

János Sipos – Ufuk Tafkul  
KARACHAY-BALKAR  
FOLKSONGS



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**KARACHAY-BALKAR**  
**FOLKSONGS**

Institute for Musicology of the Research Centre  
for the Humanities of the Hungarian Academy of Sciences – L'Harmattan  
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# 1. INTRODUCTION

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

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

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

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

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

Field-research based examination of the archaic elements of Hungarian folk music has time-honoured traditions in Hungary. Just to mention the most im-

portant ones: Béla Bartók carried on fieldwork in Turkey in 1936, and László Vikár conducted comparative musical research in the Volga-Kama region among Finno-Ugrian and Turkic groups of people in the company of linguist Gábor Bereczki for over twenty years.

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

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

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

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

In *Chapter One* I briefly survey the expeditions whose aim was the exploration of the eastern connections of Hungarian folk music. Next, I touch on the earlier field trips to the Caucasus which go back as far as the Dominican

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monk Otto's journey in 1232, followed by Frater Julian's and much later by the Jenő Zichy expedition. Since then, no important Hungarian research has been undertaken in the region and the ones that targeted the area mainly traversed the southern part of the Caucasus. I give a short account of our field trips among the Karachays to acquaint the readers with the studied group and the particular musical and cultural concepts necessary for the understanding of the analytic section and the lyrics.

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

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

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

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

We do hope that the book will be of use for historians, Turkologists, linguists and the wider public, apart from comparative folk music researchers and ethnomusicologists.



## 2. IN THE WAKE OF THE EASTERN CONNECTIONS OF HUNGARIAN FOLK MUSIC

### Report on my fieldwork series in researching folk music

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

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

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

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

Hungarian scholars of great stature – some of them outstanding musicians and performers as well – have made essential discoveries about the oriental strata of Hungarian folk music prior to the Magyars' settlement in the Carpathian Basin. Work by the writing desk was coupled with extensive field research: Bé-

la Bartók and László Vikár started their prehistoric investigations among Finno-Ugrian people and continued among Turkic groups; I myself have been involved in the comparative examination of Turkic folk musics for some 25 years.

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

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

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

At the second level, comparative analysis is carried out: the tunes are categorized, the systematized folk music materials of different groups are compared and a musical map is plotted. At this level, an outsider researcher evidently has several advantages over a native scholar. In the Turkic realm a dim view is taken of those who speak of the differences – be they ethnic, cultural, or for that matter musical – separating Turkic peoples. This world, however, is far more unified linguistically than musically, and furthermore, the relations between musics widely deviate from the relations between tongues. A language can only preserve traces from the legacy of ancient ethnic elements, whereas certain musical layers may even survive a complete language shift. Just to mention an example: Kazakh folk music researchers and academicians were somewhat offended by the speech I delivered during the presentation of my Kazakh book in Almati in 2004, precisely by my statement that the laments of the Kazakhs in Mangislak and those in Mongolia widely differed. Nor were some Azeri glad to hear that Azeri folk music is more likely the survival of

the music of the Iranian substratum than of an ancient Turkic tradition. It cannot be emphasized enough that the Hungarian researchers' advantage lies in the knowledge of the method and way of thinking of the great predecessors.

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

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

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

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

In the light of the character of Finno-Ugrian music built of simple short motifs, the Hungarian-Ugrian musical relations are supposed to manifest themselves in the elementary tunes of the children's games, *villőzés*, etc. Such tunes, however, can be found in the music of a lot of natural people and in the archaic tradition of advanced ethnic groups as well. Evidently the possibilities to look for the eastern parallels of one- or two-line tunes of a narrow tonal range

are open to research, but such tunes – most of them even displaying similar melodic progression – can be demonstrated in the music of many different ethnic groups. There are weighty hypotheses on the Ugrian relations of the Hungarian lament. Let us, however, listen to what László Dobszay (1983: 92-93) had to say about it: “The Bulghar and Gregorian analogies invalidate the hypothesis that the Hungarian lament is exclusively an Ugrian melodic legacy... We ought to localize this musical language to the southern zone of Europe, taking the analyzed styles for the ramifying developments from a melodic culture practically in the Mediterranean zone that stretches a bit higher in the east.” My own investigations tend to suggest that closest to the Hungarian laments is the most prevalent Anatolian and Azeri lament as well as an important form of the Kyrgyz lament. With these Turkic peoples even the similarity of genres can be demonstrated in addition to music parallel.

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

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

### *Beginnings of research into eastern folk music*

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

“At long last on the fourth day we went to the area of the *Yürüks* as had been planned originally, some 80 km to the east from Adana, first to a big village called Osmaniye. Osmaniye and the inhabitants of a few neighbouring villages belong to the *Ulash* tribe, which was forced to settle down for some reason about 70 years ago.

We arrived in Osmaniye at 2 in the afternoon; at 4 we were already in the yard of a peasant's cottage. I was rejoicing to myself: on location collection once again, we are going to a peasant cottage again! The host, 70-year-old *Ali Bekiroğlu Bekir* welcomed us warmly. Without any reluctance, the hoary old man started to sing, out in the yard, some old soldier's story:

»Kurt paşa çıktı Gozana  
*Akıl yetmez bu düzene* «<sup>1</sup>

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

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

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

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

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

<sup>1</sup> Bartók (1976) № 8a tune. The words in English: *Kurt pasha went to Kozan, This event is beyond comprehension.*

vealed that analogies to the Hungarian fifth-shifting tunes could only be found on the boundary of the Cheremis and Chuvash areas of about 100 km in diameter, and only those Cheremis areas display them that are under the strong influence of the Chuvash (Turkic) language.

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

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

### *On our research into eastern folk music*

I picked up the thread of Turkic folk music research in 1987. So far, I have spent a total of over 100 months among diverse Turkic groups: in Turkey (continuously in 1987–93), Thrace (1999, 2003), Kazakhstan (1995, 1997, 2006), Azerbaijan (1999, 2006, 2009), Kyrgyzstan (2002, 2004) and Turkmenistan (2011). I did field research among the Karachays of the Caucasus (2000) and those in Turkey (2001, 2002, 2005, 2009, 2010), and among the Navajo and Dakota Indians in America (2004, 2005). I have collected, transcribed and analyzed over ten thousand tunes in all, published 15 books and in order to widen this branch of research, I have initiated an international research team of ICTM for *The Music of the Turkic Speaking People*.

Herewith I should like to reiterate my gratitude to many people and organizations for their help with my endeavours. First to be thanked is my wife Éva Csáki, a Turkologist who has been an integral contributor to my investigations, herself doing collecting work, having a lion's share in translating the texts

collected in Turkey; she also recorded a significant corpus herself among the Mongolian Kazakhs and the Bektashis of Turkey, and translated the Bektashi, Kyrgyz and Karachay lyrics from Turkish.

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

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

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

### *Research in Anatolia*

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

consultations with Turkish folk music researchers, and first of all regular collecting, transcribing and analyzing work allowed me to prepare a large systematized Turkic folk music material for publication.

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

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

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

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

*Kazakh research*

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

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

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

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

Let me quote some Hungarian relevance: with their two parallel lines progressing a note apart, the laments of the *Aday* Kazakhs display some similarity to the small form of Hungarian laments, while the pentatonic descending lines of Mongolian Kazakh laments are reminiscent of the Hungarian pentatonic laments. That is all the kinship between Hungarian and Mongolian Kazakh tunes, which is the more startling as in the (wholly pentatonic) melodic realm of both outer and inner Mongolia fifth-shifting tunes comprise a significant group. We are to discuss this later.

At the same time, the folk music of Aday Kazakhs living in the neighbourhood of Turkmens, includes a considerable number of „psalmodic” tunes which are popular in both Anatolia and among the Hungarians (first of all the Székelys). Apart from the historical examination of folk music in Turkey, the above feature also calls for a serious study of Turkmen folk music, which I started in 2011.

### *Azeri research*

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

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

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

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

Though there is only one tune type, a substratum of the Azeri lament, that is connected to Hungarian and Anatolian folk music, it is remarkable that some lament forms of these three peoples display such strong similarities (Sipos 2010).

It is unlikely that further (vocal) musical forms could be found by future Azeri folk music research; so it can safely be declared that the comparative structural analysis of Azeri, Tat and Tsakhur music has been completed. That cannot be said of the music of Avars in Azerbaijan of which I only have a vague idea now with the fifty tunes I recorded among them. Although they have nothing to do with the Avars of the Pannonian Basin, the limited material collected among them already displays several layers that might kindle the interest of Hungarian folk music researchers.

### *Kyrgyz folk music*

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

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

What is more I seemed to have enough reliable material of Kyrgyz vocal folk music to write the book *Kyrgyz Folksongs*. Via the music of the Kyrgyz people the Kazakh folk music can be linked up with the music of other Turkic and Mongolian people living more to the East. On the other hand, the exploration of Kyrgyz music has a value of its own, as there are very few analytic and comparative publications specifically highlighting it.

*Chapter 1* is a brief introduction to Kyrgyzstan, followed by the main factors of Kyrgyz ethnogenesis and the main views concerning them. I touch on the Hungarian researchers' earlier Kyrgyz investigations and give a colorful account of my own Kyrgyz folk music collecting trips. *Chapter 2* acquaints the reader with Hungarian ethnomusicology's tradition in researching Finno-Ugric and Turkic folk music. I list here the main old Hungarian folk music styles and examine their possible Turkic – and maybe Kyrgyz – connections.

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

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

*Chapter 5* is an anthology of 332 folksongs, providing an interpretive background to the tune groups described in the previous chapter. At present, it is the largest single collection of Kyrgyz folksongs in print. *Chapter 6* contains the Kyrgyz song texts and their English translation.

*Chapter 7* offers a comparison of Anatolian, Azeri, Turkmen, Karachay, Volga-region (Tatar, Bashkir, Chuvash) and Kazakh folk musics from a bird's-eye-view. Chapter 8 contains maps and detailed indices of the places of collection, singers, genres, song texts, musical forms, tonal ranges, cadences, scales and rhythmic formulae. The volume ends with a rich bibliography. The last pages contain the list of the attached video recordings.

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

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

*Religious songs and folk tunes of the Bektashis in Thrace*

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

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

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

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

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

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

A separate chapter discusses mysticism, particularly its Turkish forms such as the Bektashi, Alevi and Mevlevi branches, detailing the characteristics of the Thracian Bektashi religion and life style. Relying on our personal research,

we compare the theoretical precepts of Bektashi religion and their manifestation in everyday life. Mention is made of the influence exercised by the community leader, the *baba*, on the community and the musical repertoire. A separate chapter is devoted to religion-related events, including a detailed description of the *zikir* ceremony for achieving a state of trance.

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

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

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

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

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

### *Music of the Navajo and Dakota Indians*

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

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

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

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

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

### *Computer-aided investigations*

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

<sup>2</sup> Charles and Florence Voegelin reckon with 221 different languages in North America alone, see Voegelin–Voegelin (1977)

<sup>3</sup> Some pertinent publications: Browner (2002), Champe (1983), Debo (1977), Densmore (1926), Fenton–Kurath (1953), Frisbie (1977), Goddard (ed.) (1996), Hagan (1961), Halmos (1979), Herndon (1980), Herzog (1935), McNickle (1973), Nettl (1954) and Rhodes (1952–1953).

pean peoples. The Folk Music Research Group completed the digitalization of a representative sample of European folk musics. To use Gábor Prószéki's term, that work proved futile at that time, and the research was interrupted. Now Zoltán Juhász and I have resumed the enlargement of the data base and the analyses that were not so successful earlier, because of the limitations of the computers, for one thing.

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

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

*The pentatonic descending fifth-shifting style,<sup>4</sup>  
and the music of the Mongols*

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

<sup>4</sup> With the term *fifth-* or *quintal-shift* I refer to wholly or partially fifth-shifting tunes alike.

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

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

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

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

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

By contrast, Lajos Vargyas (1980: 13) had the following view: “... the similarity of the Hungarian and Volga-region fifth-shifting style and fifth-shifting

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

Vargyas (1980: 20-27) examined the quintal-shift in western music and demonstrated of the typical western “fifth-shifting” forms that in the majority of these ascending AB<sup>5</sup>CB tunes usually with a low start there is no quintal-shift, but only the correspondence of a note or two in some variants. The fifth-shift among the neighbours of the Hungarians (Moravians, Slovaks) is mainly a secondary development upon Hungarian influence.

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

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

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

I compared the Hungarian, Volga-region and Mongolian tunes as to scale, melody progression, form and cadences. The closest are the Cheremis and

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

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

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

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

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

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

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

<sup>5</sup> Sinor (1969: 274), Czeglédy (1949: 64) and László (1972).

## Hungarian researchers in the Caucasus

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

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

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

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

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

From then up to the late 18<sup>th</sup> century no Hungarian research took place in the Caucasus. When in the late 18<sup>th</sup>, early 19<sup>th</sup> century the Hungarian national awareness was strengthening, the search for the original homeland and the Asian relatives came to the fore in public discourse. The first scholar to reach the area was János Besse of Ógyalla who arrived in the Caucasus in 1829. Besse, who was convinced that the original homeland of the Magyars was here, climbed the Elbrus and came to know several ethnic groups, but did not find valuable information on the Magyars (Vásáry 1972).

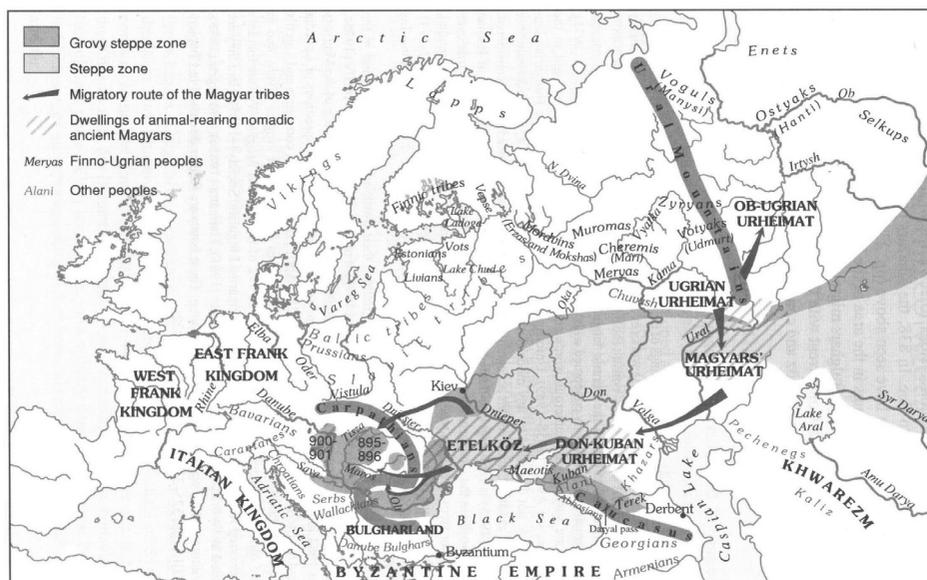


Fig. 1. Map of the migration of the ancient Magyars from Róna-Tas, A. (1997), *Hungarians and Europe in the Early Middle Ages*, Budapest: CEU press, p. 323)

Count Jenő Zichy led an expedition to the Caucasus and Central Asia in 1895. Though the count cherished some hopes, the members of the expedition had other goals than finding Caucasian Magyars at the end of the 19<sup>th</sup> century (Erdélyi 2000: 274–285). Their work was aggravated by their lack of knowledge of Russian which was the language of communication already at that time, and of course they did not know any of the innumerable Caucasian languages. True, one of the members of the expedition, Gábor Bálint of Szentkatolna did write a short descriptive grammar of the Kabard language, he did not really speak it.

Let it suffice to say of the language relations of the area that in the North Caucasus a vertical language structuring prevails. The tongues of the steppe and the lower regions became the *lingua franca* in the lower pastures where the multilingual shepherds traded and settled for winter. Before the Russians conquered the area, it was predominated by Turks: by Azeris in the South Caucasus, Noghays in the northwest and the middle, and Kumyks in the northeast. The influence of the Turkic people was enhanced by their more advanced political organization, so in the North Caucasus Turkification was powerful and remained strongly perceivable even for a decade after the Russian revolution.

The exploration of the Caucasus by Hungarians could have started, but the Russian revolution of 1905 and then World War I radically changed the situation in Hungary and made individual research very hard. Until the end of World War II the archeologist Nándor Fettich was the only scholar to get as far as Tbilisi.

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

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

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

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

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

### About our Karachay collecting field-trips

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

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

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

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

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

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

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

“Dear Madam,

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

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

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

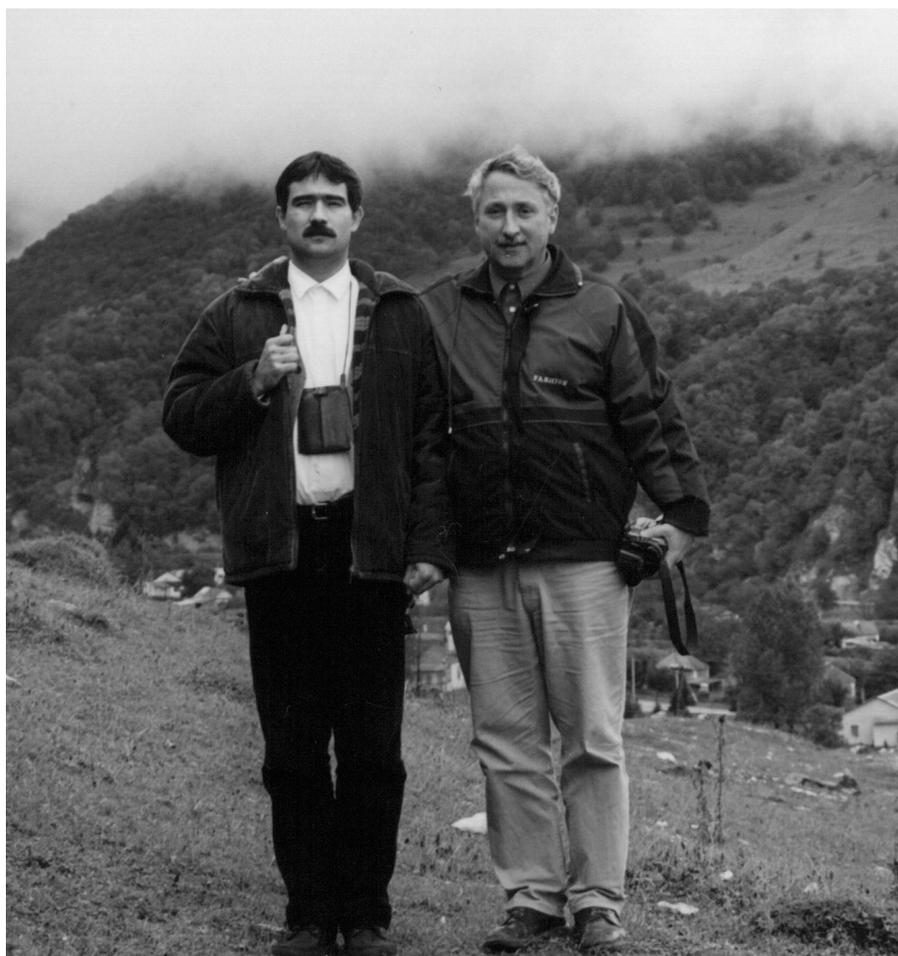
Sincerely yours,

Dr. János Sipos

Budapest, September 20, 2000

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

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



*Picture 1. Gergely Agócs and János Sipos in the Caucasus Mountains*

*Fieldwork of János Sipos and Éva Csáki among the Karachays in Turkey*

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

In 2001 we visited the following villages and towns populated by Karachays (too): Bashhüyük, Eskishehir, Yakapınar (Ertugrul), Afyon, Bolvadin, Doglat, Yazilikaya and Konya. We made many interviews about their history,

customs, and recorded some 160 tunes. We also visited Crimean Tatar and Volga Tatar villages nearby whose inhabitants had also escaped from the Russians in the early 20<sup>th</sup> century. Added to that, we received 50 Karachay-Balkar tunes from Mr. Vedat Malkan and 50 from Mr. Ufuk Tavkul. This expedition resulted in a total of 260 tunes for our collection.

