor character and № 186 of a major scale.33

33 (#6) main cadence!
Although in Class 10 we have seen tunes with four tripodic lines that could be taken for four-lined schemes, their structure has not petrified yet and the two-lined foundation is easily discernible. This class contains descending tripodic tunes which are four-lined without doubt. The typical (4) and (5) cadences, the descending melody outline and the rhythmic scheme of \[\text{music notation}\] character lend this class some degree of homogeneity. All this notwithstanding, there are quite different tunes (starting low or high, descending or ascending, conjunct or disjunct, etc.) gathered here, but the groups are all rather small.

It is easy to find Hungarian analogies to the popular minor-scale tunes in group 11.1 with 5/7(b3)b3 cadences (№ 187 and Ex. 11.1). Between lines 1 and 2, and 3 and 4 there are fourth/fifth-shift.
The classes of Karachay folk music

Ex. 11.1. a) four-lined tripodic tune with 5(b3)b3 cadences and b) its Hungarian analogy (Vargyas 2002:064)

Group 11.2 contains tunes moving on minor-like (Ex. 11.2) and major-like scales (№ 197–198), whose melody outlines are fairly similar despite the 5(4)1 and 8(4)1 cadences.

Parlando – rubato, =!108

Ex. 11.2. Four-lined tripodic tune with 5(4)b3 cadences

The three tunes in group 11.3 are cohered by the marked cadential sequence of 5(4)4/5 (№ 188–189 and Ex. 11.3).
Group 11.4 includes a Kumyk tune of minor character (№ 190) and a finely arched major-character Karachay tune of a broad tonal range (№ 198), tunes of different scales but similar melody contour and 8(4)4 cadences.

The majority of minor-character tunes in group 11.5 with 5(5)x cadences are held together by the first and second lines descending from the octave to the fifth degree. Between lines 2 and 4 there is often parallel motion, if not quintal shifting (№ 191–195 and Ex. 11.4). Only lines 2 and 4 of № 194 and Ex. 11.5 are tripodic, while both the 4(5)2 cadences and the melody contour of the major-character № 199 ranged here for no better place are both different.
Ex. 11.5. Four-lined tripodic tune with 5(5)5 cadences

The only zikir tune of 11.6 with 7(5)b3 cadences is a fine example of non-pentatonic fifth-shifting (№ 196).

Class 12: Jir tunes (№ 200–278)

Already at the beginning of the collecting work I took note of a characteristic tune type variants of which were found at every location of the field research. From these tunes, which at first hearing appear similar, two major groups evolved, one containing Aeolian-Phrygian, the other Mixolydian melodies. The two subclasses are actually twins, for transposing the Mixolydian tunes a note upward, we receive tunes of similar melody outlines to the Aeolian-Phrygian tunes, as is already anticipated by the VII(4)VII cadences of the Mixolydian and the 1(5)1 cadences of the Aeolian-Phrygian tunes in most cases.

These jir tunes constitute a characteristic class of Karachay folk music claimed to be indigenous by the Karachays themselves. Though the melody outlines may more or less vary within a class, the general jir scheme and common cadential notes hold together the tunes of a group.

The odd lines of the text have 10, 11 or 12 (5+5, 5+6, 6+5, 6+6) syllables, the even-numbered lines are mostly octo- or nonasyllabic (4/3+2+3 or 6/5+3). In lines 2 and 4 the music is generally subdivided 4/3+4+1, so irrespective of the articulation of the text, I used this subdivision in the scores. Most tunes here are performed in poco rubato rhythm, which can often be analysed into a 6/8 basic meter and a four-part subdivision with typical cadences and diverse melody contours. The „ideal” form of the pulsation of lines 1 and 2 is as follows:

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\text{\#w\#\\w > \#w\#\\w > \#w\#\\w > \#w\\w > c
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However, this is rarely heard in its pure form such as in № 206. Some bars may be extended, others shortened; e.g., the line-ending note is almost always shortened.

This musical class comprises characteristically dissimilar tune groups presented here in the order of their starting motifs and the height of their first section. For musical systematization it is sufficient to analyze the first melody section, because the second part is usually the lower imitation of the first or has an evenly descending contour. That is, unlike the variable first part, it does not influence the character of the tune substantially.

Let us see now the groups one by one.

Group 12.1. Some of the jir tunes with 4/5(1)4/5 cadences and a minor scale, whose second line descends to the base note, are distinctly four-lined (e.g. № 200, 202), while the AB/AC form of others draw them close to two-lined tunes (№ 201, 203). In terms of melody contour it is a varied group, some tunes descending to degree 4/5 from high in their first line, and a few having a concave first line – rare in Karachay music – the bottom of the valley touching the base note (e.g. № 203 and Ex. 12.1). The popular № 200–203 and Ex. 12.1 belong here.

Groups 12.2 and 12.3. One finds dome-like melody structures with low first and fourth lines and higher second and third lines among jir tunes with 1(4/5)x cadences. Some of these also sink to the base note in the middle of the first line (Ex. 12.2), others have a descending or convex first line (Ex. 12.3). These tunes do not resemble the Hungarian new style songs or the domed
structures of Class 13, as their AB/AC and even AB^5AB forms indicate. Though
the cadence of line 2 is often also (5), but line 3 is often a variant of the first
or sinks deep in other cases. Those whose first line has a base note in the mid-
dle move on a minor-like scale, while those with a descending or hill-shaped
first line prefer a major-like scale. In group 12.2 melodies № 204–206 and Ex.
12.2 are of a minor, № 207 of a major character. In 12.3 № 208–209 and Ex.
12.3a move on minor scales, the popular № 210–214 and Ex. 12.3b move on
major scales.

Ex. 12.2. "Jir" tune with 1(5)5 cadences

Ex. 12.3a. "Jir" tune with 1(5)4 cadences
Group 12.4. The majority of *jir* tunes have their first lines stop on degree 1 or 4/5. Less frequently, the first line ends on degree b3, rarely on 2. № 215–216 and Ex. 12.4a of minor character, as well as № 217–219 and Ex. 12.4b of major hues belong to the latter with (b)3(4/5)x cadences.
Groups 12.5–12.8 have tunes with 4/5(4/5)x cadences. I range them by the melody outline of the first line. The first line in group 12.5 sinks in the middle, while that in group 12.6 rises or is hill-shaped. The first line in group 12.7 has two small mounts, that in group 12.8 is a tall hill and the first line in group 12.9 descends from high. All groups have minor and major character tunes alike.

Though the items in 12.5 start like those in 12.2, with a valley in the middle of the first line, but their second line ends high on degree 4/5. Typical is the AB⁴⁵AB form. Here belong the popular minor-scale № 220–221 and Ex. 12.5a, and № 222–224 and Ex. 12.5b of major character.
Ex. 12.5a. "Jir" tune with 4(5)b3 cadences

Ex. 12.5b. "Jir" tune with 4(5)4 cadences

The first line of tunes in group 12.6 is ascending or hill-shaped, their form being ABCD and AB⁵CB typically. The second line is often high, as can be suspected from the (5) main cadence. Line 3 is often varied and line 4
mainly descends to the base note from around degree 7/5. Its tunes include № 225–229 and Ex. 12.6a of a minor character and the popular major-scale № 230–234 and Ex. 12.6b.

Ex. 12.6a. "Jir" tune with 4(5)b3 cadences

Ex. 12.6b. "Jir" tune with 4(5)4 cadences

In line 1 of group 12.7 tunes there are two small bulbs settling on E/D or a descent to E. Lines 2 and 3 are often high, though line 3 can be highly di-
verse, moving low or high, or even often descending to the base note or degree VII in mid-line (e.g. № 241). The group contains the very popular minor № 235–243 and Ex. 12.7a as well as the major-scale № 244–245 and Ex. 12.7b.

**Ex. 12.7a. ”Jir” tunes with 4(5)4 cadences**

![Audio](https://example.com/audio1)

Rubato, \( \frac{4}{116} \)

Siz cuq-la-gız da men ay-ta-yım

İy-nar-la-rım ü-cü-sün

E-ki süy-gen-ñe za-ran bol-gan da

Caw tô-şek-le-de ter-mil-sin

**Ex. 12.7b. ”Jir” tune with 4(5)5 cadences**

![Audio](https://example.com/audio2)

Poco rubato, \( \frac{4}{96} \)

Taw-la-mi ba-şin-dan bi-yık a taw bol-maz

Cañ-ınız te-rek-den baw bol-maz

Süy-gen-cı-gin-den a qu-ru da qal-gan-mı

Ne cü-re-gin-de caw bol-maz

**Ex. 12.7b. ”Jir” tune with 4(5)5 cadences**
The tunes in group 12.8 – most of them of minor character – trace a high E/D–A’–E/D hill in their first line. Line 2 also often outlines a tall mount, and more or less exact fourth-fifths-shift between lines 2 and 4 are also frequent, e.g.: AB\(^4\)CB (№ 247), AB\(^4\)\(^5\)CB (№ 250), A\(^5\)B\(^4\)\(^5\)AB (№ 248) and even A\(^5\)B\(^5\)\(^5\)AB (№ 249). The melodies № 246–253 and Ex. 12.18a of a minor character and № 254–255 and Ex. 12.8b of a major hue belong here.

Ex. 12.8a. "Jir" tune with 5(5)4 cadences

Ex. 12.8b. "Jir" tune with 4(5)4 cadences
The melodies in the last jir group (12.9) begins with a line descending from around A’, the second line is also often high, and line 3 may be high or low, bringing the greatest variability to the tunes, anyway. Forms ABCD, AB^5CB (№ 257), AB^4CB (№ 256) are very frequent, with some special schemes also occurring, e.g. ABAC (№ 266). Many tunes of minor character in this group have 4(5)b3 cadences, and the cadences of some melodies are 8(5)x (№ 265–266). The cadences of the major-character tunes are more diverse. The highly popular № 256–266 and Ex. 12.9a of a minor scale and equally popular № 267–276 and Ex. 12.9b of a major character belong here.

Ex. 12.9a. “Jir” tune with 4(4)4 cadences
Finally, I refer to two jir tunes starting particularly high, both unique in this class for their b3 main cadence (№ 277–278).

**Class 13: Four Long Lines in a Recursive Structure (№ 279–287)**

The last class to be considered includes a few Karachay tunes whose recursive (domed) structure suggests that they constitute a more recent style (Ex. 13). I arranged the tunes by cadences (№ 279–287). I am going to embark on this structure in more detail in the chapter on analogies between Karachay and Hungarian folk music.
Ex. 13. Four long lines with domed structure and V(5)b3 cadences

Picture 5. Balkar young man from Ogari Malkar village (Caucasus Mountains)
Connections between Hungarian and Karachay folk music

Historical data permit to seek for genetic connections between certain strata of Hungarian and Karachay folk music, and indeed, several Karachay tunes have convincing or sometimes more remote Hungarian analogies. In addition to the similarities of melodic outlines, there are other correlations between the two folk musics, too. Let us first take a closer look at these.

Scales. The most frequent scales (63%) are the ones with minor third (b3), overwhelmingly the Aeolian (54%), far less Phrygian (6%) and Dorian (3%). Out of the scales of a major character (35%) the Mixolydian mode is predominant. This distribution more or less tallies with the Hungarian, although there is a smaller rate in major-character tunes in Hungarian folk music. The highly complex Karachay ethno-genesis would make pentatonic scales quite probable, since in addition of multifaceted Caucasian and Iranian groups, diverse Turkic people also contributed to their ethnogenesis. It is known, however, that not all Turkic groups have pentatonic music. Unlike some layers of Hungarian folk music which are distinctly pentatonic, there are hardly any Karachay tunes moving on a pentatonic scale. Pentatonic phrases or turns may at most be heard at the head or the end of a line, e.g. G-C-D, G-E-D, E-D-C-A, A-D-C-G, at the beginning, G-E-D-C at the end of a tune, E-C-A, C-G-A, G'-E-C and D-G, or D-A at the end of some lines. From the scale of some tunes the 2\textsuperscript{nd} degree is missing (e.g. № 202, 204, 227), but degree 6 is practically always present.

Form. In Karachay music I have found merely nine single-core tunes and three tunes that comprise three different musical ideas. This music is fundamentally predominated by two- and four-core structures, with a diversity of subgroups. In the classification songs of two long divisible lines are taken for forms of four short lines, and the refrains are ignored. Tunes whose second line terminates on the base note and is followed by a plain narrow-range line ending on the base note again are taken for two-lined tunes in most cases. Among two-core tunes the AB form is salient (13%), and four or five items of the following schemes can be found each: AAAB, AB,AB, ABBB or AB + refrain. This is all familiar to Hungarian folk music, with the AAAB form being rare. (A marks a line that closes on the same degree as A, its melody outline is similar, but it moves below A.)

By far the most populous group is that of tunes with four independent melodic lines (55%) with highly diverse but predominantly descending cadential sequences. This also parallels the Hungarian case today. The most frequent ABCD (34%) form plays an important role in both Karachay and Hungarian folk music. Considerable Karachay forms are also AB^c/AB és AB/AC (9%), ABBC(1.4%) and AB/CB (2%) mostly of more archaic strata, but these forms
are not frequent in Hungarian folk music. \( AA_{(9)}BC \) (9\%) is also found in a lot of tunes, but they are mainly of art music origin.

Several four-lined tunes include consecutive seconds and thirds, there are two or three \( A^2BAC \) and \( A^3B^3AB \) structure, whereas there is practically no line parallelism in two-lined, two-core tunes.

Of special interest are the parallel lines at a distance of a fourth or fifth, a typical feature of a stratum of Hungarian folk music. In Karachay folk music \( AB^{4/5}CB \) (5\%) and \( AB^{4/5}AB \) (4\%) forms are relatively frequent, the second and fourth lines progressing in parallel forths or fifths. It is not infrequent with Hungarian fifth-shifting tunes either that lines 1 and 3 are less similar than lines 2 and 4.

The forms \( A^4B^4AB \) (2 tunes), \( A^5A^5A^2A \) (1) and many \( A^5B^5AB \) (4) and \( A^5A^5BA \) (3) resemble more closely the Hungarian fifth-shifting forms. A comparison between these Karachay tunes and the Hungarian pentatonic fifth-shifting songs will clearly reveal, however, that the similarity does not necessarily imply genetic identity. What we have in Karachay folk music is not some short pentatonic twin-bar motif repeated a fourth or fifth lower, but a more or less accidental parallel movements between a higher first and a lower second part (e.g. \( \#249 \)).

Some four-lined tunes descend along step progression in the form of \( A^3A^2A^2A \), \( A^3A^2A^2A \). Such sequential descent is not infrequent in Anatolian music either. In Hungarian folk music tunes built of sequentially descending lines are partly subsumed in the lament style, but the long lines of these Hungarian tunes considerably deviate musically from the sequentially descending Karachay dance tunes.

Some recursive, domed structures of \( AA^5A^5A \) character can also be come across, but they are the outcome of some new development possibly attributable to the Soviet period. A more detailed examination would, however, be justified in this field. Ex. 14 shows that Hungarian analogies can be found even to a Karachay tune with a specially divided third line. In the indices Hungarian variants comparable to the other domed Karachay tunes are also given.
Compass. The typical tonal range of Karachay tunes is seven-eight notes, and since unlike the Hungarian songs, they do not sink below the base note, the most frequent ambitus is 1-7/8 (26%). It is followed by four relatively large compass groups: 1-7 (16%), 1-6 (15%), 1-5 (12%), 1-9 (10%) and four smaller ones: 1-10 (3%), 1-b9 (2.5%), 1-4 (2%) and 1-#6 (1.5%). A single tune was
found with the narrowest 1-3 and one with the widest 1-11 ranges. On the whole, this is quite similar to the Hungarian picture.

Tunes declining below the base note often have other singular features as well: the majority are plagal falling-rising tunes. Sometimes the extension of the compass is caused by a leap down to the V\textsuperscript{th} degree, which is rare in Hungarian music. Degree VII at the end of a Karachay melody line is rare but not exceptional (4%), among the ranges reaching down below the base note only VII-5 is noteworthy (3%).

**Metre.** Both ethnic groups tend to perform their more archaic tunes in *parlando-rubato* manner (Karachay: 42%); as for the *giusto* performance, 2/4 and 4/4 time (44% of Karachay tunes) are characteristic, with 6/8 meter also occurring among the Karachay tunes (5%). The latter people have hardly any asymmetrical rhythms, most frequently 5/8 in some religious *zikir* tunes (5%). That also more or less corresponds to Hungarian folk music in general. In Karachay folk music we do not hear the asymmetrical triple division of 3+2+2 for 7/8 time or 3+2+3 for 8/8, which are relatively frequent in Hungarian music.

**Rhythmic formulae.** There are saliently many \[\overline{\uparrow \uparrow \uparrow \uparrow \uparrow} | \overline{\downarrow \uparrow \downarrow} \] and \[\text{and } \overline{\uparrow \uparrow \uparrow \uparrow \uparrow} | \overline{\downarrow \uparrow \downarrow \downarrow \downarrow} \] patterns, which are also the most important rhythmic formulae of Hungarian folk music. Some other patterns of relative significance in Hungarian folk music, too, include \[\overline{\uparrow \uparrow \downarrow} | \overline{\downarrow \uparrow \downarrow} \] as well as \[\text{as well as } \overline{\downarrow \uparrow \downarrow \uparrow \uparrow \uparrow} \].

### Similarities by melody outline

A brief digression is required before a comparison of melodic outlines is to be attempted: When can two melodies be regarded as similar? When one takes a closer look at a Hungarian folk music stratum, class or style, one finds that it may contain widely diverse tunes in several regards. When, for example the force of coherence in a melody class is the similarity of melody contours, tunes of different meter, rhythm, structure, etc. may be included. Yet, when the overall outline of the melody and the important stylistic features are similar and between compared tunes a link can be built of a series very similar tunes or the studied melodies can be retraced to a common musical idea, the two tunes can rightly be regarded as relatives or stylistically similar.

The analysis of Hungarian folk music is highly advanced, and most tunes can now be ranged in one or another class. When we compare the Hungarian music with tunes of a basically similar but in several regards different musical system, the compared tunes may shed new light on the Hungarian classi-
fication as well. For instance, in both Karachay and Hungarian folk music descending four-lined tunes constitute a fundamental layer. Yet despite the great similarity of the melody contour, the Hungarian four-liners appear unfamiliar to a Karachay ear, and vice versa, because some musical turns, the degree of pentatonization, the rhythm, etc. are unusual or different.

Here, I regard two tunes – be they Hungarian or Karachay – as similar when the pitch levels of their lines, the characteristics of the melody progression and the nature of their scales are similar. I disregard now the subtle differences of melody contours, even though that would be the basis of a deeper analysis. Many of the resultant Karachay – Hungarian analogies are fairly close by virtue of their structure, rhythm and melodic turns in addition to the general melody outlines. I do not risk using the term genetic similarity because there isn’t and cannot be proof of it.

Similarities between Anatolian and Hungarian musical styles and strata have often been mentioned. Let us remember that the folk music of Anatolia is highly complex owing to the intricate ethnogenesis, the large population and the vast area. A wide variety of musical forms and schemes can be found there from the simplest to the most advanced. Some central Anatolian styles have stylistic analogies in Hungarian folk music. Karachay folk music is somewhat less complex than the Anatolian, with the simplest and most complicated tunes missing, the two- or four-lined forms of an octave range being predominant, and this in broad outlines compares it to the present-day state of Hungarian folk music.

Looking at the Karachay – Hungarian melodic parallels, I first consider the broader strata. Large numbers of similar tunes can be found in both stocks, often suggestive of deeper connections. This is followed by the brief presentation of sporadic or less certain analogies.

As seen earlier, the following blocks of Karachay folk tunes have been differentiated:

1. Rotating and plagal motion
2. One or two short lines and their variants, with (2) main cadence
   in group 2.2
3. Four short lines with (1) main cadence
4. Four short lines with line 1 closing on the key note, domed or pseudo-domed structure and l(x)y cadences
5. Four short lines with l(VII)x cadences
6. Four short lines with (2) and (b3) main cadences
7. Four short lines with (4/5) main cadences
8. Four short lines with (4/5) main cadences and a higher start
9. Four short lines with (7/8) main cadences
10. Tripodic tunes with one or two lines **
11. Tripodic tunes of four lines  **
12. Jir tunes of special structure  *
13. Four long lines in recursive (domed) structure  **

* marks a more distant, ** mark a closer relationship between a Hungarian and Karachay musical class or group.

Let us go through the Karachay classes that can be compared to Hungarian analogies convincingly.

**Class 1. Tunes of rotating or plagal motion**

Zoltán Kodály (1937–76:54) noted: „The endless repetition of twin-bars or short motifs in general is a typical form in the music of every primitive people, and even in the ancient traditions of more advanced nations.” In contemporary Karachay folk music, that only applies to a part of the instrumental repertoire at most, because in my collection of a total of 1200 tunes a mere two tunes of twin-bar character can be found: one consisting of a motif skipping on the A-E, bichord, the other (Ex. 15) rotating round the middle A note of the B-A-G trichord. The latter is one of the chief types of Hungarian and Anatolian children’s ditties and of the rain-making tunes. Hungarians also sing their incantations of warmth, plenty or rain on the motif rotating on E-D-C-D (= B-A-G-A), sometimes waving green leafy branches. *Kiszehajtás* [chasing away winter] has an exact musical and customary counterpart in Anatolia, among other places. Among the Karachays, the genre of these kind of tune is rain-magic, too. It is noteworthy that similarly to the Azeris, Turks or Kazakhs, some tunes of the recitation of the Quran also move on the E-D-C tri-chord and end on D. The other typical motif of Hungarian children’s games, D-E-D-B often extended to become a major hexachord downward cannot be found in Karachay folk music. NB. The rotating E-D-C-D and D-E-D-B rotating motifs of Hungarian children’s songs do not appear in the folk music of Finno-Ugrians although their music is characterized by twin bars.
Apart from twin-bar tunes, there are plagal melodies of rising-falling motion in Class 1. The Hungarian regős tunes are of this kind whose origins and relations have been among the moot questions of folk music research since the turn of the 20th century. Many see it as the remnant of shamanic ceremonies which absorbed Byzantine, Slavic and Caucasian (!) influences before the arrival of the Magyars in the Carpathian Basin. The discussed Karachay tunes, similarly to the Hungarian regős tunes, are alien among the basically descending old style tunes, but their texts in both folklores allude to archaic traditions, several genres being linked to rain-making, lullabies, or natural religion. This musical form refers back to ancient traditions and is represented by few tunes. Though the Karachay tunes lack the trance-inducing magic refrain formula 'Hej, regő, rejtem/rajta' or 'dehó-reme-róma', they also have repetitive refrains. In addition to general structural similarities, the Karachay falling-rising tunes display close kinship to the Hungarian regős tune type (Ex. 1).

CLASS 2. GROUP 2.2: TWO SHORT LINES AND THEIR VARIANTS WITH (2) MAIN CADENCE

Eight of the tunes built of two short lines have (2) for their main cadence and all use a narrow gamut (1–4/5) of major character. In this way they display formal similarities with the small form of the Hungarian diatonic laments, but
Compared to their free performing style and variable, improvisatory lines most of them are dance tunes of short lines performed *giusto*. Some performed in diminished rhythm do resemble sections of Hungarian laments (Ex. 2.2). Later, in groups 6 and 10 Karachay forms closer to Hungarian laments will also be seen.

**CLASS 4: FOUR SHORT LINES IN AN ASCENDING STRUCTURE WITH 1 (X) Y CADENCES**

In these tunes a lower first and fourth lines flank a higher second and a partly higher third lines. The typical scheme is AB/AC, the first and third lines being identical, or at least similar, and the second being high. Despite their ascending start these Karachay tunes can be ranged with the older strata, but they are not in kinship with the domed structure of the Hungarian new-style tunes (№ 62).

**CLASS 6: FOUR DESCENDING LINES WITH (2) AND (B3) MAIN CADENCES**

This class includes four-lined tunes descending evenly on minor scales, starting with a high register and ending lower, with the internal lines moving in mid-range. Two tune types emerge markedly from this set. One appears to be more recent, with step progression in its lines. Hungarian scholarship regards some sequentially descending tunes as the recent descendants of laments, but these differ from the Karachay tunes in question along their essential features.

The structure of the other tune type is more balanced, more dignified so to speak. The first line moves high and ends on degree 4 or 5. Lines 2 and 3 are often similar and basically move on E-D-C and close on C (the end of line 3 being more varied). Line 4 descends from degrees 5-7 to the fundamental. Those with 5(b3)1 cadences resemble a bit less, those with 5(b3)b3 cadences resemble more the Hungarian-Anatolian psalmodic and descending tunes, those in Anatolia more markedly. This melody outline characterizes several Karachay tunes and a multitude of such tunes and their more advanced variants can be found in Azeri, Anatolian, Kazakh or Hungarian folk music. As for the Hungarian tunes, despite the general similarity, they are differentiated by their pentatonic character (Sipos 2000). Some of the pertinent Karachay tunes are religious *zikirs*, there are many lullabies, too, which suggests that it is a more archaic form which was incorporated later in the religious repertory (Ex. 16).

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Ex. 16. a) „psalmodic“ Karachay tune (№ 96) and b) its Hungarian analogy (Dobszay–Szendrei 1988: № 46a)

Class 10: One- and two-lined tripodic tunes

In the large group 10.3 of Class 10 there are major-character tunes with (2) main cadence. With their free performing style, the improvisatory shaping of
the lines and the descending melody contour they do conjure up the realm of Hungarian and Anatolian laments. The tunes descending on a major hexachord and cadencing on B and A (transposed to A) are part of a broad rubato musical style that also includes heroic songs. The most frequent form has tunes with lines cadencing on neighboring notes, but some tunes have lines sinking to the key note or some with lines ending higher (Ex. 17).

Apart from similarities, there are differences from Hungarian laments displayed by several tunes in the class. Such are the leap down to the fifth below the closing note, the B-#G-A line ending and the giusto performance of pairs of lines.

Melody lines may extend in the direction (A-G)-F-E-C→B-G, downward. Extension downward also occurs in Hungarian and Anatolian laments, mostly in the forms F-D-C→bB-A, and F-D-C→bB-A-G,. A spectacular example of the Karachay extension downward is a type of Karachay style whose first lines descend from G to D or C as is customary in laments, but their third and fourth lines jump to the lower so and close on C (Ex.18).
There is an even larger divergence from the central two-core laments when
the line undulating down to C is followed by a line sinking to G,. Hungarian
analogies can be found, but while the Karachay lament is fitted snugly into
the voluminous group of Mixolydian Karachay tunes, in the Hungarian stock
there are relatively few Mixolydian tunes.

The Karachay lament in Ex.10.5b was sung without words by a woman ac-
tive as a wedding musician. It is symptomatic that she was only willing to do
so when the local people, mainly the men, were sent out of the room. From
the reactions of the remaining women and the plaintive mood that overcame

Ex. 18. Parallel laments a) Karachay lament from Turkey,
b) Hungarian lament (Dobszay 1983, 29/d)
them during the song it could be inferred that the lament was authentic. The
lament tune sung more than once descended basically on parts of the penta-
monic A-H-F-D-B-A, scale, touching on the G note at unaccented places at
most. It has a two-lined variant in which the do-pentatonic descent of the first
line is responded to by the sol-pentatonic descent in line 2. It is ample food
for thought that in this distinctly non-pentatonic melodic world it is the lament
of all genres that has a scale of pentatonic character.

Class 11: Four-lined tripodic tunes

It is easy to find Hungarian analogies to the popular tripodic tunes with 5(b3)
b3/4 cadences in group 11.1. Lines 3 and 4 are the fourth-fifth-shift variants
of lines 1 and 2, resp. (Ex. 11.1).

Class 12: Jir tunes of special structure

In some groups of Class 12 tunes with 1(4/5)1 cadences occur that have low
first and fourth lines and higher inner lines. In some of these tunes line one
descends to the key note in the middle, in others the first line is descending
or hill-shaped. As their AB/AC or AB\textsuperscript{5}AB structure confirms, they are not in
kinship with the Hungarian domed tunes just like the tunes in Class 4, or with
the domed tunes in Class 13. Although the cadence of line 2 is often (5), line
3 is often the variant of line 1 or it sinks deep even if it is different from line
1 (e.g. № 211).

Class 13: Four long lines with recursive (domed) structure

Finally, let us see a few Karachay tunes whose domed structure would suggest
that they are of a more recent style and indeed, they display close relationship
with some Hungarian new-style songs. When I spoke about the analogies of
form, such a Karachay tune and its Hungarian parallel were already shown
(Ex. 1).

Further parallels and summary

In many cases the Hungarian and Karachay parallelism is not between tune
groups but is more sporadic; to present these would widely exceed the purview
of this book. It is, however, informative to cite some statistics.
One third of the 357 Karachay tunes, which constitute a representative sample of the whole collection, can be paired with Hungarian analogies, sometimes more than one to a Karachay tune. That means that 240 Hungarian parallel tunes can be added to the studied Karachay tunes. About half the analogies are convincing, the rest showing similar melody progression in other modes or are more distant parallels.

That shows a close musical connection between the Hungarian and Karachay folk music stocks, but that does not mean at all identity. Yet such a large degree of similarity in melody outlines, modes, rhythmic patterns, etc. is thought-provoking. Furthermore, if the ancestors of these two sets of tunes had once been closer to one another, they would certainly have diverged at least as widely as they are now during the millennium that has passed since.

Between the Karachay and Hungarian children’s tunes some closer similarities can be found apart from a broad stylistic identity. The Karachay-Balkar psalmodic, descending and lamenting tunes belong to the Bartókian primeval “style race” to which the pertinent tunes of Bulgarian, Slovakian, Romanian and some other people’s tunes belong. Though there are typical ethnic and areal differences within a general stylistic identity, the similarities of individual phenomena and melody construction encourage scholars to continue researching a broadly interpreted common origin or at least some closer musical connections. Such tunes cannot be found in the music of every ethnic group; e.g. the Finno-Ugrian people have no such tunes except perhaps for the laments, and the repertoires of different Turkic groups also mostly contain one or the other. It cannot be explained convincingly as yet why all three tune types mentioned above can be found in the music of the Anatolian Turks, and in such great quantities, too.

To be able to draw further conclusions, it would be important to have an insight into the music of the neighbors of the Karachays, first of all the Ossetians, Kabards and Cerkesses, as at first glance too, there are several similar musical strata in the music of these groups and the music of the Karachay-Balkars. The most important and most wide-spread Karachay-Balkar jir tune class has several Kabard analogies in addition to Hungarian parallels, although the Kabards probably have nothing to do with the Hungarian ethnogenesis apart from their name.

At any rate, the present research has confirmed that the music of no ethnic group can be handled in isolation, but the comparative examination of the culture of groups living over vast areas is necessary.
Picture 6. Two Karachay men from Ogari Malkar village
Table of Hungarian-Karachay tune parallels

Next to the identifier of a tune I list the convincing Hungarian parallels, e.g. 16-087-0-1 alludes to that tune type in the Dobszay–Szendrei (1988) system of folk music types. In addition to the listed tunes there are several that more or less resemble the Karachay tunes.

In the list I indicate the Hungarian analogies. The Hungarian tunes can be looked up in Dobszay–Szendrei (1988), and at www.nepzeneipeldatar.hu. I also refer to the tunes in Dobszay–Szendrei (1988) with the number they bear in the book, too (e.g. III/139).

Parallels to Karachay tunes can be found in the following Hungarian tune groups:

Tunes descending from the octave

- Descending fifth-shifting pentatonic tunes
- Descending shepherd’s tunes

Psalmodic style tunes

Lament style tunes

Bagpipe-swineherd merry-making style

Archaic small-ranged tunes

New small-ranged tunes

Rising wide-ambitus tunes
<table>
<thead>
<tr>
<th>Karachay tune</th>
<th>Hungarian analogy</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Examples</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td><em>Regős</em> tunes</td>
</tr>
<tr>
<td>2.3a</td>
<td>10-46-1 (III/158) – archaic small-ranged tunes, 18-162 (I/17) – psalmodic tunes</td>
</tr>
<tr>
<td>2.3b</td>
<td>15-27 (IV/349)(^{36}) – fifth-shifting</td>
</tr>
<tr>
<td>2.4a</td>
<td>18-86 – shepherd’s song</td>
</tr>
<tr>
<td>3.1.</td>
<td>18-162 (I/17) – psalmodic, 18-414 (III/100) – archaic small-ranged tune</td>
</tr>
<tr>
<td>3.2.</td>
<td>18-415 (III/139 augm. sec.) – archaic small-ranged, 18-466 (IV/42) – new narrow-ranged tunes</td>
</tr>
<tr>
<td>3.3a</td>
<td>18-466 (IV/42) – new small ambitus tunes</td>
</tr>
<tr>
<td>3.3b</td>
<td>18-235 – bagpipe-swineherd songs</td>
</tr>
<tr>
<td>4.2.</td>
<td>18-526-1 (IV/189) – new narrow gamut tunes</td>
</tr>
<tr>
<td>6.3.</td>
<td>18-499-1-0 (IV/86) – new narrow gamut tunes</td>
</tr>
<tr>
<td>6.5.</td>
<td>17-50-0-1 (I/24) – psalmodic songs</td>
</tr>
<tr>
<td>6.6.</td>
<td>16-31 – fifth-shifting, 18-52 – fifth-shifting, 18-53 – fifth-shifting</td>
</tr>
<tr>
<td>6.7.</td>
<td>18-140 (I/50 – psalm) – psalmodic, 18-141 (I/53) – psalmodic, 18-143 (I/54) – psalmodic, 18-77 – shepherd’s tune, 16-46 – fifth-shifting, 16-47-0-1 (I/56) – psalmodic tunes</td>
</tr>
<tr>
<td>8.1a</td>
<td>16-70 (II/40) – bagpipe-swineherd songs</td>
</tr>
<tr>
<td>8.2a</td>
<td>18-302 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>10.2.</td>
<td>15-33 (IV/375) – new narrow-ranged, 18-409 (III/96) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>10.5a</td>
<td>10-22-1 – bagpipe-swineherd tunes</td>
</tr>
<tr>
<td>10.5b</td>
<td>11-52-0-1 – bagpipe-swineherd, 12-11-0-1 (II/2-minor char.) – lament tunes</td>
</tr>
<tr>
<td>11.1.</td>
<td>10-8 – fifth-shifting, 12-3 (I/43) – psalmodic tunes</td>
</tr>
<tr>
<td>11.3.</td>
<td>18-198 (II/51) – laments</td>
</tr>
<tr>
<td>12.1.</td>
<td>10-46-2 (III/159) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>12.3b</td>
<td>12-52-1 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>12.5b</td>
<td>In Hung. folk music 4(5)x can be seen only in 16-37 (art song)</td>
</tr>
</tbody>
</table>

\(^{36}\) There are many among the new narrow-ranged tunes.
### Class 1  
**Rotating or plagal motion**

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 8</td>
<td>rotating children’s game song with E-D-C core</td>
</tr>
<tr>
<td>2-7</td>
<td>some <em>regős</em> tunes</td>
</tr>
</tbody>
</table>

### Class 2  
**One of two short lines and variants with x(I)1 cadences**

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>16-175 (III/49) – archaic small-range tunes</td>
</tr>
<tr>
<td>17</td>
<td>18-563 (IV/279) – new narrow ranged tunes, 16-175 (III/51) – oldish narrow-ranged songs</td>
</tr>
<tr>
<td>27</td>
<td>17-142 (III/86) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>36</td>
<td>18-417 (III/124) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>37</td>
<td>18-266 (AAAB) – bagpipe-swineherd, 17-70 – bagpipe-swineherd tunes</td>
</tr>
</tbody>
</table>

### Class 3  
**Four short lines with (I) main cadence**

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>16-216 (III/147) – new narrow-ranged, 18-162 (I/17) – psalmodic</td>
</tr>
<tr>
<td>44</td>
<td>18-234 – bagpipe-swineherd, 18-161-1 (I/6, I/11) – psalmodic, 17-118 (III/22) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>50</td>
<td>18-83 – shepherd’s song</td>
</tr>
<tr>
<td>52</td>
<td>17-57 – bagpipe-swineherd songs</td>
</tr>
</tbody>
</table>

### Class 4  
**Four short lines in (pseudo)domed form with 1(xy) cadences**

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>17-93 – ascending wide-ranged tunes</td>
</tr>
</tbody>
</table>

### Class 5  
**Four short lines with 1(VII)x cadences**

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>18-179 (I/20 – three-lined) – psalmodic, 18-163 (I/16) – psalmodic tunes</td>
</tr>
<tr>
<td>67</td>
<td>18-179 (I/20) – psalmodic, 18-163 (I/16) – psalmodic</td>
</tr>
<tr>
<td>70</td>
<td>18-232 – bagpipe-swineherd songs</td>
</tr>
<tr>
<td>Class 6</td>
<td>Four short lines with (2) and (b3) main cadences</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>№ 72</td>
<td>18-456 (IV/31) – new narrow-ranged tunes</td>
</tr>
<tr>
<td>№ 75</td>
<td>18-456 (IV/31) – new narrow-ranged, 16-61 (IV/408) – lament</td>
</tr>
<tr>
<td>№ 77</td>
<td>18-456 (IV/31) – new narrow-ranged tunes</td>
</tr>
<tr>
<td>№ 78</td>
<td>16-61 (IV/408) – lament, 16-57 (II/6) – lament</td>
</tr>
<tr>
<td>№ 79</td>
<td>16-57 (II/6) – lament</td>
</tr>
<tr>
<td>№ 82</td>
<td>17-130 (III/91) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>№ 84</td>
<td>16-120 – rising wide-ranged, 18-157 (I/8) – psalmodic, 18-82-0-1 – shepherd’s song</td>
</tr>
<tr>
<td>№ 86</td>
<td>18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic tunes</td>
</tr>
<tr>
<td>№ 87</td>
<td>18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic, 18-151 (I/58) – psalmodic</td>
</tr>
<tr>
<td>№ 92</td>
<td>10-46 (III/159-160) – old small-ranged, 18-161-0-1 (I/11) – psalmodic, 16-51-0-1 (I/5) – psalmodic</td>
</tr>
<tr>
<td>№ 93</td>
<td>16-49 (I/47) – psalmodic, 16-51-0-1 (I/5) – psalmodic, 17-51 (I/24) – psalmodic, 18-153 (I/45) – psalmodic tunes</td>
</tr>
<tr>
<td>№ 94</td>
<td>10-46-1 – archaic narrow-ranged</td>
</tr>
<tr>
<td>№ 97</td>
<td>16-29-0-1 – fifth-shifting, 16-31 – fifth-shifting, from 18-48 to 56 – fifth-shifting, 18-152 (I/44) – psalmodic, 18-154 (I/46) – psalmodic</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Class 7</td>
<td>Four short low lines with (4/5) main cadences</td>
</tr>
<tr>
<td>№ 107</td>
<td>16-198 (III/82a) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>№ 109</td>
<td>18-79 and 80 – shepherd’s song, 18-299 and 301 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>№ 111</td>
<td>16-198 – archaic narrow-ranged</td>
</tr>
<tr>
<td>№ 112</td>
<td>18-185-189-193-194 – lament</td>
</tr>
</tbody>
</table>
### Class 8: Four short lines with (4/5) main cadences and a higher start

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>116</td>
<td>16-70 (II/40) – lament, 16-63 (II/19) – lament, 18-185 (II/23) – archaic narrow-ranged</td>
</tr>
<tr>
<td>125</td>
<td>18-222 – bagpipe-swineherd, 18-226 – bagpipe-swineherd, 18-231-0-1 – bagpipe-swineherd tunes</td>
</tr>
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</table>

### Class 9: Four short lines with (7/8) main cadences

<table>
<thead>
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<th>№</th>
<th>Description</th>
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</thead>
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<tr>
<td>142</td>
<td>17-10 – fifth-shifting</td>
</tr>
<tr>
<td>144</td>
<td>16-16 – fifth-shifting, 11-8-0-1 – fifth-shifting, 12-1 – fifth-shifting, 18-3 – fifth-shifting, 18-14 – fifth-shifting</td>
</tr>
</tbody>
</table>

### Class 10: One- or two-lined tripodic (archaic) tunes

<table>
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<th>№</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>146</td>
<td>11-107 (III/162) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>148</td>
<td>11-65-1 – bagpipe-swineherd songs</td>
</tr>
<tr>
<td>170</td>
<td>13-113 – new narrow-ranged tunes</td>
</tr>
<tr>
<td>173</td>
<td>16-175 (III/51) – archaic narrow-ranged, 18-563 (IV/279) – new narrow-ranged</td>
</tr>
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### Class 11: Four-lined tripodic tunes

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<th>№</th>
<th>Description</th>
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<tbody>
<tr>
<td>187</td>
<td>11-53-0-1 – bagpipe-swineherd tunes</td>
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<tr>
<td>188</td>
<td>13-3-0-1 (II/33) – lament</td>
</tr>
<tr>
<td>192</td>
<td>13-32 – bagpipe-swineherd tunes</td>
</tr>
<tr>
<td>194</td>
<td>12-38-9 – bagpipe-swineherd, 13-28 – bagpipe-swineherd songs</td>
</tr>
<tr>
<td>196</td>
<td>10-3 – fifth-shifting, 11-8-0-1 – fifth-shifting, 11-18 – fifth-shifting, 12-1 – fifth-shifting</td>
</tr>
</tbody>
</table>

The Hungarian material includes many tunes with 1(1)x cadences, especially among the bagpipe-swineherd tunes.
<table>
<thead>
<tr>
<th>Class 12</th>
<th>Jir tunes</th>
</tr>
</thead>
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<td>№ 201</td>
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</tr>
<tr>
<td>№ 202</td>
<td>10-1 – fifth-shifting</td>
</tr>
<tr>
<td>№ 204</td>
<td>10-36-1 – rising wind-ranged, 12-44 – rising wind-ranged, 12-51 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 205</td>
<td>11-91 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 209</td>
<td>15-10 – rising wind-ranged</td>
</tr>
<tr>
<td>№ 211</td>
<td>12-52 – rising wind-ranged</td>
</tr>
<tr>
<td>№ 221</td>
<td>18-81 – shepherd’s song</td>
</tr>
<tr>
<td>№ 223</td>
<td>12-37-0-1 – bagpipe-swineherd tunes</td>
</tr>
<tr>
<td>№ 233</td>
<td>12-33-5-1 – bagpipe-swineherd</td>
</tr>
<tr>
<td>№ 240</td>
<td>10-33 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>№ 246</td>
<td>12-22 (II/16) – lament</td>
</tr>
<tr>
<td>№ 248</td>
<td>17-8-1 – fifth-shifting</td>
</tr>
<tr>
<td>№ 255</td>
<td>10-32-0-1 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 256</td>
<td>18-271 – bagpipe-swineherd</td>
</tr>
<tr>
<td>№ 258</td>
<td>17-8-1 – fifth-shifting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 13</th>
<th>Four long lines in a recursive structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>№ 279</td>
<td>18-347 – rising wine-ranged tunes and some new-style tunes</td>
</tr>
<tr>
<td>№ 281</td>
<td>10-36-1 – rising wine-ranged, 11-92 – rising broad-ranged tunes</td>
</tr>
</tbody>
</table>
5. FOLKSONG ANTHOLOGY

This section contains a representative selection from the studied 1200 tunes. The detailed description of the classes can be seen in the chapter „Karachay folk music”, but for easier orientation the musical criteria underlying the classification is also presented here in tabular form. The tunes are ranged into thirteen larger classes:

Class 1. Rotating or plagal motion № 1–8
Class 2. One or two short lines and variants with x(1)1 cadences № 9–37
Class 3. Four short lines with (1) main cadence № 38–53
Class 4. Four short lines in (pseudo)domed form with 1(x)y cadences № 54–62
Class 5. Four short lines with 1(VII)x cadences № 63–70
Class 6. Four short lines with (2) and (b3) main cadences № 71–105
Class 7. Four short low lines with (4/5) main cadences № 106–115
Class 8. Four short lines with (4/5) main cadences and a higher start № 116–138
Class 9. Four short lines with (7/8) main cadences № 139–145
Class 10. One- or two-lined tripodic (archaic) tunes № 146–186
Class 11. Four-lined tripodic tunes № 187–199
Class 12. Jir tunes № 200–278
Class 13. Four long lines in a recursive structure № 279–287

The groups within the classes are the following:

Class 1: Rotating or plagal motion (№ 1–8)
1.1. Rotating motion № 1, 8
1.2. Plagal motion № 2–7

