KAZAKH FOLKSONGS
FROM THE TWO ENDS
OF THE STEPPE
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In memory of my father

“The loud-speaker was still blaring forth
the hard word-dumplings of the ceremony,
when at the side of the tent quietly an old-old song
was begun by three Kazakhs, a Turkmen and an Uighur...
We recognized each other by a single embrace,
And they all knew which way was Hungary.”

Gyula Sipos, Kazakh fair.
In: Védőbeszéd [Apologia], Budapest, 1984
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* Chapters with one asterisk were written by Dávid Somfai Kara.
** Chapters with two asterisks were written by Éva Csáki.

All remaining work in the book was done and the CD was prepared by János Sipos.
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What business does a Hungarian ethnomusicologist have in the Kazakh steppe? Let us remember a beautiful phrase by Bence Szabolcsi: *The Hungarians are the outermost branch spreading this way from the age-old tree of the great Asian musical culture rooted in the souls of a variety of peoples, living from China through Central Asia to the Black Sea.*

While the languages of different Turkic peoples have been subjected to thorough comparative analyses, only the first few steps have been taken in the comparative research of their musics. In the multitude of which arise questions, it is highly intriguing to explore whether traces of old Turkic musical styles can still be detected in contemporary Turkic folk music. One of the main questions appealing to Hungarians is to see how Turkic folk music styles relate to layers of Hungarian folk music.

One might also wonder why collect personally instead of studying the books on folk music. First, because there are no comprehensive monographs of individual Turkic ethnicities, and second, it is highly accidental which tunes are included in the existing publications. The latter usually include no information about the popularity, spread, variants, provenience, or users of the published tunes, whether they were collected from learned city-dwellers or an old lady living at the edge of a tiny village, and so on. Most importantly, they offer no possibility to look deeper into tune types and musical strata that might kindle our interest.

Nor is it rare that local collectors have preference for more complicated tunes which they deem more advanced. It was a serious problem in Turkey, Kazakhstan, Azerbaijan and Turkmenistan that my local escorts almost prohibited the collecting of simple tunes. They were ashamed of them and wanted to present larger forms, as performed by professionals if possible. I remember the anxiety of our Kazakh attendant when he saw us recording such simple tunes, from untrained peasants or – *horribile dictu!* – from nomads during our last trip to southwest Kazakhstan. He was worried what people would think about such “primitive” songs in faraway countries.

Another reason for collecting in person is the reduction of folk music publications to a single variant per tune, whereas without a knowledge of the tune variants, no deep musical analysis can be conducted. Fieldwork also gives further help for the systematization of the tunes. It often happens that several people sing at a site, taking turns. A heard tune may retrieve from the memory another tune that sounds different at first hearing but has several ties with the former. This in turn may largely contribute to exploring melody contacts that derive from the specific culture of the given singing community. In this way, theory creation by the desk may be replaced by the more noble act of demonstrating real connections within the given musical material.

The Kazakh collections were part of a more comprehensive project. As is known, the Chuvash, Tatar, Bashkir, Kazakh, Turkmen, Azeri and Anatolian Turkish
people (listing the great ethnic units from north to south) live in the western part of the immense Turkic language bloc.\textsuperscript{2}

There have been Hungarian attempts to explore the music of the Turkic peoples living on this vast crescent. In the northern area László Vikár collected a significant material of Chuvash, Tatar and Bashkir tunes, and discovered a musical style that is very similar to the Hungarian pentatonic fifth-shifting style along the Cheremiss and Chuvash border.

Down in the south, Béla Bartók’s collection in Turkey in 1936, aimed at the comparative exploration of Anatolian folk music, launched the work, joined in 1987–1993 by my Anatolian collection. It turned out that although the fifth-shifting style is missing in Anatolia, there are strong similarities in the \textit{psalmodic and lament} styles of Hungarian and Anatolian folk music. The Azeris and Turkemens linguistically relatively close to Anatolian Turks and speaking a Turkic language of the Oghuz group live between the Volga region and Anatolia, which is also the home of the Kazakhs and Tatars speaking a Kipchak-Turkic tongue.

We have succeeded in conducting several field researches among Kazakhs with support from the British Royal Academy’s Stein–Arnold Fund as well as the Soros Foundation. As a result, we have gained an insight into the music of Mongolian Kazakhs and other Kazakh people who moved to Turkmenistan and then moved back to southwest Kazakhstan in recent decades.

This volume is to afford a glimpse of the folk music of two Kazakh ethnic groups living some 3000 km apart. Besides presenting the material systematized and proportionately with the characteristics, we also try to give a comparison between the music of the two groups. Whenever possible, analogies or contacts with the musical styles of other Turkic peoples living elsewhere and with the Hungarians are also pointed out.
Several Hungarian scholars searched for traces of the origin of the Hungarians in the East. Let it suffice to list Alexander Csoma de Kőrös, Antal Reguly, Ármin Vámáry, Miklós Leitner, Gábor Bálint, Béla Széchenyi, Lajos Lóczy, Jenő Zichy, György Álmasy and Aurél Stein. Since the culture of the Hungarians settling in the Carpathian Basin displayed strong Turkic influences, it is quite justified to presume that Hungarian folk music also incorporated significant Turkic effects or layers. It is no wonder that researching the eastern elements in Hungarian folk music has a great tradition. At the very beginning of this process such great names can be encountered as those of Béla Bartók and Zoltán Kodály.

Very little is known for sure about the dances or songs of the Hungarians entering the Carpathian Basin. No written record survives. Historical research may help create grounds for hypotheses, and literature might have a few allusions, but these are too meagre to draw essential musical information or notated music from. The only source we have to fall back upon is living folk music and the old music collections, which are of course quite new in a historical sense. Systematic and cautious comparison of tunes may help date some styles, but not individual tunes. It is by the nature of the thing impossible to declare that items of a musical style deemed a thousand years old were identical with their contemporary form, but wherever possible, we compared old (300–400-year-old) notes with contemporary folk music data and have found remarkable conservation of tradition in the essential features.³

In an optimal case, the folk music of all the peoples in the world would be lined on our shelves in systematized publications. We could attempt to plot the musical map of the world then in which the overlapping seas and the islands of folk music could be demonstrated suggestively. It would reveal the extent of the spread of a tune type or style, their national or supranational, locally bound or generally prevalent character. That is, however, only a dream.

At the same time, we have a relatively clear picture of Hungarian folk music, its main types and styles, even if there might be some controversy among scholars on minor issues. The correspondences are therefore known of what kind of musical forms are to be searched for in other people’s folk music.⁴ Comparison with other folk music began over ninety years ago, with the comprehensive conception of a great scholar.

Just a few months after having begun the systematic collection and study of Hungarian folksongs, in 1906 Béla Bartók started to explore the Slovak, and later the Romanian musical traditions in the Carpathian Basin.⁵ He was convinced that only in the thorough knowledge of the folk music of neighbouring peoples could it be established what was specifically Hungarian, what was common or different in the traditions of different ethnic groups.
He went on with this work of signal importance until the Trianon Peace Treaty, which put an end to collecting in areas disconnected from Hungary. After 1918 he practically carried out no fieldwork in areas populated by Hungarians. He recorded some six thousand Hungarian tunes, transcribing both their music and text, he wrote his fundamental book *The Hungarian Folksong*, created the Universal Collection and used some of the collected tunes in his compositions.

At the same time, he showed keen interest in the music of more distant but related and other ethnicities. In 1913 he went to North Africa, to the oases around Biskra to study the music of the Arabs there, and later in 1932 he travelled to Cairo. In 1919 he collected Carpatho-Ukrainian folksongs in Upper Hungary, in 1929 he had a concert tour in the Soviet Union where he visited the archive of phonograms in Leningrad. In 1924 he published three Cheremiss folksongs whose fifth-shifting pentatonic style he compared with Hungarian folksongs. In the postscript of his comparative study of 1934 he declared: “*There is an unquestionable connection between the Hungarian pentatonic material and the Cheremiss material.*” He ascribed such a great importance to the latter that he began to learn Russian and was planning to collect among the Cheremisses along the Volga. Although after the Trianon Peace Treaty he stopped collecting folksongs, this theme preoccupied him later on as well and he even wanted to extend the area of research towards the Turkic peoples.

As he put it, “...*when we got down to this work, the impression overpowered us that... the origin of the pentatonic style was Asia, suggesting the northern Turkic peoples... Apart from Hungarian tunes which are variants of Cheremiss tunes, we found Hungarian melodies that were versions of northern Turkic tunes from around Kazan. Lately I have received Mahmud Ragib Kösemihal’s book entitled ‘Questions of the tonal peculiarities of Turkish folk music’ in which I have found a few such melodies... Obviously, all tunes like this derive from a single common source, and this source is the mainstream of old north Turkic culture.*” He said that Central Asian pentatony was a peculiar variant of pentatony characteristic of great ancient cultures whose five-note scale had fifth-shifting as a concomittant structural feature or the repetition of melody lines at lower pitches, with the addition of certain rhythmic and ornamental specificities. It is typical of the
impressiveness of his examples that the north Chinese tune he picked was indeed a central tune of a fifth-shifting style. I discovered it in the area of Dzō-Uda in Inner Mongolia in a quantity sufficient to constitute a distinct style.\textsuperscript{12}

In the POW camps of the Austro-Hungarian Monarchy the Austrian musicologist Robert Lach collected songs from soldiers of Finno-Ugrian and Turkic tongues.\textsuperscript{13} Around that time, a village teacher returning from war captivity brought home the folk song collection of Vassilev, the great scholar of the Cheremiss people, published in 1920. On the basis of these and other publications obtained, Kodály outlined the fifth-shifting melody structure of the Cheremisses.\textsuperscript{14} From then on, up to László Vikár’s and Gábor Bereczki’s field study in the Volga Region, Hungarian musicology deemed the genetic Finno-Ugrian and Hungarian musical relationship unquestionable.\textsuperscript{15}

Studying the music of the East on location could begin when upon Zoltán Kodály’s intervention, an agreement between the Soviet and Hungarian Academies of Sciences provided for the possibility of two Hungarian researchers going to the Central Volga Region biannually. Upon Zoltán Kodály’s request, the musicologist was László Vikár who was joined by Gábor Bereczki, a Finno-Ugrian linguist. They collected among Finno-Ugrian and Turkic ethnic groups living in the area between 1958 and 1979. They published some of the four thousand tunes or so they recorded.\textsuperscript{16} The inestimable value of their work is providing reliable information about the folk music layers in a vast area, populated by many nations.

It is László Vikár’s observation that in the Volga-Kama region the Turkic and Finno-Ugrian layers can hardly be differentiated, and common tunes are frequent ranging from highly complex to the simplest ones. The diatonic, many-part music of the Russians, on the other side, is sharply distinguished from the monophonic, mainly pentatonic music of the others. As another general tendency, László Vikár points out that the music of the Turks has influenced the music of the Finno-Ugrians for centuries, while conversely the tendency cannot be demonstrated. Collecting work has revealed that a fifth-shifting style resembling a Hungarian folk music stratum can only be found in a small area some 60–80 km in diameter, among both ethnicities. On the basis of personal impressions, László Vikár doubts, contrarily to Zoltán Kodály and later Lajos Vargyas, that this fifth-shifting style would have any genetic relationship with the Hungarian fifth-shifting tunes (see p. 60).

The collection and collation of the folk music of the Volga Region and the Hungarians can be deemed completed, though the conclusions are not all perfectly unambiguous. The other important ethnomusical collection by Hungarians took place in Turkey. It was Béla Bartók’s collection in Anatolia.

\textit{Béla Bartók’s collection in Anatolia in 1936}

In 1936, Bartók was invited by the Ankara organization of the Halkevi “Folk Centres” upon the recommendation of László Rásonyi, the professor of Ankara University, to hold lectures in Ankara, have concerts with the Ankara Orchestra and carry on ethnomusicological research work in an appropriately chosen Turkish village.
As Bartók wrote, “I very gladly accepted the invitation as I had long desired to investigate Turkish folk music at first hand, and especially, to find out if there were any relations between Old Hungarian and Old Turkish folk music. To get an answer to this question became more and more imperative since a comparison between Old Hungarian folk music on the one hand and the folk music of the Cheremiss (Mari) people and of the Turko-Tatar inhabitants of the Kazan area in Russia on the other hand, resulted in the establishment of a definitive relationship between the folk music of these various people. It seems highly important to know whether Turkish folk music contains a similar stock of melodies, for this would suggest the possibility of far-reaching conclusions.”

They had little time – ten days – for research. Upon Rásonyi’s advice, they chose a place around Osmaniye near the southern seashore some sixty-seventy miles from Adana. It was one of the winter abodes of the nomadic Turkmen Yürük tribes. The hypothesis was that people who had preserved their ancient migrating way of life also adhered more closely to their old musical stock than sedentary populations.

Bartók systematized the collected tunes, creating tune types and classes, ascribing signal importance to the first two classes amounting to some 43% of the collection. After describing the Turkic octosyllabic parlando isometric tunes, he wrote: “If we compare these characteristics with those of the Old-Hungarian melodies with 8-syllabic sections, we will see that they are literally identical.” As for differences, he named the rarity of the VII\textsuperscript{th} degree in Turkish tunes, the weaker use of pentatony and the lack of the fifth shift.

He attached as a twin class the group of 11-syllabic isometric parlando tunes to that of the 8-syllabic ones. He also deemed the tunes of a smaller tonal range similar to the corresponding Hungarian melodies. Finally, he called attention to tunes in dotted rhythm, with the remark that “We do not know precisely if ‘dotted’ rhythm occurs elsewhere. Therefore, this common feature in the Hungarian and Turkish material, however striking the similarity may be, cannot be taken as a convincing proof of the common origin of these rhythms.”

“The melodies representing the remaining Classes are so few that no type description of them can be given, and no conclusions can be drawn,” Bartók concluded.

\textit{My collection in Anatolia in 1987–1993}

For me, the most intriguing question raised by Bartók’s Anatolian collection was to ascertain whether a more ample material would certify further closely related Turkish and Hungarian folk music tune types, classes and styles, and also, whether the discovered connections could be verified or disproved.

My research began in 1987 when I and my wife, Éva Csáki arrived in Turkey to teach Hungarian at Ankara University and lasted until early 1993. During the six years there, I recorded and transcribed a total of 1400 tunes from 233 informants at 85 places. To complement my collection, I have elaborated a reference material of some 3000 tunes from nearly all over Turkey.
This enormous material enabled me to extend, and at places modify, Bartók’s comparative analyses of Hungarian and Turkish folk tunes and texts. It has turned out that the Anatolian tunes resembling Hungarian *psalmodic* melodies were spread not only in the southeast of Turkey but nearly everywhere in Anatolia, in style-defining multitude, too. (About psalmodic melodies see Abbreviations.)

It has also been revealed that the tunes in Anatolian lament style are strongly similar to the general small form of the Hungarian laments, which questions the assumption that the Hungarian lament style could only be interpreted as a ‘Ugrian stratum’. The structurally simple tunes of children’s games can be found with many ethnic groups, yet some informative conclusions could be drawn from the basic similarities – and typical differences – of this Hungarian and Anatolian tune style. Finally, it has also been proven that the pentatonic fifth-shifting style is non-existent in Anatolia.22

![Figure (1) Map showing places where Hungarian musicologists collected Turkic folk music](image)

*Extending the research to Kazakh folk music*

Let us first reiterate some questions raised in the preface: Are there common layers in the folk tunes and texts of different Turkic peoples? Are there connections between certain Turkic and Hungarian folk music strata, and if there are, what can they be attributed to? The Kazakh research has made a step forward in answering these questions. With this investigation, research shifted towards Central Asia on the one hand, and on the other, it has reinforced the ground to conduct a broad areal comparative research by studying the folk music of Kazakhs living between the relatively well explored Volga-Kama region and Anatolia. What is more, the Kazakhs deserve special attention in their relationship to Hungarians because a part of the Comans set-
tled in Hungary after 1239 while many of those who remained in Asia took part in the ethnogenesis of the Kazakhs mixed with Turkic and Mongol ethnic groups. In the Middle Ages, Comans moved to Hungary in several waves from the territory of the Golden Horde. Researches have rendered it quite probable that the customs and language of the settled Comans were prevalent until the early 17th century when Magyarization gained momentum.23

The first step in my Kazakh research was to travel to Almaty in the summer of 1995 to a conference in commemoration of Abay Kunanbaev, the great poet of the Kazakhs. I only conducted limited collecting work then in the that-time capital, and acquired some basic books on Kazakh folk music. In 1997, I and Dávid Somfai Kara organized a major collecting trip to Mangkaštaw in southwest Kazakhstan. In the same year, my wife, Éva Csáki and Dávid Somfai Kara did some collecting among Mongolian Kazakhs in Nalayh near Ulan Bator. I have also made use of Dávid Somfai Kara and Kiyanatulï Babakumar’s collection made among Kazakhs in the west Mongolian Bayan Ölgiy county in 1996. The basis for the present book’s analysis of music and text is constituted by these three collections on the spot.
In the 9th–7th centuries BC, Sarmatian tribes populated the area of today’s Kazakhstan, giving way in the 7th–4th centuries BC to east-Iranian tribes. The first wave of the Huns’ advance to the territory of Kazakhstan was in 47 BC, and the second wave in the first century AD. Their proliferation lasted nearly three centuries. From 552–554 the area was part of the Turkic Kaganate, a nomadic state. The Turkic tribes themselves had brought along strong Mongol elements that were reinforced by the Kara Kitay and later the Tatar invasion. By the 13th century, the basic elements – Iranian, Turkic and Mongol – were in place to produce the Kazakhs.

The word kazak can be first documented in the Turkic language in the 14th century in the meaning ‘independent, vagabond’. It became the name of a political unit and later an ethnic designation by having been applied in the former meanings to those groups of the Uzbek tribal confederacy that had abandoned the Khan Abu-l-Khayr and migrated to the north-east steppes of Turkistan.

The emergence of the Kazakh people and language took place in the 15th–16th centuries with the fusion of several other Turkic and Tatar tribes, including the Nogays. The three tribal confederacies – the Ulu Jüz ‘Great Horde’ in east and southeast Kazakhstan, the Orta Jüz ‘Middle Horde’ in Central Kazakhstan and the Kiši Jüz ‘Little Horde’ in west Kazakhstan – came into existence at that time.

The struggles with the Kalmuks in the 17th century forced the three Kazakh hordes to make an approach to Russia and to accept the Russian supremacy. For Russia, Kazakhstan was a key area since their further expansion could take place through the Gate of Central Asia. With the help of vigorous Russianization and forced conversion to Orthodox Christianity, the Russians subjugated the Kazakhs more and more. Several revolts broke out against Tsarist Russia and later the Soviet Union, but the Kazakhs, often torn by inner strife and fighting with primitive weapons, had no real chance in the teeth of the numerically superior colonialists. Russian became the official language, Islam was prosecuted, the mosques were closed down. Kazakh did not become the official language before 1988. As a result, many Kazakhs do not speak the language of their forefathers well. In 1991 the Republic of Kazakhstan appeared on the geopolitical map of the world.

The census of 1989 revealed that 18 million people lived in Kazakhstan, 8.3 million of them Kazakhs, 6.4 million Russians, 1 million Ukrainian as well as 2.3 million others, including Germans, White Russians, Coreans, Poles, Moldavians, Jews, Tatars, Uzbekhs, Uyghurs, Azeris, Chuvashes and Bashkirs. Thus, the Kazakhs are a minority in their own country. One of the main reasons for this is that the vacancy left by millions of Kazakhs who fled forced agricultural collectivization was filled by other nationalities, mainly Russians.
Considerable Kazakh minorities can be found in the northern regions of the Chinese province Xinjiang (more than one million), in the Russian Federation and in Uzbekistan. Smaller minorities live in western Mongolia (100,000) and Turkmenistan (80,000).

This book is concerned about the music of the latter two minorities. There are reports about a rapid process of shift to Russian among Kazakhs, meaning that the progress of regression of the Kazakh language and culture has not yet come to an end. That is why it appeared expedient to study the music of minority Kazakhs, for minority existence normally strengthens the drives to preserve one’s identity.

Picture (1) Collectors in the Kazakh steppe
From left to right: János Sipos, Amandïk Kömekulï, Dávid Somfai Kara (Mangkïstaw)
After the brief summary of the history of the Kazakhs, let us now present the travel notes of János Sipos about his collection in Mangkïstaw in 1997, followed by Éva Csáki’s and Dávid Somfai Kara’s travel accounts.

**Collecting trip to Mangkïstaw in southwest Kazakhstan**

I learnt the Anatolian Turkish language (belonging to the Oghuz group of Turkic tongues) during the six years I spent in Turkey, but I only knew Kazakh from books. I therefore not only took my friend with me who had a perfect command of the language but also tried to learn it myself. To be able to conduct effective collection, one must at least understand the point of conversation so as to direct the research in the required channel. And for the transcription and analysis of the musical recordings, it is a great advantage, if not an imperative prerequisite, to speak the given language as well as possible.

The area we visited in the autumn of 1997 is in southwest Kazakhstan, north of Turkmenistan, between the Caspian Sea and Lake Aral. The Hungarian Turcologist admittedly of Coman origin, István Mándoky Kongur pointed it out to us that it was here, around Mangkïstaw that the traditional nomadic culture was preserved most faithfully in Kazakhstan.

The most often suggested etymology of the name is from Turkic *miŋ kïšlak* ‘the thousand winter quarters’; another one derives the name from Turkic *maŋ* ‘four-year-old sheep’, so that Mangkïstaw is, presumably, ‘sheep’s winter quarters’. The Kazakh name of the area is Mangkïstaw, therefore this designation is used below. This area the size of one and a half Hungary is peopled by the largest tribe of the *Kiši Jüüz* or ‘Little horde’, the *Adays*.

At the beginning, the peninsula was inhabited by Oghuz tribes. According to the Turkmen tradition, in the middle of the 14th century Mangkïstaw belonged to the Golden Horde. After the Mongol conquest for several centuries the Karakum desert and Mangkïstaw remained one of the main regions inhabited by the Turkmens, who came under the rule of the Uzbek sultans in the early 16th century, regaining their independence in the 17th.

Via Mangkïstaw, there ran a trade route from the Volga Basin to Khwarezm. Goods were unloaded in the Kabakli landing-place on the Bozaššï peninsula and taken to Khwarezm by caravans through the plateau of Üstürt. Mangkïstaw also served as the starting point of the sea-route to Shirwan in the late 16th and early 17th centuries used by Central Asian merchants and pilgrims to Mecca wishing to avoid travelling through Shii Iran.
In the 16th century, the Noghay raids forced a part of the Turkmens to leave Mangkïstaw. Another cause of emigration was, apparently, the growing desiccation of the steppe which began at the same time. Later in the 17th century, the Kalmyk pressure had the same effect. A part of the Turkmen tribes moved off voluntarily or were deported by the Kalmyks. There were some that drew off to the Volga Basin from where they moved to the Caucasus, while others fled towards Khwarezm. Mangkïstaw was finally abandoned by the Turkmens only in the 1840s, but a small section of the Chawdor Turkmens has continued to dwell near the Caspian shore till the present time. During our expedition, we managed to collect tunes from a few Turkmen families who stayed there.

In Mangkïstaw, the Turkmens were replaced by the Kazakhs in the mid-18th century. These Kazakhs belonged to the Aday clan of the Bayulï tribe (of the Little Horde). For the Aday, Mangkïstaw was the region of their winter pasture, their summer pastures being about 600 miles from there to the north. In 1834, the Russians founded a fortress in Mangkïstaw, preparing the Russian onslaughts against the Khanate of Khiwa. However, neither could overcome the other and both sides
tried to use the Aday Kazakhs against one another. The Russian Empire only managed to incorporate Mangïstaw as late as after 1873. After the Russian conquest of Turkmenia in 1881, this district was integrated in the newly-organized Transcaspian region. After the revolution of 1917, Mangïstaw, except for its southernmost part around the Kara-Bogaz Bay, was separated from the land of the Turkmens and included in the Republic of Kazakhstan.

Since 1973, it has formed a separate Mangïstaw region (oblast’) of Kazakhstan, including also a part of the Üstürt plateau, with an area of 100,000 square miles and its centre at Shevchenko (built only in the 1960s; until 1964 Aktaw). The population of the oblast’ was 256,000 in 1978, of which the population of Shevchenko was almost a half (110,000 in 1979); 92% of the inhabitants of the oblast’ live in towns and villages. It is worth knowing that the present economic and strategic importance of Mangïstaw is determined by its mineral riches, especially petroleum and natural gas as well as uranium.

Our plane landed at 9.30 pm local time in the town of Atïraw, or Guriev in Russian, on September 13, 1997. As was previously arranged, a friend came to meet us and he took us to a friend to dinner. After dinner, we got into a car and rode some 400 km southeast, to Kulsarï. We stayed overnight there and covered another 800 km southwards the next day.

We arrived in the centre of Mangïstaw, Aktaw, at noon. The town, which has a renown for attractiveness in Kazakhstan, is practically a housing estate of 4–5-storey high blocks – that is, it is exactly like so many recently built Soviet towns. It adds some colour to the drab picture that at dawn a herd of horses may pass the town and you may come across yurts here and there. True, the latter are only put up for funeral feasts. A pleasant perspective is lent to the town by the picturesque shore of the Caspian Sea.

First of all, we needed a local guide, so we went to the mayor’s office and from there to the local Culture Centre. The leader of the Centre, Mr Nurniyaz got two professional singers, Izbasar and Amandïk, and entrusted us to their care. Amandïk immediately offered to sing the twenty folksongs or so to be found in the region, claiming that it was useless to roam about. We, of course, insisted on collecting on the spot.

Aktaw became our headquarters, from where we made expeditions to neighbouring small settlements and yurt camps of the nomads. Although we had been advised that in Kazakhstan criminality was high, drug addicts were galore and we would be glad to escape with life and limb, we did not notice anything of that in the small villages.

Our local guide, Amandïk Kömekov (or Kömekulï in Kazakh) and his family saw to our accomodations, meals and transportation for some remuneration. Amandïk drove us in his car and lent us immense help in getting people to sing. The latter is a hard job indeed. To collect songs, especially from women, is some of the hardest folklore collecting work. At the same time, natives seem to be more willing to sing to strangers than to local people since the stranger will leave and he is not bound by local customs so strictly. Therefore, we worked out the following procedure. In the first days we explained to our guide that we wanted to know simple tunes of
simple people, instead of professional programs. Arriving in a village, he informed the inhabitants of our goal, who, in turn, named elderly men and women who still knew the old songs and led us to their places. The potential informant was notified by the villagers of the aim of our coming, and often also asked to sing. When the ‘victim’ was a woman, my Kazakh attendants usually left and we Hungarians continued collecting, usually with good results.

Traditional folk music appeared to be much demoted in the area and old tunes were only sung by the elderly. Extinction, however, is no direct threat as our observations have proved that the old men and women look after the small children and they often hum and sing to them the old tunes.

We called on the villages of the area, right down to Üstürt of the old caravan routes and also visited Fort Shevchenko. Towards the end of the collecting trip, tunes began to repeat themselves, thus the collection, if not all-inclusive, is hopefully representative. Twenty-one men and twenty women sang to the magnetic tape some 200 songs recorded in eighteen villages.

Figure (2) Summary map of collecting in Mangkïstaw

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Collecting among the Kazakhs of Bayan Ölgiy in Mongolia

Kazakhs can also be found even beyond the farther, eastern edge of Kazakhstan, in Mongolia and China. In China’s Xinjiang province, for example, there live over one million.

Some 100,000 Kazakhs live in the westernmost aimak or administrative division of the Republic of Mongolia, which is in existence since 1940 as the Bayan Ölgiy aimak. The aimak is also called Xasag aimag, ‘that of the Kazakhs’. These Kazakhs of Mongolia are linguistically, culturally and historically closely linked with the Kazakhs of Kazakhstan, but at present only partially acknowledge themselves as Sunni Muslims.

The Turkic people in Bayan Ölgiy – the Kazakhs and Tuvas – stick to their nomadic horse-herding way of life and still live in yurts, which is otherwise not infrequent in Mongolia.

In recent years, a reliable folk music book was published in the Kazakh language about the music of the Mongolian Kazakhs, which claims that the area is predominated by a few clearcut and comparatively easily described folk music styles. Dávid Somfai Kara also collected in this area in 1996. I transcribed the tunes and ascertained that the musical analysis also supported the above statement.

Bayan Ölgiy county is the westernmost province of Mongolia. The province is traversed by the Altay range. Mongolia’s highest peak – Tawan Bogd – is here at 4374 m. The inhabitants of the area are nomads, characterized by nomadic livestock raising and alpine shepherding.

In summer people draw upwards to cooler mountain pastures, to the jaylaw or ‘summer camp’ close to streams, and in winter they withdraw to lower lying shelters protected from the winds. Almost completely barren, only some higher mountains show here and there juniper forests. The juniper is a holy tree, having healing power. The largest rivers of the province are the Ölgiy ‘crib’ and Xowd flowing across the centre of the region.

By the latter half of the 18th century Inner Asia had been divided by two great powers, tsarist Russia and the Manchu Chinese Empire. Mongolia, Dzungaria and East Turkestan became Chinese areas. The Kazakhs of the Kipchak Steppe were colonized by the Russians. In the 1770s many of the Orta Jüz tribes refused to surrender to the Russians and moved into Dzungaria.

Today, half a million Kazakhs live in the autonomous area of Xinjiang in China, the autonomous Kazakh districts of Ile, Tarbagatay and Altay. Until the 1870s they lived somewhat autonomously, led by their own chosen judges. Later they were drawn under direct governance by the Manchus, and were controlled by the governors appointed by the Manchus.

When Outer Mongolia became independent of China as Mongolia in 1921, the Kazakhs who lived there were severed from their brethren in Dzungarian. In 1991, after the disintegration of the Soviet Union, Kazakhstan became an independent state. Thanks to the democratic changes in Mongolia and Kazakhstan, many Kazakhs resettled in the parent country from Mongolia, most of them young (about
50,000, one-third of the local population). This migration is still going on, the number of Kazakhs here decreasing.

Bayan Ölgii is Mongolia’s only area with national minorities. Two thirds of the population are Kazakhs with a few Oirats of Mongolian tongue and Tuvas who speak a Turkic language. Lamaist Mongolians and Muslim Kazakhs live in peace but do not mix very much. Tuvas are shamanistic and even among Kazakhs one may find baksi or ‘shaman’ who would go into trance.

Hungarian researchers had visited this westernmost corner of Mongolia in the Altay mountains earlier, too. István Mándoky Kongur, the Turcologist who died young, and professor György Kara collected in this area.

I visited the Nogon-Nûr district of the Bayan Ölgii province in West Mongolia in July 1996. An ethnographer who was born there, Kïyanatulï Babakumar took me to his native place to collect data about folk poetry and traditional culture at the summer camp of the nomads. Babakumar living in Almaty met me in the Kazakh capital and from there a four-hour flight took us to Ölgii. The airport was the pasture of a flat area, just as in whole Mongolia you can hardly find any tarred roads.

Ölgii exemplified well the county centres of nomadic administration and culture arising in Mongolia after the emergence of the Soviet power in 1925. People live in houses of wood and mud whiling away the winter here and as weather turns for the better, they move into felt tents. In summer, the settlement becomes almost completely deserted. The nomads move to the summer pastures with their livestock, set up tents and graze their animals there until cold weather returns. Earlier, camels carried the cargo, now trucks slowly replace them.
The formalities over, we set out to visit Babakumar’s relatives at the summer camp of the Jantekey clan. The place being in the border zone adjacent to the Altay Republic of the Russian Federation where (in the Koš-Agaš area) another 5,000 Kazakhs live, foreigners need special permits for travelling. We took a jeep for the trip to Nogõn-Nûr district. On the way, Kazakh yurts began to crop up. We crossed a high pass where an owó or ‘holy stone pile’ erected in honour of the spirit of the mountain marked the presence of Mongolians. To the south, the snow-capped Cengel Hairhan could be seen. We descended to the Har-Gowi plain. The jeep took us to Cagăn Nûr where the relatives gave us horses and we rode to the tribe’s summer camp. We progressed along a valley uphill. At the top of the gorge the car road led to Russia through the Dörböt pass. Sometimes huge trucks whizzed by towards the capital Ulanbator.

A little brook was gurgling in the valley. The felt tents were put up along the stream in small groups. We were first put up in the tent of a horseherding uncle. We saw a traditional stallion gelding. Then pispe batasi ‘gelding blessing’ was said by the ak-sakals ‘white-bearded old men’ and a small feast was held. The Kazakhs here were not much surprised that I spoke their language. They killed a sheep in honour of the guest who came from afar and made an offering to Kambar-Ata, the protective spirit of the horses, praying that the gelded horse might become a good mount. When the food was ready, it was served ceremoniously in the evening. I, the guest, got the head. Each part of a sacrificial animal must be divided as custom dictates among the guests.

After the feast many began to sing and collecting could begin. On such occasions they mainly sing kara öle or ‘simple song’. The texts are widely varied, expressing affection to or longing for the native land or relatives. The first two lines contain images hardly, if at all, related to the message, but they often include motifs conveying the mentality or pagan beliefs of the nomads. The actual message is in the second two lines. Such was the song sung by an old woman about the rain-making stone of the nomads. In other songs I found reference to the tree of life. The texts are learnt by way of mouth, sometimes made up by themselves, and all sing them to their favourite tunes.

The ties of the family and clan are very tight among Kazakhs. They keep record of their forefathers back seven generations. The clan or family head is the ata, the rest being all brothers and sisters. Tribal coherence is very strong, therefore in the next days the relatives, who had come from faraway Almaty, made a mounted round tour of all relatives and I joined them.

One of those we visited was a woman whose husband had died. It is a custom among Kazaks that a woman of the tribe meeting a recently widowed woman must mourn together with her irrespective of the time that has passed since the death. This is called köris ‘meeting’ and the lament is joktaw ‘to miss’.

The two white-scarved women, when they caught sight of each other, began lamenting loudly. One of them stepped out of the yurt to greet the guests, the other got off her horse, then both descended on one knee in front of each other, lent their heads on the other’s shoulder and lamented with deep emotional involvement for the departed. The heart-rending lamentation was only calmed down by the soothing of
the men. The recordings I made were ill suited to make out the text. Later I asked the women to sing the laments to me. After long reluctance, they agreed and although they sang with less emotion, their eyes were still brimming with tears. During the dirge, they lamented for the orphaned children most woefully. The first two lines merely strike the mood in many laments, and only the second two are concerned more directly with the event.

Kazakhs bury the dead in the tribal cemetery and hold a feast in honour of the deceased on the seventh day. Laments are also sung then. Lamenting is only done in the day. On the fortieth day there is another feast, the kîrkî. It is also customary to hold a commemorating feast on the hundredth day, when an animal is sacrificed.

The toy ‘feast’ is an important occasion for singing. The neighbourhood gathers for some reason or other, and even Mongolians are invited. The main toy is the wedding when many special songs are sung. During the kîz-uzatuw or ‘bride’s farewell’ the bride takes leave of her parents and relatives, mourns for her childhood as she becomes kelin ‘new-comer’ in her husband’s tribe. This song is the siïnsw. My informants were mainly old women and men about 70–80, many of whom remembered these songs and performed them to me.

The other popular song is the bet-ašar or ‘unveiling the face’. The new-comer bride has her face veiled and a relative then introduces her to her new relations and gives her good advice. The bride must bow to every relative once. Then her face is

Figure (3) Summary map of collecting in Bayan Ölgïy and Nalayh
unveiled and the women cast presents at her by way of blessing. Bet-āšar is still indispensable in a Kazakh wedding ceremony. The veiling of the bride is a Moslem motif, unknown to shamanistic Turkic peoples and Mongolians. What is a general feature is the arrival of the bride on an ornately harnessed horse and her being accompanied by her father. During weddings, songs teaching the youth are also sung called ösiyet sözi ‘testament’. I did not have the luck to participate in a wedding, since they are mainly held in the autumn when the great summer chores are over.

When I was there the summer work was ahead. The mares were being milked and the milk was fomented in leather bags to make the national drink of the Kazakhs, the kïmïz, or to make dried cheese and other dairy products that could last long. After the shearing of the sheep, the wool is to be processed, felt pressed or ropes spun. The wooden-framed tents are covered with felt and the rugs on the floor they sit on are also of wool.

We also collected lullabies beginning with the word äldiy-äldiy ‘sleep-sleep’. Celebrating the lunar month of Ramadan is a Moslem custom. As the Koran has it, Allah divined the holy scriptures to the prophet Mohammed during this time. Moslems fast in this month from sunrise to sunset and eating only begins when the sun is down. Young people walk from tent to tent singing Moslem didactic songs (jarapa-zan). People give them presents for it.

Last to be mentioned is jïr, the major genre of Kazakh epic poetry. Depending on length and text from two hundred to some ten thousand lines, it can be a long song, legend or even an epic. The most sacred ones are the batïrlïk jïr or ‘heroic epic’ songs. By singing epics, they pay tribute to the spirit of the ancestors whom the ‘bard’ invokes by singing the song in a semi-trance, as it were. In old nomadic
societies, the epic was indispensable being almost the only form of public education, acquainting the people with their history as it lived on in their minds. The epics were passed by word of mouth, with the help of the famous jïraw or ‘epic poets’. For nomads the epic is what is the library for literate cultures. An epic consists of four-line units of 7- or 11-syllabic lines, its monotonous simple tune enhancing the state of trance.

Let me finally express my gratitude to my friend Babakumar who took me along to his native land and relatives, and let me say a word of thanks to his relatives who welcomed me with unmistakable nomadic hospitality.

Picture (5) A 70-year-old Mongolian Kazakh man hunting with an eagle, shown here with the prop that holds the eagle on the back of the horse (Bayan Ölgiy)

Collecting in a Mongolian Kazakh mining village: Nalayh

It seemed necessary to complement the material collected in Bayan Ölgiy with the music of another Kazakh village in Mongolia. We chose Nalayh.26

Nalayh is a mining town of mixed Kazakh and Mongol population, southeast of the Mongolian capital nearby. The Kazakhs living here derived from Bayan Ölgiy district some 1500 km away. At that time socialist principles required that several hundred Kazakh families be resettled here to join the Mongols – allegedly, they were...
more hard-working. The wealthier peasants – so-called kulaks – were shifted from Bayan Ölgii here, but there were some who came of their own will. It was forbidden to settle back but they could visit home. In Mongolia, there were no paved roads and the head of the Muslim community, the *molla* remembered the times when they set out for a one-week trip across the endless steppe on a motorbike. Another small Kazakh group was transferred to Bugant, some 460 km northeast of Nalayh, where there is a Kazakh colony to this day. Their main occupation is washing gold.

Most Kazakhs of Nalayh have contacts with those who live in the west of Mongolia. Though the youngest generation is bilingual, speaking both Mongolian and Kazakh, most of the five hundred Kazakh families in Nalayh have preserved their Kazakh identity and constitute a separate ‘neighbourhood’ which is practically a well-designated hillside. There are examples of mixing with Mongols, too.

In recent years, Kazakhstan has admitted repatriating Kazakhs from Mongolia. Although most have no acquaintances there, since the independence of Kazakhstan in 1991 a trend can be noticed of Kazakhs leaving their diaspora countries, especially Mongolia, to settle in Kazakhstan, where they take places left behind by the Russians and Germans who had left the republic.

There is migration within Mongolia as well. The molla’s cousin, for example, was from Bugant. There was a single school there, with Russian management, but after the political change, it closed down and the children can now be schooled with immense difficulties.

Nalayh was known for its coal mining, but the mine has recently been shut down and unemployment has risen. Life is hard, the Kazakhs are very poor, but they
somehow keep going. Men take care of the women who bear children, cook and
embroider the *kepëş* or the small round cap adorned with Kazakh motifs, mainly
tendrils.

The bus takes you from the capital to Nalayh for a fee of about half a dollar,
and there are several buses a day, as we learnt the day we arrived. I and my colleague
Dávid Somfai took the 9 o’clock bus the next morning. The ride took about an hour.
Moğilxan molla, the leader of the local Kazakh community was born in Bayan Ölgiy
as a member of the Jantekey clan of the Kerey tribe. As far as he knew, there were
Kazakhs at seventeen places in Mongolia, most of the children attending Mongol
schools. There are Kazakh families, some sixty in all, who are pursuing a nomadic
way of life in the vicinity.

It is the molla’s duty to help them keep the past alive, but in Nalayh his role
is not restricted to the Kazakhs. Mongols of Buddhist faith also sought him out for
incantations and talismans while we were there. Someone had lent some money and
tried to get it back with the molla’s intervention. He got a talisman with Arabic script
for a try.

In Nalayh we recorded folk and religious songs alike for our archive. The
first performer, Kenesar (aged 56) sang a part of an epic song accompanied by the
dombêra. Ibrahim Şotan recited a *jarapazan* religious song, sung usually before the
night meal during the Ramadan. Mäliyke, aged 91, was born in Xinjiang and mar-
ried a Kazakh man of Mongolia. Many of her children and her husband were already
dead. She was illiterate, but she sang an *äldiy* or ‘lullaby’, a *köris* or ‘lament’, a *kara
öleŋ* ‘simple song’ and an *aytîs* ‘question-and-answer song’ very nicely. The molla
sang an epic-like song followed by Tilew, a 54-year-old man, both accompanying
themselves on the dombêra.

Laments and lullabies were then recorded in the performance of Serjan, a
woman aged 70. Then we went to lunch to a farmer who was just laying out the peat
to dry on the roof. When we entered, he came to shake hands with a broad smile.

Kanïypa, a woman of 56, put on local costumes to sing the songs she wished us
to record: a *sïŋsuw* or ‘bride’s lament’ and a *kara öleŋ* or ‘simple song’. At another
time, the molla sang an *aytîs*, his wife Kümpey Kadak (aged 53) sang a *kara öleŋ*
about the treacherous world and brief love. We also recorded a *bet-aşar* or ‘bride’s
greeting’ and an *ösiyet öleŋ* or ‘didactic song’.

The collected songs well complemented the large material we gathered in
Bayan Ölgiy.
Before embarking upon the musical analyses, let us explain the basic concepts and abbreviations without which the next section cannot be understood. We are going to get acquainted with the Kazakh musical genres too, before looking into the tunes themselves.

**Abbreviations**

In the majority of Kazakh tunes, the *mi-re-do* trichord could be pinpointed and tunes could be transposed to *mi-re-do=*d^2-c^2-b^1 flat. As regards degrees, *do=*b3rd degree, *re=*4th, *mi=*5th degree, etc. The note below *do=*2nd degree (*ti*), minor third below *do=*1st degree (*la*), then, stepwise, the VIIth, VIth, etc. degrees follow. The second degree lowered by a semitone is marked with *ti*^b, the sixth degree raised by a semitone is marked with *fa#*. Solfa syllables are sometimes only indicated by their initial letters, e.g. *d*=do, *r*=re, etc.

![Figure (4) Degrees and pitches](image)

A note of the scale is put in brackets when it does not play an important role in the tune. For instance, in a melody with the *(so-)*mi-re-do scale, the main role is played by the notes of the trichord *mi-re-do*, with an occasional *so* added, but not in an accentuated role.

When listing the tone set of a tune, I often indicate the final note with capital letters. E.g. *mi-Re-do* stands for the scale of a tune that moves on the notes *mi-re-do* and closes on *re*.

A_v indicates a variation of the musical line A when the deviation is at the beginning or middle of line A. A_c indicates a variation of the musical section A where the deviation between the two lines is in the last (cadential) part of the lines. Both A_v and A_c suggest that A is the closed line, A_v and A_c meaning more open variants, thus formulae like A_v,A, AB_v,B, etc. are frequent.