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

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

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

### *Éva Csáki's Karachay collecting trips in Turkey in 2001 and 2002*

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

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

At that time, there was still a huge pine tree in the cemetery, but the local authorities had it felled for they didn't like the Karachays' veneration of it as a sacred tree. That did not deter the Karachays from worshipping the solitary

tree and regarded even its shavings as holy. The grave of a saint, *Ashamish*, used to be under the holy tree. Legend has it that he was once the servant of an upper Balkarian lord called *Küchüker*. The master sent him to get a horse, but he got stuck on the way home and the horse went astray. The squire set out to seek them and when he chanced upon *Ashamish* sleeping, he cut his head off. The villagers buried him. One night a green light emerged from the grave, so it became a sacred place. During a drought or flood they gather around his grave to make an offering. Finally, they tie small pieces of rag *chaput* on the holy tree with secret wishes.

*János Sipos' fieldwork in Turkey in August-September 2005*

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

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

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

In Turkey the question as to who is a Turk is sometimes raised. Some claim that “the whole world is Turkish”, but most of them have a more subtle approach to the question. Many people see the complex ethnogenesis of Anatolia clearly, some even speak of a mosaic nation, which is not really true in this extreme form. Anyhow, as descendants of a great ruling people, culture and empire, they do not need deep nationalistic feelings. The complexity of the situation is well exemplified by our small research team: the driver's family were Turks from Bulgaria, the ancestors of the delegate of the Cultural Min-

istry came from old Yugoslavia, and our guide was Karachay from the Caucasus Montains.

I revisited some villages I had been to earlier, and practically worked in every Karachay village in the area. The fieldwork ended with the fine result of 250 recorded tunes. By the end of the expedition, I had recorded the majority of the Karachay tune types in Turkey. At the beginning of this field research I came across a new tune now and then, but in the last week all I could find were close variants of the already recorded types.

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

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

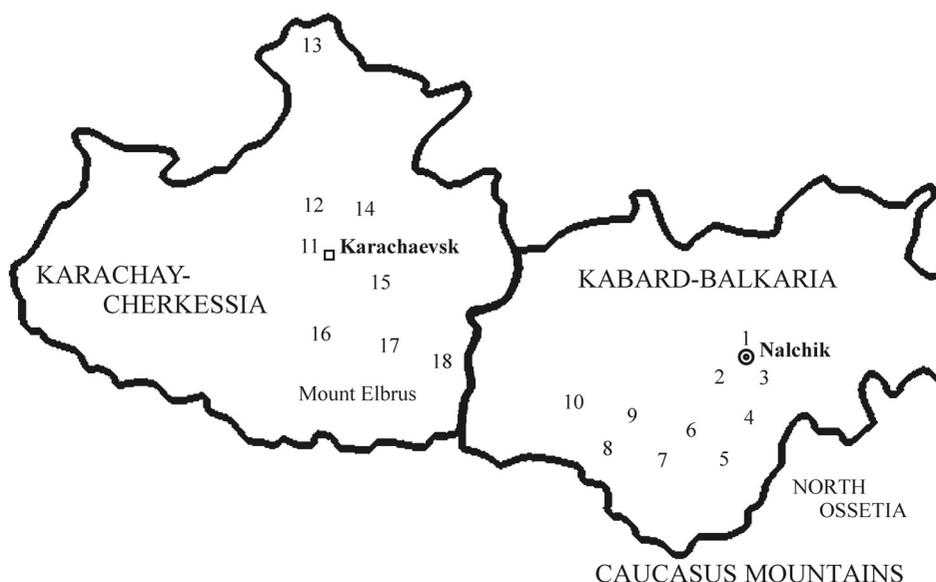
In August 2007 Gergely Agócs and József Lukács went on a two-week research trip to the Karachay-Balkars in the Caucasus. In addition to communities we had visited together seven years earlier, they also gathered data in so-far unresearched valleys and succeeded in making recordings of great ethnomusicological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

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

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

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

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



Map 1. Collecting sites of the Caucasian tunes included in the volume

KABARD-BALKARIA: 1. Nalchik (Nalçik)<sup>6</sup>, 2. Yanikoy, 3. Hasaniya, 4. Kashha Tau (Kaşa Tav), 5. Ogari Malkar (Ogari Malkar), 6. Kara Suv, 7. Bizingi (Bızıngı), 8. Ogari Chegem (Ogari Çegem), 9. Töben Chegem (Töben Çegem), 10. Billim (Billım)

KARACHAY-CHERKESSIA: 11. Karachaevsk, 12. Dzhögetey Ayagi (Cögetey Ayagi), 13. Cherkessk (Çerkessk), 14. Dzhögetey Dzhangı (Cögetey Cangı), 15. Ogari Mara (Ogari Mara), 16. Teberdi, 17. Uchkulan (Uçkulan), 18. Hurzuk

Collecting sites in Turkey: Eskishehir (Eskişehir), Ankara, Afyon and 1. Yahlipinar (Yağlıpınar), 2. Bashhüyük (Başhüyük), 3. Yakapınar-Ertugrul (Yakapınar-Ertuğrul), 4. Belpınar (Belpınar), 5. Yazılıkaya (Yazılıkaya), 6. Kilisa (Orhaniye), 7. Akhisar, 8. Doğlat (Doğlat), 9. Bolvadin



<sup>6</sup> From different people, the *Iyman* ensemble of the radio, at a folk music concert and in the archive of Nalchik Radio.



### 3. ABOUT THE KARACHAY-BALKAR PEOPLE

(UFUK TAVKUL)

#### Ethnogenesis

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

The missionary Johannes de Galonifontibus visiting the Caucasus in the early 15<sup>th</sup> century wrote of the Karachays called *Kara Cherkes* by his neighbours:

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

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

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

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

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

“Cumans (Cuman-Kipchaks) lived in this land. They built pyramidal houses with pointed roofs for their lords. The name of the Kuban River surely

comes from the Cumans. The Karachays are some of the most beautiful people of the Caucasus. Their faces do not resemble those of the Tatars, Mongols, Nogays. The Karachays settled earlier in the Kabard than the Cherkes (Adyghe). They have a legend that they had come from Bashan (Baksan).” (Şamanlanı 1987: 77)

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

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

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

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

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

Some researchers think that the oldest populations of the Caucasus are the groups speaking Caucasian languages, and the Turkic-speaking Karachay-Balkars and Kumyks arrived in the 10–13<sup>th</sup> centuries, and adopted the culture of the Caucasian people. This is, however, a political position without scientific bases, for the people of the Caucasus cannot be grouped into indigenous people and newcomers for historical and social considerations. As an ethnic entity, the Karachay-Balkars and Kumyks evolved through the times in the territory of the Caucasus in the course of ethnic and social-cultural processes. It is in vain to search for their ethnogenesis outside the Caucasus, as the historical data confirm that no group by these names had existed elsewhere.

In today's anthropological typology, the native people of the Caucasus belong to the South Mediterranean branch of the Caucasoid race. Anthropological research subsumes contemporary Caucasian people into three anthropological groups:

West Caucasian *Pontic* type (of the Black Sea),

*Caucasian* type of the Central Caucasus

South Caucasian *Caspian* type.

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

#### *Caucasian tribes*

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

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

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

In Tibor Halasi-Kun's view, not a single group in the Caucasus is "native" in the strict sense of the word, having come from elsewhere to the Caucasus

at different points of time: “It is generally conspicuous that the Caucasian tribes are not indigenous. To divide these tribes into natives and newcomers is erroneous.” (Halasi-Kun 1991: 45)

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

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

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

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

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

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

Upon the raids of Scythians arriving from the east, the Kimmerians were forced to migrate south- and westward in the 7–5<sup>th</sup> centuries BC. In this period the concentration of people in the south Russian steppe caused by a ma-

major wave of migration from Central Asia generated tensions. In the 7<sup>th</sup> century BC the Huns progressing from the northwestern borders of China pushed the Scythians towards the south. The Kimmerian tribes moving westward upon Scythian pressure merged with diverse other tribes and disappeared, while the Kimmerians migrating southward crossed the Caucasus, leaving a considerable number of their kind behind in the mountain range.

### *Scythians*

The period between the 7<sup>th</sup> and 2<sup>nd</sup> centuries BC is a new era in Karachay-Balkar and Ossetian history in the Central Caucasus, with their culture and ethnic identity undergoing further changes. The period beginning with the Scythians brought about a second common stratum in the ethnogenesis of the Karachay-Balkar and Ossetian people.

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

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

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

In the years between 700 and 550 BC the centre of Scythian culture shifted from the southeast Russian steppe to the area of the Kuban River and the Taman peninsula of the Caucasus. In the 7<sup>th</sup> century BC the Scythians crossed the Caucasus, shifting from the Bronze to the Iron Age during their migrations in western Asia (Grousset 1980: 30).

There is information in Byzantine sources about some people regarding the Scythians of Turkic origin. Most important of them is the work of Menander in which he gives an account of the journey of Zemarkhos delegated by Byzantine Emperor Justin II to the Western Old Turkic *Göktürk* empire in 568 AD and of his reception there. This work contains sentences that clearly reveal that the Byzantines were clear about the Scythians and Turks belonging to the same ethnic family. Let me cite two such sentences.

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

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

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

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

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

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

The Scythians were not an entity formed of proto-Turkic tribes but they were a tribal alliance also incorporating diverse Indo-European (Iranian) tribes. The beliefs of Scythians also fed on diverse sources, some traceable to Indian and Iranian foundations.

Herodotus writes that the Scythians worshipped the Goddess of the Hearth called *Tabiti*, ascribing her great significance. This name of this Scythian goddess has great resemblance to the Karachays' Hearth Goddess called *Tabu* or *Tabit today*, too (Laypanov-Miziyev 1993: 59).

Géza Kuun (1981: LIX) proposed an etymology for the Scythian name *Tabiti*, deriving it from the Turkic verb *tapınmak* 'worship'.

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

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

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

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

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

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

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

### *Huns*

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

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

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

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

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

The Avar Turks who arrived in the Caucasus in 558 joined some Bulghar tribes and settled farther in the Balkans along the Danube. The Bulghar Turks migrating under the leadership of Asparuh in 671 to the Balkans and giving the name to today’s Bulgaria later disappeared, having been absorbed by the

Slavic majority living in the area. The Kuban Bulgars remaining in the Caucasus went on coexisting with the Alan and Adyghe tribes (Avcioglu 11982: 720).

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

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

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

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

Let us see a few words borrowed by both Hungarians and Karachay-Balkars from the Kuban Bulghar Turkic language: *bürtük* 'bertü =metal ball', *cegen* 'gyékény=bulrush', *çaga* 'csákány=pickaxe', *çavka* 'csóka=jackdaw', *çum* 'som=cornel', *eger* 'agár=greyhound', *geben* 'kepe=stook', *kavra* 'kóró=dry stalk', *kep* 'kép=picture', *kertme* 'körte=pear', *kübürçek* 'koporsó=coffin', *kürüç* 'körös=ash', *purç* 'bors=pepper', *saskı* 'sáska=locust', *urçuk* 'orsó=reel'.

There are several archeological finds to demonstrate the ethnic relationship between the Karachay-Balkars and the Bulghar Turks. In the Karachay land along the source of the Indis river close to the village of Humara the remains of an old Bulghar town, the finds in Lower Chegem and Laskuta villages, the Bulghar kurgan-shaped graves found near Kasha Tav or the Bulghar cemeteries discovered in the area of the Ligit (Upper Chegem) all prove the ethnic and socio-cultural relations between the Bulghar Turks and the Karachay-Balkars.

### *Alans*

In the years when the Hun Bulgars arrived in the Caucasus another mighty and bellicose group held sway in the area who had appeared after the domination of the Caucasus by the Scythians and Sarmatians.

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

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

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

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

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

All this shows that the population living in the Caucasus in the 10–12<sup>th</sup> centuries and called by the travellers Alan, as well as the Alans who lived in the Caucasus prior to the 4<sup>th</sup> century Hunnish conquest were one and the same people. The Alans who lived together with diverse local people and mixed with a lot of them over the centuries were called Turks by the travellers of the

period. One may conclude from this that the Turkic element of the Turk and Iranian tribes presumably constituting the original Alan group was later joined by Bulghar, Khazar, Kipchak and other Turkic tribes, and they may have developed a different ethnic identity, while the Iranian element of the Alans possibly developed a different awareness. That may be how today's Karachay-Balkar people evolved from the Turkic element and today's Ossetians from the Iranian groups of the Alans.

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

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

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

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

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

### *Khazars*

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

The strongest and longest lived of the European Turkic Empires was the Khazar Empire surviving for 400 years. It can be seen as the continuation of the Western Old Turkic (Göktürk) Empire which comprised a number of Turkic tribes (Baštav 1987: 139).

In the early 7<sup>th</sup> century the Old Turks organized the Sabirs, Oghurs, Onoghurs, etc. and other Turkic tribes into the strong Khazar Empire. Thus the Caucasian force of the Old Turks relied on the Khazars whom the 8<sup>th</sup> century Chinese and Byzantine sources referred to as *Turkic Khazars* (Baştav 1987: 139-140).

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

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

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

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

### *Kipchaks*

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

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

Confronting the forces of Chinggis Khan in 1223, the Kipchaks wanted to form a league with the Alans, but the Mongol army first defeated the Alans

before turning on the Kipchaks. The majority of them fled to the steppes in the north, while a smaller part united with the Kuban Bulgars and Alans who had lived here long and withdrew toward the Caucasus. This historical event put a decisive impact on the ethnogenesis of the Karachay-Balkars.

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

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

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

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

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

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

Statues like that frequently seen in the Upper Kuban and Zelenchuk areas of Karachay country cannot be come across in any other part of the Caucasus. It is known that such statues were not made in the Alanian period, and none

has been found in the “Urheimat” of the Turkic tribes, the steppes and mountains of Northern Siberia.

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

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

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

#### *Modern-time history in brief*

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

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

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

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

The Russians were sensitively affected by the establishment of the Transcaucasian confederation, as it implied the loss of control over the channels leading to the Caucasian “source of life”, the oil of Baku. From the direction

of Daghestan Lenin despatched the Red Army while from the other side the white Russian and Armenian troops supported by the English attacked the South Caucasus, but the Ottomans pushed them back and occupied Southern Caucasus and Dagestan. In the meantime the Kozaks of *Terek* and *Kuban* caused tension in the local population of the West Caucasus, which brought along the Turkish military occupation of the area.

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

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

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

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

The North Caucasian people wanted to establish a United Caucasian Republic, but the area was meant to be a colony of the Germans. When around the end of 1942 the Germans withdrew, a volunteer army of some 15,000 Adyghe, Kabards, Karachay-Balkars and Ossetians went with them. As soon as the Germans had left, the Russians launched a major attack in January 1943 with tanks, bombers, cannons and destroyed all the Karachay villages.

After the war, in 1944–45 the Russians deported some 1.5 million, mostly Muslim people accused of collaborating with the Germans. In addition to Balkars and Karachays, the deported included Volga Germans, Crimean Tatars, Kalmyks, Chechens, Ingushes and Meshkets. They were gathered and transported in freight and cattle wagons to Uzbekistan, Khazakstan, Kyrgyzstan and Siberia. When the evacuation took place, only the aged, the women and children were at home; the men still fighting on the front were sent after them. Some estimates put the deaths during deportation to two-fifths, others think about half the deported died on the way.

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

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

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

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

From 1993, the Russians were gradually leaving the area for Russia. The depopulated villages were gradually occupied by Karachays descending from higher in the mountains, and soon the Karachay territory stretched from the Caucasus range up to the vicinity of the town of Cherkesk. In 1993 the exiled received compensation, and in 1994 Yeltsin declared the Karachays would get some support in their economic and cultural development so as to recompense them for the harm caused by the deportation.

In 1995 Yeltsin appointed an old communist V. Khubiev to lead the Karachay-Cherkess Republic and the ensuing parliamentary elections were also won by the communists. In 1996 a new constitution was drafted, and Karachay, Cherkess, Abkhaz, Noghay and Russian were enacted as official languages. Russian was to be the language of communication and the only accepted language of official documents.

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

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



*Picture 2. A mosque in the land of the Caucasian Karachays*

## Karachay-Balkars as seen by European and Russian travellers

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

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

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

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

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

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

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

In *Volksgesange von Völkern Russlands* (Wien, Rohrer:1952) Robert Lach refers to the Karachays as *tscherkessisch-tatarische* ‘Cherkes-Tatars’.

The Kabards refer to the Karachay-Balkars as *Kushha* ‘mountainous’ in their tongue, preceding it with the name of the respective valley: *Karshaga Kushha*, *Chegem (Shechem) Kushha*, *Balkar Kushha*. Klaproth also remarked that the Kabards called the Karachay-Balkars by the name *Tatar Kushha*, too.

In late 19<sup>th</sup> century Russian research literature the designations *Gorskiy Tatar* ‘mountain tatar’, *Gortsi* ‘mountaineer’, and *Dagli Kabardey* ‘mountain Kabard’ can also be found with reference to the Karachay-Balkars (Tavkul 1993:51). Since they lived on the side of Mount Elbrus, they were also called *Elbrus Tatars*.

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

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

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

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

“The Cherkesses call them *Karshaga Kushha*, but the Mingrels and Imeretjalis name them *Karachioli*. The Tatars call them *Kara Cherkes* as they are subordinated to the Cherkesses. [The Karachays] claim they had come to their current area from *Magyar*<sup>7</sup> before the Cherkesses came to Kabardia

<sup>7</sup> One of the leading towns of the Golden Horde Empire was *Magyar* in the Caucasus. The famous Arab traveller Ibn Battuta describes the town of *Magyar* near the *Beshtaw* ‘Five Mountains’ in appreciative terms in his account. On the basis of archeological finds from around the town of *Magyar* Soviet scholars claim that they display Central Asian features and influenced the local Caucasian traditions (Kobičev 1986: 83). They established that objects similar to baking tins unearthed during excavations in *Magyar* were also used by the Karachay-Balkars and the *Digors* of the Ossetians living in the Caucasus (Kobičev 1986: 83).

and they adopted the name of their ruler *Karcha bey*. They live on the shores of the Kuban, Khurzuk and Teberdi Rivers on the northern slopes of Mount Elbrus they call *Mingi Taw*. To the west of them one finds the Abkhaz tribes called *Tram*, *Loo* and *Kard*. One of their two major settlements is Karachay of 250 houses on the bank of the Khurzuk river. The other one is on the shore of the *Teberdi* west of the *Kuban* and consists of 50 houses. It was founded recently by refugees from Karachay who fled from Kabard attacks. Until most recently the Karachays were idolaters like the Balkars and Chegems, but by now Islam has spread among them and they have even come to loathe pork that they liked so much. It is nearly 30 years now that the Kabard religious leader *Ishak Efendi* disseminated Islam among them (in 1782).