Class 2: One or two short lines and variants with x(1)1 cadences (№ 9–37)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>(1)</td>
<td>№ 9–10</td>
<td>2.1a</td>
<td>№ 11–12</td>
<td>2.1b</td>
</tr>
<tr>
<td>2.2</td>
<td>(2)</td>
<td>–</td>
<td>–</td>
<td>№ 13–19</td>
<td>2.2.</td>
</tr>
<tr>
<td>2.3</td>
<td>(b3/3)</td>
<td>№ 20–24</td>
<td>2.3a</td>
<td>№ 25–29</td>
<td>2.3b</td>
</tr>
<tr>
<td>2.4</td>
<td>(4)</td>
<td>№ 30–33</td>
<td>2.4a</td>
<td>№ 34</td>
<td>2.4b</td>
</tr>
<tr>
<td>2.5</td>
<td>(5)</td>
<td>№ 35–37</td>
<td>2.5.</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>
Class 3: Four short lines with (1) main cadence (№ 38–53)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1.</td>
<td>b3</td>
<td>2/4</td>
<td>№ 38–42</td>
<td>3.1.</td>
<td>№ 4938</td>
</tr>
<tr>
<td>3.2.</td>
<td>4</td>
<td>2/4</td>
<td>№ 43–44</td>
<td>3.2.</td>
<td>№ 50–51</td>
</tr>
<tr>
<td>3.3.</td>
<td>5</td>
<td>x</td>
<td>№ 45–48</td>
<td>3.3.</td>
<td>№ 52–5339. 3.4.</td>
</tr>
</tbody>
</table>

Class 4: Four short lines in (pseudo)domed form with 1(x)y cadences (№ 54–62)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1.</td>
<td>1</td>
<td>(2)</td>
<td>№ 54</td>
<td>4.1.</td>
<td>№ 60</td>
</tr>
<tr>
<td>4.2.</td>
<td>1</td>
<td>(b3)</td>
<td>№ 55–56</td>
<td>4.2.</td>
<td>–</td>
</tr>
<tr>
<td>4.3.</td>
<td>1</td>
<td>(4)</td>
<td>№ 57</td>
<td>4.3.</td>
<td>№ 61</td>
</tr>
<tr>
<td>4.4.</td>
<td>1</td>
<td>(5)</td>
<td>№ 58–59</td>
<td>4.4.</td>
<td>№ 6240</td>
</tr>
<tr>
<td>4.5.</td>
<td>1</td>
<td>(5)</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

Class 5: Four short lines with (VII) main cadence (№ 63–70)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1.</td>
<td>1</td>
<td>(VII)</td>
<td>№ 63–65</td>
<td>5.1.</td>
<td>–</td>
</tr>
<tr>
<td>5.2.</td>
<td>5</td>
<td>(VII)</td>
<td>№ 66–67</td>
<td>5.2.</td>
<td>–</td>
</tr>
<tr>
<td>5.3.</td>
<td>unique</td>
<td></td>
<td>№ 68–70</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Class 6: Four short lines with (2) and (b3) main cadences (№ 71–105)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1a</td>
<td>2/b3</td>
<td>(2)</td>
<td>№ 71–74</td>
<td>6.1.</td>
<td></td>
</tr>
<tr>
<td>6.1b</td>
<td>4</td>
<td>(2)</td>
<td>№ 75–77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.1c</td>
<td>5</td>
<td>(2)</td>
<td>№ 78–81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.3</td>
<td>4</td>
<td>(b3)</td>
<td>№ 84–88</td>
<td>6.3.</td>
<td></td>
</tr>
<tr>
<td>6.4</td>
<td>4</td>
<td>(b3)</td>
<td>№ 89</td>
<td>6.4.</td>
<td></td>
</tr>
<tr>
<td>6.5</td>
<td>5</td>
<td>(b3)</td>
<td>№ 90–95</td>
<td>6.5.</td>
<td></td>
</tr>
<tr>
<td>6.6</td>
<td>5</td>
<td>(b3)</td>
<td>№ 96–98</td>
<td>6.6.</td>
<td></td>
</tr>
<tr>
<td>6.7</td>
<td>7/8</td>
<td>(b3/2)</td>
<td>№ 99–102</td>
<td>6.7.</td>
<td>№ 103–105</td>
</tr>
</tbody>
</table>

38 3(1)VII cadences.
39 №53: #6(1)3.
40 with 1(5)3 cadences.
Class 7: Four short low lines with (4/5) main cadences (№ 106–115)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1.</td>
<td>b</td>
<td>4/5</td>
<td>b3</td>
<td>№ 106</td>
<td>7.1.</td>
</tr>
<tr>
<td>7.2.</td>
<td>5/4</td>
<td>4</td>
<td>1/b3</td>
<td>№ 112–113</td>
<td>7.2.</td>
</tr>
<tr>
<td>7.3.</td>
<td>5</td>
<td>4</td>
<td>4/2</td>
<td>№ 108</td>
<td>№ 114</td>
</tr>
<tr>
<td>7.4.</td>
<td>5</td>
<td>5</td>
<td>b3/4/5</td>
<td>№ 107, 110, 111</td>
<td>7.4.</td>
</tr>
<tr>
<td>7.5.</td>
<td>4</td>
<td>5</td>
<td>x</td>
<td>№ 109</td>
<td>7.5.</td>
</tr>
</tbody>
</table>

Class 8: Four short lines with (4/5) main cadences and a higher start (№ 116–138)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1.</td>
<td>5</td>
<td>4</td>
<td>b3/6</td>
<td>№ 116–117</td>
<td>8.1a № 128</td>
</tr>
<tr>
<td>8.2.</td>
<td>4</td>
<td>4/5</td>
<td>x</td>
<td>№ 118–119</td>
<td>8.2a № 134–135</td>
</tr>
<tr>
<td>8.3.</td>
<td>5</td>
<td>5</td>
<td>1/2</td>
<td>№ 120–125</td>
<td>8.3a № 133</td>
</tr>
<tr>
<td>8.4.</td>
<td>#6</td>
<td>5</td>
<td>4/5</td>
<td>–</td>
<td>– № 134–135</td>
</tr>
<tr>
<td>8.5.</td>
<td>8</td>
<td>4</td>
<td>x</td>
<td>№ 126</td>
<td>– № 136–138</td>
</tr>
<tr>
<td>8.6.</td>
<td>7</td>
<td>5</td>
<td>b3</td>
<td>№ 127</td>
<td>8.6. № 136–138</td>
</tr>
</tbody>
</table>

Class 9: Four short lines with (7/8) main cadences (№ 139–145)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1.</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>№ 139</td>
<td>9.1. № 145</td>
</tr>
<tr>
<td>9.2.</td>
<td>7/8</td>
<td>7/8</td>
<td>x</td>
<td>№ 140–144</td>
<td>9.2. № 146</td>
</tr>
</tbody>
</table>

Class 10: One- or two-lined tripodic (archaic) tunes (№ 146–186)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.1.</td>
<td>(VII)</td>
<td></td>
<td>№ 146</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.2.</td>
<td>1/2</td>
<td>(1)</td>
<td>b3/4</td>
<td>№ 147–149</td>
<td>10.1. № 163–169</td>
</tr>
<tr>
<td>10.3.</td>
<td></td>
<td>(2)</td>
<td>–</td>
<td></td>
<td>– № 170–179</td>
</tr>
<tr>
<td>10.4.</td>
<td>(b3/3)</td>
<td></td>
<td>№ 150–156</td>
<td>10.4.</td>
<td>№ 180–181</td>
</tr>
<tr>
<td>10.5.</td>
<td>(4)</td>
<td></td>
<td>№ 157–158</td>
<td>10.5a</td>
<td>№ 182–184</td>
</tr>
<tr>
<td>10.6.</td>
<td>(5)</td>
<td></td>
<td>№ 159–161</td>
<td>10.6.</td>
<td>№ 185</td>
</tr>
<tr>
<td>10.7.</td>
<td>(7)</td>
<td></td>
<td>№ 162</td>
<td></td>
<td>№ 186–188</td>
</tr>
</tbody>
</table>

---

41 Kanamat, lament, orayda. I ranged here tunes with 1(1)x cadences as well.
42 Various melody outlines, oldish stratum, sometimes a jump down to E, occurs. №150 can be interpreted with (2) main cadence and with 2(1)b3 cadences.
43 Variants of a melody, the pertinent tunes with (7) main cadence also subsumed here.
44 (#6) main cadence!!
**Class 11: Four-lined tripodic tunes (№ 187–199)**

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.1.</td>
<td>5/7 (b3)</td>
<td>№ 187</td>
<td>11.1.</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>11.2.</td>
<td>5 (4)</td>
<td>b3/1</td>
<td>11.2.45</td>
<td>№ 197</td>
<td></td>
</tr>
<tr>
<td>11.3.</td>
<td>5 (4)</td>
<td>4/5</td>
<td>№ 188–189</td>
<td>11.3.</td>
<td>—</td>
</tr>
<tr>
<td>11.4.</td>
<td>8 (4)</td>
<td>4</td>
<td>№ 190</td>
<td>№ 198</td>
<td></td>
</tr>
<tr>
<td>11.5.</td>
<td>5 (5)</td>
<td>x</td>
<td>№ 191–195</td>
<td>11.4.</td>
<td>№ 19946</td>
</tr>
<tr>
<td>11.6.</td>
<td>7 (5)</td>
<td>b3</td>
<td>№ 196</td>
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<td>—</td>
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</table>

**Class 12: Jir tunes (№ 200–278)**

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.1.</td>
<td>4/5</td>
<td>1</td>
<td>№ 200–203</td>
<td>12.1.</td>
<td></td>
</tr>
<tr>
<td>12.2.</td>
<td>1 5</td>
<td>1</td>
<td>№ 204–205*</td>
<td>12.2.</td>
<td>№ 207</td>
</tr>
<tr>
<td>12.3.</td>
<td>1 4/5</td>
<td>1</td>
<td>№ 206–214**</td>
<td>12.3a</td>
<td>№ 210–214</td>
</tr>
<tr>
<td>12.4.</td>
<td>(b)3 4/5</td>
<td>№ 215–216</td>
<td>12.4a</td>
<td>№ 217–21947</td>
<td>12.4b</td>
</tr>
<tr>
<td>12.5.</td>
<td>4/5</td>
<td>№ 220–221*</td>
<td>12.5a</td>
<td>№ 222–224</td>
<td>12.5b</td>
</tr>
<tr>
<td>12.6.</td>
<td>4/5</td>
<td>№ 225–229**</td>
<td>12.6a</td>
<td>№ 230–234</td>
<td>12.6b</td>
</tr>
<tr>
<td>12.7.</td>
<td>4/5</td>
<td>№ 235–243 two small hills in line 1</td>
<td>12.7a</td>
<td>№ 244–245</td>
<td>12.7b</td>
</tr>
<tr>
<td>12.8.</td>
<td>4/5</td>
<td>№ 246–253 tall hill</td>
<td>12.8a</td>
<td>№ 254–255</td>
<td>12.8b</td>
</tr>
<tr>
<td>12.9.</td>
<td>4/5</td>
<td>№ 256–266 descending from high</td>
<td>12.9a</td>
<td>№ 267–276</td>
<td>12.9b</td>
</tr>
<tr>
<td>12.10.</td>
<td>Spec.</td>
<td>№ 277–278</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Class 13: Four long lines with recursive (domed) structure (№ 279–287)**

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.1.</td>
<td>1 (4)</td>
<td>b3/4</td>
<td>№ 279–280</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.2.</td>
<td>1 (5)</td>
<td>2</td>
<td>№ 281</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.3.</td>
<td>1 (5)</td>
<td>4</td>
<td>№ 282</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.4.</td>
<td>1 (5)</td>
<td>5</td>
<td>№ 283–285</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. spec.</td>
<td>1 (5)</td>
<td>VII</td>
<td>№ 286</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. spec.</td>
<td>1 (5)</td>
<td>1</td>
<td>№ 287</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. spec.</td>
<td>V (5)</td>
<td>b3</td>
<td></td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

* Descending in the middle of line 1.
** Line 1 is rising or hill-shaped.

45 Variants with (8) of a melody.
46 With 4(5)2 cadences.
47 № 219: 2(5)2.
CLASS 1: ROTATING AND PLAGAL MOTION (№ 1−8)

№ 1

\(\frac{2}{4}\) 92

\begin{align*}
\text{Can-\text{nur ca-wa-di} Cik-\text{kir a-wa-di}} \\
\text{A-nam iy-nek sa-wa-di}
\end{align*}

№ 2

\(\frac{2}{4}\) 104

\text{many times}

\text{accordion}

\text{later}

№ 3

\(\frac{2}{4}\) 80-100

\begin{align*}
\text{Böl-\text{lay bö\text{-}lay ba-la sen}} \\
\text{Asi-ra-\text{gan qa-la sen}} \\
\text{Böl-\text{lay bö\text{-}lay ba-la \text{-}çiq} } \\
\text{Asi-ra-\text{gan qa-la \text{-}çiq}
\end{align*}
No. 4

\[ \text{Voy vo-ri vo-ra da-ra} \]

\[ \text{Vo-ri vo-ra da-ra} \]

\[ \text{Ot ba-şun-da e-men çi-kir} \]

\[ \text{Vo-ri vo-ra da-ra} \]

No. 5

\[ \text{accordion} \]

\[ \text{refrain} \]
CLASS 1: ROTATING AND PLAGAL MOTION (№ 1–8)  169

№ 6

Kürek biyçe den ca wun ti ley biz
La ila ha ill al lah
Biz kü ye biz, bi şe biz
Al lah dan ca wun ti ley biz

№ 7

Kürek biyçe den ca wun ti ley biz
La ila ha il lal lah
№ 8

Çopuna kétgend bazarğa
Ağ öğüzün satarğa
Parasi na batarğa
Hay hay haydası
Qayda mununu faydası
Qaçan tiyer faydası
Kesin Allah bek süyer
**CLASS 2: ONE OR TWO SHORT LINES AND THEIR VARIATIONS (№ 9-37)**

### № 9

\[
\begin{align*}
\text{Böl - lay - böl - lay bö - le - yim} \\
\text{San - na i - gi - lik - le ti - le - yim} \\
\text{Can - dan süy - gen can ba - lam} \\
\text{Ü - yür bo - lub kö - re - yim}
\end{align*}
\]

### № 10

\[
\begin{align*}
\text{Al - lah be - r - sin pu - mil - ler - ge} \\
\text{pay - gam - bar - m} \quad \text{şa - fa - ğa - tun - dan} \\
\text{Ya - hu ya - man hu} \\
\text{ya - ma - ni - lis - san il - la hu}
\end{align*}
\]
№ 11

\[ \text{Accordion} \]

\[ \text{Audio} \]

№ 12

\[ \text{Accordion} \]

\[ \text{Audio} \]

№ 13

\[ \text{Köme Qaraçay-dan ketginçin} \]

\[ \text{Men a qayrī buğayım} \]

\[ \text{Audio} \]

№ 14

\[ \text{Ke-lele ke-tel-le Ağasar-dan qiz-la} \]

\[ \text{Ke-lele ke-tel-le Çalırüş-a qiz-la-ri} \]

\[ \text{Audio} \]
№ 15

76

Bergen zamanını çaça ed da

Audio

№ 16

184

accordion

Audio

№ 17

168

accordion

Audio
№ 18

Ay- lan ay- lan caw qa- laq
Cîl- tur- ğan- lay ah ah ah
Ni- şan- lm toy- ğa ba- ra- di
Men tur- ğan- lay ah ah

№ 19

Ke- sek ke- sek bu- lut çiq- di
Kert- me- li Kol- dan
Ke- sil- gin- çi ar- ğış çiq- di
Aq- sa- ray baş- dan

Final line
Za- li- hat da, Ke- li- mat da iş- kal- la du
№ 20

Bis-mil-lah deb baş-la-yiq

Sa-lat sa-lam ayt-a-yiq

A-det e-tib kün-de biz

Cet-miş mıň tö-be-ge qay-ta-yiq

№ 21

Bel-law-bel-law bö-le-yim

Saň-ña aş-hi-liq ti-le-yim

Can-dan süy-gen can-ba-lam

A-dam bolub kö-re-yim
№ 22

flute and vocal

№ 23

Bu du-ni-ya-ga qa-ra-gız
Bu tuṣ-mū-du, tūn-mū-du
Co-low-çu-la ke-çe qal-ḡan
Col-_boy-nun-da ūy-mū-du

№ 24

Bah-san el-de tō-re bol-du
ma-ral ba-la ma-ra-ḡan
Hoy-ra hoy ma-ra-ḡan
№ 25

\[88\]

Böl - lay - bó - lay ba - la - sin

As - ira - ğan qa - la - sin

Ul - lu bo - lub kô - re - yim

Se - ni er - ge be - re - yim

№ 26

\[100\]

Bul - lay - bul - lay bó - le - yim

Hay - ri - ñi kô - re - yim

№ 27

\[120\]

Taw - dan a - wub ke - le - di

Çil - le sa - tuw-çu Çu - wut - lu
№ 28

178

FOLKSONG ANTHOLOGY

Süy-genime vermeyor
Be-ni attam Qu-muq-lu

Audio

№ 29

Ri na na na na ri na na na na

ri na na na na hay hay hay hay

Audio

№ 30

Baş-ha halqa-la kel-di-le
Eşi-giimi aç-di-la
Bal-ta a-lib min-di-le
Mi-na-ra-mi çaç-di-la

Audio
CLASS 2: ONE OR TWO SHORT LINES AND THEIR VARIATIONS (№ 9-37) 179

№ 31

120

İ - na - nul - lah - - ni o - qub

Hü - se - yin ö - re tur - ğan

Et - gen qa - da - rul - lah - dan

Kim da bol - maz qu - tu - lub

№ 32

96

Bu bir ke - çe - ge to - guz ke - le - çi - ni
Bu bir ke - çe - ge to - guz ke - le - çi - ni

su - wut - han Gok - ka hay hay hay hay hay

№ 33

104

Al - la - hüm - me sal - li a - la

sey - yi - di - na Mu - ham - me - din ve a - la

a - li sey - yi - di - na Mu - ham - med
No 34

O-hay-day day-da o-ray-da ra
Hey-ra hay-ray-da
O-ray-da ray-da o-ray-da
O-ra o-ray-da ray-da ra

No 35

Mu-ham-med-dir ö-züm sö-züm
Kan a-li-yor i-ki gö-züm
Sür-sem e-şi-gi-ne yü-züm
№ 36

Bu Han Al-lah sultan Al-lah
Her der-t-le-re der-man Al-lah

№ 37

Ay-ca-yaq a-la caw-lu-ğuş
A-ruw ca-ra-şadı boy-nu-ña.
Men a suq-la-na-ma, ö-le-me
Ma-muq-dan cu-mu-şaq qoy-nu-ña.
**Class 3: Four short lines with (1) main cadence (№ 38-53)**

1) Rabiy-ul-lawwal ayinda

2) [Musical notation]

3) Tuwdu quwanç kob boldu

4) Kök-de cerde har qayda

Ani nü-rü caritdi

---

**№ 39**

1) Al-lahumme sal-li alla

2) [Musical notation]

3) Muhammedin ve alla

4) [Musical notation]

Ali Muhammedin ves-sellim
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

№ 40

\[ \begin{array}{c}
\frac{4}{4}
\begin{align*}
\text{Al - la - hum - me sal - li a - la} \\
\text{Mu - ham - medin ve a - la} \\
\text{a - lli Mu - ham - medin} \\
\text{ves - sel - lim}
\end{align*}
\end{array} \]

Audio

№ 41

\[ \begin{array}{c}
\frac{3}{4}
\begin{align*}
\text{Al - lah adi dil - ler - de} \\
\text{Su kor - ku - lu yer - ler - de} \\
\text{Kendi - si wa gönül - ler - de} \\
\text{Al - lah Al - lah ke - rim Al - lah} \\
\text{Rah - man} \\
\text{Di - ye - lim Al - lah Al - lah}
\end{align*}
\end{array} \]

1. rep.
№ 42

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

№ 43

Al - lah ber - sin fay - ğam - bar - ni

ş a - fa - ğa - tin - dan

Ya - man hu ya - man hu

Ya - man i - gi - san il - la hu
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

№ 44

\[ \text{La ila ha il lal lah} \]

Audio

№ 45

\[ \text{Qaynata si cuk bol du} \]

\[ \text{Eminaga qararga} \]

\[ \text{Ayamayn kureshib} \]

\[ \text{Har isi ne cararga} \]
№ 46

Kimler yaptı bu Ravanın yapısı
Melaker açtı
Ecrail es väbin
tavaf kapısı
güzел kokusun

№ 47

Allah bersin buq-millerge
Paygamberini taqdirinden
Ya hu yaman hu
yaman ıli-san il-la hu
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)
Poco rubato, $\frac{3}{132}$

№ 50

Bu dun’-ya-da can bar-mi-di

Har mu-ra-tın tıy-dır-gan

A-cal kel-se el-tırg-e

Aç-ha be-rib tıy-dır-gan

№ 51

A-şır-di-la biz-ni Nart-la

qu-çaq-la-şib E-li-ya

Saq-lay-di-la biz-ni Nart-la

cu-wuq-la-şib E-li-ya
№ 52

accordion

№ 53

Ar-baz-da bir da-wur-la

Çart-lab çiq-dum e-şik-ge

a-ya-ğı ket-gend'

A-yaq col-da te-şik-ge
CLASS 4: FOUR SHORT LINES IN DOMED FORM WITH 1(x)Y CADENCES (№ 54–62)

№ 54

\[ \text{Bis - mil - lah deb baş - la - yıq} \]

\[ \text{Sa - lat sa - lam ay - ta - yıq} \]

\[ \text{A - det e - tib kün - de cet - mış} \]

\[ \text{Bız to - ba - ğa qay - ta - yıq} \]

№ 55

\[ \text{Tanı - a - la - sı çol - pan cul - duz} \]

\[ \text{Mar’ - yam, Mar’ - yam, Mar’ - yam} \]

\[ \text{U - zal - dim da ce - tal - ma - dim} \]

\[ \text{Ne - çık bo - lur dun’ - yam} \]
CLASS 4: FOUR short LINES IN domed FORM WITH 1(x)y cadences (№ 54–62) 191

refrain

E - hay kö - zür cay

Ne - çik bo - lur dun' - yam

№ 56

Sa - vet lot - çik - le taw quş - la ki - bik

Kök mi - yi - gin - de uç - han - da

Duş - man lot - çik - le qa - ça el - le

A - lim i - zm - dan bol - ɣan - da

№ 57

O-ray - da ray - da o-ray - da ray - da

o-ray - da ray - da o-ray - da

o-ray - da ray - da o-ray - da

o-ray - da ray - da o-ray - da

o-ray - da ray - da hey
№ 58

Тууна башнда марал кийики
Күнне айланбди катуу
Сыйгенни санна берселе Алан
Андди кашнун тууу

№ 59

Орьыда рирайда орьыда рирайда
Орьыда рирайда
Орьыда рирайда
Орьыда рирайда
Орьыда рирайда
Class 4: Four short lines in domed form with 1(x)Y cadences (№ 54–62) 193

№ 60

Çüw  çüw  çüw  a - la

Ekį  çiç  han  suw  a - la

In - na  bo - za  bi - şi - re

Ap - pa  ot - dan  tü - şü - re

---

№ 61

Köz - le - ri - mi  a - ruw - lu - ţun

bil - me - gen - mi - se

Çe - get - le - de  qa - ra  du - ţun

kör - me - gen - mi - se
CLASS 5: FOUR SHORT LINES WITH (VII) MAIN CADENCE (№ 63–70)
Class 5: Four short lines with (VII) main cadence (№ 63–70)
Раскрыть неизвестные ноты.

№ 66

\[ \text{Solo: Oy-ra oy-ra Tepena} \]
\[ \text{Choir: Oy-ra Tepena} \]
\[ \text{Solo: Tepennami tepsevik} \]
\[ \text{Choir: Oy-ra Tepena} \]
CLASS 5: FOUR SHORT LINES WITH (VII) MAIN CADENCE (№ 63–70) 197

№ 69

Ağın da qiliği a

bira igienedi

Ağın qiliği qoygan sa

№ 70

At mindim Ayman tüzde

Atım caydim tenigunge

Aybulutagirennde

refrain Gelecek men men sizige

Ayraydi nейneyne rinaynim reydi-day

Rira-ra-ra-ray-ra-ri ray-ra-ri-ray
Class 6: Four short lines with (2) and (b3) main cadences (№ 71–105)

№ 71

Qar-nəğ-da-ğī casb bolsa

Biz Mu-ham-mad a-tar-biz

Allah ayt-sa an-dan so-ra

Ra-hat-lan-təb cas-har-biz

№ 72

La-ilahu Hu-da’ya

Se-fa i-le Me-rva’ya

Mu-ham-med Mu-sta-fa’ya

Biz-den se-lam gö-tü-rün
CLASS 6: FOUR SHORT LINES WITH (2) AND (B3) MAIN CADENCES (№ 71–105) 199

№ 73

\[ \text{Styli bolgan molekler} \]

\[ \text{Can canimdan cabdilar} \]

\[ \text{Bashala dan casirb} \]

\[ \text{Qanatlarin cabdilar} \]

№ 74

\[ \text{Cuwuq bolgan zaman da} \]

\[ \text{Ol dun'ya dan keterge} \]

\[ \text{Allah iyidi keleçi} \]

\[ \text{Ayna harpar eterge} \]

№ 75

\[ \text{Maryam bila Emina} \]

\[ \text{Mici mayin ceditile} \]
1) E-ki hu-riy kel-di-le
2) A-na-ca-liq et-di-le

No 76

Qış su-wuk-la-da cı-luw be-re-siz
Biz u-şa-ta-biz caz-ğa
Caz is-si-le-de teń-leș-di-re-biz
Siz-ni sal-qın a-yaz-ğa

refrain
Co-lu-buz-غا ti-ye-di ca-rıq kün
Biz-ge qu-wanç be-re-siz a-ruw qız-la
CLASS 6: FOUR SHORT LINES WITH (2) AND (b3) MAIN CADENCES (№ 71–105) 201

№ 77

Biz-en bek sül-ye bile-ni-giz üçün

№ 78

Aş-ha da coq qar-wum

İş-ge da coq qar-wum

Ty-leyme da ty-leyme

Dos bo-la-yiq a-ru-wum
№ 79

\[ \text{Bis-mil-lah deb baş-la-yiq} \]
\[ \text{Sa-lat salam ay-ta-yiq} \]
\[ \text{A-det e-tib kün-de cet-miş} \]
\[ \text{Miş to-ba-ga qay-ta-yiq} \]

\[ \text{Audio} \]

№ 80

\[ \text{in Arabic} \]

\[ 1) \]

\[ 2) \]

\[ \text{Audio} \]
№ 81

\[ \text{La ila ha il la la la} \]

\[ \text{La ila ha il la la la} \]

\[ \text{La ila ha il la la la} \]

\[ \text{La ila ha il la la la} \]

\[ \text{Audio} \]

№ 82

\[ \text{Böl law böl law bö le yim} \]

\[ \text{Caş çi gi mı tar ra ra} \]

\[ \text{Ta ra ra ra ra ra ra ra} \]

\[ \text{Saw qu tul sun qaŋ na tüb lü} \]

\[ \text{Ca bib kel sin ta ra ra ra} \]

\[ \text{be şık den} \]

\[ \text{e şık den} \]

\[ \text{Audio} \]
№ 83
Oy nen-ca ke-re can-nil-din
Can-nilz ke-re da on-ma-din
Har-buz qa-buq-lay a a-til-din
Ki-şi ge ke-rek bol-ma-din

№ 84

№ 85

accordion

orchestra
CLASS 6: FOUR SHORT LINES WITH (2) AND (B3) MAIN CADENCES (№ 71–105) 205

№ 86

Allah Allah Allah Allah

Rahman Allah Rahim Allah

Sen Rahman Sen Rahim

İgi künle kör güz Allah

№ 87

orchestra

Audio
refrain

\[\text{Musical notation}\]

\[\text{Audio}\]

 orchestra

\[\text{Musical notation}\]
№ 89
Suw ı - zin - da bal te - rek
Quş - la qo - nad ba - li - na
Bal bo - ğan - liq - ga wa
A - dam - lar a - şa - yal - may - la ba - lin - dan

№ 90
Aş - ha da coq ka - ru - wum
İş - ge da coq ka - ru - wum
Ti - ley - me da ti - ley - me
Dos bo - la - yıq a - ru - wum
CLASS 6: FOUR SHORT LINES WITH (2) AND (b3) MAIN CADENCES (№ 71–105)

 № 94

\[\text{Har bir qay-ğt tas bol-du}
\]

\[\text{Ul-lu qu-wanç ü-ley kel-gen-de}
\]

\[\text{Audio}
\]

№ 95

\[\text{In-cit-me-sin se-ni ba-lam}
\]

\[\text{can a-luw-çu mō-lek-le}
\]

\[\text{Bel-law bel-law bel-law bel-law}
\]

\[\text{bel-law bö-le-yim}
\]

\[\text{Audio}
\]
№ 96

Accord

Audio

№ 97

Al - lah Al - lah Al - lah Al - lah

Rah - man Al - lah Ra - him Al - lah

Sen Rah - man - sa sen Ra - him - se

Dert - le - ri - me dar - man Al - lah
№ 100

Poco rubato, $\frac{\text{died}}{3} = 132$

Ay qa-bir-gam qa-bir-gam da,
ca-nim mi al-gan a qa-bir-gam
Ci-git a bó-rū-nū da
men-ley e-si-gi wa ca-bil-gan
Oy ta o-ri-raw ca-bil-gan

№ 101

$\frac{\text{died}}{3} = 96$

Oy, Ul-lu Hoj-dan a ma çiq-gan él-le
ceti a-ruw, o-ray-da,
Da qa-ma-la-dan a bir qan ta-muz-gan a
e-ki a-ruw, o-ray-da.
Class 6: Four short lines with (2) and (b3) main cadences (№ 71–105) 213

Rubato, \( \frac{\text{b}}{8} \) 88

№ 102

Oy Ul-lu Hoj-da da bir se-yir bar-di
taŋ bar-di o-ray-da

Ert-den-den baş-lab a in-ŋir-ge de-ri-či
qan bar-di o-ray-da

№ 103

Ey, min a-ruw Aq-ta-maq fay-toŋ-ŋa

Ha-ŋut sa-la-yim to-rat-ha

Ey, ey, cay-ŋi ʧi-le-de bez-gek bo-lur-sa

A-ḥb ke-te-yim na-rat-ha
№ 104  
Qa-ra ağaç-da qar bar-di,
Terk cürüşən, ceter-se,
E-men ter rek men bolup,
Cer-ge kir-sem, neter-se?

Poco rubato,  \( \dot{\longrightarrow} \) 80

№ 105  
Biz çıq-gan e-dik
oy tar Bah-san-dan cer qar-ray
Cürü-ğen e-dik

cal-gan du-ni-ya-da kün sa-nay
Class 7: Four short lines with (4/5) main cadences (№ 106–115)

№ 106

\[\text{Dey - de hoy - la li - lay - la lay - la - wa}
\]
\[\text{oy - la oy - la o - lay - lay}
\]
\[\text{A - lay - la lay - la oy - la wa - lay - la}
\]
\[\text{ho - wa lay - lay a - lay - la}
\]

№ 107

\[\text{Tı - rak - tor rad - rad - ız bi - la}
\]
\[\text{Kü - res tar - tul - ğan siz bi - la}
\]
\[\text{Bu qi - yınlık - dan men bir qu - tul - sam}
\]
\[\text{Kü - reş - mez e - dim qız bi - la}
\]
№ 108

\[
\begin{align*}
&\text{A hay-da ri-ray-da hay-da ey} \\
&\text{A hay-da ri-ray-da hay-da ey} \\
&\text{A hay-da hey hey hay-da ey} \\
&\text{A hay-da ri-ray-da hoy hoy}
\end{align*}
\]

Poco rubato, \( \text{dotted} \) \( \text{100} \)

№ 109

\[
\begin{align*}
&\text{Me-ni Na-nm ke-tib ba-ra-di} \\
&\text{A-wuš-la-dan a-wub, taw-la-dan} \\
&\text{Ba-şim-ı da a-hib ke-t-ge-nem} \\
&\text{E-li-biz-de qan-li caw-la-dan}
\end{align*}
\]
№ 110

İy-nar-la-nımı ay-tıb teb-re-sem

Bor-bay-la-nı qı-yar-ma

Süy-mek-li-gi-mı ay-tıb cır-la-sam

Bar-hıq ca-şış-dan ti-yar-ma

№ 111

Aş- ki-na dü-se-li

Mec-nu-n'a dön-düm

E- fen-dım, sul-ta-nım

si-ğın-dım sa-nna
№ 112

La ilaha illallah,

Muhammedin resulullah

Şefaat ya resulullah

№ 113

Medirsağa salğan bila

awruttiyib qayt-handi

Awrwuwnuharhaallla

rin ana si na ayt-handi
№ 114

фонограмма

№ 115

фонограмма

Oy kök-de bar-ğan kök-sül-le

Ay-la-mib biz-ni kör-sün-le

İy, e-ki pat-çah qol sa-lib

Me-ni na-ni-ma da ber-sin-le
CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES, HIGHER START (№ 116–138)

№ 116

\[\begin{align*}
\text{Amiy - Amiy em sari} \\
\text{Amiyni koz sab sari} \\
\text{Aruw qz la kel le} \\
\text{Gul le ni wa iz ley le}
\end{align*}\]

\[\begin{align*}
\text{Ma bu Ge zoh u} \\
\text{lu da cigit tuw gan Biy no ger} \\
\text{Da se ni cami bu} \\
\text{ca rat han Al lah sny me gen}
\end{align*}\]
Class 8: Four short lines with (4/5) main cadences, higher start (№ 116–138) 221

№ 118

\[
\text{Bahça da bit gen bal havun}
\]

\[
\text{Barmagim bila salayim}
\]

\[
\text{Termilib turama oy Alan}
\]

\[
\text{Izdan qarab qalayim}
\]

\[
\text{Oy riy ray ray ra oy riy ray ray ra}
\]

\[
\text{Oy riy ra ri ray ra ha}
\]

№ 119

\[
\text{Sen körüb turganet tawnu wa su-wugun}
\]

\[
\text{Bir aruw sogasa ol qobuzinda}
\]

\[
\text{Suwlan sirquwlarin}
\]

\[
\text{Curtu mu taruwlarin}
\]
№ 120

\[\text{Ha - li - san, muh - li - san}\]

\[\text{la i - la - ha il - la - la - ha}\]

\[\text{Sa - di - han, mu - sad - di - kan,}\]

\[\text{Ha - li - san, mu - sad - di - kan,}\]

\[\text{Mu - ham - me - den re - sul - ul - la - ha}\]

\[\text{Mu - ham - me - den re - sul - ul - la - ha}\]

\[\text{rep.}\]

№ 121

\[\text{Çüw çüw çüw a - la}\]

\[\text{E - ki çiç - han suw a - la}\]
C LASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES, HIGHER START (№ 116–138) 223

№ 122

№ 123
Class 8: Four short lines with (4/5) main cadences, higher start (№ 116–138) 225

№ 126

\[\text{Poco rubato, } \frac{1}{80}\]

Ke\-çinir\-ge de\-di\-le da

ol\-tu\-ru\-şub qal\-di\-la

Ba\-tir\-hq\-ğa se\-yir\-si\-nib

A\-wal\-ğa As\-tal\-ğa cet\-di\-le

№ 127

\[\text{Sırt\-ündə\-ğı iç kü\-be\-si}\]

Aq kü\-muş\-den e\-şil\-gen Aq kü\-muş\-den e\-şil\-gen

Qa\-ra\-to\-rum bek a\-rî\-di,

Çi\-ğır quş\-lay se\-kir\-gen
№ 128

Qaraçay - Malqar Tawulu la

Bir qolda bitgen barmaqla

Qabarti, Çerkes, Abaza, Nogay

Qizdan da twğan qarناسla

№ 129

Maşoq başlanı tikgen iyneça

Bardila sende barmaqla

Açlıq cetgen kün ça-baq tutarsa

Alani etib qarmaqla
№ 132

Qaraṇ-ṇi keće qa-ra cī-lan bla
qa-lay ca-tarq-sa
Me-ni wa qo-yub ba-ṣi-ṇi suw-ğa
1) qa-lay atarq-sa
O-ray-da ray-da o-ray-da hoy
o-ray-da ray-da hoy

№ 133

Ca-lan ba-ṣi-mi sa-lip cat-han-ma
Ros-sey-ṇi su-wuq ta-ṣi-na.
I-gi u-mute te, i-gi u-mute te,
A-man kün ke-dī ba-ṣi-ma.
№ 136

accordion

№ 137

Küz tav-la-da ta-la-la,

o hoy-ri o mar-ca,

Ça-l qa-alb ça-lal-la,

oy, ooy, ooy

E-ki süy-gen bir bol-sa,

o hoy-ri o mar-ca,
Class 9: Four short lines with (7/8) main cadences (№ 139–145)

No 138
Min Aq-ta-mağim a fay-toň-ña
Ha-mut sa-lây-im tar-pan-ña ey
A-wuz mar-da-sin ber-li-gem, Tey-ri
San-ña ke-le-ci-li-lik ayt-haň-ña

Class 9: Four short lines with (7/8) main cadences (№ 139–145)

No 139
orchestra
№ 140

Ey ri ri ray ra ray ri ri ray ra ray ri ri ray ra ray

Ray ray ri ri ray ay ray ri ra

Ay ray ri ray ra ray

№ 141

Men se ni kör gen li be ri
Sı pa tın ket me yin ke çe

tinç liğim ket di
cu qu susuz et di

Sen manı ıa cu wab ber me yın
Sen se me ni qu wan dur liq

ayt ça nen ça ay ot dù
cia şa wu mu qu ra rıq
№ 142

Boza kelsin deb aytigu

Tuqum-cok-ge quwani
giz

Oltru-uguz ayaq-lani bozadan

Toltru-uguz ayaq-lani bozadan

№ 143

accordion
№ 144

Text unintelligible

Ya Allah hu ya Allah

Ya Allah hu ya Allah

Ya Allah hu ya Allah

Ya Allah hu ya Allah

1.

2.
CLASS 10: ONE- OR TWO-LINED TRIPODIC TUNES (№ 146–186)

№ 146

Ke-li-ni a-lib ke-le-biz, col be-ri-giz, ey,
Bek a-ru-wun say-la-gan-biz ma körü-güz

№ 147

Ga-pa-law-la e-ki el-le bir-bol-du
Oy Ga-pa-law se-ni soy-ğan i-ja-la-da kim bol-du

Rubato, ¾ 138

Ey, o-ray-da, o-ray-da ra a
Ey, ke-lin-ni çi-ğa-ra tu-ral-la o-ray-da ra
Ey, hey a o-ri-ra oy-ra ha
Ey, a-şiq-ğan e-te-biz, ter-ki-raq bo-lu-ğuz
Ey, hey i-ra o-ri-ra oy-ra a
№ 149  
80  solo

Cal-ba-wur a tab biş-gendí qí-zar-íb
O-ri-ra-ra o-ray-da

Rubato,  \( \downarrow = 152 \)

№ 150  

Saw ce-tí cíl-ní da ma Morh ba-şíndá tur-ga-nem
Oy iý-na-mí-gíz a ki-yik-le b-la wa qoṣ bo-lub
İt biý-le blla wa a-çı qa-zawat e-te-rem
Aq-baş qa-ma-ma da ma e-ki qo-lum boṣ bo-lub

Poco rubato,  \( \downarrow = 92 \)

№ 151  

Saw ce-tí cíl-ní Am-ga-ta boy-nun saq-la-díň
Ki-yik-le öl-tü-rüb tawl-da et-le qaq-la-díň
№ 152

Oy ata-sin-dan a ol ci-git tuw-ğan Biy-nö-ger

Ta-ma-da qar-na-şın ol it aw-ruw-dan aw-ruy-du

Oy aw-ruy-du

Rubato, ¾ – 88

№ 153

Eb-że-le-ni da ci-git a tuw-ğan Qa-na-mat

E-ki kö-zuñ-den a cu-wub cu-wub qan a-ğad

E-ter e-diñ a san-la-ri-na boş bol-san

O, se-ni bı-la kü-reş-gen it-le bı-la qa-za-wat

Poco rubato, ¾ – 76

№ 154

Qi-çi-ra-di Daw-le ha-hay quw-ğun

Qa-ra-çay-ni şo-hun, ba-rin, cu-wu-ğun
№ 155

Ça-qı-ɾı-ɣız be-ɾı ceŋ-ŋıl cet-sın-le
Qa-ra kün-de bir bo-ɭu-ɭuq et-sın-le

Audio

 № 156

Ar-ba-zı-da al-tın te-rek or-nal-sın
Baş bulçu-ğu cul-duz-la-nı sa-na-sın

Audio

 № 157

Bel-law bel-law bel-law bel-law be-ʃık-ge
Qu-vaŋç bi-la kel-gin sen bu e-ʃık-ge

Audio
№ 158

Poco rubato, 1\(\text{\textperthousand}\) 108

Șor-hul-da-ğan suw ca-ğa-da ol-tu-rub
Și-bur-da-dim qu-la-ğın-ṇa a-qir-in
Șoș tını-lab i-șar-dın da bu-ru-lub
Șor ta-rat-dın cū re-gi-mi ta-mir-in

№ 159

Ey ri-ray-ray-da ray-da ray-da ey
oy-ray-ray-da ho oy-ray ri-ray-da ri-ray-da
qa-ra qaş-lum oy
№ 160

\[ \begin{align*} 
\text{Men seni üçün sûymeklik ota da küy-düm...} \\
\text{Sen aruw-çuq-nu da duni-ya-da kem-siz sûy-düm} \\
\text{Men seni kö-re da ma sizni üy-ge barsam} \\
\text{Ma seni anaña a seni man-ña daw-suz ber-se} 
\end{align*} \]

Рубато, \( \frac{1}{104} \)

№ 161

\[ \begin{align*} 
\text{Cay-ıq-lanı qo-ruy ket-di hans bol-du} \\
\text{Car-li balam du-ni-ya-dan tas bol-du} \\
\text{Ana-si-na ci-git tuw-ğan Ga-pa-law} 
\end{align*} \]

№ 162

\[ \begin{align*} 
\text{Ga-pa-law-la taş başın-da ca-şay-la} \\
\text{Ga-pa-law-la cil-dan cil-ğa a-dam et-le a-şay-la} 
\end{align*} \]
№ 163

Can-soh-la-rı Taş-hı Qol-da caşya-la

A-la ke-si qi-yın-la-rım aşya-la

Bek ta-ma-ta-lrı wa Çi-bi-jı-ya bolğan-dı

A-mı başın-da bolur tül-kü bör-kü, dey-le oy-oy

№ 164

Taş te-ge-ne, ağaç e-lek bolğan-da

Oy-ra oy-ra ağaç e-lek bolğan-da

Rubato,  \( \text{\textcopyright} \ 168 \)

Saw ce-ti cil-ı-da men Qa-rağaç-da çasa-dım

Oy ke-ce börü-me da kün-düz it bol-lub

Oy iy-nan-sağız a bu qa-ra suw-la süt bol-lub

A-sı-rı aç-dan a bu qa-ra suw-la süt bol-lub
№ 166

Rubato, \( \frac{1}{96} \)

\[
\begin{array}{c}
\text{O ho- ra o ho oy ra e e hey_ hey}
\end{array}
\]

Audio

№ 167

Rubato, \( \frac{1}{44} \)

\[
\begin{array}{c}
\text{Oy- ra oy- ra- yay_ ay o-ray-da ray-da ra a- he}
\end{array}
\]

\[
\begin{array}{c}
\text{E- ye- ye oy- ra oy- ra oy- ra}
\end{array}
\]

Audio

№ 168

\[
\begin{array}{c}
\text{O- ho- hoy-ray-r a oy- ra ma te-n- le a- lib ke- le- biz hoy}
\end{array}
\]

\[
\begin{array}{c}
\text{O- ho- hoy ray-ra oy- ra mar-ca-la o- o-ray-da o- o-ray-da}
\end{array}
\]

Audio

№ 169

Poco rubato, \( \frac{1}{160} \)

\[
\begin{array}{c}
\text{Ay na ra ri da ri da ri da ra day da}
\end{array}
\]

\[
\begin{array}{c}
\text{Oy ay ay yay yay yay ya ya ya ya ya yay}
\end{array}
\]

\[
\begin{array}{c}
\text{Oy ya ya ya ya ya ya ya ya ya ya yay}
\end{array}
\]

\[
\begin{array}{c}
\text{Ay da day da da da da da day day}
\end{array}
\]

Audio
№ 170

\[\text{\(\text{\#} \quad 138\)}\]

Wo, can-net-li bol-sun a Eç-ki-baş-la-ni Do-ma-lay

Tınç-hıq a coq-du da sen Uç-ku-lan-dan qo-ra-may

№ 171

\[\text{\(\text{\#} \quad 126\)}\]

O, bu-run za-man-da o-ga-rı Gi-dam-la-da qoyč' e-dım

Qoy-la qi-yı-rı-n da men a cuq-la-duh da tüş kör-düm, otuş kör-düm

Ol a-ruw Kiş-tay bi-la da ba-şi-ma ha-yır-li da is kör-düm

№ 172

\[\text{\(\text{\#} \quad 80\)}\]

Ar-ba-ziň-da al-tın te-rek or-nal-sın

Baş bul-çu-ğu cul-duz-la-ni sa-na-sın

Me-ni ba-lam cet’a-tağa ay-lan-sın
Class 10: One- or two-lined tripod tunes (№ 146–186)

№ 175

Rubato, 108

Oy oy oy oy o-ray-da

Oy o-ray-da o-ray-da hoy oy o-ray-da o-ray-da

Hoy çi-ga e-sen ciq mar-ca oy,
oy ciq-may e-sen a qo-yub ke-te-biz o-ray-da

Rubato, 108

№ 176

Men a cas-li-gum-da da orta Gi-dam-la-da da qoyce e-dim

Qoy-la qi-yi-rin-da ca-tib cuq-lab a tus kör-düm

Ol a-ruw Kiš-tay bi-la da başima bir ha-yr-li da iş kör-düm

Ert-den-bi-la-sin-da da salib is-ha-wat-ha da men bar-dum

Isha-wat-da da bir kū-yōw nō-ger a ciydi-la
No 177

Oy, Can-dar, ca-nın bar-sın Ka-ba-ğa,

It tam-li-la ci-yıl-gan-di-la La-ba-ğa

Poco rubato, \( \frac{3}{4} \) 208

No 178

Ha-sav-ka-ğa tuş-man as-ker kir-gen-di

Tah-sa-ğiz-mi A-man-tiş-den bi-gen-di

Poco rubato, \( \frac{4}{4} \) 132

No 179

Biz a çiq-ğan e-dik Ul-ulu Bas-han-dan kün qa-ray

Ke-lib a kir-ge-nek Şam Te-ber-di-ge cer sa-nay

No 180

Bel-law bel-law bel-law bel-law be-lim-çik

Bu qız-çıq bol-sun bay үy-le-ge ke-lin-çik
No 181

Poco rubato, ½ 80

Sen da sü-yese men da sü-yeme

Qa-ra qaz-lım, an-nan nek ber-meyd

Oy-ra o-ray-da ray-da ha ha

No 182

3

Gaya-law-la e-ki el-le bir bol-du-la

O Gaya-law, an-ı öl-tür-gen

İ 笹la-ni bol-du-la

No 183

Oy-tay-tay! Qi-rım-dan a kel-gen Qi-rım se-men-le,

Oy, se-men-le, Açey u-lu Aç-e mez-ge

biy-di, han-di de-mel-le, oy.
№ 184

Poco rubato, \( \downarrow 116 \)

Ey Düger ıdına da cortuwulğa da

Ay arı çıqlılıla deydi Tağını boyunuda kertme o terekge

№ 185

\( \downarrow 172 \)

Ga-palaw-la e-ki bol-du, bir bol-du

Oy Al-la, I-ja-la-da sen' öl-tür-gen kim bol-du

Rubato, \( \downarrow 134 \)

№ 186

E-ri-ra-da-e ri-ra-ri-ray ri-ra-ra


Ey ri-ray-ri-ray-da ray-ri-ray-ri ray-riy-ra-ra
**CLASS 11: TUNES WITH FOUR TRIPODIC LINES (№ 187–199)**

**№ 187**

Qol-la-ri-na te-mir toq-maq a-lir-la

Taş sa-ni-na te-mir bu-gow sa-lir-la

Ur-ğan sa-yın ba-şi-ńı tört ca-rir-la

Al-dan-ma-ğız a-hir za-man dun'-ya-ğa

**№ 188**

Ba-tır Qar-ça Qa-ra-çay-nı ba-şi e-di

Ü-yü a-ni qa-ra sos-tar taş-dan e-di

Hal-qi bi-la Ul-lu Bas-han-da ca-say e-di

Bu-day, ar-pa, ta-ri sū-rūb a-şay e-di
№ 189

Rubato, \( \frac{3}{n} \) 120

\[
\begin{align*}
Eç-\text{-}ki\text{-baş\text{-}la\text{-}ni} & \quad da\quad oy \\
\text{bir } \text{ci\text{-}git tuw\text{-}gan} & \quad \text{Do\text{-}ma\text{-}lay}
\end{align*}
\]

\[
\begin{align*}
\text{Sen \ a } \text{tu\text{-}ra} & \quad \text{e\text{-}din\text{\text{-}a} } \\
\text{bu } \text{Nar\text{-}sa\text{-}na\text{-}da} & \quad \text{biy \ ki\text{-}bik}
\end{align*}
\]

\[
\begin{align*}
\text{Oy } \text{ci\text{-}gib \ kel\text{-}gen} & \quad \text{cil\text{-}tu\text{-}rab \ çiq\text{-}gan} \\
\text{kün \ ki\text{-}bik} & \quad \text{A\text{-}lb \ ba\text{-}ra\text{-}la} \\
\text{bu } \text{kö\text{-}mür \ ki\text{-}bik} & \quad \text{kül \ ki\text{-}bik}
\end{align*}
\]

№ 190

Kumuk song

\[
\begin{align*}
\text{Rubato, } \frac{3}{n} \text{ 132}
\end{align*}
\]

№ 191

Poco rubato, \( \frac{3}{n} \) 80

\[
\begin{align*}
\text{accordion}
\end{align*}
\]

Audio
№ 192

Aq taw-la-mi baş-la-rım si-lay ba-ral-la

Bu kök-den ke-gen ceŋ-ŋil kök-sül bu-lut-la

Köl-len-dir-gen-le-yin tu-ra-di a-la-nı

Kün-de-ni küŋ-ne caŋ-ŋu dan caŋ-ŋu u-mut-la

№ 193

accordion
№ 194

Hə-daw-cuq u-lu ba-tır Cam-bο-lat, oγ, oγ,

At-lan, Cam-bο-lat, qaş Cam-bο-lat, a Cam-bο-lat,

At-lanç-ğan-da da, at ar-ba-la cek-dir-gen,

At-ar-ba-ga da qizıl qan-la tök-dür-gen.