By padding words, padding syllables, I understand words or syllables that are either devoid of meaning (*ay, oy, vay, da, de*, etc.) or, when meaningful, have no connection with the main text (*aman, anam, gelin*, etc.).
A cadential note is the last note of the line. When the pitch was not clear, I tried to define it on the basis of similar tunes and analyses.

When no tempo indication is specified in an example, it was performed in *parlando-rubato* rhythm. However, it must be kept in mind that in reality, there is a wide variety of rhythmically free performance.

Set rhythm is called *tempo giusto* or *giusto* as customary in Hungarian folk music research.

The numbers indicated with the abbreviation *N* are serial numbers of tunes collected in Mangkîstaw. I refer to the melodies from Bayan Ölgiy with the abbreviation *bN*.

**Psalmositc melody style.** Among the old tunes of Hungarian one finds descending melodies and others that recite the *do-re-mi* nucleus. These *do-re-mi* melodies form a musical style in the folk music of different peoples, e.g. that of the Hungarian and the Anatolian Turks. Typical cadential sequences in the style are 5(b3)b3, 4(b3)b3, b3(b3)b3, 7(b3)b3, the final tone of the last line is variable. Most lines cover small tonal ranges, and the overall range of a tune rarely goes beyond the octave, either. Most typical is the motion ‘filling the range’, which appears fairly incidental, advanced tune-forms being only exceptional. As layers similar to this style can be unearthed in the first and the sixth psalmodic modes of the Latin ecclesiastic musical culture, Hungarian scholars gave this style the name psalmodic style.

**Genres**

Naturally enough, there are many genres that are shared by a variety of ethnic groups. This applies specially to peoples who have conserved nomadic culture or at least its memory. Music accompanies a lot of situations in life. Children are rocked to sleep with a *besik jîrî* ‘lullaby’, a girl to be married off is said goodbye to with a *siŋsuw* or ‘bride’s farewell to her home’, the deceased are taken leave of with *joktaw/köris*.²⁷ The children also have their simple songs. Just as with most peoples, it also generally obtains among Kazakhs that the structure and melodic movements of the mourning songs, lullabies and children’s songs are very simple.

Weddings are specially rich occasions for singing. The *toy bastar* or ‘wedding-starting’ song is performed in the manner of *terme* tunes, rapidly recited. Special wedding-related songs, e.g. *bet-ašar* or ‘unveiling the face’ and the above-mentioned bride’s farewell are also sung on such occasions. The *bet-ašar* is sung when the bride leaves for the groom’s tent, or to the groom’s house nowadays. It consists of advice to the bride concerning behaviour upon coming into her husband’s family.

A typical wedding song is the *jar-jar* tune sung at the wedding feast by alternating groups of men and women. Its content is quite varied, ranging from serious congratulations and exhortations to merry jokes. The characteristic kolomeika rhythm of *jar-jar* tunes has an important place in Hungarian folk music as well. The text of these tunes have 11+2, or more precisely, 4+3|4+2 syllables, the last two syllables of the refrain being *jar-jar* ‘dear one’, from where the tune got its name.

Other ceremonial songs are the calendric songs, marking exceptional moments in the work year, and also invocations to the forces of nature, giving thanks for
the success of man’s work, e.g. calls for rain during drought, among other things. Healing songs also belong to this group. The main feasts celebrated by the Kazakhs include the *nawrîz* ‘lunar new year’, *oraza* ‘fasting’, *sündet* when boys are circumcised, *kurban ayt* ‘sacrificial feast’, *šilde-xana* celebrated when a child is forty days old. That is when outsiders can first take a look at a child.

![Picture (7)](image)

Nurmuhambet singing and playing the *dombîra* (Mangkîstaw)

Songs can be sung during work or in the break of work. The main types of men’s work were pastoral. Their songs are divided into songs of cowboys (*jîlkişi äni*) and songs of shepherds (*koyşi äni*). Domestic and subsidiary pastoral work fell to the women’s lot. Women sang while milking animals, preparing dairy products, weaving and spinning, making felt and carpets, working with the hand-mill, etc. The construction and dismantling of tents during transhumance was among the duties of the women, too, and it was accompanied by singing.

Kazakhs, just as most Turkic peoples, are Muslim. From among religious songs, we collected *jarapazan* tunes sung during the Ramadan fast and prayers thanking for gifts. The *terme* style will be embarked on in more details later. Let it
be noted here that epic songs and the related recitative forms are usually simple in rhythm and motifs but complex and irregular in form.

The tunes that are not bound to occasions include lyric songs (*kara än*) which are normally more complex in melody and text than the epic songs. The humorous and satirical songs, e.g. *aytïs* ‘dialogues’ are simple in form and measured in rhythm. The *aytïs* are songs in which the performers – usually a man and a woman – alternately ‘converse’, trying to outdo each other in wit and resourcefulness. Both performers usually employ the same tune.

Obviously, the genres are not sharply separated from one another in tune or text, similar musical or textual phrases being met with in different genres. It applies to several ethnicities that the melodies of laments and bride's farewell songs are identical, and not infrequently, even the lullabies are of the same character and the basic motifs of laments recur in lyrical songs. All this will amply be illustrated among the tunes.

We collected few instrumental pieces (*küy*) while men often accompany themselves on the two-stringed plucked *dombïra* found in many homes which they often handle masterfully. Earlier they had had a bowed *kobïz*, no longer in use. Anyhow, the Kazakh musical instrumentarium is small. It includes the *dombïra* (a lute), *kobïz* (a horsehair fiddle), *sibizgi* (an end-blown flute) and *şañ kobïz* (jew's harp).

The Kazakh *dombïra* has two strings, tuned a fourth (or, less frequently, to a fifth) and tied-on frets. It may be the forerunner of the Russian *balalaika*. Its western form is pearl-shaped and has 14 frets, while the eastern model has a spade-shaped or triangular body and seven or eight frets. The dombïra is played with a strum, i. e. striking both strings simultaneously. The scale of the dombïra varies regionally in Kazakhstan. In the next figure we show the scales of the dombïras. Fretless play can extend the scales somewhat.  

![Figure (5) The most typical scales of the Kazakh dombïra](image)

I classified the tunes of Mangkïstaw into the following musical blocks:

- a) terme tunes
- b) small-range tunes including laments and psalmodic tunes
- c) wide-compass “melodious” tunes
- d) miscellaneous tunes

The blocks mostly contain musically more or less related tunes and tune classes, except naturally for ‘miscellaneous’ tunes. To establish similarity, the form and melodic progression of the first line, the range of the tunes and the line-ending notes were taken into consideration. Within each tune class, tunes of various scales are analyzed together, which will be thoroughly explained later. First, let us get acquainted with the so-called *terme* tunes.
Kazakh epic songs, the ‘terme’ types

The akïns are professional singers who have the gift of versification and poetic improvisation and also master the dombïra as an accompanying instrument. They normally do not compose new tunes, nor are they expected to do so, and would probably be turned down if they did, but they vary and embellish the old tunes as best as their talents allow. More recently, some singers have taken to gathering in a bunch and performed some songs one by one at long length in days of yore. The basic genres of the Kazakh akïns are maktaw ‘panegyric songs’ and tolgaw ‘didactic and denunciatory songs’, which were usually cast in the recitative forms (terme and jeldirme). The akïn also sings songs in different genres (lyric, historic), using developed strophic forms. Kazakhs call the epic tale jïr and storyteller jïršï.

The musical basis of Kazakh epic narrative is a steady declamation of seven- (4|3), eight- (3|2|3) or eleven-syllable (3|4|4) highly variable motifs of a small tonal range, sometimes with prolongations of the last syllable of the line. The performance of sections of tales usually begins with introductory exclamations in a high or middle register, after which text is declaimed with gradual descent to the lower register and the tonic. This descent is not even, usually taking place gradually as will be seen. All excerpts usually conclude in a slower tempo, sometimes based on the broad singing of words of the refrain.

The narrative form is used by the Kazakhs not only for epics, but it is also used for early types of songs and for the musical-poetic compositions of akïns on social and other themes. When applied to recitative songs, the jïr form is called terme or jeldirme. The latter term literally means ‘horse’s gallop’, and is tied to the lively rapid-fire tempo of its performance. This quick recitation is in a fairly irregular rhythm, but above the even quavers of the dombïra the rhythm of the tune grouped in triplets sometimes allows for the performance of several syllables, while at other times it runs ahead creating a peculiar dramatic tension which kindles and, more important still, sustains attention.

We have collected many terme tunes, typical segments of which are presented in this volume. The terme texts are usually didactic. They often begin by describing the singer’s situation, not devoid of a grain of self-laudation. The main themes are the praise of ancient customs and Islam, the description of aging, the enumeration of misbehaviour and offensive deeds, as well as pieces of advice about the right social conduct. The wedding bet-ašar tunes also belong here, on account not only of their musical form but also of their didactic texts – instructing the fresh bride how to behave appropriately in her new home.

Although the terme tunes are not strophic, descending strophic tunes can often be reduced from them. It is typical of the performance of terme tunes that the first line is the highest and the closing line is the lowest in register, while in between the lines are quite irregularly alternated. Some terme tunes are worthy of note for their simple, archaic musical patterns. Another noteworthy feature is that a great part of terme tunes have do finals while most tunes in the area move along a scale with the minor third.
I have introduced abbreviations to indicate the structure of terme performances. Most melody lines move on or around a central note, or descend a few notes. This prompted me to identify the line with the solfa syllable of the central note around which it moves or to which it descends. The following forms can be differentiated among terme lines reciting on, or centered around do:

- **D** the line moves on the do note, leaving it only once or twice, and only in the direction of re (e.g. do re do do / do do do)
- **D’** the line descends to do from the notes fa-mi (e.g. mi mi mi re / do do do)
- **D** the line descends from a note, which is one or more notes below do (e.g. la ti do do / do do do)
- **D~** the line circumscribes do (e.g. re do ti do / re do do)
- **D^** the line moves on do but ends on another, higher note (e.g. do do do do / do do re), the line-ending note is almost always only a (major) second higher than the central note of the line
- **D_k** means the same, but the final note is below the central note of the line (e.g. do do re do / do do ti)
- **D^** indicates the very rare ascending lines (e.g. do do do re / re mi mi)

I indicate the lines moving around la, ti, re, mi, fa, so or descending to these notes in the same way. When describing the structures, I marked the tune-ending formulae \( L_{cad} \) when the final note was la, and the opening calls launching major musical sections are marked with *. These components well characterize the overall progression of the terme tunes.

I classify the terme tunes on the basis of the tonal ranges the melody moves in. Musically, the tunes in a group are coherent, further subdivision only overcomplicating the situation. Since the syllable numbers of the lines of a terme tune differ, they cannot be grouped by this criterion. Nor can they be categorized by final note, as closing on la, for example, is often additional, effected by the use of a refrain that does not integrally belong to the terme process. An attentive reader will certainly soon realize that in terme tunes with a wider tonal range there are lines and even longer units that constitute some terme tunes of a smaller gamut, thus the groups are not separated by fast lines.

*Terme tunes of the smallest compass (1-\( \frac{3}{4} \))*

The terme tunes of the smallest gamut mainly use different variants of D (do), reciting on or around the do note. The note re and even mi might occur in them, but never as the central note. It is frequent however that the introductory phrase of the refrain use higher and sometimes lower pitched notes too.

The next example shows such a terme tune. The tune is launched by an introduction of one or two longer notes (iy, aw) as usual. The flexible alternation of syllable number is apparent, while in line three the rhythm outlines the usual \( m\bar{m}m \mid \bar{m}m \) scheme, though at times it strays from it quite far. The terme is closed by a longer cadence this time including the VII\(^{th} \) degree, a unique occurrence.
I am demonstrating the structural formulae of the small-compass terme tunes No 1a-i in the collection of examples below. I also include a reduced structure, which designates a hypothetical tune that might evolve from the given terme tune in the course of evolution. The * marks the opening call.

These simple tunes succeed one another in the order of “complexity”, the smaller-range tunes of fewer motifs being followed by termes of more different musical lines and wider compass.

<table>
<thead>
<tr>
<th>reduced structure</th>
<th>detailed structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>No 1a D</td>
<td>DDDDDDDD + D\text{cad}</td>
</tr>
<tr>
<td>No 1b D~</td>
<td>*DDD\text{DD} ~ D ~ DDD~</td>
</tr>
<tr>
<td>No 1c DT&quot;TL</td>
<td><em>DDDDDDDDDDT</em>T + L\text{cad}</td>
</tr>
<tr>
<td>No 1d DDTL</td>
<td>*DDD~ DLLL</td>
</tr>
<tr>
<td>No 1e DDTL</td>
<td><em>DDDTL</em>LL + L\text{cad}</td>
</tr>
<tr>
<td>No 1f DTT*L</td>
<td><em>D^TTTTk</em>L + L_{\text{cad}1} + L_{\text{cad}2}</td>
</tr>
<tr>
<td>No 1g DT</td>
<td>*D^<em>DTDT</em>T</td>
</tr>
<tr>
<td>No 1h D^*D</td>
<td>*D^*DD^*DD^*D</td>
</tr>
<tr>
<td>No 1i R^*DD^*L</td>
<td>*DDDDD</td>
</tr>
</tbody>
</table>
What differentiates the termes of medium compass from the above class is that some of their lines persist on the $5^{th}$, $6^{th}$, $7^{th}$ degrees for some time. The tunes of the former group clacking on a few notes in the manner of twin-bar tunes give way to more singeable forms. No definite song form can be outlined, however. The melody contour of the short lines is largely incidental and chance or the singer’s mood also has a great say in the succession of the lines. The lines follow each other in descending order, but there are some terme tunes that begin low and gradually rise, only to close deep down again. As the structural schemes of the table reveal, melody lines centered around $fa$ are frequent. Before turning to the examples at the back of the book, let us see a terme tune of medium large compass (ex. 2). It can be seen well that if a line progresses high, then the terme returns to the lower register.

*Terme tunes of medium compass (1-5/6)*
Ey, Bi-lim-siz tuw-sa ul ja-man,
E-ki de-se ne ja-man,
E-ne ti-lin al-ma-gan,
Bi-le de bil-se kiž ja-man.

Ey, üš dö-gön-de ne ja-man,
Üš-kil-siz ki-yim bul ja-man,
Tört dö-gön-de ne ja-man,
Tö-re-sin tuw-ra ber-me-se,
Pa-ra-kor bol-sa biy ja-man,
Bes de-gen-de ne ja-man.

Bes u-wak-tiŋ na-ma-zín,
The structure of the examples in the appended collection are as follows:

<table>
<thead>
<tr>
<th>Number</th>
<th>Reduced Structure</th>
<th>Detailed Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>No 2a</td>
<td>MR'D'D</td>
<td>* MR'D'D/DD</td>
</tr>
<tr>
<td>No 2b</td>
<td>MRiD~L</td>
<td>* MRiRkD<del>D</del>M'M'D<del>D</del>D~</td>
</tr>
<tr>
<td>No 2c</td>
<td>MkD'TL'</td>
<td>MkMkD'TTLMk'L'L</td>
</tr>
<tr>
<td>No 2d</td>
<td>MRRD cad</td>
<td>* RRMkD'</td>
</tr>
<tr>
<td>No 2e</td>
<td>FkMkD'DD</td>
<td>* FFkMkFkMkD'DD'D'DD</td>
</tr>
<tr>
<td>No 2f</td>
<td>M~D'TL</td>
<td>* M<del>M</del>M~D'</td>
</tr>
<tr>
<td>No 2g</td>
<td>FM'iRD</td>
<td>FM'iRDRR~R'ADD</td>
</tr>
<tr>
<td>No 2h</td>
<td>MRM'iD</td>
<td>MRM'iD</td>
</tr>
<tr>
<td>No 2i</td>
<td>SR'M~D</td>
<td>* SR'D'DDDD*D</td>
</tr>
</tbody>
</table>

Similar lines constitute No 3a-b sînsuw and No 3c jarapazan religious songs, indicating that the terme tunes are closely correlated with folksongs and with religious tunes. The main difference is that in performing a terme the musical lines alternate according to the inventiveness of the performer, while folksong performers more closely adhere to more regular, repetitive structures. The question is still unanswered whether the regular or irregular forms are older. I myself tend to believe that irregular structures are older and regular forms have evolved from them. At any rate, here one can observe the occurrence of a common musical idea in a more flexible and then in a more stabilized form.

**Two-part termes (higher first part + lower second part)**

Though rare, there are recitative tunes that break up into a higher first and a lower second part so that the two registers of recitation have at least one note in common. We only collected two of this kind. The following example shows a continuous recitation on the 7th–8th degrees, before sinking into the usual low register (ex. 3).
Ewe, zaman-da-sım da Aral-bay,

Bil-mey bir gal-dım ba-lañd', ay,

Tä-we-kel en-di, goy, sü-kir ed',

Aw-zī-ña al-ma ja-man-d'ay,

Men bil-mey kal-dím da ka-pi-da,

Ey, ayt' al-may söz-diñ par-kīn, ay,

Ö-kün-gön men, goy, pay-da jok,

Ka-yī-rin ber-sin ar-ti-n'ay,

Ay-na-la-yín, daw, Aral-bay,

A-yī bit-ken-de ay dölör,

Ji-li bit-ken jīl dölör...
Large compass terme tune reduced to a four-line scheme

No 4 in the collection is also like that. The tune outlines the following scheme:

\[
S^kS^{k'M'}RR\quad MMR^d|DDDDD\quad S^kS^kF^kR^k\quad T^kT^kT^kL^k|DDD\quad T'T'L\quad T'L + L_{\text{cad}}.
\]

Towards the end, the tune sinks to lower \( so \), which is a unique feature. The four-line scheme reduced from that suggests a round song form \( S^kM'DL \), as the next example shows (ex. 4). Such tunes can also be found in the descending fifth-shifting pentatonic strata of Hungarian and other folk music.

Example (3) Terme tune of large compass (see also No 4)
Structure: \( SS^kM^kF^kM^k *M^kT^kT^kT^kL^kL + L_{\text{cad}} \)

No 4 in the collection is also like that. The tune outlines the following scheme:

\[
S^kS^{k'd'}RR\quad MMR^d|DDDDD\quad S^kS^{k'}F^kR^\uparrow|DDD|DDD|DDD|DDD|DD\quad T'T'L\quad T'L + L_{\text{cad}}.
\]

Towards the end, the tune sinks to lower \( so \), which is a unique feature. The four-line scheme reduced from that suggests a round song form \( S^kM'DL \), as the next example shows (ex. 4). Such tunes can also be found in the descending fifth-shifting pentatonic strata of Hungarian and other folk music.

Example (4)
Large compass terme tune reduced to a four-line scheme

Special terme tunes

An informant sang mixolydian tunes quite different from the rest of the terme tunes (No 5a-b). Apart from their tonality, the tunes share the common feature of not being recitative but sung in an easily transcribed rhythm, in even quavers. Tunes No 6a-b also sung by the same singer have a more distinct structure, more melody-like construction in rhythms tending towards \( 9/8 \) and \( 9/4 \), and ending on \( do \) and \( la \), respectively.
Let us now take a look at other small-compass tunes after the terme songs. Narrow compass (1-5/6) Kazakh songs ought anyway to be handled separately from tunes of larger tonal ranges. It seems that in west Kazakh folk music it is the compass close to the octave that produces a melody pattern with the first half in another register than the second. Smaller-range tunes naturally tend to inspire conjunct melody construction. A large part of terme songs also had a narrow range and examples were quoted to illustrate the interrelation between termes and other folksongs. Two relatively well demarcated groups – those of the *laments* and the *psalmodic* tunes – also take shape among the small-gamut tunes with the minor third.

In Mangkistaw, *joktaw* ‘lament’ tunes can be collected easily – if not without effort. Nearly all women, young and old, know laments and the men also know them, although they don't sing them. A deceased person is to be mourned on the 3\textsuperscript{rd}, 7\textsuperscript{th}, 40\textsuperscript{th} and 100\textsuperscript{th} day of his/her death, and laments are also sung when a relative or acquaintance first visits the bereaved family.

In musical content the *sïŋsuw* ‘bride's lament’ is similar to the dirges. The bride’s lament is performed in the spirit of a lament for the dead and is sung when she parts with her parents and leaves for her husband’s settlement. They also begin, are interrupted by, and conclude with sorrowful exclamations and sobs. It is generally characteristic of lament tunes that they have small tonal ranges, one or two musical ideas with convex melody lines and low final notes.

The simplest and possibly most archaic tune of the style has the typical *sol-la-so-(fa)-mi = re-mi-re-(do)-ti* small convex motif. It is noteworthy within this elementary motion that at the end of a line, the tune often takes a leap (*re-ti*) instead of the gradual descent. This mound-motif is often realized in the form of a musical line repeated again and again (№ 7a-b). Yet, already with this elementary melodic progression a rudimentary two-line structure begins to take shape. The second line progresses below the first, but the two end on the same note (ex. 5). Sometimes only a segment of the lamenting process displays this simple form, a 2 or b3 degree also being intoned at the end of a line quite often, but its incidental, unfixed character is still predominant (№ 7c-d).

---

**Example (5)** Simplest one-line lament (see also № 7a-d)
This tune kernel may be extended with an additional, inorganically attached re closing note to interjections (aw, ah, ay,...). The new closing note strengthens the impression of a two-section tune, but it is not necessary that various units of the lamenting process shall close on this note. Such tunes are ex. 6 and № 8a-b. № 8c is not a lament but a folksong sung by a man. A similar structure can be observed here but the second melody line copies the first distinctly at a second interval, and the performance is in 2/4 giusto tempo, to boot. Another difference is that the end of the line contains no leap but a gradual stepwise descent.

In another subgroup of lamenting tunes only re appears as closing note(s) as well, but it is now a wholly integrated element of the second, or more precisely, the closing melody line both in text and tune. The rests – the inner cadences – in this two-line melody construction are on the 5-2-1 degrees or la-mi-re notes (ex. 7 and № 9a-c). It is characteristic that a similar tune performed by men somewhat expands the compass and the 2nd degree is also lower (№ 9d). The same (so)-la-mi-re descent may also occur within a single melody line (№ 9e). A diminished variant of a two-line lament, or at least a simple giusto version of this melody construction can be detected in the folksong № 9f.

Example (6) Two-line lament descending additionally to re (see also № 8a-c)
In two-line lamenting tunes the most frequent 2nd degree may be replaced at times by the b3rd, 4th or even the 5th degrees as the cadence. Stabilized two-line forms often recur, but it is not infrequent to hear different line-ending notes within a single lamenting process. Despite the different cadences, the typically small-compass convex lamenting melody outline unites these tunes in a class.

In ex. 8 the b3rd and 2nd main cadences alternate. The same applies to № 10a-d. In addition to the slightly convex lines and typical line construction, this line-ending deviation is insignificant. № 10a is instructive with the line-ending notes easily alternating in successive strophes. More remotely connected are the tunes № 10e-f.
The 4th and 2nd degrees as the finals in ex. 9 and No 11a-b alternate, while in No 11c-h only the 4th degree ends the process. It must be noted, however, that the line-ending notes are often uncertain and tend to decline from the 4th to the 2nd degree, at least in ornamentation. Fine examples are No 11c-d. It must also be remembered that even in the simplest case the end of the tune leaps from the 4th to the 2nd degree, that is, the 4th degree at the end of a line has a distinguished role.

Yet in these tunes the 4th degree at the end of the line introduces a somewhat different character because the small-compass line ending on the 4th is not convex, giving way to a do-re-mi-re rotating motion. In musical terms, however, the decisive fact is that apart from the 4th degree as cadential note, the tunes are identical note-for-note with the above laments. What is more, most tunes are laments or bride’s farewell. Although a few tunes are kara än or ‘folksongs’, they also tally with the rest of the group musically (No 11c,f). The bos moyín tune (No 11f-g) and the folksong No 11h represent a similar melody construction with longer, 11-syllabic (3|4|4) lines. Significantly enough, the second half of No 11h comprises the original two-cadential two-line lament. The latter type tunes were mainly performed by men.

So far, mainly convex melody outlines have been seen in the lament style, even with the 4th degree as the cadence. In the following tunes, however, the small compass and the closing 5th degree do not allow the formation of a mount. The gentle rise of the lines and the character of the second half of the melody correspond to the respective places of the above tunes. Yet the undulating motion of the first line on the mi-re-do trichord deviates from the melody writing of the laments. Indeed, there are no laments among these tunes, and there is but a single bride’s farewell (ex. 10).

The rest of the tunes in this subgroup were collected from a single singer who improvised various forms from a single two-line musical core in a trance. The basic form was No 12a, which grows into No 12b with a closing formula. It is illuminating
that tunes № 12c and more particularly № 12d imply the much-discussed two-line lament form. Let us take a closer look at the first line which differentiates these tunes from the majority of the lament tunes. This melody progression is going to be the characteristic feature of another tune type.\textsuperscript{31}

\begin{music}
\begin{musicnotes}
\scale{1.0}
\Beat\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hspace{1mm}4\hfill\hsace{1.0}
\end{musicnotes}
\end{music}

\textit{Example (10) Lament with a first line moving on the \textit{mi-re-do} trichord (see also № 12a-d)
The ‘psalmodic’ style

There are small-range tunes collected in Mangkïstaw that are analogous with the Hungarian and the Anatolian psalmodic style (see p. 32). Their typical feature is the melody construction on the mi-re-do core, the 5-b3-b3 or 5-b3-4 cadences and most frequently a recitative performance. The nuclear mi-re-do can be extended with so above and the end of the tune mostly sinks to la. The songs include wedding songs, termes, lullabies, love songs and dance tunes.

The main representative of the style is the two-line ak böbek ‘white baby’ tune of 1-5/6 compass, 11-syllabic lines with 5-b3-4 or 5-b3-b3 inner cadences. It is a highly popular tune, confirmed by the fact that seven variants were collected without any specific inquiry (ex. 11-12 and № 13a-c).

Example (11) Ak böbek tune with refrain (see also № 13a-c)
Other 7-8-syllabic two-line tunes of 1-5 compass and 5-3-2 cadences as well as distinctly four-line 11-syllable tunes with 5-3-3/2 cadences also belong to the psalmodic style. Although giusto performance may also be found as ex. 13 of a four-line, 11-syllable tune shows, that the recitative performing style is more prevalent (ex. 14).

Example (12) *Ak böbek* tune

Example (13) *Giusto psalmodic* tune
A few four-line descending tunes of narrow compass and $4\frac{1}{3}$-x cadences also belong here the lines of which mainly use the do-re-mi trichord. One is e.g. the lullaby in ex. 15.

Example (14) Recitative psalmodic tune
Example (15) Psalmic tune with 4-b3-x cadences

A separate substratum of Kazakh psalmic style is constituted by songs whose first line closes on the 7th degree and at the end there is no descent to la but the final close is on ti, but otherwise the tunes are identical with the above tunes closing on la. As they typically move on (so)-mi-re-do notes, I transposed them to mi-re-do=d-c-b flat, and included them here (№ 14a-b). Ex. 16 is a tune which after several closes on do and ti finally ends on la with a refrain-like section.
More distantly, some sequential lullabies may be perhaps also subsumed under the psalmodic style. Their features allowing for the analogy include the narrow tonal range and the descending character (ex. 17 and № 15a-c). These tunes imply characteristic features of laments, psalmodic tunes and sequentially descending tunes. In Hungarian folk music, these tunes are ranged with archaic narrow-compass tunes.

Example (16) Psalmodic tune with a high-pitched first line (see also № 14a-b)
Example (17) Sequential tune with small compass (see also № 15а–c)

Here belongs the lullaby in ex. 18 whose first three lines move on the mi-re-do trichord, except precisely for the end of the second line – the main cadence, that is.

Example (18) Narrow-compass sequential tune
Small-gamut songs with ascending first line

The first line of a few narrow-range two-line tunes rise to the 4/5\textsuperscript{th} degree vigorously. Ex. 19 and № 16a-e belong to this group.

\begin{center}
\includegraphics[width=0.6\textwidth]{example19.png}
\end{center}

\textbf{Example (19)} Narrow-compass tune with ascending first line (see also № 16a-e)

‘Melodious’ tunes of a larger compass

So far, we have discussed tunes of a 1-5 or 1-6 compass at most. Two groups emerge from the tunes of larger compass including the minor third. In these the broader tonal spectrum and the descending tendency in the melody allow for a sharper differentiation of the melody lines, with parallel motion and at times clearly disjunct structures evolving. However, it is still more typical to have the second half of these tunes begin high, too.

Convex first line

The distinguishing feature of one class is the convex first section rising from around $b_3^{rd}$ to the 7\textsuperscript{th} or 8\textsuperscript{th} degree, then sinking back to the 5\textsuperscript{th}. The second lines descend from various heights. These tunes are divided here into two groups.

Before describing the two groups, let us recall that the typical melodic contour of the laments was also convex. Besides, some small-compass tunes also outline a similar melodic pattern, the first convex line being followed by a descending one. For this reason, I am presenting them here as the connecting link between small-compass and large-compass tunes. Most of these tunes rise in the middle of the convex first line to the 6\textsuperscript{th} degree (ex. 20 and № 17).
A relatively broad-compass tune with convex first line (see also No 18a-d)

Middle-compass tune with convex first line (see also No 17)

Tunes that have a broader gamut can have a first line that delineates a more pronounced arch, rising to the 7th or 8th degree in the middle (ex. 21 and № 18a-b). It may strike one that the tune of ex. 21 is actually four-lined. That is indeed so, but as was seen with laments and will be seen later as well, there is close interlocking between two-, four- and more-lined tunes in this area. The watchful reader will soon realize that the first two lines of ex. 21 are identical with the second two lines, except for the end of lines one and three. We have indeed the extension of a two-line tune to a four-line pattern, thus the tune is rightly discussed here.

The area of Mangkistantaw is dominated by tunes that use the minor third, and apart from the do termes, there is a single homogeneous tune class among other tunes
ending on do. In this class the 11-syllabic two-line tunes have convex lines and the first line plots the often-seen $3/6/7/8-4/5$ arch. The beginning of line two is at the height of line one, but from bar two the second line progresses a note or two lower, in parallel motion. These tunes display strong similarities with the above tunes employing the minor third, often only deviating from them in the closing bar (exs. 22-23 and No 19a-c). In No 19d two two-lined tunes are combined just as previously shown for tunes ending on la.

As for illustration, let us see two tunes ending on do and having convex first lines. Line one of ex. 22 is flatter than that of the tune in ex. 23.

**Example (22)** A tune with do final and a first line with medium compass (see also No 19a-d)
The first two lines of some 11-syllabic four-line tunes are identical with the above two-line tunes, and their second line closes on the 1st degree. Lines 3-4 either descend to the first degree reciting in a low register or, as in ex. 24, they first climb to the 4th or 5th degree and descend from there again (ex. 24 and No 20a-c). There is an undeniable connection between the above two-lined tune and this four-lined tune.

Example (23) A tune with do final and a first line with wider compass

Example (24) Convex tunes and concatenation (see also No 20a-c)
Hill-and-dale first lines

As will be seen, the hill-and-dale first lines are very popular in the melodic realm of Mongolian Kazakhs, but such tunes can also be found in Mangkïstaw, often taking the A_kA form. The first line of № 21 traces a shallow wave, while ex. 25 and № 22a-d are mutually similar forms with taller hills, ending on do in № 22d. № 23 only remotely belongs here, on account of its deeper and more varied first line on the one hand and its refrain closing on the V^{th}(!) degree.

Ascending lines

A basically two-line wide compass melody group is characterized by a first line rising to the main cadence at the 8^{th} degree (ex. 26, № 24a and less clearly № 24b). № 25 reveals the relationship between this melody pattern with tunes ending on the 5^{th} degree as their main cadence. That, in turn, is the concatenation of two-line tunes, the first line of one of which climbs up to the 7^{th} or 8^{th} degree, while the first line of the other descends onto the 5^{th} degree.

First line shaped like a tall hill

There have been lament tunes galore with shallow mounds in their lines. Ex. 27, uniquely, has a hill in its first line but this hill is very high.
Example (27) Tune whose first line delineates a tall high

Picture (10) Buried settlement on the edge of the desert (Mangkîstaw)
Unique but apparently authentic tunes

The collected material includes several unique and hard-to-categorize tunes which appear authentic all the same. It is always instructive to study unique melodies as their uniqueness throws the features of typical tunes into even deeper relief. Let us see a few such individual tunes to determine how they deviate from the majority of the Mangkïstaw tunes.

Unique tunes ending on la

As frequent as the parallelism at the second is, so rare is the parallel line at a third of fifth. I can only show two tunes with a structure that faintly resemble fifth shifting. Ex. 28 outlines an A\textsuperscript{3-4}A form, ex. 29 an A\textsubscript{5}A\textsuperscript{5}BA+Refr: pattern (see also № 26).

\textbf{Example (28)} Tune with third and fourth shifting (see also № 26)

\[ \text{CD track 29} \]

\[ \text{Audio} \]

\[ \text{Ex. 28} \]

\[ \text{Ex. 29} \]

\[ \text{CD track 30} \]
We recorded the recitative No 27a-b tunes in the performance of a horseherd living at a nomadic camp. What renders them unique is the first line rising to the 6th degree. The individuality of No 28 lies in the gradual descent over eight lines. No 29 consists of three gradually lower convex lines, its form being $a^4a^3a$.

**Unique tunes ending on do and so**

We have already met with a tune class with do final, so let us now take a look at other apparently authentic tunes ending on do some of whose features separate them from the rest.

In addition to the seemingly most prevalent lament form, one may come across individual laments of bride’s farewell songs. An old woman of 90, apparently a reliable informant, sang a bride’s farewell that was very much like the laments I had collected in Anatolia, moving downward on the (so)-mi-re-do core with lines ending on re and do. It was the only Kazakh lamenting tune that displayed some similarity to Anatolian and Hungarian laments (ex. 30).
The bride’s farewell was sung by 90-year-old Aunt Bäyniš when she was married off at the age of sixteen, in return for some cattle. Now, it is an extinct custom for brides to take leave of the parental tent and relatives with a bride’s farewell song before moving to the husband’s settlement. The doorpost (bosaga), the side of the wooden frame of the yurt door, symbolizes the girl’s home. The trousseau (jasagan) consists of woven goods that the bride takes to her new home in a chest (kebeje). The central spot in the tent (tör) is beyond the hearth opposite the door. The head of the family sits there or the most honoured guest. The text confirms that the girl was thought very highly of. It is noteworthy that the prayer thanking for donations and incorporated in the Islamic customs, also moves on the mi-re-do trichord, most specimens closing off on re (ex. 31).
I am only listing the remaining individual tunes with cadential do, with brief remarks. № 30 is a non-strophic bride's farewell tune of unique scale, with the second half being in twin-bar structure. № 31 is a unique tune with inner cadences on 8-4-b3. № 32 is a wedding jar-jar song in 4x2 lines, which is generally not sung in Mangkïstaw, but is known at other places of Kazakhstan. As will be seen when the Kazakh tunes collected in Mongolia are analyzed, it has some Hungarian references as well. № 33a-b and ex. 32 are characterized by a compass from b3rd to b10th and a main cadence on the b10th degree. № 34 is a uniquely disjunct one-line tune, it leaps downward an octave and a fifth, but eventually closes on mi.

Most Mixolydian tunes are art songs with a few terme tunes. There are only three tunes ending on so whose melodic progression and construction allow them to be seen as authentic: they include ex. 33 with a dale-and-hill beginning and № 35a-b whose first lines trace a shallow mound.
Example (33) A unique horseherd’s tune ending on so (see also No 35a-b)

Another unique mixolydian tune is No 36, a Kara köz ‘black eye’ tune with AB + Refr. structure. This tune is pulled down to so by the refrain. No 37 is built of a single motif before closing on so.

Tunes of other nations

Turkmen families have also remained in the studied area. We visited some and recorded six tunes. Ex. 34 presents one analogy of which were also collected among Turkmenסט in Anatolia.33

Example (34) Turkmen tune

Our friend Amandik sang an Azeri tune which he had learnt as a child in Turkmenistan. The 6/8 pulsation of the tune and its melodic contour resemble the Azeri folksongs published in collections (ex. 35).34

Example (35) Azeri tune
We heard a Tatar tune from the hostess of a Turkmen family we visited. Her mother was of Tatar origin, purchased by a Turkmen man in Astrakhan for sheep at the beginning of the century. The singer learnt the song from her mother. This descending pentatonic tune of a wide compass is strikingly different from the Mangkïstaw tunes and aptly shows how widely different the tunes of different Turkic peoples can be.

Having got acquainted with southwestern Kazakh folk music, let us now return to the overriding question. What similarities can be demonstrated between the Mangkïstaw folk music and the music of Kazakhs living in Mongolia some 3000 km or more away from here? To answer this question, first we must get acquainted with the music of Mongolian Kazakhs.

Audio

Example (36) Tatar tune
Picture (11) Lunch being prepared in Düngerlew (Mangkïstaw)
As the collecting trip in August 1997 revealed, similar musical styles predominate the folk music of Kazakhs in the small mining village of Nalayh next to Ulan Bator and the Bayan Ölgii province in west Mongolia alike. That is no surprise, since the overwhelming majority of the Kazakh inhabitants of Nalayh derived from Bayan Ölgii. Apart from the Mongolian Kazakh tunes I have registered, I have also studied several hundred Bayan Ölgii tunes collected and published by local ethnomusicologists, so as to place my conclusions on firmer grounds. There is however an area which can only be illustrated by tunes from our own collection: the laments.

I am going to embark on the individual musical components (scale, gamut, forms, etc.) when comparing the music of the two areas. Here, I am only summarizing the main conclusions.

The folkmusic of Mongolian Kazakhs usually move along an anhemitonic pentatonic scale of la-so-(fa)-mi-re-do, although diatonic notes may also occur in less significant roles. Most frequent forms include two musical ideas or cores (AB, A_kA, A_vA), and the repetition of bars is not infrequent. An overall form divided into four equivalent parts is rare, but some rudimentary four-line forms may arise in song of A_kARefr:A or ABRefr:B structure.

As for rhythm, parlando, rubato and 2/4 giusto tunes are predominant. The most typical syllable number is seven (4|3), eight (3|2|3) and eleven (3|4|4). The shape of the first line is most frequently convex, concave or hill-and-dale like, and an undulating up-and-down movement may also be found.

A part of the few so-pentatonic tunes have two parts, but similarly to do-pentatonic tunes, the extension of the lines with refrains also occurs. The compass is usually VII-7/8, but unlike the do-pentatonic tunes, no drive into higher registers can be verified, which is in concord with the prevalent range of an octave or less in the area.

The above said also applies to the structure of la-pentatonic tunes. Their compass is almost exclusively 1-7/8 and as an upper grace note, ti’ may occur at places, stretching the gamut from 1 to 9. I discuss the so- and la-ending tunes that constitute few types together with the majority do-pentatonic melodies. When I speak about a significant type, it normally constitutes some 5% of the material, less significant types have a 2-3% share of the material.

On the basis of the melody contour of the first line, the following major tune groups can be differentiated:

a) descending ‘melodious’ tunes (including, hill, hill-and-dale, dale)

b) tunes jumping on tri- or tetrachord notes

c) other tunes

Let us take a closer look at each of these groups.
Descending first lines – laments

Very few tunes with descending first lines have so far been recorded by Kazakh scholars, but they have no laments in their collections. This descending melody line characterizes laments.

There are fifteen laments and bride’s farewell songs in our collection, each with a so-mi-re-Do scale, thirteen of them descending. The basic form of descending laments is apparently the single-core descending tune in each of its line, ending on do. A typical example can be seen in ex. 37. Further illustrative material can be found in the appended collection of tunes (кНе 1a-b). 35

\[\text{Example (37)} \] Basic form of Mongolian Kazakh lament (see also кНе 1a-b)

It is also frequent to have two descending lines constituting the lament, the second always moving lower. Within this melodic formula, the end of the first line sometimes jumps to the 4th or 5th degree, as in ex. 38 and кНе 2a-b. I only included here the кНе 3a-d wedding jar-jar tunes because they have a small compass and their lines end jumping onto the 5th degree.

\[\text{Example (38)} \] Lament with high-jumping cadence (see also кНе 2a-b, кНе 3a-d)
Some laments carry out the descent from so to do in two steps. Their first lines float between so and mi, while the second descends from mi to do. Ex. 39 shows an excerpt from variative, lively performance of such a bride’s farewell tune. A similarly constructed tune is the bride’s lament بٝ ٤.

Example (39) Two-line Mongolian Kazakh lament (see also بٝ ٤)

Among the laments with their first lines in a high register throughout, noteworthy are two four-line tunes descending from so, characterized by the cadential 7-3-4 notes. The lullaby in ex. 40 was recorded in Nalayh, the bet-ašar بٝ ٥٢ and the lament نٝ ٥٣ were collected in Bayan Ölgiy. While the tempo of the lullaby is giusto, the بٝ ٥٢ bet-ašar of a similar musical construction is performed parlando-rubato. Tunes of similar musical structure can be found among old-style Hungarian, Anatolian and Mangkiştaw tunes with the difference that the latter close on la.
It may rarely occur that the end of a tune is given an additional, textless decline. Such an extension is heard at the end of a lament in which the tune is followed by sobbing on quasi musical notes, on so or la. This recording was made during a real lamentation on the death of someone, and the text could not be made out subsequently (ex. 41).

Example (40)
Lullaby with cadential 7-b3-4 (see also bNe 5a-c)

Example (41) Lamentation in Nalayh
‘Melodious’ first lines

So far, laments containing descending lines were discussed. It is high time to turn to the most typical melody forms of Kazakh folk music. Their first lines have a hilly, wavy or vale-like form and are often constructed motivically. Most ‘melodious’ tunes belong to *kara ölen* ‘simple songs’ and only exceptionally can one find laments or so-called comforting songs among them. Let us take a look at the main types one by one, according to the shape of their first lines.

Convex first line

The first important type of this group has its convex line end on *so*: (so)-*do-mi*/so-*mi-do-so*. Ex. 42 is a pentatonic tune I collected. The name of the song is *Marka-göl* or ‘Lake Marka’.

Example (42) Hill-shaped first line ending on *so*

In another type, the first line traces (so)-*do-mi-so’/la’-mi-do*, which may at times be followed by a smaller mound. The form of the tune is AB, and although their first line rises higher than in the previous type, the melodic arch renders them similar
in character. Similarity is further reinforced by the end and beginning of the hilly shape being ‘at the same’ pitch. In this pentatonic style, do is replaced by equivalent lower so, hence the do-so, difference between the first and last notes is insignificant. Ex. 43 presents a Mongolian Kazakh folksong that precisely represents the above-described form. In my collection, there is a large group belonging here (BNe 6a-g). There are some that begin on so and others on do, most of them being simple folksongs or less frequently jubatiw ‘comforting songs’ or laments. As will be seen, these tunes resemble in many regards their undulating counterparts with the difference that their first line does not turn up to the 7th degree but remains on b3rd. Similarly constructed songs ending on so also constitute a distinct type in the stock of Mongolian Kazakh folksongs.

Ex. 43 presents a Mongolian Kazakh folksong that precisely represents the above-described form.

Example (43) Convex first line (see also BNe 6a-g)

The motion of the convex first line of the third type is do-re-do-so’-mi-re/do. They are typically differentiated by the mid-line do-so’ leap after a low beginning. The first line closes on the 5th or b3rd degree (ex. 44a). The tune in ex. 44b realize the same idea of melody construction with a rarer main cadence on the 4th. Tunes ending on do normally close on the 7th or b3rd degrees.