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

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

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

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

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

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

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

<sup>8</sup> Derbend and Endrey are names of two towns in Daghestan.

ordinated to the Kabard princes to whom they pay tribute. But whenever they have a chance, they refuse to obey these overlords. They have innumerable herds of sheep and small horses that are ill suited to carry large load but perfectly fit for mountain paths. They usually sell their horses to the Imeretyalis<sup>9</sup> and Mingrels. The area they use jointly with the Balkars is called Bassiya by the Georgians.

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

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

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

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

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

<sup>9</sup> The Imeretyalis and Mingrels are Georgian tribes beyond the Caucasus.

<sup>10</sup> The Svans are an old Georgian group neighbouring the Karachay-Balkars living beyond the Caucasus.

*gay, Barakay, Ibesan, Dohshuk, Murza, Temirgoy, Bissa, Getikoy, Zhane, Mahosh, Bzhedug, Natuhay, Besleney, Ubih, Abkhaz, and the Kabards on the left.*

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

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

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

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

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

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

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

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

“Until the hostilities that broke out in the early 17<sup>th</sup> century, the Karachays lived in deep valleys and worshipped idols. The Crimean khan sent troops

to the Caucasus to disseminate Islam. They converted the Adyghe (Cherkes) villages on the bank of the Zelenchuk River. But along the Kuban, they came across Karachays who had never succumbed to anyone. These Karachays appealed to an idol called Marzha for strength, they prayed that they might be able to defend their homeland and freedom, and they faced up to the conquerors. The soldiers of the Crimean khan failed to spread Islam among them, so they retreated without success. Eventually Islam was embraced by the Karachays in the late 18<sup>th</sup> century.” (Şamanlani 1987: 166)

Byhan writes the following of the Karachays:

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

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

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

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

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

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

In 1886 a Russian alpinist researcher set out for the peaks of the Elbrus. Of the Orusbiys of Karachay-Balkar origin living upward from the valley of the Bashan he wrote, calling them Kabards:

“The language and customs of mountain Kabards are perfectly different from those of the Kabards in the lowlands. This nation can be taken for the paragon of open-heartedness, sharp wit and efforts made for the unity of their kind. These sons of nature constitute a marvelously healthy and beautiful nation.” (Šamanlani 1987: 212)

## On their social life

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

The Karachay-Balkars use the word *tukum* to allude to tribe or descent. Old and pure-blooded families have tribal names registered as *tukum at*. The name-giver of a tribe is usually a great-grandfather who lived some seven-eight generations earlier, but sometimes a grandchild who lived a few generations later changed the name. In this way, the originally related tribe may ramify into new related tribes, the newer branches being called *atavul*. The *atavul* tribes have a common ancestor (Tavkul 1993: 119). Sometimes some *tukum* tribal organizations unite in a large tribal group called *Kavum*. The larger clans known in the Karachay country include *Adurhay*, *Budyany*, *Navruz*, *Shadibek* and *Tram*.<sup>11</sup>

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

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

<sup>11</sup> They unite the following tribes: *Adurhay clan*: *Laypan*, *Orus*, *Batcha*, *Teke*, *Sidak*, *Erikgen*, *Bajchora*, *Tulpar*, *Kulcha*, *Dola*, *Choma* and *Bolat* tribes; *Budyany clan*: *Akbay*, *Bayramuk*, *Botash*, *Dekkush*, *Elkan*, *Chotcha*, *Bolur*, *Djanköz*, *Toturkul* and *Tambiy* tribes; *Navruz clan*: *Batdi*, *Bayramkul*, *Adji*, *Silpagar*, *Gola*, *Kochhar*, *Kappush*, *Gappo*, *Koban*, *Mamchu* and *Sozaruk* tribes; *Shadibek clan*: *Bitda*, *Hasan*, *Hubiy* and *Tohchuk* tribes, *Tram clan*: *Albot*, *Djanibek*, *Bostan*, *Korkmaz* and *Semen* tribes.

pagar was appointed grandson of Navruz, schematically: Navruz → Zhigitchi → Endrevuk → Silpagar. Equally for the *Kappushs* tribe, Kappush was declared to be another grandson of Navruz: Navruz → Zhigitchi → Nukkol → Kappush (Karačaevcy 1978: 234).

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

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

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

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

The *Tohchuk* tribe moving to the Karachays from the Kabards were later incorporated in the *Sadibek* clan, too. Several *Tohchuk* tribes are known among the Karachays, differentiated by genealogy. The *Tohchuks* tracing their descent to Kertibiy arrived in Karachay country together with *Tambiyek* after the legendary clash between Karcha, the leader of the Karachays, and prince Kaziy of the Kabards in the 16<sup>th</sup> century. The *Tohchuks* living in the village of Tashköpür claim they originate from *Shavluhtolh*, son of Genarduka, who had come to Karachay country from Besleney in the mid-19<sup>th</sup> century. In the late 18<sup>th</sup> century Hasan, the son of Dohsuk of the Kabard *Kaytuk* tribe, resettled in Karachay country and founded another tribe. This *Tohchuk* tribe was also known by the name *Hasans* in the 19<sup>th</sup> century. The sons of the Kabard Hasan are *Tohchuks*, and the *Tohchuks* coming from the Crimea are claimed by legend to be of different lineage each.

Those of identical origin regard each other as *tukum yuvuk* ‘tribal relative’ and do not marry even as distant relatives as those removed by more than seven generations. Those who issue from an identical *atavul* are the close kinfolk. *Atavul* kinship has a salient role in the Karachay-Balkar tradition.

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

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

## Social stratification

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

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

At the beginning, there were three social strata: *biy* or *tavbiy* (lord), *özden* (one of a good line) and *kul* (servant, slave). Those in the *biy* or *tavbiy* group regulated the political structure of the Karachays. Members of the *özden* group, even if some of them were mightier economically than the lords, had no voice and were tied to the lords. The *kul* were not free and had no property, being sold and bought mostly after having been seized from neighbouring Caucasian groups as captives.

The Karachay-Balkar social structure resembles that of the neighbouring Kabards. The *biy* 'lord/prince' group of the former corresponds to *pshi* among the Kabards, the *özden* of the Karachay-Balkars were the *vork* among the Kabards, the Kabard stratum of *kul* 'serves' being the *pshitl*.

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

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

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

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

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

“The Karachay princes are to be called *biy*. Kirimavhal, Orusbiy, Mudar are the best known family names. The common people do not pay tax or other contribution to either the *biys* or the *özden* families of good lineage. Nevertheless, when a prince takes a liking to someone's horse, he can borrow it. By contrast, the Karachays pay a predetermined annual tax to the Kabard princes called *bek*.

Whether prince, a freeman of a good family, or anyone of the commoners, they are all under Kabard suzerainty. They look upon the *beks* as their own lords. In general, every Karachay family pays five heads of sheep to the Kabard princes a year. The more affluent also pay a fine horse, an ox, a felt gown, a fur costume, copper cauldron or some other similar objects. Though the Karachays of good lineage are not obligated to pay such tax to their lords, in military campaign they are subordinated to them. The Karachays always give as rich a treat to the *biys* as possible everywhere.

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

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

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

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

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

“The Karachay-Balkar lords collected tax from the people grazing their own livestock on their own summer pastures and on other pastures. That could be live lamb or ox, or cheese, butter, cream or other produce prepared by the villagers.<sup>12</sup>

<sup>12</sup> A text recorded in Bizingi, a village in the Balkar area in the mid-19<sup>th</sup> century describes the situation as follows: While the *Süyünch* family was in control, 80 wheels of cheese for the grazing of the sheep. In the Holam, the servants of the *Djodjai*, *Hapar*, *Kochmen*, *Djapa*, *Ozay*, *Teke*, *Deppu*, *Djazu*, *Djeti* families drive sheep for their lords, chop wood, render all kinds of chores while they just lie on their backs. (Boziev 1962: 54)

The Karachay-Balkar lords exercise their power over the people thanks to the support and might they receive from the Kabard princes. When in 1709 the people revolted against the descendants of Aydabol, one of the Balkar lords living in the Cherek valley, they asked help from the then strongest Kabard prince Aslanbek, son of Kaytuk, to suppress the revolting people.<sup>13</sup> Relocated from the Bizingi valley to the Bashan valley of Balkaria, the Balkar lord of the *Orusbiy* tribe took brides from the Georgian-Svan lords and gave brides to them, so through this milk-relation they got into kinship. Among the Georgian-Svan lords the *Orusbiy* tribe got into relation with the Dadeshkeliyans, and thereby received support against the so-far oppressive Kabard princes, too. Instead of being oppressed by the Kabard Hatohshuk princes, Ismail bey, son of Orusbiy lived a happy life in the Bashan valley.” (Abaev 1992: 11)

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

“The population living here and in neighboring valleys regard themselves to be of a different race from the Cherkes (Adyghe) people of the plains and the western mountains. Those who live here claim they are the oldest inhabitants of the region, but when the Cherkes tribes (Kabards) coming from the Crimea invaded the area they deprived them of their primacy. Their language is Tatar<sup>14</sup>, their religion Muslim. Their leaders are highly tolerant and open-minded. The suppression of the Russian Empire is hardly effective here in the mountains, and they simply pay a little tax to be exempted from military service. The local system might be termed feudal, but it may perhaps be more correct to call it patriarchal. The lords are the accepted leaders of society. They live in four times larger houses than the rest, and they own the largest herd of sheep and cattle in the village. This wealth is the basis of their duty to give a treat to any stranger who comes by. Nevertheless, their word is not the law, they cannot force their village neighbours and have to persuade them to comply.” (Freshfield 1896: 355)

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

<sup>13</sup> The mother of Aslanbek, son of Kaytuk also issued from the Balkar *Aydabol* tribe.

<sup>14</sup> In 19<sup>th</sup> century Russia all languages of Turkic origin were called Tatar.

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

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

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

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

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

In Karachay-Balkar society the stratum of *özden*s those issued from good families, belonged to the lords. Every *özden* had to provide a mower to cut the necessary hay for the lord’s livestock. He had to deploy another servant to gather and transport the hay with his oxen. To prepare the soil for the sowing of the autumn barley and wheat, every good family had to put an ox and a man at the disposal of the lord. The *özden* wives did the household chores for the *biy*. The Karachay-balkar *özden biyni ekinchi kulu* ‘the one from a good family is the lord’s second servant’ mirrors the social situation faithfully. In return for these services, the lord protected the good families (Karachaevy 1978: 205).

Some of the good families were as rich as the lords, or sometimes even richer. These were labelled *bash özden* ‘foremost good family’, *siyli özden* ‘dear good family’, *sirma* ‘most noble family’. Those beneath them were called *orta özden* ‘medium noble’ or *töben özden* ‘lesser noble’.

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

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

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

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

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

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

<sup>15</sup> In the administrative and social system of the Golden Horde the term *karakiši* also crops up, but there it designated the lords at the disposal of the ruler (Togan 1999: 47).

The group of *yasakči* comprised people who had land but had to pay tax to the landlord after the grain and pasturing.

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

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

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

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

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

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

The word *kazak* means ‘solitary, homeless, powerless’. The lord could donate land to the *kazak* for farming. The *kazak* was obliged to carry out any instruction of the lord, both around the house and in the fields. *Kazaks* were the landowner’s property; serf women had no rights, either, being bought and sold for money. The house servants were not allowed to marry. The lord was entitled to sell a *kazak*’s daughter (Kudashev 1991: 163). When the Karachay-Balkars came under Russian rule, the lord who killed a serf could also be brought to court for punishment. Serfs could not be sold to other areas or abroad (Karachaevy 1978: 207).

The growing inequality in Karachay-Balkar society fed discontent which broke out in a revolt in 1851, escalating to real war between the serfs and their lords in the Karachay Huzuk area (Karachaevcy 1978: 208). In 1840 and 1855 the servants in Chegem and Holam rebelled against their lords for the magnitude of tax they were imposed. In 1862 the rebels in Girhoyan flatly refused to go on serving their masters (Mokaev 1976: 95). After the revolts in Balkaria many rural families fled to Chechen and Daghestanian areas (Kasumov 1992: 48).

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

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

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

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

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

At that time, a sheep cost 1 ruble, which clearly shows the magnitude of indemnity to be paid by serfs. In those years serfs paid a total of one and a half million rubles to the 76 landowners in Balkaria (Mokaev 1976: 96).

N. Petrusevich's report reveals that the census in Karachay country in 1867 found the following social stratification: *biy-čanka* 'lord' – 653; people of good descent 'nobles' – 9978; freemen – 1801; *ülgülü kul* 'soil-bound serfs' – 1828, and *bašsiz kul* 'purchased serf' – 582, totaling 14 728.

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

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

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

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

Fearing the revolts of the landless masses, the Russian government deliberated the idea of founding new villages and distributing land among the villagers. Thanks to Petrusevich's efforts, the Russian land allotment committee re-distributed 40,000 *desyatin* land in 1868–70 from the land reserves expropriated earlier for Russia. Some of the Karachay landlords and rich persons made agreements with the Russians to confer their control over these lands. On the remaining land they established four villages, *Teberdi* in 1868, *Sinti* and *Tashköpür* in 1870 and *Mara* in 1875 (Beslenceev 1971: 7).

In the old Karachay-Balkar villages the descendants of the *biy* ‘lord’ and *özden* ‘good family’ strata were only willing to settle on areas designated by their forebears. The traditional villages evolved from the merger of these family areas called *tiyre* in Karachay-Balkar.

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

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

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

## Old customs, songs, gods

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

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

In this month, the month of Totur<sup>17</sup>  
May you have honey, butter in your house  
May your spring day be  
Blessed.

<sup>16</sup> The data in this chapter are cited from Kōšoğlu (2002).

<sup>17</sup> The *month of Totur* is March for the Karachays.

They gathered by tribe or village, all the young and old, saying prayers, good wishes, carrying out rites. They danced around the cauldron in which the meat of the sacrificial animal was cooking, and sang songs to Čoppa, Eliya and Sibila, the gods of the crop, lightening and thunder. They believed that these deities were in charge of the quality of the crop.

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

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

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

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

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

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

Similarly to many other ethnic groups, in pagan times the Karachays and Balkars worshipped trees too: *Ravbazi* was the Balkars' and *Ayterek* and *Janniz Terek* the Karachays' sacred tree. They deified these trees and surrounded them with beliefs. As late as the end of the 19<sup>th</sup> century, old Balkars would comment: *May Allah be your helper, and may I have Ravbazi by my side*. The holy trees remained untouched for a long time; the Karachays believed that anyone who touched *Janniz Terek* would be damned and die.

The Karachays and Balkars of yore also venerated rocks and stones. They gave the name of a god to a rock which was believed to represent the deity. Thus, they held ceremonies around the rock or stones of *Čoppa*, *Bayrim*, *Ap-sati*, *Astotur*, *Eliya*, praying to the gods to free them from illness, give them good harvest or rain.

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

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

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

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

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

Oyda, Čoppa!  
God after God  
Put an end to the drought,  
Send us rain,  
Soak the soil,  
Tree, who ripens the seeds,  
Tree who orders rain,  
Tree who embraces the whole world,  
Open wide the gates of rain,  
Let the sky thunder and roar,  
Let it rain now!

In Karachay land they prayed to *Ĵanniz Terek* for rain. Like in the majority of Turkic groups, however, the supreme God of the Karachays was *Teyri* ~ *Tengri*. “It is he who the rain god obeys,” they said and they prayed to him for rain:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### *Folksongs*

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

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

would become easy and fast and the crop would multiply for *Erirey* was the god of harvest and well-being in earlier times.

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

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

### *Heroic songs*

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

The plague of 1790–1800 claimed many lives among the Karachay-Balkars. A new plague broke out in the North Caucasus in 1808–1814. The songs of the ‘mountain folk’ entitled *Al Emina* ‘first plague’ and *Ekinči Emina* ‘second plague’ narrate these events.

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

The migration of some Karachay-Balkars to Turkey in the 19<sup>th</sup> century is perpetuated by the songs *Stambulga Ketgenleni Jirlari* ‘Song of the migrants to Istanbul’ and *Muhajirle* ‘migrants’. They speak about the hardships and

sufferings of the migrants, the pain of separation from home, their homelessness.

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

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

### *Ballads*

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

### *Songs of the Soviet era*

The *daglis'* songs created in the Soviet period may be divided into the following thematic groups: 1. the Soviet period and the civil war, 2. life and work in

the kolkhoz, 3. World War II, 4. deportation (1943–57), 5. love songs and *manis*, and 6. humorous songs.

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

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

#### *Love songs, manis, plaintive and cursing songs*

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

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

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

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

### *Laments*

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

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

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

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

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

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

Laments encourage people to hold out in the hard times of exile without losing humanity or blaming destiny, drawing strength and courage from one's truth. The *sürgün* songs are the popular narratives and historical records of the Karachay-Balkars, incorporated in their song stock for centuries to come.

*Daglis* were always ready for fun and bantering. There are no villages in Karachay-Balkaria without funny songs. Some of them are restricted to a certain village or valley, others spread from place to place to become part of the favourite tune repertoire (*Jörme*, *Sandirak*, *Gollu*, *Boz alaša*, etc.). Some of them are also dance tunes. In the humorous tunes traits like laziness, jealousy, selfishness and similar despicable characteristics are condemned.

### *Religious songs*

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

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

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

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

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

La illaha illallah  
Muhammadun Rasullulah ...  
Let us protect our religion,  
Let us worship magnificent Allah.

The *zikirs* guide people to the observation of Islam's rules which lead them along Allah's path to paradise already on earth. The oft-repeated advice includes: be patient, be persistent, good-mannered, do not be deceived by the vanity of the world, be loyal to the faith, do not be stingy or envious, do not cheat others. They contain several other admonitions as well: be straightforward and honest, keep the guidelines and moral advice of Islam.

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

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

The *zikirs* on religious obligations teach that *namaz* 'ritual prayer' and fasting are important duties:

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

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

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

This crop of the Karachay-Balkar people root way back in the past, representing a special local colour of a rich international phenomenon.



*Picture 3. Karachay husband and wife in Yakapinar, Turkey*

### How did the Karachay-Balkars get to Turkey?

At the end of the Russian-Caucasian war lasting for 270 years, large masses of the inhabitants of the Caucasus migrated to the Ottoman Empire. The exodus begun in 1859 affected Daghestanians, Chechens and Ossetians, but the

migration to the Ottoman Empire in 1863–64 caused the greatest loss to the Adyghe, Ubihs and Abkhazes.

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

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

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

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

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

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

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

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

*24 Cemaziyelevvel 302 ve 27 Şubat 300  
Bende Rıza*

In May 1885 correspondence continued. The patience of the Karachays gathered in Rostov to move to the Ottoman Empire began to dissipate. Finally, the representative of the Karachays wrote a letter of petition to the Prime Minister's office of the Ottoman Empire about their situation and asking for

admission. The telegraph of 15 May 1885 arrived in Istanbul triggering off the following procedure.

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

Rostov, to the Office of the Grand Vizier

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

15 May 1885

Representing the Karachay inhabitants

*Ümerâdan Tambiyev*

*Ümerâdan Hacı Zekeriya Abayev*

The first group of Karachay refugees arriving in the Ottoman Empire in 1886 were settled in newly founded villages around Tokat and Eskishehir: *Arpađı Karachay* and *Chilehane* belonging to Tokat and *Yazılıkaya* and *Akhisar* belonging to Eskishehir.