№ 195

Men-se-ni bek sü-ye-mə Suy-meklik ot-da kü-yə-me

Se-ni kör-sem a-ra-hb qa-la-ma

Büğün-ğu oyun-da Caş tölü toyun-da

Qoltu-ğun-dan kir-gen-le-yin ba-ra-ma
№ 196

Bis-mil-la-hi-r-rah-man-ir-ra-him

Poco rubato, \( \frac{3}{16} \)

Eç-ki-baş-la-mi Do-ma-lay

Ol a bir ke-çe-ge da qurq ö-güz-nü kes-dir-gen

Su-bay san-la-rmn a-dam haq bi-la ös-dür-gen, ta-bu

Qır-guy san-la-dan ha-ram haq-nü da ös-dür-gen
№ 198

Keç bol-du da Ayuw Çat-da qald' A-ta-lay
Cuq' a-ra-da tüş kör-dü da ayt-di bi-lay
Marca-ma men keçe tu-rub ket-me-sem
I-liz-mi-ga Taş-ba-wat-ha cet-me-sem

№ 199

Taw baş-la-ri oy-ra bo-lur çu-wa-na
Ma-raw-çu da ke-le bo-lur qu-wa-na
Ar-qa-sin-da oy-ra a-m qa-wa-li
Ap-sa-ti-ga bo-lur bi-lay cu-wa-bi
**Class 12: Jir Tunes (№ 200–278)**

**№ 200**

*Rubato, 100*

- Cawum-la ca-wal-la taw-cal-paqla-ğa
- Oy-ra köl-le-ge oy
- Quw-gun-la kir-gen-di oy Qaraçay-da el-le-ge
- Oy-ra batur a Tartaqan

**№ 201**

*Rubato, 88*

- Aq-baş da aruw kümuş qa-ma-la
- Qaraçay çaş-la-ni belin-de
- O to lu üy a bol-sun Ha-ci Mu-rat
- Bilay çı-gib ket-gen elin-de
№ 202

Ey, kel, qi-zim a, kel, qi-zim,
Ul-lu Ho-lam-ga ba-ra-yiq, qi-zim.
Oy, u-gay, u-gay bar-may-ma, a-tam,
Men Ho-lam eI-ge kIr-mey-me, a-tam.

№ 203

Rubato, \( \frac{1}{4} = 100 \)

Me-ni qoy-la-rim ba-ra-la A-lan
Aq qir-ma-la-ni ay-la-nb
Ya-qap-i-nar qiz-la-rni qal-gan-la saw-lay
Qa-raçay el-le-de say-la-nb
№ 204

\[ \text{Köök-le tü-bün-de kök-baş üyle de} \]

\[ \text{Caşay-dı aruw Köga-la} \]

\[ \text{Eki-biz birge kü-yüb ba-ra-biz} \]

\[ \text{Köga-la sañ-na ta-ra-la} \]

Poco rubato, \( \text{♩} \) 92

\[ \text{Da me-ni anam da ba-la da kü-se-sin} \]

\[ \text{Ol men-den se-yir toygăn-di} \]

\[ \text{Halq ara-sm-da ber-gen za-man-da wa} \]

\[ \text{Meni da tu-sm-da qoy-găn-di} \]
№ 206

Oy tere-ze-den qar-rab tur-ğan-lay-

Ay qa-ya ar-ti-na ta-şay-di

Orus da bol-may, Taw-lu da bol-may-

Min-da Ven-ger-li-le ca-şay-di

Poco rubato, $\frac{\rightarrow}{\downarrow} 124$

№ 207

Di-la bi-ri-ga-dir bol-sam a alan

Pas-troy-ka-ğa sal-hq-ma(n)

Da sen da me-ni wa sü-yüb öl-seň da

Qa-çi-rib ar’ a-lay al-hq-ma(n)
№ 208
Rubato, \( \text{\textsc{\textit{\=88}}} \)

Qara-lı-ğız-ni saq-la-ğız deyd da

Ol-du da siy-li bor-cu-ğuz

Qi-yın-liq ü-cün a-dam öl-mey-di

A-cal ke-lir deb qor-qu-ğuz

№ 209
Poco rubato, \( \text{\textsc{\textit{\=72}}} \)

Ke-ce da tü-şüm-de men bir tüş kör-ge-nem

Biz-ge bir qi-yın-liq ce-te-di

Me-ni kör-gen tü-şüm ker-ti e-se a-nam

Qa-ra-çay Kaf-kaz-dan ke-te-di
№ 210

Poco rubato, 84

Du-nya ba-ga-si qar-na-sim a Qa-dir

Bay-ram kün te-le-fon et-gen-di

Dun-ya ca-rı-gım Bay-qu-lum a a-nam

Bü-gün as-ker-ge ket-gen-di

№ 211

Poco rubato, 88

Ü-yü-büz al-lında oy suw-suq dey-le

Ol be-tnı-qol-nu cu-war-ğa

Al-gın-ça me-nı qo-lum-dan kel-mey-di

Tar-tıb be-li-mı bu-war-ğa
№ 214

Qa-natçıq-la-rı-ñı ke-sim ke-se-rik-me

İ-ye-rik tü-yül-me öl-gün-çün

№ 215

Men bek{suy-}gen aq bay-ram-da
Sen bek{suy-}gen aq bay-ram-da

Cañ-ñı cil en-di ce-te-di

U-zaq-da bol-sam-da ke-sim
Tan-siq-ıraq küç-le-gen e-sim

Se-ni bla u-şaq e-te-di
No. 216

Poco rubato, \( \text{\textit{\textdagger}} \cdot 66 \)

\( C e r \)-\( l e \)-\( n i \) \( t a l \)-\( g \)\( \text{\textdagger} \)\( r \) \( c i \)-\( l a \)-\( n i \) \( b o \)-\( l u b \)

\( M e n \) \( s u w \)-\( n u \) \( \text{\textit{\textdagger}} \)\( r \)\( g e \) \( b a r \)-\( g a \)-\( y e m \)

\( D u n \')\( y a \)-\( g a \) \( u r \)-\( l u q \) \( m e n \)-\( m i \) \( b o l \)-\( l u \)-\( q e m \)

\( C a \)-\( r a \)-\( t u l \)-\( m a \)-\( y m \) \( q a l \)-\( g a \)-\( y e m \)

No. 217

Poco rubato, \( \text{\textit{\textdagger}} \cdot 90 \)

text unintelligible
№ 218

Poco rubato, \( \frac{\dot{\ddot{}}}{\dot{\ddot{}}} = 104

Bu-wun-çuq-larım kü-müş-ca cil-tu-ray
Bar-maq-çiq-larım sar' al-tin
İy-na-na e-señ iy-nan a-ruw-çuq
Ö-le-me se-ni a-mal-tin

№ 219

Poco rubato, \( \frac{\dot{\ddot{}}}{\dot{\ddot{}}} = 63

Tö-ben el-le-den kel-gen bir-at-hi
Bu-sa-biy Na-riq bo-lur-mu
Ca-riq cul-du-zum mut-huz bol-ğan-di
Na-ni-ğım öl-gen bo-lur-mu
№ 220

Poco rubato, \( \frac{3}{4} \) \( \frac{3}{8} \) \( \frac{3}{8} \)

\[\text{Çi-ga-ra bar-rib kel-gen-di dey-le}\]

\[\text{Cam}a\text{-li-ni tab-han a-ta-si}\]

\[\text{Cam}a\text{-li-ni tu-tub a-lib ba-ra-la,}\]

\[\text{ne e-di et-gen ha-ta-si}\]

№ 221

Poco rubato, \( \frac{4}{4} \) \( \frac{4}{8} \) \( \frac{4}{12} \) \( \frac{4}{8} \)

\[\text{Men se-ni sÜy-mey ne e-te-yim NÜr-can}\]

\[\text{Sen a-ruw-luq-ga çéck keş-gen}\]

\[\text{Na-rat ha-wa-da mi-yik taw-la-da}\]

\[\text{Sen me-ni ü-çün deb öś-gen}\]
№ 222

O-ram-нi öр-ге ke-le-di-le
Süy-gen-le-ri-mi ü-cü-sü
Oн ca-mn-da-ğı ta-ma-ta-dı dey-le
Oy da qay-st bo-lur__ ki-ći-si

Rubato, ¾=76

№ 223

Se-ni a-yá-ğn-da da__ çу-ruq-la Qan-şaw-biy
İç-le-ri qan-dan toл-gan-di
Me-ni balint-sa-ğa oy__ a-ti-ğiz teп-le-rim
Menג-ne bo-lur kün da bol-gan-di
№ 224

**Poco rubato, \( \frac{1}{4} \text{-} 72 \)**

```
Tey-ri mal-la ti-ya men mal-la ti-ya
```

```
Bir a-gaç üy-ge cet-ge-nem
```

```
İt da Çer-kes-le-ni qa-rab a kör-gen-ley
```

```
Men köb sa-giş-la et-ge-nem
```

---

№ 225

**Poco rubato, \( \frac{1}{4} \text{-} 72 \)**

```
Ey qa-ra ton-la cu-muşaq qol-la
```

```
Ha-ram a-ra-qı-dan to-yal-la
```

```
Kim-den tuw-ğan-la-rı bel-gin-me-gen-le
```

```
I-yıq-dan qa-tın qo-yal-la
```

№ 226

Rubato, \( \frac{1}{4} \). 66

Abdul-ke-ri-mim, Abdulu-ke-ri-mim

Eş'trə a qoy-ma qi-çı-nb

Köksül da kögür-cün tut-ha-nem da oy oy

Ket-gen-di qo-lum-dan iç-hi-nb

№ 227

\( \frac{1}{4} \) - 90

Baliq ay-lan-çın-dan ti-zi-lib çı-gad

Bu er-keç-le-ni al-la-ri

Ol oq tiy-gen-ley qiri-lib tüş-ge-ned

Abdul-ke-ri-mni san-la-ri
№ 228
Rubato, \( \frac{\text{c}}{\text{g}} \) 88

Oy Ma-har ö-zen toy-may sen-i kör-gen

Köz al-da-ğan ki-bik taw-la-rmə

Tik qu-laq-la-dan, o-ga-ri bu-goy-la-dan

Sar qa-dı-la zem-zem suw-la-rmə

Rubato, \( \frac{\text{c}}{\text{g}} \) 96

Biz Qa-za-ği-tan-ğa kel-gen a bo-lu-rek

Ne-mis fa-şist-ni u-wun-dan

Me-ni wa-cü-re-gim içe-rge ter-mi-led

Kaf-kaz-nı ga-ra su-wun-dan
№ 230

Поко рубато, 120

Аннас, бир бек чилайды,

еге一般人 врулуб

йын када калб кетдін,

тибирн курруп

№ 231

Поко рубато, 96

Беш делту сун тушумде да көрүб

Былга да дери саладым

Средний Азияда, бир айсы күн

Терек салындарукулдым
№ 232

Rubato, ♩ - 104

Çu-ma-da-ni-ņi a-çal-ma-yın
ta-bu ma çüy-le bi-la aç-di-la
Qu-wanç-ha ciy-ğan ha-ra-ke-ti-ņi
ci-lay, bu-ru-laça-dı-la

№ 233

Poco rubato, ♩ - 80

Ü-yü-büz-nū al-in-da kö-get tere-kle
A-la-da bit-gen bal-iy-le
A-liy, A-liy deb da e-si-me sa-lal-la
A-man çe-çek qır-liq sa-biy-le
№ 234

A-lay hu-cu-su-na wa bo-su-na da qal-sin

A-taņ Sü-le-men-ni mal-la-ri

Qan bi-la-i-rin bol-gan-dı dey-di-le da

Car-hi A-li-yi-mi san-la-ri

№ 235

Har iņ-ņir sa-yın kök-baş-ūy-cük-den

Aq kö-gür-ceün-cük qa-ray-di

Gür-cü ci-bek-ça co-har çaş-ći-giın

Ol sa-bir sa-bir ta-ray-di
No 236

Rubato, \( \frac{d}{88} \)

Atam Mu-ha-cir Kürk-ge ket-gen e-di

Za-te-re mo-tor-nu sa-tar-ga

Qar-naš-la-rım a nek ha-zir bol-may-siz

Sala-ğa çi-m-dan tu-tar-ga

No 237

text unintelligible
№ 238

Poco rubato, \( \frac{3}{4} = 72 \)

\( \text{flute} \)

Audio

Oy anam harib sen me-ni al-li-ma

Köz qaq-may qa-ra-gan-li az-mi bol-du

Cü-re-giņ iy-nan-may tas bol-ğa-mma

Oğur-lu be-tiņ a-lay saz-mi bol-du
№ 240

\begin{align*}
\text{Ba-\c{s}i-buz-da-g\i} & \quad \text{ca-\c{r}q cul-duz-\c{c}uq} \\
\text{Ol taw-la ar-ti-na ba-tad} & \\
\text{A-ruw si-fa-t\i} & \quad \text{e-sim-dem ket-mey} \\
\text{Ta-n\i m a-man bla a-ta-di} & 
\end{align*}

\textit{Poco rubato, } \downarrow \ 63

\begin{align*}
\text{Aq caw-luq-nu} & \quad \text{ne-k bay-la-gan-sa} \\
\text{Bit-gen-mi et-gen-di bo-y-n\u{u}n-da} & \\
\text{S\u{y}-d\u{u}-r\u{r} du-wa-n\u{u} bar-di dey-di-le, na-nim} & \\
\text{Qa-ra-may qoy-mam qo-y-n\u{u}n-da} & 
\end{align*}
No 242

Poco rubato, ½ 56

Bir canın dan caşaw tarlıği

Birsi canın dan süymeklik

Oy meni künum qalay qiyindı

Süymeklik den kuymeklik

No 243

Poco rubato, ½ 72

flute
№ 244

Poco rubato, 《 72

Te-ber-di al-li-na bo-lub a tur-gan-lay

Bir bö-lek at-li kö-rün - dū

A-la-ni kör-gen-de sa-biy a cū-re-gim

Bi-lay taw-ga taš-ha bō-lūn - dū

№ 245

Poco rubato, 《 56

Ya a-taŋ Kök-ge da ce-ge wa bo-lur

Ma qa-ra qo-lan ō-gūz - le

Qa-rm a ca-wun-da oy-nay bo-lur Zey-nep

Qa-ra qaş u-lan a e-giz - le
№ 246

Rubato, 88

Ar-na-vut da çal-dan a cay-la-hb ke-le-le

A-tam Mu-ha-cir-ni qoy-la-rı

Hu-cu-la-rı-na boş-la-rı-na qal-sın

Ma Te-mir-çi-le-nı toy-la-rı

№ 247

164

E-si-rıb üy-ge men da ke-le-me

Üy-de-gı biy-çe-mı tü-yе-me

So-ra me-nı tür-me-ge

ke-lib a-lib ke-ter-le

Qal-lay za-wuq kün-le e-ter-le le
№ 248

flute

Audio

№ 249

Se-ni qa-ra ça-çï ta-ba-nï ña ce-te,

Köz-le-riñ kü-le tur-gan-lay.

U-zun kir-pik-le-riñ köz-le-riñi ca-ba,

Ca-riq-li giñi ca-şir-gan-lay.
№ 252

Ayt dey e-se-giz, ayt dey e-se-giz

Cir-la-may qa-lay qo-ya-yım

Qay-ğı-la-rı-mı bir köb et-gen-se

Ca-nı-nça qur-man bo-la-yım

Qay-ğı-la-rı-mı bir köb et-gen-se

Ca-nı-nça qur-man bo-la-yım
№ 253

* E or D

Poco rubato, \( \frac{4}{4} \)

O-qa-çiq a peş-çik-ler-in-de

Ke-si çañ-ñaiz-lay ca-ta-di

Woy, woy caş-la, da nek al-may-siz

A-wuz söz-le-rin sa-ta-di

№ 254

Audio

Men sen a-ruw-nu a-lay sü-ye-me

Ö-mür-de toymam kör-gen-den

Taw-nu ba-şi-na çi-gib da al-rem

Men sen-den sa-lam ber-gen-den
№ 255

Poco rubato, \( \frac{3}{4} \)-60

Taw-qan taw-la-ğa ket-gen-di A-lan

Taw ki-yik-le-ni ma-raqa-ğa

Ke-li-giz qiz-la wa ma biz ba-ra-yiq

Taw-qan-ni al-h-na qa-raqa-ğa

№ 256

\( \frac{3}{4} \)-106

Aw-zuñ-dan čiğ-ğan a-wuz a til-pu-wuñ

O-rus gra-mo fon tart-han-lay

Oy woy A-lan-la, siz kör-gen-me-giz

Ö-lo-ku te-rek čaq-ğan-lay
№ 257

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

\[
\begin{align*}
\text{Da ar-\text{"g}i taw-la} & \quad \text{ari aw-sun dey-di} \\
\text{Da ber-gi taw-la be-ri aw-sun} \\
\text{Men Na-mi-kay-dan qal-\text{"g}an-dan e-se} \\
\text{Kö-züm-den qo-ra-\text{"g}an-ça bol-sun aw}
\end{align*}
\]

№ 258

_Poco rubato, \( \frac{3}{4} \) = 196_

\[
\begin{align*}
\text{Men-i sün-gen-çi-gim} & \quad \text{oh ar-mi-ya-da} \\
\text{Ol qa-çan qay-tur, kog-da} \\
\text{Men er-ge ba-rnb, oh qay-tib kel-sem} \\
\text{Ol maنع-ña n\'ay-tur, ta-gi-da}
\end{align*}
\]
№ 259

Kö-züm a çı-raq bar-ğan-dı, bar-ğan-dı

A-ya-ğını da-ğı mes-le-ge

Ke-te tu-rub a kim tüş-dü deb

A-lan se-ni e-si-ne

* E or D

№ 260

Cım-cım a ruw cıl-tı-ra-tı-rem

Ça-çı-mu, cu-wup, ta-ra-sam

Cı-la-ma-ğan-la-nı men cı-la-tı-rem

Ta-ri-guw-la-rı-mı sa-na-sam
No 261

Rubato, \( \frac{d}{d} = 88 \)

Men da öľ-gü-mü bi-ley-e-dim a-tam

Ma qoy-la-mi sa-war-ğa ol-tur-sam

Dun'ya-la-ğa ay-til-ğan bir qiz bol- luq e-dim

Ma ci-ýir-ma ci-li-mi tol-tur-sam

No 262

Poco rubato, \( \frac{d}{d} = 92 \)

1) Ayt dey e-se-giz men da ay-ta-yim

2) Ýn- nar-la-rı-mı e-ki-sin

3) A-man ha-par-la çi-ğal-la a-ruw-çuq

4) Ke-si-ni es-leb a cú-rü-cün
№ 263

Poco rubato, ∙ 88

Kel-çi-giz qız-la biz bə-ra-yiq a

Col-la-rı ta-qır Bəsh-ən-ə

Men Na-nı-kay-dan qal-liq tü-yül-me

Boy-nu-num-dan oyr-a aš-hən-ə

№ 264

Poco rubato, ∙ 140

Kelç’a-rooçu-gum pay-toň-ə

Ha-mut sal-ğan-ma sər at-ha

Ey, cay çi-le-de bez-gek bolur-sa

A-lib ket-me-sem men na-rat-ə
№ 265

Poco rubato, $\frac{3}{4}$ 138

Ul-lu Qa-ra-chan dey-di
as-ker sot-nya çiq-di sa-na-lib
An-la qal-di-la wa dey-di
caş-la-n'iz-la-rn-dan ta-ra-lib

№ 266

Poco rubato, $\frac{3}{4}$ 48

Mə suw-nu oр-ge cü-ze-di dey-ge
Ol-a-la ça-baq, aq ça-baq
Me-ni ca-nim-dan sůy-ge-nim sen-se
Ku-li-na de-gen aq-ta-maq
№ 267

Poco rubato, \( \downarrow \). 116

Me - ni sūy - ge - nim ke - tib ba - ra - di

Us - tol - da qal - ąd su - ra - ti
№ 269

Poco rubato, \( \frac{\text{d}}{\text{r}} \times 160 

Endi-ge de-ri da kirmegen e-dim

En-dikir-ge-mentu-ma-nə

A-ta-mə na-nə da har-ram e-ter-ça

Ne a-ruw körün-ən e-din sen ma-nə

№ 270

Poco rubato, \( \frac{\text{d}}{\text{r}} \times 100 

Az-ret biy a ca-say e-di da

Ol Mal-kar Ta-rma-da, oy

Oy bu bir üç qa-tun al-ğan e-di dey-di-le

Bol-may a mu-nu sa-bi-yi
No 271

Kök-le-de uç-han a-lay kögür-cün

Qa-nat’ ay-lanıb teñ-ηiz-me

Ay, kün bu-lut-ha kir-gin-çı caš-la

Kü-yow da bol-luq-ma men siz-je

Poco rubato, 164

No 272

Qay-si cay-liq-da ot-lay bo-lur-la

1) Ýye-siz qal-ghan mal-lar-m

Süy-ge-niŋ er-ge kač-di de-gen-de

Qir-liŋ büş-dü-le san-la-rım
No 273

\textit{Poco rubato, } \textit{\( \frac{1}{96} \)}

\begin{align*}
\text{Siz ayt-} & \text{han haw-le } \text{caş } \text{men } \text{da bol-} \text{sam a} \\
\text{Qən-} & \text{ər-} \text{bo-yun } \text{ho-} \text{ra-} \text{la-} \text{gə } \text{min-} \text{me-} \text{zem} \\
\text{Siz ayt-} & \text{han ho-} \text{muh caş } \text{men } \text{da bol-} \text{sam da} \\
\text{Ol } & \text{a-} \text{ruv } \text{Za-} \text{w-} \text{ra-} \text{ni } \text{süy-} \text{me-} \text{zem}
\end{align*}

No 274

\textit{Poco rubato, } \textit{\( \frac{1}{192} \)}

\begin{align*}
\text{El-} & \text{de } \text{sa-biy-} \text{çik-} \text{le } \text{da } \text{ci-} \text{lab } \text{a } \text{ke-} \text{lel-} \text{le} \\
\text{Suw-} & \text{gə } \text{bir } \text{a} \text{-} \text{li } \text{ket-} \text{di } \text{deb} \\
\text{A-} & \text{liy-} \text{ni } \text{e-geç-} \text{le-ri } \text{bi} \text{r } \text{a} \text{-} \text{man } \text{ci-} \text{lay-} \text{la } \text{ay} \\
\text{A-} & \text{liy-} \text{ge } \text{qar-} \text{ğış } \text{cet-di} \text{-} \text{____ deb}
\end{align*}
№ 275

Poco rubato, $\frac{\ddot{\cdot}}{\ddot{\cdot}} = 132$

Oy hoy mar-ca-la dey-di da bu kız qoy-çu-la

U-cet aw-zu-na kir-di-le dey-le

Hoy a-lay da kir-di-le

İt ga-wur-la da bi-la-ni qay-dan bil-di-le

Oy oy o-ray-da

Parlando, $\frac{\ddot{\cdot}}{\ddot{\cdot}} = 116$

№ 276

Bi-lay a-ri qa-ra-sam

Zi-na-da e-ki çal-qí-cí

Qa-tin, qoy-nu-ña kir-mey qal-ğí-yem

Men sañ-ña şa-sib bar-ğın-cí
№ 277

Poco rubato, $\frac{1}{12}$

Men başlağan ma da

bir baş aawrut-han haparğa

Qaraçay tarihini anam

endiği gençlege sa tarğa

№ 278

Poco rubato, $\frac{1}{140}$

Tawqan a lay caş ed' Alanna

Taw ki-yik-le-ni tutuwçu

Nögerleri da a lay bolgan-dilada da

Ol tut-han-lani cu-tuwçu
CLASS 13: FOUR LONG LINES WITH ARCHED (DOMED) STRUCTURE (№ 279–287)

Poco rubato,  \( \frac{3}{4} \)-92

№ 279

A-ta curt-ha elt-gen col-la ke-si-lib

Oṇ- lu-raq-la çiq-diq ent-da bir caz-ğa

Tü-ye ci-yın ba-rad qum-nu ti-zi-lib

A-la ba-ra bol-la-mi Kaf-kaz-ğa

№ 280

Süy-ge-nim sen a-lay a-ruw bol-ğan-sa

Ay kün da toh-tab qa-rar-ça saŋ-ŋa

Me-ni cú-rek tünç-li-ği-mu al-ğan-sa

İy-nan caŋ-ŋiz sen-se na-sib ber-lik maŋ-ŋa
№ 281

Kök kö-lek caş me-ni ti-leyd, hoy

Men bar-sam ol al-liq-ma deyd, hoy

Bil-mey-me qalay e-ter-ge, Kök kö-lek caş - ha ne der-ge

Art-da so-qua-ra - nam-mam, hoy

№ 282

Toy ba-ra-di e-şik al-lın-da

Ke-lin kel-gen-di ça-rığ ar-baz - ğa

To-lu uy-de - gi-li bös-un - la, ey

Et-gen mu-rat - la-rı tolsun - la
No 283

Taw dorr-dan-ni teşib çiğama, ori oray-da

Qi-sir taş-la-ni sar-qib cuwa-ma, ori oray-da

Col uzaq-di, men aşiğama, ori oray-da

Taw cel-ni da ce-tib oza-ma, ori oray-da

refrain

Ey, te-ren özen-le, çe get-le

Ey, qotur qa-ya-la, kün bet-le

Siz ge çaŋ-ŋur kelsin, kü set-se

Suw tam-çi-la-rim, suwuk ayazim

Siz ni iy-nak-lay oza-ma
№ 284

Nogay song

№ 285

Ha-man cal-lab kü-reş-sem da süy-mek-lik col-dan

Qi-ym iş-ni ba-ca-rr-ga kel-mez deb qol-dan

Boy-sun-ma-di ca-zuw men-ñe, al-di ce-sir-ge

Bu-yur-du bir qaç-hi ke-çe se-ni sü-yer-ge
№ 286

100

Kök - ge ter - mi - lib ös - gen na - rat - la

Ca - şil çep - ken - li ta - bi - ğat

A - ta cur - tu - mu se - yer - ha - pa - rı

Saw - lay dun'ya - ga ay - ti - lad

№ 287

104

Kö - kü - re - gim col bol - luq - du

Ca - nim san - ğa qor bol - luq - du

Süy - gen cü - rek sü - yül - me - di, sü - yül - me - di

Qa - ra kü - nüm ol bol - luq - du
6. LYRICS OF THE MELODIES

About the Karachay-Balkar language

The Karachay-Balkar language spoken in the southern part of the Karachay-Cherkess and Kabard-Balkar republics of the Russian Federation in the middle strip of the Caucasus is a typical Kipchak Turkic tongue. Up to the recent years it was thought to be two different dialects by Turkish and European Turkologists: Karachay and Balkar. This misconception was caused by those who had never carried out field research among the Karachay-Balkars having adopted the earlier results and regarded the dictionaries of others as sources. In the early 20th century Vilmos Pröhle conducted research among the Karachay-Balkars and published his findings and glossaries in *Keleti Szemle*, which greatly contributed to the emergence of this erroneous view.

Karachay-Balkar belongs to the Caucasian group of the Kipchak branch of Turkic languages. On the basis of *Nekotorie dopolnenija k klassifikacii tur-reckih jazykov* ‘A few observations about the classification of Turkic languages’ published by A. N. Samoylovich in St Petersburg in 1922, Soviet Turkologists claim that Karachay-Balkar constitutes the *tav*, *bol*-, *kalgan* classes of the *z*-Turkic languages using *y*. That means that Old Turkic *azak/adak* gives way to *ayak*, *tag ~ dağ* to *tav*, *olmak* to *bolmak*, *kalan* to *kalgan* in Karachay-Balkar. Also, in Karachay-Balkar the use of *men* instead of *ben*, and *ǰ* in place of the initial *y* is a Kipchak characteristic.

Karachay-Balkar dialects

The Karachay-Balkars call their language *tavlu* ‘mountaineer, highlander’. In the course of its evolution the language bifurcated, but not into a Karachay and a Balkar tongue. The language in the Karachay area and that in the Bashan and Chegem valleys in Balkaria are not different, which means that it is talked by 90% of the Karachay-Balkar people, and it is the foundation of their literary tongue as well. The other dialect evolved in the Cherek valley of the Balkar area; the tongue spoken in the Holam and Bizingi valleys is also influenced by this Cherek dialect.

Although the Karachay-Balkar language aroused the curiosity of several European scholars including Vilmos Pröhle and Omeljan Pritsak, it has not been elaborated in detail in Turkey so far.
So as to be able to thoroughly describe the characteristics of the Karachay-Balkar language, at first the origins and social and cultural stratification of the people must be examined. Superficial field research does not allow for the exploration of the language in its entirety.

In Turkey the majority of works on the Karachay-Balkar language are based on Vilmos Pröhle’s research and the linguistic material he collected. On the basis of the material he gathered in the Cherek valley Pröhle concluded: „In Balkaria ten thousand people are living” and „In our village the river called Cherek flows from high to low.”

The Bolsheviks pushing into the Caucasus after the 1917 Soviet revolution created a new power setup. Kabard, Besleney and Abkhaz groups were settled in Karachay territory and the Karachay-Cherkess Autonomous Republic was established. Those living in the Bashan, Chegem, Bızingı, Holam and Cherek valleys were united under the Balkar designation and together with the Kabards they were administratively subjected to the Kabard-Balkar Autonomous Republic. That was how the Karachay and Balkar people were artificially separated in 1922.

The fact that Pröhle published his research of 1915 in the Cherek valley under the title „Balkarische Studien” in *Keleti Szemle*, and that the dwellers of the Bashan, Chegem and Cherek valleys were given the name Balkar by the Soviets introduced the view of the Balkars and Karachays being two different groups in special literature.

The Karachay-Balkar Turkic language has two branches: the Karachay-Bashan-Chegem dialect and the Cherek dialect. The differences lie in the below phonetic and morphological phenomena:

**Phonetic differences**

Č: ķ phonemes: č of the Karachay-Bashan-Chegem dialect changed into a voiceless affricate [ʦ] in the Cherek dialect: *bičak > biʦak* ‘jack-knife’, *ačhič > aʦhiʦ‘key’, üč > üʦ ‘three’, *küčük > kütsük* ‘puppy’. The Karachay-Bashan-Chegem ķ turned into the voiced affricate [ʣ] in the Cherek dialect: *ĵilam > dzilam* ‘snake’, *jaš > dzaš* ‘young man’, *jol > dzol* ‘road’, *juģutur > dzuģutur* ‘mountain goat’. One of the central mistakes of Turkish researchers concerns the initial ķ- of Karachay-Balkar. Several studies in Turkey collate the Karachay initial ķ- with Balkar dz-. These researchers nearly all refer to Pröhle’s dictionary published in *Keleti Szemle*. However, the initial dz- only appears in the dialect spoken in the Cherek valley and not in the whole Balkar area. Besides, in the Holam-Bızingı valleys and some of the Chegem dialect ķ- is sometimes replaced by ż-. Where the initial ķ- is dominant, there the proxim-
ity of Kabards, where the initial ž- [dz] is typical, the influence of Ossetian and Georgian-Svan languages can be reckoned with. For instance, the Karachay-Balkar janbolat and janhut are Zanbolat and Zanhot in Ossetian. This phonetic change in Karachay-Balkar Turkic can be attributed to diverse other ethnic impacts beside the neighboring Caucasian groups, too.

B : p phonemes. b-p in the Karachay-Bashan-Chegem dialect often turns into a fricative close to f in the Cherek dialect: ajašib > adzašif ‘surprised’, tapjam > tafdzan ‘cedar’, tulpar > tulfar ‘champion’, kōb > kōf ‘many/much’. However, it is not a fast rule that in the Cherek dialect all b-p phonemes change to f.

k phoneme. While in Karachay-Balkar there is always a high k- before a palatal vowel, in the Cherek dialect a deep q-like sound is heard before a palatal vowel: kiyiz > qiyiz ‘felt’, keng > qeng ‘wide’, köz > qöz ‘eye’, küzgü > qüzgü ‘mirror’. The consonants k/g of the Karachay-Bashan-Chegem dialect sometimes becomes h in the Cherek dialect: ketgen > qethen ‘walking’, kengešgen > qengešhen ‘inquiring’.

Initial ğ. In the Karachay-Bashan-Chegem dialect, particularly in the Chegem, Holam and Bızingı areas the initial ğ > ţ also occurs: jangi > žangi ‘new’, julduz > žulduz ‘star’, jarık > žarık ‘light’, jay > žay ‘summer’ or jol > žol ‘road’.

Labialisation

In the Cherek dialect the labial phoneme of the first syllable requires the vowel in the second syllable to become labial, too: ölgen > ölgön ‘dying’, üyge > üygö ‘home’, özden > özdön ‘of noble birth’ or süygen > süygön ‘dear’.

Metathesis

It can be amply exemplified in the Cherek dialect: eči > ehči ‘goat’, eski > eksi ‘old’.

Morphological differences

The Karachay-Bashan-Chegem and the Cherek dialects are also separated by some morphological differences.

The expression of a wish in first person singular has the suffix -ayım/-eyım in the Karachay-Bashan-Chegem dialect, and -ayın/-eyin in the Cherek dialect: barayım > barayın ‘let me go!’, aytayım > -aytain ‘let me say!’, bereyım > bereyın ‘let me give!’

The Karachay-Bashan-Chegem first person singular suffix -ma/-me is -man/-men in the Cherek dialect. Similarly, the second person singular is
-san/-sen in the latter: alğanma > alğanman ‘allegedly I bought’, bolasan ‘you exist’, keleme > kelemen ‘I am coming’. The Cherek dialect preserved the final n while the other dialect lost it.

The marker of the future tense in the Cherek dialect is -arlïk/-erlik, while in the Karachay-Bashan-Chegem dialect we have something different. A closer examination reveals that the former dialect preserved the original form, and the latter dialect diverged from it: öserikdi > öserlikdi ‘will grow’, ašarïkdï > ašarlïkdï ‘will eat’, turulkdu > tururlukdu ‘will get up’, minerikdi > minerlikdi ‘will fly up’.

**Peculiarities of the Karachay-Balkar vocabulary**

Why is the Karachay language special for Hungarians?

Similarly to all western Kipchak Turkic tongues, Karachay is derived from Cuman (Golden 1992:47). Cuman merged with the Hungarian language by the end of the 17th century, which makes the Karachay-Balkar word stock particularly important for Hungarian. Below I compare this vocabulary with Hungarian in some cases and with Common Turkic in others.

Compared to the Turkish language, the Karachay lexicon includes a large number of loanwords from Caucasian languages, first of all Ossetian. In Karachay there are far more Middle Mongolic loanwords than in Turkish; these have developed large clusters of derivatives as their roots, and also live on in compound words.

Karachay has salient importance for the Hungarian language. Besides belonging to the same group in language typology, several similarly lexicalized phrases or linguistic aspects can be observed in the two. A part of the Turkic words in Hungarian dating prior to the settlement in the Carpathian Basin was borrowed more or less in the area where the Karachay-Balkars live today. Although Karachays entered the stage of history far later than Hungarians, the ethnic constituents who merged and the linguistic elements that were assimilated are worthy of attention.

Below I am presenting some findings of my examinations of the Karachay dictionary badly missed for a long time.

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48 I use Karachay as a short form for Karachay-Balkar. Where the peculiarity is only Karachay or Balkarian, I make special mention of it.
On numerals

Within the basic Turkic word stock, there are conspicuous differences in Karachay numerals in comparison to Turkish:

<table>
<thead>
<tr>
<th>Karachay</th>
<th>Turkish</th>
</tr>
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<tbody>
<tr>
<td>duvu</td>
<td>‘one’</td>
</tr>
<tr>
<td>duva</td>
<td>‘two’</td>
</tr>
<tr>
<td>dis</td>
<td>‘five’</td>
</tr>
<tr>
<td>duvardis, ıshız</td>
<td>‘six’</td>
</tr>
<tr>
<td>as</td>
<td>‘eight’</td>
</tr>
<tr>
<td>bir</td>
<td>iki</td>
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<tr>
<td>beş</td>
<td>altî</td>
</tr>
</tbody>
</table>

The system of numerals is also different: jiyırma ‘twenty’ is extended with ‘ten’ to produce jiyırma bla on ‘thirty’; twice twenty is eki jiyırma ‘forty’, eki jiyırma bla on is then ‘fifty’, üc jiyırma ‘sixty’, üc jiyırma bla on ‘seventy’, tört jiyırma (four [times] twenty) ‘eighty’ and tört jiyırma bla on ‘ninety’.

On adjectives

Among adjectives, aruw ‘fair, innocent, pure’, Kumyk arū ‘beautiful, pleasant, clean, nice’ (Németh 1911:97): Classical Mongolian arīγ ‘pure, clear’ (Lessing 52). It is known in Old Turkic arıγ ‘clean, pure’ (Clauson 1972:213), but it is rarely used in Turkish today. In Ottoman Turkish it is documented until the 14th century. The word has several synonyms in Karachay: asuwlu ‘convenient, fine, good, suitable’, ašhi ‘good, fair, pleasant’, čïraylï ‘fine, good-looking’ [čïrailï Lessing 191], jahšï ‘good, pleasant’. Let us cite its occurrence in a Karachay folksong: Ariw sıfatılı es+im+den ketmey, ‘Your fair face can't be erased from my mind...’.49

Nouns

I examined several semantic groups of nouns, e.g. the words of Karachay horse breeding (Csáki 2005:169). Let me now pick a special group of words, those related to beliefs, which are wholly missing from Turkish. The listed words

49 The Hungarian word ész ‘mind, wit’ is es in Caucasian Turkic languages, while in the majority of Turkic tongues akıl of Arabic origin is used. Cf. also Krch. esge al- ‘bear in mind’, Krch. es+li Hun. esz+es ‘smart, brainy, witty’ etc.
are documented from Tavkul’s dictionary published in 2000, page numbers given in brackets.

Adïham and ašham means ‘shaman’, but as I have not found it in any other Turkic language so far, it may as well be an areal Caucasian name, similarly to several of the words below.