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72
example (44) two songs with an upward leap in mid-line

The fourth, and last type has its convex first line in a higher register: so’-la’-do’-la’-so’. The second line either forms a mound itself (ex. 45a) or descends (ex. 45b). On and off a partial or accidental fifth or fourth shift between the two lines may take place, as in ex. 45b, also marking the transition to the undulating wave form. It is worth noting that the first lines of the religious song jarapazan also move like that.

example (45) tunes with a convex first line in high register

first line tracing a hill and dale

the motion of the first type in the group of tunes with hill-and-dale first lines is: (so)-do-mi-so'-mi-re-do-mi-so'. this is the most numerous mongolian kazakh tune group, the form apparently playing a central role among mongolian kazakh tunes. more than one fifth of the studied tunes belong here. if a single typical mongolian kazakh tune were to be picked as a typical tune of the ethnicity, i would certainly select one from among these. a somewhat larger wave, do-mi-la’-mi-re-do-mi-la’ as well as tunes that arrive at the wave from the lower so, may also be subsumed here.
The \( A^kA \) form is frequent, with AB form also occurring, while extension with a refrain is rare. The central form is probably the wave starting low on so (ex. 46a) or do (ex. 46b), with numberless variants.

In addition, there are simple shallower waves (ex. 47a). A form extended with a small refrain at the end is not rare (ex. 47b-c)

\( ^36 \) the wave which is not so deep in the end of the first line (ex. 47d-e), nor is a wave ending on tune la' instead of so' (ex. 47f), or, for that matter, tunes ending on so or la. In our collection, BN\( \bar{e} \) 7a belongs to ex. 47b-c, BN\( \bar{e} \) 7b to ex. 47e. BN\( \bar{e} \) 7c may also be listed here, with an extension of the line after the wave.
Koy jal-gan sen ma-gan jok, men sa-gan jok,

Or-ta-sî da-ri-ya-nîn jay-nâ-gan çök,

Ay, gü-nüm, âw, ay-dâ-ycw.

c)  \( \text{\textcopyright} \ 66 \)

Kay-ta-rîp ka-ra bult-t’ay kar jaw-dîr-gan,

Jây-çi-nîn êu-bar a-la ta-sî biz-de,

wAy, gü-nüm, aw, ay-ro-ycw.

d)  \( \text{\textcopyright} \ 80 \)

Ö-löñ de-gen ne-mê-n’ey, Ö-nör-paz-g’ay bûl-dûr-gen.


e)  \( \text{\textcopyright} \ 104 \)

Kay-ta-rîp ka-ra bult-t’ay âw, kar jaw-dîr-gan, oy,

Jay-çi-nîn êu-bar a-la ta-sî men-de, dep ay-dayân-ge sal-dîm, ay.

CD track 45

CD track 46
Example (47) Tunes with a hill-and-dale in the first line (see also B\textnumero 7a-c)

The next type displays strong similarities with the previous one of smaller compass. The melody outline of the first line is $so'\neg do'\neg so'\neg mi'\neg so'\neg do'$. A\textsuperscript{b}ARefi:A and A\textsuperscript{b}A forms are also frequent (ex. 48a-b).
The *so*-ending tunes of ex. 49 have a striking similarity with the *la*-ending tunes of ex. 47. Later parallel melodies will be shown, too. It underscores the importance of the hill-and-dale form that it not only occurs but is also strongly represented among tunes with cadential *do*, *so* and – as will be seen soon – *la*.

**Example (48)** Mongolian Kazakh tunes with a wave in a high register in their first line

**Example (49)** *So*-pentatonic tunes with a hill-and-dale first line
The largest la-ending tune group is characterized by the hill-and-dale first line turning up to the 7th degree as was so decisive with the do- and so-pentatonic group. Fewer are the tunes turning up from so (ex. 50a) and more are those that undulate between do and la' (ex. 50b). There was only a single occurrence found for a tune with the wavy first line ending on a final 8th (ex. 50c).

Example (50) La-pentatonic tunes with a hill-and-dale first line

Vale-shaped, concave first lines

Although the discussion here highlights the shape of a vale in the first line, it will be immediately seen that apart from the launching of the line, the tunes are highly similar to the hill-and-dale first lines, although here the cadential 8th is more frequent.

The first line of the first concave type plots so’-mi-re-do-mi-so’-la’. The overall form is again typically A⁴A (ex. 51a-b) and A⁴ARefri:A. Ex. 51c outlines a melody contour like that, although it could also be taken for the extreme case of the hill-and-dale group. Remember that bNe 2a-c also had a concave first line which were laments.
and there the concave line was caused by a basically descending first line cadentially rising to the 5th degree. That was why they were discussed with the descending laments.

There are only a few melodies with high and dale-like first line. The first line of these melodies usually starts and ends on the 11th or 12th degrees. One example is ex. 52 with a form \textit{ABRefr:C}.

\begin{center}
\textbf{Example (51) Mongolian Kazakh tunes with a concave first line}
\end{center}
Among the melodious tunes, those with a dale-and-hill first line also need mentioning. The tune of the example is la-pentatonic, whereas this tonality is relatively rare among Mongolian Kazakhs. Two specimens of the la'-mi-re-mi-la'-mi la-pentatonic tunes of the dale-and-hill type are included in our collection, one of them shown below (ex. 53).

There is another la-pentatonic tune type with dale-and-hill first line, characterized by a steep rise to the 8th degree after a slight descent in the first line (ex. 54).
Example (54) Dale-and-hill shaped first lines

The rest of the la-pentatonic tunes cannot be ranged with any of the above types or tune groups. There are only two la-pentatonic tunes in our collection, B№ 9 with a jumpy first line and B№ 10 with a deep vale in the first line.

Picture (12) Relatives praying in the yurt on the first anniversary of the death of our Kazakh assistant, Babakumar’s father (Bayan Ölgiy)
First lines hopping on a tri- or tetrachord

After the descending and undulating, melodious forms, let us now see some more hectic melodic solutions. The first line again conceals twin bars.

The first type has a first line hopping on the notes re-mi-so’-la’, ending on so’ or la’. Motifs often recur even within a line. In the simplest form, the first line oscillates on two notes (ex. 55a), but this is rare in Mongolian Kazakh folk music. Melodic motion along a tri- or tetrachord, as in the first line of ex. 55b is far more frequent. The form of this tune in ‘kolomeika’ rhythm is $A^kARefr:A$, with $a^k_a$ bar structure in the first line.

In our own collection, ex. 55c clearly belongs here, and apart from its do-final it adjusts to a fifth-shifting pattern. The short-lines of $b\check{N}e$ 4 lament are also of this character, but we ranged them with laments.

\[a)\]

\[
\begin{align*}
&\text{Toy-law ba-zar, toy ba-zar,} \\
&{\text{to-y lay kel-dim,}} \\
&\text{Al-tin sa-ka kolg’ a-lip oy-nay kel-dim, kur-bim, ay,}
\end{align*}
\]

\[b)\]

\[
\begin{align*}
&\text{Bos ko-pa-nin’ ku-rag’, ay,} \\
&{\text{Ja-nip tur-gan ši-rag’, ay.}} \\
&\text{El-den a-lis ba-ra-miz, ay,} \\
&{\text{Kay jer me-ken tu-rag’, ay.}} \\
&\text{Šö - bi šuy-gin mar-ka-nin’, Áw-se-len di bay-kar-min.} \\
&{\text{Iy - si ju-par an-kiy-d’ay, Käm-zol kiy-gen kal - ka - nīn.}}
\end{align*}
\]
There is a noteworthy series of tunes whose members are united by the \textit{mi-so’-la’-so’} progression of the first line, the tripodal structure and the four-line construction as well as the cadential 7-b3-4 degrees (bNo 8a-e). This melody pattern is predominant both in quantity and the number of variants. It is illuminating to see how a melody idea takes various shapes while remaining essentially the same, e.g. in giusto bNo 8a-d and the lamenting bNo 5a-d. These songs all share a first line moving around the pitch of the 7th degree and closing there, and a second line descending from the 7th to the b3rd degree (ex. 56). Line three – as usual with four-line tunes – is widely varied, while the closing line ends on the b3rd degree or do note, after touching on a few adjacent notes. Despite its higher cadences, bNo 8d is similar in nature. bNo 8e is also subsumed here for its similar melodic progression, although not only the cadential notes deviate but the 11-syllable line changes from 4|4|3 subdivision to 4|3|4. You will remember that the same 7-b3-4 cadential sequence and ABCB form was characteristic of some small-size basically descending lament tunes (bNo 5b-c). The genres are most diverse, including \textit{kara öleŋ}, \textit{jarapazan} religious song, song of advice, lament, \textit{bet-ašar}, lullaby and bride’s farewell song.
Typical of the second type is the first line jumping on *so’-la’-(ti’)-do’* tetra-chord. Motivic repetition and the $A_kARefrA$ form are also frequent. In some cases the first line of $a_k\alpha$ or, conceived differently, aba motivic structure ends on $ti$ (ex. 57).

The third type has a first, not always pentatonic line that moves up and down on *do-re-mi-(fa)-so’* notes. Apart from tunes with hesitant first lines, this group also includes lines with $aba$ and $a_\alpha \alpha$ motivic structure (ex. 58a-b). Another, relatively large and non-pentatonic group only uses the notes *re-mi-fa-so’* (ex. 58c). Similarly hesitant progression characterizes $\text{B}_N \text{e} 11$.

Example (56) Song with cadential $7-3-4$ (see also $\text{B}_N \text{e} 5a-c$, $\text{B}_N \text{e} 8a-e$)

Example (57) First line jumping about on the notes *so’-la’-(ti’)-do’*
There is a group among tunes with a first line hopping about on a tri- or tetrachord and ending on so, whose first line built of twin bars is characterized by a mid-line rest on so’ after do-re-mi and re-mi-fa waves and by a line-ending mi after similar melodic progression to the first half (ex. 59a-b). It is not hard to find analogies with the ex. 58 tunes ending on do.
Let me finally list some individual Mongolian Kazakh tunes that deserve attention for some reason. The regular pentatonic jar-jar wedding song always ending on do has a unique variant, shown in ex. 60a, as it only has three lines and besides, the central note of the second line is fa. Ex. 60b displays an $ab|ab+c$ twin-bar structure, which is unique yet apparently authentic.

Unique tunes

Let me finally list some individual Mongolian Kazakh tunes that deserve attention for some reason. The regular pentatonic jar-jar wedding song always ending on do has a unique variant, shown in ex. 60a, as it only has three lines and besides, the central note of the second line is fa. Ex. 60b displays an $ab|ab+c$ twin-bar structure, which is unique yet apparently authentic.
Ex. 61 with a brief ascending first line and a replying brief descent also seems authentic yet unique. This melody construction can be found in our collection in the second half of a lullaby (B№ 12) and a bride’s farewell (B№ 13).

Also rare is the tune with aa bar structure and oscillating ti’-la’-so’-mi notes (ex. 62). This is, however, one of the tunes that reminds of certain melodies of the Hungarian melodies with its 5-3↓3 cadences despite the do final.
There are individual religious jarapazan tunes as well (ex. 63a-b). Other tunes belonging to the traditional genres are the New Year’s congratulatory songs (like carols), performed during the spring New Year’s holiday nawriz, which is widely celebrated by the peoples of Central Asia and the Near East. Bedik can be cited among the old Kazakh curing ceremonies. We have not recorded any of the latter.
As has been seen, it is not typical of Mongolian Kazakh tunes to be constructed with a definite fifth- or fourth-shift. In some cases, however, such parallelisms between lines can be noted, although these do not coalesce into separate types (ex. 64).

The rest of the do-pentatonic tunes amounting to some 5% cannot be ranged with the above classes. Most of them have very large compasses. The rest of the so- or la-ending and the very few re-ending tunes do not allow for groups to be defined.
Picture (14) Light filtering through the top of the yurt (Mangkïstaw)
Having got acquainted with the folk music of the two Kazakh regions, let us now compare the music of Mangkïstaw in southwest Kazakhstan with that of Bayan Ölgiy and Nalayh in Mongolia far apart.

Comparison is made in two steps. First the overall musical characteristics, such as scales, compasses, forms, rhythms, cadences, syllable numbers, melody contours are compared. This is followed by a more complex comparison of tune types in the course of which the possible Anatolian and Hungarian analogies are also referred to.

**General musical features**

**Scalar basis**

Narrow scales with a range of a sixth or less predominate in lots of Kazakh songs, such as ceremonial songs. In developed strophic songs the scale and the melody reach the compass of an octave or ninth above the lower tonic. In individual cases even wider ranges are used. There is a decided preference for the range of an octave and adjacent ranges of a seventh or ninth.  

To judge by Zataevich’s data, pentatonicism is regionally distributed over the vast area of Kazakhstan, most concentrated in the Eastern area. One should not overlook the influence of such neighbouring, pentatonically oriented music cultures as those of the Tatars, Bashkirs and Mongols in discussing Kazakh pentatonicism.

The main difference between the scales of the two studied areas is this: while in the folk music of the Mongolian Kazakhs the scale is mostly the anhemitonic $do$-pentatonic $(la’)-so’-mi-re-do$, in Mangkïstaw the diatonic $la’-so’-(fa)-mi-re-do-ti-la$ scale with a minor third is preponderant. At the same time, in Mangkïstaw tunes of a wider range (1-7/8) the 6th degree may be missing or inserted in unaccented places, which lends the tunes a somewhat pentatonic flavour. In Bayan Ölgiy, on the other side, the notes ti and fa may occur in less accented places such as ornaments or unstressed beats. In the two areas we have only found a few authentic mixolydian melodies.

The compass of the tunes of both areas ending on $do$ is mostly VII-7/8 or $b3$-7/8, but here the difference between the two tone sets is fixed in the so,-do and $do$-so, leap, respectively. It generally applies that the highest note of the archaic tunes of the two Kazakh areas is the 7th or 8th degree, irrespective of the closing note. This also means that the range of the $do$-ending tunes is usually smaller than the compass of the tunes ending on $la$ or $so$, which is usually an octave or seventh.

In some cases chromatic scales appear. In minor scales chromatization occurs on three degrees. In cadences the lowering of the second degree can be met with (Aeolian–Phrygian). The sixth degree is sometimes unstable too (Dorian–Aeolian).
Both phenomena can be seen in Anatolia, too. The chromatization of the third degree of an aeolian scale is rare in Anatolia, but can often be encountered in Kazakh folk music.

Forms
The tunes comprising a single (A) or three different (ABC) lines are very rare in Kazakh areas, and unlike in Anatolia, the $A_k A$ and $A_v A$ forms are not too frequent, either. What numbers high in both Kazakh areas is the two-line and four-line form as well as constructions derived from them.

As regards two-line forms, the most frequent basic formula is AB, in which each musical line occurs once. Via the unchanged or varied repetition of these two lines, a variety of subsidiary forms come about, such as AAB, AAAB, ABB, ABBB, etc. It is also frequent that in the course of a song, the A and B cores occur in different grouping, e.g. AAB|AB, AB|ABB, AAAB|B, etc. This is also a characteristic feature in Anatolia but rare in Hungarian folk music – the latter apparently preferring the more regular four-line structure, at least over the recent decades.

Of course, regular forms divided into four equal parts also occur in Kazakh folk music. Most frequent are the four different lines (ABCF), but these narrow-compass lines are not too characteristic, often coming stepwise lower. Many four-line tunes have repeated lines, producing forms like AABC, ABAC, ABCC, ABBC, etc.

The purely twin-bar construction is rare, although in refrains and inside lines – mainly first lines – bar repetitions are popular. In the most typical cases of these, the first lines define the aa, $a_k a$ or aba bar structures.

Whenever in tunes of $A_k A$ or $A_v A$ line structure the motifs of the first line occur again in the second, the tune is practically built of a single twin bar. Let me illustrate it with the tunes of $A_k A$ structure in ex. 67, of which ex. 67a-b have $a_k a|ab$ bar structure, ex. 67d has $aba|abc$ pattern.

What is more, even ostensibly four-line tunes can be built of a single pair of bars. An example is ex. 67e, whose line formula is $A_k A|Refi:A$ and whole bar scheme is $a_k a|a_k b|xx|a_k b$. Such and suchlike motif construction is more typical of pentatonicism. It is not surprising therefore that while in some Hungarian styles of pentatonic character there is a multitude of such songs, in Mangkïstaw and Anatolia they can hardly be traced.

Refrains
In laments, lullabies and usually in the simplest small-compass tunes there are no refrains, while in more recently developed styles they are frequent. A simple form of refrain is the closing line repeated with slight modifications. The short few-bar formula is also frequently added to the end of the last line of the tune.
Refrains may attain great length, and can then constitute whole strophes. Four-line refrains may be added to the ‘psalmic’ songs, kara än, religious jarapazan or to the terme tunes. Terme tunes are usually closed off by a one- or two-line descent at slowed down tempo, begun around so’ when the final note was do and around mi when the song ended on la.

Most refrains close on the same note as the tune proper. Let me finally remark that many tunes have ABRefr:B or A₃ARefr:A structures, in which the refrain-lines normally constitute two identical bars or a twin bar.

Some tunes are introduced by opening calls. The opening calls in Kazakh songs consist of long, loud so, mi or do tones sung to a short exclamation. It is not infrequent to have this note preceded by a short upward glide or followed by a downward glide. These calls seem to call the listeners’ attention to the beginning of the song, as happens in Anatolia and in many other countries, too.

**Rhythm**

In both Kazakh areas the 2/4 giusto rhythm is predominant in every syllable structure heard in about half the tunes. Rarer is the melody built of 2/4 and 3/4 bars. The rest of the tunes are in parlando or more freely treated rhythm, and some are performed rubato, with the stressed elongation of some notes. Asymmetric rhythms can almost exclusively be met with in religious songs; they sporadically also occur in Hungarian areas, too.

**Cadences**

In some musical styles the line-ending notes are highly informative, while in others – e.g. in agile pentatonic tunes – they reveal little. In Mangkïstaw, there are saliently many main cadences on the 3rd degree, followed by the 1st, 2nd and 5th degrees. The 4th and 8th degrees are rare as main cadences, the rest hardly occurring at all. In Bayan Ölgï the do-pentatonic scales predominate, which also implies that the closing note of the tune is at the same time its lowest, thus it is not surprising that the 1st and 2nd main cadences are missing. The main cadential degrees are 3rd, 5th, 7th, 4th and 8th, the 7th degree that hardly occurs as the main cadence in the other area plays a significant role here, so much so that the main close of one of the most important homogeneous Mongolian Kazakh tune group is the 7th degree.

**Melody contours**

Apart from the descending laments, the first lines of the tunes in Bayan Ölgï are convex, concave or hill-and-dale shaped. Apart from these, some more restless up-and-down moving melody lines of various character, the lines reciting on a few adjacent tones and others jumping about on several notes are also frequent. Although the second half of the Mongolian Kazakh tunes are deeper than the first, only rarely can parallelisms be demonstrated between the lines, let alone fourth- or fifth-shifting.

In Mangkïstaw, the most typical contour of the first line of la-ending tunes is convex, it being flatter in laments, psalmic tunes and some narrow-range tunes. The two-line la-pentatonic tunes of a wider compass and even the only major do-ending tune group also have a hill-shaped first line. So it seems that it is the convex
curve traced by the Mangküstaw melodies that render them so homogeneous. There are few tunes here with a definitely descending or ascending first line, or outlining a hill-and-dale curve. The rest of the melodious forms are missing. This feature differentiates this set of tunes markedly from the diversity of Mongolian Kazakh tunes.

For the sake of comparison, it should be noted that in Anatolia, the preponderant melody progression is descent within each line. The same applies to some old Hungarian styles, but the pentatonic strata of Hungarian folk music resemble the Bayan Ölgiy region in the richness of their melody outlines.

After the general properties, let us try to compare the tune types of the two Kazakh areas on the basis of the melody contours, mainly that of the first line. Although the shape of a melody line cannot always be registered precisely, it seems that with these simple two-core tunes of an octave or less in compass it is the melody shape of the first line that helps best demonstrate the contacts and relations between the tunes. Of course, the register of the line is also to be taken into account. As each tune group was analyzed in detail in the previous chapters, let us now recall their fundamental traits only.

As laments are of signal importance, they are to be discussed first. They will be followed by melodious tune progressions, that is, songs whose first lines trace a hill, a vale of a wave. Finally, tunes with more animated, oscillating first lines will be the subject of comparison.

![Picture (15) Prayer to the saint in the cemetery of Akşukîr (Mangküstaw)](image)
Lament tunes

The custom of lamentation over a dead person is alive in both Kazakh areas. The descending line of Mongolian Kazakh laments are unique in an area of melodious tunes, while the Mangkïstaw laments of shallow mounds in their first lines fit in well with the rest of the melodies there. The laments of the two areas have both similar and dissimilar features.

In the central form of Mangkïstaw laments, a so-la-so-(fa)-mi first line is followed by a lower mi-fa-so-fa-mi-re second line (ex. 65a). In the Bayan Ölgiy area the main lament motif is the so-mi-re-do descent followed by a smaller mi-re-do descent (ex. 65b). The common structural feature in the laments of the two areas is the short, eight-syllable lines divided 3|2|3 as well as the existence of a one-line lament which is identical with the first line of the two-line lament.

Is there any connection between the Kazakh laments and the mutually highly similar Anatolian and Hungarian laments? The simplest Anatolian lament descends to do on the notes so-(fa)-mi-re-do, just like the Kazakh laments in Mongolia (ex. 65c). The central form of the Anatolian and Hungarian laments also most often descends on the so-(fa)-mi-re-do notes, with two different lines, as one ends on re, the other on do (ex. 65d). I have only found a single Kazakh lament like that – and that in Mangkïstaw, too, where the other lament structure is predominant (ex. 65e).
a) A lament from Mangkïstaw with line-ending re and do (ex. 6)

b) descending Mongolian Kazakh lament with cadential do (ex. 37)

c) one-line Anatolian lament closing on do (Sipos 1994: № 22)

d) two-line Anatolian lament with cadential re and do (Sipos 1994: № 41)

e) a Mangkïstaw lament with cadences on re and do (ex. 30)

As has been seen, the first line of the Mangkïstaw laments may end, besides the most frequent 2nd degree (mi), on 3rd, 4th or 5th degrees (la, so, fa), whereas the first line of the two-line Mongolian Kazakh laments may only stop cadentially on the 5th degree apart from do. In ex. 66a I show a Mangkïstaw lament with a first line ending on mi and in ex. 66b a Mongolian Kazakh lament with the first line ending on mi note. It is not infrequent in Anatolia that the first line stops on mi (ex. 66c).

Despite the narrow range, the involvement of two musical ideas and the identity of the line-ending notes, there are great differences between the Kazakh laments of the two areas. As against the convex tune line of the Mangkïstaw laments ending on la, the Mongolian Kazakh tune of pentatonic character closing on do is definitely descending. The second lines are even more pronouncedly different. The character of the first line of the Anatolian lament stagnating on the 5th degree is utterly different, too.
Let us infer some conclusions. The laments of Mangkïstaw and those of Anatolia (and Hungary) display structural similarities with their two lines, one progressing directly below the other and closing on notes one below the other. Their tone sets are, however, different. Although the tone set of the Mongolian Kazakh laments are similar to that of the Hungarian and Anatolian laments, their structural construction is different.

The laments can eventually be schematized as the combination of four motifs descending one below the other or shaped like a flat mound. These motifs, progressing downwards, are: 1) so-la-so-(fa)-Mi, 2) mi-so-(fa)-mi-Re, 3) so-mi-re-Do or re-mi-re-Do, 4) re-mi-re-do-Ti. The laments of the studied ethnic units are built from these motifs as follows: Mangkïstaw Kazakh: 1 and 1+2; Mongolian Kazakh: 3,
Anatolian Turkish and Hungarian: 2, 3 and 2+3. As for laments, thus the Anatolian and Hungarian are closest to each other, Mongolian Kazakh laments also coming close, while the laments in Mangkîstaw being different.

**Picture (16)** Tilew singing and playing the *dombïra* (Nalayh)
‘Melodious’ melody progressions

In both areas, the lines of several tunes display definitely ‘melodious’ forms, meaning that the melody contour of their first lines is a distinct mound, or vale or hill-and-vale form. Such forms evolve when in one direction more than two steps are taken followed by a change in direction. When an ascending or descending line is established, a single step in the opposite direction can be ignored, since one tone in countermotion normally does not change the direction of the progress. One line contains maximum two units (hill, vale, descent, ascent). In these melody arches one can often discern repetitive or varied motivic bar structure such as a wave-line being constituted by aba bars.

Before embarking on the Kazakh areas, let us recall that in Anatolian and Hungarian folk music the most frequent form is the hill or convex line. At the same time, while in Anatolian and Hungarian folk music the descending and stagnating lines have quite a large number, in Kazakh areas one rarely finds their equivalents.

Hill-and-dale

A popular form in Mongolian Kazakh folk music is the undulating hill-and-dale form. This form cannot only be found in plenitude among the predominant do-pentatonic tunes but also constitutes significant groups among the much rarer la-pentatonic and sporadic so-pentatonic tunes. Though rarer, the hill-and-dale form also occurs in the Mangkïstaw areas. The following example shows hill-and-dale tunes of various tonality and structure. The do-pentatonic Mongolian Kazakh tune of $a_{a_k}|ab$ structure presented in ex. 67a only deviates from the so- and la-pentatonic undulating Mongolian Kazakh tunes in ex. 67b-c in its closing section. A tune from Mangkïstaw (ex. 67d) also traces a la-pentatonic wave; its Mongolian Kazakh do-pentatonic counterpart is shown in ex. 67e. The latter tune also well illustrates how a pair of $aa_k$ bars can be developed into a Mongolian tune of a complete four-line $A_kARefr:A$ structure, or in detail, $aa_k|ab|xx|a_{a_k}c$.

\begin{verbatim}
\begin{figure}
\includegraphics[width=\textwidth]{example67.png}
\end{figure}
\end{verbatim}
Example (67)
a) Mongolian Kazakh *do*-pentatonic tune of $aa^k|ab$ structure (ex. 46b)
b) Mongolian Kazakh *so*-pentatonic tune with $aa^k|ab$ structure (ex. 49b)
c) Mongolian Kazakh *la*-pentatonic wave (ex. 50b), d) *la*-pentatonic wave from Mangkïstaw
e) Mongolian Kazakh tune of $A^k|A$ $Refr.$: A line structure or $a_k|a_k|b|xx|a_k|b$ bar structure (ex. 61)

Hill
The hill-shaped first line is strongly represented in southwest Kazakh areas. The narrow-compass lines of laments also delineate a shallow mound, and a hill appears in the first lines of the medium-wide and wide-range *la*- and *do*-pentatonic tunes in Mangkïstaw. As against that, the convex first line only occurs among the very rare *la*-pentatonic tunes in Mongolian Kazakh folk music, and there it is not frequent, either. In ex. 68a a Kazakh tune from Mangkïstaw, in ex. 68b one from Mongolia are
shown, both with a convex first line. It is typical that the second line of the Mongolian Kazakh tune quits the peaceful shape of the first line and plunges into vigorous undulation.

\[ \text{Example (68) Convex forms: a) Mangkistaw (ex. 20c), b) Bayan Ölgiy (Kaz-58)} \]

**Dale**

Dale-shaped first lines only occur in Mongolian Kazakh folk music, also rarely, and also seldom in a pure form. Not infrequently they are blurred variants of the frequent hill-and-dale formula, since apart from the first few tones, they are almost note-for-note identical with the undulating first lines (ex. 69).

\[ \text{Example (69) A dale-shaped first line from Bayan Ölgiy (ex. 51a)} \]

**Ascent**

However rarely, distinctly rising first lines appear in both areas. This musical pattern is not frequent among Turkic peoples. The ascending first line is always followed by a clearly descending second line. The following example illustrates this, first with a rather long Mangkistaw tune (ex. 70a) and then with a Mongolian Kazakh melody built of shorter lines (ex. 70b).
Example (70) Two melodies with rising first lines

Picture (17)
A gravestone similar to wooden grave markers in Hungary (Mangkistaw)
Recitative, oscillating melody progression

Lots of tunes move on the notes of bi-, tri- or tetrachords, and this movement is sometimes without any marked conception while at other times, it creates distinct motifs. This was seen e.g. in the popular ‘psalmodic’ tunes of Mangkistaw having the common feature of being recited on the notes of the mi-re-do trichord with an overall tendency of descending and ending cadentially on \(5-b_3-4\). Such tunes can be found galore in Anatolian and Hungarian folk music. The next example illustrates this pattern from all three areas. Ex. 71a is a popular Mangkistaw tune, ex. 71b is an Anatolian wedding tune, and ex. 71c is a fine old-style Hungarian melody. The similarity between the tunes needs no lengthy explanation.
Recitative tunes also include a plenitude of *terme* songs from Mangkïstaw which are constructed of lines recited on one or two notes. A part of them also recite the notes of the *mi-re-do* trichord, while some have wider compass. Many examples can be found in the appended collection No1a-i.

Mongolian Kazakhs also use a type of psalmodic melody construction which has the first line in a high register before recitation on the *mi-re-do* trichord. I present such a Mongolian Kazakh tune as well as similar Anatolian and Hungarian melodies in ex. 72. Besides the similar melody outlines, the tunes are also bound by the 7-b3-b3 or 7-b3-4 cadences, although the Mongolian Kazakh tune ends on *do*, the Hungarian and Anatolian ones close on *la*.
The first lines of several tunes found in Bayan Ölgii hopped about on a tri- or tetra-chord notes. It is not recitation based on note repetition we have here but a capricious up-and-down movement within a certain interval.

The impression of jumping is caused by the pentatonic steps, therefore it is obviously characteristic of some Hungarian pentatonic layers while rarely occurring in Anatolian or Mangkïstaw tunes. These motions are hard to classify but they are all within an interval of a fourth or fifth and comprise pentatonic up-and-down steps. Twin bars within a melody line are not infrequent, or at times, a line may only be

Example (72) Psalmodic tunes a) Mongolian Kazakh (bNo 8a),
b) Anatolian (Sipos 1994, № 114), c) Hungarian (Kodály 1976, № 133)

Other lines moving along a tri- or tetraton

The first lines of several tunes found in Bayan Ölgii hopped about on a tri- or tetra-chord notes. It is not recitation based on note repetition we have here but a capricious up-and-down movement within a certain interval.

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built from a single bar. It is important to realize that the Mongolian Kazakh religious tunes as well as the Mangkistaw songs in more recent style are of this structure. The following example shows two such Mongolian Kazakh tunes. Despite the visible deviations, the tunes are strongly related on account of their similar motifs.

Example (73) a) jumping do-pentatonic tune from Bayan Ölgiy (ex. 58)
b) jumping so-pentatonic tune from Bayan Ölgiy (Kaz-157)

Picture (18) Collecting lament in Aktaw (Mangkïstaw)
SUMMARY

In view of the vastness of Kazakhstan and the complexity of the ethnogenesis of the Kazakh people, it is not hard to anticipate that a wide variety of musical dialects can be encountered in areas populated by Kazakhs. Sure enough, while the Kazakh language is highly unified despite dialectical deviations, great differences in music have been found.

According to Beliaev (1932) there are three main areas. The songs of southern Kazakhstan (the Semirechie, Aral region, the banks of the Syr-Darya) are marked by simplicity of form, regularity of rhythm. In the west (the trans-Ural region and the Caspian shore) lyricism, with wide melodies, has developed on the one hand, and terme or recitative forms, on the other. In central Kazakhstan one must mention a special wealth of melodic means of musical expression, breadth of melody and complex structure of verse forms.

The typical do- and so-pentatonic tunes of Mongolian Kazakhs are closer to the pentatonic melody style of Mongols, while the majority of tunes in West Kazakhstan move along the Aeolian scale so much favoured in Hungarian areas. Many signs indicate that Kazakhs living in China have similar musical styles to Kazakhs in Mongolia. In the two studied Kazakh areas a tempestuous and complex ethnogenesis can be discerned, which is presumably to blame for the limited number and homogeneity of musical styles. This is sharply in contrast with the extremely varied Anatolian or Hungarian folk music.

As regards laments, highly intricate connections have been found. Some threads tie the Anatolian laments to Mangkïstaw ones, others tie the Mongolian Kazakh laments to them. There is only a single Mangkïstaw lament which displays identity with the small form of Turkish and Hungarian laments. It is an important recognition that psalmodic tunes are popular not only in Anatolia and Hungary, but also in Mangkïstaw of the Turkic cultural sphere. Most of the other similarities and differences derive from the fact that Bayan Ölgiy is predominated by the do-pentatonic scale while in Mangkïstaw the diatonic scale with the minor third is preponderant. Pentatonic scales go together with pentatonic agility, which determines the character of the tunes. In this regard, the music of Mongolian Kazakhs is similar to styles of Chinese Mongols, the Volga region and some Hungarian styles, while the music of Mangkïstaw is closer to Anatolia.

It can be presumed on the basis of the above research and the study of available Azeri, Turkmen and Kirghiz musics, that a major areal deviation can be spotted here transgressing the area populated by Kazakhs. The ‘upper’ pentatonic zone stretches from China through Mongolia and Kazakhstan to the Volga region, while in the south pentatony is found at most in traces, if at all, from Kirghiztan and South Kazakhstan throught the land of the Turkmens and Azeris to Anatolia.
The south-western Kazakh folk music has little to do with Chuvash, Tatar, Bashkir, or again, Mongolian and Chinese tunes of wider compass and usually pentatonic scale. Their music is predominated by modest forms and the relatively free, unstrophic forms are quite frequent. A closer look, however, has exposed similar musical solutions governed by identical mentality under widely deviant surfaces. There is a striking scarcity of giusto tunes, which must be ascribed to the fact that the Kazakhs do not dance. Anyhow non-dance is a feature of several nomadic Turkic cultures – Turkmen, Kirghiz, Karakalpak, Kipchak, Uzbek.

At the same time, the music of both studied areas adds some peculiar hues to the world of folk music. A comparison of Mongolian Kazakh as well as e.g. Mongolian, Tatar or Hungarian pentatonic tunes would go far beyond the purview of this book. It suffices to cast a glance at the Tatar tune in ex. 36 to guess the differences. Similarly, there is a conspicuous beauty in the special realm of south-western Kazakh tunes which, though diatonic, typically differ from Azeri or Anatolian tunes even in their small forms.

All this tends to prove the assumption that the time has not yet come to draw too general conclusions about the musics of Turkic peoples. When, however, one takes the risk of a more comprehensive vision, minute and meticulous data collection, analysis and most importantly, comparative research have many an unexpected finding in store.

The advantages of first-hand collecting are discussed in detail at the beginning of the book. Let me point out two of its positive consequences. One is the possession of tape recordings, allowing us to listen to the tunes many times and correct mistakes. It also enabled us to prepare a CD containing examples of the main melody types.

Several musical transcriptions were included in the study and several references have been made to further examples of each type at the end of the book. These examples can be perused without reading the study. Before they are touched on, however, let us get acquainted with Kazakh phonetics and the problems raised by transcribing Kazakh texts.
Picture (19) A camel standing in our way (Mangkīstaw)
ORDER OF MELODIES

Kazakh epic songs, the ‘terme’ types
Terme tunes of the smallest compass: № 1a-i
Terme tunes of medium compass: № 2a-i, № 3a-c
Two-part terme (higher first part + lower second part): № 4
Special terme tunes: № 5a-b, № 6a-b

Lament style – convex lines of a small compass
Simplest one-line lament: № 7a-d
Two-line lament descending additionally to re: № 8a-c
Two-line lament descending upon re: № 9a-f
Various lamenting tunes of low cadence: № 10a-f
Lament tunes with 4 cadence: № 11a-h
First line moving on the mi-re-do trichord: № 12a-d

The ‘psalmodic’ style
‘Ak böbek’ tune type: № 13a-c
Psalmodic tune with a high-pitched first line: № 14a-b
Sequential tune with small compass: № 15a–c
Tunes with small compass and ascending first line: № 16a-e

‘Melodious’ tunes
Convex first line
Middle-compass tune with convex first line: № 17
Relatively broad-compass tunes with convex lines: № 18a-b, № 19a-d
Convex tunes and concatenation: № 20a-c
Hill-and-dale first lines: № 21, № 22a-d, № 23
Tune with a rising first line: № 24a-b, № 25

Unique but apparently authentic tunes
Tune with third and fourth shifting: № 26
Unique tunes ending on la: № 27a-b, № 28, № 29
Unique tunes ending on do and so: № 30, № 31, № 32, № 33a-b,
№ 34, № 35a-b, № 36, № 37
Biy-le-rim öt-ken ka-ra-san,  
Ke-ñes-si xa-liṛk kam ü-sin,  
Söy-le-se jän-ga bol-ma-gan,  
Ji-rāw-lar öt-kön ka-ra-san,  
wŌz xal-kīn mak-tap tol-ga-gan,  
Xa-zī-ret öt-kön a-day-dan  
Șar-gī-niŋ jo-līn kor-ga-gan,  
O-sın-day wa-kit i-šin-de...  
Pi-sipt’ ay, ey, ba-rad’ i-šim-de, ey.
Ew, nā-si-li men ma-liŋ bol-sa dāw-le-ti-ŋe,
Pend’ īr-za ay men kūn-niŋ saw-le-si-ne.
Ta-gat jok būr ku-day-ga e-tip jat-kan,
Kūn šīk-sa fīr-baŋ-day-miź dū-ni-ya ü-sūn,
Pen-de-miź kal-gan dūn’-ya āw-re-si-ne.
Xa-ba-rīn a-kīr-et-tiŋ, ay, es-ti-gen-de,
Tū-sō-dū jal-bar-īn-īb, oy, son-d’e-si-ŋe,
Jas-ka-rī a-kīr-et-tiŋ, o, ka-mūn oy-la-ma-saŋ,
Al-dī-ra-dī jān-de-ti-n’o...
Ey, Bir de-gen-de, goy, ne ja-man?

Bi-lim-siz tuw-gan ul ja-man.

E-ki de-gen-de ne ja-man?

E-ne bir ti-lin al-ma-gan, dan,

Mel-mi-gen ke-lin sol ja-man.

Üş de-gen-de ne ja-man, ay?

Ül-gü-süz biš-ken ton ja-man.

Tört de-gen-de ne ja-man?

Tö-re-sin ä-dil ber’ al-may, dan,

Pa-ra-kol bol-gan biy ja-man...
Cad. 1

Al-tin tak-tini.us-tu-nen

Cad. 2

To-rık-pay tüs-ken kan ja-man.

To-rık-pay ey tüs-ken

kan ja-ma-an, a, ey.

1d

\begin{equation}
\frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4}
\end{equation}

Ey, a-ga-li me-nen je-ni-ge-ler,

Al-diň-da ta-lay šal-ki-dim.

Kör-me-gen jér-de kör-sem da-g'ay,

Ka-nat-ti o ja-yıp tal-pi-dim,

Jurt al-din-d'aw äš-ker-tim,
Karşı jür men ja-ṭa jür,

Jür a-kın-dar-dıň al-tū-nın,

U-yım-da-sıp bir-le-sken, oy,

Ta-la-yūn gör-dük šar-ši-nın.

Orın-dī jer-de otırıp,

Du-wa-dak-tay šal-kī-dım.

Ey, a-ta-gi-na kal'k riy-za,

Biz-dıň šal-diň daň-ki-nın.

Jak-sī da me-nen ja-man-nın,

Bel-gi-li köp-ke par-kī-nın.

A-wız-dan giy-sīk söz šık-s'ay,
A - lîp tas - ta war - tî - gîn.

A - ta - mîz-dîn jo - lî dep, ay,

Cad. Jurt al-dîn-daw jay-kalt-tûm...

Ö-nër-dîn tûr-lû jûr-kî-lîn', ey ey.

1e

Ey, bil - ge-nîm bol - sa bul za-man,

Tûsûn jok jö - nîn tûr-maw - ga,

Jurt jak - sî - s'oy jîy - na - lip,

Jer - ge la - yîk kîy - na - lip, ay,

Köz gör - me-gen en - d'aw kim ar - tar?
CD track 2

1f

Adam-nin ayt-sam end’aw endi iy-man-nan,

Bir ek’ a-wiz an’gi-me,

Essi-se’ez, ay, minaw endi miy-man-nan, ay-i.

Oy, Bisi-milla, da, soz-di, de, bas-tay-in,

Bes kun-de, de, denin, de, sawin-da.

Ira-da-sul o-di Mu-xam-bet,

Par-war-da-di-ger, aw, bir Ku-day,

Parsha na da, kalam’aw jamiy-gat,

Padi-sha-sin, da, wa menger-gey,
Cad. 1

Aw, ä-me-di...y... 

Cad. 2

Ka-za da, da, ta-wip, aw, je-ri-len-gen, 

ay-day, ay-d’aw, Jer-len-gen, 

i-i-i-i-i-i.

1g

Hiy, ey, Jä-le-lim jär-dem bol-gay-sîn, 

Ay, jä-le-lim jär-dem bol-gay-sîn, 

Jar-rat-kan soň ku-lîm dep, 

Bul öm’r-ge gel-gen-sîn, 

Men, U-zak-bay, söy-le-dîm,
Jak-si-lar-d’ay nu-rım dep.

Köz gör-gen a-day ba-tîy-xa

Be-rip jür-di so-muş-nan.

O-sîgün-ge U-zak-Bay,

Sü-gür me-nen e-kew’, ay,

A-day-ga, a-y Day,

Cad. kul-gan, ay, nu-rüm dew, ay, ay,

Ay-day, a-y-day, ay, ay-day, ey,

Ay-day, a-y-day, a-y-day, ey,

A-rî-day, a-y-day ey, a-y-day, a-y-day, ew.
1h

Iy, bär' älew-met jiy-na-lip,

O-si jol' sagan de-se-ňiz,

Bäriňiz bir-den uyгар-ıp,

Ir-ki-le-yin ne-sine,

Men tur-gan jüy-rük kır-la-ňip.

Al-ka-lı jerdä ä-wez-dep,

Ayt-pay get-ken bul-da-nip,

A, kör-ge-nim jalgiz bul e-mes,

Ka-liň-dik-ka-ma ort'a-lip.

Bu-yir-ga-sin älew-met,
O-tü-ra-yin kur-na-gıp,
Ke-lin-niň be-tin a-şal-li,
Bu-rungu jol-din jo-ba-si,
O-si-lay m’e-di, oy,
mï-na sol ba-git, ay, i-i-iw.

1i

Ey,
Men ga-şan-gi jüy-rü-gün,
Top i-şin-de tol-gagan.
O-si-layша söy-le-sem,
Ba-bam-di ka-dir kol-da-gan,
O-şil-aya şə söyləsem,
Söz ka-la-ma ur-tımn-an,
Kör al-ma-gan bi-rew-lər,
Söz ayt-a-dı sırtımn-an,
Kas jüy-rük-tın bel-gı'soy,
Cad. Daw-dı da gör-se jul-kıngan...
Ay-tuw-li jüy-rük men e-dim, ay,
Sal-dır-may gam-şı um-tıl-gan, ay-ew.
2a

\(\text{\(\frac{3}{4}\)} = 132\)

E, Ka-yir-li bol-gay sapar us,

Bul juzun kur-met-tep,

Siy-lap jurgen, jurgen je-rin,

Sir-tinnan ar-kim ku-mar du-ga gi-lip,


2b

\(\text{\(\frac{3}{4}\)} = 116\)

Aw, Atam-da sapiy ja-ra-lip,

Kalem bir siya-kol-ga-lip,

Bir ari-be-ri tol-galik,
Töy bəza-rın ku-ruw-ga

Ji-yıl-daw kal-kım oṇ-da-lip,

Men de jel-den, goy, jüy-rük-pin,

Ja-ريس-sam ja-rıp ő-te-tin,

Ey, kaş-kan-dî ku-wîp je-te-tin,

Me-re-ke-ne kez gel-dik,

Kî-zî-met toy-law e-te-tin.