Stampulçula Stampulga kettile  
Mında kalganlaga ne kıyınlıkla cetdile  
Ol künlede bizge bolur bolgandı  
Ak betleden kızıl nürle ongandı

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

Bizni elibiz kolan hudiyleden tolgandı  
Ol künle maşarlanı künüdü  
Allay koturbaşnı ceti cahanim üyüdü  
Cılav boldu Teberdini ıllu toyları

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

Mangıray kaldı Gata kıyınlını  
Buv Ölgende koyları  
Teberdide kibik kara kozu soymayla  
Para almayın üy salkınlaga koymayla

Poor Gata's herds of sheep  
Go bleating in the valley of Buv Ölgen,  
No black lamb is killed in Teberdi any more,  
The houses do not give shelter for free.

Kemele kelelle bizni allıbizga çabhanlay Biz carlıla Stampuldan kalmay keterek Burun kibik Teberdini tabhanlay Oy igi sagan Teberdi kobannı tabared	Ships arrive almost flying to meet us, Poor us, we didn't want to stay in Istanbul, We wanted to find a place like Teberdi, Wish to God we had found the river Teberdi.
Sıylı Şamda ötmek bla aşarga Carathan Allahdan buyruk tabared Burun kibik tik künnümde Ceti el bolub çaşarga	We would have eaten bread in the sacred city, Almighty Allah would have ordered That like in the old time, on top of the mountains We should settle in seven villages.
Oy anam, anam eki eşiging şav bolsun Teberdi özeni şaytan avmaz tav bolsun Mingenibiz keme bla maşına Biz barabız muhacirleni aşıra	Alas, mother, may your two gates perish. The valley of Teberdi be a mountain deserted by the satan. We have boarded ships and trains, We are going to say farewell to the emigrants.
Oy Zulihatım, Zulihat Cılay kaldı Baraknı kızı Anisat Oy anam, anam, seni eki eşiging kurugand Meni atam, izlegeningi tabhansa İçingden çıkgan eki balangı	Ah, my Zulihat, Zulihat, She left Barak's daughter Anisat weeping. Alas, mother, mother, your two gates are closed, May my father find what he is looking for, The two little children of your womb.
Gâvur koluna cuvuk cetmegen adamlaga athansa Oy anam, anam seni eki eşiging şav bolgandı Cılay-cılay ol aruv sanlarım kuruyla Artımda kalgan carlı eki egeçim	You have sent her to the land of gaur, to an alien land, Alas, mother, mother, your two gates have perished. My beautiful body is waning amidst tears, My two little sisters left behind
Oramlada it küçükleça uluyla Oy meni atamı eski üyünü eşikleri Kobanga açılıb Kızdan aybat çaşların baralla cılab-cılab Atçabhannı enişge çaçılıb	Are whining in the streets like puppies, The gates of my father's old house opened on the Kuban river. Young men fairer like lassies are walking amidst tears, Going astray under the Atçabhan.

Russia began to build the Trans-Siberian railway in 1891 and completed it in 1904, which lent it a great lead over China and Japan in the Far East. In the war of 1894–95 the Chinese defeated by the Japanese had to relinquish Port

Arthur to the latter. This area had long been set an eye on by the tsarist government, wishing to annex it to Russia. Now they occupied Port Arthur and thus they had access to the Chinese Sea. Trying to put a halt to the advance of the Russians, the Japanese concluded an alliance with the British. Since the Russians did not want to withdraw, the Japanese declared war on them in 1904. On 3 January 1905 the Russians lost Port Arthur and the Japanese took 30 000 Russians of the tsar's army as pows. Russia was beset with domestic disturbances and socialist demonstrations, forcing the tsarist government to end the war. The Japanese and Russians signed a peace treaty on 23 August 1905. The Russian casualties (dead or wounded or captive) amounted this time to 400 people.

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

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

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

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

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

The migrants set out in November at last. The first lap of the journey took them to the railways station Nevinka of the Russian Kozaks. After camping here for several days, they boarded cargo trains and travelled to the port of Novorossiysk on the Black Sea. Overcome by the cold of winter, the emigrants lived in dire circumstances. Some lived in felt yurts till the ships arrived which

were supposed to take them to Istanbul. Typhoid fever and other diseases took their toll among them, and most of the Karachays on the way left this world for good without setting an eye on Istanbul. The rest kept hoping while waiting for the ships on the shore of the Black Sea, singing laments like this:

İnşallah biz İstampulga keterbiz	We hope to reach Istanbul.
İnşallah Kara tengizden öterbiz	We hope to cross the Black Sea.
Biz İstampul'da zemzem kuyarbız	In Istanbul we'll ladle the water of life in
kumganga	our vessel,
Biz İstampul'da tüye soyarbız	In Istanbul our sacrificial animal will
kurmanga	be the camel.

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

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

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

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

Today, the following Karachay villages are registered (county: village/district): *Afyon*: Doglat/Ichhisar, *Ankara*: Yaglipınar/Gölbaşı, *Eskişehir*: Gökcheyayla (Kilisa)/Han, Akhisar/Han, Yazılıkaya/Han, Belpınar/Çifteler, Ertugrul (Yakapınar)/Sivrihisar, *Kayseri*: Egisögüt/Pınarbaşı, *Konya*: Başhöyük/Sarayönü, *Sivas*: Emirler/Yıldızeli, *Tokat*: Çilehane/Resadiye and Sulusaray Arpaşı/Karachay.

In addition to the listed places, Karachay-Balkars also live in Yalova in Çiftlikköy, Konya Ereğli, Eskişehir Çifteler, and several districts of Mahmudiye, Tokat in Turhal, Afyon in Bolvadin, Ankara, Istanbul, İzmir, Eskişehir, Konya, Afyon, Tokat, Kayseri, Sivas province centres.



*Picture 4. Three generation of Karachay women*

## 4. KARACHAY FOLK MUSIC

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

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

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

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

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

<i>Class</i>		<i>Characteristics</i>	<i>Age</i>
1.	№ 1–8	Rotating or plagal motion	Archaic
2.	№ 9–37	One or two short lines and variants with x(1)1 cadences	old and new
3.	№ 38–53	Four short lines with (1) main cadence	old and new
4.	№ 54–62	Four short lines in (pseudo)domed form with 1(x)y cadences	archaic

<i>Class</i>		<i>Characteristics</i>	<i>Age</i>	
5.	№ 63–70	Four short lines with 1(VII)x cadences	old and new	
6.	№ 71–105	Four short lines with (2) and (b3) main cadences		
7.	№ 106–115	Four short low lines with (4/5) main cadences		
8.	№ 116–138	Four short lines with (4/5) main cadences and a higher start		
9.	№ 139–145	Four short lines with (7/8) main cadences		
10.	№ 146–186	One- or two-lined tripodic (archaic) tunes		archaic
11.	№ 187–199	Four-lined tripodic tunes		
12.	№ 200–278	<i>Jir</i> tunes		Kabard origin
13.	№ 279–287	Four long lines in a recursive structure		new

As the table reveals, I separated a special four-lined Karachay musical form, the *jir* tunes (class 12), from the rest of the four-lined tunes. Unlike the rest of the four-lined Karachay tunes, which are basically isometric, they comprise lines of peculiar structure and this feature holds them together despite the diverse cadential sequences and melody progression. Yet there are several *jir* tunes that display similarities in their melody lines to four-lined isometric tunes. The order by cadences was a good criteria to arrange the *jir* tunes as well.

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

## Special tunes

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

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

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

There are tunes with lines 1 and 4 progressing low and the middle lines being higher pitched. Their rising first part differentiates them from the majority of Karachay and Turkic tunes, so they are ranged in separate classes.

Class 4 contains apparently archaic tunes of four short lines in domed and pseudo-domed (AB/A,C) structure, and Class 13 includes domed structures of four long lines that emerged upon more recent influences. Several of the *jir* tunes also belong here.

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

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

## The classes of Karachay folk music

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

<sup>18</sup> E.g. № 66, 95, 105, 107, 109, 110-112, 115, 134, 135, 137, second line of 142-145, 179, 187, 189 and 190.

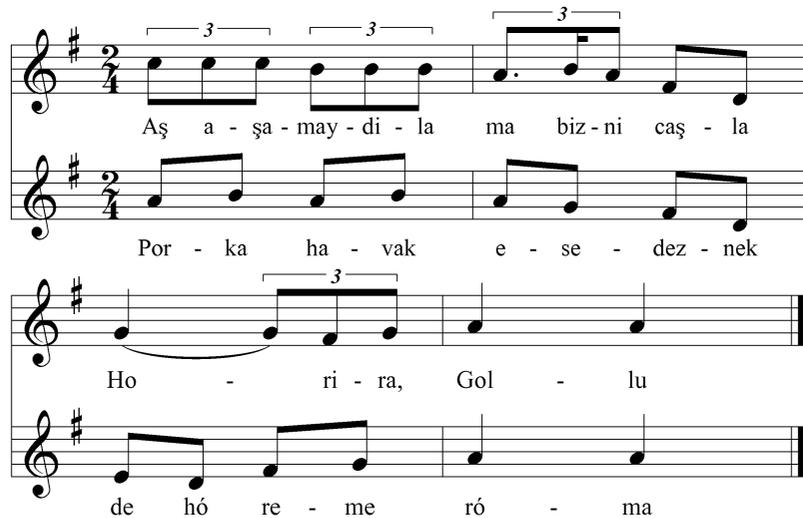
<sup>19</sup> E.g. № 150, 203, 204, 207, 220-224, 271.

<sup>20</sup> E.g. № 69-70, 80, 83, 124, 201, 219, etc.

## CLASS 1: ROTATING OR PLAGAL MOTION (№ 1–8)

Archaic tunes of diverse origin are gathered in Class 1. It includes tunes rotating round the middle tone of the E-D-C trichord (№ 1), some leaping round the notes of the B-A-E, tritone (№ 8) and some with descending-ascending plagal motion (№ 2-5, Ex.1). What they share in common is being different from the majority of Karachay tunes that are built of descending or convex lines. It is noteworthy that the motif rotating round its mid-tone is a basic pattern of Hungarian children's songs, and the tune that ends rising is a major form of Hungarian *regölés*. The relevances to Hungarian folk music will be explicated in detail in the chapter "Connections between Hungarian and Karachay folk music".

Audio 



a) Aş a - şa - may - di - la ma biz - ni caş - la

b) Por - ka ha - vak e - se - dez - nek

Ho - ri - ra, Gol - lu

de hó re - me ró - ma

Ex. 1. a) Descending-ascending „Gollu” tune of the old religion, b) Hungarian regös tune (MNT II, № 866)

## CLASS 2: ONE OR TWO SHORT LINES AND VARIANTS WITH x(1)1 CADENCES (№ 9-37)

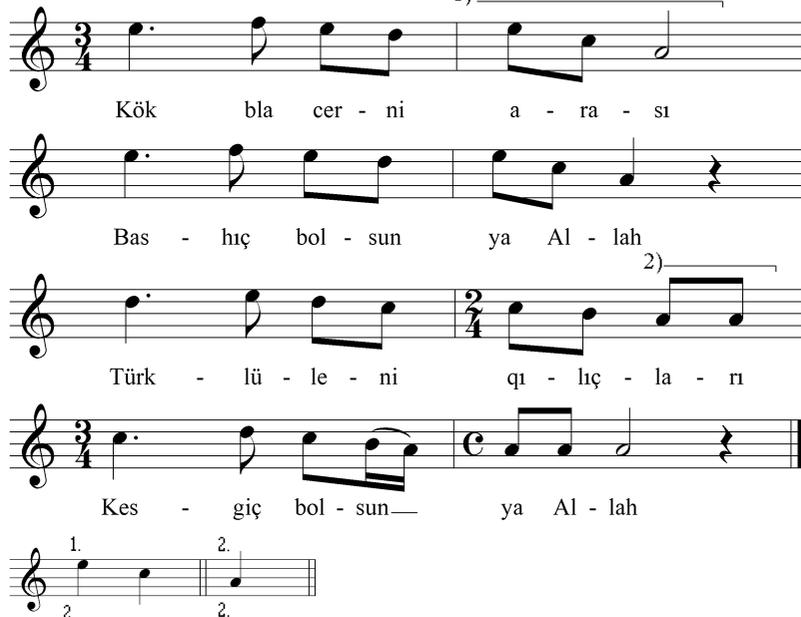
Many Karachay tunes comprise one or two short lines and their variants. These variants end on the closing notes of preceding lines, but the tonal range gets ever narrower line by line. In some cases the strophic text arranges them into four-lined stanzas but the descent to the fundamental justifies taking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

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

2.1. There are three tunes of minor character (Ex. 2.1a, № 9-10)<sup>21</sup> and three of a major hue, in this group of tunes whose every short and very similar line descends to the basic note (Ex. 2.1b, № 11-12). Typical are the narrow 1-5 or 1-4 tonal ranges, exceptional being № 12 with its 1-7 ambitus. It is revealing of the structural development of Karachay folk music that surprisingly few such simple tunes can be found, and moreover, the most elementary tunes are often arranged in regular four-lined forms.

*Rubato*, ♩=96

Audio 



Kök bla cer - ni a - ra - sı

Bas - hiç bol - sun ya Al - lah

Türk - lü - le - ni qı - lıç - la - rı

Kes - giç bol - sun — ya Al - lah

1. 2.  
2. 2.

Ex. 2.1a. One short line and its variants

<sup>21</sup> The first line of the refrain of № 10 ends on C.

♩ = 100

Audio

Cüw cüw cüw a - la

E - ki cıp - cıq suw a - la

Qaz' qu - muq - dan ke - le - me  
İt çab - hand da ö - le - me

Am - ma bo - za bi - ši - rir  
Ak - ka aç - ha tü - şü - rür

*Ex. 2.1b. One short line and its variants*

2.2. Eight of the tunes comprising two short lines have (2) main cadence, all moving on a scale with the major third, most of them using tones of a narrow range (1-4/5) (Ex. 2.2, № 13-19). Some tunes are more or less similar to the small form of Hungarian laments, but in groups 6 and 10.3 closer similarities will be seen. № 15 starts like the rest of the class but descends further along two additional lines. This brings it close structurally to the downward extension of the small form of the Hungarian laments. (More about it see in the chapter on the connections between Hungarian and Karachay folk music.)

Audio

a)

Men' a - la - şam çab - han e - ted hay hay hay hay

b)

Jaj, lyá-nyom, I-lon-kám, ked-ves ga-lam - bocs-kám,

Qız - ğan - lay da qab - han e - ted hay hay hay

ma leg - a - lăbb ti - zen-nyolc é - ve

Ex. 2.2. Two short lines and their variants with (2) cadence: a) Karachay tune and b) its Hungarian analogy (MNT V, No. 41. 269, lines 4-6)

2.3. In this more populous group of Class 2 there are six two-lined tunes of minor character with (b3) main cadence and six similar tunes of major character with (3) main cadence (Ex. 2.3a, № 20-24, and Ex. 2.3b, № 25-29, where the odd-numbered lines of № 27 are concave). The tunes of minor character typically have a tonal range of 1-6, those of major character are narrower, often only 1-3 or 1-4, and consequently, the tunes of different scales in this group differ from each other more. In Karachay folk music the salient tones – e.g. the line-ending tones – are usually approached descending, which makes the rotating F-E-D-E motion in the first lines of some small-range tunes of major character rather singular. Another unique feature in this group is the refrain of Ex. 2.3b skipping on A-E,. The genres are usually lullaby (*böllew*), *zikir* and dance tunes. Similarly to the previous groups of the class, the style of the performance is often *tempo giusto*.

♩ = 210

Audio

Sö - züm aw - wa - lı bis - mil - lah

E - kin - çi al - ham - dul - il - lah

Sa - lat - sa - lam fay - ğam - bar - ğa

Ah - lu - su - na - as - hab - la - ğa

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

Ex. 2.3a. Two short lines and their variants with  $x(1)a$  cadences

♩ = 108

1)

Audio

A - şır - dı - la biz - ni Nart - la

qu - çaq - la - şıb E - li - ya

E - li - ya, E - li - ya,

1. 2.

Ex. 2.3b. Two short lines and their variants with  $b3(1)x$  cadences

2.4. There are relatively few tunes with (4) main cadence, four of which have minor (Ex. 2.4a, № 30-32) and three have major character (Ex. 2.4b, № 33-34). The range is usually narrow (1-5) and individual melodic progression is not rare, e.g. № 30 with the rotating E-D-C beginning. They are usually *zikir* or dance tunes.

Rubato

Audio

Oy qu - wancı e - te ke - lir - se ca - nım

ca - ma - ğa - tı - ға, e - li - ға \* sometimes

Ex. 2.4a. Two short lines with (4) main cadence

Audio 

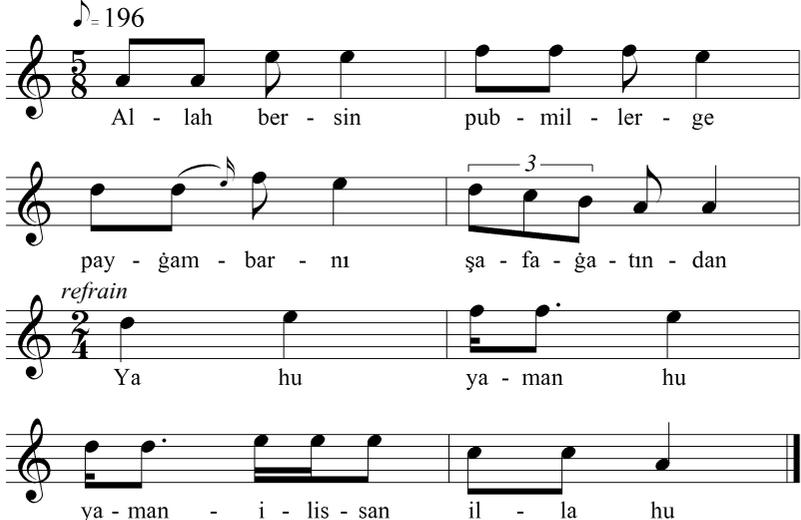


Se - ni a - mal - tın ba - şı - mı suv - ğa  
qa - lay a - ta - yım hoy hoy

Ex. 2.4b. Two short lines with (4) main cadence

2.5. An even smaller group of mostly Turkish-language tunes consists of four minor-character *zikir* tunes with (5) main cadence (Ex. 2.5, № 35-37). The 2.5 group already anticipates the next class, but I ranged these melodies here because the second part of the tunes is a refrain that diverges from the first two lines metrically to. The lines usually trace a hill form or descend, and despite the higher main cadence, the range is 1-5/6 and exceptionally 1-7. This is where I present a tune from Otarov's repertory (№ 37), whose structure and cadences range it here, but its ambitus 1-9 and the rhythmic pattern separate it from the rest of the class. Omar Otarov is a famous Karachay folk-song singer, whose repertoire mainly includes atypical, irregular tunes as compared to the 1200 tunes of my collection (Otarov 2001). This fact also underlines the importance of extensive fieldwork in our days, too, if the aim is to get a reliable picture of an ethnicity's folk music.

Audio 



Al - lah ber - sin pub - mil - ler - ge  
pay - ğam - bar - nı şa - fa - ğa - tın - dan  
*refrain*  
Ya hu ya - man hu  
ya - man - i - lis - san il - la hu

Ex. 2.5. Two short lines and their variants with (5) cadence

## CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

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

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

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

Audio 



Şu cen - ne - tin ır - mak - la - rı

A - kar Al - lah de - yu, de - yu

Çık - mış İs - lam bül - bül - le - ri

Ö - ter Al - lah de - yu, de - yu

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

The first line of tunes in group 3.2 end on the 4<sup>th</sup> degree. There are three tunes of a minor hue progressing in a low register and two major-character tunes moving fairly high (Ex. 3.2., № 43–44, № 50–51). The minor-scale tunes resemble each other very much. The related № 43 with the tripodic first line is also ranged here.