Batça means ‘a young man/lad dancing at an old Karachay shaman ritual’, and there is a separate word for a young woman/lass dancing at such a ceremony: horur. In epic folk poetry sorcery often occurs: halmeš ‘magic’, hiyni or hiyni halmeš ‘charm’, aytuwtos ‘cursing, slandering’, kargiš ‘curse’, közbaw50 ‘magic, deception; hypnosis’, and dever ‘a worshipped idol of the Karachays at the time of the shamans’. Hamma-hïrsa ‘shamaness, sorceress’, kart-kurtha ‘witch, sorceress, cunning old hag’, hiyniçi ‘magician’, adïham ‘shaman, wizard’, tubulče ‘shamaness’, tûyürham ‘shaman, magician’ [< tûyûr ‘circle, ring’], kïmsaçi ‘shaman, sorcerer’ [< kïmsa ‘letter’], tabaltayci ‘shaman, priest’, korgançi ‘man directing the dances at the old Karachay shaman ritual’, purçan-taralik ‘tree or rock shrine of the Karachays at the time of shamanism’, Ravbaçi ‘pear tree’51 believed to be holy by the Balkars in the age of shamanism’. In earlier centuries the Karachays worshipped trees, mountains. Pulgura, ‘a tune played on the kaval so as to find drowned persons in the old Karachay tradition’ also belongs to this semantic group.

Other archaic nouns
In several cases Karachay appears to be more archaic than Turkish as it preserves older forms, e.g. the second part of the OT hendiaduoin yer orun ‘place’ (Clauzon 1972:233) survives in Karachay as ‘place’. The same word is used for ‘bed’. There are derivatives as well such as orunduk ‘resting place’, ornal- and orunlan- ‘settles’ and ornat- ‘makes sy settle’.

Nouns with dual meaning
Old Turkic ešik lives on in nearly every Turkic tongue (Clauzon 1972:260), in Chagatay also meaning ‘gate’ (Fazylov 1966:175), similarly to Codex Cumanicus. Middle Mongolian bosağa also means threshold in Karachay, e.g. in this example: Bosağaga juwuk orun bolsa, Aşıği börgë ozma. ‘When there is room near the threshold, don’t push into the main place.’ (Tavkul 2001:87).

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50 For the Turkic etymology of the Hun. báj ‘charm, gracefulness’ see WOT 83. Róna-Tas traces it to OT ba- ‘to bind’ verbal root. In Karachay the anterior member of the compound köz+baw ‘charm, witchcraft’ is the word ‘eye’.

51 I wrote about the possible tradition of the pear-tree cult in Acta Orientalia (Csáki 2002).
Ešik lives on in Karachay with two meanings:

a) ‘door, gate’ e.g. Kızını közü ešikde. ‘The girl’s eyes are on the gate.’ (Tavkul 2001:164) or ešikni tart- ‘close the gate’. That is its meaning in neighbouring Kumyk: ešik ‘door’ (Gürsoy-Naskalı 1991:72), in Middle Turkic: ešik ‘gate, entrance’ and in all sorts of Chagatay dictionaries. It is known in other Caucasian Turkic language, but in Azeri the ‘threshold’ is astana or kändar. For further Turkic data see Ligeti (1986:83).

b) ‘external world, outside; threshold’. For example: Taza suwnu kı̇şi ešikge tökmeydi. ‘Clean water is not poured outward.’ (Tavkul 2001:214) or Üy išlegen balta ešikde kalı̇r. ‘The axe that has hewn the house must be left outside’(Tavkul 2001: 234). The phrase ešikge cık̇- ‘goes out (viz. to the toilet)’ is also used in Hungarian in the same sense.

The same duality can be seen in Kumyk in which there is another phrase ešikke bar- ‘yield to the call of nature, go out’ (Gürsoy-Naskalı 1991:78).

The preservation of Old Turkic words gives rise to divergences in the Karachay and Turkic languages.

One example is the Turkic word terek ‘poplar’, too (Clauson 1972:543). In Karachay it simply lives on as ‘tree’, and the same applies to Codex Cumanicus and the rest of the contemporary Turkic tongues (Kumyk, Noghay) of the Caucasus. The word for ‘tree’ in the rest of the Turkic languages is ağaç [OT ı̇ğac (Clauson 1972:79)], which means ‘wooded area, woodland’ in Karachay. Turkish ‘forest’ is orman, as against ğeget ‘the woods’ in Karachay. In the latter tongue orman means ‘Slavic person’.

The word saban52 means both ‘stubble-field’ and ‘plough’, while it only means plough in all Turkic tongues. The word is Old Turkic (Clauson 1972:790), and taking on a formative suffix +llk ‘suitable for sg’ means ‘stubble-field’ and ‘land for sowing’.


In Karachay sal means ‘corps, carcass’, but in Turkic folksongs it occurs in the meaning of ‘board used for carrying corpses’.

52 Further data can be found among Central Asian Turks, also meaning ‘plough’ (Molnár 2001:103-118).
**Place names**

The Karachays’ name-giving custom studied here with the help of Tavkul’s dictionary has special interest for Hungarians, too. E.g. *indre orun* ‘place of harvest’, or the more concrete *tonguzorun* ‘place for pigs to stay’ (Tavkul 2000:485). *Orun* means ‘place’ (see in the section above on archaic nouns), and as such, it reminds us of some sporadic phrases in the *Deed of the foundation of the Tihany Abbey*\(^{53}\), e.g. *kerthel* ‘lit. garden place [for hay]’, *petrezanaia hel* ‘place for Petre’s hay’.

Similarly, Karachay place names with -*baš* ‘head, main, posterior member of sg.’ (e.g. *Adïrsuwbašï, Alibekbašï, Čegetkarabašï, Garalïkolbašï* etc.) are analogous with Hungarian *Sar feu > Sárfő* ‘lit. mud head’, *Azah fehe > Aszófő* ‘lit. head/beginning of the dry area’ (TA) as opposed to Krch. *baš oram* (310) ‘main street’.

It seems probable that under diverse foreign influences some elements of the lexicon assumed different meanings in different tongues. E.g. the Karachays, who are said to be good hunters, have three words – *maral, kiyik,* and *buw* – for ‘deer’\(^{54}\). The middle one means ‘deer’ in Turkish in the form *geyik*, while in Karachay this word stands for ‘game’, ‘forest animal’, thus an archaism is preserved in this word. From it a verb is also formed: *kiyik+se*- ‘grows wild’.

**Calques**

What lends calques special significance is that they allow an insight into linguistic coexistence or close neighbourhood of different ethnic groups. Without taking over another language’s phrase unchanged, we translate its morphological elements to gain a newly lexicalized unit.

**Calques related to the family**

The question – „What explains that the Hungarians borrowed the words *aszszony* ‘married woman’ and *özvegy* ‘widow’ from Alan?“ – was raised in the preface to the reprint edition of the Hungarian prehistory edited by Lajos Ligeti (1986:V).

The following question might also be posed: is it possible that the concept of marriage began in the life of the Hungarians when they were residing in

\(^{53}\) *A tihanyi apátság alapítólevele (1055)* ‘Establishing charter of the Abbey of Tihany’ is the oldest written Hungarian document. It contains proper names of major importance in the region.

\(^{54}\) *Kumyk bolan* ‘deer’ (Németh 1911:103) is most probably related to Hungarian *bölény* ‘bison’ (WOT 172). That word is possibly also retraceable to the original habitat in the Caucasus, borrowed by the Hungarians north of the Black Sea.
the Caucasus? The ethnic name denoting themselves of the Karachay-Balkars living next to the Alans is *Alan*, used to address one another when they are among themselves. The Hungarian *házas* ‘married’ lit. ‘with a house’, ‘having a house’ is the translation of each morphological units of Turkic *evli*. In Karachay, the phrases ‘take a wife, go to sy.’ i.e. in marriage’ are used today just like their Hungarian counterparts.

Karachay *kimge keterin* (№ 235) ‘Who shall I go to as wife? Who shall I marry?, Krch. *er+ge ber-* (№ 3) ‘gives [a girl] to a husband’ [i.e. marries a girl off], Krch. *er+ge bar-* (№ 258) ‘goes to a husband’ [i.e. marries] are examples from our collection. The number in parenthesis designates the number of the song it appears in. Further examples Krch. *Men da seni allığem* ‘I wanted to take you [as wife]’ (ex. 3.6), *Kök Teyrisi Cer Teyrisin alganda* ‘When Sky God takes Earth Goddess [in marriage]’ (№ 164).

The phrase ‘tying up one’s head’ for ‘marrying sy.’ is used in both languages. Krch. *Baš baylagan* is the name of a special tax imposed on the peasants called *karakiši*. When the landowner’s daughter married, every villager had to donate a two- or two-and-a-half-year-old cow.

The idea that people get their children from God is alive in both language areas Krch. *Allah berdi seni maŋa* ‘Allah has given you to me’. Krch. *kart ata/ana* ‘grand [lit.old] father/mother’ (Tavkul 2000:246) corresponds to the Hungarian counterparts: *nagyapa/anya* ~ *öregapa/anya*.

**Other word-for-word translations**

In the study of the old Turkic loanwords borrowed by the Hungarian language, an important role is played by literal, word-for-word translations, e.g. pl. *saw+luk* Hun. *egész+ség* ‘health’ [lit. whole-ness], *saw+luk+suz* : Hun. *egész+ség+telen* ‘unhealthy’.

Hun. *fő ~ fej* ‘head, main, chief’ is a frequent element in place names as we have seen before. *kútfo* ‘source’ lit. well-head’, *forrásfő* ‘fountain head’, *Aszófő, Disznófő* etc. It is just as active in Karachay: *Alibekbašı, Garalıkolbašı*, etc. In Krch. *qılıç bla sermep, bašların aladi* ‘Striking with his sword he cut off heads.’ (Kovács 2005:176) we also have a Hun. parallel *fejét veszi* ‘take one’s head’. Further examples:
Karachay Hungarian

karîn+lî has+as ‘fat-bellied’
orun+lu hely+es ‘correct, right’
jüregi ornuma kel- helyre jön (kedv) ‘brighten up [spritis]’
orun+suz hely+telen ‘incorrect, wrong’
Baš+kûn hétô ‘Monday’
kar kişi hó+ember ‘snow-man’
Kûn+bathan/ kûn+batiš nap+nyugat ‘sunset, i.e. west’
Ad+sîz barmak név+telen ujj (régies kisujj) ‘nameless finger, arch. for pinky’
karka şabat kûn sohanapján kiskedden ‘when pigs fly’
sanaw+suz~ sansuz szám+talan [< OT sanaw < san] ‘numberless’
sîn+lî szín+es ‘colourful’
sîn+sîz szín+telen ‘colourless’
jürek+ge al- szív+ére vesz vmit ‘take sg to heart’
jürek uruw szívverés ‘heart-beat’
Bašimî alîb ketgenem fogom magam és elmegyek ‘I’ll get myself and go’
kim+ge keterin kihez mész [hozzá] ‘who you will go to, viz. marry’
iţ+în+da bol- nyom+á+ban van ‘be on his track’
közü ...-de bol- rajta van a szeme vkin/vmin ‘has an eye on sy/sg’
juvab tab- választ lel ‘finds an answer’
otnu juklat tůzet elaltat ‘puts out [fire]’
nôgerleri bla kelişmeydi kijön a barátaival ‘gets on well with friends’
konakga bar- vendégségbe megý ‘goes to visit’

The impact of the Caucasian languages upon Karachay-Balkar is very strong, not only in the numeric system and the names of days and months, but in the usage of the most frequent common words.

On archaic verbs

There are several verbs in Karachay known from Old Turkic, e.g. ayt- ‘to say’ which also survives in Crimean Tatar. In Turkey, we only heard this word in Bektashi ritual songs in which its archaic character makes it fit for sacral hymns. Otherwise it is not used.

55 Middle Turkic forms of the verb ay- ~ ayd- ‘govorit’ can also be found (Nadžip 1979:129, 77).
Éva Csáki (right) with a karachay woman in Turkey
On adverbs

There are several parallels between Karachay and Hungarian adverb formation. I have already demonstrated it in the discussion of the ablative suffix +\textit{DAn}.\textsuperscript{56} Further Karachay examples: \textit{baštîn} ‘from above’, \textit{jangïrtïndan} ‘again’.

The Caucasus Mountains influenced the Karachay’s definition of the south: since they live on the northern slopes of the mountain range, for them south means \textit{ogarïjan} ‘upward’.

Karachay \textit{közüw} Hun. \textit{köz} ‘interval, space between’ is documented from a very early date in the Hungarian place-name \textit{Etel+köz} (also \textit{Csallókőz, Ormánkőz}, etc.). Like in Hungarian, the word is active in Karachay in forming adverbs of place and time. For example: \textit{bir közüwde} ‘in the meantime, sometimes’, \textit{közüw közüw} ‘taking turns, one after the other’, \textit{kegeyle da közüw aylandîla} ‘the spokes of the wheel turn one after the other’, \textit{köz baylangan közüw}, ‘twilight, the interval of time when the eye is bound by darkness’, \textit{jangur javgan közüwde men tavda em} ‘while it was raining, I was on the mountain’ and \textit{Arbanî töngeregi közüw awnar}. ‘The wheels of the cart turn one after the other.’ (Tavkul 2001:47)

Research has not come to an end here, on the contrary further tasks are being clearly outlined. The early Hungarian place-names should be examined as important results may be in store there. We know little of the early Hungarian pre-Christian religious customs, ways of life, names of places referring to them. In the early Hungarian language records startling similarities have already been found.

Today, Hungarians living beyond the border have preserved several archaic features in their language, and therefore the vocabularies of their dialects should be examined. For instance, several early Kipchak loanwords are part of the lexicon of Moldavian Hungarians and in most cases they are living words in Karachay as well.

Lyrics and their translation

The song texts were put down in Turkish ortography by Ufuk Tavkul with relevant commentaries, and he translated the Karachay texts into Turkish. Éva Csáki translated them from Turkish into Hungarian and she annotated the texts.

\textsuperscript{56} In earlier periods of language history, Hungarian also used more verbs that went with the ablative case of the nouns. Later, the verbs attracted far more nouns in dative and locative cases (Csáki 2007).
• Ex.1. Gollu (Song of the ancient religion), Kabard-Balkar Republic, Janikoy, 2000

Aş aşamaydıla ma bizni çašla, oyra Gollu
Our young men do not eat food,
Da suw içmeyle da ma bizni qzla, oyra Gollu
Our young women do not drink water, oyra,\(^{57}\)

Keçe tešinib da catmayla, deydi, oyra Gollu
They do not undress at night for bed,
Kündüz kiyinib da qaçmayla deydi, oyra
They get dressed for the day, but they don’t

Gollu,\(^{58}\)

• Ex.2.1a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000

Kök bla cerni arası
Between Heaven and earth
Bashıq bolsun ya Allah
Let there be a ladder, oh, Allah!
Türklüleni qıçlıları
Let the sword of the Turks
Kesgiç bolsun ya Allah
Be sharp, oh, Allah!

Anwar biy bolğıyed
If only Enver pasha had been
Kafkazyani paşası
The lord of the Caucasus!
Bizni bu hal ga salı
Long live Sultan Rashid
Soltan Raşid çaşasın
Whose grace brought us here!\(^{59}\)

• Ex.2.1b. Rhyme, Turkey, Yağlıpınar, 2005

Cüw cüw cüw ala\(^{60}\)
Chirp, chirp, twittering
Eki çıpçıq suw ala
Two sparrows are drinking water.
Qazi qumuqdan keleme
I’m coming from Gazi Kumyk\(^{61}\),
İt çabhand da öleme
I’ve been attacked by a dog, I’ll die.
Amma boza bisirir
Grandma’s cooking boza\(^{62}\),
Akka aça taşürür
Grandpa’s earning money.

• Ex.2.2. Dance tune, Turkey, Eskishehir Karachay Society, 2005

Meni alašam çabhan eted hay hay hay hay
My horse races nicely,
Qızıganlay da qabhan eted hay hay hay hay
It bites if it’s upset.
Arı aylan da salam aşa
Turn that way, eat some hay,
Beri aylan da biçen aşa
Turn this way, eat dried grass.
Ašamasan tašla\(^{63}\) aşa!
If you don’t eat, plague on you!

\(^{57}\) Oyra, orira, orayda nonsensical Karachay dance words, the last one also the name of a dance but it is often used as a padding word.

\(^{58}\) Gollu is a member of Karachay mythology, the deity of Plenty (Tavkul 2000: 206).

\(^{59}\) The ruler of the Ottoman Empire Sultan Rashid did a lot to save the Caucasian Turkic groups. This is why he is hailed here.

\(^{60}\) Hungarian children also sing this song to the words ’Csip-csip csóka’ [Peck, peck jackdaw].

\(^{61}\) The game is similar: hands are put one on the other, each pinching the back of the hand beneath (kind communication by Tekin Koçkar, Eskishehir, 26 January 2012).

\(^{62}\) Bewerage from fermented millet.

\(^{63}\) tašla ‘strangles’, an illness of horses (Tavkul 2000: 372), here included in a curse.
• Ex.2.3a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000

Sözüm awwalı – bismillah
Ekinçi – alhamdulillah
Salat-salam⁶⁴ fayğambarğa
Ahlusuna-ashablağə

Añña tabiy bolğanlağə
Din colunda türganlağə
Razı bolsun stıylı Allah
Din colunda tutsun illah

My first word is „bismillah”⁶⁵,
The second is „elhamdulillah”⁶⁶.
We ask for blessing for the prophet,
His relatives, his advocates.

May the believers be loyal to him,
May those who walk the path of religion
Be accepted by Allah!
May he keep them on the path of religion!

• Ex.2.3b. From the Nart epic (Eliya), Kabard-Balkar Republic, Kashha Tav, 2000

Aşırdıla bizni Nartla quçaqla
Saqlaydıla bizni Nartla cuvuqla
Qara qarğə col nögerdi bizge bar
Kim biledi qaytərizmiz biz a endi Eliya
Taw başında Nartla tamır qazadıla Eliya
Ala qatınlı saqlaydıla Eliya
Ala bugün cortuwulğa ketgendile Eliya
Kim biledi ala sawlay qaytlamı Eliya

Before going to a battle, the Narts embrace, Eliya,
The Narts are waiting, ever closer, Eliya.
A black crow is the companion on the way to us, Eliya,
Who knows if we will ever return, Eliya.
On the mountain top the Narts extract iron, Eliya,
Women are waiting for them, Eliya.
They have gone on a marauding raid today, Eliya,
Who knows if they will return safe and sound, Eliya.

• Ex.2.4a. Jir – to a son joining the army, Turkey, Yaşlıpinar, 2005

Oy quwanç ete kelirse canım camağatiña, elıne
Burulub burulub baradı ol Erzurumu ullu
colları
Men mindan qarab körmeyme Palantökenni
tələrən
Seni amaltın eridi canım eki közümü cəwları
Quwanç bla kelgeyen canım camağatiña elıne

You’re coming home to your village in joy, my darling,
The long roads of Erzurum are meandering with you.
I can’t see the mountains of Palandöken,
I’ve cried my eyes out for you, my darling.
I will tie a golden girth round your waist, darling,
If only you’d come home to your village happily, my darling!

⁶⁴ “If only Allah would reward the prophet on our behalf as much as he deserves it!” This prayer for blessing is registered by the angels upon Allah’s order; no matter who says it, it is worth one thousand days of good deeds.
⁶⁵ ‘with the name of Allah’ – Muslims begin all activity with this saying.
⁶⁶ ‘with God’s blessing’
⁶⁷ Eliya is the God of lightning and thunder in Karachay mythology (Tavkul 2000: 191).
• Ex.2.4b. Jir, Turkey, Yakapinar – Ertugrul, 2005
Qaranlik gece qara cilan bla qalay catayim hoy
Seni amaltim basimi suwa qalay atayim hoy
How shall I go to bed with a black serpent in a
dark night?
How shall I plunge into the river for you?

• Ex.2.5. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin pubmillerge paygambarini
şafagatindan
Ya hu yaman hu yamanilissan illa hu
May Allah give the believers through the inter-
cession of the prophet
Oh, Allah ...

• Ex.3.1. Zikir (Turkish), Turkey, Yazlikaya, 2005
Şu cennetin ırmakları
Akar Allah deyu, deyu
Çikmiş Islam bülbüleri
Öter Allah deyu, deyu
The streams of this heaven
Are gurgling the name of Allah.
The larks of Islam have flown off,
They are singing the name of Allah.

Aydın ayındır yüzleri
Şekerden tatlı sözleri
Cennet huri kızları
Gezer Allah deyu deyu
His face is brighter than the Moon,
His words are sweeter than sugar.
The angels of Paradise are strolling
Saying and saying the name of Allah.

Note: This ilahi (religious hymn) was sung in Turkish.

• Ex.3.2. Mevlid (religious song), Turkey, Bolvadin, 2005
Muslimanlar aytayım siz mawlutha tınılaşız
Paygambarını hallarin başdan ayaq anılaşız
Men başlab aytayım bolulusun bolurun
Halqdan alın carátdı paygambar bolulq nurun
Muslims, listen to my death lament
About the life of the prophets from the begin-
ing to the end!
I’m going to sing it from the beginning to the
end:
He first created light that later turned into the
prophet.

Anı üçün carátdı ceti kökünü cerleni
Anı üçün boldurdu tisileni erleni
Taza bolğan atadan sıylı anağa aylana
Ata ana aşhısı paygambarğa saylana
He created seven heavens and the earth for him,
He created males and females for him.
He guided him from a true father to a noble
mother,
So that the prophet shall be born to the best of
the selected mothers and fathers!

Note: Allah picked the father and mother of the prophet from noble and pure people.

68 Incomprehensible imitation of Arabic text.
• Ex.3.3a. Zikir, Turkey, outskirts of Eskishehir, 2005
Muslimanlar aytayım siz mewlutge tıŋŋılaŋız
Payğambarnı halların başdan ayaq aŋŋılaŋız
Alğın başlab aytayım bolulusun bolurahan
Halqdan alğın caranhad paygambar bolulq nūrnın
Muslins, listen to my death lament
On the life of the prophets from the beginning to the end!
I'll sing the beginning up to the future:
He first created light, which later became the prophet.

• Ex.3.3b. Dance tune, Turkey, Bashhüyük, 2003
Ullu suwnu köprüyü
Ekibiz minsek kötürür
Men da seni allıŋem
Ol gawur ataŋ öltürür
Qolumdağı cümüzgüm
Qorşanlıne ayurdu
Seni wa maŋŋa bermegen
Ceti Orusdan gawurdu
On the bridge of the great river
We can cross both of us, it can carry us.
I wanted to marry you,
Your ghiaour father is killing me.
The ring in my hand
Is heavy like lead.
The one who refuses to let me marry you
Is more ghiaour than seven Russians.

• Ex.4.1. Dance tune on the accordion, Turkey, Bashhüyük, 2001
Allah bizni da caratdı
Kimni arı, kimni beri atdı
Şukur bolsun ulłu Allaha
İslam dinine qaratdı
Payğambarla arasında
Köb zamanla ani ötdürdü
Şuqur bolsun ulłu Allahha
Habibni bizge cetirdi
Allah has created us, too.
He placed one here, the other there,
Let us praise Allah!
He has guided us towards Islam.
He has often put him in front
Among the prophets.
Thanks to Allah the glorious,
He has sent us our beloved [prophet Mohammad].

• Ex.4.2. Dance tune, Kabard-Balkar Republic, outskirts of Nalchik, 2000
Allah bizni da caratdı
Kimni arı, kimni beri atdı
Şukur bolsun ulłu Allaha
İslam dinine qaratdı
Payğambarla arasında
Köb zamanla ani ötdürdü
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Allah has created us, too.
He placed one here, the other there,
Let us praise Allah!
He has guided us towards Islam.
He has often put him in front
Among the prophets.
Thanks to Allah the glorious,
He has sent us our beloved [prophet Mohammad].

• Ex.4.3. Orayda, Karachay-Cherkess Republic, Teberdi, 2000
Qab-qaradila seni qaşlarıŋ
Anı tübünden közlərin
Cürek cawumu aşab baralla
Ol menŋje ayθan sözlerıŋ
Your eyebrows are coal-black,
As are your eyes beneath them.
The shell around my heart
Is cracked off by your words to me.

• Ex.4.4. from the Nart epic, Kabard-Balkar Republic, concert in Nalchik, 2000
Şurtuq elden çiğb barabız, oy da orira oy,
Nart Örüzmek a allibizdadi, oy da orira oy,
Anı cüregi qanibizdadi, oy da orira oy,
Anı öhtemligi baribizdadi, oy da orira oy,
Qarlı tawlaŋa biz ceterıkbiz, oy da orira oy,
Dommayla qrîb biz keltirlikbiz, oy da orira oy,
We set out from Shurtuk’s country, oy da orira, oy,
Örüzmek69 Nart is going in front, oy da orira, oy,
His courage is in our blood, oy da orira, oy,
His bravery is shared by us all, oy da orira, oy,
We reach the snow-capped peaks rapidly, oy da orira, oy,
We kill bison’s and bring them, oy da orira, oy.

69 One of the smartest, leading characters of the Nart epic who fathered the Narts to lady Satanay.
• Ex.5.1. Dance tune, Turkey, Bashhüyük, 2001
Senden sora qaysı tawdu
Aruwluq bla bay bolgan
Başı qış bolub, beli caz bolub
Eteklerinde cay bolgan
Are there mountains other than you,
That abound in so much beauty?
Winter on the summits, spring on the slopes,
There is summer at their feet.

• Ex.5.2. Tepena, Kabard-Balkar Republic, Ogari Malkar, 2000
Oyra, oyra Tepena oyra Tepena
Tepenən təsəqiz oyra Tepena
Oyra, oyra Tepena oyra Tepena
Oŋŋa solğa barışqiz oyra Tepena
Oyra, oyra Tepena oyra Tepena
Caşla aruw təbəsayl oyra Tepena
Oyra, oyra Tepena oyra Tepena
Qızla aruw təbəsayl oyra Tepena
Oyra, oyra Tepena oyra Tepena
Dance Tepena’s dance, oyra, Tepena!
Move right, move left, oyra, Tepena!
Oyra, Tepena, oyra, Tepena,
Lads are dancing it real nicely, oyra, Tepena!
Oyra, Tepena, oyra, Tepena,
Lassies are dancing it finely, oyra, Tepena!

• Ex.6.1. Dance tune on the accordion, Kabard-Balkar Republic, Nalchik concert, 2000
Bu cennetin ırmaqları
Akar Allah deyu, deyu
Çıkmış İslam bülbülleri
Öter Allah deyu, deyu
The streams of this heaven
Are gurgling the name of Allah.
The larks of Islam have flown off,
They are singing the name of Allah.

• Ex.6.2. Zikir in Turkish, Kabard-Balkar Republic, outskirts of Nalchik, 2000
Aykendirir yüzleri
Şekerden tatlı sözleri
Gezer Allah deyu deyu
Their faces are brighter than the Moon,
Their words are sweeter than sugar,
Reiterating the name of Allah.

• Ex.6.3 Dance tune, Turkey, Bashhüyük, 2001
Zııŋırdaydı telefon
Uzatama qolumu
Anşılathan qyındı
Cüregimi bolumun
The phone is ringing,
I reach out to answer,
It’s hard to pour out
The sorrow of my heart.

Tanimasam da seni
Kürmesem da ömürde
Seni nazik awazıñ
İleşdirdi kesine
Though I don't know you,
I have never seen you.
Hearing your thin voice
Has kindled my fire.

70 Tepena is one of the deities of fertility in Karachay mythology. At the spring festivities Karachay-Balkars turn to her in hope of a good harvest, and dance the dance of Tepena asking her for plentiful crops and wealth.
• Ex.6.4. Zikir in Arabic, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

• Ex.6.5. Zikir, Turkey, Belpınar, 2005

Bismillah deb başlayın Let’s start with the name of God,
Salat salam aytayış Let’s ask blessing for the prophet.
Adet etib künde cetmiş Seventy times a day, as usual,
Biz tobage qaytayış Let us repent of our sins!

Har bir işni altında Before we do anything
Bismillahını oquğuz Let us mention God’s name!
Bismillahız iş etsegiz If you work without doing so,
İbilis bolur şohuğuz Satan will be your friend.

• Ex.6.6. Zikir (in Turkish), Turkey, Yakapınar – Ertuğrul, 2001

Aman mü’min, canım mü’min Oh, true believer, dear true believer,
Muhammedi gördün mü Have you seen Muhammad?
Şimdi burdan geçip gitti He has just passed by,
Çeşmeye de sorsan bilir If you ask the spring, it will know.

Aman çeşme, canım çeşme Oh, spring, dear spring,
Aman çeşme, canım çeşme Have you seen Muhammad?
Muhammedi gördün mü He has just done the ablution,
Şimdi burdan abdest aldı If you ask the mosque, it will know.
Camiye de sorsan bilir

• Ex.6.7. Mevlid, Karachay-Cherkess Republic, Karachaevsk, 2005

Paygambarla tüşünde közüv közüv keldile In his dream the prophets arrived one after the other,
Qarnındağı caştından süymüşülük berdile They brought her news about the baby under her heart.
Senden şişli ulla Allah bir qatınım körmedi The Mighty Allah has never seen a woman dearer than you,
Saŋŋa bergen balanı bir anağa bermedi He has given his son to you of all mothers.

• Ex.7.1. Iynar, Turkey, outskirts of Eskişehir, 2005

Keçe cuqlab bir tüş kördüm I had a dream at night,
Allah da aytṣa hayrîdî I hope it is a divine signal.
Seni da maŋŋa almanqan He who does not buy you for me,71
Gavur ulu gavurdu Is the worst of all infidels.

71 It refers to an old custom: the representatives of the bridegroom (professionals or relatives, parent, friend, etc.) had to strike a bargain with the bride’s parents. If the price of the bride was too high to be paid, sometimes the groom abducted the bride, but he could be pursued and both of them could be killed in an extreme case.
• Ex.7.2. Zikir, Turkey, Belpınar, 2005

Ay qarnaşla tınşlaşğız
Mindan oyum alayıq
Ańña oylanıb tüzelib
Carq betden marayıq

Listen to me, brothers,
Let it be a lesson!
Let’s think over our matters and settle them,
Let’s listen with shining faces!72

Bir adam umut etmesin
Bu dunyada çaşarğa
Uzaq uzun har zaman
Dunyadagın aşarğa

No one should hope
They can live for ever!
For ever and ever,
Consuming worldly goods.

• Ex.7.3. Iynar (love song), Turkey, Bashhüyük, 2001

Qobuz soğa turama
On altı bardı tıyegi
Gabatiy biyge da uşaydı
Süygenimi da cüregi

I play the accordion,
It has sixteen buttons.
The heart of my darling
Is like that of Mr Gabatiy.

Ustol üsünde bir alma
Men da almayma sen da alma
Men barmagăn toylağa
Da sen da barıb qynalma

There’s an apple on the table,
I won’t take it, you shouldn’t take it!
To the wedding feasts, where I never go,
You shouldn’t go, either!

• Ex.7.4. Funny song, Kabard-Balkar Republic, Nalchik, 2000

Oy, sandıraq, sandıraq
Sandıraqnı sanayım
Quwançıňa barayım
Seyiriňe qarayım

Ay, rubbish, rubbish,
I’m counting the rubbishy talk.
I’ll go and see where he is,
So that he’ll be happy.

İndirisni Mahayı
Qaşhasında hahayı
Oy Mahayım, Mahaylay
Sırtha çığıl hahaylay

Indiris Mahay
Scalp disease, screaming.
Alas, my Mahay, my Mahay!
I keep shouting, climbing the peak.

Comment: The nonsensical text imitates how one raves while dreaming at night.

• Ex.7.5. Iynar (mocking song), Kabard-Balkar Republic, Bizıntı, 2000

Suw boynuna banışgma
Suw bla birge çlarğar
Bir-eki iynarla da men aythanma
Seni hallerini snarşga

I got to the river bank,
To weep together with the stream.
I sang a song or two,
I tried to depict you.

Seni hallerini snasam haman
Amandan aman çaşa sen
Senden igini dağı tabmasam
İzlerme deb aylanama men

If I try to describe you,
You’re a bad boy, worse than the worst,
I won’t find one better than you,
Yet I’ll try it, I’ll see about it.

72 Those who believe in Allah shall take it as a lesson, shall learn from the mistakes of others, if possible!
• Ex.8.1a. Biynöger (heroic song), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy atasından a eigit tuğan Biynöger
Tamada qarnışığ ol it awruwdan awruydu
Ol anığa cararîq ol aq maralıı sûtûdû
Anı tutarq a ana qarındaşınu ititi

His fathers valiant son, Biynöger has been born,
Your brother is lying in bed with scabies,
The milk of the white roe would be balm for him,
It's your uncle's dog alone that can catch the roe.

• Ex.8.1b. Iynar, Turkey, Kilisa – Orhaniye, 2001

Tawlada aylanın niyiyle
Kiyikni ususu cuğutur
Aman tişiruwqa sırlsan da
Emegenden aman suwutur

Among the mountain game
The mountain goat is the biggest.
Coming across a bad woman
Is more harmful than a witch.

• Ex.8.2a. Iynar, Turkey, Doğlat, 2001

Biz çığan edik a voy Ullu Bashandan üzülüb
Da kirgen edik şâm Teberdige voy voy tizilib
Biz umut etgenek ullu Teberdide cararğâ
Bizge buyurulmad Muhunu da budayında aşarğâ

We left Ullu Bashan for good,
And reached holy Teberdi.
We’d hoped we could live there,
But we had no luck to eat from Muhu’s wheat.

Kel aruwçuşğum aılı keteyim voyra rirara voy
Berî cuwuq kelçi oğ çanıma
Senî anama kelin eteyim
Oltur meni çañğı maşînamâ

Come on, sweetheart, let’s do it,
Come here to my right side!
I’ll make you my mother’s daughter-in-law,
Get into my new cart!

Comment: Ullu Bashan and Teberdi are among the best-known Karachay settlements. Muhu is the name of a Karachay plain.

• Ex.8.2b. Hummed dance tune, Turkey, Kilisa – Orhaniye, 2001

• Ex.8.3a. Iynar, Turkey, Bashhüyük, 2001

Alayda qarab körese
Meşina colnu quyırı
Endige deri bilmey edim
Da sütgenlikni quyırın

You’re just waiting, watching
The road beside the tracks.
Until now you’ve known nothing
About the tortures of love.

Bahçada bitgen bal havun
Barmagım bla salayım
Termilîb a turama oy Alan
Izından a qarab qalayım

The sweet melon growing in the garden
Is placed before them with my hands.
I’m longing for you, Karachay boy,
If you leave me, I’ll follow you with my eyes.

• Ex.8.3b. Zikir (Turkish), Turkey, Yazılıkaya, 2005

Yeşıldir sançağı, nurdan alemi
Yeşıldir sançağı, nurdan alemi
Delilim Kur’ândir, Allah kelami
Delilim Kur’ândir, Allah kelami

Its flag is green, its world is from light.
Its flag is green, its world is from light.
My guide is the Quran, Allah’s word.
My guide is the Quran, Allah’s word.
Namaz kılmayanlar, yollar haramı
The way of those who don’t pray to him is sinful,

Namaz kılmayanlar, yollar haramı
The way of those who don’t pray to him is sinful.

Gel, ölüm gelmeden tedarik eyle
Come, get ready before your death!

Gezdiğin yerlerde Hakka şükür eyle
Wherever you walk by, keep praising God,

Gezdiğin yerlerde Hakka zikir eyle
Wherever you walk by, mention God’s name!

- Ex.8.4. Dance tune on the accordion, Turkey, Kilisa – Orhaniye, 2001

- Ex.8.5. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

  Toyğa kirib tebsemegiz
  Don’t go to parties, don’t dance

  Qızla bla ulanla
  With lassies, young lads!

  Tar qabında azab eter
  You’ll be turtured in the narrow grave

  Aqrabla bla çılana
  By serpents and scorpions.

  Azığığız ol bolur
  Your food is this:

  Kur’ânı kerim oğuğuz
  Read the holy Quran!

  Ullu Allah’ın kesinden
  It is from the mighty Allah,

  Sıyıngışız qorğuğuz
  Fear him interminably!

- Ex.8.6. Orayda, Turkey, Yağlıpınar, 2005


  Tirmenli qolnu da başına çışan
  If you go up to the spring of the Tirmenli brook.

  Tawnu arasında wa köl bardi
  You’ll find a lake in the mountains.

  Anı tübünde wa teren özende
  Below it, in the deep valley

  Hurzuk çaşağına a el bardı
  Is the village by the name Hurzuk.

- Ex.9.2. Folksong, Turkey, Doğlat, 2001

  Men duğum çiya turayem
  I collected blackberries,

  Çelegimi tolturub
  I poured them into my basket.

  Cüregim süyse ketib qallıqem
  If I had loved him, I would have gone,

  Anı arbasına olturub
  I would have got into his cart.

- Ex.10.1. Jir (Biynöger), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

  Oy Gezoh ulu da biyleni wa biyi Biynöger
  Ey, son of Gezoh, lord of the lords, Biynöger!

  Carathan Allah a seni çaşarını sûymegen,
  God the Creator did not want you to live,

  ey tay woy Gezoh ulu Biynöger
  Alas, son of Gezoh, Biynöger!

  Tamada qarnaşın ol it awruwdan awruydu
  Your brother is lying sick from the bite of a rabid dog,

  Da awruy ese wa aşça darmança ne carar,
  What balm could heal him of his torture,

  ey tay woy Gezoh ulu Biynöger
  Alas, son of Gezoh, Biynöger!
Aŋŋa carar iq da ol aŋ maralnı sütüdü  The milk of the white roe is balm for him,
Anı tutariq da ana qarnaşını itidi,  The Uncle’s dog would be able to catch it,
ey tay woy Gezoh ulu Biynöger  Alas, son of Gezoh, Biynöger!
Men bağaran edim da ana qarnaşima it tiley  I went to his place to borrow it,
Da ala meni wa bir adam kibik körmelle  I was not treated as a human being,
Tilegenimde wa maŋŋa it küçünk hü bermelle  When I asked him for it, he even refused me the puppy.

• Ex.10.2. Gapalaw – Jir (lament), Turkey, Yakapınar – Ertuğrul, 2001

Ağladiım, ağladım gözlerim yaðlı I’ve weeped and cried, my eyes are tearful.
Hiç bayram etmedim silada yanna kardaþlı I’ve never enjoyed myself, at home I have sib-
lings.

• Ex.10.3. Artificial song (in Turkish), Turkey, Yaglıpınar, 2001

Biz barabız İstanbullu coluna  We’re leaving for Istanbul,
Allah da salsın müsliman paþahını qoluna  May God place us in the hands of the Muslim ruler.
Biz İstanbuluda zemzem quyarbiq qumçaðna  In Istanbul we’ll taste the water of life,
Biz İstanbuluda tüye soyarbiq qurmaðna  In Istanbul we’ll kill a camel for animal sacri-
fice.

73 This is poetic exaggeration but they are really savage, quarrelsome, cruel. We met a descendant in Eskishehir on 27 January 2012 who told us the story of the Gapalaws and we recorded their lament from him.
74 Karachay livestock breeders keep the animals in separate stables (Ishawat) close to the village. Right next to the dwelling houses they don’t keep animals, there are no stables there.
• Ex.10.5b. Lament, Kabard-Balkar Republic, Ogari Malkar, 2000

Aycayağım seni arbazı tik bolsun  My dear Moon, may your yard be so steep that
Qantor atla oynab oynab çabmazça  Not even brown horses with bright black tails and
Oy ekibiz qayrı qaqıb buğarek  manes could romp in it!
Sawlay Qaraçay izleb izleb tabmazça  Where could the two of us have escaped to hide,

Alay Golalada balıy terekle  The whole Karachay land would have been
Caz başında alay aruw çalalla  searched for us.
Meni kibik aman tişız qartla da  In the Gola family’s garden the sour cherry trees
Seni kibik aruwlanı taballa  Burst into beautiful bloom in spring.

• Ex.10.6. Dance song, Turkey, Bashhüyük, 2001

My dear Moon, may your yard be so steep that
Not even brown horses with bright black tails and
manes could romp in it!
Where could the two of us have escaped to hide,
The whole Karachay land would have been searched for us.

• Ex.11.1. Zikir, Turkey, Bolvadin, 2005

The blond giaour has stolen our possessions,
He has stamped the hearts with a black seal.
Believers and infidels have mingled,
Do not believe this transient world!

• Ex.11.2. Folksong, Turkey, Doğlat, 2001

Should you wear a shirt sewn from the bright sky,
Should you sew a button on it made from the stars,
Even so, don’t be ashamed of your father’s costume,
The thread-button on his caftan!

• Ex.11.3 Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

My horse is grey, oyra oy,
I am asked about it all the time, oyra oy,
Its only load is, oyra oy,
The pears packed on its back oyra oy

75 Among themselves the Karachays chiefly referred to Russians by the nickname blond giaour.
76 Hali tüyme ‘thread-button’. In old times there were no plastic or bone buttons in the Caucasus. Buttons for costumes were made from thread.
Meni alaşam Qırğız çorğa, oyra oy
Sekiredi arşın çorğa, oyra oy
Alay őtkür meni alaşam, oyra oy
Oy alaşam, boz alaşam, oyra oy

My horse is a Kirghiz jennet, oyra oy.
It can jump over an arshin\(^{77}\) wide rift, oyra oy.
My horse is so brave, oyra oy.
Alas, my horse, my gray horse, oyra oy.

• Ex.11.5 Orayda, Kabard-Balkar Republic, Ogari Malkar, 2000
• Ex.12.1. Jir, Turkey, Yakapınar–Ertuğrul, 2005
Kafkaziya’da biz da bara bara
Sürüw da sürüw qöy körüdük
Ullu Qaraçay’da tögerekde wa tutub
Tögerekde wa tutub a toy körüdük

In the Caucasus, as we were wandering,
We had seen lots of sheep flocks,
In the great Karachay land we had seen
Rejoicing people dancing in circles.

• Ex.12.2. Jir (cursing song), Kabard-Balkar Republic, Bızingı, 2000
Süygenim çırlığı men aytırıça
Süymeydile seni teșleri
Başha zatına men qızınmawçuem
Canımı qynaydı közleri

Sweetheart, I’m going to sing your song,
Your friends don’t love you.
I don’t care about anything else,
Your look fills me with anguish.

Birsileden başħa körėyem seni
Kiyimin bļa süyümünün
Börü terisindeń ērși körünsün
Üsunę kiyigen kiyimin

I had seen your costume and kindness
As something special,
May the garments you’re wearing
Look uglier than wolfskin!

• Ex.12.3a. Lament, Kabard-Balkar Republic, Bızingı, 2000
Men Carahmatnı ölmezlik sunuwchem
Bel tögereği oq edi
Ne bek çılásań da oy aman Halimat
Senden süygençği coq edi

I thought Jarahmat was immortal,
He had been shot in the waist.\(^{78}\)
No matter how hard you cry, Halimat,
He did not love anyone more than he loved you.

Huna canına kesim buqdurğanma
Çuruqların bila qamasın
Carahmatha cılay teli bolgand deyle
Qalay tiyarihıma anı anasın

I myself had hidden
His boots and dagger behind the wall.
The pain she felt over Jarahmat deranged her,
so they say.

How could I comfort his mother?

• Ex.12.3b. Kuy on the pipe, Karachay-Cherkess Republic, Karacher evsk, 2000
• Ex.12.4a. Old lyrical song, Kabard-Balkar Republic, Kara Suv, 2000
Keń arbaz adaman toľgandi baradı carıq toy
Cer cerde qazan asılğand soyuladı köb koy
Nasib quwanç kükkü uulludu baradı carıq toy

The spacious yard is full, the wedding folks are celebrating.
Couldrons are hanging here and there, a lot of sheep are killed,
Happiness, joy, lots of fun, the wedding folks are celebrating.

\(^{77}\) Arshin is a Turkish measure of length, about 68 cm. The word is of Russian origin, meaning ’ell’ (0,71 m).
\(^{78}\) He was hit by a bullet from a shotgun.
Bütew beri ciylığançalla elde qızla çaşla
Alay men kışını körmeyme çaşna senden başşa
Eki közung sendeli meni sendeli cüregim
It seems everyone has gathered here, boys and
girls from the village,
But I don’t see anyone else but you,
No one else has caught my eyes but you.

• Ex.12.4b. Jir, Turkey, Yağlıpınar, 2005
Macir biy qaydan kelese
Qarabalıları qarab da
Ne qara künle kelgendi
Qarakötlünü Abatha
Where do you come from, Majir bey?
If we take the Karabash descendants,
Abat from the Karakot family
Has had mournful days.