Töy me-re-keṇ bol-gan-da,

Tos-ta-gan-day men ba-sîm-dî,

Ta-lay-dan top-ka sal-gan-min,

Ji-git teṇ bol-mak, kız bol-mak...
Cad. 1

Tân-ri-i-yînîn kûn-de-ri i-i-

Cad. 2

O-yî-yî-yî, yi, o-yî-yî-i.

Ay-ta tu-gîn biz-der jok, û-te-di, aw,


2c

$\textbf{2c}$

$= 126$

Kob-lan-dî Ba-tîr men Tay Buw-rîl,

Üy-de-gî Gurt-ka ju-ba-yîm.

Ju-ba-yîm al-ka bol-dî dep,

Je-mey-min, Buw-rîl, u-wa-yîm.

Şe-şen tul-par dew-ş’e-dî,
Jan se-rigim Buw-ril at,

Şe-şen-nin söz-zin si-na-yin,

Ja-yin ka-lay, Buw-ril jan,

Kal-kam, bü-gin bu-la-yin.

2d

Hay, sö-züm-dü öt-kür til men a-lüp sal-dim,

Xa-lik-tan oz-dim de-gen ta-lay-larga,

Kar-lik-tü jas-tik pe-nen

Mi-na bal-dar bay-čar e-dim

A-day-dan oz-dim de-gen ta-gi ta-lay-larga.
At mi-nip as-tan’ el-d’aw a-dak-tâ-dîk,

Kü-nûn-de jîy’r-ma bes-tîn ja-lak-ta-dîk,

O’ gün-de mî-nan-day mi-ne tu-gîn mî-şîyn bar-ma?

Cad. Ja-wîr-tîp jâl-gîz at’îy,

Ey, Sa-lak-ta-dîk, a-la-ay-ye-yey.

2e

Ew, E, Ka-še-ke, Ka-še-keş,

Ke-še-gi šat-tî kü-nîm-de

Dom-bî-ra-nî kol-ga al-gan-mîn,

Iy-tîn-di bu-rap sal-gan-mîn.
Men ka-tep-ti ka-ra naɾ e-dim,

Ar-ti-gin tap-pay meɾ-tiɾ-ib, ay,

Men o-si bir jol-da kaɾ-gan-min,

Ti-k-ten to-op-ta jiɾ-gi lip,

Dün'-ye kaɾ-gi ar-man-min,

Tu-yaɾ-gi sin-gan tul-paɾ-min,

Ka-naɾ-ti sin-gan suɾ-kar-min,

O-siɾ-day jay-ga keɾ bol-dim,

Öz-dəɾ-iɾ-dey de a-gaɾ-di,

Bir köɾ-rũɾ-gi inɾ-kar-min,

Za-man-da saɾ-gan Kaɾe ke,
Men ka-nat’ sîn-gan da kar-şî-ga, Ṯay,
Ka-nat-î-nan ayrîl-sa,
Kar-şî-ga tü-ser şar-şî-ga.

2f

Å-gâ-hây,
Å-lew-met kel-dîn jî-yî-lîp,
Mere-ke bol-dî ku-rî-lîp,
Men a-tak-tî Ṯa
jûy-rîk şe-şe-nîn,  
Bö-gel-sîn ne-ge tî-yî-lîp
Ä, kay-nar-lî o-zen bu-lak-pin,
E-mes-pin taŋ-k’ay ku-rî-lip.

2g

$\textit{d = 125}$

Dü-ni-ye-li oy tas-tap,
Jüy-rik at-tay oy-kas-tap,
Tîr-şî-li-k kün-de ka-la-lik.
Az-a-mat’taw i-yi-rip,
I-yi-rip jurt-tü a-la-lik.
Mî-na söz-di mak-ta dep
Ja-lîn-bay-mîn ja-ra-lîp.
Ke-re-giň bols'aw a-lar-sin,

Bir şe-ti-nen kal-kin ga-ra-nip,

Jar-an-dar gel-dim al-ka-ņ'ay,

O-tür-sin gal-kim an-ta-lay.

Kaw-ma-lagan góp-tiņ je-ri-ñen,

Jüy-ri-kiņ bo-la-ma jal-ta-g'ay,

Jüy-ri-giņ ba-sin tart-ta-m'ay?

Ja-yuw-li jat-kan söz-der war,

Jo-gargi sa-la sam-sa-day,

Bö-lo-li jat-kan söz-der war,

Tö-men-gi to-gay bay-tag 'ay.
2h

Al-dim-d'ən jet-pis sok-ti dön-döy bolıp,

Kü-yil-gen ku-yi-mi-şak-tay en dey bolıp.

Ne-si-ne men jas-tık-tiŋ jo-si-la-yiŋ, āw?

Kı-zık-tiŋ gim gőr'w ed' men-dey bolıp,

Söy-le-dim tol-kın sok-kan sel-dey bolıp.

O-si giŋ ay-ta-yiŋ dep tur-sam da-g'ay,

Cad. Bir pä-le mi-niŋ al-də e-k'i-yiŋ-ka zil-dey bolıp,

Ey-i-i-i-i-iy.

U-zak-bay Sü-gür de-gen al-gis al-dim,

Ka-liŋ-tiŋ ba-ta-la-rin bir-ge ál-dim.
135

Cad.  O’ gün-de na-zar-la-rîn gay-tar-ma-dîm,

A-day-dîn ül-kôn ül-kôn a-ta-lar-dîn,

îy,  ey,  ey.

2i

Ey, bis-mîl-la dep te bas-ta-yîn,

Betîn - d’a-şîp tas-ta-yîn.

Jat je-r-den gel-gen jas ba-la,

O-ra-mal tart-tîn şa-şak-taw,

Säw-ke-le giy-diň ar-jak-tap.

Sen de bir gem-pîr bo-lar-sîn,
Kö-zin awr'p sor-tak-tap.

O' sa-bak-ta dep iy-nem-di,

Hey, jas a-dam goy jal-tak-tap.

Hey, a-na bir tur-gan a-ta-si,

Ka-ra bir jer-diñ jo-ta-si,

A-ta-si-na bir sä-lem!

A-na bir tur-gan e-ne-si,

Ka-ra bir jer-diñ ke-me-si,

E-ne-si-ne de bir sä-lem!

A-na bir tur-gan kayn-a-ga,

Kay'n-a-ga şa-bar pay-da-ga.
Köş-ken-de gő-sin  bas-ta-gan.

Köb 'şün ge-yin tas-ta-gan,

Kay'n-a-ga-ña bir şä-lem,

A-na bir tur-gan kay'-ni-si,

A-tan da bir tű-ye bāy-gi-si.

3a

(.equalsIgnoreCase)

Ba-zar-dan kel-gen tak-ta-yīm,

Son-da-m'ay ka-lay, aw, sak-ta-yīn?

Ak sü-tūn ber-gen, aw, a-na-sīm,

Sū-tūn-di ka-lay, aw, ak-ta-yīn?
3b

Ay- na- la- yin a- nam, aw,

Ar- kam- da- gi pa- na- m'aw.

On e- k'ay me- n'aw e- miz- gen,

Sök sü- tür- di ke- şir, aw, ba- la- ń'aw.

3c

Boğ- şil, böğ- şil, böğ- şil- d'ay,

Boz tor- gay- day töl- şil- d'ay.

Bu- ra- ma köj jok som al- tün,

Suw- ga sal- sa bat- pa- sün.
Täñi-ri ber-gen ne-si-bin,

Tep-ki-le-se ket-pe-sin.

E-si-gin al-dî, oy, bol-sin,

Do-ma-lan-gan, goy, bol-sin.

Je-liñ-de jetp’s ñ-gen boz-da-sin,

O-nî kîz ben ji-git kom-da-sin.

Al-la ta-ga-la se-nîñ, ta-labîndî

Son-day gi-lip on-da-sin.
Ay, mən aw biz-dini Kaza-kıstan kəl-kında
Tört tülük mal-dini türə war.
Öğiz-dini ül-ken zori war,
Saw-sa samar süt bər-gen,
Ay, müyiz' al' eken.
Jetelese jelatin,
Şa-kır-sa boz-dap kele tin.
Tört jasi-na tuleler,
Katari-na ere tin.
Ayır in-gen ak tum-sik,
Ka-miş pen kol-tik-ka,

Ka-ra-gay ör-keş nar e-ken,

Jîl-kî-sî jîy-rük jab’ e-ken,

Ko-lay-lî ko-ŋîr ko-yî var,

Ko-yîn-d’asîl so-yî var.

A-jar’ ak pen kar’ e-ken,

Bol-ma-sa buy-ra sar’ e-ken.

Men şo-sît-pa-yîn şoş-ka dep,

Kal-dîr-ma-yîn-ʃî bos-ka dep.

A-yîr tu-yak a-şâ-li,

Kîs-ka guy-rîk ma-şâ-li.
Sal-bir-la-gan ku-lak-ti,
Bu-ka moy-in bu-gak-ti.
Sok-tük-tar-i shoŋ-kay-gan,
Ba-si tö-men ton-kay-gan.
E-rin-de-ri ek-e-li,
Ba-si jal-pak še-ke-li.
To-gay-da tur’p šöp jey-di,
E-se-bi jok köp jeyd’,
Jat-kan jer-ge ja-yi-la-di...
Ey, kün-ge de ka-ray kül-bey-di,
Öz de-ge-ni bol-ma-s’aw,
And’ al-may ä-wel-de ay-til-may,
Get-t’e-sep-ke er-le-ri, mi-nip er sal-gan,
Kö-lik e-ken goy e-sek te,
A-lîp ta mu-nî jür e-ken,
Mem-le-ket-tik e-sep-ke,
Bu-nuŋ i-sî-mî-sîn, dey-di,
Ö-ti-rîk bir e-mes, šîn deyd',
E-sep-ke, ay-day, aw, ay-da, ay, ay-day, aw.
5a

\[ \text{\textit{E-hew, Bul zaman-da mun-da ne öt-kön,}} \]

\[ \text{\textit{Pat-sa da ay-tüp el öt-kön.}} \]

\[ \text{\textit{Äwel' Alla, Gu-da-yüm, ay,}} \]

\[ \text{\textit{Är-wak ta er-d'aw düz-et-ken.}} \]

\[ \text{\textit{O ar-ka-sî men er-ler-diñ,}} \]

\[ \text{\textit{E, mal ja-yüp šar-wa kün öt-kön.}} \]

\[ \text{\textit{Al-lanîn dos-t'ay Mu-xambet,}} \]

\[ \text{\textit{Al-pîs üsh-ke de kel-gen-de, ñay,}} \]

\[ \text{\textit{Üm-be-tim depe-t'ay göz öt-ken,}} \]

\[ \text{\textit{Zul-pîy-xa-ri me-nen Su-wur-gun...}} \]
Cad.

Ey, ä-wel kül jor-ga'y bu-law bu-lit-tay.

5b

$\text{$\mathbf{\textbf{5b}}$}$

$\text{Ä-wen söz a-wi-zım-nan a-lay, ey, aw,}$

$\text{As-kîn-nîn, ay, su-wîn-day dâ-rî-yâ-nîn ay, o,}$

$\text{tas-kîn-day, ay, e.}$

$\text{Jû-zûm-d'ay a-dam-zat-ka a-lay, ew...}$

$\text{Ek' e-lûw, day, jas kîl-man, ay, o,}$

$\text{Jas kîl-man, ay, ey.}$
Ew, ar-gi-mak-t’ay kör-gen-nen
A-si-lî ay bel-gîl’, ay, Tuw-
gan-da bu-lar teň bil-er.
Ak suň-kar us-tap ay-na-lip,
Kum-ga bir tol-ar e-ki köz,
Dûn’-ye bir ö-ter ba-sîn-nan,
Ke-rü-wen-nîn kö-sîn-dey.
Ay-tüp jür-gen, ay, wak’t-ta,

So jer-le-rim, aw, o-pí-rí-líp,

Še-ber-diň de bol-gan, ay, tő-sin-dey.

So-lar se-ni d’ey, šet kör-ip,

Jíl-dar jíl-ga, aw, ke-le-miz.

Ül-ken-dik-k’aw biz-der bet be-rip,

Alla-nič bir gün’ ew

Neg’ ayt-pa-yín es-ker-tip, Ter-gew

bir de-gen kün bol-sa,

Ten-tek-ter-di, ƞày, tek-se-rip.
Söy-ley, söy-ley, ay, söz bil-dik,

Al-la-nînî i-sin, ay, jön bil-dik.

Pa-dî-şâ bu-ra-bu-ra Ku-da-yîm,

Key gu-lun-dî d’aw o̱n gô-rip,

Key gu-lun-dîn, ay, ja-rîk-ka,

Cad.

Ka-ra-ñgî jer-diñ as-tîn-da,

Ey, par-lap-t'ay jang-gan sön-ge-n - d’ey.
7a

\( \text{\( \dot{\text{d}} = 76 \)} \)

\[ \text{Ay - na - la - yín, ay, ba - wí - rím,} \]

\[ \text{E - lim - nen ge - tip, ay, ba - ra-mín, ay.} \]

\[ \text{Ke - še - g'ay jür - gen, ay, je - rim aw,} \]

\[ \text{Kay-ran bir me-nín, ay, e - lim aw, ay.} \]

7b

\( \text{\( \dot{\text{d}} = 138 \)} \)

\[ \text{Ba - zar - dan al - gan, ay, ku - yus - kan,} \]

\[ \text{Ko - lu - ma ji - beg, ay, u - yís - kan.} \]

\[ \text{Ji - la - ma-yín de - sem ay, Ji - lat - ad' tur - gan, ay, tu - wis - kan.} \]
7c

\( \text{\( J\text{i-law b} \text{i} \text{r d} \text{e-gen, o} \text{y, j} \text{i-r d} \text{ey-d} \text{a} \text{y,} \) } \)

\( \text{\( K\text{oz-di\text{n} b} \text{i} \text{r j} \text{a-s\text{i}n, o} \text{y, n} \text{ur d} \text{ey-d} \text{a} \text{y.} \) } \)

\( \text{\( K\text{e-\text{\'se}} \text{-g} \text{i j} \text{u-r g} \text{e-n, o} \text{w, j} \text{a} \text{n b} \text{a-pa} \text{m,} \) } \)

\( \text{\( O d\text{u-ni-ye-de} j\text{u-r d} \text{e} \text{y-d} \text{a} \text{w, a} \text{w.} \) } \)

7d

\( \text{\( A\text{l-t\text{'n}d} \text{a} \text{y, s} \text{a-k-ta-d} \text{\'m,} \) } \)

\( \text{\( J\text{u-y} \text{r} \text{-} \text{r} \text{k} \text{t} \text{o} \text{y a} \text{t} \text{-} \text{t} \text{a} \text{y, a} \text{y, b} \text{a-p-ta-d} \text{\'m.} \) } \)

\( \text{\( X\text{a} \text{l-k} \text{i-m-ni\text{\'n}} \text{\'t b} \text{\'r} \text{\'i, n} \text{\'o-a} \text{w k} \text{i-y-na-lip,} \) } \)

\( \text{\( B\text{\'a-r} \text{\'i d} \text{e} \text{b} \text{ir-dey, a} \text{w, j} \text{i-y-na-lip.} \) } \)
Kudi-re-ti ge-lip, oy, Ku-day-dīn,

Bi-ti-yer ay-la, nay, tap-pa-dīm.

8a

(♩ = 120)

Ba-zar-dan kel-gen, oy, o-ra-mal

Šay guy-gasīn a, āy, wo-ra-lār, āy.

Ja-nīm-dāy kör-gen, oy, jan a-gām,

Ay-da bir ap-t'ay o-ral-gāy.

CD track 8
8b

Kî-yîl-gan ka-ra, ƞaw, ka-sî, ƞa,
Ur-dûn dâ kî-zî, ƞaw, ta-las-kan, aw.
Ka-yîr-ma ja-ga, ƞaw, kar’i-shîk,
I-yî-gî-na ’aw ja-ras-kan, aw, ah, ah, ah.

8c

Aw-lî-mîz sa-r’ay köl-dîn sa-ga-sîn-da,
Bi-yî-li-gî kîz ba-la-nîn a-ga-sîn-da.
9a

\[ \text{Ak-sur at, a-yan-day kör, ey, bügün el jok,} \]

\[ \text{Iše-tin cöl-de-gen-nen, ay, ay-din köl jok.} \]

9b

\[ \text{Men öz-im sakal-din-i ja-rat-pay-mın,} \]

\[ \text{Sa-kal-dı ke-sip tas-ta'w te-ri-si me-nen.} \]

\[ \text{Bara-dın aw-lım gösip Te-mir Gol-ga,} \]

\[ \text{Kan-dı-rar mıñ jıl-kı-nı Te-mir Gol-ga.} \]

\[ \text{Biz-den siz-ge saw-g'aw,} \]

\[ \text{Be-re-yik iyt a-yak-k'ar as ku-yup, aw.} \]
9c

Oy-nay-dī ker gu-lun-šak je-li-si me-nen,

Ö-löŋ-dī men ay-tam'n, aw, ke-li-si me-nen.

9d

(♩ = 92)

Oy-Mawīt, sar;' ay, Ma-wīt, koy-aw Ma-wīt, Ma-wīt,

Sa-rīm-dī sa-gī-na-mīn, goy, aw, a-wīt-a-wīt, ay.

E-si-me bew gal-ka-jan, goy, aw, sen tūs-ken-d'ay,

Ku-la-dīm ak-boz at-tan, goy, e-sim a-wīp, ay.

9e
Kor bolıp bir jamanga, āw, ādil ba-sūm.

9f
Ak köy le-gim beldemše, Ay-na la-yīn je-neše.

10a
Bir ge de jūr-gen, oy, ja-ri-gim,
Bir gün-gi-dey, ay, bol-ma-d'aw,
Jēt pis-ke ja-sīm, ay, kēl-gen-d'āy,
O-sīn-dāy xal-ga, oy, tap bol-dīm, ay.
10b

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1. Sagiz-din boyi, hoy, sal-kin sok,
2. Sagin-san atka, hoy, kam-cci sok.
3. Kese-ge ketken, oy, kar-agim,

10c

$\text{\textcopyright 1994 \textregistered}$

1. Aldiy-aldiy dep bak-sin,
2. Ak besik-ke jatkizip.
3. Jarigim-d'aw Ku-day son-im', ay,
4. Ertetindey kun balsa.
Köz-im-niŋ ja-si köl i-şi,

Äb-be jan dep ay-ta-miŋ.


d = 116

Äl-di-yäl-diý dep bak-tüm, aw,

Kö-zü-mi-niŋ ja-si köl bo-üp,

Kö-ki-re-gim sel bo-üp,

Jür-gen de gör-gen, Ak

Ja-rí-gim, Men-de Ak Je-ten.
10e

\[ \text{\( \bullet = 116 \)} \]

\begin{align*}
\text{Kali} & \text{ bir } \text{ ki-lem} \quad \text{kir as-} \text{tay}, \\
\text{Agayin-tuw} & \text{gan} \quad \text{jol-} \text{i} \text{\( \eta \)} \text{-di} \quad \text{ka-rap} \quad \text{ta-} \text{bis-} \text{tay}. \\
\text{Kaydan} & \text{daw} \quad \text{ka-rap} \quad \text{ta-bar-si} \text{\( \eta \)}, \\
\text{Jeti} & \text{ de} \quad \text{ka-bat} \quad \text{jer as-tay}. \\
\end{align*}

10f

\[ \text{\( \bullet = 116 \)} \]

\begin{align*}
\text{Al} & \text{- diy} \quad \text{- al} \text{- diy}, \quad \text{ak bo} \text{- pem}, \\
\text{Ak} & \text{ be} \text{- sik-ke} \quad \text{jat bo} \text{- pem}, \\
\text{Ay} & \text{- na} \text{- la-yin} \quad \text{ja} \text{- ri-gim}. \\
\end{align*}
11a

E-sik-tiň  al-dī  tal-dī,  goy,
Tö-rim-niň  al-daryawan  kal-dī,  goy.
Bermey-dī  de-gen,  oy,  kō-ke-kem,
Moini-ma  ku-rig,  ay,  sal-dī,  goy.

11b

E-sik-tiň  al-dây  kī-zīl-dây,
Tu-kīm-ga  kī-zīl  sī-zīl-dây.
Ä-te-kem  kol-dan  ket-ken  son,
Kurulay  tik-ken  bu-zul-dây.
11c

(\(\text{\textit{d} = 100}\))

CD track 12

Ä-te-kem-niñ, \(\text{ay, ba-\text{\textit{r}}\text{n} \text{d}a,}\)

Sa\(\text{\textit{r}}\) san di\(\text{\textit{k}}\) t\(\text{\textit{t}}\)\(\text{n}\) s\(\text{\textit{r}}\) e-d\'ay,

Tört ka-nat üy-dit\(\text{n}\) nur e-d\'ay.

Bazardan al-gan ku-yiş-kan,

Koli-ma ji-beg uyis-kan.

Ji-lama-yiñ dem \text{\textit{de}, Ji-la-tay,}\)

\(\text{Mi-naw tu-gan tu-wiş-kan.}\)
11d

$\textit{(} \frac{\text{d}}{=132})$

Ä-\textit{we-de} tor-gay, ay, ö-rip jür,

Ba-la-pan-\textit{nîn} ñaw e-rip jür, aw.

Ay-na-la-yîn, ay, bâ-len-\textit{še},

Sa-gîn-d'îp, ay, aw, ke-lip jür, aw.

11e

$\textit{(} \frac{\text{d}}{=104})$

\textit{CD track 11}

Ba-zar-dan a-\textit{lip} kel-\textit{gen} böz be-\textit{bew-im},

Ja-man-jak-sî bol-sa da, öz be-\textit{bew-im}.

Köp ay-dan kör-me-ge-l'ay köp kün bol-d'aw,

A-\textit{man-cen} jür-mi-sîn köz gör-gë-nim.
11f

CD track 13

Ay-ta ba-ar
bar-san sä-lem, go-ho, Bos-Mo-yin-ga,

Bos Mo-yin
kel’ ay get-sin šaw, oy, os’ o-yin-ga, wa.

11g

Bar-san-dar,
ayt-san sä-lem, a, Bos-Mo-yin-ga,

Bos Mo-yin
ke-lip ket-sîn, aw, o-s’o-yin-ga, ya.

11h

Jo-ga-lit’ay
yu-mîrt-ka-sîn, aw, jarg’, aw, sal-gan,

Ker’wen a-wîr jü-gin, aw, nar-g’aw sal-gan, ey.
12a

\( \text{Jü-gür-gen koy-dan goy-ga ko-ṇir ko-yim,} \)

Ko-ṇir goy ko-zī-söl-sö bo-la-d’ay tel.

12b

\( \text{Ko-ṇir goy koy-dan goy-ga jü-gür-gen,} \)

12c

\( \text{(d = 112)} \)

\[
\begin{align*}
\text{Ar-ka-ga ã-nim get-tiŋ} & \quad \text{Ti-lew-Ga-wak,} \\
\text{An sal-sam ke-ri-le-di} & \quad \text{kas pen ka-wak,} \\
\text{ow, kas pen ka-wak.} & 
\end{align*}
\]

12d

\( \text{(d = 104)} \)

\[
\begin{align*}
\text{Al-liś-tan at ök-si-tip} & \quad \text{kel-ge-nim-de,} \\
\text{Kö-te-rip ak ta-mak-tan} & \quad \text{ti-lin ber-gen,} \\
\text{Kü-nil-e bes ten-ke-niŋ} & \quad \text{bu-lin je-gen.} 
\end{align*}
\]
13a

\( \textit{.quantum = 96} \)

Ka-sha-di en to-gay-dan, e-he, ey,
ar-lan bö-ri, aw,
Er-kem-di kör’ alma-dım düm-ya, ho,
ay-dan ber’, aw, iy.

13b

\( \textit{quantum = 100} \)

Ak Bö-bek, su-luw-lîk pen, a-ha, gew,
sî-laŋ day-sîŋ, o-lya,
Bul jal-gan ö-ter de-sem,
Ak Böbek, til al-may-sin, a-yaw,
Ho, til al-may-sin, iy-i, ya.

13c

(Jesús)

Ji-git-ke ke-rek ne-ge, ηα-ya, aw,
el-beň-de-gen, ey,
Kur-bi-sin öz ga-tar' ay, a-day-diň
ten gör-me-gen, aw.
Yi-hi, hey, ten gör-me-gen, aw, ay.
14a

\[ \text{Ko-lî-ma ka-lam ha-lay-hîm,} \]

\[ \text{Kur-bu-ma sä-lem ja-za-yîn.} \]

\[ \text{Ka-dir-di bi-led', ay, kur-bum-nan o-hoy,} \]

\[ \text{Kay je-rim-di, goy, a-ya-yîn.} \]

\[ \text{Tîn-da-saŋ soz-d'ay kur-bîm, ay-i,} \]

\[ \text{Men kö-ricula lim-d'aw ay-ta-yîn.} \]

\[ \text{Men sä-lem-di, goy, bil-dir-dim, oy,} \]

\[ \text{Se-ni-kin en-d'aw bay-ka-yîn...} \]

\[ \text{Cad.} \]

\[ \text{Ay-day, a-xîl-mây, a-xîl-mây, a-xîl-maw, iy.} \]
14b

(= 88)

Bal-ta-li, Baga-na-li köl-de-rim, ay,

Aŋ-kí-gan iy-sín ju-par, aw, jer-le-rim, ay.

Ša-pan-dí šal-ma ji-yek ki-yip a-líp,

Say guy-gan aga-lar-ga, gaw, kün-de-rim, ey, ay.

Ša-ša-gín šaš-bawum-níŋ šal-dí-ra-yín,

Ša-ša-gín kök boyaw-ga mal-dí-ra-yín.

Üy-de-g’aw baw ír-lar-d aw ne g’la-yín,

Cad. Bal-da-rímd’aw ne g’la-yín.

Düz-de-g’aw baw ír-lar-dí, náw, sag’na-yín, ay.
15a

\[ \text{CD track 20} \]

Audio

Al-diy-äl-diy, ak bö-pem,

Ak be-sik-ke jat bö-pem.

Kunan goy-dī so-yā-yīn,

Kuy-kal’ et-ke to-yā-yīn.

15b

\[ \text{CD track 21} \]

Audio

Ay, ke-lin, aw, ay, ke-lin,

Ju-mūrt-ka-dan sak ke-lin.

Betin a-şīp tas-ta-yīn,

Bē-ta-şahrīn be-re-yīn.
15c

\[ \text{Al-diy-ál-di, ak bô-pem,} \]

\[ \text{Ak be-sik-ke ja-ta-dî,} \]

\[ \text{Al-diy-lep-ti ma-masî,} \]

\[ \text{Baga-d'aw, ey.} \]

16a

\[ \text{Al-la da me-ni kîl-ma-m'at,} \]

\[ \text{Ök-pem ja-zîk bawî-rîm kat,} \]

\[ \text{Mi-nip bir šîk-kam a-wîl-dan,} \]

\[ \text{Joga-lîp ket-t'ay kök buyr' at.} \]
16b

Ak köy - lö-gim bel-dem - şe,
Oy - naw - š'e-dik öl - gön - şe.
En - d'ay - na - löp kör - gön - če,
Koš e - sen bol, je - ne - še.
Jel ši - ga - di te - ŋiz - den,
Bu-run bir bol - duk se - giz - den,
Ay' r - di Ku-day e - giz - den.

16c

CD track 22

Audio

Tün - de tu - riş o - yan - gan,

Tün - de be - sîk ta - yan - gan.
16d

\[ \text{E-ki de semiz, ay, teŋ se-miz,} \]
\[ \text{E-ki de semiz, ay, min-seŋ-der,} \]
\[ \text{Jer sol-kil-dar de-seŋ-der,} \]
\[ \text{Jer sol-kil-dar de-seŋ-der.} \]

16e

\[ \text{Ä-we-den ay-na-l'ush-kan a-la gar-gây,} \]
\[ \text{Jak-s'e-ken a-la gar-ga ba-la-largay.} \]
\[ \text{Bir ek' a-wiz ân sa-la-yîk a-ga-lar-gâw,} \]
\[ \text{Ül-g'ay bol-sin ke-yin-gi ba-la-lar-ga.} \]
(♩ = 112)


(♩ = 125)

Ha, Ka - ra - gûm ay - na - la - yîn, aw, ka - sîñ ke - r’ew, Mal bol - sa a - lar e - dik - ti, ọna, bâ - sin be - rip.
Ay, men sə-gən bəz-tə-bəy-əl bəl də-mey-mən,

Aw, jür-sən-səw əz-gən-təy ən kə-si mər-əp, əw-i.

18b

(=126)

A-wəl-dən mən də şək-təm, əy, kən də bə-tə'əy, əy,

Boz jər-gət əj-mən-dət-kər, əw, i-sın tər-tə'əy, əw.

19a

(=112)

Ja-rəs-kə-hin ək sər at-ka, nəw, kə-ra təl, le-heğəw,

Ji-git-kə ja-rəs-sədənil, wo, tə-tən el, le.
19b

19c

19d
Sen e-si-me, kal-katay, tüs-ken kez-de,

Ak-sur at-tan ji-gîl-dîm e-sim a-wîp.

20a

(\(d=128\))

O-tîz sä-lem O-rîn-bor-dîn, aw, tu-zîn gör-sem,

Ja-lay-dîn tân ga-la-min-shî, ûay, kî-zîn gör-sem.

Oy, a-wîl-dan keş't'ay bu-rîn da, ûa, kayt-kîm gel-mey-da'w,

O, ku-lan-nî kayt-kan suw-dan i-zîn gör-sem, gew, ew.
20b

Ey, astüm-da, ṯaw, a-tüm min-gen-de su-luw jiy-ren,

Kör-gen-de su-luw-lår-din, aw, işim güy-gen.

A, tal tüs-teŋ ko-yan-غا bir jür-gö-nim-de,

Aw, kি-yıl-gan ka-ra mur-tım kün-ge küy-gen, aw, kün-ge güy-gen, ew.

20c

Ey, Bar-a-di, ṯey, wa, a-wi-lım gö-şi, e-hew, jay-ma me-nen, ew,

Ka-raš, ay, ak-s’aw be-tiŋ, oy, bo, ay-na me-nen.

Birg’ ö-süp bir-ge jür-gen, ow, kün-dö-rim-de ow, o-ow,

Öt-küz-s’ey jal-gandın’ye, ṯew, ay-la me-nen ay, ey, aw.
21

Kar-lı-gaş ä-nim-d'ay-tam sı-rım-d'ay-tam süy-gen jar,

Sü-yis-ken-nen sı-rım-d'ay-tam, kar-li-gaş.

A-xaw, Ku-ra-lay köz, ko-laŋ čaš,

Al-ma mo-yın, kly-gaş kas,

Süy-gen säw-lem, kar-li-gaş.

22a

Kız go-sıl-sa teŋi men ji-la-ma-şın aw,

Köz-diŋ ja-şın kor-ga-lap bu- la-ma-şın.

Maw-sım jan, Maw-sım jan, ta-ni-y-miŋ gal-kım daw-siŋ-nan.
22b

\( \text{\textit{Bir-g'o-tur-gan aw-lim kö-shüp ba-ra-d'aw,}} \)

\( \text{\textit{Sa-kîy-nañ-d'aw be-rip ket sa-gîn-bas-ka, yey, săw-lem, ay.}} \)

\( \text{\textit{E-k'aw ga-na jiy-ren, ay, Jal-kuy-ru-gun tiy-gen, ay,}} \)

\( \text{\textit{Oy-mag a-wîz, kîy-gaş köz, Ka-şîk ja-rîn, ay, sùy-gen, ay.}} \)

22c

\( \text{\textit{Kan-day jaks', aw, Mañ-gis-taw, aw, kîs kîs-taw-ga, ay,}} \)

\( \text{\textit{Kûn a-ra-lap su-wa-rip, ow, jîlk' us-taw-ga yaw.}} \)
22d

( \textit{b = 100} )

\begin{align*}
\text{Sä-lêm de, hew,} & \quad \text{Bes Ör-dek-tîn, a-hay, o-ho, ba-la-sî-na, ha-yaw,} \\
\text{Ka-zak-tî-hîn} & \quad \text{ka-zak ke-ler, aw, ka-ra-sî-na, yew, ka-ra-sî-n'aw.}
\end{align*}

23

( \textit{b = 104} )

\begin{align*}
\text{O-yîl ga-yî-da,} & \quad \text{Jem gay-da, kay-nar a-ya da,} \\
\text{Öt-kir kay-s'aw,} & \quad \text{jüy-rig at, jan-ga bay-lap, ay,} \\
\text{Refr.} & \quad \text{Ag e-ri-k'â, a-man bol sen.} \\
\end{align*}
24a

(J = 108)

Jayik-tiŋ ar-gi ja-gi, ber-gi ja-g’a-ay,

Jay-kal-gan ja-ga-siŋ-da jap’-ra-g’ay.

Kar-agım aŋ-na-la-yiŋ, kan-day e-диŋ,

Kur-bit-iŋ ö-zin gör-gen, ay, maŋ-day e-диŋ.

24b

(J = 108)

Å-pä-ke-den ay-ril-gan ja-man e-ken,

Möl-di-rip ka-ra köz-den, go, jas ke-le-d’ay, aw.
25

(\textit{d} = 112)

\begin{align*}
\text{Kayinh-ni} & \text{ n jasta g} \text{o rdim japr} \text{a gin,} \\
\text{Kulan-ni} & \text{ n k} \text{o rdim kir-dan, goy, sho-ki-ra-gin, ay.} \\
\text{Sen gal-ga} & \text{n o-tuz ul-dan jal-giz Zaw-rem,} \\
\text{Bir u-wis bu-yirmad} & \text{i, ow, top'ra-gin', ay.}
\end{align*}

26

(\textit{d} = 77)

\begin{align*}
\text{Awlim ko} & \text{ shib ka-rad'ay,} \\
\text{Tawdan a} & \text{ sip, taw-dan as-kan.} \\
\text{Bulttar men} & \text{ a-ra-la-sip,} \\
\text{Er kem, ay,} & \text{ er kem, ay.}
\end{align*}
27a

A-man-saw o-tir-mi-sin, aw, ken-je ge-lin, aw,

Bul soz-din o-zi ay-ti-lip e-di, ñaw, kem de, ke-lin,

Sa-yin-di te-zirek-teñ, aw, dem-de, ge-lin.

Bul say-ga sal-dar-din bad is jazil ma-sa,

Kar’ at-tin ka-zis-men, aw, em-de, ge-lin, ay.

27b

O-tir-gan kar-sald’m-da, ñaw, kan-im ay’m, aw,

Us-tim-de ki-yim me-nen, aw, ta-mak-tin, aw, bari tay, aw.

Rus-tem-dey ul me-nen Kanı-ya-day kiz tuw-ga-sin, aw,
Ür kî-zîn a-lîp kel-señ de nga ta-mî-may-mîn, e.

Aw, bis-mîl-la dep sîy-lô-sem,

Til ge jîr-dem be-re gör,

Til ja-rat-kan jâ-le-li-lim.

Jang-gâ jîr-dem be-re gör,

Jan ja-rat-kan jâ-le-lim,

Ka-nîm-da gay-g’aw.

Kay-gï-li bol-d’aw za-ma-nîm,

Za-ma-nîm so-lay bol-gan soñ.
29

Ay, ay, bö-be-gim,

Es-ke sak-ta ma-mań-nin

Sü-yip ayt-kan, ay, ö-le-ńin.

30

Ak kö-y-le-gim bel-de-mče,

Oy-naw-ş’e-dim,

Je-ńe-š’ay öl-gen-če.

En-d’ay-la-nip kör-gön-če,

Koś-e-sen bol, je-ńe-še.
Jī-la-ma dey-di jur-tum, ay,
Jī-la-may gay-tīp šī-da-yīn,
Jī-la-ta-d'ay tu-wīs-kan.

31

Jaz bol-sa, A-la Dōn-dū a-ra-lay-mīn, kīs bol-sa,

32

Ayn-a-la-yīn ka-ra-gūm, ayn-a-la-yīn, jar-jar,
Ba-sīn-da-gī saw-ke-le, ča-sīn ba-sar, jar-jar.
Ke-te-min dep ka-ra-gım, jî-lay gör-mô, jar-jar,

33a

Köl-den üy-rek u-sha-d’ay as-kan me-nen, ay,
Tuñ at-pay-d’ay mez-gîl-siz tos-kan me-nen ak ta-mak.
Ay-dîñ köl-dîñ er-ke-s’ay, er-ke ös-ken, ay, ak ta-mak.

33b

Se-nen su-luw ak ta-mak jan öt-pey-di, ñay,
Ak-lîñ as-kan da-rîy-ga, köz jet-pey-di, ak ta-mak.
Ay-dîn köl-dîn  er-ke-s’ay,  er-kin ös-ken ay,  ak ta-mak,


34

Köp bold’ay aw kör-me-ge-he-l’ay ar-man ji-bek.

35a

Ka-ra taw-dîn ba-sî-nan köş kö-le-di, ṇay,

Köş-ken sa-yîn ek’ tay-lak bos ke-le-di, ṇaw.
35b

(> 112)

Us-ta-ga-nîm ko-li-m’aw kuw ga-ra-gay, ay,

Daw-sîm sa-gan ne bol-di sîr-ga-nam, ay, ay.

36

(> 100)

A-ra-s’aw ek’ a-wîl-dîn, aw, Bal-gîn Köl-d’ay,

Bal-î-gîn Bal-gîn Köl-dîn algîm kel-d’ay.

E-si-me bew garag’m, aw, sen tüs-ken-de,

Je-rim-de at šal-dîr-gan kal-gîm kel-d’ay.

Refr.

Ow, Ka-ra göz kal-dîn ke-yin men ne de-yin,

Es-ke tüs-se ga-şîg dert, wa-yîm jey-mîn, way.
Ap-pak e-tiŋ ko-yan-day,

Şo-şüp bir sæw-lem o-yand’, ay,

Sa-gi-nüp kör-gen ka-ra göz,

Kī-zī-gi-ŋa toy’ al-may.

37

Boz jor-g’at jor-ga-ŋa bas, aw, ā, al-dīŋ-d’el jog, aw,

I-še-tin šöl-de-gen-de,ŋaw, ay-dīŋ göl jog, ā, aw.
ORDER OF MELODIES

Descending first lines - laments

Basic form of descending lament: $\text{No } 1a-b$
Lament with high-jumping cadence: $\text{No } 2a-b$
‘Jar-jar’ melodies: $\text{No } 3a-d$
Two-line lament: $\text{No } 4$
Lullabies with cadential 7-♭3-4: $\text{No } 5a-c$

‘Melodious’ first lines

Convex first line: $\text{No } 6a-g$
First lines with a hill-and-dale outline: $\text{No } 7a-c$

First lines hopping on a tri- or tetrachord

Four-line song with cadential 7-♭3-4 and flat first line: $\text{No } 8a-e$
Two $la$-pentatonic melodies: $\text{No } 9$, $\text{No } 10$
Melody with first line oscillating on $do-re-mi-(fa)-so'$: $\text{No } 11$

Unique tunes: $\text{No } 12$, $\text{No } 13$
(� = 404)

Keşeske getken asilim,

Kelmanke get-t'aw jasigim.

Bismil'l'ay dep bastayin,

Asigis ay-tüpsaspayin.

(� = 96)

CD track 35
b2a

İy - man d’oy bol - gîr sa - ba - zîm,

Čâ - šîl - sîn Al-d’oy čâ-şuw’, ay.

b2b

Bîs - mil - lá dep bas - ta - yîn,

Wa - sî - gîs ayt - pay sas - pa - yîn.

b3a

Jak - şi bol - sa - ñ ka - ra - gîm, kay’n - a - ta bar, jar, jar,

Ja - man bol - sa - ñ ka - ra - gîm, kay’n - a - ta bar, jar, jar.

196
Refr.

Ey, jar-jar dëp, köp aytuv-ga bol-may-dî, mu-nan bil-ay kal, jar.

Us-ta bol-sa bal-ta-da ta-tî kal-gan, jar, jar,


Ay-na-na-yîn a-tîn-nan, Ku-da-yîm, ay, ay,


Köp aytuv-ga kel-mey-di, til me-nen jak, aw,

Refr. Kalk i-şîn-de ka-ra-gîm, si-nayîn-ba, aw.

Ey, Al-lam oyy, a-ya ma-diň pen-deň-di.
b3c

\( \text{\textcopyright 108} \)

Ak o-ta-wîm tik-ken jer, oy-ran bol-sîn, ay-day,

Ag jü-züm-di kör-gön jän, kay-ran gal-sîn, ay-day.

b3d

\( \text{\textcopyright 144} \)

A-lîp kel-gen ba-zar-dan ka-ra mak-pal, jar-jar,

Ka-ra mak-pal saw-ke-le šâ-sîn ba-sar, jar-jar.

b4

\( \text{\textcopyright 108} \)

Üy ar-tî-nan or gaz-dîm,

Kam-či bo-yî jer kaz-dîm.
Kö-tö-rip at-ka sa-la-tîn,

Ag’ ä-ke siz-ge ne jaz-dîm.

Men ay-ta-yîn bet-a-şar,

Ö-si-yet sö-zim ja-ras-ar.

Pay-gam-ba-rî gî-zîn u-za-tîp,

So-lar-dan gal-gan bet-a-şar, deyt.

Sât-ti gü-nî tü-sip-sîn,

Sât-ti bol-sîn a-ya-gîn.

Jok när-se-den ta-la-sîp,
Be-lîn-nen je-me ta-ya-gîn,
Bul ara-da tur-may-sîn,
Esî-ţe tüs-sîn ba-ya-gîm.
Bul ke-rey-dîn or-da-sî,
Or-da jo-lun bak ke-lin.
Er-te tu-rup jay ja-tîp,
At-e-ne-ţe jak ke-lin.
Jaw-gan kar-day ak ke-lin deyd',
Mi-ne-kîy a-ta siz-ge bir sä-lem, deyd'.
(d = 100)

Bet-a-şar ba-si bis-mil-lâ,

Al ja-ma-gat sÖZ tîn-da.

Ke-lin gel-di we-sîk âş,

E-ne-sî ge-lîp ča-şuw čaş.

Ka-yîn me-nen kay'n-a-ga törd' o-tî-rî-gân,

Mi-na kel-gen ge-lîn-nîn,

Jak-şî-law ay-tîp be-tîn âş.
**B5c**

Ay, da-lada, oy, kuw kazık,

Ku-lan-niŋ et', ow, jol-g’a-zik.

Ji-la-ma-yin desem, d'ow,

Ú-yim bir gald', ow, ku-la-zip.

**B6a**

Ay-gir, oy, tok-pák jald',aw da-la-da tur,

Bu-lu-ga-ri sa-tip al-sam, aw, ka-la-dá tur, aw.
**B6b**

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

Bas' e - d'a - yaw wö - lö - ñim-niñ Al-Xam sü - re,

wAy - ta - yín men bir ö - lön, aw, üy - ge gi - r’ay, aw.

**B6c**

\( \frac{2}{4} \) 82

Jer gay - d’ay, aw, biz - diñ Da - yín jay - la - gan - ga,

Jas ku - lín šiñ - gi - rad’, ay, aw, bay - la - gán - d’aw.

**B6d**

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

Bä - re - kel bop Jet-pis - ti - ge mi - ne gel - dim,

Jag-day jok ö - lön ay - tuw - g’aw, oy, taw - sül - d’aw.
B₆e

(d = 64)

Bas' ed', ay, aw, wö-lö-ŋüm-niŋ I-rä-yüm-bek,

At kos-tüm Alt' A-ral-dan aw, sî-na-yîn dew, ew.