Audio   $\text{♩} = 225$



Mus - li - man - lar ay - ta - yım

siz mew - lüt - ha tıη - ηı - la - ğız

Pay - ğam - bar - nı hal - la - rın

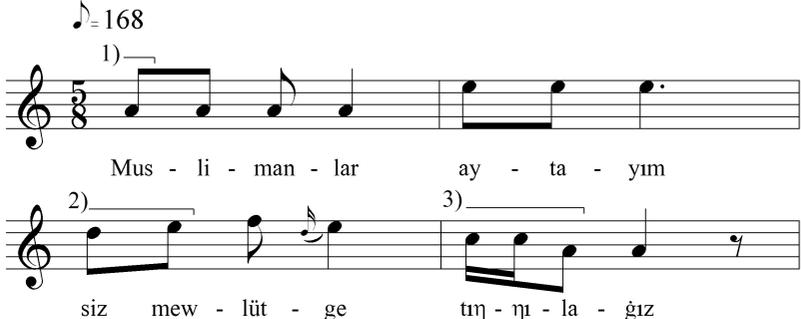
baş - dan a - yaq aη - ηı - la - ğız

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

Ex. 3.2. Four short lines with (1) main cadence

The minor-character tunes in group 3.3, whose first line ends on the 5<sup>th</sup> degree, are very popular (Ex. 3.3a, № 45–48).<sup>22</sup> As for the tunes with a major-character scale, Ex. 3.3b starting with a low valley form is unique, while № 52–53<sup>23</sup> start high, around the octave.

Audio   $\text{♩} = 168$



Mus - li - man - lar ay - ta - yım

siz mew - lüt - ge tıη - ηı - la - ğız

<sup>22</sup> It well characterizes the close coherence of tunes in the just described groups that the first line of № 48 might end on degree b3 or 5.

<sup>23</sup> Cadences of № 53: #6(1)3.

Pay - ğam - bar - nı hal - la - rın  
baş - dan a - yaq aň - ı - la - ğız

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

Ex. 3.3a. Four short lines with (1) main cadence

♩ = 84

Audio

Qo - lum - da - ğı cü - zü - güm  
Qor - ğa - şın - ley a - wur - du  
Se - ni wa maň - ıa ber - me - gen  
Ce - ti O - rus - dan ga - wur - du

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

Ex. 3.3b. Four short lines with (1) main cadence

CLASS 4: FOUR SHORT LINES IN (PSEUDO)DOMED FORM  
WITH 1(x)Y CADENCES (№ 54–62)

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

Unlike the descending schemes presented so far, in which the consecutive melody lines progress lower, the first two lines here have a rising tendency to which the two descending arcs of lines 3 and 4 respond. This scheme is fairly popular in Karachay folk music. This is not the typical domed structure characterizing the Hungarian “new style”; here, the first and third lines are identical or similar (A<sub>1</sub>B/AC) and the second line moves low. Despite the different melodic outlines and tonal ranges, these tunes can be grouped together and although they start rising, there are many signs that they belong to a more archaic style.

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

4.1. This tiny group is characterized by the 1(2)1/VII cadences. The tunes are immediate variants of № 54 so I omitted them here. Slightly different is Ex. 4.1 moving higher. There is a single major tune here, which is not surprising in view of the (2) main cadence (№ 60).

♩ = 84

Audio 



orchestra

Ex. 4.1. Four short lines, with the first line closing on the base note and with 1(2)1 cadences

4.2. Somewhat larger than the previous group, the melodies of this group has (b3) as the main cadence 1(b3)1. The group includes № 55-56 moving on minor scales and Ex. 4.2. Apart from the *zikir* tunes a dance tune was be subsumed here.

*Poco rubato*, ♩ = 190

Audio

Al - lah biz - ni da ca - rat - dı

Kim - ni a - rı, kim - ni be - ri at - dı

Şu - kur bol - sun ul - lu Al - la - ha

İ s - lam di - ni - - - ne qa - rat - dı

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

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

♩ = 88

Audio

Qab - qa - ra - dı - la se - ni qaş - la - rıñ

A - nı tü - bün - den köz - le - riñ

Cü - rek ca - wu - mu a - şab ba - ral - la

Ol meñ - ne ayt - han söz - le - riñ

Ex. 4.3. Four short lines with 1(4)x cadences

4.4. This group with 1(5)1 cadences is constituted by two highly popular tunes and their many variants (№ 58–59) and Ex. 4.4. Here belong 36 (!) *jir* tunes and the major-scale № 62<sup>24</sup> as well.

♩ = 108

Audio

Şur - tuq el - den çı - ğıb ba - ra - bız

oy - i - ra o - ray - da oy

Nart Ö - rüz - mek a al - lı - bız - da - dı,

<sup>24</sup> With 1(5)3 cadences.

Ex. 4.4. Four short lines with 1(5)1 cadences

CLASS 5: FOUR SHORT LINES WITH 1(VII)<sub>X</sub> CADENCES (№ 63–70)

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

5.1. № 63–65 with the cadential sequence 1(VII)<sub>X</sub> and the dance tune of Ex. 5.1. belong to this group.

♩ = 120

Audio 

Ex.5.1. Four short lines with 1(VII)<sub>b3</sub> cadences

5.2. The *Tepe*na tune of indigenous religion (№ 66 and Ex. 5.2) with 5(VII) 4 cadences has great popularity; its isometric variant is the *zikir* tune № 67 of Muslim religion.

*Poco rubato*, ♩ = 100

Audio 



Oy - ra, oy - ra Te - pe - na

Oy - - - ra Te - pe - na

Te - pe - na - ni teb - se - giz

Oy - - - ra Te - pe - na

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

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

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

The general scheme of tunes in class 6 describes evenly descending four-lined tunes with a typically higher first line, interim lines in mid-register and a lower fourth line. Several tune types emerge from this general pattern. The melody lines of one descend in step progression –these tunes appear to be of a more recent development. The structure of another type is more symmetrical, more dignified so to speak, analogously to the Hungarian and many other ethnicities' "psalmodic" style, therefore it is referred to by this label hereafter. The Karachay psalmodic tunes are characterized by a high first line closing on the 4<sup>th</sup> or 5<sup>th</sup> degree. Their second and third lines are often similar, moving around the middle of the scale mostly on E-D-C notes and closing on C (line

3 is more variable). The fourth line descends to the base note from the 5-7<sup>th</sup> degrees. The tunes with 5(b3)1 cadences are less closely, those with 5(b3)b3 cadences are more markedly similar to the Hungarian-Anatolian psalmodic tunes, emphatically to the Anatolian ones (Sipos 1997, 2001). Let us see these groups in detail.

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

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

♩ = 176

Audio  orchestra



*Ex. 6.1. Four short lines with (2) main cadence*

Most tunes in group 6.2 close on b3. While № 82 and Ex. 6.2. fit in well with the Hungarian and Anatolian psalmodic tunes, the undulating first line of № 83 renders it unique and is ranged here for want of a better place.

♩=96

Audio

Bu cen - ne - tin ir - mak - la - rı

A - kar Al - lah de - yu, de - yu

Çık - mış İ - lam bül - bül - le - ri

Ö - ter Al - lah de - yu, de - yu

Ex.6.2. Four short lines with (b3) main cadence

The tunes in group 6.3 are descending as the cadences 4(b3)2/1 indicate often with the character of step progression. The tonal range of many tunes here is around the octave. № 84–88 and Ex.6.3 belong here.<sup>25</sup>

♩=100

Audio

Zıη - ηır - day - dı te - le - fon

U - za - ta - ma qo - lu - mu

Aη - ηı - lat - han qı - yın - dı

Cü - re - gi - mi bo - lu - mun

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

<sup>25</sup> № 85 with 5(b3)1 cadences is ranged here because it is close kin of № 86.

Groups 6.4–6.7 include *psalmodic* tunes and related descending melodies with (b3) main cadence. Unlike the previous group, this one is not dominated by descent in step progression.

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

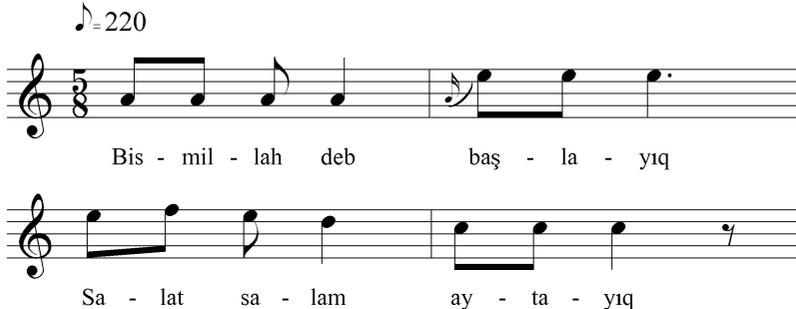
Audio 

The image shows four short lines of musical notation in 3/4 time, labeled "in Arabic". Each line consists of two measures. The first line starts on G4 and descends to D4. The second line starts on G4 and descends to D4, ending with a fermata on D4. The third line starts on G4 and descends to D4. The fourth line starts on G4 and descends to D4, ending with a double bar line.

Ex.6.4. Four short lines with (b3) main cadence and psalmodic character

The first line of tunes in groups 6.5 and 6.6 ends on the 5<sup>th</sup> degree, with the tunes of 6.6 moving higher in general.<sup>26</sup> № 90–95<sup>27</sup> and Ex. 6.5 belong to group 6.5 with predominantly 5(b3)1 cadences, but № 90 has 5(b3)VII(!). Group 6.6 in which the descent starts higher includes № 96–98 and Ex. 6.6. The cadence of the third line is normally 1, rarely b3 or 4. Ex.6.6, a Turkish religious song, clearly reveals the similarities – and differences – between Anatolian and Karachay tunes of this structure.

♩ = 220

Audio 

The image shows two lines of musical notation in 5/8 time, with a tempo marking of ♩ = 220. The first line has the lyrics "Bis - mil - lah deb baş - la - yıq" and the second line has "Sa - lat sa - lam ay - ta - yıq". The melody is in G major and descends from G4 to D4.

<sup>26</sup> № 90 exemplifies well how exchangeable the main cadences (b3), (2) and even (1) are in this group. № 95 is unique for its undulating motion.

<sup>27</sup> № 95 has four very short lines, and № 95 has 6(b3)1 cadences.

A - det e - tib kün - de cet - miş  
Biz to - ba - ğa qay - ta - yıq

Ex. 6.5. Four short lines with (b3) main cadence and psalmodic character

Audio 

A - man çeş - me, — ca - nım çeş - me  
Mu - ham - me - di — gör - dün mü —  
Şim - di bur - dan — ab - dest al - dı —  
Ca - mi - ye de — sor - san bi - lir

Ex. 6.6. Four short lines with (b3) main cadence and high-starting first lines (Anatolian)

The distinguishing feature of the tunes in group 6.7 is the termination of their high first line on degree 7 or 8. № 99–102<sup>28</sup> and Ex. 6.7 have a minor character. These tunes are closer to the Hungarian descending tunes than to the “psalmodic” ones. The group is rather heterogeneous, cohered mainly by formal rather than essential features. Besides, this is the only group in this class that also includes tunes using scales of major character (even though they only number three, and two have (2) for their main cadence, to boot) (№ 103–105<sup>29</sup>).

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

<sup>29</sup> № 103–104 have (2) main cadence, № 103 is from Otarov, № 104 from a professional Karachay singer.

♩ = 104

Audio 



Pay - gam - bar - la tü - şün - de

kö - züw kö - züw kel - di - le

1) 2) Qar - nm - da - ğı ca - şın - dan

3) sü - yüm - çü - lük ber - di - le

1) 2) 3) *1st reg.* *1st reg.* *1st reg.*

Ex. 6.7. Four short lines with (b3) main cadence and high-starting first lines

#### CLASS 7: FOUR SHORT LOW LINES WITH (4/5) MAIN CADENCES (№ 106–115)

The tunes in this class have the 4<sup>th</sup> or 5<sup>th</sup> degree for their cadence. One would easily jump to the conclusion that a higher second section will make traces of conjunct structures visible, that is, the register of the first part deviates from the register of the second – but that is not the case. What is frequent is the AB/A<sub>v</sub>C structure with the first and third lines being closely similar. We have already seen some structures like that in the apparently more archaic “domed” structures of Class 4. In build and character, these tunes resemble the tunes with the b3 main cadence in several regards.

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

Group 7.1 has b3(4/5)b3 cadences. Two tunes, Ex. 7.1 and № 106, belong here.

Audio

Ke - çe cuç - lab bir tüş kör - düm  
Al - lah da ayt - sa ha - yır - dı  
Se - ni da mañ - ña al - ma - ğan  
Ga - vur u - lu ga - vur - du

*Ex.7.1. Four low lines with (5) main cadence*

Group 7.2 also contains two tunes, Ex. 7.2 and № 108 of minor character, and № 113 moving a major scale. The cadences are  $5/4(4)1/b3$ . The three melody outlines are quite different: Ex. 7.2 displays a sequential descent, № 108 has two similar inner lines, and the first two lines of № 113 trace a finely rising hill.

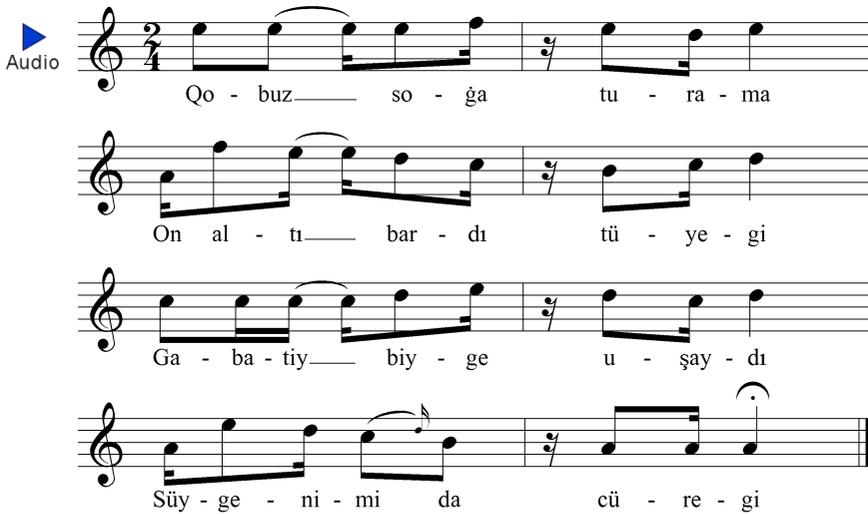
Audio

Ay qar - naş - la tıñ - ñı - la - ğız  
Mın - dan o - yum a - la - yıq  
Añ - ña oy - la - nıb tüş - ze - lib  
Ca - rıq bet - den ma - ra - yıq

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

*Ex.7.2. Four short low lines with (4) main cadence and sequential descent*

The cadences of the three tunes in group 7.3 are 5(4)4/2. Two tunes have minor character (Ex. 7.3 and № 108) and one (№ 114) has a major third in its scale. As will be seen, this cadential sequence is very frequent with *jir* tunes.

Audio 

Qo - buz so - ğa tu - ra - ma

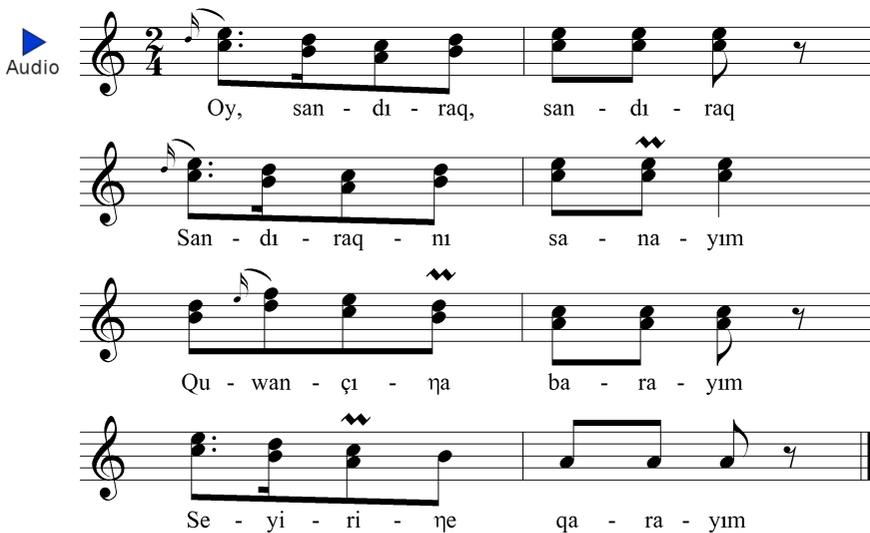
On al - tı bar - dı tti - ye - gi

Ga - ba - tiy biy - ge u - şay - dı

Süy - ge - ni - mi da cü - re - gi

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

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

Audio 

Oy, san - dı - raq, san - dı - raq

San - dı - raq - nı sa - na - yım

Qu - wan - çı - ıa ba - ra - yım

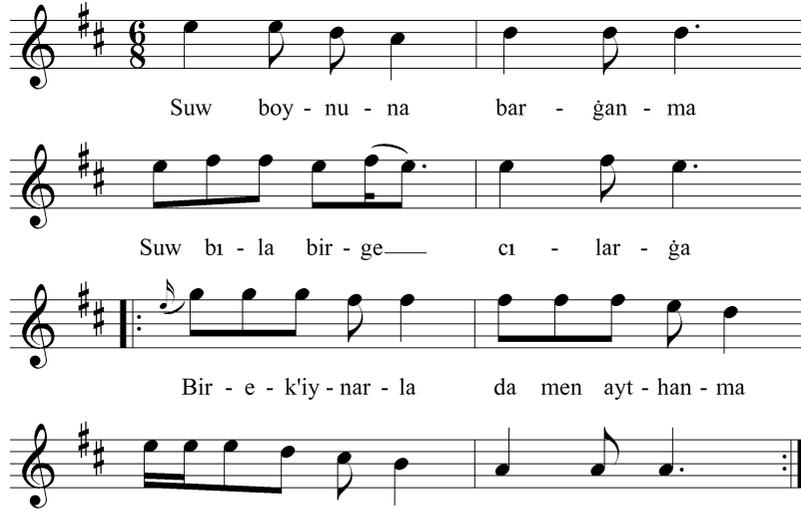
Se - yi - ri - ne qa - ra - yım

Ex.7.4. Four short lines with (5) main cadence and AABC form

Group 7.5 has three tunes with 4(5)x cadences: № 109 of minor character, and Ex. 7.5 and № 115 of a major hue. This row of cadences is also frequent among the *jir* tunes.