Eşik allında çeget bar
Çegetni içinde börü bar
Macırını süymey ne eteyim
Eki közungü nuru bar
Woods in front of the house,
And wolves in the woods.
What shall I do if I don’t love Majir,
Light’s flaring in his eyes.

• Ex.12.5a. Lament, Karachay-Cherkess Republic, Ogari Mara, 2000
Şupu, Tuğgan a desele anam,
İlyilib cerge kiredi anağız
Ekewlen bolub a da qalay soydurduğuz
Coqmedi sizni qanıqız
If Shupu and Tuğgan are mentioned, mother,
Your mother almost dies [of shame].
How were they able to slaughter both of you?
Weren’t you brave enough?

• Ex.12.5b. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000
Oy ayt deysiz da qoymaysız meni
Men tanmayma atasız
Toğuz-on çılın da adej tuthanem
Bir da körmeğenem hatası
You’re yammering and don’t leave me alone,
I don’t know her father.
For nine or ten years I also held the reins among
them,
I didn’t find fault with her.

Köklede uçhan alay kögürçün
Kanati aylanb tenişizge
Ay, kün bulutha kirginçi çaşla
Kiyov da bollukma men sızge
The pigeon in the skies
Is flying towards the sea,
Before the sun hides behind the clouds, boys,
I will be your borther-in-law.

• Ex.12.6a. Jir (love song), Karachay-Cherkess Republic, Ogari Mara, 2000
Meni aruwum kele da turad
Burma çarşıği qalıtray
Solestib başlasa aruçuç bolad da
Altın tişıkları ciltiray
My sweetheart’s coming,
Her wavy hair is swaying.
When she speaks she looks nicer,
Her gold teeth are shining.

Beliçe qishan seni kamarın
Anı kirişleri uwaqdi
Izına aylan da hoy sölçe barsaŋ a
Ölgenlerine suwabdi
You tied your belt around her waist,
There are small silver mounts on it.
Turn back, talk to me,
It would be a good deed even for your dead!

79 ‘I also lived with them’ – a Karachay phrase.
**Egeçlerime men pismo cazsam**
Even if I wrote a letter to my sisters,
**Ala senden hapar aytımayla**
They wouldn’t send me news of you,
**Aythan sözlerişi a awzuña aşadın**
You haven’t kept your word,
**Pismoları beri qayımayla**
Your letters don’t arrive.

- **Ex.12.6b. Jir on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000**

- **Ex.12.7a. Iynar (dance tune), Turkey, Bashhüyük, 2001**

- **Ex.12.7b. Love song, Kabard-Balkar Republic, Nalchik, 2000**

- **Ex.12.8a. Lament, Karachay-Cherkess Republic, Ogari Mara, 2000**

- **Ex.12.8b. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000**

- **Ex.12.9a. Sarın (lament), Kabard-Balkar Republic, Kashha Tav, 2000**
• Ex.12.9b. Jir, Kabard-Balkar Republic, Janikoy, 2000

Oy kün çiqğandan bìlay kün bathanja
Qara tumanla kelelle
Süymeklik üçün ol çarlı çürekle da
Köb kırymlıla körelle

Ay, from the east to the west,
A black fog’s approaching.
Because of love, tender hearts
Suffer a lot of pain.

Meni canimumda da turadı, teyri
Bir da süygenim mor çebken
Duniyada menden a nasıbsız kim bolur

She’s standing beside me, honestly,
My beloved, in a drab dress.
Is there anyone in the world more miserable than me?

Süymeklik üçün zor çekgen

Suffering from love.

Comment: The second meaning of the word teyri ‘god; so help me God’ applies here, as the enamoured youth is pledging and swearing. The garment called čerkeska in Russian is çebken ‘Caucasian male wear’ in Karachay.

• Ex.13. Jir (new song), Kabard-Balkar Republic, Kara Suv, 2000

Carlı üyürde, calçı üyürde
Qazan şaharinda tuwğanem
Aşawum bolmay, caşawum bolmay
Andan keter aq ğanem

I was born in a poor family of daywagers
In the city of Kazan.
I had no food, I had no life,
I had to go away from there.

Aylana kelib tawlanı beri
Ullu Qaraçayğa.barğanem
Aşawun süyüb caşawun süyüb
Anda qalır aqil alğanem

My wanderings on this side of the mountain
Took me to the great Karachay land.
I got to like its food and drink,
I decided to settle down there.

• № 1. Rain prayer, Turkey, outskirts of Eskishehir, 2005

Çaŋur cawadı
Cıkkır awadı
Anam iynek sawadı

It’s raining,
The barrel’s rolling,
Mother’s milking a cow.

• № 2. Gollu tune on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 3. Lullaby, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Böllay böllay bala sen
Astrağan qala sen
Böllay böllay balaçaq
Böllay böllay balaçaq
Astrağan qalaçaq
Seni aruw eteyim
Erge berib köreyim

Hush little baby, hush,
The castle I have reared.
Hush my little, hush,
Hush my little, hush,
My castle I have reared.
I will make you beautiful,
Let me live to see your wedding.

Voy vori vora dara vori vora dara
Ot başında emen çıkık vori vora dara
Ani içinde zintü boza vori vora dara
Andan içdim kekirdim vori vora dara
Aru beri çekirdim vori vora dara

Trallala, trallala...
Oak barrel above the fire,
There’s oat brandy in it.
I drank from it, I belched,
I kept jumping to and fro.

• № 5. Dance tune on an accordion, Turkey, Ankara, 2003

• № 6. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz
La ilaha illallah
Biz küyebiz, biçebiz
Allahdan cawun tileybiz

We’re asking Princess Spade for rain,
There’s no God other than Allah,
We get burnt, we get boiled,
We ask Allah for rain.

• № 7. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz
La ilaha illallah
Biz küyebiz, biçebiz
Allahdan cawun tileybiz

We’re asking Princess Spade for rain,
There’s no God other than Allah,
We get burnt, we get boiled,
We ask Allah for rain.

• № 8. Rhyme, Turkey, Bashhüyük, 2001

Çopuna ketgend bazarğa
 Ağ ögüzün satarğa
Parasına batarğa
Hay hay haydası
Qayda munu faydasi
Qaçan tiyer faydasi
Caz tiymese kız tiyer
Kesin Allah bek süber

Chopuna went to the market,
To sell his white ox,
To get money for it,
Ey, hey, heyda,
What’s his use of it?
When will success reach him?
If not in spring, then in autumn,
Allah loves him.

• № 9. Lullaby, Kabard-Balkar Republic, Bızingi, 2000

Böllay-böllay böleyim
Sanşa igilikle tileyim
Candan süygen can balaran
Üyür bolub köreyim

Hush-hush, I’ll lay you in a cradle,
I wish you good.
My little one, dearer than my soul,
I wish I could live to see when you have a family!

• № 10. Zikir, Turkey, Eskishehir Karachay Society, 2005

(Allah bersin) pubmillerge payğambarnı şafağatından
Ya hu yaman hu yamanlıssan illa hu

May Allah give the true believers
From the grace of the prophet!
… (unintelligible words)

• № 11. Dance song on the accordion, Turkey, Ankara, 2005
• № 12. Dance song on the accordion, Bashhüyük, 2003

• № 13. Jir, Turkey, Bashhüyük, 2001

Kübür başında qobuzum
Ber kelinçik soğayım
Köme Qaraçaydan ketginçin
Men a qayrı bügayım

My accordion’s on your trunk,
Give it to me, sweetheart, let me play on it!
Where shall I hide from the smallpox
Before I leave the Karachay land?

• № 14. Jir (funny song), Turkey, Bolvadin, 2005

Kelelle ketelle
Kilisahla çiganlıladı
Cazılıla kukalla

They come and go,
Those from Gokche yayla are Gipsies,
Those from Yazilikaya are arrogant.

Kelelle ketelle
Agasardan qızla
Kelelle ketelle
Caşlıriqızğa qızları

They come and go,
The lassies from Akhisar
They come and go,
The lassies to your lads.

Comment: The aim of the song was probably to tease the Karachay inhabitants of the villages of Kilise and Yazilikaya so that they might take wives from Akhisar where the finest lassies can be found.

• № 15. Dance song, Turkey, Eskishehir Karachay Society, 2005

Bergen zamanı qaça ed da
Qaçıbız ketdi caz boldu

The date you gave me is over.
Autumn is over, now it is spring.

Seni izindan aylana da
Sabiy sanlarım qart boldu

While following you,
My young body has grown old.

• № 16. Dance song on the accordion, Turkey, Ankara, 2003

• № 17. Dance song on the accordion, Turkey, Bashhüyük, 2003

• № 18. Iynar, Turkey, Yağlıpınar, 2001

Aylan aylan caw qalaq
Ciltırğanlay ah ah
Nişanlìm toxğa baradı
Men turğanlay ah ah

Get on, get on greasy spoon,
Broken, alas, oh!
My fiance is going to a wedding,
And I was left here, alas, oh!

Comment: The singing girl compares her fickle sweetheart who goes to parties alone to a greasy wooden spoon.

The Karachay word for nişanlı is süygen, but several other instances of the Karachays’ assimilation in Turkey can be recognized.

The Hungarian word körte ‘pear’ is of Turkic origin, but in most Turkic languages today a later Persian, Russian or Greek loanword is used. Among the Karachays the word also occurs denoting pear and as a place-name or part of compound place names.

Kesek kesek bulut çiğdi Kertmeli Koldan
Kesilginçi argış çiğdi Aqsaray başdan
Aqsarayını suwuş suwu, sohanı tatlı
Sohanından etgen edim Hanmölek atlı

From the valley of Kertmeli fragments of clouds arose,
And in the shade of the clouds the caravan left for Aksaray.
In Aksaray the water’s cool and the onion’s sweet,
I’ve cooked from this onion for the one called Hanmölek.

Hanmölekge qabdal etdimçağası qat qat
Cağasına şemşer urdum Savaslan batır
Dudalim, Alim, Salim
Zalihat da, Kelimat da işkalla du

I made a caftan for Hanmölek, with a layered neck,
Onto its collar I had sewn the lad, Savaslan.
Let’s catch Alim, Salim
Zeliha, too, Kelima, too, ey, hey!

• № 20. Zikir, Turkey, Bashhüyük, 2001

Bismillah deb başlayıq
Salat salam aytayıq
Adet etib künde biz
Cetmiş miñ töbege qaytayıq
Har bir işni işlegende
Bismillahlı oquğuz
Bismillahısız iş etsegiz
İblis bolur şoğuğuz

Let’s start with God’s name!
We ask for blessing on the prophet,
As we usually do, seventy times a day
Let’s repent of our sins!
Before we do anything
Let’s mention God’s name!
If you work without it,
Shatan will be your friend.

• № 21. Lullaby, Kabard-Balkar Republic, Ogari Malkar, 2000

Bellaw-bellaw böleyim
Sañña aşhılıq tileyim
Candan süygen can balam
Adam bolub köreyim

Hush-hush, I’ll lay you in a cradle,
I wish you good.
My beloved little child dearer than my soul,
Let me live to see you grow up!

• № 22. Dance song on the pipe, Karachay-Cherkess Republic, Karachevsk, 2003

Bu duniyağa qarağız
Bu tümümü, tümümü
Colowçula keçe qalğan
Col boynunda üymüdü

Look at this world,
Is it a dream or reality?
Is the house beside the road
The shelter of those wandering at night?

82 Apsati is the God of wild beasts and hunters in Karachay mythology.
• № 24. From the Nart epic, Kabard-Balkar Republic, Janikoy, 2000
Bahsan elde töre boldu maral bala marağan, 
Hoyra hoy marağan
Cantuğan a tar awuzda ayuw bala qoymağan, 
Hoyra hoy qoymağan
Bahsan tawda az bolğandı Apsatını malları, 
Hoyra hoy malları
Cantuğanını saqlay edib Apsatını nalatı, Hoyra hoy nalatı
In the village of Bashan deer fawn hunting became a custom,
In the mountain pass Jantuwgan caught a bear whelp.
In the mountain of Bashan Apsati’s herd grew sparse,
Apsati’s curse worked on Jantuwgan there.

Böllay-böllay balasının
Așrağan qalasın
Ullu bolub köreyim
Seni erge bereyim
Hush-hush little one,
The castle I have reared,
Let me live to see you grow up,
Let me marry you off!

Bullay-bullay böleyim
Hayırını köreyim
Çabib kirgin eşikden
Saw qutulgün beşikden
Hush-hush, I’ll lay you in a cradle,
Let me live to see your good deeds!
Let me see you run in through the gate,
As you slowly outgrow the cradle!

• № 27. Iynar, Turkey, Yaglıpınar, 2001
Tawdan awub keledi
Çille satuwçu Çuwutlu
Süygenime vermeyor
Beni attam Qumuqlu
Meşinamin altunda
Altın tobaş yüzügüm
Men kömeden ölüb barama anam
The Jew who sells silk
Is coming across the mountain.
My Kumyk father
Won’t marry me off to my sweetheart.
My gold signet ring’s under my car/cart.
I’m dying of smallpox, mother.

Comment: The performer mixed the Karachay text with Turkish words.

• № 28. Dance song, hummed, Turkey, Kilisa–Orhaniye, 2001

• № 29. Dance song on the accordion, Turkey, Ankara, 2003

• № 30. Zikir, Karachay-Cherkess Republic, Karachaevsk, 2005
Başha halqla keldile
Eşiğimi açdıla
Balta altb mindile
Minaramı çacdila
Different folks arrived,
They opened my gate.
With an ax in their hands,
They destroyed my minaret.84

83 The mother compares her little daughter to a castle being built.
84 The Karachays were exiled in a merciless, cruel way by the Soviets and this is their lament on the event. When they were diven out, the Svans pushed into the empty villages, laying havoc to whatever they found.

İnanullahı oqub  
Huseyin öre turgan  
Etgen qadarullahdan  
Kim da bolmaz qutulub

Saying Inanulla’s prayer  
Husain stood up.  
No one can avoid  
His fate written by Allah.

Comment: It refers to the prophet’s grandson Husain being slain by Yezid.

• № 32. Zikir, Turkey, Eskişehir, 2005

Bu bir keçege toğuz keleçini\(^85\)  
suwuthan Gokka hay hay hay

Nine wooers being turned down  
By Gokka one evening, hey, hey, hey!

• № 33. Zikir (in Arabic), Turkey, Kilisa – Orhaniye, 2001

Allahümme salli ala seyyidina Muhammedin  
ve ala ali seyyidina Muhammed  
Fil evvelîne ve âhirîne ve fil meleil e’lâ ila yevmiddin

• № 34. Orayda (in Arabic), Turkey, Bashhüyük, 2001

Muhammeddir özüm sözüm  
Kan alıyor iki gözüm  
Sürsem eşğine yüzüm  
Şefaat ya Resulallah  
Şefaat ya Habiballah

All my words are Muhammad,  
He wants to see my both eyes,  
When my face touches his threshold,  
Have mercy on us, oh, Allah,  
Have mercy on us, oh, Almighty!

Terinden bitti bu güller  
Zarından öttü bülbüller  
Sana mıştaktır bu kullar  
Şefaat ya Resulallah  
Şefaat ya Habiballah

Roses soaked in sweat,  
Sadly singing nightingales,  
These servants are longing for you,  
Have mercy on us, oh, Allah,  
Have mercy on us, Almighty!

• № 35. Zikir (in Turkish), Turkey, Eskişehir, 2005

Bu Han Allah Sultan Allah  
Her dertlere derman Allah

Khan Allah, Sultan Allah,  
Balm for all troubles, Allah.

85 In the Karachay country young people get acquainted at weddings (toy). A young man can show off to a lass in any way he choses; they part as is due after a first meeting. When, however, the affair turns serious, the lad sends a suitor to the lass. The suitor is usually a person both of them know, possibly the girl’s kin, who is more objective, less biased. From then on they behave and are regarded as a would-be couple. It is followed by the engagement and then the wedding (oral information by Tekin Koçkar). The Karachay keleči ‘envoy, suitor’ (this word of Middle Mongolian origin refers to the whole legation here) proposes marriage to the bride on behalf of the bridegroom.
• № 37. Jir (love song), Kabard-Balkar Republic, (Otarov 2001: 115)
Aycayaq ala cawluğuń
Aruw caraşadı boyunuña.
Men a suqlanama, öleme
Mamuqdan cumuşaq qoyunuña.

Oy, cişqi anası – aq bactedi,
Ol a qarşquaq tay tabar.
Men semi anang ustaniyama,
Ol a qalqan qatinladan fayqambar.

Ayjayak, your colourful scarf
Suit your figure well.
I’m longing, I’ll die
In your lap softer than cotton.

• № 38. Mevlid, Kabard-Balkar Republic, Nalchik, 2005
Onekinçi baş keçe da
Rabiyulawwal ayında
Tuwdu quwanç köb boldu
Kökde cerde har qayda

Ani närü cartdı
Kün çagannı bathannı
Sıyı etdi ullu Allah
Ani bizge tab hannı

On Monday night on the twelfth
In the third month,
He was born, bringing joy
To heaven, earth and everywhere.

His light brightened
East and west,
Almighty Allah made him respectable,
The one who had brought him to this world.

Allahumme salli ala
Muhammedin ve ala
ali Muhammedin vessellim

• № 40. Zikir (in Arabic), Kabard-Balkar Republic, Kaşha Tav (Agócs–Lukács collection), 2007
Allahumme salli ala
Muhammedin ve ala
ali Muhammedin vessellim

• № 41. Zikir (in Turkish), Turkey, Yazılıkaya, 2005
Allah adı dillerde
Kendisi wa gönüllerde
Şu korkulu yerlerde
Allah Allah kerim Allah
Rahman Allah
Diyelim Allah Allah

Allah’s name on the lips,
He himself in the hearts.
In these fearsome places,
Allah, Allah, holy Allah,
Merciful Allah,
Let’s say Allah, Allah!

• № 42. Lullaby, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007
• № 43. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin fayğambarını şafaqatından      May Allah give through the intercession of the
Ya hu yaman hu yaman igisan illa hu          Oh, Allah the Almighty.

• № 44. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007
La ilaha illallah                            There’s no God other than Allah.

• № 45. Mevlid, Kabard-Balkar Republic, Nalchik, 2005
Qaynatası küçük boldu                       The father-in-law guaranteed
Eminâğa qararga                              He’d take care of Emine.
Ayamayın küreşi                             He takes pains
Har işine cararga                           To do his best.
Allah süygen payğambar                      Allah’s beloved prophet,
Tuwğan közüw cetgende                      When the time of the birth arrived,
Anı tabhan anasın                           Did not torture
Küçenmezlik etgende                        The mother who brought him to the world.

• № 46. Religious song (in Turkish), Turkey, Bash hüyük, 2001
Kimler yaptı bu Ravza’nın yapısın           Who has created the Paradise like this?87
Melakeler açtı tavaf86 kapısın               Angels have opened this circle.
Ecrail esvabın (Hacerül-esved’in) güzel     Hagar’s garments have a pleasant fragrance,
kokusun                                    
Açın bu Ravza’yı habibim de var             Open the Paradise, my sweetheart is in there!
Cümle dertlilerin tabibi de var              Every sufferer finds his healer!

• № 47. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin buqmillerge payğambarnı taqdirinden
Ya hu yaman hu yamanilissan illa hu          May Allah give the believers through the order
                                                  of the prophet,
                                                  Oh Allah (unintelligible words imitating
                                                  Arabic)!

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86 *Tavaf* is the name of the religious ritual of going round the Kaba stone in Mecca.
87 The sky or heaven opening up is a recurrent motif in both Turkic and Hungarian folksongs. There is a Turkish hymn with the incipit ‘the gate of heavenly Paradise is open’. 
• № 48. From the Nart epic, Kabard-Balkar Republic, (Otarov 2001:18)

Nart batırla cortuwğa çıqğandıla
Atlań urub alğa aşiqğandıla.
Nart Örüzmekdi başları, başları,
Sosurqdu bek kiçilişi-caşları.

Nart uyadan çıqib uzaq ketgendile
Köb tawladan, köb qolladan ötgendile.
Bara ketip, Nart-sanağa cetgendile,
Alayda tohtarğa onow étgendile.

Nart batırla cortuwğa çıqğandıla
The valiant Nart champions set out on a raid,
Stimulating their horses with whips.
Their leader is Örüzmek, he’s riding in the front,
Sosuruk is the youngest among the young.

Nart uyadan çıqib uzaq ketgendile
They went on a long way from their Nart
country,
Passing through many valleys and mountains.
They kept going and reached Nartsana,88
And decided to settle down there.

• № 49. From the Nart epic, Kabard-Balkar Republic, Ogarı Chegem, 2003

Bolat Hınıçni men aytayım hoy woradara
Cawrun kengin a men aytısam hoy woradara
Üç arışın bola ed
Belin kezin men aytısam
Eki arışın cete ed
Hınıçni eki aruw qatımı bar edi
Ala çamçı etelle
Bir elisi da pud tarhtan

Let me talk about Bolat Himich
Let me tell you about the width of his shoulders,
It was three metres long,
Let me detail his waist measurement,
It was nearly two metres.
The two beautiful wives of Himich
Made a felt saddle blanket,
A span of it weighed sixteen kilos.

• № 50. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Bu duniyada can barmdı
Har muratın tindırğan
Acal kelse el tirge
Açha berib tydırğan

Is there anyone in this world,
Whose every wish is fulfilled?
When his last hour arrives,
Can he delay it with money?

Ketib bargañ colun dan
Qaytirmisa izıña
Açlıçını qoya bar
Caşlarına qızıña

Will you ever return
From the way you are treading?
Leave your key here, set out
To see your sons and daughters!

• № 51. From the Nart epic, Kabard-Balkar Republic, Kashha Tav, 2000

Aşırırla bizni Nartla şuqalaşib Eliya
Saqlaydıla bizni Nartlaçuqalaşib Eliya
Qara qarğa col nögerdi bizge bariğa Eliya
Kim biledi qaytirbüzmi biz a endi Eliya

The Narts welcomed us with open arms, Eliya,
As we approach, the Narts are already waiting
for us, Eliya.
A black crow is the companion on the way to
us, Eliya.
Who knows if we will ever return.

88 Name of a village in the Caucasus.
On the mountain top the Narts dig up the tree,
Eliya,
Old women are waiting for them, Eliya.

Today they set out on a raid, Eliya,
Who knows if they will return safe, Eliya.

• № 52. Dance song on the accordion, Turkey, Ankara, 2003

• № 53, Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

• № 54. Zikir, Turkey, Bashhüyük, 2001

• № 55. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

• № 56. Dance song, Turkey, Bashhüyük, 2001
• № 57. Dance song (in a wedding), Turkey, Bashhüyük, 2001

• № 58. Dance song on the accordion, Turkey, Bashhüyük, 2003

Tawnu başında maral kiyikni
KüNGE aylanbîd catuwu
Sütügeni sanja bersele Alan
Andadî çasawnu tatuwu

Qar cağândı taw çatlağa
Erimey cağa deri catadî
Sütügenim kelirge unamaydî Alan
Tanâm aman bla atadî

The doe on the mountain top
Is lying facing the sun.
If you’re allowed to marry your sweetheart, my friend,
She will sweeten your life.

• № 59. Orayda (Dance song, hummed), Turkey, Yağlıınar, 2005

• № 60. Counting-out rhyme, Kabard-Balkar Republic, Ogarı Malkar (Agócs–Lukács collection), 2007

Çuw çuw çuw ala
Eki çîçhán suw ala
Inna boza bişître
Appa otdan tüşüre

Tshu, tshu, tshu, mottled
Two mice’re drinking water.
My aunt’s cooking boza90,
Grandpa takes it off the fire.

• № 61. Jir, Karachay-Cherkess Republic, Teberdi, 2000

Eşıkleni ârî bir aç, ârî bir kireyim
Közlerini aruwlûgün kesim bir koreyim
Közlerimi aruwlûgün bilmegenmîse
Çegetlede qara duğum körmeğenmîse

I wish you would open your gates one day and
I could go in
To discover the beauty of your eyes!
Don’t you know how beautiful my eyes are?
Have you never seen blackberries in the
woods?91

• № 62. Dance song on the accordion, Turkey, Ankara, 2005

• № 63. Jir (love song on the accordion and flute), Kabard-Balkar Republic, Janikoy, 2000

• № 64. Dance song on the accordion, Turkey, Bolvadin, 2001

• № 65. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 66. Jir (Tepena), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

90 Boza ‘fermented barley drink’ is popular in Central and Inner Asia, too.
91 The song is the dialogue between a boy and a girl, while they dance around the fire. The name of the dance is Abezek, perhaps of Ossetian origin, but via the migration of the Alans it spread through Sicily as far as Portugal (oral information from Tekin Koçkar).

La ilaha illallah
Allah Allah deb kelelle
Cennetleni suwları
Cennet ahlusu bolsunla
Sıylı Allahını qułları

There’s no God other than Allah,
The waters of Paradise
Keep purling Allah, Allah.
May all who serve Allah
Know Heaven.

• № 68. Jir, Turkey, Kilisa – Orhaniye, 2001

Eçkibaşlanı aruw Horasan
Aruw bolası hay, hay, hay
Suwäga barasa üçülü giľuw bla o hayra hayra

The beautiful Horasan comes from the Ech-kibash family.
You are beautiful, ey, hey,
She is fetching water on a three-year-old donkey, ey, hey.

Comment: the folksong was interrupted.

• № 69. Iynar, Karachay-Cherkess Republic, Teberdi, 2000

Ağın da qilğını a bir a igi edı
Ağın qilğını qoygansı
Qayadan başını da sen a atar kibik
Qalay bek canından toygansı

Some time ago your behaviour was good indeed,
You’ve given up your old attitude!
Like someone getting ready to jump off a cliff,
You’ve got completely fed up with your life!

• № 70. Jir (in Kumyk), Kabard-Balkar Republic, Nalchik, 2000

At mindim Ayman tüzde
Atım caydim teŋizde
Ay bulutha girgende
Gelecekmən men sizge

I mounted my horse in the field of Ayman,
And led him to the sea.
I’m coming to see you
When the moon’s hiding behind a cloud.

Yüregimde yüz qayği
Qaysın alğa aytayım
Sağa sinжен yanimmı
Ne bila yubatayım

A hundred worries in my heart,
Which one shall I tell you first?
How shall I deceive my heart
That clings to you?

• № 71. Mevlid (Sura about Muhammad’s birth), Kabard-Balkar Republic, Ogari Malkar (Agócs-Lukács collection), 2007

Qarnıdağçı çaş bolsa
Biz Muhammad atarbız
Allah aytsa andan sora
Rahatlanb çaşarbiz

If the baby you carry in your belly is a boy,
Let’s call him Muhammad.
If this is Allah’s wish,
We’ll live in peace and quiet.

• № 72. Zikir (in Turkish), Turkey, Yakapınar – Ertuğrul, 2005

La ilahu Huda’ya
Sefa ile Merva’ya
Muhammed Mustafa’ya
Bizden selam götürün

Praise be to God,
To Sefa and Merva,
Muhammad and Mustafa,
Take our greetings!
La ilaha illallah
La ilaha illallah
La ilaha illallah
Muhammeden resulullah

There's no God other than Allah,
There's no God other than Allah,
There's no God other than Allah,
Muhammad’s the prophet of Allah.

• № 73. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Sıylı bolğan mölekler
Can cânîmdan çabdîlär
Başhaladan çasîrîb
Qanatlarîn çabdîlär

Maryam bla Amina
Miçîmayîn çetdîlêr
Eki huriy keldîlêr
Anaçîlîq etdîlêr

Maryam and Amina
Arrived without delay.
Two angels came
To help with the birth.

• № 74. Mevlid, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Cuwuq bolğan zamanda
Ol duniyadan keterge
Allah iyî keleçî
Añna hapar eterge

When the time had come
For him to leave this world,
Allah sent a messenger
To tell him the news.

• № 75. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Maryam bla Emina
Mıçîmâyîn çetdîlêr
Eki huriy keldîlêr
Anaçîlîq etdîlêr

Maryam and Amina
Arrived without delay.
Two angels came,
They helped with the birth.

Anasîndan tuwdu ol
Awrutmayîn arîtib
Bu duniyâğa çiqdî ol
Tolğan aylay carîtib

His mother had given birth to him,
She did not get tired or sick,
He had come to this world,
Radiating the light of the full moon.

• № 76. Composed song, Turkey, Yazılıkaya, 2005

Qış suwuklada çîluw beresiz
Biz uşatăbîz cazîğı
Caz issilede teñleşdirebîz
Sîzni salqîn ayzagî

In the cold of winter you give us warmth,
We compare you to spring.
In the warmth of summer we take you
For a cool breeze.

Colubuzgâ tiyêdi çariq kûn
Bizge quванç beresiz aruw qizla
Bizden beñ süye bilgenigiz üçûn
Sîzni artqî süyebiz tîşiruwlê

The sun brightens our way,
You make us happy, beautiful lasses.
You can love better than we can,
That’s why we love you, women, even more.

Comment: This song is not a folk song, it was written by a well-known Caucasian author. The performer in Turkey only partly remembered it.
• № 77. Artificial song, Turkey, Bolvadin, 2001

Qış suwuqlada çıluw izlesek
Biz ușatabız cazğa
Cay issilede tenleşdirebiz
Sizni salqın ayazğa

In the cold of winter if we look for warmth,
You are like summer.
In the heat of summer
You are like a cool breeze.

Colubuța tiyedi carıq kün
Bizge qanat beresiz aruw qızla
Bizden bek süye bilgeniz üçün
Sizni artıq süyebiz aruw qızla

The sun brightens our way,
You give us wings, beautiful lassies.
You can love better than we can,
That’s why we love you, beautiful girls, even more.

• № 78. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Aşha da coq qaruwum
İşge da coq qaruwum
Tileyme da tileyme
Dos bolayıq aruwum

I have no strength to eat,
I have no strength to work.
If only, if only
We could make friends, my beautiful!

• № 79. Zikir, Turkey, Kilisa – Orhaniye, 2001

Bismillah deb başlayıq
Salat salam aytayıq
Adet etib künde cetmiş
Miң tobağa qaytayıq

Let’s begin with God’s name!
We ask for blessing on the prophet,
As we usually do, seventy times a day
Let’s repent of our sins.

Har bir işını allında
Bismillahını oquğuız
Bismillahısq iş etsegiz
İblis bolur şohuğız

Before we do anything,
Let’s mention God’s name!
If you work without it,
Shatan will be your friend.

• № 80. Zikir in Arabic, Turkey, Kilisa – Orhaniye, 2001

La ilaha illallah
Allah Allah deb kelelle
Cennetleni suwlari
Cennet ahlusu bolsunla
Siylı Allahını qulları

There’s no God other than Allah!
The waters of Paradise
Keep purling Allah, Allah!
May all who serve Allah
Know heaven.

• № 81. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

La ilaha illallah
Allah Allah deb kelelle
Cennetleni suwlari
Cennet ahlusu bolsunla
Siylı Allahını qulları

There’s no God other than Allah!
The waters of Paradise
Keep purling Allah, Allah!
May all who serve Allah
Know heaven.

• № 82. Lullaby, Kabard-Balkar Republic, outskirts of Nalchik, 2000

Böllaw böllaw böleyim
Caşçığımı tarara
Tararara
Saw qutulsun qanğə tüblü beşikden
Çabib kelsin tara rara eşikden

Hush, hush, I’m laying down
My little son, tarara,
Tararara!
May he get free from the wooden-bottom crib,
May he run in through the door!
• № 83. Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

Oy nença kere càng štóğ
Čaŋŋı kere da oşmađıŋ
Harbuz qabuḷay atıldıŋ
Kişiğe kerek bolmađıŋ

Ay, you got disappointed so many times,
You’ve never known happiness.
You were thrown away like melon skin,
No one really needed you.

• № 84. Dance song on accordion, Turkey, Bashhüyük, 2003

• № 85. Jir, Turkey, Bashhüyük, 2003

• № 86. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Dert çekmekten usandıŋ mı
Sen anaşdan ayrıldıŋ mı
Külhanla kibik çändıŋ mı
Allah kişiğe boş qöymaydı

Have you had enough of suffering?
Have you left your mother?
Have you burned in flames like a boiler?
No one is left alone by Allah.

Sen Allahha tayandıŋ mı
Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa Sen Rahimse
İği künle körgüz Allah

Have you ever asked Allah for support?
Allah, Allah, Allah, Allah!
Allah the merciful, Allah the compassionate,
You are merciful, you are compassionate,
Show us better days, Allah!

Comment: Half of the song was sung in Karachay, the other half in Turkish. It is an interesting example of someone trying to perform a Turkish religious song in Karachay.

• № 87. Dance song on the accordion, Turkey, Bolvadin, 2001

• № 88. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 89. Iynar, Turkey, Bashhüyük, 2001

Suw ıźında bal terek
Quşla qonad balına
Bal boğanlığa wa
Adamlar aşayalmayla balından

A sour cherry tree on the riverside,
Birds’re flying onto the cherries.
Although they are sour cherries,
Humans may not eat them.

Suw ıźında terekle
Çıpçılqa emedi çayırıŋ
Kimleni süyên balalarını
Kimle köred hayırın

The sap of the trees over the river
Is drunk by sparrows.
Some feel happy about their beloved children,
Some feel happy about their beneficial deeds.

• № 90. Iynar, Kabard-Balkar Republic, collected by Tamara Bittirova

Asha da coq karuwum
İşge da coq karuwum
Tileyme da tileyme
Dos bolayıq aruwum

I have no strength to eat,
I have no strength to work either.
I wish, I wish
We could make friends, my dear!
Sözün aytmağı kerek
Calğan söz can cubatmaz
Seni bla dos bolsam
Qardaşlarım a uatmaz

I must admit this,
False words do not make you happy.
If I make friends with you,
My brothers are not happy.

• № 91. Zikir, Turkey, Kilisa – Orhaniye, 2001

Bismillah deb başlayıq
Salat salam aytayıq
Adet etib künde cetmiş
miñ tobağa qaytayıq
Har bir işi allında
Bismillahını oğuquz
Bismilahısz iş etsegiz
İblis bolur şoğuquz

Let’s begin with God’s name!
We ask for blessing on the prophet,
As we usually do, seventy times a day
Let’s repent of our sins!
Before we do anything
Let’s mention God’s name!
If you work without this,
Shatan will be your friend.

• № 92. Jir (while making butter in the summer pasture), Turkey, Doğlat, 2005

Qarahisarğa barlıqma
Eski tonumu dawuna
İynanmasağiz qarağız
Nadimı cürek cawuna
Onovlan bolub barayek
Biz dorbunlağı suwlaga
Allah razi bolmasın
Acakalanı Gulağa

I’m going to Karahisar
In the matter of my old fur coat.
If you don’t believe it,
Notice how excited Nadim is.
We were ten together
Roaming the caves, waters,
Allah should not bless
Gula from the Ājak family!

• № 93. Mevlid (Prophet Muhammad’s nativity), Kabard-Balkar Republic, Nalchik, 2005

Ol tuwğanın çuğanın
Cumla alam bilgende
Har bir qayğı tas boldu
Ullu quwanç üley kelgende
Beri alımı har bari
Tawuş etib marhaba
Marhaba way a marhaba
Way ahrat …

The signs of his birth
Reached the whole world.
All troubles disappeared,
Great happiness arrived.
They all said greetings,
They wished good morning,
Good morning, good morning,
Oh, hereafter…

• № 94. Jir, Kabard-Balkar Republic, Nalchik, 2000

• № 95. Lullaby, Turkey, Yağlıpinar, 2005

Bellaw bellaw bellaw bellaw böleyle
Aq betine balam kirikleri kölekge
İncitesin seni balam can aluwçu mölekle
Bellaw bellaw bellaw böleyim

Hush, hush, hush, hush,
May your eyelashes shade your white cheeks,
So you can’t be hurt by soul-taking angels!
Hush, hush, hush, I’ll lay you in a cradle.
Laluv laluv laluv laluv laluva
Balam seni aşağıyanlı haluvu
Haluvu tüyüldü balam börekdi
Ullu Allahdan bu balşa hayırlı ömür kerekdi
Laluv laluv laluv laluv lalaç

Lala, lala, lala, lala,
My little one, the halva you eat
Is not halva but cakes.
May God Almighty give her a blessed life!
May your mother get to Paradise!

• № 96. Dance song on accordion, Turkey, Ankara, 2003

• № 97. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa sen Rahimse
Dertlerime darman Allah

Tawnu taşını kül eter
Sultanlanı quł eter
Haram qazanença pul eter
La ilaha illallah

Pulverizing mountains and rocks,
Taking sultans captive,
Annulling sinful profit,
There’s no God other than Allah.

Allah, Allah, Allah, Allah!
Merciful Allah, compassionate Allah!
You are merciful, you are compassionate,
Balm for my troubles, Allah.

Comment: This zikir might have been translated from Turkish into Karachay.

• № 98. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa sen Rahimse
İgi künle körgüz Allah

In heaven and earth there is one Allah,
Light in heaven and earth, Allah,
May you fulfil wishes of the heart
By dawn, Allah!

Allah, Allah, Allah, Allah!
Merciful Allah, compassionate Allah!
You are merciful, you are compassionate,
May you bring better days upon us, Allah!


Oy, ey, once Jora with his grief went up the top
of the mountain,
On the mountain of Sukan in the summer past-
ture he found a herd unattended,
Today my grief took me up to the mountain-top.

Woy woy Cora bir kün erikgenden taw başlağa
qaray çığand ey
Ey Sukan başı casılqada çola malla
körğendi

Oy, ey, once Jora with his grief went up the top
of the mountain,
On the mountain of Sukan in the summer past-
ture he found a herd unattended,
Today my grief took me up to the mountain-top.

Ey andan qaytub nögerine hapar bergendi
Bugün erikgenden taw başlağa qaray çığanem
deydi

He returned and told his friend:
Today my grief took me up to the mountain-top.

In the summer pasture of the Sukan mountain
I saw a herd unattended,
Let’s go up, let’s bring them down together!
We’ll catch them, take and sell them at the fair
of Uchkulan,

Ey Sukan başı casılqada çola malla körgeme

In the summer pasture of the Sukan mountain
I saw a herd unattended,
Let’s go up, let’s bring them down together!
We’ll catch them, take and sell them at the fair
of Uchkulan,

Ahçaların araçığa tartarbız dedi az az

And drink away the money we get for them - he
said.
• № 100. Lament, Turkey, Kilisa – Orhaniye, 2001

Ay qabırğam qabırğam da, canum alğan a qabırğam
Cigit a börünün da menley eşiği wa cabılgan
Oy ta oriraw cabılgan

Alas, my rib! My rib taking away my soul,
You have created a decent person, my kind, one
who was locked in,
Ay, ta rira, he was locked in.

Azrail kelişti Tutarşalada wa qışlaydi
Nede kelineden da bir a cetgen qızladan başlaydı
Oy ta oriraw, başlaydı

Ezrail came to spend the winter with the Tu-
taras family.
Before the brides he began with the lassies,
Ey, hey, he began.

Qutas çacımı da cuwub a ciydïlar a eşmeyin
Ay amam, ölüb barama bir a qız tüyem mi teşmeyin
Oy ta oriraw, teşmeyin

My gold hair was washed, not plaited, just tied
together,
Alas, mother, I will die before my maiden but-
tons are undone,
Ay, hey, before they are undone.

• № 101. Jir (Ullu Hozh), Kabard-Balkar Republic, (Otarov 2001:54)

Oy, Ullu Hojdan a ma çiqgân elle ceti aruw,
orayda,
Da qamaladan a bir qan tamızgân a eki aruw,
orayda.
Oy, uruş ête da bir alda bârgan Urquyat,
orayda,
Urğan cerinden a qb-qızıl aruw a qan quyad,
orayda.

Seven beautiful girls set out from the village of
Ullu Hozh, orayda.
Two beautiful girls making blood gush forth
with daggers, orayda
Urkuyat was the first in the battle front, orayda,
Wherever she hit, she brought blood gushing
forth, orayda.

Oy kökde oynaydı da aruw Urquyatını bilegi,
orayda,
Da qabîl bolsun a bu carli halqını wa tilegi,
orayda.

Now the arms of fair Urkuyat are waving in the
sky, orayda.
May the wish of this poor people be fulfilled,
orayda!

• № 102. Jir (Ullu Hozh), Kabard-Balkar Republic, Nalchik, 2000

Oy Ullu Hojda da bir seyir bardı taq bardı
orayda
Ertdenden başlab a iňjirge deriçï qan bardı
orayda.
Oy Ullu Hojda da bir seyir bardı alamat orayda
Qatnula bla wa qızla etelle da qazawat orayda

Alas, there’s a noisy event in Ullu Hozh,
Bloody fighting is going on from morning till
night.
A miracle’s happening in famous Hozh,
Maidens are at war with women.

92 Karachays never close the gate except when there is someone gravely ill, dying or dead inside.
Cumans were told to have the same habit.
93 Ezrail is the angel of death.
• № 103. Jir, Turkey, Ankara, 2005

Ey, min aruw Aqtamag faytoŋŋa
Hamıt salayım toratha
Ey, cayği çilde bezgek94 bolursa
Alıb kezeyım naratha

Hey, beautiful Aktamak, get into the coach!
Let me harness the apple-grey horse!
Hey, if you get sick in the heat of summer,
I’ll take you to the pine-forest.

Ey, suwęga kir sele çabaqla kibil
Oy atlarıbız çüzerle
Ey, Qaraçay adam qalay küchlüd deb
Bizge mahtawla tizerle

Hey, they dive into the river like fish,
Hey, our horses are swimming!
Hey, the Karachay people are very strong,
Our praise is sung aloud.

• № 104. Jir (love song), Kabard-Balkar Republic, (Otarov 2001:135)

Qara ağuça qar bardı,
Terk cürüsen, ceterse,
Émen terek men bolup,
Cerge kirem, neterse?

The black tree is covered by snow,95
If you hurry, you’ll get there.
If I turned into an oak tree
With my roots in the ground, what would you do?

Émen terek sen bolup,
Cerge kiren sen bolsan
Cütü balta men bolup,
Kesip alsam, neterse?

If you turned into an oak tree
With your roots in the ground,
And I became a sharp ax
And cut you down, what would you do?


Biz çığan edik tar Babsandan cer qaray
Cürügen edik calğan duniyada kün sanay
Qaçib a keldik oy tar Babsandan üzüllüb
Da kirgen edik şam Teberdige tizilib

We set out from the valley of Bashan to look for a place,
We wandered in this false world, counting the days.
We fled and left behind the valley of Bashan,
And wandered till we got to holy Teberdi.

Comment: tar ‘tight, strait; a narrow and steep valley between mountains’, it can also be the name of such a place. The village of Bashan is in such a narrow valley. Via metathesis, the name of the village has now two forms: Babsan and Bashan. The Karachays and the villagers call it Bashan. The Balkars in Chegem and elsewhere call it Bahsan.

• № 106. İynar (funny Noghay song), Karachay-Cherkess Republic, Khalk (Ayagi) (Agócs–Lukács collection), 2007

94 Karachay bezgek: Hun. beteg ‘ill, sick’ might have been incorporated by the Hungarian language.
95 A relic of the cult of trees is this holy tree, janşiz terek in Karachay. It can be any large solitary tree, even a fruit tree. In its ample shade they gather, light a fire and perform rituals in Karachay villages.
• №107. *Iynar* (funny song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Tiraktor barad iz bla
Küres tartlıgan siz bla
Bu qıylıından men bir qutulsam
Küreşmez edim qız bla

The tractor’s proceeding in the track,
Gathering haystacks from below.
If I ever get rid of this anguish,
I won’t look at girls any more.

• №108. Dance song, hummed, Turkey, Bashhüyük, 2001

Kökde uçhan eki qaz
Biri ala biri boz
Ala seni boz meni
Qatin seni qız meni

Two geese flying high,
One’s pied, the other’s grey.
Yours is the pied one, mine is the grey one.
Yours is the woman, mine is the maiden.

Kökge baçlış salganma
Bulutlan çarçağı
Allah nasb etgeyed
Seni alıb çarçağı

I leaned a ladder against the sky,
To dissolve the clouds.
I wish Allah had allowed me
to elope with you.

• №109. *Jir* (outlaw’s song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Meni Nannı ketib baradı
Awushladan avub, tawladan
Başımı da alıb ketgenem
Elibizde qanlı cawladan

My Nani is leaving,
Over high mountains and passes.
I got myself and fled
From the enemy ravaging our village.

• №110. *Iynar*, Turkey, Yağlınar, 2005

İyınarlarını aytıb tebresem
Borbaylarıği qaıarma
Süymekligımı aytıb çırlasam
Barlıq çarşından tryarma

If I started singing for you,
It would make you ill.
If I sang a song of my love,
You’d leave your bridegroom.