B₆f

(d = 116)

Ba-ha-sîn-da, ha-yaw, ka-ra taw-diŋ köš ke-he-le-di,

Köš-ken say' bir tay-la-gîm, ay, bos ke-le-he-d'ay, aw.

B₆g

(d = 94)

Sa-la-yî-hîn, a-oy, sal de-se-ŋîz, zaw-lâp, zaw-lap,

Ke-le-d'ay kö-me-key-den, ay, wö-len kaw-law, âw.
**b7a**

\[ \text{(d = 66)} \]

\[
\text{At' a-na-sîn sîy-la-gan a-lal ul-g'aw,}
\]

\[
\text{Ta-mîy ber-sen dâw-lö-ti jîl-dan jîl-g'aw, ey, aw, gaw.}
\]

**b7b**

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

\[
\text{Ö-leń-di ayt de-gen-de way, ba-gî-la-xa-yîn, ey, a-xaw-ger,}
\]

\[
\text{Tu-wîs-tar a-lis jür-seń sa-gî-na-yîn, ku-ru-bûm, ay, oy-na bir kûn, ay.}
\]

**b7c**

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

\[
\text{At-tay bop ar-pa je-gen iz-deyd' e-ken, ow,}
\]

\[
\text{Bir jü-rip e-ki jas-tar üy-ren-gen soń, a-yuw-ga-gay să-lem ây-day, aw.}
\]
dUw-ga - gay sā-lem, ay, i - day, O - yaw jat sā-lem, ay, i - day,


b8a

A - tīn - nan ay - na - la - yīn bi - ri Ku - da - yīm,

Ji - git - ke pay - da ber - mes sa - ri wa - yīm.

On bir jīl me - ken - de - gen Bō - kön Mō - rōn,

Ay - ta - yīn bir a - zī - rak so - nīl ja - yīn.
b8b

Bir küni u-yık-tap ja-tıp tüs kö-re-min,

Tü-süm-de ne-ş’a-lu-wan is kö-re-min.

Ay-ta-yìn sol tü-süm-dü o-len gi-hip,

Ke-yìn-gi a-ga-yìn-dar es-k’a-la jür.

b8c

Kä-ri-lik bı-lay jür dep jo-ľga sal-dí,

Bo-yım-nan kí-zu-wım-dí so-guw al-dí.

Ke-še-gi öt-ken gü-nüm bā-ri de jok,

A-li-s-ta kay-ran günder art-ta kal-dí.
**b8d**

\[
\begin{align*}
Ji & - git & - & a & \text{-} & \text{zan} & \, \text{ça} & \text{-} & kîr & \text{er} & \text{-} & \text{te} & \text{tu} & \text{-} & \text{rip},
\end{align*}
\]

\[
\begin{align*}
Sâ & \text{-} & \text{lem} & \text{ber} & \text{ül} & \text{-} & \text{kend & er} & \text{ge} & \text{kol} & \text{kuw} & \text{-} & \text{sî} & \text{-} & \text{rip},
\end{align*}
\]

\[
\begin{align*}
Bây & \text{ansîz} & \text{pâ} & \text{-} & \text{niy} & \text{jâ} & \text{gan} & \, \text{o} & \text{pa} & \text{sî} & \text{jok},
\end{align*}
\]

\[
\begin{align*}
Kê & \text{tesîn} & \text{bu} & \text{y} & \text{-} & \text{rûk} & \text{kel} & \text{-} & \text{se} & \text{bir} & \text{gün} & \text{jû} & \text{rip}.
\end{align*}
\]

**Refr.**

\[
\begin{align*}
Mâ & \text{-} & \text{li} & \text{-} & \text{key} & \text{ma} & \text{sa} & \text{-} & \text{wâ} & \text{me} & \text{ja} & \text{ra} & \text{-} & \text{pa} & \text{zan},
\end{align*}
\]

\[
\begin{align*}
E & \text{l} & \text{ja} & \text{-} & \text{na} & \text{e} & \text{-} & \text{lûw} & \text{jîl} & \text{da}, & \text{düz} & \text{jîl} & \text{ka} & \text{zan}.
\end{align*}
\]

**b8e**

\[
\begin{align*}
Jâ & \text{man} & \text{ka} & \text{-} & \text{tîn}, & \text{ja} & \text{-} & \text{man} & \text{ka} & \text{-} & \text{tîn},
\end{align*}
\]

\[
\begin{align*}
Cî & \text{ga} & \text{-} & \text{rar} & \text{ja} & \text{-} & \text{man} & \text{ka} & \text{-} & \text{tîn} & \text{bay} & \text{-} & \text{di} & \text{n} & \text{a} & \text{-} & \text{tîn}.
\end{align*}
\]
Bolğanda jaz-gi-turi a-zik-si-rap,
Bayi-nin soy-giz-a-daw jalgiz a-tin.
Kelgen jer-den kiy-me-lep ce-sen-sip ap,
Refr: Uris jaq-jal bol-di-rar soz-din ar-tin dep.

Jaman katin bel-gi-si,
biy-lep a-lar öz bayin.
Bir ul cik-sa kot-i-nen,
As-te ti-lin tart-pay-daw,
Et kesse de eti-nen.

Pisik-pin dep küs bermey,
Iytti suy-rep jep ja-tur,
Terisiinin četienen,
Terisiinin četienen.
İrisinin belgisi,
Jaksi bolsa katini,
Jan ka bolsa otiini,
Caşilmasa kokini,
Caşilmasa kokini,
Sira getpes koğri,
Ayналayın karagım,
Üynen getpes topri.
B9

Toyd' ö-löŋ bu-dan bu-rǐn, a-xaw, ayt-ka-nīm jok,

Kol-tuk-tan kö-te-re ber, ak köy-lōk, kö-nǐl jay,

On ek' A-wak, a-yuw-gay.

B10

Oy-lap tur-sam dü-ni-yə jal-gan e-ken,

On se-giz mīnə ga-lam-dī al-gan e-ken.

B11

Bu-zar-ī-dan a-ľip kel-ğen, ey, ak čōm-pez bar,

I-şin-de ak čōm-pez-din, ay, gu-nim, ay, ī-ři-gay gez bar.
ב12

ג = 80

לייז - איל - די, או - וויים,

הַקְתֶּר - ליג ]בָּי - יין.

סֶנִּינָה יְשֶׁנֶה קְי - דיר - מַשׁ,

קָיְד - דן יֶצֶדֶפֶה ]בָי - יין,

לייז, אָי, אוֹל - ליִי, אָי.

ב13

ג = 76

קרא - גיָי בָּסִי קְלַמְדִי,

מְד - לָא - לָר יָזָאר אָלְמְדִי.

212
Uzakka kal-d'ow tuw's-tår,
Üş kay-ta-râ sälem de.
Bazar-dan kel-gen tätt'eken,
Bagasî ned'en satt'eken.
Er't'ay-ri-lip tuw-îstân,
Bir-de de bi-rin kör-mö-dim.
ABOUT THE KAZAKH TEXTS

A brief review of the phonology of the Kazakh language

The Kazakh vowels, consonants and the English pronunciation of the Kazakh consonants are as follows.

<table>
<thead>
<tr>
<th>Vowels</th>
<th>illabial</th>
<th>labial</th>
</tr>
</thead>
<tbody>
<tr>
<td>back (velar)</td>
<td>a</td>
<td>i</td>
</tr>
<tr>
<td>front (palatal)</td>
<td>ä</td>
<td>e</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consonants</th>
<th>bilabial</th>
<th>labio-dental</th>
<th>palatal</th>
<th>guttural</th>
</tr>
</thead>
<tbody>
<tr>
<td>plosive</td>
<td>b/p</td>
<td>d/t</td>
<td>g/k</td>
<td>q*</td>
</tr>
<tr>
<td>affricative</td>
<td>č**/j</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fricative</td>
<td>w</td>
<td>s/z, š/ž**</td>
<td>y</td>
<td>γ*</td>
</tr>
<tr>
<td>nasal</td>
<td>m</td>
<td>n</td>
<td></td>
<td>η</td>
</tr>
<tr>
<td>lateral</td>
<td></td>
<td>l/r</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Not separate phonemes, variants of g or k **Not separate phonemes, variants of š or j

<table>
<thead>
<tr>
<th>Kazakh letter</th>
<th>English/French pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>b/p</td>
<td>=</td>
</tr>
<tr>
<td>d/t</td>
<td>=</td>
</tr>
<tr>
<td>g/k</td>
<td>=</td>
</tr>
<tr>
<td>q</td>
<td>Velar, guttural k produced as a plosive in the throat. No separate phoneme but the pronunciation of k in words of back vowels. Not indicated in the study.</td>
</tr>
<tr>
<td>č/j</td>
<td>As English affricates ch/j. In western Kazakh dialects mainly initially or after l/n, but in most dialects they turned into fricatives š/ž.</td>
</tr>
<tr>
<td>š/ž</td>
<td>š as English sh, ž as French j.</td>
</tr>
<tr>
<td>w</td>
<td>As in English, with vowels tending to become a diphthong.</td>
</tr>
<tr>
<td>s/z</td>
<td>=</td>
</tr>
<tr>
<td>y</td>
<td>As in English, with vowels tending to become a diphthong.</td>
</tr>
<tr>
<td>γ</td>
<td>Velar, guttural g produced as fricative in the throat. No separate phoneme but the pronunciation of g in words with back vowels. Not marked in the study.</td>
</tr>
<tr>
<td>m/n</td>
<td>=</td>
</tr>
<tr>
<td>η</td>
<td>Guttural n, as in English sing.</td>
</tr>
<tr>
<td>l/r</td>
<td>=</td>
</tr>
</tbody>
</table>

When a phoneme is marked identically in English, it is shown with the ‘=’ mark.
About the transcription

Several principles can be observed when transcribing the texts. One may transliterate a text, when, however, some phonemes won’t have their own written symbols. One may use phonetic transcription to give every sound a symbol. That would make transcription overcomplicated and mind-boggling, since a phoneme may have several variants (allophones) in a language. We have chosen a third, more scientific solution, indicating the separate phonemes only and giving explanations to the regular phonetic changes.

Kazakh spelling depends on pronunciation, with several deviations, so no servile transliteration is helpful. The main deviations are the following.

Close vowels (ï, i, u, ü) are highly reduced, tending towards open vowels (a, e, o, ө). In the cyrillic script separate symbols have been introduced to denote i and u. The cyrillic i and u (и and у) denote compound sounds (ïy/iy, uw/üw) pronounced as diphthongs or long vowels, where the vowels are not reduced. Thus uw/üw are pronounced long ů or ū (with a not reduced u), e.g. suw, tuw-, baruw, kelüw. Similarly, the pronunciation of iy/iy are long ĭ or iy (with a not reduced i), e.g. jïy-, siy, kiy-, biy.

An important problem is the writing of velar q and ɣ. In Kazakh they are not separate phonemes but allophones of k and g. Linguists often adhere to the orthography of the given language, which can be misleading, however. Kazakh spelling differentiates the two k and g sounds, while the closely related Kirghiz does not, although it also has them. The same applies to the Kazan Tatar and Bashkir languages, which are almost as close as dialects: ɣ and q are marked in Bashkir and unmarked in Tatar. Karakalpak and Nogay – taken for dialects of Kazakh – display wavering. In pronunciation these sounds are distinctly separate.

A scientific transcription should reflect the typical phonetical and morphological features, therefore the variants of k and g without phonemic value are not separately indicated in the book. In a word with back vowels, k and g are velar, in one with front vowels they are palatal. The transcription of words with mixed back and front vowels, mostly of Arabic or Persian origin, is problematic. In these languages there is no vowel harmony, but there are separate q and ɣ phonemes. In Kazakh, Persian x and Arabic x and h are often pronounced q, while ɣ sometimes replaces Arabic ʻayn. Kazakh, however, persists in its own phonological system and pronounces a back vowel after a velar k or g even if otherwise the word has front vowels, and vice versa, e.g. kizmet (pron. qizmet, Arabic ٍح啶م), kitap (pron. qitap, Arabic ٍكتاب), kurmet (pron. qurmet, Arabic ٍكُرمت).

In short, although orthography differentiates velar k and g, they are not of phonetical value as their use is dependent on vowel harmony. In Arabic and Persian words of mixed vowels the lack of differentiated k and g causes no problem as in Kazakh a velar k or g can only be followed by a velar vowel, as against the Uzbek or Uighur languages where vowel harmony ceased or is disintegrating, and q and ɣ can also be followed by palatal sounds, e.g. Kaz. wakit (pron. waqît), Uzb. waqît (spelt waqt) or Kaz. kabat (pron. qabat), Uigh. qâwät.
Transcription of the Kazakh alphabet

<table>
<thead>
<tr>
<th>Cyrillic</th>
<th>transcription</th>
<th>Cyrillic</th>
<th>transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>а</td>
<td>a</td>
<td>Ѳ</td>
<td>ö</td>
</tr>
<tr>
<td>э</td>
<td>å</td>
<td>п</td>
<td>p</td>
</tr>
<tr>
<td>ô</td>
<td>b</td>
<td>р</td>
<td>r</td>
</tr>
<tr>
<td>в</td>
<td>(v)*</td>
<td>с</td>
<td>s</td>
</tr>
<tr>
<td>г</td>
<td>g</td>
<td>т</td>
<td>t</td>
</tr>
<tr>
<td>ф</td>
<td>(ф)**</td>
<td>у</td>
<td>w or uw/üw***</td>
</tr>
<tr>
<td>д</td>
<td>d</td>
<td>ü</td>
<td>ü</td>
</tr>
<tr>
<td>е</td>
<td>e</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>ж</td>
<td>j</td>
<td>ф</td>
<td>(f)*</td>
</tr>
<tr>
<td>з</td>
<td>z</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>и</td>
<td>ÿ/ïy</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>й</td>
<td>y</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>к</td>
<td>ÿ</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>(k)**</td>
<td>л</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>м</td>
<td>m</td>
<td>Ы</td>
<td>ü</td>
</tr>
<tr>
<td>н</td>
<td>n</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>н</td>
<td>ñ</td>
<td>̄</td>
<td></td>
</tr>
<tr>
<td>о</td>
<td>o</td>
<td>я</td>
<td>ya</td>
</tr>
</tbody>
</table>

* Only in Russian words, ** Not separate phonemes, variants of g or k,
*** w after vowels and uw/üw after consonants

About the orthography of texts in the music examples

In texts given with the music, some phonetic changes only present in colloquial speech are also indicated; though regular, they widely differ from dialect to dialect.

Vowels

Labial harmony is rather hesitant, stronger in western dialects than in eastern ones, often only detectable in the second syllable, at other times throughout the word. For this reason, there is no labial harmony in the standard language. In the standard Kazakh the labial vowels (o/ö, u/ü) can only occur in the first syllable, except when upon the influence of w a diphthong is created: uw/iuw, pronounced as ü, e.g. kelüw (pron. kelū), baruw (pron. barū). Examples of wavering labial harmony: øtirik (standard form), ötürık/ötürük; küledi (standard), külödi/külödü; büringi (literary form), burungî/burungu. In words of front vowels i and e may adjust to labial sounds, while in words with back vowels only û will, e.g. oris or orus, but nogay (never nogoy, as the Kirghiz form), kurik or kuruk, but kulan (after u there is no labialization in Kirghiz, either).

Vowels i and û are highly reduced in Kazakh so they can often hardly be heard, or are omitted, e.g. topîrak or top rak (in the musical transcriptions it is denoted as top’rak), baradî or barat (marked barad’ in the score).
When a word ends on a vowel followed by a word with an initial consonant, the final vowel is usually omitted, e.g. \textit{kel’ almaydï} instead of \textit{kele almaydï}, or \textit{kayd’ eken} instead of \textit{kayda eken}, etc.

Vowel \textit{a} in the first syllable may get palatalized. This may be caused by the following \textit{y} or \textit{š}, whereas in the rest of the syllables there will be back vowels, e.g. \textit{šayšay} (but \textit{šäyga}), \textit{šaš} or \textit{šäš} (but \textit{šäška}), or upon the influence of \textit{i} in the second syllable, e.g. \textit{karî} or \textit{käri} (standard form). Vowel \textit{a} is sometimes pronounced labial similar to an \textit{o} in the songs. We indicated this sound as \textit{â} in the score.

\textbf{Consonants}

In final or initial position \textit{k} may become voiced when it meets a vowel or another voiced consonant, e.g. \textit{jaksï kïz} or \textit{jaksï gïz}, \textit{ak orda} or \textit{ag orda}, \textit{baruw kerek} or \textit{baruw gerek}. The final \textit{p} of adverbium perfecti (-\textit{Ip}) may often become \textit{w} before a vowel, especially in compound verb forms, e.g. \textit{körüp edi} instead of \textit{körip edi}, \textit{satiw aldï} instead of \textit{satïp aldï}. Rarely the intervocal \textit{b} may also become \textit{w}, e.g. \textit{kawak} instead of \textit{kabak}.

Since \textit{x} is not a Kazakh phoneme and only occurs in Arabic-Persian loan-words, velar \textit{k} often replaces it in colloquial speech, e.g. \textit{kalïk} in place of \textit{xalïk}, and often the standard language also adopts the velar \textit{k(q)}, e.g. \textit{kizmet}, \textit{kurmet} (from \textit{xizmet}, \textit{xurmet}). On the contrary in southwestern dialects sometimes the velar \textit{k} is pronounced \textit{x}, e.g. \textit{karlik} in place of \textit{karlik}.

\textit{Differences between the dialects in Bayan Ölgiy and Mangêstaw}

Though spread over a vast area, the Kazakh dialects are fairly close to each other. Kazakhs understand each other well, and apart from a few dialectal words, their vocabulary is identical, and pronunciation also slightly differs. The major deviations are the following.

In eastern dialects (Altay, Jungaria, Ala-Tau) the initial \textit{č}/\textit{j} remains, and sometimes is even pronounced inside a word, e.g. \textit{čäšuw} (standard \textit{šašuw}), \textit{čëbën} (stand. \textit{šëbën}), \textit{jaman} (stand. \textit{žaman}). Though standard pronunciation of \textit{j} is \textit{ž}, but it is marked \textit{j} in the text because this phoneme is \textit{j} originally as \textit{ž} is unknown in Turkic languages. People in Mangêstaw pronounce the affricates (\textit{č} and \textit{j}) as fricatives (\textit{š} and \textit{ž}), as indicated in the standard language.

Labialization is stronger in the Ölgiy dialect, e.g. Ölg. \textit{körgöüm} – Mang. \textit{kör-genim}, Ölg. \textit{kurbumnuŋ} – Mang. \textit{kurbumnüŋ}. As was mentioned above, this is not included in the standard language: \textit{kurbümüŋ}. In Mangêstaw dialects sometimes \textit{k} is uttered \textit{x}, e.g. \textit{karlik} replaced by \textit{xarlik}, while in Ölgiy the \textit{x} of Persian and Arabic words is always a velar \textit{k}, e.g. stand. \textit{xat}, Ölg. \textit{kat}.

\textit{The text in Kazakh Folksongs}

The basic verse lines of Kazakh folksongs are seven or eleven syllables long. The seven-syllable lines are the ceremonial songs, lullabies, children’s songs and terme texts. These verse lines usually have a 4|3 division. However, the augmentation of
the heptasyllabic line through the addition of exclamations is not rare. One may rather say that it is the consistently applied 7-syllable line that is rare. When performing a terme, the singer recites lines of highly varying syllable number, but the duration of a line in time is usually identical. Ample examples can be found among the texts of tunes №1a-i, 2a-i. The text is enlarged in an interesting way in the folksongs: not infrequently, the additional text is put to the longest notes (e.g. ex. 11).

**Eleven-syllabic** are the lyrical songs, the jarapazan, some terme melodies and many love songs, as well as the actual folksongs, the kara än. The verse lines are often complicated by the insertion of additional syllables, exclamations and other words, which augment the syllabic content of the lines and actually lead to the creation of new forms of prosody. The Kazakhs divide the eleven syllables into three groups (3|4|4) and this gives a strong national flavour to the metrics of Kazakh folksongs (ex. 11). A 4|3|4 division is rare, nor is a 4|4|3 structure as popular as in the folksongs of other Turkic people. At the same time, the basic text of the jar-jar wedding song is 4|4|3 which is supplemented by the two-syllable refrain. Fine examples of these can be found among the tunes № 3a-d of Mongolian Kazakhs.

Disregarding the meaningless ay, ey, oy, goy, etc. syllables, we find that the most frequent forms in the two studied Kazakh areas are the seven-syllabic 4|3 form, the 11-syllabic 3|4|4 form, as well as the octosyllabic 3|2|3 division, and other forms derived from a mixture of 7- and 8-syllabic lines. This is widely different from the Anatolian and Hungarian patterns. Although the old style folksongs of both latter peoples have an inclination for schemes of 7 and 8 syllabic, as well as 11-syllabic lines, the division of the octosyllable is almost always 4|4, that of the 11 syllables 4|4|3 or 6|5. Let us see the main deviations summed up in the below table.

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<th>Syllable number</th>
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Texts of the examples

ex. 1 Terme ‘didactic song’ – Turgan (50), Mangkïstaw, Teŋge

Sözdïn basï bismilla,
Bismillâsïz pende is kilma.
Katuwlansa kar tuwra,
Kelesi ayda tapsîrgan
Düniyeni rasul Allaga.

The first word is bismillah,
Don't start anything without bismillah.
If he hardens with wrath,
The Prophet will give the world
To Allah next month.

ex. 2 Terme ‘didactic song’ – Däwitbay (70), Mangkïstaw, Train station of Aktaw

Bir degende ne jaman?
Bilimsiz tuwsa ul jaman.
Eki dese ne jaman?
Ene tilin almagan,
Bile de bilse
kïz jaman.

First of all, what is bad?
A boy born without knowledge is bad.
Secondly, what is bad?
A self-important young wife
Not heeding to her mother-in-law's
word is bad.

Üş degende ne jaman?
Üşkilsiz kiyim bul jaman.
Tört degen ne jaman?
Töresin tuwra bermese,
Parakor bolsa biy jaman.

Thirdly, what is bad?
A dress without hemming is bad.
Fourthly, what is bad?
A greedy bey who
Breaches the law is bad.

Bes degende ne jaman?
Bes waktïŋ namazïn,
Kaza kïlsa er jaman.

Fifthly, what is bad?
A man who fails to say
His five prayers a day is bad.

Altï dese ne jaman?
Alganša algan aruwiŋ,
Köp išinde kïnkïlderip,
Betïnen ursa bul jaman.

Sixth, what is bad?
When the fairest lass you married
Shows her dissatisfaction to others
And smacks your face, that's bad.

Jeti dese ne jaman?
Jetkinšekke ok tiyse,
Jer tayanbay turgïzbay,
Jan kïynagan bul jaman.

Seventh, what is bad?
When a young man is hit by a bullet,
He lies in agony,
He cannot get up, that's bad.
Segiz dese ne jaman?  
Serke sandi at minse, 
Sergeldey sapar jol şekse. 
Jürgen joliŋ oynbasa, 
Oylaganıŋ bolmasa, 
Kapıda bolsa er jaman.

Togız dese ne jaman?  
Altın taktıŋ üstinde 
Tolıspay kalsça kan jaman.

On degende ne jaman?  
Kaygılı bolsa bul jaman. 
On bir dese ne jaman? 
Aramnan jiygän mal jaman.

On eki dese ne jaman?  
Akillı jok kız jaman.

On üş dese ne jaman? 
Kelin menen balaga 
Buyırmagan bolsa šal jaman. 
... 
Kimnen kalmas bul dünüye 
Kapıda öter bul zaman.

Eighth, what is bad?  
The one that sits on a bad-legged horse, 
Stumbling along the road. 
His road won't lead him right, 
His plan won't be realized, 
A man in trouble is bad.

Ninth, what is bad?  
When on a golden throne 
The khan is too conceited.

Tenth, what is bad?  
Someone being sad is bad. 
Eleventh, what is bad?  
Fortune gathered with much struggle is bad.

Twelfth, what is bad?  
A silly lass is bad.

Thirteenth, what is bad?  
When your wife and son 
Cannot agree with your old father. 
... 
But the life of all of us 
Will come to an end one day.

ex. 3 Terme ‘didactic song’ – Izbasar (60), Mangkïstaw, Aktaw

Zamandasim, Aral-bay, 
Bilmey bir kaldım 
balanđi. 
Täwekel endi šükir edı, 
Awziğa alma jamandı. 
Men bilmey kaldım 
kapıda, 
Ayga almay sözdıŋ parkın ay.

My good buddy, Aral-bay, 
I didn't know what'd happened 
to your son. 
Audacity is a fine trait, 
Don't mention me accursing. 
It so happened I didn't 
get word, 
What could I say now?

There is no sense in saying sorry, 
May God rest him in peace. 
Dear Aral-bay, 
The month dies one day, 
The year also dies.

ex. 4 Sketch of terme without words – Nurmuxan (61), Mangkïstaw, Akşukîr
ex. 5  Siŋsuw ‘bride’s farewell song’ – Akles (65), Mangkïstaw, Jetibay

Esiktïŋ aldï kara tas,
Kabïgïn al da malga šaš.
Janïmday körgen jan kökem,
Ayda bir apta amandas.

There's a black stone outside the door,
Peel its shell and throw it on the livestock.
My dear father, my sweet darling,
Greet me for a week every month.

Bazardan kelgen keseler,
Šay samawriŋ eseler.
Janïmday körgen jan anam,
Jolda bir kelip turgaysïŋ.

Cups brought from the bazaar,
Tea is poured into them from the samovar.
Mother dearest, my sweet darling,
You will come along the road.

ex. 6 Joktaw ‘lament’ – Akles (65), Mangkïstaw, Jetibay

Bismilla dep bastayïn,
Alïska šïgarïp tastayïn.
Ol düniya kiïn-dï,
Oylanbay jetip bargaysïŋ.

I start with bismillah,
Let my song resound far.
The netherworld is pitiless,
You haven't realized you are already there.

Kiyamet degen kiïn-dï,
Kïynalmay jetip bargaysïŋ.
Šerbettiŋ suwïn iškeysiŋ,
Šešine beliŋe
tüskeysiŋ.

The last judgment is pitiless,
You will get there without doubt.
You will drink the water of the Sherbet, 44
You will immerse in it, undressed
to your waist.

Jan surawšï kelgende,
Jawabin tüzüw bergeysïŋ.
Peyištïŋ joli
üš ayïr,
Jaŋïlmay jolga tüskeysiŋ.

When your soul is called to account,
You will give a straight answer.
There is a road forking three ways
in Paradise,
But you must not miss your path.

ex. 7 Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Ak sur at ayaŋday kör,
büğin el jok,
Aldïŋda kus konganday
aydïn kûl jok.
Ayaŋdap ak sur at
barganïŋda,
Aldïŋda min de kel dep turgan
kos küreŋ jok.

Slow down, my flea-bitten grey horse,
the countryside is deserted,
There is no vast sheet of water ahead
where birds could alight.
Slow down, my flea-bitten grey, when
you set out on the road,
There is no sorrel lead in front
which I could change for.

Karagïm aynalayïn maŋdayïŋnan,
Sen öziŋ kanday edïŋ!

My sweetest love, ah, your beautiful brow,
How beautiful you were yourself!
Ketpeydi seni tatıp, 
Jan tilim taŋdayïmnan.

I have tasted you and now 
My tongue sticks to my palate.

**ex. 8** Joktaw ‘lament’ – Däwitbay's wife (70), Mangkïstaw, Train station of Aktaw

Ay, menen künim tutïldï, 
Altïn bir sakam utïldï.
Utkan bir kisi berer-me, 
Jezdekem kaytïp keler-me?

My sun have darkened, 
I have lost my golden ankle-bone. 
Will the one who wins it return it? 
Will my brother-in-law return?

**ex. 9** Siŋsuw ‘bride's farewell song’ – Akles (65), Mangkïstaw, Jetibay

Bazardan kelgen keseler, 
Say samawrïn eseler.
Janïmday körgen jan anam, 
Jolda bir kelip turgaysïŋ.

Cups bought in the bazaar, 
Around the samovar. 
Mother dearest, darling, 
Stand there on the road.

**ex. 10** Siŋsuw ‘bride's farewell song’ – Toydïk (60), Mangkïstaw, Kïzïlsay

... kez de toksan bastï iyil, äke, 
Siymadï torgay basïm 
bïyïl, äke.
Kïz da bolsam äkeme 
ulday edim,
Jek körgenin äkemniŋ bïyïl bildim.

... bend your head ninety times, father, 
My lark-head won't fit in this year, 
father. 
Though I was a girl, my father loved me 
as his son, 
But now I've realized he hates me.

**ex. 11** Kara än ‘simple song’ – Nurmuxambet (50), Mangkïstaw, Kïzïlsay

Bir küy bar dombïramda, 
tartïlmagan, 
Bir sïr bar köŋilimde, 
aytïlmagan.
Änimdi arnadïm men, säwlem sagan, 
Köziŋnen aynalayïn 
jawtaŋdagan.

There's a song in my dombra, so far 
ever played, 
There's a secret in my heart, so far 
ever told. 
I meant my song for you, sweetheart, 
The lustre of your fair eyes 
bewitches me.

Ak säwle aspan menen 
talasasiŋ, 
Tögilip iyïgïna kara 
шаšïŋ.
Jalt berip kuralay köz 
karaganda, 
Janïmniŋ jaylawïna jarasasiŋ.

The white light of your face rivals that 
of the sky, 
Your black hair is falling down upon 
your shoulders. 
Your eye flashes, as if you were the fawn 
of the Tatar antelope, 
You fit well in the abode of my soul.
Refrr.
Șïnar ay, Șïnar ay, gașigïŋ sizge kumar,
Șïnïŋdï aytšï känekiy,
Jas jürek kašan tinar.

Refr.
Shinar, Shinar, your sweetheart is madly in love with you,
Tell me the truth,
When will a young heart calm down?

ex. 12 Kara än ‘simple song’ – Košakan (60), Mangkïstaw, Senek

Köskende jïlkï aydayımın kara menen,
Tal kurïk aldïm kesip ara menen.
Jaŋaktan algan taŋdap
Ak Böbegim,
Iyt kedy alîp ketti para menen.

When we move, I drive a stud sitting on a black horse,
I cut halters of sticks, with a saw, from poplar.
I've chosen you, my Ak Böbek, from around Jangak,
A darned son of a bitch seized you from me with money.

Ak Böbek, ketkenîŋ-be serttên tayïp,
Adamdî Alda ayradî erli-zayïp.
Ak Böbek, tanîmasaŋ tanîtayïn,
Balasï Korabaydiy, atîm Kayïp.

Ak Böbek, you've dishonoured your word,
Allah separates man from his mate.
Ak Böbek, if you don't recognize me,
I'll introduce myself,
I'm the son of Korabaiy, my name is Kayip.

Jaŋaktan awlîm kösti,
kulay almay,
Ayrïldîm Ak Böbekten kuda almay.
Ayrïlîp Ak Böbekten, karagerden,
Üş kün essiz jättülm jîlay almay.

My people moved off from Jangak, they missed the way,
I got severed from Ak Böbek, I couldn't ask her in marriage.
Separated from my auburn Ak Böbek,
For three days I was lying unconscious,
I couldn't even cry.

ex. 13 Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

Bizdiŋ el kaytuwšï edi Arkaș5 jaylap,
Kepsenge suw tüstîn biye baylap.
Samawrîn sazdiŋ suwî sarî kîzîl šay,
Säskelep turuwšî edi âzer kaynap.

Our people spent the summer in the north,
We milked our mares by the river Kepsen.
The colour of tea boiled in a samovar is yellowish like marshwater,
When we drank it in the morning, it was hardly boiling at all.

Șîn ayak, altîn kese, mol dastarkan,
Suluwlar kuyuwšï edi közi jaynap.

China glasses, golden cups, on a rich tablecloth,
Our beauties laid the table with radiant eyes.
Esime, kayran elim, sen tüsskende,
Ketedi zıgırdanım kaynap, kaynap.

Maŋkïstaw kulaziy-ma eli ketken soŋ,
Tartadï šöbi kuwaŋ jer kepken soŋ.
Süyretken bâygekerdiŋ şïlbïrïnday,
Ol däwlet eki kelmes bir ketken soŋ.

ex. 14 Terme ‘didactic song’ – Köpbol (48), Mangkïstaw, Akšukïr

Äweli tuwgannan soŋ birge jettim,
Eŋbektep eki jasta törge jettim.
Üş penen tört jasïmda tilim şïgïp,
Şüldirlep ata-anamdï ermek ettim.

Kelgen soŋ bes jasïma oyiŋ bildim,
Oyïnnan kalganïmda wayïm bildim.
Altïda balalar men asïk atïp,
Oyïnnïŋ neše türli jayïn bildim.

Jetige jetkennen soŋ ayla bildim,
Segizde zalal menen payda bildim.
Aytïda köten bolar jas bala dep,
Özïmdesi telegey tenjiz dariya kördim.

ex. 15 Besik jïrï ‘lullaby’ – Duwan’s wife (75), Mangkïstaw, Ataš

Aynalayïn ak böpem,
Appak bolïp jüredi.
Ak kötenge kagadï.
Mamasï özi bagadï,
Kötenge kagadï.

Alas, my dear homeland, when you come to my mind,
Sorrow overcomes me.

Mangkystau becomes deserted when its people have left,
When its land has dried out, its grass is scorched.
Just as a race-horse is pulled on a leading-rein,
Riches vanish as rapidly.

I was born, then I turned one,
When I was two, I climbed up the place of honour on all fours.
Between three and four, I started to speak
And chatted Prattling with my parents.

When I was five, I learnt playing,
Deprived of it, I was pouting.
At six, throwing ankle-bones with the children,
I learnt several games.

When I was seven, I got to know cunning,
At eight, I learnt the difference between gain and loss.
And although I was called the shit-assed,
I looked upon myself as the boundless sea.

My darling babe,
Goes about clad in white.
I'm patting her white bum.
Only his mother is taking care of her,
Patting at her bum.

Sleep, sleep, I was on guard,
There's a sea of tears in my eyes,
A flood from my bosom.
Ak kötenge kagadï. I'm patting her white bum.
Mamasi özi bagadï, Only his mother is taking care of her,
Kötengë kagadï. Patting at her bum.

ex. 16 Terme ‘didactic song’ – Jolaman (68), Mangkistaw, Šetpe

Ay, agalar, agalar, Ay, brothers, brothers,
Jasî ʻülken analar, My grand-mothers,
Karîndas, jeŋke-jay, apalar, Sisters, sisters-in-law, aunts,
Aldînjîzda aytatîn I should like to say
Bir azgantay sözim bar. A few words to you.

Bayagî jîlki jîlinda Sometime, in the year of the horse
Men anamnan tuwîppîn, My mother gave birth to me,
Sari-‐Arkanîm kîrînda In the Sary-‐Arka steppe.

Āweli Aday atamîz, Our ancestor was Aday,
Jetipti konis burînda. He had lots of pastures.
Köbeytem dep maldarîm, He kept increasing his livestock,
Bolmaptî isi gîlimda. He cared little for scholarship.

Budan da mîkî jîl bolsa, When it was a hard year,
Uşiraydî eken šîginga. All the livestock perished.
Osî eken bizdiŋ tuwgan jer, This is our native land,
Kindiktî kesîp juwgan jer. Where our navels were cut and washed us.

Osî kezde äkemiz, At that time our father
Alpîska kelgen šal eken. Was an old man of sixty.
Burşak salîp moynîna, He was begging for a child
Tilegeni bala eken. With a rope tied round his neck.47

Bizdi mînaw körgesin, Allah paid heed to his prayer,
Tilegenin Alla bergesin. I was born to this world.
At şaptîrîp toy kilip, He made a feast with a horse-race,
Toyga ulassîn toyîm dep, He said, all must revel,
Bir neše maldî goy kîrgan. Many animals were slain then.

ex. 17 Besik jîrî ‘lullaby’ – Buldî (58), Mangkistaw, Senek

Āldiy-‐ présente, bîbegîm, Sleep, sleep, my little babe,
Awzîmdagî ölenîm. My lips are alive with songs.
Besik jîrîn aytayîn. I am singing a lullaby,
Tûn uykîmdî tört bölîp. I’ve woken up four times at night.
**ex. 18** Besik jïrï ‘lullaby’ – Duwan’s wife (75), Mangkïstaw, Ataş

_Ak besikke böleyin,_
_Ak tösekke jalayïn._
_Jarïgïm menïŋ jatïr,_
_Äldiy de böpe bolïp._

I’m laying her in a white crib,
I’ve covered her with a white blanket.
My little dear is lying,
She's lulling away.

**ex. 19** Jubatuw ‘consoling song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

_Aşamaylap tay_  
_baylap,_  
_Tay terletseŋ baybaylap._  
_Azïrak agat is kïlsam,_  
_Ülken äkem aygaylap._

Tying a training saddle on a  
two-year-old colt,$^{48}$
I’m driving it around yelling.
For this little mischief
I get a scolding from my grandfather.

_Men de goy okïymin._  
_Okïganda kim bolam?_  
_Awlîma da ay-kïn bolam._

I am going to study, too.
What will I be when I have learnt?
I’ll be the moon and the sun of my camp.

**ex. 20** Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

_O Döŋeý, mïnaw Döŋeý, Döŋeý,_
_Dawsïm ašïlmaydï šïga jelmey._
_Kešegi bes bolïstïη bazarïnda_  
_Alkada alšaηdadïm,_  
_bäyge berdi._

Oh Döngey, this Döngey, this Döngey,
My voice is silent, stuck in my throat.
In the bazaar of the one-time five governors
I used to strut among the people proudly,
winning prizes.

_Tüveni oytan jerge şögirgenim,_  
_Soηïna salkamdïktïŋ köp ergenmin._  
_Jartï kurt jan-kaltadan_  
_jarïp jegen,_  
_Kurbïdan söy-tip jürgen, ne_  
_körgenmin._

I got the camel to kneel down in a ditch,
I payed much heed to the words of the old.
I ate half a piece of cheese, breaking off  
crumbs in my pocket,
I’ve suffered much from the whims of  
my sweetheart.

**ex. 21** Kara än ‘simple song’ – Košakan (60), Mangkïstaw, Senek

_Kelemin jogarïdan_  
_kerge minip,_  
_Ak-bas altay toga_  
_erge minip._  
_Ayrïlïp Ak Böbekten jürgennen,_  
_Onan da ölgen jaksiŋ jerge kirip._

I’ve come from the mountain aback my  
bay steed,
I’m sitting on an Altay saddle with a  
white front and buckle.
I’ve been torn away from Ak Böbek,  
I had better die, hiding beneath the ground.
ex. 22 Kara än ‘simple song’ – Däwitbay (70), Mangkïstaw, Train station of Aktaw

When you ask me, my name is Zülgar,
When I am to speak, my words are eloquent.
Although I am past twice 25 years,
I have roamed all four corners of the world.

ex. 23 Terme ‘didactic song’ – Nurmuxambet (50), Mangkïstaw, Kïzïlsay

One is said to be wild, the other mischievous,
The third is taken for a feminine man.
Everyone will be judged righteously,
Life leads us on a leash.

ex. 24 Kara än ‘simple song’ – Nurbergen (42), Mangkïstaw, Düngerlew

Our nomadic pastures are on the Er-Konay heights,
The birds alight (...) on the height of the black earth.
Like an eagle spinning in the wind, I'm bearing with pride
That my sweetheart has left me.

ex. 25 Siŋsuw ‘bride’s farewell song’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Many years have passed since I left,
sister-in-law,
I've brooded much full of longing,
sister-in-law.
ex. 26 Siŋsuw ‘bride's farewell song’ – Bäyniš (90), Mangkïstaw, Üştagan

Xalkïmnïŋ jïlaganïn ne kïlayïn?
Artïmda bir az jïlap bawrïm kaldï.

What shall I do when my people are crying?
My brothers and sisters are left behind weeping.

ex. 27 Kara än ‘simple song’ – Bakït (55), Mangkïstaw, Kurïk

Zäwreš, seniŋ üsin elden keldim,
Bayagi özïŋ körgen jerden keldim.
Sen nege men kelgende tebireneysïŋ,
Iyïskep bir süyeyin degen edim.

Zuhra, I've come from afar for you,
From the place you once lived.
Why don't you feel moved, when I arrive?
I wanted to kiss you once.

ex. 28 Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Ïzïldaydï äwede jasïl sona,
Ay dalada kalïptï jalgïz mola.
Men ketkende Ak Bala awrïp edi,
Ak Bala kız bolmasa, munan kara.

A green horse-fly is buzzing in the air,
There's a solitary grave in the steppe.
When I left, Ak Bala was ill,
If she is no maiden, look here.

ex. 29 Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Jïlkïšïmïn elimniη men dermin,
Altïn juldïz aygagï
eηbegimniη.
Är töbede köp jïlkï kök
alan-ba,
Möldiregen kögildir kölderiniη.

I am my people's horseherd,
My work is acknowledged with a golden star.
All over the hills there are many horses,
grey and motleyed,
There by the glittering blue lake.

Refr.
Kültelengen jalï bar,
Jelden jïyrik janïwar.
Seni bakkan adaminïη
Eηbeginiη bagï bar.

Its mane is flying,
It's faster than the wind.
The one that tends you
Has a lucky job.

ex. 30 Siŋsuw ‘bride's farewell song’ – Bäyniš (90), Mangkïstaw, Üştagan

Kayranda meniŋ bosagam,
Birine šešile jasagam.
Erkindep öskën
öz törim,
Eriksiz ketip baramïn.

My dearest doorpost,
My trousseau was suddenly got out.
I was brought up free at the place of honour in my yurt,
But now I am forced to leave.

Kayranda meniŋ bawrïm,
Bawrïmlï kiya almay,
Aynalayïn, xalkïm, aw.

Oh my dearest relatives,
I can't leave my relatives,
My precious people.
Bazardan kelgen keseler,
Samawrïn şäynek eseler.
Eriksiz ketip baramïn,
Koş aman bolsa şeseler.

The cups brought back from the market,
Tea is poured into them from the samovar.
I am leaving reluctantly,
May God bless you, mother.

ex. 31 Prayer in Arabic – Turganbay (45), Mangkïstaw, Akšukïr

ex. 32 Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

İzïldaydï äwede jasïl sona,
Ay dalada kaliptï jalgïz mola, er kem, ay.
Men ketkende Ak Bala awriṭ edï,
Ak Bala kız bolmasa, munan kara, er kem, ay.

A green horse-fly is buzzing in the air,
There's a solitary grave in the steppe, darling.
When I left, Ak Bala was ill,
If she is no maiden, look here, darling.

ex. 33 Kara än ‘simple song’ – Akkozï (70), Mangkïstaw, Jetibay

Jïlkï aydaymïn el köše ala
menen,
Keldim talay awliğa dala
menen.
Bew, karagïm, esime sen tüskende,
Sagïnamïn sargayïp sana menen.

When we migrate, I drive the stud on a calico horse,
I have often come from the steppe to stay with you.
Oh, sweetheart, when I remembered you,
I thought of you longing and with sorrow.

ex. 34 Turkmen song – Izimakül (66), Mangkïstaw, Ataš

Yakanïŋ düybünde yïkïldïm, yattïm,
Tüpengi doldurup dušmanï attïm.

I hid lying at the bottom of the trench,
I shot at the enemy, loading my gun.

ex. 35 Azeri song – Izimakül (66), Mangkïstaw, Ataš

ex. 36 Tatar song – Izimakül (66), Mangkïstaw, Ataš

Ay uragïm salïp iŋ bašïnnan,
Koyaš nurlarïndin nur aldïk.
Salkïn šišmälärdin suw
alganda,
Kul-yawlïgïŋ kemgä bolgadïŋ?