♩ = 86

Audio 



Suw boy - nu - na bar - ğan - ma

Suw bı - la bir - ge — cı - lar - ğa

Bir - e - k'iy - nar - la da men ayt - han - ma

Se - ni hal - le - ri - ŋi sı - nar - ğa

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

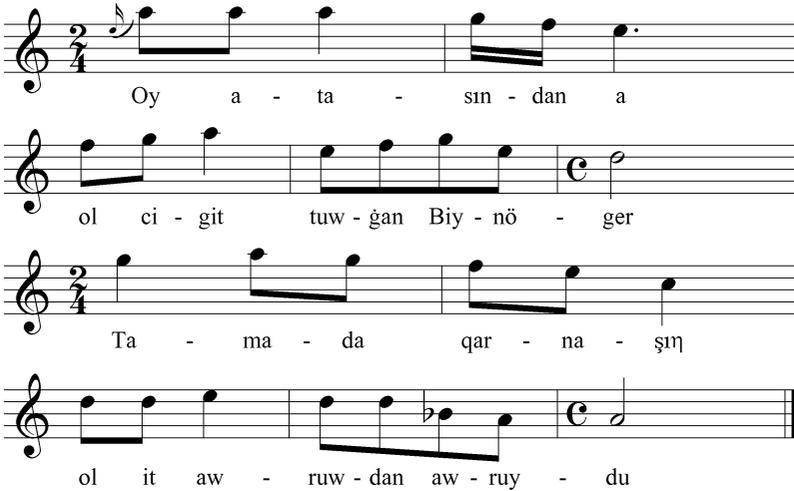
#### CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES AND A HIGHER START (№ 116–138)

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

Group 8.1 consists of tunes whose tendency is descending as determined by the 5(4)b3 cadences. Some are in kinship with the narrower-range tunes with 5(b3)x cadences of Class 7. Some tunes in this group are the minor character № 116–117 and Ex. 8.1a with 5(4)b3/6 cadences and № 128 and Ex. 8.1b moving on a major scale.

Audio 

$\text{♩} = 120$

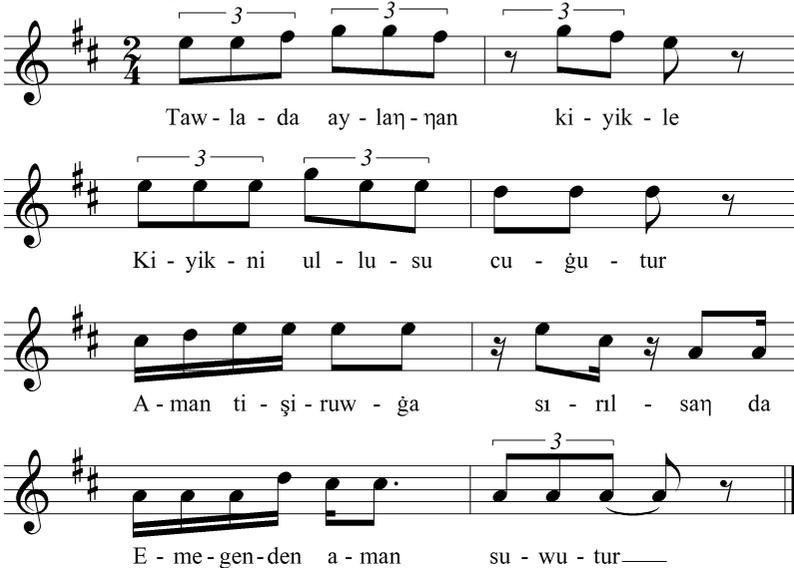


Oy a - ta - sın - dan a  
ol ci - git tuw - ğan Biy - nō - ger  
Ta - ma - da qar - na - şın  
ol it aw - ruw - dan aw - ruy - du

*Ex.8.1a. Four short lines with (4) main cadence*

Audio 

$\text{♩} = 76$



Taw - la - da ay - laη - ηan ki - yik - le  
Ki - yik - ni ul - lu - su cu - ğu - tur  
A - man ti - şı - ruw - ğa sı - rıl - saη da  
E - me - gen - den a - man su - wu - tur—

*Ex.8.1b. Four short lines with (4) main cadence*

Group 8.2 includes highly popular tunes with 4(5)x cadences, both major and minor, which are strongly represented among *jir* tunes. Here belong № 118–119 and Ex. 8.2a of minor character and № 129–132 and Ex. 8.2b of major character.

♩ = 104

Audio

Kel a - ruw - çu - ğum a - lib ke - te - yim

voy - ra ri - ra - ra voy

Be - ri cu - wuq kel - çi oñ ca - nı - ma

voy - ra ri - ra - ra woy

Ri - ra - ra ri - ra - ra woy

*Ex. 8.2a. Four short lines with (5) main cadence*

♩ = 92

Audio

Oy - ra woy - ri - ra ra - ra

ay ri - ra ri - ray - ri ra - ra

woy ri - ray ri - ri ay ri - ray ri - ri

ri - ri - ray ri - ray - ri ray

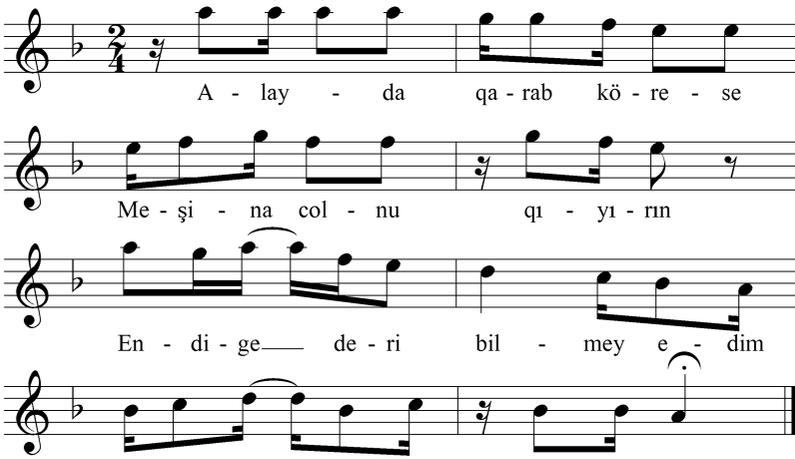
*Ex. 8.2b. Four short lines with (5) main cadence*

Group 8.3 is also large with most tunes using minor scales. The typical feature is the 5(5)x cadential sequence. The very popular № 120–125<sup>30</sup> and

<sup>30</sup> Many have AABC form.

Ex. 8.3a of a minor scale and the major-character № 133 and Ex. 8.3b also belong here.

Audio   $\text{♩} = 100$



A - lay - da qa - rab kö - re - se  
Me - ši - na col - nu qı - yı - rın  
En - di - ge — de - ri bil - mey e - dim  
Da süy - gen - lik - ni qı - yı - nın

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

Audio   $\text{♩} = 144$

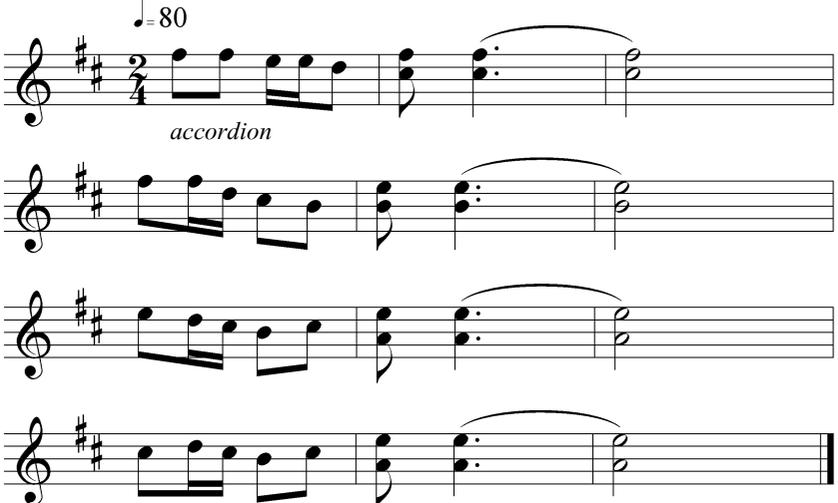


Ye - şil - dir san - ca - ğı,  
nur - dan — a - le - mi  
De - li - lim Kur' - an - dır,  
Al - lah ke - la - mı  
1. 2. 3. 4. 5.  
2. 2. 3. 3. 2. rep.

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

Group 8.4 contains three tunes with #6(5)4/5 cadences descending – sometimes by seconds – on a major scale (№ 134–135 and 8.4).

Audio   $\text{♩} = 80$



*accordion*

*Ex.8.4. Four short lines with (5) main cadence*

Group 8.5 mainly contains major-scale tunes with 8(4)x cadences. Between their 2<sup>nd</sup> and 4<sup>th</sup> lines the fourth shift is not infrequent (№ 136–138 and Ex. 8.5). The only minor tune in the group is № 126.

Audio   $\text{♩} = 220$



Toy - ga ki - rib      1)      teb - se - me - giz

Qız - la bı - la      2)      u - lan - la

3)      Tar qa - bir - da      a - zab e - ter

Aq - rab - la bla      ci - lan - la

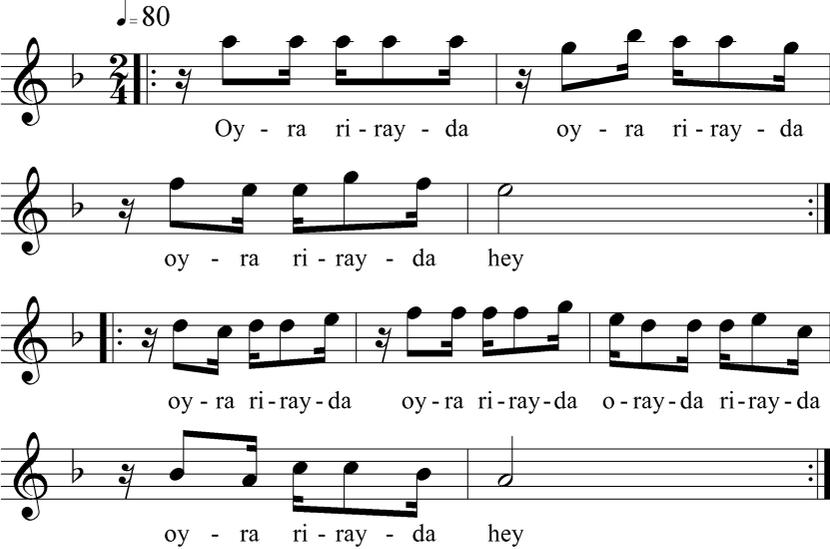
1.      2.      3.  
2.      2.      2.

*Ex.8.5. Four short lines with (4) main cadence*

Group 8.6 consists of two tunes with 7(5)b3 cadences: № 127 and Ex. 8.6.

Audio 

$\text{♩} = 80$



Oy - ra ri - ray - da oy - ra ri - ray - da

oy - ra ri - ray - da hey

oy - ra ri - ray - da oy - ra ri - ray - da o - ray - da ri - ray - da

oy - ra ri - ray - da hey

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

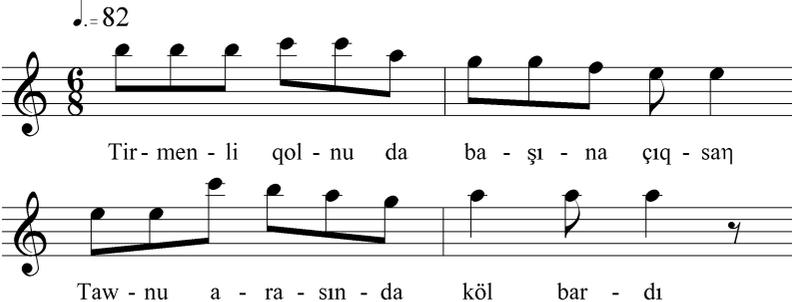
CLASS 9: FOUR SHORT LINES WITH (7/8) MAIN CADENCES (№ 139–145)

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

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

Audio 

$\text{♩} = 82$



Tir - men - li qol - nu da ba - şı - na çıq - sañ

Taw - nu a - ra - sın - da köl bar - dı

A - nı tü - bün - de wa te - ren ö - zen - de  
Hur - zuk ca - şa - ğan a el bar - dı

Ex. 9.1. Four short lines with (8) main cadence

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

♩ = 100

Audio 

Men du - ğum cı - ya tu - ra - yem  
Çe - le - gi - mi tol - tu - rub  
Cü - re - gim süy - se ke - tib qal - lı - ğem  
A - nı ar - ba - sı - na ol - tu - rub

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

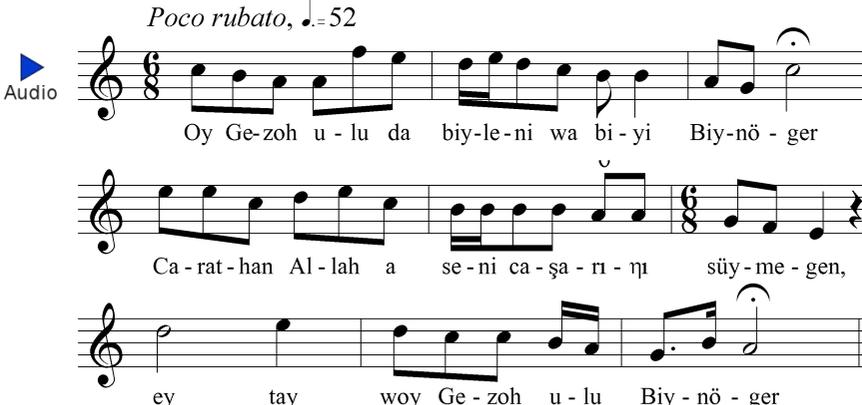
#### CLASS 10: ONE- OR TWO-LINED TRIPODIC (ARCHAIC) TUNES (№ 146–186)

Until now, tunes built of two or four short (two-bar) lines have been dealt with. We have also seen tunes of two four-bar lines which may be taken for four short lines as well. Now, in Class 10, there are three-bar tunes the lines of which are long but not divisible. The genre and melodic realm of tripodic tunes are mostly archaic and the performing style is *rubato*, which justifies their separate treatment.

The tunes of Class 10 include several that have been extended to a many-line scheme from one or two lines. If they descend to the final note at the end of the second line, in the classification only the first two lines of these seemingly four- or more sectioned tripodic melodies are taken into account..

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

*Poco rubato*, ♩ = 52

Audio 

Oy Ge-zoh u - lu da biy-le-ni wa bi - yi Biy-nö - ger

Ca - rat - han Al - lah a se - ni ca - şa - rı - ı süy - me - gen,

ey tay woy Ge - zoh u - lu Biy - nö - ger

Ex. 10.1. Special three-lined tripodic tune

Group 10.2 is characterized by 1/2(1)b3/4 cadences. It has only two minor-scale tunes (№ 148–149), and № 148 can only be taken for tripodic with reservations. By contrast, among the major-character tunes there are surprisingly many tunes descending to the key note. These tunes display archaic features in music and lyrics alike, and are highly popular (Ex. 10.2, as well as № 147 and 163–169).<sup>31</sup>

*Poco rubato*, ♩ = 204

Audio 

I - ja - la - rı taş ba - şın - da ca - şay - dı - la

I - ja - la - rı a - dam et a - şay - dı - la

<sup>31</sup> *Kanamat*, lament, *orayda*. I ranged here the tunes with 1(1)x cadences, too.

Ga - pa - law - la e - ki el - le bir bol - du - la oy oy

Ga - pa - law - la e - ki el - le bir bol - du - la

*Ex. 10.2. Tripodic tune traceable to AABA form*

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

*Poco rubato*, ♩ = 144

Audio

Yü - ce dağ ba - şın - da kir - ma - nım baş - lı

Ağ - la - dım, ağ - la - dım göz - le - rim yaş - lı

Hiç bay - ram et - me - dim sı - la - da ya - nım kar - daş - lı

*Ex. 10.3. „Lamenting” tripodic tune*

The relatively large group 10.4 is dominated by minor-character tunes with (b3) main cadence (№ 150–156 and Ex. 10.4).<sup>32</sup> They can be split into two groups: in one the melody leaps to the b3 cadential note from the lower fifth

<sup>32</sup> Diverse melody motions, archaic tune stratum, a jump down to degree V (E), may also occur. № 150 can be taken for a tune with (2) or 2(1)b3 cadences.

(or occasionally from its leading note), in the other there is descent to the b3 cadence. (A similarly distinct motif of an upward jump already occurred in group 10.3.) The only tune with (3) cadence and a major scale has descending lines (№ 180).

*Rubato*, ♩ = 120

Audio

Is - ha-wat dey-le da, is - ha-wat - dı dey-le, qoy-may - la  
 Ca-nım, is - ha - wat - da wa a - dam a mö - lek - le oy - nay - la dey - di, 1 - iy - rı  
 Kö - züm a i - lin - di da a - dam a mö - lek - ni qa - şı - na  
 Sü - yüb a te - be - re - dim so - ra men da ba - şın - dan, dey - di

Ex. 10.4. Tripodic tune with 3(1)x cadences

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

Group 10.5 consists of popular minor (№ 157–158 and Ex. 10.5a) and major-character (№ 181–184 and Ex. 10.5b) tunes with (4) main cadence.

Audio

1) — 2) —  
 ♩ = 76  
 Biz ba - ra - bız İs - tan - pul - nu co - lu - na  
 Al - lah da sal - sım müs - li - man pat - çah - nı qo - lu - na  
 1. 2.  
 2. 2.

Ex. 10.5a. Two-lined tripodic tune with (4) main cadence

*Poco rubato*, ♩=132

Audio

Day da da day da di da di da di - da da

Day da day da da day da day da day da da day da ray da—da

Ray ra riy da—da day da ri ra ray da ray ray da ray

Oy ra ray ri da ri da ri da ri da ra

*Ex. 10.5b. Tripodic Karachay lament traceable to a bipodic structure*

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

♩=80

Audio

Ay - ca-ya - ğım sen' ar-ba - zıñ tik bol - sun

Qan - tor at - la oy-nab oy-nab çab-maz-ça

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

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

<sup>33</sup> (#6) main cadence!

## CLASS 11: FOUR-LINED TRIPODIC TUNES (№ 187–199)

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

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

Audio ▶

a) 

Sa - ri ga - vur mül - kü - büz - nü al - ğan - dı

b) 

Azt hit - tem, hogy nem kel - lek ka - to - ná - nak,



Cü - rek - le - ge qa - ra mu - hur sal - ğan - dı



Gond - ját vi - se - lem az é - des - a - nyám - nak,



Mü - min ka - fir ta - nıl - ma - yın qal - ğan - dı



De már lá - tom, ka - to - ná - nak kell men - ni,

Al - dan - ma - ğız a - hır za - man dun - ya - ğa

Fe - renc Jós - ka csá - kó - ját kell vi - sel - ni.

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

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

*Parlando – rubato*, ♩ = 108

Çu-waq kök-den kö-lek ti-gib kiy-señ da

Cul-duz-la-dan tүй-me e-tib tik-señ da

Sen ıy-lıq-ma a-tañ kiy-gen ki-yim-ge

Qab-da-lın-da a-nı ha-lı tүй-me-ge

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

The three tunes in group 11.3 are covered by the marked cadential sequence of 5(4)4/5 (№ 188–189 and Ex. 11.3).

♩ = 104

Men' a-la-şam boz ho-ra-dı, oy-ra oy

A - nı kim da nek so - ra - dı, oy-ra oy

A - la-şa - mı cañ-ıız tü - gü, oy-ra oy

Sır - tın - da - ğı kert-me cü - gü, oy-ra

*Ex. 11.3. Four-lined tripodic tune with 5(4)4 cadences*

Group 11.4 includes a Kumyk tune of minor character (№ 190) and a finely arched major-character Karachay tune of a broad tonal range (№ 198), tunes of different scales but similar melody contour and 8(4)4 cadences.