• №111. *Zikir* (in Turkish), Turkey, Eskişehir, 2005

...yanim dedim özümden uyardım
Ben seni seveli candan usandım
Aşkına düşeli Mecnun’a döndüm
Efendim, sultanımız şındım sana
Aman resullullah yardım et bize

...I said, I woke up by myself.
Since I’ve been loving you I’ve become surfeited.
Since I fell in love I’ve become *Majnun*.
You are my lord, my sultan, my shelter,
Oh, gracious, help us!

96 The Hungarian word *kín* ‘pain, anguish’ is included in the text with suffixes including low vowels.
97 This stanza type is known in Thracian folksongs in Turkey, too: the singer chooses the maiden and resigns from the woman.
98 The legendary love of Leyla and Majnun ended in tragedy.
• № 112. Zikir, Turkey, Yakapınar – Ertuğrul, 2005
La ilaha illallah, There’s no God other than Allah,
La ilaha illallah There’s no God other than Allah,
La ilaha illallah There’s no God other than Allah,
Muhammedin resulullah Muhammad, Allah’s prophet
Şefaat (senden) ya resulullah Intercede, oh, Allah’s prophet!
At: 346  FOLKSONG ANTHOLOGY

Atadan öksüz qalgan malhun sabiyçik The innocent little fatherless orphan
Anı tabhan anasi medirşağa salğandı Was sent to school by his own mother,
Medirşağa salɣan bla awruw tiyib qaythandı The child became sick there,
Awruwunu har hallarin anasına aythandı He told every detail to his mother.
Anı anasi aytdı anja men darmanla surayın His mother said: if only I could find balm for your illness!
Men canında qorqama qalay tözüb turayın I worry about your soul, how shall I endure this?

• № 114. Dance song on the accordion, Turkey, Ankara, 2005

• № 115. Iynar, Karachay-Cherkess Republic, Teberdi, 2000
Oy kökde barγan köksülle Birds flying in the sky
Aylanı bizni körşünle Should turn back and notice us!
lı, eki patçah qol salı Two rulers should undersign it,
Meni nanıma da bersinle That I should be married to my darling!

Amiy-Amıy em sarı Amiy, Amiy is the blondest,
Amıyın közü sab sarı Amiy’s eyes are lemon yellow,
Aruw qızla kelelle Fair lassies are coming,
Gülleni wa izleyele They want roses.

• № 117. Jir (Biynöger), Karachay-Cherkess Republic, Ogarı Mara, 2000
Ma bu Gezoh ulu da cigit tuwğan Biynöger Look, Biynöger, the son of Gezoh was born to be a champion!
Da seni canıṣı bu carathan Allah süymegen Your brother Umar, who doesn’t like Allah, the creator of your soul
Tamada qarnaşim Umar it awruwdan awruydu Is lying in bed with scabbies.
Awruy ese da anja darnaŋa ne carar What medicine can cure his illness?
Anja carariq bu aq maralı sü tüdü Can the milk of a white roe help?
Anı da tutariq ana qarnași içidi His uncle’s dog can catch the roe.

• № 118. Iynar, Turkey, Bashhüyük, 2001
Bahçada bitgen bal havun My hands place in front of them
Barmagım bla salayım The sweet melon that grows in the garden.
Termilib a turama oy Alan I long for you, sweetheart,
Izindan a qarab qalayım I follow you with my eyes.
• № 119. Jir, Turkey, Bolvadin, 2001
Sen körüb turganən tawnu wa suwuğun You have seen the cold of mountains
Suwlani sirqwuların The whim of the rivers.
Bir aruw soğasa ol qobuzuŋda On your accordion you wonderfully play
Curtumu tartuwların The songs of my people.
Soqçu soqçu culduzum Play, play, my dear,
Qaraçaynı tartuwların The songs of Karachay land.
Soqçu soqçu soqçu soq Come on, play them now, play
Qaraçayını tartuwların The songs of Karachay land.

Comment: The original text of the song is as follows:
Sen körüb turgansa tawnu aq buzun You marvelled at the white ice of the mountain,
Suwlani sarqwuların The current of the rivers.
Bir aruw soğadi Laba qobuzuŋ On your Laba accordion they sound beautifully,
Curtumu tartuwların The songs of my people.
Soqçu soqçu culduzum Play, play, my dear,
Curtumu tartuwların The songs of my people!

Oy, süygen elimi tatl qızısa You’re a sweet girl of my beloved country,
Cürekni cubançısa The comforter of hearts,
Cerimi casağıan subay nizısa A beautiful tree of my homeland,
Halqımı quwançısa The joy of my people,
Soqçu soqçu culduzum Play, play, my precious,
Curtumu tartuwların The songs of my people!

• № 120. Zikir, Turkey, Yazılıkaya, 2005
Halisan, muhlisan la ilaha illallah Truly, there’s no other God than Allah, indeed,
Halisan, muhlisan la ilaha illallah Truly, there’s no other God than Allah, indeed.
Sadıhan, musaddikan, Muhammeden Honestly, truly, Muhammad’s the prophet of
resulullah Allah,
Halisan, musaddikan, Muhammeden Truly, really, Muhammad’s the prophet of
resulullah Allah.

• № 121. Counting-out rhyme, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007
Çüw çüw çüw ala Slurping noisily
Eki çıçhan suw a Two rats are drinking water.
Anna boza bişire The woman’s cooking boza
Akka otadan tüşüre Grandpa’s taking it off the cooker now.

99 A rhyme like the Hungarian children’s rhyme csip-csip csóka ‘peck, peck, jackdaw’, it is played mostly when Karachay babies are bathed. Its function is to encourage the little child to wash itself.
100 Akka ~ appa ‘grand-dad’ used alternately.
101 Beverage from fermented cereals originating in Inner Asia. It probably spread among the Caucasians with the Mongolian expansion.
• № 122. Dance song on the accordion, Turkey, Bashhüyük, 2003

• № 123. Dance song on the accordion, Turkey, Ankara, 2003

• № 124. Dance song on the accordion, Turkey, Yakapınar – Ertuğrul, 2005

• № 125. Dance song on the accordion, Turkey, Ankara, 2003

• № 126. Jir (blessing for those who leave), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Ertde ertzde zamanda
Altawlan tösg keldile
Elge kirmey tohtalla
Alayda keçinirge dedile

Keçinirge dedile da olturuşub qaldila
Batırlüğa seyirsinib Awalğa Astalğa cedtide
Arı beri qarmalla, biçaqların tabmalla
Mizlerin da tüşürüb colda olturub qaldila

Long, long ago
Six people went up to the summit.
They stopped before the village,
Let’s have a short rest, they said.

They went to have a rest, but stayed there,
They were filled with heroism, they got as far as Aval and Astal102,
They confused everything, they couldn’t find their knives,
They even dropped their leather puncheon103, they stayed there halfway.

• № 127. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Sırtındaği iç kübesi aq kümüsdən eşilgen
Aq kümüsdən eşilgen
Qaratorum bek aridi, çığır quşlay sekirgen
Qaratorum col salğandı Nart uyanı başına
Nart uyanı başına
Qatı bisgen nartūh qurmaç bereme tüş aşına

The armour on your back was woven from silver,
It was made of white silver.
My Qarator104 spiringing like a vulture got tired,
My Qarator set out for the country of the Narts,
For the country of the Narts.
I gave him well-fried corn for lunch.

• № 128. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Qaraçay-Malqar Tawlula
Bir qolda bitgen barmaqla
Qabarti, Çerkes, Abaza, Noğay
Qızdan da tuwğan qarnaşla

People of the Karachay-Balkar mountains,
Are almost like the fingers of a hand.
The Kabard, Cherkess, Abkhaz and Noghay
Are like children of our sister.

102 Aval and Astal are famous Caucasian heroes.
103 Karachay miz is ‘leather puncheon, awl’.
104 Qarator is the steed of Sosurka in the Nart epic.
• № 129. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2005
Maşoq başlamı tikgen iyencea
Bardıla sende barmaqla
Açlıq cetgen kün çabaq tutarsa
Alani etib qarmaqla
Seni başçıqń alay sydamdı
Çibin da tayib töŋnerer
Tübü wa qalayd qaydan bileyim
Şyina ese da saw cer
With your sack-needle-like
Long pointed fingers
You catch fish in famine,
As if they were hooks.
On your hairless bald head
Even a mosquito slips.
What is under it, I don’t know,
Even the world could have room in it.

Comment: The informant mocks the bald fat man he was singing about.

• № 130. Jir (Jörme), Karachay-Cherkess Republic, Karachaevsk, 1998
Hoyra hoy hoy hoy
Caşla barib taw başna örledile
İzledile cörmeleriń körmedile
Bizni cörme cörmeleden bazı edi
Bizni cörme saw askerge azıq edi
Hoyra, hoy, hoy, hoy,
The valiant soldiers climbed up the mountain top,
They looked for their sausages but couldn’t find them.
Our sausages are thicker than those of others,
Our sausage is good food for every soldier.

• № 131. Dance song on the accordion, Turkey, Ankara, 2003
• № 132. Dance song, Turkey, Bashhüyük, 2003
Qaraŋı keçe qara cilan bla qalay catarıqsa
Meni wa qoyub başıŋı suwuq qalay atariqsa
Orayda rayda orayda hoy orayda rayda hoy
How do you go to bed with a black snake in the dark night?
Having left me, how do you throw yourself into the river?
Orayda rayda, orayda hoy, orayda rayda, hoy.

Calan başımı salıp cathanma
Rosseyni suwuq taşına
İgi umut ete ige umut ete
Aman kün keldi başıma
I lay down bareheaded
On the cold stones of Russia.
While I was dreaming about my two hopes,
A bad day settled upon my head.

• № 134. Dance song on the accordion, Turkey, Ankara, 2003
• № 135. Dance song on the accordion, Turkey, Yazılıkaya, 2005
• № 136. Dance song on the accordion, Karachay-Cherkess Republic, Karachay, 2005

105 Jörme is a Karachay dish made of tripe with lard.
• № 137. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000
Küz tavlada talala, o hoyri o marca,  
Çalqi ılbı çalalla, oy, oy, oy  
Eki süygen bir bolsa, o hoyri o marca,  
Ala cuqlab qalalla, oy, oy, oy.

Atla cekdim arbağa, o hoyri o marca,  
Armavirge barırga, oy, oy, oy  
Qadar mañña buyursun, o hoyri o marca,  
Sen aruwnu alırğa, oy, oy, oy.

Every autumn in the mountains, oyri, o,  
The fields are mowed with a scythe, oy, oy.  
If two lovers are together, oyri, o,  
They sleep together, oy, oy, oy.

Min Aqtamağım a faytonçña  
Hamut salayım tarpaŋña  
Ey, awuz mardasın berligem, Teyri  
Sanña keleçilik aythaŋña

Get into the coach, my Aktagsam, 106  
I harness the wild horse for you.  
I honestly reward the one  
Whom you're sending to propose to me.

• № 139. Dance song with orchestra, Turkey, Ankara, 2003

• № 140. Jir (love song), Karachay-Cherkess Republic, Hurzuk (Agocs–Lukács collection), 2007

• № 141. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agocs–Lukács collection), 2007
Men seni körgenli beri tınçlığım ketdi  
Sipatıŋ ketmevin keçe cuqusuz etdi  
Sen mañña cuwb bermevin ıyıtçı nença ay ötdü  
Sense meni quwandırılq  
Caşawumu qurarılq

I have had no peace since I caught sight of you,  
Your face has stolen my sleep.  
How many months have passed since you have not answered me?  
You are the one who can make me happy,  
You may become my companion.

Keçe kün da birgeme se cürekge kirib  
Ornalıqansa nek körmeysə, barama erib  
Cılı sözə a sen bilmeyse, meni halımı körüb  
Sense meni quwandırılq  
Caşawumu qurarılq

You are with me day and night I carry you in my heart.  
You have settled in me can not you see? It slowly kills me.  
You have no good words to say, you see what has happened to me,  
You are the one who can make me happy,  
You may become my companion.

106 Girl’s proper name meaning ‘white necked’.
• № 142. Jir (while drinking boza), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Boza kelsin deb aytığız  Say, it is time for boza,
Tuqum-çökge quwanığız  Have fun in the celebration!
Olturuğuz ayaqları bozadan  Sit down with your cups,
Toltur uğuz ayaklanı bozadan  And fill them with boza!

Egeçlerigiz aruw qızla  Your sisters are beautiful girls,
Qarınlarığiz a çigit çaşla  Your brothers are fine young men.
Boza ayaqını költürelle qollarına  They hold the cups with boza with their hands,
Boza boza dedigiz da  Say boza, boza!

Tuqum-çökge107 keldigiz da  You have come to the celebration of kinship,
Aruwla, alamat adamla  The beautiful ones, the marvellous people.
Qız aruwun kördügüz da  You have seen the most beautiful girl,
Seyirligqe qaldıgız da  Interesting things have happened,
Qonaklarım, canlarım  My dear, my guests,
Olturuğuz meni bla boluğuz  Sit down and stay with me!

• № 143. Dance song on the accordion, Kabard-Balkar Republic, Ogari Malkar, 2000

• № 144. Unintelligible text, Karachay-Cherkess Republic, Karachaevsk, 2005

• № 145. Zikir, Turkey, Bolvadin, 2005

Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!

Ölüm degen alaydı  Such is this death,
Marlab kelib tutadı  It watches you in secret, it comes and catches you.
Cılaba turğan etini  His crying body
Aqrabla cutadı  Is devoured by scorpions.

• № 146. Wedding song, Kabard-Balkar Republic, Kashha Tav, 2000

Kelinni alılı kelebiz col berigiz  We’re bringing the bride, give way!
Ey, bek aruwun saylağanız ma köürüz  Ey, we’ve chosen the nicest one, look!
Qolın küyüzle cayığız qolubuzğa  Lay colourful patterned carpets in front of us!
Ey, algış ayaq tutduruz qolubuzğa  Ey, give the cup of blessing into our hands!

107 Tuğum çök is a ‘traditional feast of kinship’. In times of yore members of a tribe gathered once a year for a day-long celebration. They feasted, danced, sang, made merry, contested, wrestled. The word çök ‘banquet, christening feast’ appears in Old Turkic (WOT 299), in Uyghur sacrificial texts: ‘kneel down at a ritual, lower oneself on a knee before god’. Hungarian csökken ‘decrease’ and sekély ‘shallow’ can be derived from this root.
Kelin keled, üyge kired, col qoyuğuz
Ey, toy etigiz, qonaqla qoy soyuğuz
Quwanç keled eşikleni keç açığız
Ey, üynü tübüne aruw gülleni çaçız

A bride’s arriving, she enters the house now, give way!
Ey, make a wedding feast, slaughter sheep for the guests!
Happiness is arriving, open the gates wide!
Ey, sprinkle the floor of the house with beautiful roses!

• № 147. Jir (Gapalaw), Turkey, Bolvadin, 2001
Gapalawla eki elle bir boldu
Oy Gapalaw seni soyğan İzalada kim boldu
Istawatı cilan a çirmaz mursadı...

The Gapalaws united from two sides,
Alas, Gapalaw from the Izha family, who killed you?
Your sheep pen is covered by nettle, not even snakes can penetrate it.

• № 148. Orayda (at a wedding), Kabard-Balkar Republic, Ogari Malkar, 2000
Ey, orayda, orayda ra
Ey, kelinni çığara turalla orayda ra
Ey, hey orira oyra
Ey, aşuşgan etebiz, terkiraq boluğuz
Ey, hey orira oyra

Hey, orayda, orayda, ra,
Hey, a bride’s being carried, orayda, ra.
Ey, hey, orira, oyra,
Hey, let’s hurry,
Ey, hey, orira, oyra!

• № 149. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Calbawur a tab bişgendi qzarib
Keldi allıma suwumayın tuzlanıb
Calbawurnu qolğa alama quvana
Söz aytama sizıbla cubana
Munu kibik tëtli körün anaña
Aşaganda arı beri qarama
Közińןbla çırıldanı sanama
Qartlanı wa sylağandan arıma

The liver is served for me
Freshly fried, hot and salted.
I take it with pleasure,
I’m talking with you, the time’s flying.

May your mother see you so sweet,
Don’t keep fidgeting while you eat!
Your eyes should not count the beams,
You should never get tired of entertaining the old!

Comment: Jalbawur is liver fried richly spiced in lard over the fire.

• № 150. Jir (Qanamat), Kabard-Balkar Republic, Ogari Malkar, 2000
Saw cetı çılında ma Morh başında turğanem
Oy iynanızız a kiyikle bla wa qoş bolub
İt bıyle bla wa açıq qazawat eterem
Aqbaş qama ma eki qolum boş bolub

I spent seven years by the source of the river Morh,
Believe it or not, I lived with deer.
I’d have fought a fierce battle with bad lords
If I’d had a chance to fight freely with my white bone handled dagger.

108 The aqbaş qama is a Caucasian dagger with a white bone handle, almost every boy gets one from his father.
• № 151. Jir (Qanamat), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Ebizeleni wa sen cigit tuwğan Qanamat
Közleriğinden a bir cuwub cuwub qan ağad
Saw ceti çlını Amgata boynun saqladın
Kiyikle öltürüb tawlada etle qaqladın
Öksüz bolub ösgen ediŋ Gapalaw
Köb qiyınlıŋ körgen ediŋ Gapalaw
Qaruwsuzğa nöger ediŋ Gapalaw
Anasından cigit tuwğan Gapalaw

Carlığa sen tayançaq boluwçeŋ
Ala üçün söznü tawkel saluwçeŋ
Qaruwsuzşa sen a köprü saluwçeŋ
Anasından cigit tuwğan Gapalaw

Valiant Qanamat is the offspring of the Ebze family,
Streams of blood flow from his eyes.
He lived by the side of the river Amagata for seven years.
Hunting, he lived on dried meat.
You remained an orphan, that’s how you grew up, Gapalaw.
You lived a lot in want, Gapalaw.
The protector of the weak, Gapalaw.
Your mother bore you to become valiant, Gapalaw.
Protector of the poor, Gapalaw.
You stood up for them bravely.
You became the bridge of the powerless,
Your mother bore you to become valiant, Gapalaw.

• № 152. Jir (Biynöger), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy atasından a ol cigit tuwğan Biynöger
Tamada qarnaşış ol it awruwdan awruydu
Ol aŋça cararıq ol aq maralını sıtūdü
Anı tutallıq a ana qarnaşışını itidi

His father’s son, the valiant Biynöger,
Your brother is lying in bed with scabies.
The milk of the white roe would be balm for him,
Only your uncle’s dog can catch it.

• № 153. Jir (Qanamat), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Ebzeleni da cigit a tuwğan Qanamat
Eki közüŋden cuwub cuwub qan ağad
Eter ediŋ a sanlarıŋa boş bolsaŋ
Seni bla küresgen itle bla qazawat

Valiant Qanamat was born into the Ebze family,
Blood is streaming from his eyes.
If you had not been hog-tied,
You would have fought against the wicked dogs.


Qıırıdı Dawle hahay quwğun
Qaraçayını şohun, barın, cuwuğun
Çaŋırıtız beri cenqıl cetsinle
Qara künde bir bolułuq etsinle

Dawle is shouting, alas, spread the news,
Call the friends of the Karachays, their family and relatives,
Call them to come here all
And help in this plight!
Caw kirgendi Hasawkağa kelgendi
Tab collanı Amantıșden bilgendi
Çanka, biydi bizni satı
b qoyarıq
Qaraçaynı başasından toyaṁı

The enemy broke into Hasawka,109
Amantıș110 told them the way.
Princes, the lords sold us to them
Who’d got fed up with the wealth of the Karachay.

• № 155. Lullaby, Turkey, Bolvadin, 2001

Arbabızıda altın terek ornalsın
Baş bulçuğu culduzlanı sanasnın
Tüb tamrı Rafat tawdan qarasın
Allah Allah Allah Allah eteyim…

You’re planting a gold tree in your garden,
May its highest branches count the stars.
May its roots reach out from Mount Arafat,
Let me say Allah, Allah, Allah, Allah!

• № 156. Lullaby, Turkey, Belpınar, 2005

Bellaw bellaw bellaw bellaw böleyim
Seni asker bolub köreyim
Bellaw bellaw bellaw beşiğe
Quwanç bla kelgin sen bu eşikge

Bellaw bellaw arbabızıda qurmanlıqlar qaynasın
Arbabızıda at oyunlar oynalsın
Bellaw bellaw baylaw bawun açılsın
Seni başıdan bir hayırlı qarga qırırsın

Quçırğan qarqanı başı qarabaş
Saŋṇa tutar seni anan toğuz on a qarawaș

Hush, hush, hush, hush, I’ll swaddle you,
Let me see you when you are a soldier!
Hush, hush, hush, hush, in the cradle,
Come home happily!

Hush, hush, may sacrificial food simmer in your yard,
Let there be a game on horseback there!
May a crow bringing good news sing by your head!
The head of the singing crow is black,
Your mother keeps nine or ten slave women for you.

• № 157. Lullaby, Turkey, Yağlıpınar, 2005

Qargalani qonşuları qoldadı
Kele ese seni dayıŋ coldadı
Coluq̣anına senden hapar soradı
Sorub alğanın hurununa saladi

Hurtununda bolur anı caçułuğu
Esen kelsin camagatha sawluğu
Kișt kișuwla, kișt kișuwla, kișuwla
Etmegeyem sizge aça puşuwla111

The nest of crows is in the valley,
If your brother’s coming, he’s on the way.
Whoever he sees he’s asking about you,
Whatever he gets he puts in his pocket.

His kerchief is in his pocket,
May he bring health to our people!
Puss-puss, cats, puss-puss, cats, cats!
I wish I had been grieving less for you!

109 Hasawqa was the first Karachay settlement to be occupied by Russians; this lament commemorates that event.
110 Amantıș is a Karachay sobriquet.
111 The initial phoneme got voiceless secondarily. The Hungarian verb búsul ‘grieve, brood’ is a Turkic loanword derived from Old Turkic bung > mung ‘sorrow’ (Ligeti 1986:499).
• № 158 Jir about the deportation, Kabard-Balkar Republic, Ogari Malkar, 2000

<table>
<thead>
<tr>
<th>Koçovuq</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Şorhuldağan suw çağada shaltub</td>
<td>The water’s gurgling by the streamside,</td>
</tr>
<tr>
<td>Şbrddadim qulağınça aqrin</td>
<td>I softly whispered into his / her ear.</td>
</tr>
<tr>
<td>Şoš tüxləb ışardığ da burulub</td>
<td>You listened silently, didn’t smile, turned away,</td>
</tr>
<tr>
<td>Şor tarafdı Cunningham tamırın</td>
<td>My heart was bleeding.</td>
</tr>
</tbody>
</table>

• № 159. Orayda, Turkey, Yakapınar – Ertuğrul, 2005

... qarağan, oy... My dear with black eyebrows, oy!

• № 160. Jir, Kabard-Balkar Republic, Ogari Malkar, 2000

<table>
<thead>
<tr>
<th>Koçovuq</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Men seni üçün sûymeklik otda küydüm</td>
<td>I’m burning for you in the fire of love,</td>
</tr>
<tr>
<td>Sen aruwçuqnu da duniyada kemsiz sûydüm</td>
<td>What a lot of beauties I’ve loved in this world!</td>
</tr>
<tr>
<td>Men seni köre da ma sızni üye barsam</td>
<td>I wish I could go to see you,</td>
</tr>
<tr>
<td>Ma seni anañ a seni mañña dawsuz berse</td>
<td>And your mother would let you marry me with-</td>
</tr>
<tr>
<td>out a debate!</td>
<td></td>
</tr>
</tbody>
</table>

• № 161. Jir (Gapalaw), Kabard-Balkar Republic, Ogari Malkar, 2000

<table>
<thead>
<tr>
<th>Koçovuq</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caylıqlań qoruy ketdi hans boldu</td>
<td>He went up to guard the summer pasture, grass</td>
</tr>
<tr>
<td>Carlı balam duniyadan tas boldu</td>
<td>was growing in it,</td>
</tr>
<tr>
<td>Anasina cigit tuşğan Gapalaw</td>
<td>My unfortunate little one departed from this</td>
</tr>
<tr>
<td>Stawatın cilan cirmaz mursadı</td>
<td>world.</td>
</tr>
<tr>
<td>Seni öltürğen İjalanı Mussadı</td>
<td>His mother bore Gapalaw to be a valiant soldier,</td>
</tr>
<tr>
<td>Anasina cigit tuşğan Gapalaw</td>
<td>But in their yard the nettle is so thick that even</td>
</tr>
<tr>
<td>Seni öltürğen İjalanı Mussadı</td>
<td>snakes can’t pass through.</td>
</tr>
<tr>
<td>Anasina cigit tuşğan Gapalaw</td>
<td>His mother bore Gapalaw to be a valiant soldier.</td>
</tr>
</tbody>
</table>

• № 162. Jir (Gapalaw), Turkey, Yağlıpınar, 2005

<table>
<thead>
<tr>
<th>Koçovuq</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gapalawla taş başında caşayla</td>
<td>The Gapalaws live in a rocky place,</td>
</tr>
<tr>
<td>Gapalawla cildan cığa adam etle aşayla</td>
<td>The Gapalaws eat human flesh every year.</td>
</tr>
<tr>
<td>Gapalawum seni öltürğen İjalanı Mussadı</td>
<td>My Gapalaw, you were killed by Musa of the</td>
</tr>
<tr>
<td>Cilan cirmaz arbażında mursadı</td>
<td>İzhas,</td>
</tr>
<tr>
<td>Seni öltürğen İjalanı Mussadı</td>
<td>In your yard the nettle is so thick that even a</td>
</tr>
<tr>
<td>Cilan cirmaz arbażında mursadı</td>
<td>snake can’t get through.</td>
</tr>
</tbody>
</table>

• № 163. Jir (Heroic song), Kabard-Balkar Republic, Kashha Tav, 2000

<table>
<thead>
<tr>
<th>Koçovuq</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cansohları Taşlı Qolda caşayla</td>
<td>The Jansoh family live in the valley of Tashli,</td>
</tr>
<tr>
<td>Ala kesi qıyının aşayla</td>
<td>They consume as much as they earn.</td>
</tr>
<tr>
<td>Bek tamataları wa Çibijiyayi bolğandı</td>
<td>Chibizhiya is the oldest among them,</td>
</tr>
<tr>
<td>Anı başında bolur tülkũ bůrkũ, deyle</td>
<td>He wears a foxskin hat on his head,</td>
</tr>
<tr>
<td>Üsünde bolur da börů tonu, deyle</td>
<td>His shoulders are covered by wolf fur,</td>
</tr>
<tr>
<td>Azwunda bardı kümüş üllesi</td>
<td>He has his silver pipestem in his mouth,</td>
</tr>
<tr>
<td>Tübünde bolur muni da toru atı</td>
<td>His grey horse under him.</td>
</tr>
</tbody>
</table>

112 This famous Karachay family changed their name to Umar over the time and are still influential among Karachays under the name Umarov today.
• № 164. Jir (Heroic song), Kabard-Balkar Republic, Kashha Tav, 2000

Taşt tegene, ağac elek bolğanda
Kök Teyrisi Cer Teyrisin alganda
Kök küküreb cer a buwaz bolğanda
Cer carilib sora Debet tuwända

Suw Teyrisi alb ani cuwända
Otdan bolğand ol Debetni cüregi
Qurçdan bolğand sanlarını kereği
Körük bassa Mińji Taw titiregend

When the wash-tub was made of stone and the sieve was wooden,
The God of Heaven and the God of Earth united.
It was thundering when the Earth conceived,
The Earth broke into two when Debet was born.
The queen of waters had seen him washing himself,
Debet’s heart was from fire.
The other parts of his body being steel,
When he stepped onto the bellows, Mount Elbrus trembled.

• № 165. Jir (Qanamat), Kabard-Balkar Republic, Janikoy, 2000

Saw ceti çılnı da men Qaraagachça casadım
Oy keçe börümü da kündüz it bolub
Oy iynansız a bu qara suwla süt bolub
Asırı ağdan a bu qara suwla süt bolub

Sav ceti çılnı da men Morh başında turgança
Oy iynansız a kiyikle bla qosh bolub
Oy iği sagan a açıp qazawat eterem
Aqbaş qamağa bu eki qolum boş bolub

I lived in Karaagach for as long as seven years,
Alas, at night I was a wolf, during the day a dog,
Alas, you would not believe it, for me spring water was milk!
Hunger made me feel spring water was milk.
For seven long years I lived by the source of the river Morh,
In fact I lived with the deer,
If only I had fought openly,
My hand would have used my white bone-handled dagger freely!

Comment: This song is about Qanamat, who lived alone for seven years, far from human settlements. He was hiding from the Russians in the area around the source of the river Morh.

• № 166. Orayda, Turkey, Yakapınar - Ertuğrul, 2001

• № 167. Orayda, Turkey, Yakapınar – Ertuğrul, 2005

• № 168. Orayda (for a bride), Turkey, Akhisar, 2005

Ohoho rayra rayra oyra marcala orayda orayda
Ohoho rayra rayra oyra marcala orayda orayda
Ohoho rayra rayra oyra ma teyle alib kelebiz hoy
Ohoho rayra rayra oyra, come on, orayda orayda,
Ohoho rayra rayra oyra, come on, orayda orayda,
Ohoho rayra rayra oyra marcala alib kelebiz hoy
Ohoho rayra rayra oyra, my friends, let’s bring her, hey!
Ohoho rayra rayra oyra, my friends, let’s bring her, hey!
Ohoho rayra rayra oyra, come on, let’s bring her, we’re coming, hey!

113 In Karachay epics Debet the blacksmith was born of the union of the gods of Heaven and Earth. Debet taught the Narts to make arms. The stars in the sky are from the sparkles Debet’s blows at the glowing iron on the anvil sent flying.
• № 169. Lament, Kabardin-Balkar Republic, Ogari Malkar, 2000
Without words

• № 170. Jir (Domalay), Kabard-Balkar Republic, Billim (Agocs–Lukacs collection), 2007
Wo, kannetli bolsun a Echkibash Domalay
May heaven be your home, Echkibash Domalay!

Tinchliq a coqdu da sen Uchkulandan qoramay
There’s no solace in Uchkulan till you’ve disappeared from.

• № 171. Jir, Turkey, Bolvadin, 2001
O, burun zamanda Ogarı Gidamlada qoyçu edim
I used to be a shepherd among the Upper Gidam folks,

Qoya qyrynda men a çuqladım da tüş körüdüm, o tüş körüdüm
I fell asleep beside the herd, I saw a dream.

Ol arwu Kıştay bla da başına hayırlı da iş körüdüm
I did good for the beautiful Kıştay,

Dağda ne körmedim, ow teğle bilay ne körüdüm, o ne körüdüm
What didn’t I see, my friends, what did I see?

O, Çomalada ma çalman tolu da qoy körüdüm
I saw a pen full of sheep at the Chomas’;

Dağda ne körmedim, ow teğle tabu ne körüdüm
What didn’t I see, my friends, oh, my, what did I see?

• № 172. Lullaby, Turkey, Bashhuyuk, 2001
Bellaw bellaw böleyim a bala seni wa
Hush, hush, I’ll lay you in the cradle, my little.

Arbaziında toru atla(r) oynatıb a köreyim a
Let me see chestnut horses jumping in your yard!

Arbaziında altın terek ornalsın
May gold trees grow in your yard,

Baş bulçuğu culduzlanı sanalsın
May their branches count the stars!

Meni bala céti ataga aylansın
May the family of my little one multiply,

Bellaw bellaw bellaw bellaw böleyim
Hush, hush, hush, hush!

Altanımı memur bolub köreyim
Let me see my Altan as an official,

Altanım a biyle pașala bla aylansın
Let my Altan mingle with lords, pashas!

Altan bala céti ataga aylansın
May my little Altan have a big family,

Biyle pașala bla patçahlıqqa saylansın
May the lords, pashas elect him padishah!

• № 173. From the Nart epic, Kabard-Balkar Republic, Ogari Chegem, 1998
Bara corta ketdi Şaway hoyra
Shavay left running, hoyra,

Üç künlükge cedti Şaway hoy hoy
Three days were just enough to cover his way.

Bara bara ketteti Şaway hoy hoy
Shavay kept wandering and wandering,

Em bla alaşa tillengen ed hoy hoy
And suddenly his horse started speaking in a human voice:

Andağılani körremsgi hoy hoy
Can you see those over there?

Közüm cemey köralmayma hoy hoy
My eyes are not good enough for that.

Qart bolgyansa ige saq bol hoy hoy
You’ve grown old, you’ve got to be more careful!
• № 174. Jir (about a shepherd), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy Erirey degen quwatdı
Oy carlığa bergen suwabdi
Carlığa bergen cal üçün
Bayğa biyge bergen a mal üçün

Ey, Erirey114 means plenty,
Ey, it’s a good deed to give to the poor.
To give to the poor for his daily work,
To give to the rich and the masters for the ani-
mal.

• № 175. Orayda,115 Karachay-Cherkess Republic, Ogari Mara, 2000

Hoy, hoy orayda
Hoy orayda ra rayda hoy
Hoy, orayda orayda
Hoy çığa esen çığ marca
Çiqmay esen a qoyub ketebiz orayda

Hoy-hoy orayda,
Hoy orayda ra rayda hoy,
Hoy, orayda orayda!
Hoy, if you come out, come now,
But if you don’t, we’ll leave you here, we’ll go
away orayda!

• № 176. Jir, Turkey, Doğlat, 2001

Men a caşığımda da Orta Gidamlada da qoyçu
edim
Qoyla qyırında catub cuqlab a tüş kördüm
Ol aruw Kıştay bla da başıma bir hayırlı da iş
kördüm
Ertdenblasında da sahib ıshawatha da men
bardım
Ishawatda da bir küyöw nöger a crydila
Men a çığan edim da küyöw nögerge sanalb
In my youth I used to be a shepherd at the Mid-
dle Gidam folks,
I fell asleep beside the herd, I saw a dream.
What did I do with the beautiful Kishtay,
I left in the morning, I went to the pen.
In the pen best men were gathering,
I was counted among them.

• № 177. Jir, Kabard-Balkar Republic, (Otarov 2001:90)

Oy, Candar, canıŋ barsın Kabaŋa,
It tamlı116 crylgandila117 Labaga.
Murdugh basında bir bölek atlı köründü –
Ala tosum eken, sora cawmu eken?
Ala bizni tashabzni bilgenle,
Üslerine kök gebene kiygenle.

Alas, Jandar, may your soul reach the stone of
the Kaaba!
Wicked Abkhazians gathered by the river Laba.
Beside the river Murduh118 some riders showed
up,
Are they friends or enemies?
They had got to know our secret,
They covered their backs with grey felt coats.

114 Erirey was the god of plenty in the pagan age.
115 When the bride is taken out of the parental house.
116 The ethnonym Tamlı derives from Tam ‘Abkhazia’.
117 In this stanza there are two words that the Hungarian language borrowed from Old Turkic verb
cry{l} - > Hun. gyűl- ‘gather’, kök > kék ‘blue’.
118 Tributary of the river Laba.

Hasavkağa tuşman asker kirgendi
Soldiers of the enemy invaded Hasavka,
Tahsağızını Amantışden bilgendi
They got to know your secrets from Amantish.
Hasavkağa tuşman asker kirgendi
Enemy troops invaded Hasavka,
Batır Umar qazawatda ölgendi
The valiant Umar was killed in action.

• № 179. Jir (Emena), Karachay-Cherkess Republic, Karachaevsk, 2000

Biz a çığıqan edik Ullu Bashandan¹¹⁹ kün qaray
We left Ullu Bashan looking for a good day,
Kelib kirgenek Şam Teberdige cer sanay
We arrived at Sham Teberdi, we settled down.
Biz umut etgenek Ullu Teberdide çaşarğa
We had hoped we would live in Sham Teberdi,
Bizge buyurulmad Muhunu da budayınıd from
We had no chance to eat from Muhu’s wheat.

• № 180. Lullaby, Turkey, Bashhüyük, 2001

Bellaw bellaw bellaw bellaw belimçik
Hush, hush, hush, I’ll put her to bed.
Bu qızçığıq bolsun bay üylege kelinçik
May this girl be a bride at a rich house!
Bellaw bellaw bellaw böleyim
Let me take great delight in my little one!

• № 181. Jir, Turkey, Bolvadin, 2001

Sen da süyese men da süyeme
You love me, I love you, too.
Qara qaşlım, anaŋnek bermeyd
My dear with black brows, why doesn’t your
Oyra oraya rayda ha ha
mother let you marry me?

• № 182. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005

Gapalawla eki elle bir boldula
The Gapalaws united from two sides,
O Gapalaw, ani öltürgen ğalari boldula
Oh, Gapalaw, he was killed by the Izha family.


Ay, tay-tay! Qırımdan a kelgen Qırım semenle,
Ay, tay-tay! Crimean soldiers from Crimea,
Oy, semenle,
Ay, tay-tay! Achey’s son, Achemez was
Açey ulu Achemezge biydi, handı demelle, oy.
a great lord.
Oy, Tay-tay! Achemezge qonaq bolub tüşdülə,
Ay, tay-tay! They went to see Achemez,
yıydülə!
Qonaqlağə birer qanqa iyidle.
There were tables laid before the guests.
Oy, tay-tay! Ol qanğadan aşab-icəb toymlalla,
Ay, tay-tay! They were not sated from those ta-
yı, toymlalla.
bles,
Caw cerinde sawut-saba qoymlalla,
They didn’t leave their weapons in hostile lands.
Oy, tay-tay! Eyinni birer qanğa iyidle, oy, iyidle,
Ay, tay-tay! Some more tables were laid for
ı, toymlalla.
them,
Ol qanğadan aşab-icəb toydula,
Ay, tay-tay! They found peace in their hearts
Oy, tay-tay! Ol qanğada cürəklərən basdila, oy,
there.
basdila.

¹¹⁹ Ullu Bashan is the upper part of Bashan. There is a ‘Small’ and a ‘Great’ Karachay land. The
former includes: Kitche/Jani Teberdi, Sham Teberdi and Krort Teberdi. The latter is a woodland.
• № 184. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio
Ey Düger Badinatı da cortuwulğa da çiqdila degendi
Ay arı çiqdila deydi Tagını boynunda kertme terekge
Ey onow etelle bila tonow da kerekge
Ay alay da kerekge deydi
Kişiını da aşılsın surayla oy ketdile degendi

Alas, Ossetian noble youths set out on a raid, instead of the robbery they had a debate. It must have happened so, they brought the most valiant lad to account.

• № 185. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005
Gapalawla eki boldu, bir boldu
Oy Allah, Ijalada seni öldürgen kim boldu
Üç kişi da bir kişiğe ayırdı
Oy Allah, Ijalada seni öldürgen Ayıpdrı

The Gapalaws had two branches, they united. Alas, Allah, who killed you from the Izha family? Three against one, it’s a shame, Alas, Allah, Ayıp from the Izha family did it.

• № 186. Orayda, Karachay-Cherkess Republic, Teberdi, 2000

Qollarına temir toqmaq alırız
Taş sanına temir buğışşalırız
Urgan sayını başını tört carrırız
Aldanmağız ahr zaman duniyağa

Your hands are shackled, your tense body is forced into an iron trap. Your head is broken into four with every stroke, don’t give in to this passing world!

Qara kültüm tüşer seni sanına
Aqrabra çabar aqğa qanına
Madar işmeında carlı canına
Aldanmağız ahr zaman duniyağa

Your body is covered by black-and-blue spots, your overflowing blood is licked by scorpions. Seek shelter for your peaceless soul, don’t give in to this passing world!

• № 188. Jir, Kabard-Balkar Republic, collected by Tamara Bittiurova

Batır Qarça Qaraçağın başı edi
Üyü ani qara sostar taşdan edi
Halqı bla Ullu Bashandaçaşay edi
Buday, arpa, tari sürib aşay edi
Qıyınlıqda halqın cawdan saqlay edi
Üsun teşib bir keçeni catmey edi
Hanla, biyle çabiwulda ot salsala
Sabanladan halqı hayır tabmey edi

Vailant Karcha was the prince of Karachay, his house was built from black granite, he lived in Ullu Bashan with his people, they grew wheat and barley. He protected his people from the enemy, one evening he didn’t take off his clothes, he didn’t even go to bed. Rulers, leaders attacked him, they set fire to the wheat, the people had no crop.

120 There is a systematic vowel difference here from Anatolian Turkish Eyüp.
• № 189. Wedding song, Karachay-Cherkess Republic, Karachaevsk, 2000

Еçkıbaşları da oy bir cigit tuwğan Domalay
Sen a tura edin a bu Narsanada biy kibik
Oy çığb kelgen ciltərəb çığgan kün kibik
Alib baralla bu kömür kibik kül kibik

Domalay was born to the Echkibash family to become a champion,
You could have lived like a prince in Narsana,
He was born to be a radiant sun,
But all of a sudden off he goes, just like coal turns into ash.

• № 190. Jir (Gapalaw, Kumyk song), Karachay-Cherkess Republic, Khalk-Ayag (Agócs–Lukács collection), 2007

• № 191. Dance song on accordion, Turkey, Ankara, 2007


Aq tawlanı başların silay baralla
Bu kökden kelgen cenënil köksül bulutla
Köllendirgenleyin turad alanı
Künden künne çanıdır çanşı umutla

Light bluish clouds in the sky wander
Caressing white mountain peaks,
They are encouraged
By new hopes from day to day.

• № 193. Dance song on the accordion, Turkey, Ankara, 2003

• № 194. Jir (historical song), Kabard-Balkar Republic, (Otarov 2001:84)

Hadawçuq ulu batır Cambolat, oy, oy,
Atlan, Cambolat, çaş Cambolat, a Cambolat,
Atlanjanda da, at arbala cekeđirgen,
At arbağa da qızıl qanla tökdürgen.

Hadawçuq’s son, valiant Jambolat, Start Jambolat, young Jambolat!
When he sets out, he drives a cart,
He lets red blood flow onto the carts.

• № 195. Jir, Kabard-Balkar Republic, the outskirts of Nalchik, 2000

Men seni bek süyeme
Süymeklik otda kıyeme
Seni körsem aralb qalama
Bügüñnü oyunda
Caş töülü toyunda
Qoltuğundan kirgenleyin barama

I love you so much,
I’m burning in the fire of love.
When I catch sight of you, I forget everything.
In the dance today
In the feast of the young
I walk taking your arm.

121 By now the so-called great Karachay families (Nawruz, Budiyan, Adurhay, Tram) no longer include the Echkibash. The large families were united into a coherent entity by the leader Karcha around Bashan in the late 1300s (information from Tekin Koçkar).
122 It is called Kislovodsk today.
123 Hadawjuk is a known Karachay sobriquet.
Taw başında miyikde
Sekiredile kiyikle
İlişanña men birin salama
Sen da anıçasa
Tepsewde uçaşa
Qoltuğundan kirgenleyin barama

On the mountain top, on the peaks,
Deer are leaping.
I aim at one of them,
You are like it.
You fly while dancing,
I walk taking your arm.

Comment: This is the song of the dance „Abezék”. The lads and the girls dance it arm in arm.


Bellaw bellaw bellaw bellaw böleyim
Balaçığım senden algın öleyim
Balaçığım baldan tolsun tamağış
Küren tartsın gîçeçigim qabağış
Qabağında düz miñ atlı otlasın
Arbaziında düz qonakla tohtasın

Hush, hush, hush, hush I’ll lay you in a cradle.
My little one, let me die before you!
My little one, may honey trickle down your throat!
May your village be surrounded all around, my little!
May a hundred thousand horsemen graze their horses in your village!
May you entertain a hundred guests in your yard!

Comment: In old times in the Caucasus the villages used to be surrounded by walls to defend them from the enemy. This is also mentioned in the lullaby.

• № 197. Jir, Turkey, Eskishehir, 2005

Oy Eçkibaşları Domalay
Ol a bir keççe de qirq ögüznü kesdirgen
Subay sanların adam haq bla ösdürgen, tabu
Qırğiy sanlardan haram haqını da ösdürgen
Candetli da bolsun Eçkibashları Domalay
Domalayıım da oy sabiy boldu çaş boldu
Keçe ortada Naçalnikden tas boldu, tabu

Oh, Domalay from the Echkibash clan,
One night he slaughters an ox.
Growing his wonderful body as the son of God,
Feeding his beautiful body with forbidden foods,
May Paradise be the home of Domalay from the Echkibash clan!
My Domalay became a child and grew into a young man,
At midnight he disappeared from beside the Russian commander.