I am carrying a sickle over my shoulder,
Sunrays are glittering on it.
When we laded water from the cool spring,
Who did you wave to with your kerchief?

ex. 37 Köris ‘lament’ – Mädiyne (51), Bayan Ölgiy

Esiktiŋ aldï šïlkïldak,
Šöp şiğadï ilküldap.
Kayranda menïj sabazïm,
Janïma battï
iŋküldap.

There's a bush outside the door,
The grass grows freshly green.
Ah, where is my sweetheart,
When I think of him, grief gnaws at my heart.
The white falcon flying in the sky
Touches the ground with its wings.
Six children are left behind,
Who will caress their brows?

The banks of the Ölgïy are steep,
The roof ring is made of birch.
Ah, my darling,
Your place is left empty.

ex. 38 Köris ‘lament’ – Kamarïya (64), Bayan Ölgïy

There are leaves outside the yurt,
Leaves are lying glittering on the ground.
May God give you a peaceful rest, my child,
You won't cast earth upon my grave.

ex. 39 Siŋsuw ‘bride’s farewell song’ – Kasïyla (71), Bayan Ölgïy

Oh, holy God,
A ruttish horse cannot be caught.
I am leaving for another place now,
Hands, don't let go of the doorpost.

My kinfolk are left behind,
May God bless them,
I'm asking the Creator's blessing upon them.

There's a straw-stack outside the door,
My horse takes fright of the straw-stack.
Father, you have denounced your daughter,
I red kerchief's covering (my head).

There's a red abyss outside the door,
The sleeves of my dress I'm wearing are too tight,
I am longing to see their faces.
ex. 40 Besik jiri ‘lullaby’ – Mäliyke (91), Nalayh

Äldiy-äldiy, ak böpem,
Ak besikke jat, böpem.
Kunan koydï soy, böpem,
Kuyrïgïna toy\textsuperscript{52}, böpem.

Baydïŋ kïzïn al, böpem,
Barša tösek sal, böpem.
Baydïŋ kïzïn almasaŋ,
Kedeydiŋ kïzïn al, böpem,
Kön tuwlagïn sal, böpem.

Äldiy-äldiy, appagïm,
Ak kiyizden kalpagïm.

Sleep, sleep, my little babe,
Lie in a white crib.
Slay a three-year-old sheep,
And have enough of its tail-fat to eat.

Marry a rich lassie, sonny,
Lay a silken bedding on the floor.
If not a rich daughter,
Married then a poor one,
Lay a leather bedding.

Sleep, sleep, my little white thing,
Your cap is made of white felt.

ex. 41 Köris ‘lament’ (without text) – Kasïyla (71), Bayan Ölgiy

ex. 42 Kara öleŋ ‘simple song’ – Kasïyla (71), Bayan Ölgiy

Ayïrïldïm men elimmen tiri bolïp,
Pendeniŋ tiri ayïrlïgan biri bolïp.
Salt at pen jaŋgïz kašïp men šïgïp em,
Šibïn-jan šïkpaydï eken sïrï bolïp.

Sor-Kudïk, kašïp šïktïm dalasïnan,
Šay ištim Terektiniŋ kalasïnan.
El-jurtka keyin kalgan sälem ayttïm,
Ulïstïŋ elïš jürgen balasïnan.

Refr.
Ey, Alka-Köl, kayran Altay, Marka-Köl,
Kaldï eken kayran el.

I was torn from my people when I was alive,
I became one of those drifted away alive.
I set out on the road on a harnessed horse,
The soul doesn't leave the body like that.

Sor-Kuduk, I've fled from its steppe,
I drank tea in the town of Terekti.
Greetings to those who stayed behind
From the youth who went in delegation.

Lake Alka, dear Altay, Lake Marka,
My dear people are already far away.

ex. 43 Kara öleŋ ‘simple song’ – Kenesar (56), Nalayh

Basïnan kara tawdïŋ köş keledi,
Bir taylak kelgen sayïn bos keledi.
Ayrïlgan el jurtïŋnan jaman eken,
Möltildep kara közge jas keledi.

They are moving off from the top of the black mountain,
A two-year-old camel calf has gone astray.
It's bad to get torn from your tribal quarters,
Tears gush forth from your radiant black eyes.
Aspanda bir juldïz bar
ay sekildi,
Jïlkïmda bir kulïn bar
tay sekildi.
Kurmetti tuwïs tuwgan kelgennen soŋ,
Mundayda äange salmaw jay sekildi.

There's but one star in the sky, similar
to the moon,
There's a little colt in the stud, worth
a two-year-old one.
When some honourable relatives arrive
And you fail to sing, it is a strange thing.

ex. 44a  Kara ölge ‘simple song’ – Bayan Ölgiy

Sïrtka jaydï sïrïmdï ölge, šïrkïn ay,
Ölege aytar jigitte mïnaw bir kïn.
Üyde jatsam dem alïp, ätteη, meni,
Toktatpaydï şakirïp
dürkin-dürkin.

The song has revealed my secret, alas,
This very day the lads are singing a song.
I'm lying at home resting, alas,
But the song keeps luring me, again
and again.

ex. 44b  Kara ölge ‘simple song’ – Mádiyne (51), Bayan Ölgiy

Ayagïma kiygenim kebis edi,
Jïlkï išinde kos küreŋ
(tebisedi),
Axaw, laylim, ay.

I put short-legged boots on my feet,
Two sorrels are kicking each other
in the stud,
Ahaw, laylim, ay.

Budan burïn toyda ölge aytïnïm jok,
Ne dep aytïm ölgegel kelïsedi,
Axaw, laylim, ay.

I didn't sing earlier,
So how should I sing as I am supposed to,
Ahaw, laylim, ay.

Awilïmïnïñ konganï oy bolsa eken,
Örip şïgar koradan koy
bolsa eken,
Axaw, laylim, ay.

I wish I was living in the valley,
A long row of our sheep would come
out of the fold.
Ahaw, laylim, ay.

ex. 45a  Kara ölge ‘simple song’ – Bayan Ölgiy

Esik aldï kara suw,
kalïn jiyde,
Köηlim onda bolsa da,
kïzïm üyde.
Axaw liyiylay, ay!

There's a pond outside my yurt, lots of
berries grow there,
Though my heart strays that way, my
eyes are on the yurt.
Ay, lililay, ay!

Awwïlï alïs ketkende,
kalkatay,
Jata almadïm kulazïp jalgïz
üyde.

When the people of your camp moved
away, darling,
All alone and lonely, I could not sleep in
the yurt.

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ex. 45b Kara öleň ‘simple song’ – Bayan Ölgiy

Sen de armanda, kalkatay, men de armanda,
Eki armanda jilaydı ayırılğanda, säwlem.
Karay-karay arıtığın közím taldı,
Neň ketedi arıtıň kayırılğanda, säwlem.

Refr.
Mingen atılm sur meken,
At agašta tur meken?
Jaylawdagı jan säwlem,
Aman-esen jür meken?

ex. 46a Kara öleň ‘simple song’ – Toktasıň (40), Bayan Ölgiy

Öleň degen nemene önerpaza,
Öleň turgay söz kıyın akilı azga, säwlem.

Tiršilikting barında oyna da kül,
Kim bar kim jok kelgenše keler jazda, säwlem.

Özen suwdığı kabagı, suwında oynar şabagı,
Kötere kör koliktan on eki Kerey-Abagı.

ex. 46b Kara öleň ‘simple song’ – Bayan Ölgiy

Tolkın köldey, osi anim esken jelday,
Toydıň săni kelmeydi akın kelmey.
Akın kelse dübiri jer jaradı,
Aspandagı samalyot dürilindey.

I am longing, sweetheart, you are longing, too,
Two longing people are crying when they have to part.

My eyes got tired staring after you,
Couldn’t you just look back once?

Is my saddler grey?
Are there horses among the trees?
My sweetheart from the summer pastures,
Are you well and healthy?

What's a song for those who are blessed with talent,
While a scatterbrain even finds the words hard.

Make merry as long as you are alive,
You don't know who we'll be with us next summer, darling.

The riverbank in the valley, the little fish splashes about in its water,
Please, God, lend your help to the twelve Awak-Kerey clans.

Like a billowy lake, my song is like the rising wind,
The feast has no flavour if there is no singer.
When the singer comes, his roar cracks the earth,
It's like the boom of the airplane flying in the sky.
ex. 47a Kara öleŋ ‘simple song’ – Bayan Ölgiy

Duway-duway šek, teke moyïn äkmäk,
Bolïp edim deldar ay,
deldar kilgan.
Kïzdïr kïršïn endeše, kïzdïr kïršïn,
Kïzikïrïp oynagan oynïŋ kursïn.

Kïndiz aytkan söziŋnen tünde tanïp,
Sïypalatïp koydïŋ jüktï buršïn.

Alas, doubt, oh, the fool with the
he-goat’s neck!
I wanted to be tough, but the girls threw
me in despair.
The girls are still young, the lassies
are young,
Why did I get inflamed by the game you
played with me.

ex. 47b Kara öleŋ ‘simple song’ – Kamarïya (64), Bayan Ölgïy

Koy jalgan, sen magan jok,
men sagan jok,
Ortasï darïyanïŋ jaynagan šok,
Ay, künim, ay.
Sagïnïp alïs joldan kelgenimde,
Bawïrïm armandaymïn,
üyinde jok,
Ay, künim ay.

Oh, treacherous life, you ceased to exist
for me, as I don’t exist for you.
The middle of the river is glowing embers,
Oh, my sweetheart.
When I arrived from a long way, longing,
My brother whom I longed to see was
not at home,
Oh, my sweetheart.

ex. 47c Kara öleŋ ‘simple song’ – Muŋdïzar (38), Nalayh

Öleŋdi basta deseŋ basï mende,
Mayïskan balïr jasï mende,
Ay, künim, ay.

Kaytarïp kara bultï kar jawdirgan,
Jayšïnïŋ šubar-ala tasï bizde,
Ay, künim, ay.

Awïlïm kongan jeri oy bolsa eken,
Koradan urïp šïgar koy bolsa eken,
Ay, künim, ay.

When a song is to be begun, its
beginning is with me,
I have arrived at an old age,
Ay, sweetheart.

To turn back the black cloud that is
bringing snow,
I have the mottled stone of the rainmaker,²⁴
Ay, sweetheart.

My lodging shall be in the valley,
The sheep shall scramble out of the
sheep-fold,
Ay, sweetheart.
ex. 47d Kara öleŋ ‘simple song’ – Toktasïn (40), Bayan Ölgiy

Öleŋ degen nemene
Önerpazga, büldirgen.
Öleŋ turgay, söz kïyïn
Akïli azga büldirgen.

What's the song for the one
That is talented, strawberry;
Not only the tune but also the words
Are difficult for the foolish, strawberry.

Bas koskanda agayïn,
Oyna da kël, büldirgen,
Kim bar, kim jok kelgenše
Keler jazda, büldirgen.

When we come together, brothers,
Let's make merry and laugh,
Who knows who of us shall be here
Next summer, strawberry.

Aytpay bolmas öleŋdi
Üyrengen soŋ, büldirgen.
Kïlgan kayrïŋ sel bolar;
Künirengen soŋ, büldirgen.

When you have learnt the song,
You must simply sing, strawberry.
Your good deed is like the flood,
When you resound, strawberry.

ex. 47e Kara öleŋ ‘simple song’ – Jambï (65), Bayan Ölgiy

Öleŋdi basta dese, basï mende.
Mayïskan baldïrganday jasï mende,
Dep ayday änge saldïm.

When a song is to begin, I begin it myself,
Like swaying grass, I am young,
I am singing my song.

Kaytarïp kara bultï, kar jawdïrgan,
Jayšïnïŋ šubar ala tasï mende,
Dep ayday änge saldïm.

I turned back the black cloud laden
with snow,
The mottled stone of the rain-maker is
with me,
I am singing my song.

Öleŋdi til bastaydï, jak kostaydï.
Bäygeden kelgen jïyrik oykastaydï,
Dep ayday änge saldïm.

The tongue begins the song, then the jaw
joins in,
A race-horse coming from the race is
beside itself,
I am singing my song.

ex. 47f Kara öleŋ ‘simple song’ – Tilew (54), Nalayh

Jïlkï aydagan töskeyde tögildirip,
Kïrïs aytar kabïrga sögildirip, agayïn.
Tülki aladï bürkit pen kïyada jürgen,
Styirkining oyini bolsïn derlik, agayïn.

The stud's being driven in the steppe at
a great speed,
When a lament is said, the ribs are bursting.
The fox on the hillside is caught by the
eagle,
Let us have a revelry like in a circus.
Bir küyewe kez boldık endi minew,
Šattï bolgan tagï da könilimde, agayïn.
Bastaganiñdï ala ket kazagïmniñ
Küyew bala ana bir turgan
Vengiriğe, agayïn.

Refr.
Algan eken, agayïn, askak änge salayïn,
Jïyïn toidyñ ötkizdïk biz
osïnday talayïn.

ex. 48a Kara öleñ ‘simple song’ – Bayan Ölgiy

Ayt deseniz, aytyïn, ayday on bes,
Asawïnan üyretken tayday on bes,
säwlem.
Tiršiliktiñ barïnda oyna
da kil,
Kayta aynalïp kelmeytin kayran on bes,
säwlem ay.

Refr.
Biriñ kayïñ, biriñ tal,
Biriñ şeker, biriñ bal.
Kaysïnïñdï kalayïn,
Ekewiñ de ak sunkar.

ex. 48b Kara öleñ ‘simple song’ – Bayan Ölgiy

Ušïp jürgen äweden sarï ala kaz,
Aydiñ köldiñ ortasï kök oray saz,
kurbïm, ay.
Sen izdesen, kalka jan, men
suragan ey,
Külip oynap kalayïk bir-eki jaz,
kurbïm, ay.

Refr.
Mingen atïm sur jorga,
Amal bar-ma kuw sorga.
Moynïñ burïp karasanñ,
Neñ ketedi bir jolga.

We have found a son-in-law,
We are happy deep in our hearts,
Take her back with you,
Son-in-law of Kazakhs, to your
homeland, Hungary.

Refr.
He did marry her, my song is cheerful,
We took part in a wedding feast, we sang
many songs like that.

If you ask me, I will sing, oh fifteen (years),
The age of fifteen is like a colt broken
in wild.
As long as your life lasts, you must
revel and laugh,
The age of fifteen will never
return.

Refr.
One is a birch, the other a willow,
One is sugar, the other is honey.
Which one of you shall I choose,
Both of you are white falcons.

A tawny pied goose takes flight in the air,
There's a patch of green reeds in the
middle of the wide lake.
Come and find me, darling, I am
entreating you,
Let us laugh and enjoy ourselves for a
summer or two.

Refr.
My saddle-horse is a grey ambler,
There's no remedy for wily trouble.
If you turned back and looked at me,
Just one time, would it tax you that much?
ex. 49a Kara öleŋ ‘simple song’ – Bayan Ölgiy

Köziηnen aynalayïn karasïnan,
Jürektiη xat jazayïn sanasïnan,
gül darïyga.
Üstinen däriya meşpet şešip bergen,
Kolïnnïñ aynalayïn salasïnan,
gül darïyga.

ex. 49b Kara öleŋ ‘simple song’ – Bayan Ölgiy

Kıygenim ayagïma kebis edi,
Kos küren jïlkï išinde tebisedi,
gül darïyga.
Toyda öleŋ munan burïn aytkanïm jok,
Öleŋdi ne dep aytams kelisedi,
gül darïyga.

ex. 49c Kara öleŋ ‘simple song’ – Bayan Ölgiy

Keη otanïm Güldegen tür
men jaña,
Kulaš urïp eηbekke biyik dara.

Refr.
Nübiy, ay, Nügiy, ay
Änşi Nübiy, ay,
Üwgäy kazïyray.

ex. 50a Kara öleŋ ‘simple song’ – Bayan Ölgiy

Jïrgïltïday jer kayda kar almagan,
Jibek şašïn jelkildep taralmagan.

Refr.
Ä-göy, kalkaš, ä-göy, gäy.
Bagalasam bagana jan jetpeydi,
Bul ölkede sizdey jan jaralmagan.

ex. 50b Kara öleŋ ‘simple song’ – Bayan Ölgiy

Mingenim däyim meniη, şubalaη ker,
Koliηnda kos saxiyna burama zer.
Äy, âlïw, läylim.

Refr.
Hullo, sweetheart, ho-hullo.
Thinking of her qualities, there's none like her,
No one like you has ever been born in this region.

My saddle-horse is a long-bodies sorrel,
I have two rings, both gilt, on my hand,
Ay, leylim.
Körmegeli özündi boldı talay,
Közge jäksü köriner
 oynagan jer,
Äy, äläw, läylim.

ex. 50c Kara ölen ‘simple song’ – Bayan Ölgiy

Basında kara tawdîñ kos
 baraban,
 Sol jerden darîya šalîq suw taragan.
Äsem kîz, suluw jigit,
 bârî sonda,
Ya-pirim, aw, nege keldim sol aradan.

I haven't seen you for long,
It's pleasing to see the place we used to
have a good time at,
Ay, leylim.

There are two drums on top of the black
mount,
A large river rolls along at that place.
The fair lasses and handsome lads are
all there,
Oh, God, why have I left that place?

ex. 51a Kara ölen ‘simple song’ – Bayan Ölgiy

Šîrkap salsa keledi ännîñ
 sâñi,
Sîbîzgîşi, sîrnayşi, dombîrasî, säwlem.
Toy-duwmandi meroke bolgan jerde,
Kîz, boz-bala jîyîlîp, âñ šîrkaşi, säwlem.

When it resounds loudly, then the song
is nice,
With flute and pipe and dombra, darling.
Where there is a feast and revelry,
The lasses and lads gather to sing, darling.

ex. 51b Kara ölen ‘simple song’ – Bayan Ölgiy

Äwede uşîp jürgen ala karga,
Bereyik ölen aytîp agalarga.
Bermesek ölen aytîp agalarga,
Ketedi kina koyîp balalarga.

A mottled crow is flying in the sky,
Let us sing a song to our brothers.
If we don't sing to our brothers,
They will scold us young ones.

ex. 51c Kara ölen ‘simple song’ – Mäliyke (91), Nalayh

Kelip tur ülken jerden eki
 bala,
Osî eki balanîñ kurmeti üşin
 men aytamîn.
Aytayîn ayt degenin, jasagan,
Sarî atan, îrgay moyîn
 kom jasagan.

Two young people arrived from an
important place,
I am singing in honour of these two
young people.
When I am asked, I sing, oh my Creator,
A yellow gelded camel, with a thin neck
but a fat back.

ex. 52 Kara ölen ‘simple song’ – Bayan Ölgiy

Bay da ötken, kara da ötken,
 jarîlî da ötken,
Jas bala, kemprir men şal, bârî
de ötken.

There have been rich people, great ones
and poor ones,
Young, old men and women, all have
lived once.
Children, you must keep on laughing as long as life lasts,
Wither have your ancestors gone if they haven't died?

Refr.
There's a (...) in the water,
It can't come to the shore.

ex. 53  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Awlım köşip baradı belden asıp,
Belden askan, bult penen aralasıp.
Alıs awlıŋ ketkende, āy karagı̇m,
Ak kagaz ben jüreyik amandasıp.

Refr.
Kara közim, bar-ma esiŋde
Keşegi aytıkan sözım?

ex. 54  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Karagı̇m, aynalayın süküliŋnan,
Sekildi kişir kiyik mıkïniŋnan.
Bagana bagalasam jan jetpeydi,
Jaraldıŋ kanday adam, eyüwgäy.

ex. 55a  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Toylaw bazar, toy bazar, toylay keldim,
Altın saka kolga alıp, oynay keldim,
kurbïm, ay.
Tamïrï jok bul toyda tanışim jok,
Aytïsam dep özïn men, oylay keldim, kurbïm, ay.

Refr.
Äsem kömey, bulbul, ay,
Än erkesi, düldül, ay.
Ker maralday kerïlgen,
Alma moyïn, kurgïr, ay.

A wedding is a big crowd, I've come to the wedding,
A gilt ankle-bone in my hands, I've come to make merry, chum.
I know no one in this celebration that will never end,
I thought I'd challenge you to a duel of words, chum.

Refr.
A magnificent throat, the lark,
The lover of songs, the eloquent.
Her stature is like a brown hind's,
Her neck is beautiful, damn it.
ex. 55b Kara öleŋ ‘simple song’ – Bayan Ölgiy

Bos kopanîq kuragî,
Janip turgan şiragi.
Elden alîs baramîz,
Kay jer meken turagî?

Refr.
Šöbi şüygin Markanîq,
Äwselenîq baykarmîn.
Iysi jupar
aŋkîydi,
Kämzol kiygen kalkanîq.

Reeds line densely both sides of the river,
The candle is burning.
We have left our people far behind,
Where shall we find abode?

Refr:
The grass is dense around Lake Marka,
I have noticed your behaviour.
There's a fine fragrance coming from that way,
From where my sweetheart in the bodice is.

ex. 55c Besik jîrî ‘lullaby’ – Serjan (70), Nalayh

Äldiy-äldiy, ak böpem,
Ak besikke jat böpem,
Senîŋ şešeŋ kîdîrmak,
Kaydan izdep
tabayîn?
Äldiy-äldiy, äldiy, ay.

...böpem kayda eken?
Biyük-biyük tawda eken.
Onda ne kîp jür eken?
Alma terip jür eken.

Sleep, sleep, my white babe,
Lie in a white cradle.
Your mum wants to go for a walk,
Your mum's rambling around, where shall I find her?
Sleep, sleep.

... where's my little babe?
On the high mountain!
What's he looking for there?
He is picking apples!

ex. 56 Jîr ‘epic tale’ – Sakay (43), Bayan Ölgiy

Bir küni uyîktap jatîp tüs köremin,
Tüsîmde är aluwan is köremin.
Aytayîn sol tüsîmdi öleŋ kîlîp,
Keyingî tuwîstarga bildireyîn.

Aspanda bir dawîs bar šîrîldagan,
Karasam iîş tört ak kuw
keledi örlep.
Kolîmda ayak bawlî bir
karşîgam,
Älgini sîlap-siypap etem ermek.

One day I was asleep and I had a dream,
I saw lots of things in my dream.
I'll tell you my dream set in a song,
I'm telling it to my younger relatives.

A screeching sound comes from the sky,
I see three or four swans flying towards me.
There's a hawk on my hands,
its legs tied,
I'm fondling and caressing it.
ex. 57  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Ari öteyn awlinnan, beri öteyn,  
Şalbarimniň balagin zerleteyin.

Refr.
Axay, arman, išten jangan,  
Erkin kolga tiymey jür könilge algan.

I am leaving your camp, then I am approaching,  
I have the legs of my trousers embroidered in gilt yarn.

Refr:
Oh, desire, my heart's burning,  
I can't get easily the one my heart's chosen.

ex. 58a  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Än forımgga kelmeydi širkap salmay,  
Jigit säni kelmeydi karşiğa almay.

Refr.
Ükili jenge, nazdarı, ay.  
Osii otırgan köpsilik söge-me dep?  
Bügejektep men jürmin, än şigarmay.

The song will be formless if it is not sung,  
The lad won't be finer unless he catches a hawk.

Refr:
Sister-in-law with an eagle-owl tuft, our grace,  
Will those gathered here give me a piece of their mind?  
I'm afraid they will, so I'm not going to sing.

ex. 58b  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Jaksi bolar jılki mal küzetkenge,  
Kayın kurık sınbaydı tüzetkenge.

Refr.
Oy, asıl, ay, armanda edim kosılmay.  
Dätin kay-tip şıdadı oyaw jatıp,  
Üy sırtınan än tartıp biz ötkende.

It's easy to tend to horses,  
It's easy to set the halters with birch-wood sticks.

Refr:
Oh sweetheart, I'm longing for you, we can't be together.  
How could he endure the longing, lying awake,  
As we passed the yurt singing.

ex. 58c  Kara öleŋ ‘simple song’ – Bayan Ölgiy

Bası kimbat bazarda alaşanın,  
kalkam,  
Kizi suluw tömengi karaşanın.  
An dawisiň sagınıp jürgenimde, kalkam,  
Dawsi kaydan şıgadı kudasañın, kalkam.

The mottled rugs are expensive at the market, dear,  
The poor man in the valley has a lovely daughter.  
I was longing to hear her song, darling,  
Where can the voice of the sister-in-law be heard, dear.
Refr.
Ay karanğı, kün bult,  
Keldim jetip kasıña,  
Jetip keldim kasıña,  
Kızdar, aw, kızdar, aw.

Refr.
The moon is dark, the sun's clad in a cloud,  
I've come to see you,  
I've come to you,  
Lassies, lassies.

ex. 59a Kara ölen ‘simple song’ – Bayan Ölgiy

Ölen dese dawsım änge kelsin,  
Ülken-kışi otürğan kemengersin.  
Aldarığa kez boldım osı üyge,  
Kün-kün sayıın bakitîñ damîy bersin.

When I sing, my voice shall be melodious,  
Little ones and big ones, you sitting here,  
are all wise.  
I've come to stand in front of you  
in this yurt,  
Be luckier from day to day.

Refr.
Axaw düldül, siz bir bulbul,  
Eki köziñ kap-kara,  
al-kızıl gül.

Refr.
Oh düldül, you are a nightingale,  
Your two eyes are pitch-black,  
you pink flower.

ex. 59b Kara ölen ‘simple song’ – Bayan Ölgiy

Bul Bulgünñîñ asuwîñ asîp keldim,  
Japîragîn jaykalgan basîp keldim, kurbîm.  
Sen esime tûskende, ey, karagîm,  
Atîndî atap, ölenge kosîp keldim, kurbîm.

I have crossed the Bulgun pass,  
I have trodden its swaying grass, chum.  
Sweetheart, when I remembered you,  
I uttered your name and set it in a song, chum.

Refr.
Sayalî özen Bulgîn, ay,  
Sayrandagan bul kün, ay,  
Ülî toydîñ üstünde  
Än salayîk, bulbul, ay.

Refr.
The Bulgun is a shadowy vale,  
Let's make merry today.  
In the great feast  
Let us sing, nightingale.

ex. 60a Jar-jar ‘wedding song’ – Bayan Ölgiy

Kara nasîr degende Kara nasîr, jar-jar,  
Kara makpal säwkele šaşîn basar,  
jar-jar.  
Üyde äkem kaldi dep kam jemeşi, jar-jar,  
Jakşi bolsa kayın-atan ornîñ basar,  
jar-jar.

A sorrowful event is a sorrowful event,  
Your hair is covered with a black silken headdress.  
But do not brood that you leave your father,  
If your father-in-law's good, he will take his place.

Refr.
Ey, silkîm, ay, xoş esen bol jurtîm, ay.

Refr.
Ah, you dearest, be blessed, my homeland.
**ex. 60b** Kara öleŋ ‘simple song’ – Bayan Ölgiy

*Axaw, Mosîm, axaw, Mosîm,*  
Özîŋ köñîl bergende bolsa bolsïn.  
Süygen săwlem, jakîn dosîm,  
Awlîmîzdiŋ arasi jakîn konsîn.

*Ah, Mosum, ah Mosum,*  
If you trust me, be it as it must.  
*My beloved darling, my close companion,*  
Let our pastures be close to each other.

**ex. 61** Kara öleŋ ‘simple song’ – Bayan Ölgiy

*Böley-böley, botam,*  
*Bota közîm ekewî.*  
Öziŋdi oylay sargayîp,  
*Sagîniş pen ötem.*

*Böley-böley, my camel foal,*  
*And you, lassie with the beautiful eyes,*  
*you two,*  
*I am thinking of you with longing,*  
*I spend my days longing.*

**ex. 62** Kara öleŋ ‘simple song’ – Bayan Ölgiy

*Jürgende karangîda kabanîmîz,*  
*Awîr baz jürsek tabanîmîz.*  
*Boz torgay koy üstinde jumîrtkalayt,*  
*Dey-tugin endi tuwdî zamanîmîz.*

*The wild boar around our place roams about in the dark,*  
*Our soles get sore when we go on foot.*  
*The lark has set its nest on the back of the sheep,*  
*It means we are facing hard times.*

Refr.

*Axaw, ayday, änim kanday,*  
*Kelbeti kalkatayîn tuwgan ayday.*

*Refr.*

*C’mon, what’s my song like,*  
*The face of my sweetheart is like the rising moon.*

**ex. 63a** Jarapazan ‘song of Ramadan’ – Šotan molda (62), Nalayh

*Mingeni paygambarîm maw kara iŋgen,*  
*Astînan tamagînîŋ taw köringen.*  
*Oraza otîz kûni kûtpey barsaŋ,*  
*Barganda akîrette daw köringen.*

*The mount of the prophet is a big black she-camel,*  
*The mountain showed under her chin.*  
*If you fail to observe the thirty days of the fast,*  
*You will come to trouble in the netherworld.*

*Mingeni paygambarîm kîzîl iŋgen,*  
*Üs altîn buydasînîŋ tübi tûçgen.*  
*Oraza otîz kûni kûtip barsaŋ,*  
*Barganda akîrette suwday tûçgen.*

*The mount of the prophet is a russet she-camel,*  
*Her nose-rope was woven of three golden threads.*  
*If you observe the thirty days of the fast,*  
*You will swim in the netherworld like in water.*
Birewi paygambarîm Idiris-ti,
Kolga alîp asa-tayak
aspanga uştî.
Oraza otïz kïni kütpey
barsaŋ,
Barganda akïrette surak
küsti.

One of the prophets was called Eliah,
He ascended into heaven with a rattling
stick in his hand.
If you fail to observe the thirty days
of the fast,
You will be called to account in
the netherworld.

ex. 63b Jarapazan ‘song of Ramadan’ – Boladiya (75), Bayan Ölgiy

Assalawmaleyküm, Aktan keldik,
Kün šïgïp ayï tuwgan, širkin-ay, jaktan keldik.
Muxamet ümbetine jarapazan,
oraza ïyman.
Orazaŋ kabïl bolsïn, ustagan jan,
Kawsar bop kïyamette, širkin-ay,
jolïgatïn.

Salam alaikum,55 God has sent us,
We have come from the east.
Ramadan, the holy fast is in memory
of Mohammed.
May your fasting be blessed if you keep it,
When you get old, the day of doom
will come.

Mingeni paygampardïŋ maw
kara iŋgen,
Astïnan tamagïnïŋ, širkin-ay, taw köringen.
Diniŋdi bul jalganda kütpey
barsaŋ,
Barganda kïyamette, širkin-ay,
daw köringen.

The mount of the prophet is the big black
she-camel,
There's a mountain showing under her chin.
If you are not a believer in this
temporary world,
You will get into big trouble
on the day of doom.

ex. 64 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Sen degende kalkatay oyïm bölek,
On jasïmnan ölenge boldïm zerek.
Tal šïbïktay buralïp sen turganda,
Kiïma beli özgeniŋ kimge kerek.

I think of you differently, darling,
I've been good at singing since I was ten.
Your body sways like the willow branch,
No one else's slender waist appeals to me.

Refr.
Ane gül-gül tamaša,
Mine bulbul tamaša,
Kelši jaynap, kelši sayrap,
Kelši, kurbîm, oñaşa.

Refr.
There's the flower, gaiety,
Here is the lark, gaiety,
Come happily, come singing,
Come my darling, alone.
Texts of the songs collected in Mangkïstaw

No 1a Terme ‘didactic song’ – Šotïbay (77), Mangkïstaw, Kïzïltöbe

Biylerrim ötken karasang,
Kenestï xalïk kam išín,
Söylese janga bolmagan.
Jïrawlar ötken karasang,
Öz xalkïn maktaŋ tolğagan.

Xaziret ötken adaydan
Šargïnïŋ jolïn korgagan.
Osiŋday wakït išinde
Pïsïp ta baradî išimde.

Let us see our judges of yore,
They debated for the good of the people,
When they spoke, no one rivalled them.
Let us see our singers,
They praised our people.

No 1b Terme ‘didactic song’ – Šotïbay (77), Mangkïstaw, Kïzïltöbe

Näsili men malïŋ bolsa däwletiŋe,
Pende ïrza ay men künniŋ säwlesine.
Tagat jok bir Kudayga etip jatkan,
Kün šïksa tïrbaŋdaymïz düniya üšin,
Pendemiz kalgan düniya äwresine.

Xabarïn akïrettiŋ estigende,
Tüsedi jalbarïnïp sonda esiŋe.
Jas-kariï, akïrettiŋ kamïn oylamaŋaŋ,
Aldïradï jändetine.
Zaŋ küšti, zäkin küšti,
Amal jok ogan tagï könbesiŋe.

When he has children and livestock,
Mortal man is satisfied with the rays of the sun and the moon.
But we have no patience with our only God,
We hanker after wealth in this life,
We are mortals longing for riches.

But when the news of death comes,
Frightened, you realize all that.
Ye old and young, if you don't await Doomsday,
Its executors will slay you.
The law is harsh, custom is powerful,
There is no way to reject it.

No 1c Terme ‘didactic song’ – Košakan (60), Mangkïstaw, Senek

Bir degende ne jaman?
Bilimsiz tuwgan ul jaman.

Eki degende ne jaman?
Ene bir tilin almagan,
Melmigen kelin sol jaman.

Üş degende ne jaman?
Ülgişiz bišken ton jaman.

First of all, what is bad?
An ignorant boy is bad.
Secondly, what is bad?
An obstinate young wife
Ignoring her mother-in-law's words is bad.
Thirdly, what is bad?
A gown cut without pattern is bad.
No 1d Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Tenge

Agålî menen jengeler,
Alďînda talyay šalkîdîm.
Körmegên jerdî körsem dagî,
Kanattî jayîp tapîdîm.

Jurt aldînda aşkerîtîm,
Karî jîr men jana jîr,
Jîr akîndarî dîn altînên
Uyîmdasîp birlesken,
Talayîn körddie šaršînîy.

Orîndî jerdî otiřîp,
Duwadaktay šalkîdîm.
Atagîna xalt rîîza,
Bizdiņ şaldîn daŋkînîy.

Jaksi menen jamannîn,
Belgîli köpke parkînîn.
Awizdan kîysîk söz şiksa,
Alîp tasta artîgîn.

Atamîzînî joli dep,
Jurt aldînda jaykaîtîm...
Önerdiņ türli jarkîlinî.

No 1e Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurîk

Ey, bilgenim bolsa bul zaman,
Tüșiņ jok jömiņ turnawga,
Jurt jaksîsi jîynalîp,
Jerîg layîk kiynalîp,
Köz körmegên endi kim artar?

Adamnîn aytsam endi iymannan,
Bir eki awîz ângîme,
Estîsenîz minaw endi mıymannan.

Fourthly, what is bad?
The thrifty judge
Ignoring the law is bad...
The pretentious khan
Sitting on a golden throne is bad.

My brothers and sisters-in-law
I'm standing before you.
I have seen lot of places,
I am flying with stretched wings.

I am performing to the people
Old songs and new songs.
The best of the poets
Are gathered and united here,
I have seen many a gathering.

Sitting at the right place,
My back straightened like a bustard's,
The people take pride in his fame,
In the fame of our great old man.

People can tell
Good from bad,
If I should perform badly,
Do not hear me out.

As is the custom of our ancestors,
I showed proudly to my people...
All the tricks of my craft.

Alas, this I know now,
Dreams do not come true.
When the cream of the people gather
And they have compassion,
Will any envious remain?

Let me utter a humane word or two,
A little discourse,
Listen to the guest now.
**Na 1f** Nasīyxat ‘religious song’ – Turgan (50), Mangkïstaw, Teŋge

*Bismilla sözdi bastayïn,*
*Bes künde deniŋ sawïnda."
*Rasul edi Muxambet,*
*Paruwar-diger bir Kuday.*
*Parša da kala-ma jamïygat,*
*Padiyšasïn da meŋgergey.*

I begin my word with Bismillah,56
While I am sane and sound in this short life.
The Prophet Mohammed
And the exalted God,
Will the state collapse
If its padishah is not respected?

**Na 1g** Uzak-bay jïrï ‘epic song’ – Maksat (34), Mangkïstaw, Teŋge

*Jälelim, järdem bolgaysïŋ,*
*Jaratkan soŋ kulïm dep,*
*Bul ömirge kelgensin.*
*Men, Uzak-Bay, söyledim,*
*Jaksïlardï nurïm dep.*

My God, help me,
You created me, your servant,
I've come to this world.
Me, Uzak-Bay, said what I was to say,
I praised the good ones.

*Köz körgen aday batiyxa*
Berip jïrdi
soŋïmnan.
Osï künge Uzak-Bay,
Sügir menen ekewi,
Adayga kalgan nurïm dep.

I was going on my way
With blessings from my beloved Aday people.
The two of us, Uzak-Bay and Sügür
Are held in high esteem to this day,
They are the glories of the Adays, they say.

**Na 1h** Bet-ašar ‘bride's greeting song’ – Maksat (34), Mangkïstaw, Teŋge

*Bäri älewmet jïynalïp,*
*Osï jolï sagan deseŋiz,*
*Bäriŋiz birden uygarïp.*
*Irkileyïn nesine,*
*Men turgan jüyrik kïrlanïp.*

All my people have gathered,
And this time, they all united
In agreement for you.
I shouldn't tarry,
I am eloquent and I soar.

*Alkalï jerde äwezdep,*
*Aytpay ketken buldanïp.*
*Al körgenim jalgïz bul emes,*
*Kalïŋdïkka-ma orta alïp.*

They sit around me, I am singing.
Those who are mute are conceited,
I wanted to say more than that,
Paying the bride's money.

*Buyïrgasïn älewmet,*
*Otïrayïn kurnagïp,*
*Kelinnïŋ betin ašai."*
*Buyïrgasi joldïŋ jobası,*
*Osilay-ma dep mïna sol bagït.*

The people had the right,
I sit here before you,
I unveil the bride's face.
That's the old tradition,
This custom is like that.
**№ 1i** Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teğe

Men kaşangî

jüyrigîn,

Top išinde tolgagan.

Osîlayża söylesem,

Babamdî kadir koldagan.

Osîlayża söylesem,

Söz kala-ma urtîmnan?

Kör almagan birewler,

Söz aytađı sırtîmnan.

Kas jüyriktiŋ belgisi,

Dawdî körse julkîngan...

Aytuwlî jüyrik men edim,

Saldîrmay kamşı umtîlgan.

**№ 2a** Bata ‘blessing’ – Izbasar (60), Mangkïstaw, Aktaw

Kayîrlî bolgay sapar uş,

Bul jüzin kurmettep,

Şîylaŋ jürgen, jürgen jeryn.

Sirtînân ärkim kumar duga kïlïp,

Şalkîsin därejeli aydıñ köliŋ.

**№ 2b** Toy-bastar ‘opening of the wedding’ – Nurmuxambet (50), Mangkïstaw, Kïзîlsay

Atamda säpiy jaralîp,

Kalem bir siyang kolga alîp,

Bir āri-beri tolgalîk.

Toy bazarîŋ kuruwga

Jïyïldï xalkîm oŋdalîp.

Men de jelden jüyrikpin,

Jarïssam jarîp ötetin,

Kaskandî kuwïp jetetin.

Merekeŋe kez keldik,

Kizîmet toylaw etetin.

Toy merekeŋ bolganda,

Tostaganday men başîmdî,

Talaydan topka salganmïn.

Jigit te bolmak, kız bolmak...

I've been your eloquent singer for a long time,

I have sung to many people.

When I speak,

My honourable ancestors help me.

When I speak,

Will you remember my words?

Those who envy me

Speak badly of me behind my back.

It is typical of false singers

To incite quarrel and wrangling...

I am a singer of great renown,

I attack grabbing a whip.

May the end of your road be lucky,

If you adhere to the custom.

Wherever you go, you will be respected,

Everyone will be ready to ask blessing for you;

May your wide watered lake roll with waves.

The world has long been created,

Let us take pen and ink in hand,

And let us write a poem.

You have gathered merrily

To celebrate a merry feast.

I am rushing faster than wind,

I strive to lead the race,

Those who run off will be caught.

We shall take part in your celebration,

We shall serve at the feast.

I've often sung during feasts,

My large head, big as a tray,

Has often been taken to the meeting.

There are lads and lassies here...
Refr.
We won’t be here to sing,
One day life will flicker out.
Death will put a heavy weight on you,
The honorable people say.

№ 2c Jîr ‘epic tale’ – Bâyniş (90), Mangkïstaw, Üştagan

Koblandy Batyr and Tay Buwrul,
My wife Kurtka is at home.
My wife is far away,
Yet I am not brooding.

The mare that gave me birth,
The steed Buwrul was fleet-footed, my friend.
Let's see if it's true what your mother said,
What you are like,
The hawk will turn out today, darling.

№ 2d Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teŋge

I reproached in harsh words those
Who thought they were superior to the people.
Among the old and the young,
Lads, I've seen many
Who thought they were superior to the other Adays.

We roamed the capital on horseback,
At twenty-five we competed on horseback,
There were no cars at that time.
We were vying in riding, breaking the back of our only horse.

№ 2e Terme ‘didactic song’ – Izbasar (60), Mangkïstaw, Aktaw

Ay, Kasheke, Kasheke,
In the past happy days
I took my dombra in my hands,
To give your dog a lesson.
Men katepti kara nar edim,  
Artïgïn tappay mertilip,  
Men osï bir jolda kalganmïn  
Tikken topta jïgïlïp,  
Düniye kaygï armanmïn,  

I was a powerful black dromedary,  
Bursting with energies,  
But this time  
I have fallen down in my yurt,  
Sorrow overcomes me.

Tuyagï sïngan tulparmïn,  
Kanatï sïngan suŋkarmïn,  
Osïnday jayga kez boldïm.  

I am a steed with cracked hooves,  
I am a falcon with broken wings,  
I have been hurled in a state like that.

Özderinjdey aganï,  
Bir körüwge iŋkärmin,  
Zamanda sagan, Kašeke.  

My unrivalled brother,  
I've long wanted  
To see you, Kasheke.

Men kanatï sïngan karšïga,  
Kanañnan ayrïlsa,  
Karšïga tüser šaršïga.  

I'm like a hawk with broken wings,  
With its wings lost,  
The hawk falls among the people.

Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Tenge

Älewmet keldiŋ jïyïlïp,  
Mereke boldï kurïlïp.  
Men ataktï jüyrik şešeniŋ,  
Bögelsin nege tïyïlïp?  
Kaynarïi özên bulakpïn,  
Emespin taŋkï kurïlïp.  

My people, you've gathered  
A feast's going to start.  
I am your famous singer,  
Why should my song be stopped?  
I am a brook gushing forth from the spring,  
I will not dry out.

Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Tenge

Düniyeli oy tastap,  
Jüyrik attay oykastap,  
Tiršilik künde kalalïk.  
Azamati iyiri,  
Iyiri jurtti alalïk.  

I have clever thoughts,  
Darting about like a race-horse,  
Let us live in peace.  
Let's gather our honoured people,  
Let's gather at the camp.

Minaw sözdi makta dep  
Jalïnbaymïn jaralïp.  
Keregiŋ bolsa alarşiŋ,  
Bir şetinen xalkïn karanïp.  

I don't beg  
For praising words.  
Listen to them, when you feel like it,  
Look at the people from one angle.

Jarandar, keldim alkaŋa,  
Otïrsïŋ, xalkïm, antalay.  
Kawmalagan köptïn jerinen,  
Jüyrikïn bolsa-ma jaltagï,  
Jüyriki basïn tarta-ma?  