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

♩ = 96

Audio

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

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

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

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

Ex. 11.5. Four-lined tripodic tune with 5(5)5 cadences

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

## CLASS 12: JIR TUNES (№ 200–278)

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

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

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

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

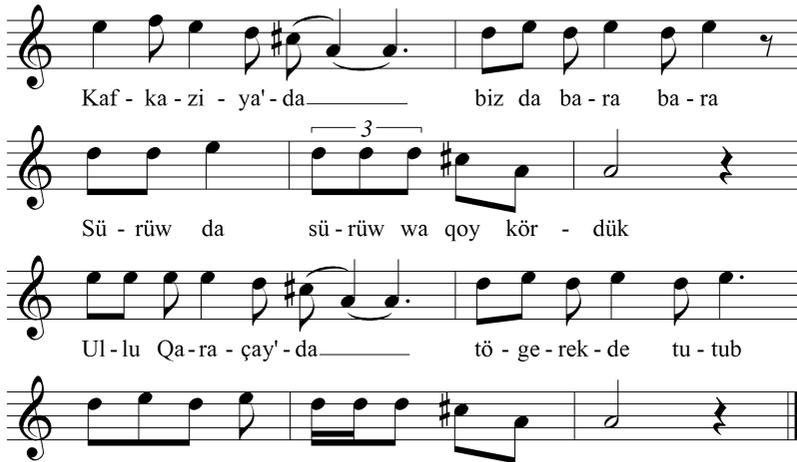
This musical class comprises characteristically dissimilar tune groups presented here in the order of their starting motifs and the height of their first section. For musical systematization it is sufficient to analyze the first melody section, because the second part is usually the lower imitation of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

Let us see now the groups one by one.

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

*Poco rubato*, ♩ = 92

Audio 



Kaf - ka - zi - ya' - da \_\_\_\_\_ biz da ba - ra ba - ra

Sü - rüw da sü - rüw wa qoy kör - dük

Ul - lu Qa - ra - çay' - da \_\_\_\_\_ tö - ge - rek - de tu - tub

Tö - ge - rek - de tu - tub a toy kör - dük

Ex. 12.1. "Jir" tune with 5(1)5 cadences

Groups 12.2 and 12.3. One finds dome-like melody structures with low first and fourth lines and higher second and third lines among *jir* tunes with 1(4/5)x cadences. Some of these also sink to the base note in the middle of the first line (Ex. 12.2), others have a descending or convex first line (Ex. 12.3). These tunes do not resemble the Hungarian new style songs or the domed

structures of Class 13, as their AB/AC and even AB<sup>5</sup>AB forms indicate. Though the cadence of line 2 is often also (5), but line 3 is often a variant of the first or sinks deep in other cases. Those whose first line has a base note in the middle move on a minor-like scale, while those with a descending or hill-shaped first line prefer a major-like scale. In group 12.2 melodies № 204–206 and Ex. 12.2 are of a minor, № 207 of a major character. In 12.3 № 208–209 and Ex. 12.3a move on minor scales, the popular № 210–214 and Ex. 12.3b move on major scales.

*Rubato*, ♩ = 112

Audio

Süy-ge-nim cı - rı - ıı men ay - tı - rıq - ma

Süy-mey - di - le se - ni teı - le - riı

Bař - ha za - tı - ııa men qı-zın-maw-çu-em

Ca - mı-mı kıy - nay-dı köz - le - riı a

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

♩ = 104

Audio

Men Ca - rah - mat - ııı öl - mez - lik su - nuw - çem

Bel tö - ge - re - gi oq e - di

Ne bek cı - la - saı da oy a - man Ha - li - mat

Sen - den süy - gen - çi - gi coq e - di

*Ex. 12.3a. "Jir" tune with 1(5)4 cadences*

*Poco rubato*,  $\text{♩} = 74$

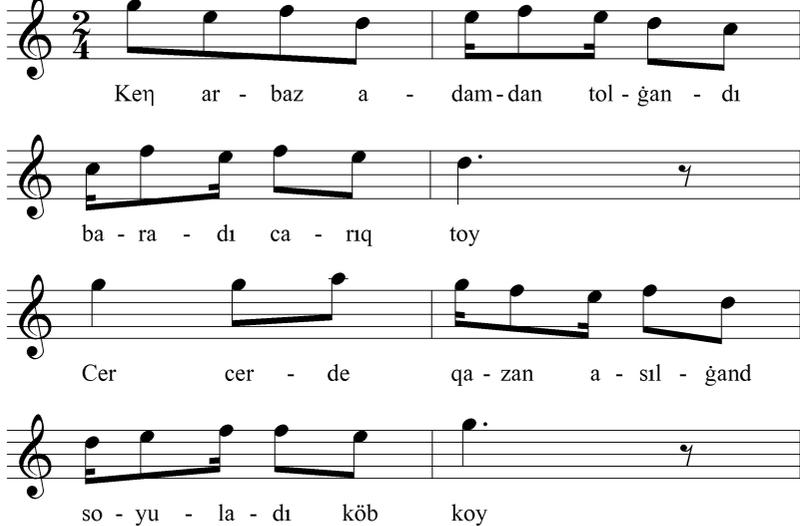
Audio  *flute*



Ex. 12.3b. "Jir" tune with 1(5)1 cadences

Group 12.4. The majority of *jir* tunes have their first lines stop on degree 1 or 4/5. Less frequently, the first line ends on degree b3, rarely on 2. № 215–216 and Ex. 12.4a of minor character, as well as № 217–219 and Ex. 12.4b of major hues belong to the latter with (b)3(4/5)x cadences.

Audio 



Ken ar - baz a - dam - dan tol - ğan - dı

ba - ra - dı ca - rıq toy

Cer cer - de qa - zan a - sıl - ğand

so - yu - la - dı köb koy

Na - sıb qu - wañ kül - kü ul - lu - du  
ba - ra - dı ca - rıq toy

Ex. 12.4a. "Jir" tune with  $b3(4)4$  cadences

*Poco rubato*,  $\text{♩} = 120$

Audio 

Ma - cir biy qay - dan ke - le - se  
Qa - ra - baş - la - nı qa - rab da  
Ne qa - ra kün - le kel - gen - di  
Qa - ra - köt - la - nı A - bat - ha

Ex. 12.4b. "Jir" tune with  $3(5)3$  cadences

Groups 12.5–12.8 have tunes with  $4/5(4/5)_x$  cadences. I range them by the melody outline of the first line. The first line in group 12.5 sinks in the middle, while that in group 12.6 rises or is hill-shaped. The first line in group 12.7 has two small mounts, that in group 12.8 is a tall hill and the first line in group 12.9 descends from high. All groups have minor and major character tunes alike.

Though the items in 12.5 start like those in 12.2, with a valley in the middle of the first line, but their second line ends high on degree  $4/5$ . Typical is the  $AB^{45}AB$  form. Here belong the popular minor-scale № 220–221 and Ex. 12.5a, and № 222–224 and Ex. 12.5b of major character.

*Rubato*, ♩ = 88

Audio

Şu - pu, Tuw - ğan a de - se - le a - nam

İ - yi - lib cer - ge ki - re - di a - na - ğız

E - kew - len bo - lub a da qa - lay - soy - dur - du - ğız

Coq - me - di siz - ni qa - nı - ğız

*Ex. 12.5a. "Jir" tune with 4(5)b3 cadences*

*Poco rubato*, ♩ = 100

Audio

Oy ayt dey - siz da - qoy - may - siz me - ni

Men ta - nı - may - ma a - ta - sın

To - ğuz - on cıl - nı da a - dej tut - ha - nem

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

The first line of tunes in group 12.6 is ascending or hill-shaped, the their form being ABCD and AB<sup>5</sup>CB typically. The second line is often high, as can be suspected from the (5) main cadence. Line 3 is often varied and line 4

mainly descends to the base note from around degree 7/5. Its tunes include № 225–229 and Ex. 12.6a of a minor character and the popular major-scale № 230–234 and Ex. 12.6b.

*Rubato*, ♩ = 90

Audio

Me - ni a - ru - wum ke - le da tu - rad

Bur - ma çaş - çı - ğı qal - tı - ray

Sö - le - şib baş - la - sa — a - ruw - çuq bo - lad da

Al - tın tiş - çik - le - ri cıl - tı - ray

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

*Rubato*, ♩ = 76

Audio

*flute*

Me - ni a - ru - wum ke - le da tu - rad

Bur - ma çaş - çı - ğı qal - tı - ray

Sö - le - şib baş - la - sa — a - ruw - çuq bo - lad da

Al - tın tiş - çik - le - ri cıl - tı - ray

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

In line 1 of group 12.7 tunes there are two small bulbs settling on E/D or a descent to E. Lines 2 and 3 are often high, though line 3 can be highly di-

verse, moving low or high, or even often descending to the base note or degree VII in mid-line (e.g. № 241). The group contains the very popular minor № 235–243 and Ex. 12.7a as well as the major-scale № 244–245 and Ex. 12.7b.

*Rubato*, ♩ = 116

Audio

Siz cuq - la - ğız da men ay - ta - yım

İy - nar - la - rı - mı ü - çü - sün

E - ki süy - geñ - ñe za - ran bol - gan da

Caw tö - şek - le - de ter - mil - sin

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

*Poco rubato*, ♩ = 96

Audio

Taw - la - nı ba - şın - dan bi - yik a taw bol - maz

Cañ - nız te - rek - den baw bol - maz

Süy - gen - çi - gin - den a qu - ru da qal - ğan - nı

Ne cü - re - gin - de caw bol - maz

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

The tunes in group 12.8 – most of them of minor character – trace a high E/D–A<sup>7</sup>–E/D hill in their first line. Line 2 also often outlines a tall mount, and more or less exact fourth-fifths-shift between lines 2 and 4 are also frequent, e.g.: AB<sup>4</sup>CB (№ 247), AB<sup>4-5</sup>CB (№ 250), A<sup>5</sup>B<sup>4-5</sup>AB (№ 248) and even A<sup>5</sup>B<sup>5</sup>AB (№ 249). The melodies № 246–253 and Ex. 12.18a of a minor character and № 254–255 and Ex. 12.8b of a major hue belong here.

*Poco rubato*, ♩=92

Audio

Qo-ban ö-zen - de da sü-rüw-çü çaş-la-nı da Cat-day

En - di ca-nıñ ki-bik kö - re - se

Me-ni da kö-züm-den da kö - rüb tu - tu - ğuz deb

I - şım baw-la - rı - ıñ be - re - se

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

*Parlando-rubato*, ♩=104

Audio

Men sen-den a - ruw a kör - me - gen e-dim

Bu men ay - lañ-ıñ cer - le - de

Se - ni a-ruw-lu - ğuñ a - lay ay - tıl - ğan-dı da

Bu taw e - tek - le - ge el - le - ge

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

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

Audio

Ca - mal da dey - le, Ca - mal da dey - le

Mal - qar - da qaw - ğa söz - le - ge

Oy qa - ra qan - la, qan caw - ğand dey - le

Ca - mal - da çol - pan köz - le - ge

Ex. 12.9a. "Jir" tune with 4(4)4 cadences

Audio

$\text{♩} = 160$

Oy kün çıq - ğan - dan bı - lay kün bat - hañ - ña

Qa - ra tu - man - la ke - lel - le

Süy-mek-lik ü - çün ol car - lı cü - rek - le da

Köb qı - yın - lıq - la kö - re - le

Ex. 12.9b. "Jir" tune with 4(5) cadences

Finally, I refer to two *jir* tunes starting particularly high, both unique in this class for their b3 main cadence (№ 277–278).

### CLASS 13: FOUR LONG LINES IN A RECURSIVE STRUCTURE (№ 279–287)

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

♩ = 70

Car - lı ü - yür - de, — cal - çı ü - yür - de

Qa - zan şa - ha - rın - da — tuw - ğa - nem

A - şa-wum bol - may, ca - şa-wum bol - may

An - dan ke - ter a - qıl al - ğa - nem

*Ex. 13. Four long lines with domed structure and V(5)b3 cadences*



*Picture 5. Balkar young man from Ogari Malkar village (Caucasus Mountains)*

## Connections between Hungarian and Karachay folk music

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

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

*Form.* In Karachay music I have found merely nine single-core tunes and three tunes that comprise three different musical ideas. This music is fundamentally predominated by two- and four-core structures, with a diversity of subgroups. In the classification songs of two long divisible lines are taken for forms of four short lines, and the refrains are ignored. Tunes whose second line terminates on the base note and is followed by a plain narrow-range line ending on the base note again are taken for two-lined tunes in most cases.

Among two-core tunes the AB form is salient (13%), and four or five items of the following schemes can be found each: AAAB, AB<sub>v</sub>AB, ABBB or AB + *refrain*. This is all familiar to Hungarian folk music, with the AAAB form being rare. (A marks a line that closes on the same degree as A, its melody outline is similar, but it moves below A.)

By far the most populous group is that of tunes with four independent melodic lines (55%) with highly diverse but predominantly descending cadential sequences. This also parallels the Hungarian case today. The most frequent ABCD (34%) form plays an important role in both Karachay and Hungarian folk music. Considerable Karachay forms are also AB<sup>c</sup>/AB és AB/AC (9%), ABBC (1.4%) and AB/CB (2%) mostly of more archaic strata, but these forms

are not frequent in Hungarian folk music.  $AA_{(v)}BC$  (9%) is also found in a lot of tunes, but they are mainly of art music origin.

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

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

The forms  $A^4B^4AB$  (2 tunes),  $A^5A^5A^2A$  (1) and many  $A^5B^5AB$  (4) and  $A^5A^5BA$  (3) resemble more closely the Hungarian fifth-shifting forms. A comparison between these Karachay tunes and the Hungarian pentatonic fifth-shifting songs will clearly reveal, however, that the similarity does not necessarily imply genetic identity. What we have in Karachay folk music is not some short pentatonic twin-bar motif repeated a fourth or fifth lower, but a more or less accidental parallel movements between a higher first and a lower second part (e.g. № 249).

Some four-lined tunes descend along step progression in the form of  $A^4A^3A^2A$ ,  $A^3A^2A^2A$ . Such sequential descent is not infrequent in Anatolian music either. In Hungarian folk music tunes built of sequentially descending lines are partly subsumed in the lament style, but the long lines of these Hungarian tunes considerably deviate musically from the sequentially descending Karachay dance tunes.

Some recursive, domed structures of  $AA^5A^5A$  character can also be come across, but they are the outcome of some new development possibly attributable to the Soviet period. A more detailed examination would, however, be justified in this field. Ex. 14 shows that Hungarian analogies can be found even to a Karachay tune with a specially divided third line. In the indices Hungarian variants comparable to the other domed Karachay tunes are also given.

a)   
 Kök kö - lek çaş me - ni ti-leyd, hoy

b)   
 Egy szál desz-ka megy a ví-zen, haj, haj, haj,

Men bar-sam ol al - lıq-ma deyd, hoy

Bar - na le - gény áll a vé - gén, haj, haj, haj,

Bil - mey-me qa - lay e - ter-ge, Kök kö - lek çaş - ha ne der - ge

Pin - tes ü - veg a ke - zé - ben, bar - na kis - lány az ö - lé - ben,

Art - da so - qu - ra - nır - ma - mı, hoy

Meg - ő - szül a fe - je - men a gön - dör haj.

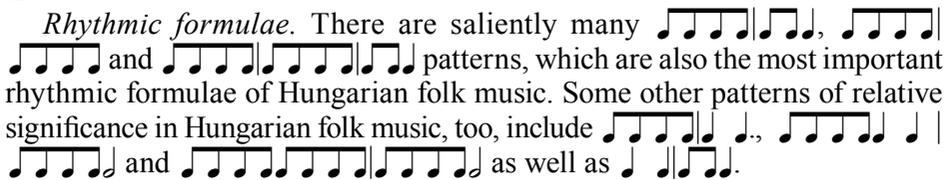
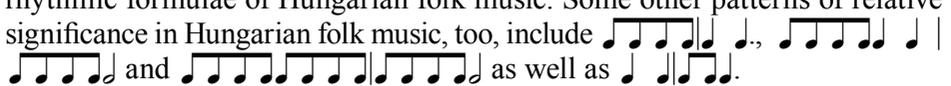
Ex. 14. Domed tune a) Karachay tune (№ 281) and b) a Hungarian new-style analogy

*Compass.* The typical tonal range of Karachay tunes is seven-eight notes, and since unlike the Hungarian songs, they do not sink below the base note, the most frequent ambitus is 1-7/8 (26%). It is followed by four relatively large compass groups: 1-7 (16%), 1-6 (15%), 1-5 (12%), 1-9 (10%) and four smaller ones: 1-10 (3%), 1-b9 (2.5%), 1-4 (2%) and 1-#6 (1.5%). A single tune was

found with the narrowest 1-3 and one with the widest 1-11 ranges. On the whole, this is quite similar to the Hungarian picture.

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

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

*Rhythmic formulae.* There are saliently many  patterns, which are also the most important rhythmic formulae of Hungarian folk music. Some other patterns of relative significance in Hungarian folk music, too, include  as well as .

### *Similarities by melody outline*

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

The analysis of Hungarian folk music is highly advanced, and most tunes can now be ranged in one or another class. When we compare the Hungarian music with tunes of a basically similar but in several regards different musical system, the compared tunes may shed new light on the Hungarian classi-

fication as well. For instance, in both Karachay and Hungarian folk music descending four-lined tunes constitute a fundamental layer. Yet despite the great similarity of the melody contour, the Hungarian four-liners appear unfamiliar to a Karachay ear, and vice versa, because some musical turns, the degree of pentatonization, the rhythm, etc. are unusual or different.

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

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

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

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

1. Rotating and plagal motion \*
2. One or two short lines and their variants, with (2) maincadence \*  
in group 2.2
3. Four short lines with (1) main cadence
4. Four short lines with line 1 closing on the key note, domed or pseudo-domed structure and 1(x)y cadences \*
5. Four short lines with 1(VII)x cadences
6. Four short lines with (2) and (b3) main cadences \*\*
7. Four short lines with (4/5) main cadences
8. Four short lines with (4/5) main cadences and a higher start
9. Four short lines with (7/8) main cadences

- |     |  |    |
|-----|--|----|
| 10. | Tripodic tunes with one or two lines           | ** |
| 11. | Tripodic tunes of four lines                   | ** |
| 12. | Jir tunes of special structure                 | *  |
| 13. | Four long lines in recursive (domed) structure | ** |

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

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

#### CLASS 1. TUNES OF ROTATING OR PLAGAL MOTION

Zoltán Kodály (1937–76:54) noted: „The endless repetition of twin-bars or short motifs in general is a typical form in the music of every primitive people, and even in the ancient traditions of more advanced nations.” In contemporary Karachay folk music, that only applies to a part of the instrumental repertoire at most, because in my collection of a total of 1200 tunes a mere two tunes of twin-bar character can be found: one consisting of a motif skipping on the A-E, bichord, the other (Ex. 15) rotating round the middle A note of the B-A-G trichord. The latter is one of the chief types of Hungarian and Anatolian children’s ditties and of the rain-making tunes. Hungarians also sing their incantations of warmth, plenty or rain on the motif rotating on E-D-C-D (= B-A-G-A), sometimes waving green leafy branches. *Kiszehajtás* [chasing away winter] has an exact musical and customary counterpart in Anatolia, among other places. Among the Karachays, the genre of these kind of tune is rain-magic, too. It is noteworthy that similarly to the Azeris, Turks or Kazakhs, some tunes of the recitation of the Quran also move on the E-D-C trichord and end on D. The other typical motif of Hungarian children’s games, D-E-D-B often extended to become a major hexachord downward cannot be found in Karachay folk music. NB. The rotating E-D-C-D and D-E-D-B rotating motifs of Hungarian children’s songs do not appear in the folk music of Finno-Ugrians although their music is characterized by twin bars.

a) *Caŋ-ŋur ca - wa - dı Cık-kır a - wa - dı*

b) *Csim - csim gyúr - rö, pár - ta gyú - rö,  
zöld az á - ga, két le - ve - le  
a - ki tud - ja ne ta - gad - ja*

*A - nam iy - nek sa - wa - dı*

*Én tom, nem ta - ga - dom  
itt csö - rög, itt pat - tog*

Ex. 15. a) rotating Karachay tune (№ 1), b) Hungarian children's song (*Magyar Népzene Tára I: № 77*)

Apart from twin-bar tunes, there are plagal melodies of *rising-falling* motion in Class 1. The Hungarian *regös* tunes are of this kind whose origins and relations have been among the moot questions of folk music research since the turn of the 20<sup>th</sup> century. Many see it as the remnant of shamanic ceremonies which absorbed Byzantine, Slavic and Caucasian (!) influences before the arrival of the Magyars in the Carpathian Basin. The discussed Karachay tunes, similarly to the Hungarian *regös* tunes, are alien among the basically descending old style tunes, but their texts in both folklores allude to archaic traditions, several genres being linked to rain-making, lullabies, or natural religion. This musical form refers back to ancient traditions and is represented by few tunes. Though the Karachay tunes lack the trance-inducing magic refrain formula '*Hej, regö, rejtem/rajta*' or '*dehó-reme-róma*', they also have repetitive refrains. In addition to general structural similarities, the Karachay falling-rising tunes display close kinship to the Hungarian *regös* tune type (Ex. 1).