124 An invocation said as a good wish.
• № 198. Jir (about Atalay), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Keç boldu da Ayuw Çatda qaldı Atalay  
Atalay stayed in the Ayuw mountain until late,
Cuqu arada tüş kördü da ayttdı bilay  
What he’d seen in his dream he cited like this:
Marcama men keçe turub ketmesem  
If I don’t leave in the night
Ilizmığa Taşbawathı cetmesem  
And don’t reach Taşbawat before dawn,
Ormanantı kara kültüm etmesem  
I’ll find Ormanan wounded.

Atalay a keçe ilgenib uyandı  
At night Atalay startled out of his sleep and woke up,
Örge turub taş hunağa tayandi  
He stood up, leaned against a cliff,
Bir tartıb erlay atha miendi  
And mounted his horse.
Ayuw Çatdan ullu colğa enendi  
From the Ayuw mountain he set out on a long journey,

Atalay a Düger elge barğındı  
Atalay went to an Ossetian village.

Comment: Atalay is the hero of a Balkar legend. The story of the song is preceded by Atalay’s returning home from a successful raid, and as evening fell, he had no other choice but spend the night in the Ayuw ‘bear’ mountain. He has a bad dream, he mounts his horse in the dark of the night, continues his way and arrives at an Ossetian village where his friends live. He meets no one he knows, so he’s inquiring of what has happened. He is told that a terrible epidemic of the plague broke out and all his friends got sick and died. After this many Ossetian families settled in Balkar territories and became assimilated.

• № 199. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Taw başları oyraya bolur çuwana  
The mountain peaks are steep,
Marawçu da kele bolur quwana  
The hunter likes going there.
Aqasinda oyraya ani qawalı  
His rifle’s on his back,
Apsatığa bolur bilay cuwabi  
If Apsati wants it like this.
Apsatını berir künü süt kibik  
When Apsati is generous the sun’s like milk,
Bermez künü bolur anı it kibik  
When he is not, [hunting] is very difficult.
Berbolı şar qoşuna ulutma  
If you give us something, don’t torture us among the narrow cliffs,
Berüwçünü oyraya bizge unutma  
Don’t forget to give something to us!

• № 200. Heroic poem (about Tatar Khan), Karachay-Cherkess Republic, Hurzuk (Agócs-Lukács collection), 2007

Cawumla cawalla taw calpaqlaşa oyraya köllege  
Rain is falling onto the mountain pastures and into the lakes.
Quwğunla kirgendi oy Qaraçayda ellege, oyraya batır a Tatarqan  
News reached Karachay land; forward valiant Tatarqan!
Nihit başandan uzatıldı bizge oyraya üç quruq  
From the mountain pass of Nihit three flags were sent with the news,
Duwut ayağında a çöqtı a çuğgün qçıtrıq, oyraya batır a Tatarqan  
From the lower part of the Duwut we got tragic news, valiant Tatarqan.
Duwut özenine wa Qızılbek asker oyraya kirgendi  
Abkhaz soldiers invaded the valley of the Duwut,
Qatınını qızını wa calan ayaq etib sürğendi, oyraya batır a Tatarqan  
Driving women and girls barefoot, kidnapping them. Forward, valiant Tatarqan!
• № 201. Jir, Turkey, Eskishehir, 2001

Aqbaş da aruw kümüş qamala
Qaraçay çaslanı belinde
O tolu üy a bolsun Hacı-Murat
Bilay çiğ bağ ketgen elinde

Bizi mindirdile oya mindirdile
Mesinimi arți bölgenje
Kelmegiz a çała canazı çoqdu
Capon qazawatda ölgenge125

White-handled beautiful silver daggers,
Stuck in the belts of Karachay lads,
May Hacı-Murat have a big family
In the village where he settled down.

We were transported
In a waggon at the rear.
Don’t come here lads, there’s no funeral service
For those who were killed in the Japanese war.


Ey, kel, qızım a, kel, qızım,
Ullu Holamğa barayq, qızım.

Oy, uglay, uglay barmayma, atam,
Men Holam elge kirmeyme, atam.
Oy, közlewen suw bermez a, atam,
Oy qatınlari kün körmez, atam.

Come, my daughter, come, my daughter,
Let’s go to the village of Ullu Holam, my daughter!
No, I’m not going, daddy dear,
I won’t set foot in the village of Holam.
Its spring gives no water, daddy,
Women don’t stay alive there, daddy.

• № 203. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Meni qoyları baralla Alan
Aq qırımlanı aylanıb
Yaqapınar qızları qalqanla sawlay
Qaraçay elledede saylanıb

Közüm a çıraq a baradı anam
Aq qırımda taşläça
Alay carağan toyla kerekdi
Bizi hoyubuzda çağıla

My flock of sheep scatters, my friend,
While returning from Ak Kırma.
Every lass remained in the village of Yakapınar,
They’d been chosen in Karachay villages.

I can’t take my eyes, mother,
Off the stones in Ak Kırma.
The lads in our village
Need such a beautiful feast.

• № 204. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2000

Kökle tübünde kökbaş üylene
Caşayda aruw Kəgala
Ekibiz birge kuyüb barabiz
Kəgala saŋna tarala

Kökle tübünde kökbaş üylene
Men bir qayğısızça çaşayem
Toyğa oyunça qoşulmay edim
Men süymıklıdən çaşayem

Under the sky in a tin-roof house
Lives beautiful Kəgala.
We are two at the same time
Who burn with desire for Kəgala.

Under the sky in a tin-roof house
I lived happily with no trouble at all,
I never went to a wedding or a party either,
I didn’t know what love was.

125 Lament for those killed in the Russian-Japanese war of 1905.
• № 205. Jir, Kabardiino-Balkar Republic, Janikoy, 2000
Da meni anam da bala da küsesin
Ol menden seyir toyğandi
Halq arasında bergen zamanda wa
Meni da tışında qoyğandi
May my mother long for a child,
She has had enough of me.
She was ready to serve everyone,
She left me outside.
Anı da başında wa bir a buhar börkü
Bir aruw uşayd da başına
Men a anasına da aman bolma dedim
Nek ala bolmaz caşına
On her head her Astrakan hat,
It suits her very well.
I told her not to be wicked to her mother.
Why doesn’t she accept me as her son?

Comment: A child’s cursing his mother.

• № 206. Song by a known author126, Kabard-Balkar Republic, Nalchik, 2000
Oy terezeden qarab turğanlay
Ay qaya artına taşaydı
Orus da bolmay, Tawłu da bolmay
Mında Vengerlide caşaydi
Ay, looking from the window,
Ay, he disappeared behind the cliff.
Instead of Russians and Karachay-Balkars
Hungarians live here.

• № 207. Jir, Kabard-Balkar Republic, Kara Suv, 2000
Dila127 brigadir bolsam a alan
Pastroykağ sallıqma(n)
Da sen da meni wa süyıb ölşek da
Qaçırıb ari alay allıqma(n)
If I was the brigade leader,
I’d move into the building.
However much you’d love me,
I’d abduct you to marry you.
Da tübüngedi atçışlıq a caşım
Bardıralıqmişa çürüşün
Kesim süymegenley tiyse a Rasul
Çıvrıma çılgı etdirirme südüsün
Your horse is under you, my son,
Can you still encourage it?
Rasul, if you get angry with me for everything,
I’ll get you in gaol for twenty years.

• № 208. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Çille bayraq çaçdıla
Budapeşt degen gorodda
Uruş boşalğanşa cüregim quvanan
Men sizni körür muratda
Silk flags were distributed
In the town called Budapest.
The war was over, my heart rejoiced,
I was burning with desire to see you.
Qaralğızını saqlağiz deyd da
Oldu da sıylı borççuğuz
Qiynlıq üçün adam olmeydi
Acal kelir deb qorquguuz
He says: defend your country!
That’s our sacred duty!
Hardships don’t kill you,
Yet do not forget the end!

126 In memory of a soldier who died in Hungary.
127 At the beginning of Russian dlja ‘for’ the consonant cluster is resolved.
• № 209. Lament, Kabard-Balkar Republic, Nalchik, 1998
Keçe da tüüşümde men bir tüș körorgenem
Bizge bir qynlıq cetedi
Meni körorgen tüüşüm kerti ese anam
Qaraçay Kafkazdan ketedi

Woy Kafkaz tawlə, woy miyik aruwla
Bizni demeññi qalabız
Woy siz da çilağız, da biz da çilaýbirdız
Sizden ayırılbı barabız

Last night I had a dream,
A tragedy was approaching us.
If my vision became true,
My mother would leave the Karachay Caucasus.

Ay, the Caucasian mountains are beautiful and high,
They are our strong castles.
We're crying, you should cry, too.
We're parting with you, we're leaving.

• № 210. Jir, Turkey, Yakapınar – Ertuğrul, 2005
Dunya bagası qarnəşım a Qadir
Bayram kün telefon etgendi
Dunya carğım Baykulum a anam
Bügün askerge ketgendi

Ataŋ a Cahit muhtar bolgand deydile
Endi alay işleğe kirmesin
Eki dünyanı da halq etgen Allah
Ani açısqın menççe bermesin

The world’s treasure, my borther Kadir
Called me during our celebration,
The world’s light, my Baykul, mother,
Today joined the army.

Your father Jahit, so they say, became a muhtar,
He shouldn’t get involved in anything like that.
Allah who created two worlds,
Should not torture me like that.

• № 211. Jir, Kabard-Balkar Republic, Janikoy, 2000
Üyübüz allında oy suwçuq deyle
Ol betni-qolnu cuwarğə
Alğınça meni qolumdan kelmeydi
Tartib belimi buwarğə

A stream is flowing in front of our house,
We can wash our hands and face in it.
No longer can I do as I used to,
I can’t gird myself tightly now.¹²⁸

• № 212. Lament, Kabard-Balkar Republic, Janikoy, 2000

• № 213. Jir, Kabard-Balkar Republic, Bizingi, 2000
Aylana-cürüy ketgenme Alan
Tuthanma köksül kögürçün
Qanatçıqlarını kesim keserçüm
İyerci tüyülme ölgünçün

A stream is flowing in front of our house,
We can wash our hands and face in it.
No longer can I do as I used to,
I can’t gird myself tightly now.¹²⁸

I’ve been wandering about, my friend,
I’ve caught a blue bird.
I’ll cut its wings myself,
I won’t leave it till I die.

Come, my beautiful, come, my beautiful,
Let’s go to our village!
You should turn into fog and I’ll become rain,
Let’s fly like that over the rocks!

¹²⁸ The girl became pregnant, that’s why she can’t bind her belt tight.
¹²⁹ In Karachay land this line is Sen tuban bolub, men cawun bolub ‘You should become fog, me rain’.
• № 214. Jir on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 215. Song by a known author, Turkey, Doğlat, 2001

Men bek süygen aq bayramda\(^\text{130}\) On our white holiday, which I like so much,\(^\text{131}\)
Sen bek süygen aq bayramda On our white holiday, which you like so much,
Çaŋŋı çıl endi cetedi The new year is approaching,
Uzaqda bolsam da kesim Even though I am far away,
Tansıqluq küşlegen esim All my thoughts are you,
Seni bla uşaq etedi In my thoughts I’m talking with you.

Cer da aqdı, kök da aqdı The earth is white, the sky is white, too,
Qar suwuqdu, cumuşaqqdı The snow is cold, it is freshly fallen,
Qarğa atıŋı cazama I’m writing your name into it.
Suwuq bolsa barmaq uçum When my finger tip is cold,
Atıŋı cazğanıım üçün The one I’ve written down your name with,
Erinlerime salama I lift it to my lips.

• № 216. Lament, Kabard-Balkar Republic, Kara Suv, 2000

Cerleni talğıır çılănı bolub As a yellow land snake
Men suwnu örge barqayem I would have swum upstream.
Duniyâga urluq\(^\text{132}\) memni boluqem I was to have remained a seed in the world,
Caratılmayıq qalqayem I wish I had remained a promise!

Biz a birbirini bir bek süygenek We loved each other so much,
Sen menden çenŋil önŋeleb But you soon grew cold towards me.
Endi meni üçün qıyam aylansın I don’t even mind rocks
Tawladan taʃla töŋŋereb Rolling down from the mountain.

• № 217. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bitti- rova

• № 218. Iynar, Karachay-Cherkess Republic, Uchkulan (Agóc–Lukács collection), 2007

Qara qaʃləriŋ, burma çaçılarıŋ I look with admiration
Qarab turama men saŋına At your black eyebrows and wavy hair.
Keçe tüşümĎe seni körgenley At night in my dream when you appear,
Çiğib qalama men taŋına I can’t go back to sleep till morning.

Buwunçuqlarıŋ kümişça ciltiray Your wrist shines like silver,
Barmaqqıqlarıŋ sarı altın Your fingers are yellow gold.
Iynana esen iynan arwuçuq Believe me, my beautiful,
Öleme seni amaltın I am dying for you.

\(^{130}\) This well-known and popular song was written by Albert Özdenov.

\(^{131}\) The day became festive because his/her sweetheart was to arrive.

\(^{132}\) *Urluq* means ‘seed suitable for sowing, good for reproduction’. This Karachay item can be added to the Turkic etymology of the Hungarian word *úr* ‘lord’ (WOT 969).
• № 219. Lament, Turkey, Yakapınar – Ertuğrul, 2001

Töben elleden kelgen bir atlı   A rider’s approaching from the villages below,
Bu sabiý Naniq bolurmu I wonder if this child is Nanic.
Carış culduzum muthuz bolğandı My bright star has grown dim,
Naniqım ölgen bolurmu I wonder if my Nanic is dead.

Men halal çabaq bolğayem Naniq I could have become an edible fish, Nanic,
Bu suwnu enquge barğayem Swimming down this river.
Duniyağa urluq men mi bolluqem Was I to become the source of the world?
Caratilmayın qalğayem I wish I hadn’t been created!

• № 220. Lament, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Mahay da Kün da qarnañsadıla, ay da cartûdî kün sawdu Mahay and Kün were siblings, the moon was half and the sun was full.133
Ol Misirlan ulu arbaqza bu qara qanla nek cawdu Why did black blood have to flow in the court of Egyptian rulers?
Çığara barîb kelgendi deyde Camalını tabhan atasi Jamal is called by his own father: they’ve come for you,
Camalını tutub alîb baralla, ne edi etgen hatası Jamal’s been caught, taken away, what could he have done?

• № 221. Jir, Turkey, Yakapınar – Ertuğrul, 2001

Men seni süymey ne eteyim Nürcan What shall I do not to love you, Nurjan?
Sen aruwluçqa çek kesgen You’re the most beautiful.
Narat havada miyik tawlada In the scent of pine, in high mountains,
Sen meni üçün deb ösgen You’ve been created for me.

Men seni süymey ne eteyim Nürcan What shall I do not to love you Nurjan?
Közüme qarab uyala You look into my eyes modestly,
Keçe cuqlamay bir tınçlıq tabmay At night, wide awake, unable to find peace,
Saňña termile turama I’m longing for you.

• № 222. Jir, Kabard-Balkar Republic, the outskirts of Nalchik, 2000

Oramnı örge keledile They’re coming up the road,
Süygenlerimi üçüşü Three of my lovers.
Oğ canındağ tamadatı deyde The one on the right looks the oldest,
Oy da qaysî bolur kiçisi I wonder which of them is the youngest.

Canındağ ağaçqab geroh Your wooden-stock rifle
Ol burulub altı atîlad Revolves and fires six times.
Oy oy qzla nege almaysiz Ay, ay, lassie, why don’t you buy some?
Bizni elde kezbaw satîlad Secrets are sold in our village.

133 Mahay ‘Moon’, kün ‘Sun’.
• № 223. Lament, Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Seni ayağında da çuruqla Qanşawbiy
İçleri qandan tolğandı
Meni balıntşağa oy atgız teşlerim
Menççe bolur kün da bolğandı
Meni balıntşağa oy atdıla oy anam
Eşikleni ümsüme tartdila
Qçırbı qadalıı a carlı egeçlerim
Terlegenim sayın çabdila

Kanshawbiy, the boots on your feet
Are filled with blood.
My friends, take me to hospital,
What could have happened has happened to me.
Alas, mother, I was put into hospital,
And the door was closed.
My poor sisters ran
Crying when I was sweating.

• № 224. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Teyri malla tıya men malla tıya
Bir ağac üye cetgenem
İt da Çerkesleni qarab a körgenley
Men köb şağı şaşça etgenem

Sure enough, driving the flock
I got to a wooden house.
Seeing the treacherous Cherkesses
Hundreds of things occurred to me!
Absorbed in my thoughts
I remembered my rifle.
I have no friend other than Allah,
I encouraged myself like this.


Ey qara tonla cumuşaq qolla
Haram araqdan toyalla
Kimden tuwğanları belginmegenle
Iyqdan qatin qoyalla

Ey, black fur-coated, soft-handed lot,
Who get drunk on drinks forbidden by Islam!
They don’t even know whose offspring they are,
They throw over a woman each week.
The ones in linen trousers and linen shirts
Are wearing hussar trousers now.
Lads with not a single hen at home,
Are riding black-tailed brown horses.

Comment: The song is about Caucasian people who joined the bolsheviks in the 1920s and suddenly became rich.

• № 226. Lament (Abdulkerim’s song), Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Abdulkerimim, Abdulkerimim
Eşir a qoyma qçırıb
Köksül da köğürçün tuthanem da oy oy
Ketgendi qolumdan içınıb
Abdulkerimni nesin sorasız çaşla
Kesim aytayım çaşğın
Kimle öltürüb barib a oy aļan bolur elle
Qanına boyalğan başlığın

My Abdulkerim, my Abdulkerim,
You keep shouting this!
I have caught the blue bird, but
It escaped from me, it flew away.
Lads, no matter what you ask about Abdulkerim,
Let me answer it myself.
Whoever had been his murderer,
He’ll not escape.
• № 227. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova

Balıq aylançından tiziliş çığad
Bu erkeçleni allar
Ol oq tiygenley qrılly tüşgened

Abdulkerimmi sanlar

Abdulkerimin, meni Hızırım Məmməd bənən tawdan awdurğan
Oy, Bekka uluçuq alay a körüme Bizge qara qanla cawdurğan

Abdulkerim, my Hizir,134 Meni wa çüregim içerge termiled Alas, it was Bekka’s son, Who’d brought this disaster on us.

• № 228. Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Oy Mahar özen toymay seni körgen
Köz aldağ kibik tawlarıñ Tik qulaqladan, oğarı buğoyladan Sarqadıla zemzem suwlarıñ

Ah, the Mahar valley, I can’t have enough of this sight. Your mountains are dazzling! From your steep canyons and spiky glaciers The water of Paradise is flowing.

• № 229. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova

Biz Qazağıstaña kelgen a bolurek Nemis faşıstni uwundan Meni wa căregim içerge termiled Kafkazni qara suwundan

We arrived in Kazakhstan Because of the German fascists. My heart’s only desire is To drink water from a spring in the Caucasus.

• № 230. Lament, Turkey, Eskishehir Karachay Derneği, 2005

Anı anası bir bek ciıyadı, eğecleri burulub İyini qayda kibly ketdiniñ, tiúrañ qururuq

His mother’s crying for him, his sisters are grieving. Alas, where did you get stuck, you who reduced our hearth to ashes?

• № 231. Jir, Karachay-Cherkess Republic, Teberdi, 2000

Beş da altı çınlı tüşümde da körüb Biyılğa da deri saqladım Sredný Aziyada ma bir a issi kün Terek salquında cuqladım

In my dreams I’ve seen him for five or six years, I’ve been waiting for his arrival till now. In Central Asia on a warm day I fell asleep in the shade of a tree.

Aydındı manjça ma bu süymeklikden 2Qalay da esimi tasoqladım Alayçuğa kelib cuqlağanımda wa Tüşümde da körë başladım

Shame on me, this love Has driven me crazy. When I got there I fell asleep, And saw him in my dream, too.

134 Hizir is the grey horseman, the wonder-working saint of Muslims to whom every one prays before their death. He can give back the soul to one who earnestly prays to him.
• № 232. Lament, Turkey, Doğu, 2001
Çumadanı açılmayın tabu ma çüyle bla açdila
Quwançha çiğan haraketini çılay, burula çaqdıla
Her suitcase couldn’t be opened, it had to be forced open.
The trousseau collected for your happy days was distributed sadly, amidst tears.

• № 233. Lament, Turkey, Bashhüyük, 2001
Üyübüznü allında köget terekle
Alada bitgen balıyle
Alyı, Alıy deb de esime salalla
Aman çekçe qılıq sabıyle
There are fruit trees in front of our house, They grow sour cherries.
Aliy, Alıy, they keep mentioning
The child that died of chickenpox.

• № 234. Lament, Turkey, Bashhüyük, 2001
Alay hucusuna wa boşuna da qalsın
Ataŋ Sülemmenı malları
Qan bla irin bolğandı deydile da
Carlı Aliyimi sanıları.
May your father Suleyman’s livestock
Remain abandoned like that!
It is said poor Aliyim’s body
Was covered by blood and pus.

• № 235. Jir, Turkey, Doğu, 2001
Har inçir sayın kökba şuyükden
Aq kögürçincük qaraydı
Gürüı cıbeqça cıhar çaqıçın
Ol sabır sabır taraydı
Every night from the tin-roofed house
A white pigeon is looking out.
Slowly she is combing
Her silken wavy Georgian hair.

• № 236. Lament, Turkey, Bashhüyük, 2001
Atam Muhacir Kürkge ketgen edi
Zatere motnunu satarğa
Qarnaşılarım a nek hazır bolmaysız
Sal ağaçımdan tutarğa
My father went to Kürk, who’d been expelled from his country,
To sell his tractor.
My brothers, why aren’t you ready
To hold my coffin?

Üstüme de ceşil kırdık bitgelley
İği bolğanımı bilirız
Ser qızlıgında etgen köleğimi
Teŋ qızılarıma berirız
When green grass is growing above me, You’ll understand that I’m all right.
Give my shirts sewn when I was a small girl
To my friends!

Qıyınlı da anım, ol caziq egeçim
Ketmegiz menı canımdan
Hasan bla da Hüseynı kılın
Tutsunla da menı salımdan
My poor mother and sister,
Don’t go away from me,
Hasan and Husain should come here,
They should carry my coffin!
Süygen teŋ kızım, Sabriya egeçim  My dear friend, my sister Sabriye,
Ala ketmesin katımdan  Don’t go away from me!
Fevzi bla da Ali Ihsan a tutsunla  Fevzi and Ali Ihsan
Sal ağacımı atıdan  Should lift my coffin from the side!

• № 237. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bitti-rova

• № 238. Jir, Turkey, Yakapınar – Ertuğrul, 2001

Oy anam harib sen meni allıma  Alas, my poor mother, you’ve never ceased watching my road,
Köz qaqmaya qarağanlı azmı boldu  It was too much for you to bear.
Cüregi iynanmay tas bolgınima  Your soul won’t believe it even today that I’ve disappeared.
Ogurlu betiş alay sazını boldu  Will your blessed face fade away like this?

• № 239. Jir on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000

Başbzıdaçı carıq culduçuq  A shining little star above our heads
Ol tawla artına batad  Sinks down behind the mountains.
Aruw sıfatıga esımden ketmey 135  Before I could forget your beautiful face,
Taşım aman bla atadı  I awake to an ugly morning.

Men colğa çıgb allına qaıray  I set out, I keep watching the road.
Eki közümden boşayma  I’ve lost both my eyes.
Iynan aruwım men ant a eteme  I swear, darling, believe me,
Seni sıqına caşıyama.  Your memory keeps me alive.

Men colğa çıgb allına qaıray  I set out, I’m watching your way.
Eki közümden boşayma  I am all eyes.
Bu sümeklilim elge wa bilinib  When they heard about our love,
Bolmaz qayğılaqa qalğanma  I got into incredible troubles.

• № 241. Jir (funny love song), Kabard-Balkar Republic, Kara Suv, 2000

Aq cawluqnu nek baylağansa  Why did you wear a white kerchief?
Bitgenmi etgendi boyunnda  Have the seeds sprouted all right?
Süydürür duwa bardi deydid, nanım  You have a talisman that brings love, so they say, my darling,
Qaramay qoymam qoynunda  I can’t leave you here till I’ve seen it in your lap.

Comment: bit- here means ‘sprout, come up from the soil’, nani means ‘my dear, my darling’ in Karachay.

135 Hungarian ész ‘brain’ is of Turkic origin; it acquires suffixes of identical function in the same order as in Karachay (Kar. es+im+den , Hun. esz+em+böl ‘from my brain’.)
• № 242. Jir (love song), Kabard-Balkar Republic, Kara Suv, 2000

Bir canlıdan çaşaw tahrığı
Birsi canlından süymeklik
Oy meni künum qalay qyındı
Süymeklikden küymeklik

Öksüz a da qalğan kiyik a ulaça
Tawnu arasında qalğanma
Quş buyuqdurğan tawuq a balaça
Ölür şaşıını da ałğanma

The difficulties of life on the one hand,
And love on the other.
Alas, my day is full of torment,
I'm burning with the pain of love.

Like a little orphaned deer,
I stayed in the mountains.
Like a little chicken frightened by the eagle,
Tortured by the fear of death.


Biz çığan edik ullu da Bashandan
Şam Teberdige qonağqa
Oy da meni başim bilay da qalgandı
Da tawruh bla comağqa

Teberdi allına bolub a turğanlay
Bir bölek atlı köründü
Alanı korgende sabiy a cüregim
Bilay tawşa taşha bölündü

We left Ullu Bashan
For the wonderful Teberdi, for a visit.
That’s how I stayed alive,
And became the hero of tales.

We arrived near Teberdi;
We saw a group of horsemen.
As soon as we had noticed them,
Fear broke my young heart.

Comment: Here the performer confused the names of places, the original text starts like this:

Men barğan edim Ullu Teberdiden
Taşköprü eļine qonağqa

I left Ullu Teberdi
For Tashköprü for a visit.

The title of the song is Akbiyche and Ramazan. Akbiyche was a young girl of noble origin living in Teberdi, and Ramazan a young lad from slave ancestors living in the village of Tashköprü. The girl’s uncle opposed to their relationship and forbade their marriage, that’s why Ramazan ran away with Akbiyche. Her uncle took back the girl and killed her.

• № 245. Jir, Turkey, Bolvadin, 2005

Ya ataŋ Köğe da cege wa bolur
Ma qara qołı oğüzle
Qarin a cawunda oynay bolur Zeynep
Qara qaș ulan a egızle

Your father ran to Kök,
Black-mottled oxen,
Playing in their bellies is Zeynep,
The man with black eyebrows, twins.

Comment: The text is confused.

• № 246. Jir, Turkey, Akhisar, 2005

Arnavut da çaldan a cavıláb kelele
Atam Muhacirni qoḷarı
Hucularına boşlarına qalsan
Ma Temirçileni toyları

Scattered from the field of Albania,136
The sheep of my father Muhajir are approaching
Cursed be the weddings
Of the Temirji family!

136 The pasture is in Central Anatolia, near the village of Belpinar.
Men da öllügümü bileyedim atam
Ma qoylan ı sawar ğa oltursam
Duniyala ğa ayt ğan bir qız bolluq edim
Ma cýyrm a cilimi toltursam

I knew, father, that I would die,
When I sit there to milk the sheep.
I’d have been a famous girl in the world,
If I’d had a chance to turn twenty.

• № 247. Jir (funny song), Karachay-Cherkess Republic, Ogari Mara, 2000

Esirib üyge men da keleme
Üydegi biyçemi tüyeme
Sora meni törmeye kelib alb keterle
Qallay zawuq künle eterle

I’m coming home drunken,
I beat up my woman at home.
Then they put me in prison,
They live very happy days without me!

• № 248. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Seni qara çaç ğıŋ taban ıŋ ıŋ cete
Közleri ğı kale turğanlay
Uzun kirpiklerin közleri ğı caba
Carüşğińi çaşırğanlay

Your black hair reaches your heels,
Your long eyelashes
Cover your smiling eyes,
Hiding their glitter.

Senden aruwsa bolmaz oý cerni üünde
Aruwluğun ay bla erişe
Süymeklik qabha ğu aybla ğe ğe ğe
Qynalmam üçarğa ğe ğe ğe ğe

You’re the most beautiful in this world,
Your beauty rivals that of the Moon.
I’ve fallen into the trap of love,
I can’t wriggle out of it.

• № 250. Jir (love song), Kabard-Balkar Republic, Kashha Tav (Agóc–Lukács collection), 2007

Aruwsa deyle da igise deyle
Künden da köre turayım
Aruw nanım, qayda aylansa ğa da
Canıja qurman bolayım

You’re said to be nice and good,
I wish I could see you every day!
My beautiful darling, wherever I wander,
I love you very much.

• № 251. Love song, Kabard-Balkar Republic, Janikoy, 2000

Oy-oý-oý, ah meni da süygenim a
Bir aman açuw etgendi
Ol bolcalından şaşarğa süye da
Bilay qoşhaqa çacb ketgendi

Alas, alas, alas my darling
Flew into a fury,
He didn’t mind it was not yet time,
He ran away to the summer pasture.

Süygenim qoşha wa qaçab a ketgenli
Oý ıṣaramyama, külmeyme
Allına qaray men barlıq edim
Kellik bolcalın bilmeyme

Since my darling fled to the summer pasture,
I can’t laugh.
I’d go to meet him on the way,
But I don’t know when he’ll come back.

• № 252. İynar, Kabard-Balkar Republic, Ogari Malkar, 2000

Ayt dey esezig, ayt dey esezig
Cırılmay qalay qoyayım
Qaygilarımı bir köb etgense
Canıja qurman bolayım

If you encourage me to sing,
How could I resist.
You’ve multiplied my sorrow,
I love you very much.
LYRICS AND THEIR TRANSLATION

• № 253. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Oqaçt a peşiklerinde (On top of the oven) Okachik
Kesi canşızlay catadı (Is lying all alone.)
Woy, woy çaşla, da nek almaysız (Ay, lads, why don’t you marry her,)
Awuz sözlerin satadı (She would plant herself on you.)

Awuz sözlerin a ne eterigem (What shall I do if she inflicts herself upon me?)
Ne bolur ani bagişi (What’s the point in it?)
Aruw Okaç q bir bek mdadhi (Beautiful Okachik is very sad,)
Uruşhan bolurmu anası (Has she been scolded by her mother?)

• № 254. Jir (love song), Karachay-Cherkess Republic, Jögetey (Ayagi) (Agócs–Lukács collection), 2007

Men sen aruwnu alay süyeme (My beautiful, I love you so,)
Ömürde toymam körgenden (I take delight in you until my death.)
Tawnu başına çığib da alirem (I’d climb up to the mountain peak)
Men senden salam bergenden (To meet the person who brings your greetings.)

Oy Candar, Candar canıq a barsın Kabağa (Alas, Jandar, Jandar, may your soul reach the Kaaba Stone)
İt Tamlila da çırılğandıla Babağa oraya (Wicked Abkhaz gathered at Baba’s,)
Ala wa bizni tahsabızını bilgenle (They learned our secret,)
Üslerine wa kök gebeneki kiygenle oraya (They wore grey felt coats.)

• № 255. Jir (heroic song), Kabard-Balkar Republic, Bizıng, 2000

Tawqan tawlağa kетgendi Alan137 (Tawkan went to the mountains, my friend,)
Taw kiyikleni mararğa (To hunt on mountain goats.)
Keligiz qızla wa ma biz barayıq (Come on, lassies, let’s set out,)
Tawqannı allına qarağa (Let’s see where he is!)

• № 256. Lament, Kabard-Balkar Republic, Nalchik, 2000

Awzuğdan çaşgan awuz a tıpuwuñ (The song from your mouth sounded)
Orus gramofon tarthanlay (Like it was coming from a gramophone.)
Oy woy Alanla, siz körmenmegiz (Alas, my fellow country men,)
Öloku terek çaşganlay (Have you ever seen a wilde rose blooming?)

Süygen caşını kögüztebiz deb (We’ll show you your lover, they said,)
Ölgenni allına keltirib (Bringing your body towards me.)
Kökbörk nanımı öltürüb qoydula (In half an hour they took him away,)
Araqi şişa aç ot iyib (They took away my darling murdered.)

Sen bizni üyge kirgen a zamanda (When you entered our place,)
Ma bizni üyge kün tiyib (The sun brightened up our home.)
Jarim sağatha alib çiqdila (My darling in the grey hat was killed,)
Ol aruwçuqnu öltürüb (Poison was poured into his Raki bottle.)

Comment: The performer confused some lines, the right order is as follows:

137 Karachay-Balkars address each other alan, which is for the rhyme’s sake here. It is used to denote ‘friend, companion, member of the clan’, too.
Süygen çaşını köğüztebiz deb
Ölgenni allıma keltirib
Jarım sağatha alıb çıqlıla
Ol aruwçuqnu öltürüb

Sen bizni üyge kirgen a zamanda
Ma bizni üyge kün tiyib
Kökbörk nanımı öltürüb qoydula
Araqı işağa ot iyib

• № 257. Jir (love song), Kabard-Balkar Republic, Bızingi, 2000
Tülkü çıqğandı meni allımdan a
Tügü qızıldı qanımdandan
Men Nanıqayın saylab állıqma
Saw dünıyanı malımdan

Da arğı tawla arı awsun deydi
Da bergy tawla beri awsun
Men Nanıqaydan qalıgdan ese
Közümden qorağança bolsun

A fox showed up in front of me,
Its fur redder than my blood.
Nanıqay is more precious to me
Than all the treasures of the world!

The mountains there should turn that way,
The ones here should turn this way!
I’d rather not see them again
Than be deprived of Nanıqay!

• № 258. Jir (soldiers’ song), Kabard-Balkar Republic, Bızingi, 2000
Meni süygençigim oh armiyada
Ol qaçan qayt, kogda
Men erge barib, oh qayt belsem
Ol maňa ne aytr, tagıda

My sweetheart is in the army,
When will he come back, when?
If I get married before that,
What will he tell me then?

• № 259. Jir, Turkey, Bashhüyük, 2001
Közüm a çıraq barangdi, barangdi
Ayağınçağı meslege
Kete turub a kim tüşdü deb
Alan seni esiňe

My eyes stared at
The slippers on your feet.
When you left, my friend,
Who did you think of?

You’re walking in fields
In front of your friends.
If you don’t love me so much as I love you, alas,
my darling,
Return dead to your mother!

• № 260. Jir (love song), Kabard-Balkar Republic, (Otarov 2001:158)
Cim-cim aruw çıltratırem
Çaçımı, cuwup, tarasam.
Çılamاغnalı men çılatırem,
Tariğuwlarını sanasam.

I washed and brushed my hair
Till it became shiny and bright.
If I listed all my troubles,
Even those who never cry would weep.

I’m going to recount my troubles,
The others will all listen to me.
I wonder if my darling in the grey hat is all right.
What can I find, crying?

138 Nanıqay is a popular girl’s name among Karachays.
• № 261. Lament, Turkey, Akhisar, 2005
Arnavut da çaldan a caylıb kelelle The sheep of my father Muhajir are approaching
Atam Muhacirni qoyları Scattered from the field of Albania.
Hucularına boşlarına qalsın Cursed be the weddings
Ma Temirçileni toyları Of the Temirji family.

Men da öllumü bileyedim atam I knew, father, that I would die,
Ma qoylanı sawarga oltursam When I sit there to milk the sheep.
Duniyalağa aytılan bir qız boluq edim I’d have been a famous girl in the world,
Ma çırıma cılımı toltursam If I’d had a chance to turn twenty.

• № 262. Iynar, Turkey, Yakapınar – Ertuğrul, 2001
Ayt dey esegiz men da aytayım If you encourage me so much, I’m going to sing,
İynarlarını altısın too
Qayda köreyim, qayda tabayım Six love songs from my own.
Canımı çanız cartısın Where shall I see, where shall I find

Ayt dey esegiz men da aytayım If you encourage me so much, I’m going to sing,
İynarlarını toğuzun too
Süyegenim a da belgige bergendi Nine love songs from my own.
Qolundağı da qobuzun As a token of our relationship.

• № 263. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Kelçigiz qızla ay biz barayız a Come on girls, let’s go
Colları taqır Bashanğa To the village of Bashan with the narrow streets!
Men Nanıkaydan qalılıq tuyülme I can’t leave Nanikay
Boynumdan oyra ashanğa Even if they hang me!

İy, argı taw da arı awsun deyle The mountain over there should turn that way,
Da bergi taw da berı awsun The one here should turn this way!

Men Nanıkaydan qalıganı daw wa Rather than be separated from Nanikay!
Közümden qara qan cawsun!

• № 264. Jir (Aktamak), Kabard-Balkar Republic, Kara Suv, 2000
Kelçi aruwcüğüm paytoŋa Come my beautiful, get into the carriage,
Hamut salganma sari atha I’ve harnessed the yellow horse.
Ey, cay çillede bezge bolursa In the heat of the summer you’ll have a bout of fever
Alıb ketmesem men naratha If I don’t take you to the pine forest.

Kelçi aruwcüğüm paytoŋa Come my beautiful, get into the carriage,
Qobuzuŋu soğa çayqala Playing the accordion, dancing!
Ey, sol canınlı olturub men barırga Let me sit on your left side,
Sorganıŋa cuwab a qaytara Let me answer if you’re asked!

Comment: This song is a part of İsmail Semenov’s famous Aktamak song.
Uulu Qaraçydan deydi asker sotnya çıqdı sanalb
Anala qaldıla wa deydi sözlarından tərələb
Asker sotnya çığanı deydi çoyun maşınaga basınmb
Otowla qaldıla wa deydi bılay eşkləri tərtıləb

A troop of soldiers set out from the great Kara-
chay land,
Leaving mothers behind who wait for their sons.
The soldiers got onto a train,
The gates of the abandoned houses remained
locked.

• № 266. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Ma suwnu órgão çəzədi deyle
Ol ala çabaq, aq çabaq
Meni canımından sütənimnım sense
Kulina degen aştanaq

It swims upstream, so they say,
The pied trout, a white fish.
I adore you more than my own soul,
Kulina, the one with the white neck.

Oy senden aruq körmedim Kulina
Oy men çasqan curtldə
Saŋña uşatib gokka hanslanı
Basmay çürüyme sirtləda

I have seen no one nicer than you, my Kulina,
No matter where I’ve lived.
I roam the mountain peaks
Not stepping on flowers that are like you.

• № 267. Jir, Turkey, Bolvadin, 2001

Başındaq kök cawluğuŋ da
Aruw köreym oğnəsə
Adamlığına közmə qaramayd
Aruwlmuşqoŋu bolmasə

On your head your blue kerchief,
It’s nice unless it fades.
I don’t mind if you’re a good man,
If you’re not beautiful.

• № 268. Lament, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Meni sütənim ketib baradı
Ustolda qalğand suratı
Ekibizden sora da bolurlə oy Alan
Cartlıq qalğan muratı

My sweetheart is leaving,
His photo was left on the table.
There are others, alas, besides the two of us,
Whose goal’s got broken.

Oy seni bla meni üçun canım
Tawlağə gazet urulsun
Oy senden qalan menı da duniyam
Tübə başınə burulsun

Newspapers should write about us,
About you and me, my darling!
Deprived of you, my world
Should turn upside down!

• № 269. Jir (love song), Kabard-Balkar Republic, Kashha Tav, 2000

Har ertden sayin a bet qol cuvama
Tawladan qaqan qar suwäğə
Sen aruçuqnu da qaydan a sütənimem
Ças çörüqme carsuwäğə

In the mornings I wash my hands and face,
In the snow-broth running down from the moun-
tains.
Why did I get to love you,
You’ve become the trouble of my young heart.

Endige deri da kirmengen edim
Endi kirgenme tumaŋa
Atamı anami da haram eterça
Ne aruq körünjen edin sen maşına

I haven’t walked so far,
I’ve flown in the fog now.
I opposed to my father and mother,
You looked so beautiful to me!
• № 270. Jir (historic song), Kabard-Balkar Republic, Kashha Tav, 2000

Azret biy a caşay edi da
Ol Malkar Tarında, oy
Oy bu bir üç qatın algan edi deydile
Bolmay a munu sabiyi

Azret bey lived there
In the valley of the river Balkar.
Ay, they say, he had three women,
But had no children all the same.

Oy artda blRAY qatın algan ed
Aŋŋa egizle tuwdula
Atlarına wa Bekmirza bla
Biymırza deb a atalla

Ay, then he married a woman,
Who gave birth to twins.
One was called Bekmirza,
The other Biymırza.

• № 271. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Köklede uçhan alay kögürçün
Qanatı aylanız teŋŋizge
Ay, kün bulutha kirginçi caşla
Küyow da bolluqma men sizge

A pigeon flying in the sky,
Flaps its wings towards the sea.
Ey, before the sun’s covered by the clouds, lads,
I’ll be your brother-in-law.

• № 272. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Qaysı caylıqda otlay bolurla
İyesiz qalğan mallarım
Süygeniŋ ergе kaçdı degende
Qırılib tüşdüle sanlarım

I wonder in which summer pasture
My unattended flock is grazing.
When they said my sweetheart got married,
I dropped dead.

Qırılib tüşgen meni sanlarım
Endi tirilmeydile órgão
Ay, bu bedişge qalğandan ese
Kirib qalğıryem men körge

I dropped dead,
I never stood up again.
I should have died of the flu,
Rather than live to see such a shame!

• № 273. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Siz aythan hawle caş men da bolsam a
Qıňırboyun horalağa minmezem
Siz aythan homuh caş men da bolsam da
Ol aruv Zawranı süynezem

I wish I had been the lad said to be good-for-nothing!
I would not have ridden curved-backed horses.
I wish I had been the lad said to be clumsy!
I would not have fallen in love with beautiful Zawra!

• № 274. Lament, Kabard-Balkar Republic, Kashha Tav, 2000

Elde sabiyçikle da cıl lab a kele lle
Suwğa bir atlı ketdi deb
Aliyiŋ egeçleri bir aman cılayla
Aliyge qarğış cetdi deb

The children are coming in the village crying,
They say a rider has fallen into the river.
Aliy’s sisters are crying bitterly,
A curse has fallen on Aliy, they say.

Oy suwğa ketgen alay atlıni
Qızıl qantor atlı barmedi?
Suwnu da başına arbı qarağanda
Suwnu başı qızıl qanmedi?

Alas, did the rider that fell into the river
Have a red bay horse?
Was the river bank close to the river
Covered by red blood?

Oy hoy marcala deydi da bu küz qoyçula
Ucet awzuna kirdile deyle hoy alay da kirdile
İt gawurla bilini qaydan bildile
Oy hoy marca deydi da bu Tuwdulanı da wa
qaratonu sürdüle deyle
Hoy alay da sürdüle
Küz qoyçula da ułaq₁³⁹ soydula aşarğa

The autumn shepherds reached the valley of Ujet.¹⁴⁰
They reached the valley.
How did the miserable giaours hear about it?
The Tuwd family’s brown horses,
The flocks got stolen.
The autumn shepherds killed a goatling for dinner.

• № 276. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Bilay arı qarasam
Zinada eki çalçığı
Qatım, qoyyunça kirmey qalğıyem
Men saňa şaşib barğıncı

If I look this way,
Two reapers in Zina.
I wish I had not lain in your lap, woman,
When you confused me before I left.

• № 277. Jir (Gapalaw), Turkey, Bolvadin, 2005

Men başlağanına da bir baş awruthan haparğa
Qaraçay tarihni anam endiği gençlege¹⁴¹ satarğa

I’ve started a heartbreaking story,
I’m going to tell Karachay history to young people of today.

• № 278. Jir (Tavkan), Kabard-Balkar Republic, Töben Chegem, 1998

Tawqn tawladen ketgendi qızla
Taw kiyikleni mararğa
Keligiz qızla da birge barayığ
Tawqanı allına qararğa

Tawkan went to the mountains, lassies,
To hunt for mountain goats.
Come on, lassies, let’s go together
To keep watch on Tawkan’s routes.

Tawqan alay caş edı Alanla
Taw kiyikleni tutuwçu
Nögerleri da alay bolgandıla da
Ol tuthanlanı cutuwçu

Tawkan was a brave young man, my friends,
Who caught mountain goats.
His friends were of the same sort,
Those who consumed his prey.