Friends, I am among you,  
My people, you are sitting around me.  
When you sit around the singer,  
Will he take fright from so many people,  
Will he back away?
No 2h Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Tenge

Aldîmda jetps soktî dönîey bolîp,  
Kûyîlgen kuyimşaktax en de bolîp.  
Nesine men jastîkîn josîlayîn?  
Seventy yards ahead of me rose like a hill,  
Broad like a back.  
Why should I brood over my past youth?

Kîzîkîn kim kîrip edî mendey bolîp,  
Söyledim tolkîn sokkan seldey bolîp.  
Osi kiîn aytînîn dep tursam dagî,  
Bir pâle minîp aldî eki iyîkka zildey bolîp.  
Who has seen so many interesting things as I,  
I sang like the billowy stream.  
I would burst out singing again,  
But worries weigh down upon my shoulders.

Uzakbay, Sügîr degen algîs aldîm,  
Xalîktîn batalarîn birge aldîm.  
Ol künde nazartarîn kaytarmadîm  
Adaydîn ülken-ülken atalardîn.  
I received the blessing of Uzakbay and Sügîr,  
The people kept praying for me,  
In days of yore  
The chieftains of the Adays listened to my word.

No 2i Bet-ašar ‘bride's greeting’ – Nurbergen (42), Mangkïstaw, Düngrîlew

Bismilla dep bastayîn,  
Betîndî ašîp tastayîn.  
Jat jerden kelgen jas bala,  
Oramal tarttîn şaşaktap,  
Säwkele kiydiŋ arjaktap.  
I begin with Bismillah,  
I unveil your face.  
A child coming from a strange place,  
Tufted kerchief  
And a bride's headdress on her head.

Sen de bir kemprî holarsîn,  
Közîg awrip sortaktap.  
Sabakta dep iynemdi,  
Jas adam goy jaltaktap.  
But you will get old, too,  
Your eyes will ache and run.  
You will ask the young ones  
To thread your needle.

Ana bir turgan atasî,  
Kara bir jerdîn jotasî,  
Atasîna bir sälem!  
Here is standing your father-in-law  
Like a large hill,  
Greeting to your father-in-law!  
Here is standing your mother-in-law,  
She is like a big ship,  
Greeting to your mother-in-law!

Ana bir turgan kayîn-aga,  
Kayîn-aga şabar paydaga.  
Köskende köşin bastagan,  
Köp üsin keyin tagtagan,  
Kayîn-agaña bir sälem!  
Here is standing your brother-in-law,  
He will be to your help,  
When we move off, he will lead us,  
He takes care of everyone,  
Greeting to your brother-in-law!  
Here is standing your little brother-in-law,  
His reward is a gelded dromedary.58
No 3a Sĩŋsuw ‘bride's farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

Bazardan kelgen taktayïm,  
Sonda-ma kalay saktayïn?  
Ak sütïŋ bergen anaṣïm,  
Sütïндï kalay aktayïn?

My little chair from the bazaar,  
How shall I take care of it?  
My dear mother giving me white milk,  
How shall I thank you for your milk?

No 3b Sĩŋsuw ‘bride's farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

Aynalayïn anam, av,  
Arkamdagï panam, av.  
On eki ay meni emïzgen,  
Sök sütïndï kešir balayï.

Dearest mother,  
Who has always protected me.  
Who has nursed me for twelve months,  
Do not stint me of your milk now.

No 3c Jarapazan batasï ‘blessing of Ramadan’ – Muxambetjan (70), Mangkïstaw, Kïzïltöbe

Bölšil-bölšil, böлšil-di,  
Boz torgayday töлšil-di.

He was bölshil, bölshil, bölshil,  
He had many children like a lark.

Burama köz jok som-altïn,  
Suwga salsal batpasïn.  
Täŋiri bergen nesibïj,  
Tepkilese ketpesïn.

Flawless hammered golden coin,  
May it not sink in water.  
May your God-given luck  
Not leave you even when kicked.

Esigiŋ aldï oy bolsïn,  
Domalangan koy bolsïn.  
Jeliŋde jetpis ingin  
bozdasïn,  
Onï kïz ben jigit komdasïn.

May a vale be in front of your yurt,  
May you have many fat sheep.  
May you have seven she-camels on your rope,  
May they be saddled by lassies and lads.

Alla-tagala senïj talabïндï,  
Sonday kïlïp oŋdasïn.

May the God in high  
Comply with your requests in this way.

No 4 Terme ‘didactic song’ – Nurmuxan (61), Mangkïstaw, Akšukïr

Ay, mïnaw bizdiŋ Kazakstan xalkïnda  
Tört tülik maldïŋ türi bar.  
Ögizdiŋ ülken zorï bar,  
Sawsa samar süt bergen,  
Ay müyizi ala eken.

Our people of Kazakhstan  
Have four kinds of livestock.  
Huge cows,  
When milked, they give a pailful of milk,  
Their broad horns are mottled.

Jetelese jeletin,  
Šakïrsa bozdap keletin.  
Tört jasïna tïyeler,  
Katarïna eretïn.

When they are led, they trot,  
When they are called, they come lowing.  
When four years old, they begin to follow  
The herd of camels.
Ayır ingen, ak tumsik, 
Kamis pen kolükkka, 
Karagay örkeš nar eken.

Jïlkïşï jüyrik jabï eken, 
Kolayli kojïr koyï bar, 
Koyïnda asïš soïi bar, 
Ajari ak pen kara eken, 
Bolmasa buyra sarï eken.

Men şoşïtpayïn şoška dep, 
Kaldirmayinšï boska dep. 
Ayïr tuyak ašali, 
Kïska kuyrïk mašalï. 
Salbïrlagan kulaktï, 
Buka moyïn bugaktï.

Šoktïktarï şoŋkaygan, 
Basï tömen toŋkaygan. 
Erinderi eki elï, 
Basï jalpak şekeli. 
Togayda turïp şöp jeydi, 
Esebi jok köp jeydi, 
Jatkan jerge jayïladï...

She-camels with two humps, with white snout, 
The lover of reed and dry stalks, 
A he-camel with one hump.

Our horses are fast-footed Jaby type,60 
We have fine brown sheep. 
Some pure-blooded ones, 
Coloured black and white, 
Or yellow spotted.

Don't be frightened by the swine, 
We won't forget about them. 
They have artiodactylous hooves, 
And short fluffy tails. 
Its big ears keep flapping, 
It's bull-necked and choppy.

Its shoulders are tembling, 
Its head hanging down. 
Its lips measure two palms, 
Its nape is flat on its head. 
It eats grass in the woods, 
Where it lies down, it sprawls...

Ne 5a Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

Bul zamanda munda ne ötken, 
Patsha da aýtïp el ötken. 
Åwelì Alla, Kudayïm, 
Årwak ta erdi tüzetken.

Arkasï men erlerdenï, 
Mal jayïp şarwa kün ötken. 
Allanïų dostï Muxambet, 
Alpïs üške kelgende, 
Ümbetim depty, köz ötken...

What's happened here nowadays, 
The ruler ruled over his people. 
Earlier, Allah our God 
And the spirit of our ancestors helped our men.

Through our men 
The people put the livestock to grass. 
Allah's friend Mohammed, 
Calling his Moslem brethren died 
At the age of sixty-three...

Ne 5b Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

Äwen söz awziimnan, 
Askinnïų suvïnday. 
Darïyanïų taskïnday. 
Jüzimdi adam-zatka... 
Eki elïw de jas kilman, jas kilman.

The song from my mouth 
Is like the flood 
Of the river Askyn. 
I do not want to hurt anyone...

I will not live twice fifty years.
Argımaktı körgennen
Asıli belgili,
Tuwganda bular teğ biler.
Ak suňkar ustap aynalip,
Är birindi angarsak,
Askarlï tawdïŋ endi sen biri.

Kumga bir tolar eki köz,
Düniye bir öter basïŋnan,
Kerüwennïŋ köšindey.

At first glance you can tell
Which is the good steed,
They know it at birth.
They keep white falcons,
When we take a look at you all,
You are a tall mountain, too.
Your two eyes are filled with sand,
Life passes in front of you
Like a caravan.

Aytïp jürgen wakïtta,
So jeřerim opïrïlïp,
Šeberdiŋ de bolgan tösindey.
Solar seni de şet körip,
Jïldar jïlga kelemiz.

In the mentioned time
Those places began to decay,
Like the chest of the craftsman.
They regard you a stranger,
Years come and pass.
We begin to get old
One sacred day ...
Why shouldn't I warn you,
The day of reckoning will come,
The mischievous will be called to account.
We learnt the words talking a lot,
We judge the deeds of Allah right.
Ruling God,
You loved one of your servants,
You helped him into the light,
You let the other crumble under the black soil
In darkness when his life flickered out.

Söyley, söyley söz bildik,
Allanïŋ isin jön bildik.
Padiša bura-bura Kudayïm,
Key kulïndï oj körip,
Key kulïndï jarïkka,
Karangï jerdiŋ astïnda
Parlapï jangan söngende.

We learnt the words talking a lot,
We judge the deeds of Allah right.
Ruling God,
You loved one of your servants,
You helped him into the light,
You let the other crumble under the black soil
In darkness when his life flickered out.

Aynalayïn bawïrïm,
Élimmen ketip baramïn.
Kešegi jürgen jerim,
Kayran bir meniq elim.

My dear brothers,
I am leaving my people.
My one-time home,
My dear people.
No 7b  Sîŋsuw ‘bride's farewell song’ – Buldî (58), Mangkîstaw, Senek

Bazardan algan kuyïskan,  
Kolîma jibek uyïskan.  
Jïlamayïn desem ay,  
Jïlatadï turgan tuwïskan.

A crupper bought at the bazaar,  
My hands are covered in silk.  
I don't want to cry  
But my relatives make me weep.

No 7c  Joktaw ‘lament’ – Aluwa (71), Mangkîstaw, Aktaw

Jïlaw bir degen jïr deydi,  
Közdiŋ bir jasïn nur deydi.  
Kešegi jürgen jan bapam,  
O düniyede jür deydi.

They say the lament is a song,  
The tear drop is light.  
Our dear father, alive yesterday,  
Is walking the netherworld now.

No 7d  Sîŋsuw ‘bride's farewell song’ – Bäyniš (90), Mangkîstaw, Üştagan

Altïnday saktadïm,  
Jüyrik te attay baptadïm.  
Xalkîmnïŋ bäri kïynalïp,  
Kudireti kelip Kudaydïŋ,  
Bir tiyer ayla tappadïm.

I guarded you like gold,  
I brought you up like a race-horse.  
All my people are brooding,  
All of them have gathered.  
Help me, my God,  
I can't find a way out.

No 8a  Sîŋsuw ‘bride's farewell song’ – Akles (65), Mangkîstaw, Jetibay

Bazardan kelgen oramal  
Šay kuygasïn oralar.  
Janïmday körgen jan agam,  
Ayda bir apta oralgay.

The kerchief brought from the bazaar  
Is taken in hand, pouring tea.  
My beloved brother,  
Return once a month.

No 8b  Joktaw ‘lament’ – Izbasar (60), Mangkîstaw, Aktaw

Kïyïlgan kara kasï,  
Ürdiŋ de kïzï talaskan.  
Kayïrma jaga  
  kara išïk,  
Îyïgïna jaraskan.

Her black brow was cracked,  
Even a Huri maiden was her rival.  
Do not turn the collar of a black jacket inside out,  
It fits your shoulders.

No 8c  Kara än ‘simple song’ – Köpbol (48), Mangkîstaw, Akšukïr

Awlîmïz sarï köldïj  
sagasïnda,  
Biylïgi kïz balanïj  
agasïnda.

My lodgings are by the mouth of the river at the yellow lake,  
A lass can put her will across with the help of her brother.
Lads, do not spend the winter singing,
The value of a song is in its beginning.

**No 9a** Kara än ‘simple song’ – Buldí (58), Mangkïstaw, Senek

_Ak-sur at, ayaŋday kör,_
_bügin el jok._

*Išetin šöldegennen aydiŋ_
_köl jok._

**No 9b** Aytïs ‘responding song among lasses and lads’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

*kız:*

*Men özim sakaldïnï jaratpaymïn,*

*Sakaldï kesip tasta terisi menen._

**No 9c** Aytïs ‘responding song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

_Oynaydï ker kulïnšak jelisi menen,*

*Öleŋdi men aytamïn kelisi menen._

**No 9d** Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

_Oy-Mawït, sarï Mawït, Mawït, Mawït!*

_Sarïmdï sagïnamïm awït-awït._

*Éstile, bew kalka-šan, sen tüskende,*

*Kuladïm ak-boz attan esim awïp._

**No 9e** Sïŋsuw‘bride’s farewell song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

_Sütinen boz biyenïn juwgan šašïm,*

_Talasïp eki jeŋgem burgan šašïm._

_Kor bolïp bir jamanga adil basïm._

**No 9f** Sïŋsuw ‘bride’s farewell song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

_Ak köylegim beldemše,*

*Aynalayïn jeŋeše._

_A little apron over my white shirt,*

_Dear sister-in-law._
Endi aylanip körgenše,  
Koʃ esen bol, jeŋeše.  

Until we see each other again,  
May God keep you well, sisters-in-law.

№ 10a  Joktaw ‘lament’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Birgë jürgen jarïgïm,  
Bir küngidey bolmadï.  
Jetpiske jasîm kelgende,  
Osînday xalga tap boldïm.  

We lived together, darling,  
But that’s a past story now.  
I am seventy,  
This is my lot now.

Aynalayïn kulïnïm,  
Kayï birin aytayïn?  
Šešëñ kaldï ærtïnda,  
Åkeñ kaldï ærtïnda.  

My sweet dove,  
What could I say?  
You've left your mother,  
You've left your father.

Aliï da kanat ak orda,  
Kalïptï, bitip barasïñ.  
Jarïgïm, menïñ kaydasïñ?  
Osiñša jaska kelgende,  
Kara jer boldï mekenïñ.  

Our white yurt with six walls  
Remained deserted, you've died.  
Where are you, my darling?  
At such a young age  
Your home is the black earth.

№ 10b  Joktaw ‘lament’ – Bäyniš (90), Mangkïstaw, Üştagan

Sagïzdïŋ boyï salkïn sok,  
Sagïnsaŋ atka kamïšï sok.  
Kešegi ketken karagïm,  
Sagïngan menen bizge jok.  

It's cold on the shore of the river mouth,  
If you miss me, whip your horse.  
It's in vain to wait for my sweetheart  
Who left us recently, she's no longer with us.

№ 10c  Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy dep bakkasïn,  
Ak besikke jatkïzïp.  
Jarïgïmdï Kuday soñïma,  
Ertetindey kün bolsa.  
Közïmïñ jasî köl iśni,  
Äbbe jan dep aytamïn.  

Sleep, sleep, I've protected him,  
I put him in a white crib.  
May God keep my sweetest  
By my side.  
Then the sea of my tears won't be in vain,  
Abbe sweetest, I say.

№ 10d  Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy dep baktïm,  
Közïmïñ jasî köl bolïp,  
Kökiregïm sel bolïp.  
Jürgen de körgen ak jarïgïm,  
Mende Ak Jeten.  

I've protected him, saying ‘sleep, sleep’,  
My tears gathered into a lake,  
Sighs heave from my bosom.  
I am with you, darling,  
Ak Jeten is with me here.
No 10e  Joktaw ‘lament’ – Ayjan (78), Mangkïstaw, Jingïldï

Kalî bir kilem kir astï, The Turkmen rug became dirty,
Agayïn-tuwgan joliňï karap tabïşï, Your brothers saw you gone and sought you.
Kaydan da karap tabarsïň, How could they find you,
Jeti de kabat jer astï. You are under seven layers of earth.

No 10f  Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy, ak böpem, Sleep, sleep, little babe,
Ak besike jat, böpem, Lie in a white cradle,
Aynalayïn jarïgïm, My darling, my sweetest.

No 11a  Sïŋsuw ‘bride's farewell song’ – Akkoraz (67), Mangkïstaw, Kïzïltöbe

Esiktiŋ aldï tal-dï, There's a willow outside my yurt,
Törimnin aldï kaldï. The place of honour is empty in my yurt.
Bermeýdi degen kökekem, My father said he wouldn't give me away,
Moynïma kurïk saldï. Yet a halter has been cast around my neck now.

No 11b  Joktaw ‘lament’ – Akkoraz (67), Mangkïstaw, Kïzïltöbe

Esiktiŋ aldï kïzïl-dï, There is grain outside my yurt,
Tukïmga kïzïl sïzïldï. Grain has been sown.
Ätekem koldan ketken soň, Dear father, when he's left
Kurïlay tikken buzïldï. The seam got undone.

Ätekemniŋ barïnda, While my father was alive,
Sarï sandïktïj sïr edi, He was the secret of the yellow chest,
Tört kanat üyïn nur edi. He was the lustre of our yurt
nur edi. with four walls.

No 11c  Sïŋsuw ‘bride's farewell song’ – Buldï (58), Mangkïstaw, Senek

Bazardan algan kuyïskan, A crupper bought at the bazaar,
Kolïma jibek uyïskan. My hands are covered with silk.
Jïlamayïn desem de, I do not want to cry,
Jïlatadï mïnaw turgan tuwïskan. But my relatives make me weep.

Bazardan algan keseler, Cups bought at the bazaar,
Šay samawrin eseler. Next to the samovar.
Äwede torgay örip jür,  
Balapanın erip jür.  
Aynalayın bālenše,  
Sagindirip kelip jür.

A lark's flying upward in the air,  
Leading her fledglings.

Oh, my sweetheart,  
Come back, I miss you.

Kara än ‘simple song’ – Aytuwgan (60), Mangkïstaw, Senek

Bazardan alıp kelgen böz belbewim,  
Jaman-jaksî bolsa da öz belbewim.  
Köp aydan körmegeli köp kün boldï,  
Aman-esen jür-misiŋ, köz körgenim?

I bought my canvas belt from the bazaar,  
Whether it's good or bad, it is my belt.  
I haven't seen you long,  
Are you in good health, my darling?

Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

Ayta bar, barsaŋ sälem Bos-Moyïnga,  
Bos-Moyïn kele ketsinïşi osï oïïngï.  
Bos-Moyïn kelmey ketsï osï oïïngï,  
Kim jatar mamïk tösek bul koyïngï?

Go and greet Bos-Moyun,  
Let Bos-Moyun come to this feast.  
If Bos-Moyun does not come to the feast,  
Who will lie in my lap on a cotton bed?

Kara än ‘simple song’ – Esen Biybe (40), Mangkïstaw, Bautino

Barsaŋdar, aytsaŋ sälem Bos-Moyïngï,  
Bos-Moyïn kelip ketsïn osï oïïngï.

Go and give my greetings to Bos-Moyun,  
May Bos-Moyun come to this celebration.

Kara än ‘simple song’ – Akkozï (70), Mangkïstaw, Jetibay

Jogalttï jumïrtkasïn jarga salgan,  
Keriwën awïr jügin  
narga salgan.  
Kelemin el şetinen endi  
el sagïnïp,  
Jetiniŋ edim biri parga salgan.  

The bird has lost its eggs laid on a cliff,  
The heavy load of the caravan was put  
on a camel.

I am walking the edge of the nomadic  
camp, longing for my people,  
I was one of seven, I found a spouse.

Between two quarters there are green poplars,  
A group of swallows settle on the poplars.  
God, if you order a spouse for me, order  
a good one,

Even if we go around naked, holding hands.

A he-wolf runs out of a wide forest,  
I haven't seen my sweetheart for a month.  
My headache will not abate  
From tea poured into the cup.
**No 12a** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Jügirgen koydan koyga koyïr koyïm,  
Koyïr koy koydan koyga  
boladï tel.  
My brown sheep runs from sheep to sheep,  
If the lamb of the brown sheep dies,  
it will nurse another's lamb.

**No 12b** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Koyïr koy koydan koyga  
jügirgen.  
Koyïr koy koydan koyga  
boladï tel.  
The brown sheep runs from sheep to sheep,  
When the brown sheep's lamb dies,  
it will nurse another's lamb.

**No 12c** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Arkaga änim ketti, Tilew-Kabak,  
Än salsam keriledi  
kas pen kabak.  
My song flew to the north, Tileu-Kabak,  
When I sing, my brows and forehead bend in an arch.

**No 12d** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Alïstan at öksitip kelgenimde,  
Köterip ak tamaktan  
tilin bergen,  
Künine bes teŋgeniŋ bulïn jegen.  
When I came from afar, driving my horse,  
The lass with the fine neck made a promise and gave me heart,  
She spent five golden coins a day.

**No 13a** Kara än ‘simple song’ – Košakan (60), Mangkïstaw, Senek

Kašadï en togaydan arlan bôri,  
Erkemdi köre almadïm aydan beri.  
Iyt dawïs burïngïday aŋkïmaysïŋ,  
Kešegi erkem kuygan  
şaydan birew.  
A he-wolf ran out of the wide forest,  
I haven't seen my sweetheart for a month.  
My bed voice does not ring as it did,  
Yesterday the tea was still poured out by my love.

**No 13b** Kara än ‘simple song’ – Nurmuxambet (50), Mangkïstaw, Kïzïlsay

Ak-Böbek, suluwlik pen sälaŋdaysïŋ,  
Bul jalgan öter desem, Ak-Böbek,  
til almaysïŋ.  
Altayï kumnan köšken tülki degen,  
Bir salïp kuyrïk penen bir aldaysïŋ.  
Ak-Böbek, you boast with your beauty,  
But our earthly life passes quickly, believe me.  
The Altay fox ran off from the desert,  
Swinging your tail, you play a trick on me.
\textbf{№ 13c} \quad \textit{Kara än ‘simple song’} – Akkozî (70), Mangkïstaw, Jetibay

\textit{Jigitke kerek nege elbeŋdegen,}
\textit{Kurbïsïn öz katarï adaydïŋ}
\textit{teŋ körmegen.}

How could a lad be a self-assured fellow,
If he doesn't respect his love as the child of Adays.

\textbf{№ 14a} \quad \textit{Terme ‘didactic song’} – Jolaman (68), Mangkïstaw, Šetpe

\textit{Kolïma kalam alayïn,}
\textit{Kurbïma sälem jazayïn.}
\textit{Kadirdi biletin kurbïmnan}
\textit{Kay jerimdi ayayïn.}

I take a pen in my hand,
I write a reply to my love.
He respects me, I do not spare Anything from my sweetheart.

\textit{Tïŋdasaŋ sözdi, kurbïm, ay,}
\textit{Men köŋilimdi aytayïn.}
\textit{Men sälemdi bildirdim,}
\textit{Senikin endi baykayïn.}

Listen to my word, my darling,
I am opening my soul.
I have greeted you,
Now it's your turn to greet me.

\textbf{№ 14b} \quad \textit{Kara än ‘simple song’} – Jolaman (68), Mangkïstaw, Šetpe

\textit{Baltalï, Baganalï kölderim,}
\textit{Aŋkïgan iysiŋ jupar jerlerim.}
\textit{Šapandï šalma jiyek kiyip alïp,}
\textit{Šay kuygan agalarga künderim.}

My lakes Baltaly and Baganaly,
My fields emitting lovely fragrance.
Putting on a kaftan with a white lining,
I poured tea to my brothers once.

\textit{Šašagïn šaš-bawïmnïŋ šaldïrayïn,}
\textit{Šašagïn kök boyawga maldïrayïn.}
\textit{Üydegi bawïrlardï ne kïlayïn,}
\textit{Tüzdegi bawïrlardï sagïnayïn.}

I will get the tassle of the head-dress,
I will dip the tassle in blue dye.
What shall I do with my brothers at home,
I am longing for my brothers in the steppe.

\textbf{№ 15a} \quad \textit{Besik jïrï ‘lullaby’} – Däwitbay's wife (70), Mangkïstaw, Train station of Aktaw

\textit{Äldiy-äldiy, ak böpem,}
\textit{Ak besikke jat böpem.}
\textit{Kunan koydï soyayïn,}
\textit{Kuykalï etke toyayïn.}

Sleep, sleep, little babe,
Lie in a white cradle, babe.
I will slay a three-year-old sheep,
I will have my fill of rindy meat.

\textbf{№ 15b} \quad \textit{Bet-ašar ‘bride's greeting song’} – Buldï (58), Mangkïstaw, Senek

\textit{Ay, kelin, aw, ay, kelin,}
\textit{Jumïrtkadan sak kelin.}
\textit{Betin ašïp tastayïn,}
\textit{Bet-ašarïn bereyin.}

Oh, young wife, young lady,
Whiter lady than eggs.
I am lifting the veil off your face,
I am saying a greeting to the bride.
№ 15c Besik jïrï ‘lullaby’ – Duwan’s wife (75), Mangkïstaw, Ataš

Äldiy-äldiy, ak böpem, Sleep, sleep, little babe,
Ak besikke jatadï, He is laying in a white crib,
Äldiylepti mamasï, bagadï. His mother is rocking and guarding him.

№ 16a Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teŋge

Alla da meni kîlmay-ma at, I was created by Allah to be a horse,
Ökpem jazïk, bawrïm kat. My lungs are broad, my sides are hard.
Minip bir šïkkam awïldan, I mounted a horse and left my quarters,
Jogalïp ketti kök buyra at. My grey spotted horse got lost.

Türi de tüsi kök edi, His head and body are grey,
Arîmastay bek edi. It never gets tired.
Jüz jîlkiday januwar, It is worth a hundred horses,
Könîlîme tok edi. I was proud of it.

Minsem bir jolîm bolatïn, When I ride it, my trip is lucky,
Başıma bakît konatïn. I do have blessing.
Jolda bir jorgam sol edi, It was a good ambler on the way,
Üyde jorgam köp edi. At home there were many amblers,63
Jawrïn jagï bal aškan, Shoulder-blades inspired the prophecy
Jogalmaydî dep edi. That it wouldn’t ever get lost.

№ 16b Sîŋsuw ‘bride’s farewell song’ – Ayjan (78), Mangkïstaw, Jîŋgîldï

Ak köylegim beldemše, My little shirt has an apron,
Oynawsî edik ölgenše. We kept playing till our death.
Endi aylanîp körgenše, Sister-in-law, till I return,
Koš esen bol, jeŋeše. May God bless you, sister-in-law.

Jel şïgadï teŋizden, The wind’s blowing from the sea,
Burîn bir boldik segizden, The eight of us used to be one,
Ayîrdï Kuday egizden. God has parted us from our twins.

№ 16c Besik jïrï ‘lullaby’ – Ayjan (78), Mangkïstaw, Jîŋgîldï

Tünde turïp oyangan, I woke and got up at night,
Tünde besik tayangan. I rocked the cradle at night.
Tûn uykïsïn üš bölïp, I broke off my dream three times at night,
Taŋ uykïsïn bir bölïp. I broke off my dream at dawn once,
Kirli kiyim kiygizbey, I won’t give him dirty clothes,
Ayawlî koldan I will straighten his steps with
talpïntkan. protecting hands.
№ 16d  Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Eki de semiz, teŋ semiz,
Eki de semiz minseynder,
Jer solkïldar desenyder,
Jer solkïldar desenyder.

Two equally fat horses,
If you mount them,
The earth will tremble for sure,
The earth will tremble for sure.

№ 16e  Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Äweden aynala uškan ala karga,
Jaksi eken ala karga
balalarga.
Bir eki awïz än salayïk agalarga,
Ülgi bolsïn keyingi balalarga.

A mottled crow's circling in the air,
The children are pleased to see a
mottled crow. Let's sing a song or two to our brothers,
To set an example to the generation to come.

№ 17  Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teŋge

Jebesi şïn kümisten sadagïmnïŋ,
Ädeti osïlay medi bazarïmnïŋ.
Nesine aytar sözdiŋ irkileyin,
Kasïŋa kez kelgen soŋ,
Darïyga, ašarïmnïŋ.

The point of my arrow is pure silver,
That's what is sold in our bazaar.
Why should I suppress the words
When I am standing before you,
My sweetheart, I reveal myself.

Refr.
Ak suŋkar; nege konbaysïŋ,
Darïyga, jaygan torga.

Refr.
White falcon, why don't you get
Into my laid-out net, my sweetheart.

№ 18a  Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Akšukïr

Karagïm aynalayïn, kasïŋ kerip,
Mal bolsa alar edik-ti
basin berip.
Men sagan bastï-baylï bol demeymin,
Jürseŋši azgantay kün kasïma erip.

Darling, your brows are beautiful,
If you have livestock, we'll buy
them for money.
We don't want to domineer your,
But please stay with us for a few days.

№ 18b  Kara än ‘simple song’ – No43, Aluwa (71), Mangkïstaw, Aktaw

Awïldan men de šïktïm, kün de battï,
Boz jorga at jamandatïr išïn tarttï.
Bolarïn bir sumdïktïŋ bilip edim,
Awïlï kïz kalkamnïŋ
gashïk tarttï.

I left the pastures, the sun also set,
That darned grey ambler shuddered.
I felt some major trouble was ahead of us,
All the people of the camp are in love
with my daughter.
No 19a Kara än ‘simple song’ – Köpbol (48), Mangküstaw, Akšükär

Jaraskan ak sur atka kara tel,  The black ribbon suits a light grey horse,
Jigitke jarasadi töten el.  Roaming suits a young lad.

No 19b Kara än ‘simple song’ – Akkoraz (67), Mangküstaw, Kızıltöbe

Kiygenim ayagıma kızıl etik,  I put red boots on my feet,
Men jürmin kızıl kumda azap etip.  I walk suffering in the red desert.
Kudïktan eki şelek suw alayïn,  I bring two buckets of water from the well,
Birewin birewinen kem alayïn.  I put less into one than into the other.

No 19c Kara än ‘simple song’ – Köpbol (48), Mangküstaw, Akšükär

Ustaganïm kolïma kuw karagay,  I took a dry fir-branch into my hand,
Dawsïm, sagan ne boldï şiğramay.  What's happened to you, my voice,
Oynamayïn, külmeyin desem dagï,  you do not ring.
Ötip haradï zamanïm bir karamay.  Though I'd love to laugh and revel,

No 19d Kara än ‘simple song’ – Totïya (60), Mangküstaw, Senek

Jatïr edim şalgïnda pišen şawïp,  I cut hay in tall grass,
Ak köylegim suw boldï jaŋbïr jawïp.  It rained, my white shirt got wet.
Sen esime, kalkatay, tüsken kezde,  When I remembered you, love,
Ak-sur attan jïgïldïm esim awïp.  I fell off the grey horse and fainted.

No 20a Kara än ‘simple song’ – Jawtik (80), Mangküstaw, Jïŋgïldï

Otïz sälem Orïnbordïŋ tuzïn körsem,  Thirty greetings when I see the salt of Orenburg,
Jalaydïŋ taŋ kalaminï ziż körsem.  I'm stunned seeing Jalay's daughters.
Awïldan kešten burïn da kaytkïm kelmeydi,  I don't want to return from the camp before dark,
Kulannïŋ kaytkan suwdan izin körsem.  When I see the trail of wild donkeys on the shore.

No 20b Kara än ‘simple song’ – Jawtik (80), Mangküstaw, Jïŋgïldï

Astïmda atïm mingende suluw jiyren,  My saddle-horse is a fine russet steed,
Körgende suluwlardï išim kïygen.  When I see a fair lass, I desire her.
Tal tüsten koyanga bir jürgenimde,  I hunted for hares in the morning,
Kiïlïgan kara murtïm künge kïygen.  My walrus moustache got scorched.
No 20c  Kara än ‘simple song’ – Izbasar (60), Mangkîstaw, Aktaw

Baradî awlîm köşip jayma menen,  Our people are migrating slowly,
Karaşi akşa betîj ayna menen.  Look at your white face in the mirror.
Birge ösip birge jürgen kînderimde,  We grew up and lived together,
Ötkızîşi jalgan dünüye ayla menen.  Deceptive life requires some cunning.

No 21  Kara än ‘simple song’ – Akles (65), Mangkîstaw, Jetibay

Karlîgaš, änimdi aytam,  Swallow, I am singing my song,
Sirîmdî aytam,  I am exposing my secret, my love,
süygen jar,  because I love you,
Süyiskennen sirîmdî aytam, karlîgaš.  I am exposing my heart's secret, swallow.

Refr.  Refr:
Kuralay köz,  Your eyes like those of the Tatar antelope
kolan şaş,  fawn, your hair,
Alma moyîn, kiïgaš kas,  Your neck is beautiful, your brows arched,
Süygen säwlem, karlîgaš.  I love you, swallow.

No 22a  Kara än ‘simple song’ – Šarkat (71), Mangkîstaw, Fort Ševčenko

Kîz kosîlsa teŋi men jîlamasîn,  When a girl marries, she shall not cry,
Közdiŋ jasîn korgalap bulamasîn.  She shall not weep sad tears.

Refr.  Refr:
Mawsîm jan, Mawsîm jan,  Mawsum darling, Mawsum darling,
Tanîymîn, xalkîm, dawsînînan.  I recognized you for your songs, my people.

No 22b  Kara än ‘simple song’ – Buldî (58), Mangkîstaw, Senek

Birge otîrgan awlîm  The people of our camp who stayed
köşip baradî, together are leaving,
Sakiyndaŋdî berip ket sagînbaska,  Give me your ring, my sweetheart,
säwlem.  so that I won't miss you.

Refr.  Refr:
Eki gana jiyrren, ay,  Only two russet horses,
Jal-kuyrîgïn tiygen, ay.  Their manes and tails touch.
Öymak awîz, kiïgaš köz,  He is kissing his beloved darling,
Gašik-jarîn süygen, ay.  She has the thimble lips and the arched brows.
Kanday jaksı Maŋkįstaw
kıs kįstawga,
Kǔn aralap suwarîp jîlkî ustawga.
Nawrîz tuwa kōsi-kon jayîn ayrîp
Kōsiŋ barsan, jâ šîga-ma
Tac-TasAWaga.

What a fine place Mangkystau is
for the winter abode,
To take the horses to water every day.
We speak of migrating at the spring solstice,
When you have left, will spring come
to Tas-Astau?

Sâlem de Bes-Ördektîŋ
balasîna,
Kazaktîŋ kazak keler karasîna.
Tösekte kalînsam jatkanîmda,
Sâlem de Bes-Ördektîŋ
balasîna.

I send my greetings to the sons
of Bes-Ördek,
A Kazakh is coming to visit Kazakhs.
When I fail to rise from my bed,
I'll send my greetings to the sons
of Bes-Ördek.

Oyîl kayda, Jem kayda,
 kaynar, ay day?
Ôtkir kayšî, jîyrik at,
 janga baylap.

Where is the Oyul, where's the Jem,
where are their springs?
Sharp scissors and a good galloping
horse must always be with you.

Refr.
Ak erke, aman bol sen,
Šîbînim, šîbînim, oyna da kûl, kalawlım.

Refr.
Sweetest darling, farewell,
Laugh and make merry, my darling.

Jayiktîŋ argî jagî, bergi jagî,
Jaykalgan jagasînda japîragî.
Karagîm, aynalayîn, kanday edîn,
Kurbînîŋ özîn körgen manîday edîn.

That side of the Jayik64 and this side,
The leaves are rustling on its shore.
What were you like, my sweetheart,
Darling, you were the apple of my eye.

Kara tawdîŋ basînan
kös keledi,
Kösken sayîn bir taylak
bos keledi.
Âpekeden ayrîlgan jaman eken,
Möldîrep kara kûzeden jas keledi.

My people are going on top of the
black mount,
Whenever they move, a camel calf
goes astray.
It is hard to part with my mother,
Tears fall glittering from my black eyes.
No 25 Jîr ‘epic song’ – Bâyniš (90), Mangkîstaw, Üstagan

Kayîŋnîŋ jasta kördim japîragîn, I saw the leaves of the birch when I was young,
Kulannîŋ kördim kîrdan I saw the cantering of the wild donkey
şokîragîn. in the steppe.
Sen kalgaŋ otîz ûldan jalgîz Out of my thirty children you are the
Zäwrem, only one now, Zuhra,
Bir uwiş buyîrmadî topîragiŋa. No one will be here to bury me.

No 26 Kara än ‘simple song’ – Buldî (58), Mangkîstaw, Senek

Awlîm köšip baruðî, The people of our camp are moving off,
Tawdan asîp, tawdan asakan. Crossing the mountain.
Bulttar men aralasîp, Lost among the clouds,
Erkem, ay, erkem, ay. My darling, my darling.

No 27a Bet-ašar ‘bride’s greeting’ – Nurmuxan (61), Mangkîstaw, Akšukîr

Aman-saw otîr-mişîŋ, kenje kelin, Are you fine, you nice little wife?
Bul sözdiŋ özî aytîlîp edi, kem de, kelin, Most of these words have been said, little wife,
Şaîyiðî tezirekten demde, kelin. Make your tea quickly.
Bul şayga şaldardiŋ basî If it fails to alleviate the headache of the
jazîlmasa, elderly,
Karî attîŋ kazîsi Cure them with sausage made from an
men emde, kelin. old horse, little wife.

No 27b Kara än ‘simple song’ – Nurmuxan (61), Mangkîstaw, Akšukîr

Otîrgan karsî aldîmda kanîmayîm, My woman is sitting before me,
Üstimde kiyim menen tamaktîŋ bäri tayaw. I am wearing my clothes, my meal is ready.
Rüstemdey ul menen Kaniyaday We were born like the boy Rustem and
kiz tuwgasîn, the girl Kaniya,
Ür kîzîn alîp kelseŋ de, tanîmaymîn. I don't even need the heavenly Huri girl.65

No 28 Terme ‘didactic song’ – Köpbol (48), Mangkîstaw, Akšukîr

Bismilla dep sîylesem, When I say bismillah,
Tilge jîrdem bere kör, Help my tongue,
Til jarâtkan jâlelim. My lord who created my tongue.
Janga jîrdem bere kör, Help my soul,
Jan jarâtkan jâlelim, My lord who created me,
Kanîmda kaygî ... My blood is boiling with grief ...

Kaygîlî boldî zamanîm, My lot is sorrowful,
Zamanîm solay bolgan soñ. And since my life's like that.
No 29 Besik jirī ‘lullaby’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Ay böbegim,  
Eske sakta mamaynïn  
Süyip aytken ölënïn.  

My little babe,  
Remember the loving words  
Of your mother.

No 30 Siŋsuw ‘bride's farewell song’ – Suluwpïya (65), Mangkïstaw, Senek

Ak köylegim beldemše,  
Oynawšï edim, jeŋeše, ölgenše.  
Endi aylanïp körgenše,  
Koš-esen bol, jeŋeše.  

My white shirt is an apron,  
We keep playing till death, sister-in-law.  
Until I return,  
Fare you well, sister-in-law.

Jïlama deydi jurtïm,  
Jïlamay kay-tip şïdayïn,  
Jïlatadï tuwïskan.  

Don't cry, my people say,  
How could I hold back my tears,  
The relatives make me cry.

No 31 Kara än ‘simple song’ – Koyšïbay (45), Mangkïstaw, Düngirlew

Jaz bolsa Ala Döŋdi aralaymïn,  
Kïs bolsa Arïm kumïn jagalaymïn,  
jagalaymïn.  
Adaydan taŋdap süygen sen  
kempirim,  
Öziŋdi toksan kïzga bagalaymïn, bagalaymïn.  

In summer I roam the Mottled Hill,  
In winter I live on the edge  
of the Arym desert.  
My old wife picked from  
the Aday tribe,  
You are worth ninety maidens.

No 32 Jar-jar ‘wedding song’ – Izbasar (60), Mangkïstaw, Aktaw

Aynalayïn karagïm, aynalayïn, jar-jar,  
 Başïndagi säwkele şaşïn basar, jar-jar.  
Ketemin dep karagïm, jïlay körme, jar-jar,  
Ondagï ata-anaŋ orïn  
basar, jar-jar.  

My dear daughter, my sweetheart,  
A headdress is covering your hair.  
Don't cry that you must leave,  
The place of your parents will be  
taken by the people there.

No 33a Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Kölden üyrek ušadï askan menen,  
Taŋ atpaydï mezgilsiz  
toskan menen, ak tamak.  

A duck's flying from the lake, passing by,  
The day doesn't break early, in vain do you  
wait for it, you with the lovely white neck.

Refr.  
Aydïn köldiŋ erkesï,  
Erke ösken  
ak tamak.  

Refr.  
Dearest child of the broad lake,  
Brought up pampered, you with the  
lovely white neck.
No 33b Kara än ‘simple song’ – Bakít (55), Mangкиstaw, Kurık

Senen suluw, ak tamak, jan ötpeydi.
Akliŋ askan
darïyga,
Köz jetpeydi, ak tamak.

Refr.
Aydïn köldïŋ erkesï,
Erkin ösken ak tamak.
Gül bakšada sayragan,
Bulbulïmsïŋ, ak tamak.

No 34 Siŋsuw ‘bride’s farewell song’ – Šarkat (71), Mangкиstaw, Fort Ševčenko

Köp boldï körmegeli, arman jibek,
Otïrsïŋ jaydï kütip jadap-jüdep.

No 35a Kara än ‘simple song’ – №103, Nurmuxan (61), Mangкиstaw, Akšukïr

Kara tawdïŋ basïnan
köš keledi,
Köšken sayïn eki taylak bos keledi.

No 35b Kara än ‘simple song’ – Nurmuxan (61), Mangкиstaw, Akšukïr

Ustaganïm kolïma kuw karagay,
Dawsïm, sagan
ne boldï sırganam.
Oynamayïn, külmeyin desem dagï,
Ötip baradï bu düniya bir karamay.

No 36 Kara än ‘simple song’ – İzbasar (60), Mangкиstaw, Aktaw

Arasï eki awïldïŋ Balgïn
Köl-di,
Balgiŋ Balgïn Köldïŋ algïm keldi.
Esime karagïm sen tükscende,
Jerimde at šaldïrgan kalgïm keldi.

Refr.
Kara köz, kaldïŋ keyin,
men ne deyin?
Eske tüsse gaşïk dert,
wayïm jeymin.

There's no one alive more beautiful than you,
You have more brains than water
in the stream.
I simply can't grasp it, lass with the lovely neck.

The beauty of the broad lake,
Lass with the lovely neck brought up freely.
You are a lark, you with the lovely neck,
Singing is a garden of flowers.

I haven't seen you long, my beloved darling,
You can hardly wait for summer.

The people are moving off from top of
the black mount,
Two camel foals always go astray.

I've taken the dry fir in my hand,
What's happened to you, my voice, you
don't ring any more.
Though I'd love to laugh and make merry,
Life has passed beyond recall.

There's the Balgyn lake between
two quarters,
I want to catch fish from Lake Balgyn.
Darling, when you come to my mind,
I want to stay here, grazing my horse.

Black-eyed darling, you stayed away,
what could I say?
When my love comes to my mind,
I become sad.
Appak etiŋ koyanday, şoşiŋ bir säwlem oyandi,  
Şaginip körjen kara köz, kizigiña toya almay.

Your face is like the hare's, my darling started from her sleep,  
You with the black eyes, I am longing for you,  
I can never have enough of your beauty.

№ 37 Kara än ‘simple song’ – Şarkat (71), Mangkïstaw, Fort Ševčenko

Boz jorga at, jorgaŋa bas,  
aldoŋda el jok,  
Išetin şöldegende aydı̈n köl jok.

Grey ambler, just keep ambling, there's no camp ahead,  
When you're thirsty, there's no broad lake.

Texts of the songs collected in Bayan Ölgiy and Nalayh

№ 1a Körıs ‘lament’ – Serjan (70), Nalayh

Keŋeske ketken asılım,  
Kelmeske ketti jasigïm.  
Bismilla dep bastayı̈n,  
Asigïs aytïp saspayïn.

My sweet darling going for the meeting,  
Left into eternity.  
Be blessed my sweetheart,  
I'm singing it calmly.

№ 1b Körıs ‘lament’ text unintelligible – Kasïyla (71), Bayan Ölgiy

№ 2a Körıs ‘lament’ – Kayša (63), Bayan Ölgiy

Bismilla sözdiŋ asili,  
Topïrak adam nasïli.  
İymandï bolgïr, sabazïm,  
Shašïlsïn Alla şašuwï.

Bismillah is the holiest of words,  
Man was made from dust.  
Be a believer, my child,  
May Allah's blessing be with you.

Sözdïŋ de basï bismilla,  
Bismilla kelmes miŋ jïlda.  
Jïladï jurtïm demeŋder,  
Kaygïlï boldïk biz munda.

Bismillah is the first word,  
Bismillah does not change for thousands of years.  
You don't say my people are weeping,  
We are in great sorrow here.

Bismilla sözdiŋ atasï,  
Adamniŋ köp-ti katasi.  
Jïladï jurtïm demešï,  
Alladan bolsïn batasi.

Bismillah is the ancestor of the word,  
Human beings are frail.  
You don't say my people are weeping,  
May God's blessing be with you.
**b.Nê 2b, Köris ‘lament’ – Māliye (91), Nalayh**

**Bismilla dep bastayîn,**  
Asiğis aytpay saspayîn.  
Kayranda kargam, Märkem, aw,  
Awzîmnan kay-tip tastayîn.

**Ak köylek kiydim etime,**  
Şatîra saldîm şetine.  
Kayranda asîl Märkem, aw,  
Karamawšî edî betime.

**Äweden uşkan şagalak,**  
Şagalak uşadî jagalap.  
*Bir kün bir kargam bar edî,*  
Otîruwšî edî apalap.

**Bismilla sözdiŋ atasî,**  
Pendenîŋ köp katasî.  
Kayranda kargam, Märkem, aw,  
Okîgan kurannîŋ tiysîn batasî.

I begin with Bismillah,  
Not hastily, I sing calmly.  
Oh my dearest Merke,  
How could I be silent about you!?  
I have put on the white shirt,  
I sewed a hem at the edge.  
Oh my dearest Merke,  
You didn't listen to me.  
A gull is flying in the sky,  
A gull is flying along the shore.  
Once I had a little darling  
Who called me mummy.

**b.Nê 3a Jar-jar ‘wedding song’ – Šükirana (87), Bayan Ölgiy**

**Jaksi bolsay karagîm,**  
*Kayîn-ataj bar,*  
**Jaman bolsay karagîm,**  
*Kayîn-ataj bar,*  
**Jar-jar dep köp aytuwga**  
bolmaydi,  
**Munan bîlay kal, jar.**

**Usta bolsa baltada tati**  
kalgan,  
**Molda bolsa kagaza katî kalgan.**  
**Tük bilmeytîn jamandar ölip kalsâ,**  
**Tük bilinbey ar jagî jetip algan,**  
**jar-jar.**

You have a father-in-law even if you  
behave well,  
You have a father-in-law even if you  
misbehave.  
It's not appropriate to sing the wedding  
song long,  
Let us now quit it.

**b.Nê 3b Siŋsuw ‘bride's farewell song’ – Šükirana (87), Bayan Ölgiy**

**Aynalayîn atîjnan, Kudayîm, ay,**  
Kezikîrime pendeyîdi wayînga.  
**Köp aytuwga kelmeydi til menen jak,**  
Xalîk išinde karagîm sinayîn-ba.

Be your name blessed, my God,  
Do not bring sorrow upon your servant's head.  
My tongue and jaw are feeble to sing much,  
Among the people I am to test you, love.
Refr.
Oh, God, you did not take pity on your servant,
Woe is me, what shall I do, I've parted with my father.
My dear mother died an untimely death,
Oh God, you did not take pity on my life,
You didn't let this mortal have any of your goods.

\textbf{No 3c} Ayday ‘wedding song’ – Mädiyne (51), Bayan Ölgiy

jigit:
\textit{Bir tolarsak, bir tobïk sanda da bar, ayday,}
\textit{San kisiniŋ akïlï kanda da bar, ayday.}
\textit{Åke-šešem kaldï dep kaygïrmašï, ayday,}
\textit{Jaksï bolsaŋ ata-anaŋ onda da bar, ayday.}

\textit{lad:}
We have calves and ankles on our legs,
The brains of the khan equals many people's.
Don't be sorry for parting with your parents,
If you are good, you'll have parents there.

\textit{kïz:}
\textit{Ak otawïm tikken jer oyran bolsïn,}
\textit{Ak jüzimdi körgen jan kayran kalsïn,}
\textit{Åke-šešej bar desej dagï,}
\textit{Öz äkemdey sonda da kaydan bolsïn.}

\textit{lass:}
The place of my white yurt shall turn into naught,
Anyone that sees my white face shall be surprised.
You say I will have parents there,
But how could they substitute for my own father?!

\textbf{No 3d} Jar-jar ‘wedding song’ – Mogïlxan molda (56), Nalayh

jigit:
\textit{Alïp kelgen bazardan kara makpal,}
\textit{Kara makpal säwkele šašïŋ basar.}
\textit{Munda äkem kaldï dep kam jemenïz,}
\textit{Jaksï bolsa kayïn-ataŋ ornïn basar.}

\textit{lad:}
Black velvet was brought back from the bazaar,
A black head-dress covers your head.
Don't be sorry that your father remains here,
If your father-in-law's good, he will take his place.

\textit{kïz:}
\textit{Esik aldï kara suw,}
\textit{maydan bolsïn,}
\textit{Ak jüzimdi körgende aynam bolsïn.}
\textit{Kayïn-atasï bar deydi boz balalar,}
\textit{Aynalayïn äkemdey kaydan bolsïn!}

\textit{lass:}
Clean water outside the door, be it the meeting place,
Be it the reflection of my white face.
I have a father-in-law, the lads say,
But how could he take the place of my dearest father!
jigit:
Ak koyan kaşadi jotalatıp, jar-jar,
Ak taylak ösir botalatıp, jar-jar.
Munşa nege jilaysın, jar-jar?
Artiğnan izdep bara apalatıp, jar-jar.

lad:
A white hare's running over the hill,
Rear a white camel calf gently tending to it.
Why are you crying so much?
You follow her searching, calling out ‘mother’.

b.№ 4 Siňsuw ‘bride’s farewell song’ – Asıyıpa (77), Bayan Ölgiy

Üy artiğın or kazdım, I've dug a pit behind the house,
Kamşı boyi jer kazdım.
Köterıp atka salatin,
Aga ke, sizge ne jazdım?

Suu ayagı ñenj-di, There is a sea by the shore,
Mali köterer egizdi.
Kız demegen sum básım,
Kelinși keledi degizdi.

b.№ 5a Bet-ašar ‘bride's greeting’ – Äbilkazïl (70), Bayan Ölgiy

I'm singing the bride's greeting,
My words are governed by tradition.
When the prophet married off his daughter
This bride's greeting was born then.

Men aytayın bet-ašar,
Ösiyet sözim jarasar.
Paygambar kizin uzaqıp,
Solardan kalgan bet-ašar, deydi.

Sätti küni tüsipsiŋ,
Sätti bolsin ayagın.
Jok närşeden talasıp,
Belinși jemi tayagın.
Bul arada turmaysıŋ,
Esıge tüssin bayagın.

Bul kereydiŋ ordași,
Orda jolin bak, kelin.
Erte turıp jay jatıp,
Atea-enene jak, kelin.
Jawgan karday ak kelin, deydi.
Minekiy, ata sizge bir sälem, deydi.

b.№ 5b Bet-ašar ‘bride's greeting’ – Kasïyla (71), Bayan Ölgiy

I begin presenting the bride with bismillah,
People, hear my word.
Here is the bride, open the door,
Her mother-in-law is coming, scatter your blessings.

Here is the bride, lay the bedding,
Throw presents at her head.
There’s a red scarf on her head,
Her brother- and sister-in-law
Sit by her side.

Respect your father- and mother-in-law,
Do not pass in front of them.⁶⁷
Keep the advice of your younger and older in-laws, and greet them bowing.
When the elderly come,
The wife must bend and greet them.

There’s a grey pole in the steppe,
The meat of the wild donkey is good food for the road.
I don’t want to cry,
But my yurt is deserted.

There’s a falcon flying in the sky,
Throw the rope of the colts here.
Sweetheart, you were with me,
Now I’m overcome by sadness.

There’s a stallion with a large flying mane in the steppe,
When I want to buy supplled leather,
I will find it in town.
№ 6b  Kara ölen ‘simple song’ – Asïypa (77), Bayan Ölgiy

Bası edi ölenimnin Al-Xam surə,  
Aytayïn men bir ölen iyige kire.  
Öleŋim Bukarbaylap kele jätir,  
Üyindı, jatüp ketpesin,  
bakan tıre.

№ 6c  Kara ölen ‘simple song’ – Serjan (70), Nalayh

Jer kayda bizdiŋ Dayïn jaylaganga,  
Jas kulïn šingirədi  
baylaganda.  
Kelmeydi jansam mülikim, tursam külkim,  
El-jurtım artta kalgan oylaganım.

№ 6d  Kara ölen ‘simple song’ – Kasïyla (71), Bayan Ölgiy

Bärekel bop Jetpistige mine keldim,  
Jagday jok ölen aytuwga, oy, tasïldï.  
Tilenip mine jïyïn kelip otïr,  
Osïnïŋ men aytamïn kurmetine.

№ 6e  Kara ölen ‘simple song’ – Kamarïya (64), Bayan Ölgiy

Bası edi ölenimnin Rayïmbek,  
At kostïm Altï-Araldan  
sinayïn dep.  
Tüsken de sizder eske,  
Kayran tuwïs,  
Jas keledi kara közge jïlayïn dep.

Kay betkey, mïna betkey, dala betkey,  
Tuwïstar, osïndayda ölen etkey.  
Kalayïk, bas koskanda ölenetip,  
Akša bet albïragan nurï ketpey.
Kara ölen ‘simple song’ – Jïlkï-aydar (28), Bayan Ölgiy

**Basïnda kara tawdïŋ**
köš keledi,
Köšken sayïn bir taylagïm
bos keledi.
Barïnda tïrsiliktiŋ oyna da kül,
Baradï ötíp jalgan atkan taŋday.

My people are passing on top of the black mount,
Every time they migrate a camel calf goes astray.
Make merry and laugh as long as life lasts,
For life passes like the break of day.

Kara ölen ‘simple song’ – Sakay (43), Bayan Ölgiy

Salayïn, sal deseŋiz zawlap-zawlap,
Keledi kömekeyden ölen kawlap.
Öleŋdi akïndïk pen men aytpaymïn,
Aytamïn kos bawärdïŋ köŋilin awlap.

If you want, I'll sing in a loud voice,
The song will fly ringing from my throat.
My song is not poetical,
I'll sing in honour of my two brothers.

Kara ölen ‘simple song’ – Zabïyra (64), Bayan Ölgiy

Öleŋ degen nemene bilgen kulga,
Ak teŋgesin kim berer kara bulga?
Ata-anasïn siylagan adal ulga,
Tamiy bersin däwleti jïldan jïlga.

What's a song to the mortals who know it,
Who gives a silver coin for black linen?
May the fortune of a loyal son who respects
His parents increase year by year.

Refr.
**Üwgäy-üwgäy, änimiz,**
**İrgay änge salmasak, kelmeydi eken**
sänimiz.

Refr.
Ugay-ugay is our song,
If we don't sing a little, it brings discredit upon us.

Kara ölen ‘simple song’ – Zabïyra (64), Bayan Ölgiy

**Uzaktan mïymandar kep jatkanda,**
Öleŋdi munda aytpagan ne kilayïn, kurbïm,
oyna bir kün.

Our guests have come from afar,
We must sing at such times, dear,
revel for a whole day.

Kara ölen ’simple song’ – Šükirana (87), Bayan Ölgiy

**Attay bop arpa jegen**
izdeydi eken,
**Bir jürip eki jastar**
ürengen son.

Like the horse who fed on barley once and keeps longing for it,
Two young people are like that when they've taken to each other.
Refr.
Oyaw jat, säwlem ay, oylay jat, säwlem,
Aytayïn dugay sälem kalgandarga.

No 8a Jîr ‘epic tale’ – Toktasïn (40), Bayan Ölgiy

Atïñnan aynalayïn bir Kudayïm,
Jigitke payda hermes sarï wayïm.
On bir jil mekendegen Böke Mören,
Aytayïn bir azïrak sonïŋ jayïn.

No 8b Jîr ‘epic tale’ – Tilegen (38), Bayan Ölgiy

Bir küni uyïktap jatïp tüs köremin,
Tüsimde neše aluwïn is köremin.
Aytayïn sol tüsimïdï ölïŋ kïlïp,
Keyingi agayïndar, eske ala jüür.

No 8c Terme ‘didactic song’ – Tilew (54), Nalayh

Kärlïk bïlay jür dep jolga saldï,
Boyïmnan kïzûwïmdï sogïp aldï.
Keşegi ötken künïm, bäri de jok,
Aliïsta, kayran kïnder artta kaldi.

Kärlïk, salïp koydïn tüzïw jolga,
Usta dep berïp koydïn tayak koldï.
Kärlïk öne boydïn jüzin bitïp,
Jatïr, aw, tïsimïdï de birge joyïp.

Kärlïk kïzïl tilge saldï buraw,
Oy-šïrkin, kara šaška tüsti kïraw.
Men dagï zamanimdï jïgit edim...

No 8d Jarapazan ‘song of Ramadan’ – Şükirana (87), Bayan Ölgiy

Jigitter, azan šakïr erte
turïp,
Sälem ber ülkenderge kol kuwsïrïp.

Refr.
Lie awake, my sweetheart, thinking of me,
I am greeting those who are staying here.

Lie awake, my sweetheart, thinking of me,
I am greeting those who are staying here.

Oh God, be your name blessed,
It's no use brooding for young men.
I lived eleven years in Böke Mören,
Let me sing a little about it.

One day I was asleep and I had a dream,
I saw all sorts of things in my dream.
Let me sing out my dream in a song,
Younger brothers, keep it in mind.

I am fighting a fierce battle with a man,
He wants to defeat me.
There's a hawk with a strap on its leg on my hand,
I keep patting and caressing it.

I have entered the path of aging,
It knocked passion out of my being.
Wither have my past days gone,
My young days have left me.

Old age has found me, for sure,
It put a stick in my hand.
Old age has enfeebled my whole self,
It got rid of all my teeth.

Old age has put a curb on my tongue,
My hair has got white.
I used to be young once...

Lads, getting up early, call the people to prayer,
Joining hands, you should greet the elderly.
Bayansız paniy jalgan opasî jok,
Ketesiŋ buyrîk kelse bir kün jürîp.

Refr.
Mâliyke, masawlame 69 jarapazan,
El jaŋa elüw jïlda, jüz jïl kazan.

v Nº 8e Ösiyet üleŋ ‘admonitions’ – Şükirana (87), Bayan Ölgiy

Jaman katîn, jaman katîn,
Śigarar jaman katîn baydîn atîn.
Bolganda jazgî-turî azîkÇirap,
Bayînîŋ soygîzadî jalgîz atîn.
Kelgen jerden kiymelep šešensîp, aw,
Urîs janjal boldîrâr sözdîŋ artîn dep.

Jaman katîn belgisi, biylep alar öz bayîn,
Bir ul šïksa kötînen, äste tilin tartpaydî,
Et kesse da etînen.
Pïsîkpïn dep küš bermey, iytti süyrep jep jatîr,
Terisînîŋ şetînen, terisînîŋ şetînen.

İrîşînîŋ belgisi jaksî bolsa katînîŋ,
Jaŋka bolsa otînîŋ, šaślimasa kokînîŋ.
Šaślimasa kokînîŋ, sirâ ketpes kokîrîŋ,
Aynalayîn karagîm, üyiînen ketpes topîrîŋ.

İncômphënsîlebl, deceptîve, flëetîng wôrld,
One day you will leave, too, when God orders so.

Refr.
Melike, be blessed, oh ramadan,
The people renews in fifty years, in a hundred it may disappear.

v Nº 9 Ösiyet söz ‘good advice’ – Tilegen (38), Bayan Ölgiy

Toyda üleŋ budan burîn aytkanîm jok,
Koltîktan kötere ber, ak köylek, köjîl jay,
On eki Awak, ayuwgay.

I have never sung at a revelry before,
Help them, white shirt, gentle soul,
Help the twelve Awak-Kerey tribes.

v Nº 10 Kara üleŋ ‘simple song’ – Kümpey Kadak (53), Nalayh

Oylap tursam dünîye jalgan eken,
On segiz mîn galamdi algan eken.

When I come to think of it, life is deception,
Encompassing eighteen thousand worlds.
Mäşıynen jibindey kayran dəvsim,  
Şaban attay şaldığip kalgan eken.

My voice similar to the yarn in the sewing machine,  
It's like a lazy horse, grown tired.

Alïp kelgen bazardan sîrlî aşamay,  
Biz kalkadan ayırdık bir jasamay.  
Alisha aviññi ketkende, ätteñ kalkam,  
Öleñ menen jüreyik amandasa.

He brought a painted saddle from the bazaar,  
I separated from my love, we live far apart.  
Since your abode is at a long distance,  
Let us take leave singing.

Bazerdandan alïp kelgen ak şömpez bar,  
İšinde ak şömpezdiñ, ay, künim, ay,  
İrgay kez bar.  

White linen was brought back from the bazaar,  
There's a piece among white linen that has a quince pattern.  
Singer Tem, if you ask me, I'll tell you,  
It is said the sheep is from Mecca, my darling.

Äldiy-äldiy, abayım,  
Atka terlik jabayın.  
Seniñ şeşeŋ kidirmakşï,  
Kaydan izdep tabayın,  
Äldiy, ay, äldiy, ay.

Sleep, sleep, little babe,  
I put sweat-cloth on the horse.  
Your mother is on the loose,  
Where shall I find her now,  
Sleep, sleep.

Äldiy-äldiy, ak böpem,  
Ak besikke jat böpem.  
Seniñ şešeŋ kidirmakşï,  
Kaydan izdep tabayın,  
Äldiy, ay, äldiy, ay.

Sleep, sleep, little babe,  
Lie in a white cradle.  
Your mother is on the loose,  
Where shall I find her now,  
Sleep, sleep.

Karagay basï kalam-dï,  
Moldarlar jazar ālemdi.  
Uzakta kaldi tuwïstan,  
Üş kaytara sälem de.

The top of the fir is pointed like a feather shaft,  
The mollas write down the things of the world.  
My relatives are far away,  
Greet them with three greetings.

Bazardan kelgen tätti eken,  
Bagasï neden sattï eken.  
Erte ayrïlïp tuwïstan,  
Birde de birin körmedim.

Sugar was brought back from the bazaar,  
How much was its price?  
I parted young with my relatives,  
I haven't seen any of them ever since.
**Melodies from Mangkïstaw**

In the tables below I use capital letters (A, B) for musical lines, and small letters (a, b) for a shorter motif composed of one or two bars. Similarly R stand for refrains consisting at least two musical lines, and r stands for refrains of a few bars.

The reader can find the most typical forms, cadences and number of syllables. In the column ‘no. of syllables’ 7 means 7 (4/3), 8 means 8 (3/2/3) and 7/8 means that the text of the melody contains lines with 7 (4/3) syllables and lines with 8 (3/2/3) syllables too. ‘Special’ means forms, cadence-sequences or number of syllables which are unique in the Kazakh folk music.

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Melodies of the Mongolian Kazakhs

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<th>final</th>
<th>ambitus</th>
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* More detailed: ABCD AACD CD CD DD
** More detailed: ABCD CCD ACCD AA^A DDCDD
*** More detailed: ABCD ABCCD
**** With sobs on the end of the lines.
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<td>VII–7</td>
<td>ArBxxC</td>
<td>11(4/3/4)</td>
</tr>
<tr>
<td>ex. 59a</td>
<td>simple song</td>
<td>(5)</td>
<td>so</td>
<td>VII–7</td>
<td>AB</td>
<td>11(4/3/4)</td>
</tr>
<tr>
<td>ex. 59b</td>
<td>simple song</td>
<td>(5)</td>
<td>so</td>
<td>VII–7</td>
<td>AB + Refr.</td>
<td>11(4/3/4)</td>
</tr>
<tr>
<td>ex. 60a</td>
<td>wedding song</td>
<td>(8)</td>
<td>so</td>
<td>VII–8</td>
<td>AB + Refr.</td>
<td>11(4/3/4) + 2</td>
</tr>
<tr>
<td>ex. 60b</td>
<td>simple song</td>
<td>(5)</td>
<td>do</td>
<td>VII–5</td>
<td>AA + Refr.</td>
<td>11/8</td>
</tr>
<tr>
<td>ex. 61</td>
<td>simple song</td>
<td>(8)</td>
<td>do</td>
<td>b3–8</td>
<td>AB</td>
<td>6/7</td>
</tr>
<tr>
<td>ex. 62</td>
<td>simple song</td>
<td>5(b3)b3</td>
<td>do</td>
<td>b3–9</td>
<td>ABrrB</td>
<td>11(3/4/4)</td>
</tr>
<tr>
<td>ex. 63a</td>
<td>religious song</td>
<td>8(5)VII</td>
<td>do</td>
<td>VII–8</td>
<td>ABCD</td>
<td>11(3/4/4)</td>
</tr>
<tr>
<td>ex. 63b</td>
<td>religious song</td>
<td>(5)</td>
<td>do</td>
<td>b3–7</td>
<td>AB</td>
<td>special</td>
</tr>
<tr>
<td>ex. 64</td>
<td>simple song</td>
<td>5(VII)VII</td>
<td>so</td>
<td>VII–7</td>
<td>ABCB</td>
<td>11(4/3/4)</td>
</tr>
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</table>
## Informants and places in Mangkïstaw

<table>
<thead>
<tr>
<th>Informants (age)</th>
<th>Place of recording</th>
<th>No of recorded melodies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Izbasar (60)</td>
<td>Aktaw</td>
<td>2a, 2e, 8b, 9d, 20c, 22c, 32, 36, ex. 3, ex. 20</td>
</tr>
<tr>
<td>Däwitbay (70)</td>
<td>Aktaw train station</td>
<td>ex. 2, ex. 22</td>
</tr>
<tr>
<td>Däwitbay’s wife (70)</td>
<td>Aktaw train station</td>
<td>15a, ex. 8</td>
</tr>
<tr>
<td>Akkoraz (67)</td>
<td>Kïzïltöbe</td>
<td>11a-b, 19b</td>
</tr>
<tr>
<td>Muxambetjan (70)</td>
<td>Kïzïltöbe</td>
<td>3c</td>
</tr>
<tr>
<td>Šotïbay (77)</td>
<td>Kïzïltöbe</td>
<td>1a-b</td>
</tr>
<tr>
<td>Jolaman (68)</td>
<td>Šetpe</td>
<td>ex. 16, 14a-b</td>
</tr>
<tr>
<td>Aluwa (71)</td>
<td>Kïzïlsay</td>
<td>ex. 2, ex. 22</td>
</tr>
<tr>
<td>Nurmuxambet (50)</td>
<td>Kïzïlsay</td>
<td>2b, ex. 11, ex. 23, 13b</td>
</tr>
<tr>
<td>Toydïk (60)</td>
<td>Kïzïlsay</td>
<td>ex. 10</td>
</tr>
<tr>
<td>Aytuwgan (60)</td>
<td>Senek</td>
<td>11e</td>
</tr>
<tr>
<td>Buldï (58)</td>
<td>Senek</td>
<td>7b, 9a, 11c, 15b, 22b, 26, 33a, ex. 17, ex. 28, ex. 29, ex. 32</td>
</tr>
<tr>
<td>Košakan (60)</td>
<td>Senek</td>
<td>1c, 13a, ex. 12, ex. 21</td>
</tr>
<tr>
<td>Suluwpïya (65)</td>
<td>Senek</td>
<td>30</td>
</tr>
<tr>
<td>Toťïya (60)</td>
<td>Senek</td>
<td>11f, 19d, 24b</td>
</tr>
<tr>
<td>Maksat (34)</td>
<td>Teŋge</td>
<td>1d, 1g-i, 2d, 2f-h, 16a, 17, 24a</td>
</tr>
<tr>
<td>Turgan (50)</td>
<td>Teŋge</td>
<td>1f, ex. 1</td>
</tr>
<tr>
<td>Akkozï (70)</td>
<td>Jetibay</td>
<td>11h, 13c, ex. 33</td>
</tr>
<tr>
<td>Akles (65)</td>
<td>Jetibay</td>
<td>8a, 21, ex. 5, ex. 6, ex. 9</td>
</tr>
<tr>
<td>Nurmuxan (61)</td>
<td>Akšukïr</td>
<td>4, 27a-b, 35a-b, ex. 4</td>
</tr>
<tr>
<td>Köpbol (48)</td>
<td>Akšukïr</td>
<td>8c, 11d, 19a, 19c, 22d, 28, ex. 13, ex. 14</td>
</tr>
<tr>
<td>Turganbay (45)</td>
<td>Akšukïr</td>
<td>ex. 31</td>
</tr>
<tr>
<td>Nurbergen (42)</td>
<td>Dïngïrllew</td>
<td>2i, ex. 24</td>
</tr>
<tr>
<td>Köyšïbay (45)</td>
<td>Dïngïrllew</td>
<td>31</td>
</tr>
<tr>
<td>Bäyniš (90)</td>
<td>Üštâgan</td>
<td>10b, 2c, 7d, 25, ex. 26, ex. 30</td>
</tr>
<tr>
<td>a man (70)</td>
<td>Kurïk</td>
<td>1e, 5a-b, 6a-b</td>
</tr>
<tr>
<td>Bakït (55)</td>
<td>Kurïk</td>
<td>33b, ex. 27</td>
</tr>
<tr>
<td>Jawtik (80)</td>
<td>Jïngïldï</td>
<td>18a, 20a-b</td>
</tr>
<tr>
<td>Ayjan (78)</td>
<td>Jïngïldï</td>
<td>9b-c, 9e-f, 10e, 12a-d, 16b-e, ex. 7, ex. 19</td>
</tr>
<tr>
<td>Duwan’s wife (75)</td>
<td>Ataš</td>
<td>15c, ex. 15, ex. 18, 10c-d, 10f</td>
</tr>
<tr>
<td>Izimakül (66)</td>
<td>Ataš</td>
<td>ex. 34, ex. 35, ex. 36</td>
</tr>
<tr>
<td>Esen Biybe (40)</td>
<td>Bautîno</td>
<td>11g</td>
</tr>
<tr>
<td>Šarkat (71)</td>
<td>Fort Ševčenko</td>
<td>10a, 22a, 23, 29, 34, 37, ex. 25</td>
</tr>
</tbody>
</table>

All the recordings were made in September 1997. The informant are listed in the chronological order of the recording.
### Informants and places in Bayan Ölgiy and Nalayh

<table>
<thead>
<tr>
<th>Name (age)</th>
<th>Place of recording</th>
<th>№ of recorded melodies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenesar (56)</td>
<td>Nalayh, Töw county</td>
<td>ex. 43</td>
</tr>
<tr>
<td>Kümpey-kadak (53)</td>
<td>Nalayh, Töw county</td>
<td>b10</td>
</tr>
<tr>
<td>Mäliyke (91)</td>
<td>Nalayh, Töw county</td>
<td>ex. 40, ex. 51c, b2b</td>
</tr>
<tr>
<td>Mogilxan molda (56)</td>
<td>Nalayh, Töw county</td>
<td>b3d</td>
</tr>
<tr>
<td>Munďizar (38)</td>
<td>Nalayh, Töw county</td>
<td>ex. 47c</td>
</tr>
<tr>
<td>Serjan (70)</td>
<td>Nalayh, Töw county</td>
<td>b1a, ex. 55c, b6c</td>
</tr>
<tr>
<td>Şotan molda (62)</td>
<td>Nalayh, Töw county</td>
<td>ex. 63a</td>
</tr>
<tr>
<td>Tilew (54)</td>
<td>Nalayh, Töw county</td>
<td>ex. 47f, b8c</td>
</tr>
<tr>
<td>Äbilkazïl (70)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b5a</td>
</tr>
<tr>
<td>Asïypa (77)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b4, b6a-b</td>
</tr>
<tr>
<td>Boladiya (75)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>ex. 63b</td>
</tr>
<tr>
<td>Jambï (65)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>ex. 47c, b5c</td>
</tr>
<tr>
<td>Kamarïya (64)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>ex. 38, ex. 47b, b6e</td>
</tr>
<tr>
<td>Kasïyla (71)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b1b, b6d, ex. 39, ex. 41, b5b, b13, ex. 42</td>
</tr>
<tr>
<td>Kayša (63)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b2a</td>
</tr>
<tr>
<td>Sakay (43)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b6g, ex. 56</td>
</tr>
<tr>
<td>Şükirana (87)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b3a-b, b7c, b8d-e</td>
</tr>
<tr>
<td>Tilegen (38)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b9, b8b</td>
</tr>
<tr>
<td>Toktasïn (40)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>ex. 46a, ex. 47d, b8a</td>
</tr>
<tr>
<td>Zabïyra (64)</td>
<td>BÖ. Nogōn Nūr district</td>
<td>b7a, b7b</td>
</tr>
<tr>
<td>Jïlkï-aydar (28)</td>
<td>BÖ. county centre</td>
<td>b6f</td>
</tr>
<tr>
<td>Mädiyne (51)</td>
<td>BÖ. county centre</td>
<td>ex. 37, ex. 44b, b3c, b11, b12</td>
</tr>
<tr>
<td>KAZ</td>
<td>BÖ. county</td>
<td>ex. 44a, ex. 45a-b, 46b, ex. 47a, ex. 47g, ex. 48a-b, ex. 49a-c, ex. 50a-c, ex. 51a-b, ex. 52, ex. 53, ex. 54, ex. 55a-b, ex. 57, ex. 58a-c, ex. 59a-b, ex. 60a-b, ex. 61, ex. 62, ex. 64</td>
</tr>
</tbody>
</table>

The recordings in Bayan Ölgiy were made in June 1996, and the recordings in Nalayh were made in August 1997. Some Bayan Ölgiy tunes published in *Mongoliya kazaktařinïñ xalïk änderi* have also been picked, referred to by the abbreviation KAZ. In this volume, no detailed information is available about the performers and places of collection.
From among Central Asian peoples, the ethnomusicological bibliography of the Kazakhs is the largest in addition to the Uzbeks (as against the sporadic publications on Turkmen, Kirghiz and Tadjik music). Some works on Kazakh music are in Russian, others in Kazakh, and some in Western languages can also be found.

It applies in general that Kazakh folk music research is predominated by description as compared to analysis and comparison. Several volumes contain precisely transcribed tunes, but they are usually not accompanied by precisely documented data. I have not come across a monographic work or any in-depth study of the folk music of Kazakhs living in West Kazakhstan or Mongolia. Without aiming at completeness, I below list some major Kazakh folk music publications.

The first transcription of Kazakh melodies was published in the *Aziatskii muzykal'nye zhurnal* put out by I. Dobrovol'skii in 1816-1818. Next A. Levchin gave two sibizgi melodies in his *Opisanie kirgiz-kazakhskikh ili kirgiz-kaisakskikh ord i stepei*. A. Pfennig included a series of transcription in his essay *O kirgizskih i sartskikh narodnyh pesniyah*, published in the journal Etnograficheskoe obozrenie of 1889.

The greatest work of the nineteenth century on Kazakh and partly Kirghiz folk music was A. Einchorn's work: *Muzykal'naja fol'kloristika v Uzbekistane* (Tashkent) finished in 1888 and published in 1963. This work represents special research into Kazakh music with a series of valuable observations and a significant number of musical examples.

In the 20th century a whole new body of research appeared with transcriptions of Kazakh folk melodies, such as S. G. Rybakov's essay *Liubov' i zhenschin po narodnym pesniam inorodtsev* in the Russkaia muzykal'naia gazeta of 1901.

Extensive study of Kazakh music culture began only in the Soviet period, as reflected in the works of A.V. Zataevich (1925 and 1931).

One of the basic manuals for the research of Kazakh folk music is A. V. Zataevich's *1000 pesen kazakhskogo naroda* (Moscow 1962), the improved edition of the 1925 publication. The tunes not having texts in the 1925 version were given the words collected in the interim period and the bibliography was enlarged.

On the basis of material gleaned from fifteen various archives, the publication of A. Zhanuzakov: *Kazakhskaia narodnaia instrumental'naia muzyka* (Alma-Ata 1964) offers a valuable overview of Kazakh instrumental music.

In his *Pesennaia kul'tura kazakhskogo naroda* (Alma-Ata 1966) B. Erzakovich attempts to give a historical and musical classification of the Kazakh tune types. 83 of his 269 music examples belong to various layers of folk music.

*Narodnaia muzyka v Kazakhstane* edited by V. Dernova (Alma-Ata 1967) is a collection of valuable and less important articles, with a bibliography.
Let me end this brief list with V. Beliaev's *Central Asian Music* (Middletown 1975). In this outstanding work including music examples and analyses the author touches on the music of Kirghiz, Kazakh, Turkmen, Tadjik and Uzbek people. Appended to it one finds 60 notated tunes and a bibliography.


Erzakovich's *Antologia kazakhskii narodnikh liubovnikh pesen* (Alma-Ata 1994) contains 206 love songs, but the performers were nearly all from the urban learned strata (opera singers, teachers, actresses, etc.) and a considerable part of the transcribed tunes raise doubts about their folk origin.

Let me mention two books about the folk music of Mongolian Kazakhs. One is *Mongolia kazaktarïnï÷ xalïk änderi* (Ölgiy 1983), containing 323 Mongolian Kazakh tunes. The authenticity and the reliability of the published tunes could be checked via the Mongolian Kazakh tunes we collected and transcribed. Though being one of the most useful books I have come across during researching the Kazakh folk music of Mangkïstaw, it is almost completely lacking in data about the performers, genres and collection in general. It contains no analysis of music or text, the songs following each other randomly.

The instrumental music of Kazakh in Mongolia's Bayan Ölgiy area is the concern of the book *Bayan Ölgiy kazaktarïnï÷ dombïra jăne sibizgi küyleri*, which presents 119 tunes.

**Abbreviations**


BÖI Bartók Béla Összegyűjtött Írásai [Collected Works of Béla Bartók], 1966, Budapest.


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1979  Chuvash Folksongs, Budapest.
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ZATAEVICH, A. V.
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1931  500 kazakhskikh pesen i kiuiev, Alma-Ata.
1935  O kazakhskoi muzyke, Literaturnyi Kazakhstan, nos. 3–4.
1963  1000 pesen kazakhskogo naroda, 2nd ed., Moscow.

ZHANUZAKOV, A.
1964  Kazakhskaiia narodnaia instrumental'naia muzyka, Alma-Ata.
In this zone and even more to west there are other Turkic peoples as well, e.g. the Gagauz people also belonging to the Oghuz group or the Karaim, Karachay-Balkar, Crimean Tatar, Kumuk etc. people belonging to the northwestern group of the Kipchak languages. Apart from that, several European countries include Turkic minorities, e.g. Dobrujan Turks and Tatars or Bulgarian Turks. In a subsequent phase of research, I should like to involve their folk music in the comparative research as well.


The Romanian collection (1967, 1975) and the Slovakian collection (1959-1970) also appeared well after his death. Apart from his own collections, he elaborated Parry's Serbo-Croat collection at the Columbia University in 1941-42.

Bartók Béla (1924). The scale of the tunes is la-pentatonic, the structure is ABA⁵B⁵, that being similar features shared with fifth-shifting Hungarian pentatonic tunes.

Bartók (1934), In: BÖI p. 429
Bartók (1936), In. BÖI pp. 841-843
The Etude, February, 1941
Saygun (1976), Conclusions-Introduction p. XXXIV
Szabolcsi (1979) pp. 106-109
Lach, R. (1926-1952)
He published a study about this topic in 1934 and gathered a group of such tunes for Bicinia Hungarica IV and Pentatonic Music III-IV for Hungarian young people learning their musical vernacular.

One of the most outstanding representatives of this position is Szomjas-Schiffert (1976).
Vikár–Bereczki (1971, 1979, 1999)
Saygun (1976) p. I
Saygun (1976) p. VI
Later on quite a number of such tunes were also found (author's remark).
Saygun (1976) p. XII
Saygun (1976) p. XII
For more details about the results see Sipos (2000).
Mongolia kazaktarïnï÷ xalïk änderi, Ölgiy 1983
The material was collected by D. Somfai Kara and K. Babakumar in 1996. The account of the collecting trip was written by D. Somfai Kara.
This collection was carried out by É. Csáki and D. Somfai Kara in August 1997.

The first is Mangkïstaw name, the second is Mongolian Kazakh.

Zhanuzakov (1963), Kazakskaja narodnaia instrumental’naia muzika, Alma-Ata, also in: Grove, p. 415.

Similar Hungarian melody is Dobszay (1988: III(B)/51).

Similar Hungarian melody is Dobszay (1988: III(G)/160).

Highly revealing is, for example, № 12a which shows close ties with the above laments but its first line outlines a hill and vale on the mi-re-do trichord and the bar scheme is aba. This kind of structural pattern will often be met with in Kazakh folk music.

Ex. 17 has a Hungarian analogy: Dobszay (1988:III(B)/68).


E.g. Azerbaidzhanskie narodnie liricheskie pesni, 1965 Moscow.

The tune was put down during real lamentation, when the relative first met the bereaved family months after the death. At first the two women took turns in singing the lament, then only the mourning mother sang.

It is instructive to note how closely similar ex. 47b recorded in Bayan Ölgii and ex. 47c collected in Nalayh are.

The Kazakhs are nominally Moslems but maintain a considerable faith in shamanism and animism as well, as do the Kirghiz and Uzbek people and the Tajiks. See Beliaev (1975) p. 122.

The holiday referred to is the New Year of the Persian calendar, nowrîz. The spread of the nowrîz celebration among the Kazakhs is indicative of the extent to which most of Central Asia can at least partially be considered an Iranian-influenced region.

Erzakovich (1955)

Zataevich (1925)

Let us remember the common transposition, i.e. mi-re-do=d-c-b flat (=3-2-1 degrees).

I have transposed higher the southwestern Kazakh lament for comparison’s sake.

Sherbet (Ar. Pers. Tk.) a fruit based drink.

Arka designates the northern parts of Kazakhstan.

The leading rein is a long rope tied to the rein by which the horse is led when the horseman sits on another horse or goes on foot. It is also used for parking a horse.

It was a custom among Kazakhs to hang a rope around a man’s neck who had no son and make a round of the ancestors’ graves entreating their spirits to grant him a son.

The training saddle is a wooden saddle with a tall pommel used by the nomads to teach 4-5-year-old boys to ride. The child held to the pommel and needed no stirrups.

Meaning that they will get into hell after death.

Ölgiy is the name of the river that gave its name to the province Bayan Ölgii and its centre Ölgii. Its classical Mongolian form is Ölegei (‘cradle’), in modern Mongolian Ölgii, pronounced Ölgey by the Kazakhs.

Meaning that although she is to leave for another place, she’d more gladly cling to the doorpost, that is, stay at home.

The woman sang soy but it is meaningless here. The right form is toy- ‘have enough to eat’ heard from other performers as well.

The girl took the boy in, putting her bag to be patted instead of herself.
In Inner Asia, rain-making magic was made with a special stone called *jay tas* or ‘rain stone’ which was often many-coloured or dotted.

Moslem greeting in Arabic, meaning *be welcomed*.

Arabic word, meaning ‘in the name of Allah’. Moslems always begin with this word, e.g. upon arrival, beginning a prayer, etc.

Probably meaning the town of Orenburg by the river Ural, which was the first capital of Kazakhstan. Later the town was attached to Russia and the capital was moved to Almaty.

The reward at contests held when some celebration was staged was usually some animal, a horse or camel. The castrated dromedary was the best means of transport around Manğistaw, it was held in high esteem.

*Bölishil* must be an incantation surviving from shamanic times. Its meaning is vague, but it is also said among Altay Kazakhs.

*Jaby* is a type of Inner Asian horse. It is also spread in Central Asia where, however, the Turkmenian horse (*Akhal-teke*) was appreciated higher.

A leather loop passing under a horse's tail and buckled to the back of the saddle so that it won't slip forward when the horse goes downhill.

He compares his sweetheart *Ak Böbek* to a cunning fox.

The ambler is a horse that runs in a special way. After trotting it does not break into a gallop but assumes a gait in which the legs on the same side move together. Such a horse is very comfortable, especially to ride on long distances.

*Jayik* is the old Turkic name of the river Ural used to this day by Turkic peoples. The Russians named the river for the Ural mountain where it starts upon the order of Tsarin Catherine the Great.

According to Islamic thought, *Huris* are virgins entertaining men who get into heaven.

Most probably, meeting designates death here, the encounter with the netherworld.

Among Kazakhs young wives were not allowed to go across in front of the older relatives of the husband.

The Arabic name of a chapter (sura) in the Koran.

Most probably the distorted form the Arabic greeting *Salam aleykum*, pronounced by Kazakhs *assalawm aleykum*.

She sung -*maš* instead of -*makši*.

Folksongs from Mangkistaw

Kazakh epic songs, the ‘terme’ types

track 1-2 Terme tunes of the smallest compass: ex. 1, № 1f
track 3 Terme tunes of medium compass: № 2f
track 4-6 Terme tunes of the smallest compass: № 1i and other terme melodies

Lament style – convex lines of a small compass

track 7 Two-line lament descending upon re: № 9f
track 8 Two-line lament descending additionally to re: № 8a
track 9 Simplest one-line lament: ex. 5
track 10 Two-line lament descending additionally to re: № 8b
track 11-13 Laments tunes with 4 cadences: № 11e, № 11c, № 11f

The ‘psalmodic’ style

track 14-15 ‘Ak böbek’ tune type: № 13a, ex. 11
track 16 Giusto psalmodic melody: ex. 13
track 17 Recitating psalmodic melody: ex. 14
track 18 Psalmic tune with a high-pitched first line: ex. 16
track 19-21 Sequential tune with small compass: ex. 17, № 15a, № 15b
track 22-23 Melodies with small compass and ascending first line: № 16c, № 16e

Convex first line

track 24 Small-compass do-tune with convex first line: № 19b
track 25 Small-compass do-tunes with convex first line: ex. 22
track 26 Middle-compass do-tune with convex first line: ex. 23
track 27 Convex tunes and concatenation: ex. 24

Hill-and-dale and ascending first line

track 28 Hill-and-dale first lines: № 22b

Unique but apparently authentic tunes

track 29 Tune with third and fourth shifting: ex. 28
track 30 Tune with fourth and fifth shifting: ex. 29
track 31 Unique tune with large compass: ex. 32
track 32 Unique tune ending on so: ex. 33
track 33 Tatar tune: ex. 36
Mongolian Kazakh folksongs

*Descending first lines – laments*

- track 34-35  Basic form of descending Mongolian Kazakh lament: ex. 37, B№ 1a
- track 36-38  Mongolian Kazakh lullabies with cadential 7-♭3-4: ex. 40, B№ 5a, B№ 3b

*Melodious’ first lines*

- track 39  Convex first line with so-ending: ex. 42
- track 40-41  Convex first line: ex. 43, B№ 6a
- track 42-43  First lines with a hill-and-dale outline: ex. 46a, B№ 7a
- track 44-46  Melodies with hill-and-dale first line: B№ 7b, ex. 47e, ex. 47d

*A special melody*

- track 47  Four-line song with cadential 7-♭3-4 and flat first line: B№ 8a

“There is a road forking three ways in Paradise
And you must not miss your path.”

Terme tune from Mangkistaw – track 48