• № 279. Jir, Karachay-Cherkess Republic, commercial Karachay CD, 2005

Ata curtha eltgen colla kesilib
Onlıraqla çıqdığ entda bir cazğa
Tüye cryın barad qumnu tizilib
Ala bara bolurlamı Kafkazğa

We the stronger ones have lived another spring.
A camel caravan’s porceeding in the sand in line,
I wonder if they’ll ever reach the Caucasus.
The leading camel’s encouraging the others,

¹³⁹ The Old Hungarian word  olló  for ‘goatling, kid’ now  gidá  is an early Western Old Turkic word in the Hungarian language (WOT 638).
¹⁴⁰ The shepherds who drive the flocks off the summer pastures.
¹⁴¹ The informant used here a Turkish word in the text sung in Karachay-Balkar.
Lyrics and Their Translation

Başçı tüye köllendired çıynın
There’s no way back home,
Tiri atlay ant etgença talmazğa
Walking boldly and untiringly.
Başçı bolsa bir onowğa sıymıb
Once he’s a leader, faithful to his oath,
Sürkelib da ceter edik Kafkazga
We’ll reach the Caucasus even if we have to
creep on our knees. 142

• № 280. Jir (modern), Kabard-Balkar Republic, Nalchik, 2000
Süygenim sen alay aruw bolğansa
Sweetheart, you’ve become so beautiful
Ay gün da tohtab qaraçu şaŋça
That even the sun and the moon admire you.
Meni cürek tıncılığı almansa
You’ve taken away the peace of my heart,
İylan cançuğuz sense nasib berlik maŋça
Believe me, you’re the only one to make me
happy.

• № 281. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio
Kök kölek caș meni tileyd, hoy
A lad in a blue shirt wants me.
Men barsam ol allıqma deyd, hoy
If I go away with him, he says he’ll marry me.
Bilmeyme qalay eterge,
I don’t know what to do.
Kök kölek cașha ne derge
I don’t know what to tell the lad in the blue shirt,
Artda soqurıramamı, hoy
I wonder if I’ll regret it later.

Ol qızını alsam cararmı, hoy
Will it work out fine if I marry that girl?
Ahsı qatın bolalırımı, hoy
Will she make a good wife?
Anı azzu ot çaqırmızı,
Won’t she have a big mouth?
Üyden bereket qaçırmızı
Won’t blessing escape from our home?
Men anı qaydan bileyim, hoy
How should I know?

Toy baradı eşık allında
The wedding is going on outside the gate, too.
Kelin kelgendi carıq arbazğa
The bride has arrived at the happy house.
Tolu üydegili bolsunla, ey
May they have a big family,
Etgen muratıları tolsunla
May their wishes be fulfilled!

Taw dordannı teşıp çığama, oy orayda
I make a hole in the side of the mountain, I step
out from there, oy, orayda,
Qısır taşlanı sarqıb cuwama, oy orayda
I gush forth from above slippery cliffs, oy,
orayda,
Col uzaqdı, men aşığama, oy orayda
The way is long, I hurry, oy, orayda,
I proceed on the wings of mountain breezes, oy,
orayda.
Taw celiň da cetib ozama, oy orayda

Ey, teren özene, çegetle
Hey, deep valleys, forests!
Ey, qotur qayala, künbetle
Hey, mossy cliffs, mountain peaks,
Sizge cançuğur kelsin, küsetse
May you be soaked by rain, may your longing
Suw tamçılarım, suwuk ayazım
For my water drops, my cool winds not be in
vain.

Sizni iynaklay ozama
I proceed caressing all of you.

142 The song is about the Karachay-Balkars who got stuck in Syria.
Your whirling streams calm down, *oy, orayda*,
Reaching the plain from a narrow valley, *oy, orayda*,
Where need be, they are satisfied *oy, orayda*,
Serving the people, *oy, orayda*.

Hey, deep valleys, forests!
Hey, mossy cliffs, mountain peaks,
May you be soaked by rain, may your longing
For my water drops, my cool winds not be in vain.
I proceed caressing all of you.

• № 284. *Jir* (Noghay song), Kabard-Balkar Republic, Nalchik, 2000

- I'd like to disappear from the way of your love,
- It's a hard task, I can't cope with it.
- I couldn't avoid it, I became captive,
- One autumn evening I succumbed to the order of fate, I fell in love with you.


Giant pine trees reaching the sky,
Nature, dressed in green,
The interesting story of my country.

- You are, Karachay land, my father and my mother,
- Your mountains run as a mountain range,
- You are my home and also my sun, Karachay land,
- Until all your ice melt.


My heart will be a road,
My soul's a sacrifice for you.
The loving heart remains unrequited,
This will be my tragedy.

• № 287. *Jir*, Kabard-Balkar Republic, Archive of the Nalchik Radio

Your brows are black, your hair’s black.
Your hair is even blacker than your brows.
You’ve inflicted a wound upon my heart,
If you don’t believe it, come and see it yourself!
7. MUSICAL INDICES

Rhythmic formulae of melodic lines

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<td>Sp3</td>
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Let us adduce the more frequent rhythmic patterns. Most frequent are those that occur more than 15 times, frequent ones have 5-14 occurrences and less frequent ones occur 3-4 times. I ignore those that only have 1 or 2 occurrences.

**Isometric tunes.** Most frequent: 7a (41) and 11a (31), frequent: 8a (13), sp3 (12), 8b (8) and 9b (5), less frequent: 6b (3).

**Heterometric tunes.** Most frequent: 8a-7a (30) and 13/14 (16), frequent: 7a-8a (12), 7a-6b (7), 8a-6b (7) and *rubato* (6), less frequent: 5a-7a (3), 8a-5a-7a (3).

On the whole, salient patterns are 7a, 8a, 11a, further significant formulae are 8b, 6b, sp3 and 5a is also represented in heterometric forms.

7a: \[\text{music notation}\]
8a: \[\text{music notation}\]
11a: \[\text{music notation}\]
6b: \[\text{music notation}\]
8b: \[\text{music notation}\]
sp3: \[\text{music notation}\]
5a: \[\text{music notation}\]

In metrically special *jir* tunes the most frequent formula is 5b-5b (20), also frequent are 5c-5c (11), 6b-6b (10), 6b-5c (8), 5b-6b (7), 6b-5b (6) and 5c-6b (5), while rarer are 4a-5c (4) and 8a-8c (3). Lines 1–3 most frequently adopt the 5b, 5c, 6b, lines 2–4 the 8c, 9b and 7d patterns.

5b: \[\text{music notation}\]
5c: \[\text{music notation}\]
6b: \[\text{music notation}\]
8c: \[\text{music notation}\]
9b: \[\text{music notation}\]
7d: \[\text{music notation}\]
### Rhythmic Formulae of Isometric Tunes

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<td><strong>6b</strong></td>
<td>Ex.8.4, № 5, № 134</td>
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<td><strong>6b+</strong></td>
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**Rhythmic patterns of lines 1 and 2 of heterometric tunes**

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**Rhythmic Formulae of Melodic Lines**

Let us now see the rhythmic patterns of the first two lines of *jir* tunes. It is to be noted that in jir tunes performed *giusto* the barlines sometimes conceal the rhythmic formulae.

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<td>№ 217, № 226</td>
</tr>
<tr>
<td>5c, 6b, 8c</td>
<td>Ex.12.9b, № 219</td>
</tr>
<tr>
<td>5c, 6b, 9b</td>
<td>№ 210</td>
</tr>
<tr>
<td>5c, 8c</td>
<td>Ex.12.9a</td>
</tr>
<tr>
<td>6a, 5b, 8c,</td>
<td>№ 207</td>
</tr>
<tr>
<td>6a, 6b, 8c</td>
<td>Ex.12.7b</td>
</tr>
<tr>
<td>6b, 8c</td>
<td>№ 277</td>
</tr>
<tr>
<td>6b, 5b, 8c</td>
<td>№ 211, № 224, № 227, № 244, № 245, № 250</td>
</tr>
<tr>
<td>6b, 5c, 7a(!)</td>
<td>№ 101</td>
</tr>
<tr>
<td>6b, 5c, 7d</td>
<td>№ 258</td>
</tr>
<tr>
<td>6b, 5c, 8c</td>
<td>Ex.12.8b, Ex.12.8a, № 200, № 269, № 273, № 212, № 223, № 275</td>
</tr>
<tr>
<td>6b, 6b, 8c</td>
<td>№ 242, № 249, № 251, Ex.12.01</td>
</tr>
<tr>
<td>6b, 6b, 9b</td>
<td>№ 229, № 231, № 248</td>
</tr>
<tr>
<td>6b, 6b, 8b</td>
<td>Ex.12.03a</td>
</tr>
<tr>
<td>6c, 6c, 9b</td>
<td>№ 209</td>
</tr>
</tbody>
</table>
It is a sign of the archaic character of the material that *rubato, parlando* performance can quite often be heard, and there are often changing time signatures, which is also an indicative of a more liberal performance. Nearly the other half of the material is performed *tempo giusto*, largely predominated by 2/4 time, with more or less equal rates of 4/4, 5/8 and 6/8 times also found.

*Tempo giusto performance with fixed time signature (196):* 2/4 (139 tunes), 4/4 (18), 5/8 (18), 6/8 (18), 5/4 (1) as well as 7/8 (1 tune) and 9/8 (1).

*Free performing style or changing meter (240):*

*Giusto with changing time, mainly 2/4 and 3/4 basis (17 tunes):* Jir, mostly with changing time (95 tunes), *poco rubato* (37) and a few *parlando*.

The following table gives a detailed overview.

### Giusto performance in a fixed meter

<table>
<thead>
<tr>
<th>Time signature</th>
<th>Numbers</th>
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<tbody>
<tr>
<td>2/4 (139 tunes)</td>
<td>Ex.1, Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.4.1, Ex.5.1, Ex.5.2, Ex.6.3, Ex.6.4, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.1b, Ex.8.2b, Ex.8.3a, Ex.8.3b, Ex.8.4, Ex.8.6, Ex.9.1, Ex.11.5, № 1–5, № 8–9, № 11–12, № 14–15, № 17–26, № 28–29, № 33–34, № 38–40, № 42, № 44–45, № 47–49, № 51–55, № 57–63, № 66–68, № 71–76, № 81–82, № 84, № 90–91, № 93, № 95–96, № 103–104, № 107–108, № 110–112, № 114, № 116–117, № 119–126, № 129–132, № 134–137, № 140, № 147, № 149, № 156–157, № 159, № 164, № 173, № 180–183, № 185, № 191–196, № 279, № 282–283, № 284, № 286–287.</td>
</tr>
<tr>
<td>5/4</td>
<td>№ 179.</td>
</tr>
</tbody>
</table>
5/8 (19 tunes) Ex.3.1, Ex.3.2, Ex.3.3a, Ex.6.2, Ex.6.5, Ex.8.5, Ex.11.1, № 10, № 35, № 79, № 85, № 86, № 97, № 98, № 155, № 162, № 178, № 187, № 198.


4/4 (18 tunes) Ex.4.4, Ex.8.2a, Ex.10.5a, № 6, № 7, № 30, № 36–37, № 46, № 50, № 64–65, № 77, № 80, № 83, № 87, № 128, № 280.

9/8 Ex.6.6.

**Parlando performance and changing time**


*Jir (mostly in changing time and poco rubato performance – 95 tunes)*

Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.03b, Ex.12.04a, Ex.12.04b, Ex.12.05a, Ex.12.05b, Ex.12.6a, Ex.12.6b, Ex.12.7a, Ex.12.7b, Ex.12.8a, Ex.12.8b, Ex.12.9a, Ex.12.9b, № 200–278.

*Rubato (37 tunes) Ex.4.2, Ex.10.1, Ex.10.2, Ex.10.3, Ex.10.4, Ex.10.5b, Ex.11.2, Ex.11.3, № 99, № 100, № 102, № 105, № 115, № 148, № 150–154, № 160–161, № 163, № 165–171, № 174–177, № 184, № 186, № 189, № 197.*

**Parlando № 190.**

**Number of melody cores/lines and cadences**

There are merely four tunes that can be reduced to a single musical line, so this elementary musical form is represented even less in Karachay folk music than in the Hungarian stock. Negligible is the number of three- and five-lined tunes that cannot be traced back to two- or four-lined forms (3).\(^{144}\)

---

\(^{144}\) Tunes of two long divisible lines are taken for constructions of four (short) lines (№ 159). Separate refrains are ignored (Ex.2.5). Tunes that end on the keynote in their second line followed by two plain narrow-range lines ending on the key note are regarded as two-lined tunes. By contrast, there are some tunes whose each line ends on the base note yet they are considered four-lined forms (e.g. № 5).
There are far more numerous two-core or two-line tunes (65), while similarly to Hungarian folk music, the dominant formation is the four-lined tune. This subset is relatively evenly divided between those that descend to the key note in the middle of the first line and those that descend to the base note at the end of the first line (40). Some of the latter has a more recent rising-falling construction, while another part traces a more archaic ABcAB form.

By far the most populous group is that of tunes comprising four wholly or relatively independent lines (197 tunes), with most varied but descending cadential series as required by the typical melody progression.

1-CORE TUNES AND THOSE TRACEABLE TO A SINGLE MELODIC LINE (4 TUNES):
№ 11, № 166, Ex.2.1a, Ex.2.1b.

2-LINE TUNES AND THOSE TRACEABLE TO 2 MELODIC LINES (65 TUNES).

<table>
<thead>
<tr>
<th>main cadence</th>
<th>identifier</th>
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<tbody>
<tr>
<td>IV</td>
<td>Ex.1</td>
</tr>
<tr>
<td>VII</td>
<td>№ 68, № 146</td>
</tr>
<tr>
<td>#VII</td>
<td>№ 4</td>
</tr>
<tr>
<td>1</td>
<td>№ 1–2, № 12, № 148–149, № 163–164, № 167–169</td>
</tr>
<tr>
<td>2</td>
<td>Ex.2.2, № 3, № 8, № 13–14, № 16–19, № 147, № 170–174, № 176–179</td>
</tr>
<tr>
<td>b3</td>
<td>Ex.2.3a, Ex.10.4145, № 20–22, № 24, № 151, № 155–156</td>
</tr>
<tr>
<td>3</td>
<td>Ex.2.3b, № 25–29, № 180–181</td>
</tr>
<tr>
<td>4</td>
<td>Ex.2.4a, Ex.2.4b, Ex.10.1, Ex.10.5a, № 31, № 33, № 157, № 182–184</td>
</tr>
<tr>
<td>5</td>
<td>Ex.2.5, № 36, № 37, № 185</td>
</tr>
<tr>
<td>7</td>
<td>№ 162</td>
</tr>
</tbody>
</table>

145 Its cadences are b3(1)2, and what is more, the penultimate note in line 2 and the very last note of the tune jump down to degree VI.
4-LINE TUNES AND THOSE DERIVED FROM 4-LINED FORMS

– 4-lined tunes ending on the base note in line 2 (41 tunes)

<table>
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<td>1, 1, VII</td>
<td>№ 70</td>
</tr>
<tr>
<td>1, 1, 1</td>
<td>№ 5, № 9</td>
</tr>
<tr>
<td>1, 1, b3</td>
<td>Ex.10.2, № 10</td>
</tr>
<tr>
<td>1, 1, 3</td>
<td>№ 165</td>
</tr>
<tr>
<td>2, 1, b3</td>
<td>№ 150</td>
</tr>
<tr>
<td>b3, 1, 1</td>
<td>№ 23, № 39</td>
</tr>
<tr>
<td>b3, 1, 2</td>
<td>№ 38, № 40</td>
</tr>
<tr>
<td>b3, 1, 4</td>
<td>Ex.3.1, № 41, № 42, № 153</td>
</tr>
<tr>
<td>3, 1, VII</td>
<td>№ 49</td>
</tr>
<tr>
<td>3, 1, 2</td>
<td>№ 48</td>
</tr>
<tr>
<td>4, 1, 1</td>
<td>№ 30, № 32, № 34, № 44</td>
</tr>
<tr>
<td>4, 1, 2</td>
<td>№ 43, № 51</td>
</tr>
<tr>
<td>4, 1, 3</td>
<td>№ 158</td>
</tr>
<tr>
<td>4, 1, 4</td>
<td>Ex.3.2, № 50, № 201, № 203, № 245</td>
</tr>
<tr>
<td>4, 1, 5</td>
<td>№ 200</td>
</tr>
<tr>
<td>5, 1, 1</td>
<td>№ 35, № 46, № 202</td>
</tr>
<tr>
<td>5, 1, 2</td>
<td>№ 45</td>
</tr>
<tr>
<td>5, 1, b3</td>
<td>Ex.3.3b, № 160</td>
</tr>
<tr>
<td>5, 1, 4</td>
<td>Ex.3.3a, № 52</td>
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<tr>
<td>5, 1, 5</td>
<td>Ex.12.01, № 47</td>
</tr>
<tr>
<td>#6, 1, 3</td>
<td>№ 53</td>
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4-line tunes closing on (or below) the key note in the first line (43 tunes)

<table>
<thead>
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<tr>
<td>1, VII, VII</td>
<td>№ 63, № 64, № 65</td>
</tr>
<tr>
<td>1, VII, 2</td>
<td>Ex.5.1, № 69</td>
</tr>
<tr>
<td>1, 2, 1</td>
<td>Ex.4.1, № 60</td>
</tr>
<tr>
<td>1,2,VII</td>
<td>№ 54</td>
</tr>
<tr>
<td>1, b3, 1</td>
<td>Ex.4.2, № 55–56</td>
</tr>
<tr>
<td>1, 4, 1</td>
<td>№ 57, № 61</td>
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<tr>
<td>1, 4, b3</td>
<td>Ex.4.3, № 279</td>
</tr>
<tr>
<td>1, 4, 4</td>
<td>№ 280</td>
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<tr>
<td>1, 4, 5</td>
<td>№ 7</td>
</tr>
<tr>
<td>1, 5, VII</td>
<td>№ 286</td>
</tr>
<tr>
<td>1, 5, 1</td>
<td>Ex.4.4, Ex.12.03b, № 58, № 59, № 204, № 206–212, № 287</td>
</tr>
<tr>
<td>1, 5, 2</td>
<td>№ 213, № 214, № 281</td>
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<td>1, 5, 3</td>
<td>№ 62</td>
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<tr>
<td>1, 5, 4</td>
<td>Ex.12.03a, № 205, № 282</td>
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<td>1, 5, 5</td>
<td>Ex.12.02, № 283–285</td>
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<tr>
<td>VII, b3, b3</td>
<td>№ 6</td>
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Descending 4-line tunes (197)

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<tbody>
<tr>
<td>5, VII, 4</td>
<td>Ex.5.2, № 66–67</td>
</tr>
<tr>
<td>2, 2, 1</td>
<td>№ 15, № 71</td>
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<td>b3, 2, 1</td>
<td>№ 74</td>
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<tr>
<td>b3, 2, 2</td>
<td>Ex.6.1, № 72–73</td>
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<tr>
<td>4, 2, 2</td>
<td>№ 75</td>
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<tr>
<td>4, 2, b3</td>
<td>№ 76–77</td>
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<tr>
<td>Musical Indices</td>
<td>Number</td>
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<tr>
<td>5, 2, VII</td>
<td>№ 78</td>
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<tr>
<td>5, 2, 1</td>
<td>№ 79</td>
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<tr>
<td>5, 2, 2</td>
<td>№ 80</td>
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<tr>
<td>5, 2, b3</td>
<td>№ 81</td>
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<tr>
<td>5, 2, 4</td>
<td>№ 175</td>
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<td>8, 2, 1</td>
<td>№ 104</td>
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<td>8, 2, #6</td>
<td>№ 105</td>
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<td>b3, b3, b3</td>
<td>Ex.6.2, № 82</td>
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<td>4, b3, 2</td>
<td>Ex.6.3, № 87–88</td>
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<td>№ 90</td>
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<td>№ 85, № 91–93, № 97</td>
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<td>Ex.6.5, Ex.6.6, Ex.11.1, № 96</td>
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<td>№ 95</td>
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<td>7, b3, 2</td>
<td>Ex.6.7</td>
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<td>7, b3, 4</td>
<td>№ 99, № 187</td>
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<td>№ 100</td>
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<td>7, b3, 7</td>
<td>№ 277</td>
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<td>8, b3, 1</td>
<td>№ 101–102</td>
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<td>#6, 3, 1</td>
<td>№ 103</td>
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<td>#6, 3, #6</td>
<td>№ 186</td>
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<tr>
<td>b3, 4, b3</td>
<td>№ 106</td>
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<td>b3, 4, 4</td>
<td>Ex.12.04a</td>
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<td>Ex.10.5b, № 113, № 128, № 253, № 267–268</td>
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<td>Number of Melody Cores/Lines and Cadences</td>
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<td>Ex.8.1b, № 197, № 247</td>
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<td>Ex.7.2, Ex.8.1a, Ex.11.2, № 116</td>
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<td>Ex.7.3, Ex.11.3, № 108, № 188, № 246</td>
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<td>Ex.8.5</td>
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<td>№ 126, № 136, № 138, № 190</td>
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<td>8, 4, #6</td>
<td>№ 137</td>
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<td>V, 5, b3</td>
<td>Ex.13</td>
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<td>2, 5, 2</td>
<td>№ 219</td>
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<td>b3, 5, 1</td>
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<td>b3, 5, b3</td>
<td>Ex.7.1, № 154, № 216</td>
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<td>№ 218</td>
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<td>3, 5, 3</td>
<td>Ex.12.04b</td>
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<td>3, 5, 5</td>
<td>№ 217</td>
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<td>4, 5, VII</td>
<td>№ 235</td>
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<td>Ex.8.2b, Ex.12.9b, № 118, № 248, № 249</td>
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<td>Ex.8.2a, № 129–130, № 199, № 269</td>
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<td>4, 5, b3</td>
<td>Ex.12.05a, Ex.12.6a, № 236, № 250–251, № 257–260</td>
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<td>4, 5, 3</td>
<td>№ 230, № 270</td>
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<td>Ex.7.5, Ex.12.05b, Ex.12.6b, Ex.12.7a, Ex.12.8b, № 115, № 131, № 132, № 220, № 222, № 224–227, № 237–241, № 244–255, № 261</td>
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<td>Ex.12.7b, № 221, № 243, № 262, № 271</td>
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<td>№ 109, № 119, № 242, № 254</td>
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<td>4, 5, 8</td>
<td>№ 263</td>
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<td>Ex.8.3a, № 120–124, № 191, № 264</td>
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5, 5, 2  |  № 125, № 193, № 234, № 272  
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5, 5, 3  |  Ex.8.3b  
5, 5, 4  |  Ex.12.8a, № 111–133, № 229, № 233  
5, 5, 5  |  Ex.11.5, № 110, № 223, № 231–232  
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6, 5, b3  |  № 195  
6, 5, 4  |  № 274  
6, 5, 5  |  № 252  

#6, 5, 4  |  № 134, № 135  
#6, 5, 5  |  Ex.8.4  

7, 5, b3  |  Ex.8.6, № 127, № 159  

8, 5, b3  |  № 265  
8, 5, 8  |  № 266  

5, 6, 4  |  № 273, № 276  

5, 7, 5  |  № 139  

4, 8, 7  |  № 145  

7, 8, b3  |  № 143  
7, 8, 4  |  Ex.9.2  
7, 8, 6  |  № 141, № 144  

8, 8, b3  |  Ex.9.1, № 140,  
8, 8, 4  |  № 142  

3- and 5-lined tunes

cadences | identifier  
3, b3, V  |  № 152  
3, 2, 1  |  Ex.10.3  
3, 5, 4  |  № 161
Scales

The great majority of tunes move on scales of minor character (225), on Aeolian (196), Phrygian (20) and Dorian (9). This distribution more or less tallies with the Hungarian picture.

The number of tunes using major-character scales is also considerable (123), with 117 using the Mixolydian, and only 6 tunes of the Ionian scale. The scale with an augmented second (B flat–C sharp) is also special (2), only appearing in Karachay tunes in Turkey, obviously upon Turkish influence.

There are two archaic tune types of scattered occurrence whose scale and melodic outline must both be considered for the determination of their modality. One is the motif rotating A–E–B or E–D–C; the other is the sinking-rising C–B–A–B–C (2) and (F–E)–D–C–B–C–D (3).

Minor-character scales (225 tunes)

Aeolian (195 tunes): Ex.2.1a, Ex.2.4a, Ex.2.5, Ex.3.1, Ex.3.3a, Ex.4.1, Ex.4.2, Ex.4.3, Ex.4.4, Ex.5.1, Ex.5.2, Ex.6.1, Ex.6.2, Ex.6.3, Ex.6.4, Ex.6.5, Ex.6.6, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.2a, Ex.8.3a, Ex.10.1, Ex.10.4, Ex.10.5a, Ex.11.1, Ex.11.3, Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.04a, Ex.12.05a, Ex.12.6a, Ex.12.7a, Ex.12.9a, Ex.13, № 9–10, № 20–24, № 30–33, № 35–36, № 37–45, № 46–47, № 54–59, № 63–68, № 71–102, № 106–114, № 116–121, № 124–127, № 139–142, № 146, № 148–156, № 162, № 187–193, № 195–196, № 200–202, № 204–206, № 208–209, № 215–16, № 220–221, № 225–227, № 229, № 235, № 237–239, № 241–242, № 246–253, № 257, № 262–263, № 265, № 277–287.

Phrygian (20 tunes): Ex.2.3a, Ex.8.6, Ex.9.1, № 122–123, № 143–144, № 159, № 161, № 194, № 228, № 236, № 240, № 256, № 258–260, № 264, № 266.

Dorian (9 tunes): Ex.11.2, Ex.12.8a, № 6, № 7, № 69–70, № 231, № 243, № 261.

Major-character scales (123 tunes)

Mixolydian (117 tunes): Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.7.5, Ex.8.1b, Ex.8.2b, Ex.8.3b, Ex.8.4, Ex.8.5, Ex.9.2, Ex.10.3, Ex.10.5b, Ex.12.03b, Ex.12.04b, Ex.12.05b, Ex.12.6b, Ex.12.7b, Ex.12.8b, Ex.12.9b, № 11–12, № 14–19, № 25–29, № 34, № 48–53, № 60–62, № 103–105, № 115, № 128–138, № 145, № 147, № 158, № 163–170, № 173–174.

Ionian (6 tunes): Ex.10.2, № 13, № 171, № 172, № 175, № 186.

Special

Scale with augmented second (2 tunes): Ex.3.2, № 157.
Motivic rotation (2 tunes): A-E,-D (№ 8) and E-D-C (№ 1).
Sinking-rising (5 tunes): C-B-A-D-C (№ 4, № 5) and (F-E)-D-C-B-C-D (Ex.1, № 2–3).

Forms

Although Karachay folk music is fundamentally characterized by four-lined and two-lined structures, there are widely diverse subforms as well.

Among two-lined forms AB is most frequent (47, 23 of them tripodic). In addition, the following forms can be found: AAAB (5 – AAAAB, AAAA,B), AABB (1), ABAB (4 – AB,AB, ABA,B, AB^cAB), ABBB (9 – ABB,B,B, AB,B) and AB + refr. (3). Relatively few are the disjoint parallel lines among two-core tunes (A^2-3A, A^2A and A^4-5A^4-5A,A one each).

Second- and third-shifts between lines can be found in quite some four-lined tunes: A^2ABC (2), A^2B,cAB (1), A^2B^2AB (1), A^2B^3AB (1), A^2BAC (3), A^3BAC (1), A^3B^2AB (2), AB^2CB (1) and AB^3B^3B (1).

More intriguing is the high number of fourth- and fifth-shifts:

AB^4AB (1), AB^4A,B (1), AB^4AB (1), A_kB^4AB (1),
AB^4CB (5)
AB^5AB (6), AB^4-5AB (3), AB^4-5A,B (8), AB^5AB (1), AB^5A_kB (2),
A^2B^5AB (1)
AB^5CB (18), AB^4-5CB (1), AB^5CB (1), AB^5CB (1),
AB^5C+B (1)
A^4B^4AB (1), A_k^4A^4AB (1)
A^5B^5AB (1), A^5-6B^5AB (1), A^5B^4-5AB (1), A^4-5 A^4-5BA (1)
A^5A^5BA (2), A_k^5A^5BA (1)
A^5A^5A^2A (1), and
A^5BAC (1).

Some tunes descend sequentially: A^3A^2A^2A (1), A^3A^2AB (1), A^4A^3A^2A (3),
A^4A^3A^2A (2) and the recursive, domed structure is also quite frequent:
AA^3-4A^3-4A (1), AA^5A^5A (1), AA^5-A^5A (1), BB,A (1), ABCA (1), AABA (3).
Let me finally list the typical four-core forms. The large number of AB/AC and AB/CB forms is conspicuous here as well.

AABC (6), AA₂BC (25), AA₃BC (2)
ABAC (22), ABA₃C (4); AB₃AC (2), ABA₄C (4)
ABBC (3), AB₂BC (2)
ABCB (4)
ABCC (1), ABC₃C (2), ABCC (4), ABCC₄ (1) and
ABCD (119), AB₃CD (1).

As mentioned earlier, there are few single-core or three-core structures:
Single-core (9), A (3), AAAA₁⁴⁶ (1), A₃A₉AA (1), A₉A (3) and A₉A (1).
Three-core (3): ABC (2) and A₅BA (1).

Let us see the list in detail.

**Single-core forms (9)**

<table>
<thead>
<tr>
<th>Form</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>A:</td>
<td>№ 11, № 163 (tripodic), № 166 (trip.)</td>
</tr>
<tr>
<td>AAAA</td>
<td>Ex.2.1a</td>
</tr>
<tr>
<td>A₃A₃A</td>
<td>Ex.2.1b</td>
</tr>
<tr>
<td>A₅A</td>
<td>№ 148 (trip.), № 168 (trip.), № 169 (trip.)</td>
</tr>
<tr>
<td>A₅A</td>
<td>№ 2.</td>
</tr>
</tbody>
</table>

**Two-core forms (47)**

<table>
<thead>
<tr>
<th>Form</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB (47)</td>
<td>Ex.1, Ex.2.2, Ex.2.4a, Ex.2.4b, Ex.10.5a, № 1, № 4, № 5, № 12–14, № 16, № 18–22, № 24, № 26–27, № 29, № 36–37, № 68, № 146–147(trip.), № 149(trip.), № 151 (trip.), № 156–157 (trip.), № 162 (trip.), № 164 (trip.), № 167 (trip.), № 170–174 (trip.), № 176–180 (trip.), № 182–185 (trip.)</td>
</tr>
<tr>
<td>AB₃B (1)</td>
<td>№ 28</td>
</tr>
<tr>
<td>AAAB (5)</td>
<td>№ 82, AAAB: Ex.6.2, AAA₃B: № 188, AA₃A₃B: № 9, AA₃AB: Ex.4.1</td>
</tr>
<tr>
<td>ABBB (1)</td>
<td>Ex.10.5b</td>
</tr>
<tr>
<td>ABAB (4)</td>
<td>№ 201, AB₅AB: № 203, ABA₅B: Ex.2.5, AB₅AB: № 33</td>
</tr>
</tbody>
</table>

¹⁴⁶ A denotes a melody line that progresses similarly but somewhat lower than A, and closes on the same note.
ABBB (9)  Ex.2.3a, № 25, № 31–32, № 35, ABB\textsubscript{v}B\textsubscript{v}: № 23, № 34, № 46, AB\textsubscript{v}B: Ex.10.3

AB + Refr. (3) Ex.2.3b, № 8, № 181 (trip.)
2-core parallel lines A\textsuperscript{2-3}A: № 155 (trip.), A\textsuperscript{2}A: № 3, № 17 and A\textsuperscript{4-5}A\textsuperscript{4-5}A\textsuperscript{2}A: № 121.

**FOUR-CORE FORMS**

*Four-lined forms with parallel seconds and thirds (13)*

- A\textsuperscript{2}ABC: № 86, № 89
- A\textsuperscript{2}B\textsubscript{v}AB: № 158 (trip.)
- A\textsuperscript{2}B\textsuperscript{2}AB: № 76
- A\textsuperscript{2}B\textsuperscript{3}AB: № 94
- A\textsuperscript{2}BAC: Ex.5.2, № 48, № 66
- A\textsuperscript{3}BAC: Ex.3.3b
- A\textsuperscript{3}B\textsuperscript{3}AB: № 96, № 160 (trip.)
- AB\textsuperscript{2}CB: № 105
- AB\textsuperscript{3}B\textsuperscript{3}B: Ex.6.6.

*Four-lined forms with parallel fourths and fifths (65!)*

- AB\textsuperscript{4}AB (4): № 61, AB\textsuperscript{4}A\textsubscript{v}B: № 106, AB\textsuperscript{4}AB: № 57, A\textsubscript{v}B\textsuperscript{4}AB: Ex.4.3
- AB\textsuperscript{4}CB (5): Ex.8.1a, Ex.11.2, № 131, № 136, № 247
- AB\textsuperscript{5}AB (21): Ex.12.05b, № 208, № 209, № 221, № 222, № 240
  - AB\textsuperscript{4-5}AB: № 58, № 196, № 219
  - AB\textsuperscript{4-5}A\textsubscript{v}B: № 154 (trip.), Ex.12.6b (trip.), Ex.12.9b (trip.), № 84 (trip.), № 126 (trip.), № 250 (trip.), № 256 (trip.), № 262 (trip.)
  - AB\textsuperscript{5}A\textsuperscript{v}AB: Ex.12.9a
  - AB\textsuperscript{5}A\textsubscript{v}B: № 274, № 243.
  - A\textsuperscript{2}B\textsuperscript{5}AB: № 236
- AB\textsuperscript{5}CB (22): Ex.11.5, Ex.12.8a, Ex.12.8b, № 119, № 125, № 144, № 217, № 228, № 232, № 233, № 234, № 253, № 255, № 257, № 260, № 263, № 264, № 265
- AB\textsuperscript{4-5}CB: № 102, AB\textsuperscript{5}CB: Ex.9.2
- AB\textsuperscript{5}CB: Ex.8.2a
- AB\textsuperscript{5}C\textsubscript{v}B: Ex.8.6
- A\textsuperscript{4}B\textsuperscript{4}AB (2): № 130, A\textsuperscript{4}B\textsuperscript{4}A\textsubscript{v}AB: № 187
- A\textsuperscript{5}B\textsuperscript{5}AB (10): № 249, A\textsuperscript{5-6}B\textsuperscript{5}AB: № 124, A\textsuperscript{5}B\textsuperscript{4-5}AB: № 248, A\textsuperscript{4-5}A\textsuperscript{4-5}BA: № 191, № 194
- A\textsuperscript{5}A\textsuperscript{5}BA: № 122, № 123, A\textsuperscript{v}A\textsuperscript{5}BA: № 192
- A\textsuperscript{5}A\textsuperscript{5}A\textsuperscript{2}A: № 193
- A\textsuperscript{5}BAC: Ex.9.1.
**Sequential descent over 4 lines (7)**

- $A^3A^2A^2A$: Ex.6.1
- $A^3A^2AB$: № 134
- $A^4A^3A^2A$: Ex.6.3, № 87, № 88
- $A^4A^3A^2A_c$: Ex.7.2, № 135.

**Recursive, domed structure (8)**

- $AA^3-4A^3-4A^v$: № 280
- $AA^5A_5cA$: № 281, $AA^5A_5cA$: № 283
- $ABBvA$: № 284
- $ABCA$: № 287
- $AABA$: Ex.10.2, № 10, № 165 (trip.).

---

**Descending four-lined forms**

- **AABC (6):** Ex.7.4, № 70, № 83, № 107, № 120, № 128
  - $AA_BC$: № 273
  - $AA_{ABC}$: № 189, № 285
- **ABAC (30):** Ex.4.2, Ex.7.1, Ex.12.01, Ex.12.7a, № 56, № 59, № 132, № 139, № 206, № 210, № 212, № 216, № 220, № 223, № 231, № 239, № 244, № 245, № 266, № 268, № 277
  - $ABA_{AC}$: Ex.12.03a, Ex.12.03b, Ex.12.04b, № 211; $ABAC$: Ex.4.4, № 207
  - $ABAC$: Ex.4.4, № 207
  - $ABA_{AC}$: Ex.12.05a, Ex.12.7b, № 109, № 258
- **ABBC (5):** № 65, № 190, № 252, $AB_{BC}$: Ex.6.5, Ex.11.3
- **ABCB (4):** № 44, № 49, № 51, № 52
- **ABCC (8):** № 175 (trip.)
  - $ABC_{C}$: № 198, № 202, $ABCC$: № 60, № 69, № 71, № 75
  - $ABCC$: № 142
- $AB^cCD$: № 62.
Ambitus

Like Anatolian tunes and unlike Hungarian ones, the typical Karachay tunes do not sink below the key note. Consequently, the dominant tonal range is 1-8 (92), followed by four relatively populous groups: 1-7 (56), 1-6 (52), 1-5 (44) and 1-9 (36), and four smaller groups: 1-10 (11), 1-b9 (9), 1-4 (8) and 1-#6 (5). The narrowest gamut is 1-3, with a single tune (№ 60). The broadest ambitus – 1-11 – is also represented by a single tune (№ 138).

The tunes that sink below the base note also display other singular features. The most important tonal range going beneath the key note is VII-5 (10).

The rest of the tunes sinking lower than the key note are presented among the unique features.

Plagal, sinking-rising tunes

#VI-1 (1): № 2
#VI-2 (1): № 3
#VI-3 (1): № 4
#VI-4 (1): № 5 (in lines 1, 2 and 4)
#VI-5 (1): № 7
VII-4 (1): № 6
IV-b3 (1): Ex.1.

Motif skipping on a tritone

V-2 (1): № 8 (B-A-E,)

Line end jumping/descending to degree V

V-6 (2): Ex.10.4, Ex.13
V-7 (3): Ex.10.1, № 152, № 171
MELODIC LINE ENDING ON DEGREE VII

#VI-6 (1): № 163
VII-6 (3): № 64, № 65
VII-7 (2): № 69, № 70
VII-8 (2): № 126, 286
VII-b3 (1): № 68
VII-b9 (1): № 235

BEFORE THE END THE TUNE SINKS TO A LOWER DEGREE, USUALLY (#)VII

VII-6 (3): № 165
VII-8 (2): № 126
#VII-4 (1): № 172
#VII-6 (2): № 150, № 174
V-8 (1): № 154

LOW SUPPORTING NOTE AT THE BEGINNING OF LINE

VI-6 (1): № 94.

Tonal ranges in detail:

<table>
<thead>
<tr>
<th>1-3 (1)</th>
<th>№ 60</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4 (8)</td>
<td>Ex.10.3, № 10, № 11, № 13, № 14, № 25, № 26, № 43</td>
</tr>
<tr>
<td>1-5 (43)</td>
<td>Ex.2.1b, Ex.3.1, Ex.3.2, Ex.3.3b, Ex.4.4, Ex.5.1, Ex.6.1, Ex.6.2, Ex.6.3, Ex.6.4, Ex.7.2, № 9, № 15–16, № 18–20, № 27–28, № 31–35, № 39–41, № 44, № 46–47, № 59, № 72–73, № 75, № 81–82, № 93, № 111, № 156–158, № 166, 1-5 (+V): Ex.2.3b</td>
</tr>
<tr>
<td>1-6 (52)</td>
<td>Ex.2.1a, Ex.2.3a, Ex.2.4a, Ex.2.5, Ex.3.3a, Ex.4.2, Ex.4.3, Ex.6.5, Ex.7.1, Ex.7.3, Ex.7.4, Ex.8.4, Ex.11.3, Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.04b, № 17, № 21–24, № 29–30, № 42, № 76–80, № 89, № 92, № 95, № 106, № 108–109, № 115, № 134, № 155, № 164, № 167, № 170, № 173, № 175–176, № 180–181, № 205–206, № 211, № 215, № 220</td>
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<tr>
<td>1-#6 (5)</td>
<td>Ex.2.2, № 61–62, № 207, № 212</td>
</tr>
<tr>
<td>Section</td>
<td>Pages/Exercises</td>
</tr>
<tr>
<td>---------</td>
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<tr>
<td>1-7 (55)</td>
<td>Ex.2.4b, Ex.4.1, Ex.7.5, Ex.8.2a, Ex.10.5a, Ex.11.2, Ex.12.03b, Ex.12.04a, Ex.12.05b, Ex.12.05d, No. 12, No. 36, No. 38, No. 45, No. 48, No. 57–58, No. 71, No. 74, No. 90, No. 96, No. 107, No. 110, No. 112–114, No. 120, No. 131–133, No. 147–148, No. 151, No. 162, No. 168, No. 182, No. 187, No. 192, No. 199–200, No. 203, No. 210, No. 216–217, No. 221–223, No. 225, No. 230, No. 245, No. 247, No. 267–268, No. 276–279, No. 284</td>
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<tr>
<td>1-b9 (10)</td>
<td>No. 140, No. 204, No. 248–249, No. 251–252, No. 256, No. 258–260</td>
</tr>
<tr>
<td>1-10 (10)</td>
<td>No. 124, No. 139, No. 144, No. 190, No. 193, No. 195–196, No. 209, No. 265–266</td>
</tr>
<tr>
<td>1-11 (1)</td>
<td>No. 138</td>
</tr>
<tr>
<td>IV-b3 (1)</td>
<td>Ex.1</td>
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<tr>
<td>V-2 (1)</td>
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<tr>
<td>V-6 (2)</td>
<td>Ex.10.4, Ex.13</td>
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<tr>
<td>V-7 (3)</td>
<td>Ex.10.1, No. 152, No. 171</td>
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<tr>
<td>V-8 (1)</td>
<td>No. 154</td>
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<tr>
<td>VI-6 (1)</td>
<td>No. 94</td>
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<td>#VI-1 (1)</td>
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<td>#VI-2 (1)</td>
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<td>#VI-3 (1)</td>
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<td>#VI-4 (1)</td>
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<td>#VI-5 (1)</td>
<td>No. 7</td>
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<td>#VI-6 (1)</td>
<td>No. 163</td>
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<tr>
<td>VII-2 (1)</td>
<td>No. 1</td>
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<tr>
<td>VII-4 (1)</td>
<td>No. 6</td>
</tr>
</tbody>
</table>
It is informative to review how genres are distributed among the different musical classes, particularly if we keep in mind that the consecutive classes contain tunes of growing complexity.

The special tunes of class 1 are usually of more archaic genres. In classes 2–3 there is a high number of religious tunes and instrumental dance tunes, in classes 4–8 instrumental dance tunes are also numerous. Jīr tunes appearing from class 6 gradually become predominant.

<table>
<thead>
<tr>
<th>Class</th>
<th>Tunes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 1</td>
<td>3 Gollu, 3 rain prayer, 1 dance tune on accordion, 1 rhyme, 1 lullaby</td>
</tr>
<tr>
<td>Class 2</td>
<td>11 zikir, 10 instr. dance tune, 5 jīr, 4 lullaby, 2 Nart epic, 2 iynar,</td>
</tr>
<tr>
<td></td>
<td>1 orayda, 1 rhyme</td>
</tr>
<tr>
<td>Class 3</td>
<td>8 zikir, 3 Nart epic, 3 mevlid, 2 dance tune on accordion, 2 jīr, 1</td>
</tr>
<tr>
<td></td>
<td>ilahi (in Turkish), 1 lullaby</td>
</tr>
<tr>
<td>Class 4</td>
<td>6 instr. dance tune, 2 zikir, 2 jīr, 1 dance tune on accordion, 1</td>
</tr>
<tr>
<td></td>
<td>orayda, 1 counting out rhyme</td>
</tr>
<tr>
<td>Class 5</td>
<td>5 jīr, 3 dance tune on accordion, 1 zikir, 1 iynar</td>
</tr>
<tr>
<td>Class 6</td>
<td>13 jīr, 6 dance tune on accordion, 6 mevlid, 2 art song, 2 iynar, 2</td>
</tr>
<tr>
<td></td>
<td>lullaby, 11 zikir</td>
</tr>
<tr>
<td>Class 7</td>
<td>8 iynar, 3 zikir, 2 dance tunes, 2 jīr</td>
</tr>
<tr>
<td>Class 8</td>
<td>11 dance tune on accordion, 11 jīr, 4 iynar, 3 zikir, 1 orayda, 1</td>
</tr>
<tr>
<td></td>
<td>counting out rhyme</td>
</tr>
<tr>
<td>Class 9</td>
<td>8 jīr, 3 dance tune on accordion, 1 zikir, 1 lament (real), 1 küy</td>
</tr>
<tr>
<td>Class 10</td>
<td>26 jīr, 7 orayda, 5 lullaby, 1 lament, 1 Nart epic, 1 wedding song</td>
</tr>
<tr>
<td>Class 11</td>
<td>9 jīr, 3 zikir, 2 dance tune on accordion, 2 wedding song</td>
</tr>
<tr>
<td>Class 12</td>
<td>55 jīr, 18 küy-lament, 4 iynar, 1 art song, 1 bride’s song</td>
</tr>
<tr>
<td>Class 13</td>
<td>9 jīr (modern)</td>
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Z

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...

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