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

Eight of the tunes built of two short lines have (2) for their main cadence and all use a narrow gamut (1–4/5) of major character. In this way they display formal similarities with the small form of the Hungarian diatonic laments, but

compared to their free performing style and variable, improvisatory lines most of them are dance tunes of short lines performed *giusto*.<sup>34</sup> Some performed in diminished rhythm do resemble sections of Hungarian laments (Ex. 2.2). Later, in groups 6 and 10.3 Karachay forms closer to Hungarian laments will also be seen.

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

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

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

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

The structure of the other tune type is more balanced, more dignified so to speak. The first line moves high and ends on degree 4 or 5. Lines 2 and 3 are often similar and basically move on E-D-C and close on C (the end of line 3 being more varied). Line 4 descends from degrees 5-7 to the fundamental. Those with 5(b3)1 cadences resemble a bit less, those with 5(b3)b3 cadences resemble more the Hungarian-Anatolian psalmodic and descending tunes, those in Anatolia more markedly.<sup>35</sup> This melody outline characterizes several Karachay tunes and a multitude of such tunes and their more advanced variants can be found in Azeri, Anatolian, Kazakh or Hungarian folk music. As for the Hungarian tunes, despite the general similarity, they are differentiated by their pentatonic character (Sipos 2000). Some of the pertinent Karachay tunes are religious *zikirs*, there are many lullabies, too, which suggests that it is a more archaic form which was incorporated later in the religious repertory (Ex. 16).

<sup>34</sup> For connections between laments of diverse Turkic peoples, see Sipos (2000, 1994, 2001 and 2006).

<sup>35</sup> On the psalmodic tunes of Turkic groups, see Sipos (1994, 2000, 2001 and 2006).

a)

b)

Meg - mond - tam én, bú s ger - li - ce,

Ne rak' fész - ket az út - szél - re

Mert az ú - ton so - kan jár - nak,

A fész - ked - böl el - va - dász - nak.

The image shows two musical systems, (a) and (b), each consisting of two staves. System (a) is the Karachay tune, and system (b) is its Hungarian analogy. The lyrics are written below the staves. The Karachay tune (a) has a melody that is a step higher than the Hungarian analogy (b). The lyrics for (a) are: "Meg - mond - tam én, bú s ger - li - ce, Ne rak' fész - ket az út - szél - re Mert az ú - ton so - kan jár - nak, A fész - ked - böl el - va - dász - nak." The lyrics for (b) are: "Meg - mond - tam én, bú s ger - li - ce, Ne rak' fész - ket az út - szél - re Mert az ú - ton so - kan jár - nak, A fész - ked - böl el - va - dász - nak."

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

CLASS 10: ONE- AND TWO-LINED TRIPODIC TUNES

In the large group 10.3 of Class 10 there are major-character tunes with (2) main cadence. With their free performing style, the improvisatory shaping of

the lines and the descending melody contour they do conjure up the realm of Hungarian and Anatolian laments. The tunes descending on a major hexachord and cadencing on *B* and *A* (transposed to *A*) are part of a broad *rubato* musical style that also includes heroic songs. The most frequent form has tunes with lines cadencing on neighboring notes, but some tunes have lines sinking to the key note or some with lines ending higher (Ex. 17).

a) Wo, can-net-li bol - sun a Eç - ki - baş - la - nı Do - ma - lay

b) Jaj, é - des - a - nyám, ked - ves é - des - a - pám

Tinç - lıq a coq - du da sen Uç - ku - lan - dan qo - ra - may

Ho - vá le - gyek ebb' a ke - se - rő bá - na - tom - ból?

Ex. 17. a) lamenting Karachay tune (№ 170) and  
b) its Hungarian parallel (MNT V:№ 41 lines 4-6)

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

Melody lines may extend in the direction (A-G)-F-E-C→B-G, downward. Extension downward also occurs in Hungarian and Anatolian laments, mostly in the forms F-D-C→bB-A, and F-D-C→bB-A-G. A spectacular example of the Karachay extension downward is a type of Karachay style whose first lines descend from G to D or C as is customary in laments, but their third and fourth lines jump to the lower *so* and close on C (Ex.18).

The image displays musical notation for two parallel laments. The first system shows two single staves labeled 'a)' and 'b)'. The second system shows two staves with a brace on the left. The third system shows two staves with a brace on the left. The fourth system shows two staves with a brace on the left. The music is written in treble clef with a key signature of one flat (B-flat).

*Ex. 18. Parallel laments a) Karachay lament from Turkey,  
b) Hungarian lament (Dobszay 1983, 29/d)*

There is an even larger divergence from the central two-core laments when the line undulating down to C is followed by a line sinking to G. Hungarian analogies can be found, but while the Karachay lament is fitted snugly into the voluminous group of Mixolydian Karachay tunes, in the Hungarian stock there are relatively few Mixolydian tunes.

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

them during the song it could be inferred that the lament was authentic. The lament tune sung more than once descended basically on parts of the pentatonic A-H-F-D-B-A, scale, touching on the G note at unaccented places at most. It has a two-lined variant in which the *do*-pentatonic descent of the first line is responded to by the *sol*-pentatonic descent in line 2. It is ample food for thought that in this distinctly non-pentatonic melodic world it is the lament of all genres that has a scale of pentatonic character.

#### CLASS 11: FOUR-LINED TRIPODIC TUNES

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

#### CLASS 12: JIR TUNES OF SPECIAL STRUCTURE

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

#### CLASS 13: FOUR LONG LINES WITH RECURSIVE (DOMED) STRUCTURE

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

#### *Further parallels and summary*

In many cases the Hungarian and Karachay parallelism is not between tune groups but is more sporadic; to present these would widely exceed the purview of this book. It is, however, informative to cite some statistics.

One third of the 357 Karachay tunes, which constitute a representative sample of the whole collection, can be paired with Hungarian analogies, sometimes more than one to a Karachay tune. That means that 240 Hungarian parallel tunes can be added to the studied Karachay tunes. About half the analogies are convincing, the rest showing similar melody progression in other modes or are more distant parallels.

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

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

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

At any rate, the present research has confirmed that the music of no ethnic group can be handled in isolation, but the comparative examination of the culture of groups living over vast areas is necessary.



*Picture 6. Two Karachay men from Ogari Malkar village*

*Table of Hungarian-Karachay tune parallels*

Next to the identifier of a tune I list the convincing Hungarian parallels, e.g. *I6-087-0-1* alludes to that tune type in the Dobszay–Szendrei (1988) system of folk music types. In addition to the listed tunes there are several that more or less resemble the Karachay tunes.

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

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

*Tunes descending from the octave*

*Descending fifth-shifting pentatonic tunes*

*Descending shepherd's tunes*

*Psalmodic style tunes*

*Lament style tunes*

*Bagpipe-swineherd merry-making style*

*Archaic small-ranged tunes*

*New small-ranged tunes*

*Rising wide-ambitus tunes*

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

<sup>36</sup> There are many among the new narrow-ranged tunes.

<b>Class 1</b>	<b>Rotating or plagal motion</b>
№ 1, 8	rotating children's game song with E-D-C core
№ 2-7	some <i>regős</i> tunes
<b>Class 2</b>	<b>One of two short lines and variants with x(1)1 cadences</b>
№ 16	16-175 (III/49) – archaic small-range tunes
№ 17	18-563 (IV/279) – new narrow ranged tunes, 16-175 (III/51) – oldish narrow-ranged songs
№ 24	18-162 (I/17) – psalmodic, 18-410 (III/13) – archaic narrow-ranged, 17-115 (III/39)- archaic narrow-ranged
№ 27	17-142 (III/86) – archaic narrow-ranged tunes
№ 36	18-417 (III/124) – archaic narrow-ranged tunes
№ 37	18-266 (AAAB) – bagpipe-swineherd, 17-70 – bagpipe-swineherd, 19-7 – bagpipe-swineherd tunes
<b>Class 3</b>	<b>Four short lines with (1) main cadence</b>
№ 42	16-216 (III/147) – new narrow-ranged, 18-162 (I/17) – psalmodic
№ 44	18-234 – bagpipe-swineherd, 18-161-1 (I/6, I/11) – psalmodic, 17-118 (III/22) – archaic narrow-ranged tunes
№ 50	18-83 – shepherd's song
№ 52	17-57 – bagpipe-swineherd songs
<b>Class 4</b>	<b>Four short lines in (pseudo)domed form with 1(x)y cadences</b>
№ 59	17-93 – ascending wide-ranged tunes
<b>Class 5</b>	<b>Four short lines with 1(VII)x cadences</b>
№ 66	18-179 (I/20 – three-lined) – psalmodic, 18-163 (I/16) – psalmodic tunes
№ 67	18-179 (I/20) – psalmodic, 18-163 (I/16) – psalmodic
№ 70	18-232 – bagpipe-swineherd songs

<b>Class 6</b>	<b>Four short lines with (2) and (b3) main cadences</b>
№ 72	18-456 (IV/31) – new narrow-ranged tunes
№ 75	18-456 (IV/31) – new narrow-ranged, 16-61 (IV/408) – lament
№ 77	18-456 (IV/31) – new narrow-ranged tunes
№ 78	16-61 (IV/408) – lament, 16-57 (II/6) – lament
№ 79	16-57 (II/6) – lament
№ 82	17-130 (III/91) – archaic narrow-ranged tunes
№ 84	16-120 – rising wide-ranged, 18-157 (I/8) – psalmodic, 18-82-0-1 – shepherd's song
№ 86	18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic tunes
№ 87	18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic, 18-151 (I/58) – psalmodic
№ 92	10-46 (III/159-160) – old small-ranged, 18-161-0-1 (I/11) – psalmodic, 16-51-0-1 (I/5) – psalmodic
№ 93	16-49 (I/47) – psalmodic, 16-51-0-1 (I/5) – psalmodic, 17-51 (I/24) – psalmodic, 18-153 (I/45) – psalmodic tunes
№ 94	10-46-1 – archaic narrow-ranged
№ 96	18-49 – fifth-shifting, 18-53 – fifth-shifting, 18-54 – fifth-shifting, 18-152 (I/44) – psalmodic, 18-153 (I/45) – psalmodic, 18-154-0-1 (I/46) – psalmodic, 17-51 (II/31) – psalmodic, 17-52-0-1 – psalmodic tunes
№ 97	16-29-0-1 – fifth-shifting, 16-31 – fifth-shifting, from 18-48 to 56 – fifth-shifting, 18-152 (I/44) – psalmodic, 18-154 (I/46) – psalmodic
<b>Class 7</b>	<b>Four short low lines with (4/5) main cadences</b>
№ 107	16-198 (III/82a) – archaic narrow-ranged tunes
№ 109	18-79 and 80 – shepherd's song, 18-299 and 301 – rising broad-ranged tunes
№ 111	16-198 – archaic narrow-ranged
№ 112	18-185-189-193-194 – lament

<b>Class 8</b>	<b>Four short lines with (4/5) main cadences and a higher start</b>
№ 116	16-70 (II/40) – lament, 16-63 (II/19) – lament, 18-185 (II/23) – archaic narrow-ranged
№ 125	18-222 – bagpipe-swineherd, 18-226 – bagpipe-swineherd, 18-231-0-1 – bagpipe-swineherd tunes
№ 127	16-16 – fifth-shifting, 17-3 – fifth-shifting, 18-3 – fifth-shifting, 18-14 – fifth-shifting, 18-18 – fifth-shifting, 18-20 – fifth-shifting, 18-24 – fifth-shifting, 18-25 – fifth-shifting, 18-71-0-1 – shepherd’s song, 18-72 – shepherd’s song
<b>Class 9</b>	<b>Four short lines with (7/8) main cadences</b>
№ 142	17-10 – fifth-shifting
№ 144	16-16 – fifth-shifting, 11-8-0-1 – fifth-shifting, 12-1 – fifth-shifting, 18-3 – fifth-shifting, 18-14 – fifth-shifting
<b>Class 10</b>	<b>One- or two-lined tripodic (archaic) tunes</b>
№ 146	11-107 (III/162) – archaic narrow-ranged tunes
№ 148 <sup>37</sup>	11-65-1 – bagpipe-swineherd songs
№ 170	13-113 – new narrow-ranged tunes
№ 173	16-175 (III/51) – archaic narrow-ranged, 18-563 (IV/279) – new narrow-ranged
<b>Class 11</b>	<b>Four-lined tripodic tunes</b>
№ 187	11-53-0-1 – bagpipe-swineherd tunes
№ 188	13-3-0-1 (II/33) – lament
№ 192	13-32 – bagpipe-swineherd tunes
№ 194	12-38-9 – bagpipe-swineherd, 13-28 – bagpipe-swineherd songs
№ 196	10-3 – fifth-shifting, 11-8-0-1 – fifth-shifting, 11-18 – fifth-shifting, 12-1 – fifth-shifting

<sup>37</sup> The Hungarian material includes many tunes with 1(1)x cadences, especially among the bagpipe-swineherd tunes.

<b>Class 12</b>	<b>Jir tunes</b>
№ 201	10-21-0-1 – bagpipe-swineherd tunes
№ 202	10-1 – fifth-shifting
№ 204	10-36-1 – rising wind-ranged, 12-44 – rising wind-ranged, 12-51 – rising wind-ranged tunes
№ 205	11-91 – rising wind-ranged tunes
№ 206	18-329 – rising wind-ranged, 18-351 – rising wind-ranged, 18-352 – rising wind-ranged tunes
№ 209	15-10 – rising wind-ranged
№ 211	12-52 – rising wind-ranged
№ 221	18-81 – shepherd's song
№ 223	12-37-0-1 – bagpipe-swineherd tunes
№ 233	12-33-5-1 – bagpipe-swineherd
№ 240	10-33 – rising broad-ranged tunes
№ 246	12-22 (II/16) – lament
№ 248	17-8-1 – fifth-shifting
№ 255	10-32-0-1 – rising wind-ranged tunes
№ 256	18-271 – bagpipe-swineherd
№ 258	17-8-1 – fifth-shifting
<b>Class 13</b>	<b>Four long lines in a recursive structure</b>
№ 279	18-347 – rising wine-ranged tunes and some new-style tunes
№ 281	10-36-1 – rising wine-ranged, 11-92 – rising broad-ranged tunes

## 5. FOLKSONG ANTHOLOGY

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

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

The groups within the classes are the following:

Class 1: Rotating or plagal motion (№ 1–8)

- 1.1. Rotating motion      № 1, 8
- 1.2. Plagal motion        № 2–7

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

groups	cadenses			scales with minor third	examples	scales with major third	examples
2.1.	(1)			№ 9–10	2.1a	№ 11–12	2.1b
2.2.	(2)			–	–	№ 13–19	2.2.
2.3.	(b3/3)			№ 20–24	2.3a	№ 25–29	2.3b
2.4.	(4)			№ 30–33	2.4a	№ 34	2.4b
2.5.	(5)			№ 35–37	2.5.	–	–

## Class 3: Four short lines with (1) main cadence (№ 38–53)

groups	cadences			scales with minor third	examples	scales with major third	examples
3.1.	b3	(1)	2/4	№ 38–42	3.1.	№ 49 <sup>38</sup>	
3.2.	4	(1)	2/4	№ 43–44	3.2.	№ 50–51	
3.3.	5	(1)	x	№ 45–48	3.3.	№ 52–53 <sup>39</sup>	3.4.

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

groups	cadences			scales with minor third	examples	scales with major third	examples
4.1.	1	(2)	1/VII	№ 54	4.1.	№ 60	
4.2.	1	(b3)	1	№ 55–56	4.2.	–	
4.3.	1	(4)	x	№ 57	4.3.	№ 61	
4.4.	1	(5)	1	№ 58–59	4.4.	№ 62 <sup>40</sup>	
4.5.	1	(5)	4		–	–	–

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

groups	cadences			scales with minor third	examples	scales with major third	examples
5.1.	1	(VII)	VII	№ 63–65	5.1.	–	–
5.2.	5	(VII)	4	№ 66–67	5.2.	–	–
5.3.		unique		№ 68–70			

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

groups	cadences			scales with minor third	examples	scales with major third	examples
6.1a	2/b3	(2)	2	№ 71–74	6.1.		
6.1b	4	(2)	2/b3	№ 75–77			
6.1c	5	(2)	x	№ 78–81			
6.2.	b/4	b3/4	b3	№ 82–83	6.2.		
6.3.	4	(b3)	2/1	№ 84–88	6.3.		
6.4.	4	(b3)	b3	№ 89	6.4.		
6.5.	5	(b3)	b3/1	№ 90–95	6.5.		
6.6.	5	(b3)	b3/1	№ 96–98	6.6.		
6.7.	7/8	(b3/2)	1/4	№ 99–102	6.7.	№ 103–105	

<sup>38</sup> 3(1)VII cadences.<sup>39</sup> №53: #6(1)3.<sup>40</sup> with 1(5)3 cadences.

## Class 7: Four short low lines with (4/5) main cadences (№ 106–115)

groups	cadenses			scales with minor third	examples	scales with major third	examples
7.1.	b	4/5	b3	№ 106	7.1.		
7.2.	5/4	4	1/b3	№ 112–113	7.2.		
7.3.	5	4	4/2	№ 108	7.3.	№ 114	
7.4.	5	5	b3/4/5	№ 107, 110, 111	7.4.		
7.5.	4	5	x	№ 109	7.5.	№ 115	

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

groups	cadenses			scales with minor third	examples	scales with major third	examples
8.1.	5	4	b3/6	№ 116–117	8.1a	№ 128	8.1b
8.2.	4	4/5	x	№ 118–119	8.2a	№ 129–132	8.2b
8.3.	5	5	1/2	№ 120–125	8.3a	№ 133	8.3b
8.4.	#6	5	4/5	–	–	№ 134–135	8.4.
8.5.	8	4	x	№ 126	–	№ 136–138	8.5.
8.6.	7	5	b3	№ 127	8.6.	–	

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

groups	cadenses			scales with minor third	examples	scales with major third	examples
9.1.	5	7	5	№ 139	9.1.	№ 145	
9.2.	7/8	7/8	x	№ 140–144	9.2.	–	

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

groups	cadenses			scales with minor third	examples	scales with major third	examples
10.1.		(VII)		№ 146			
10.2.	1/2	(1)	b3/4	№ 147–149	10.1.	№ 163–169 <sup>41</sup>	10.2.
10.3.		(2)		–	–	№ 170–179	10.3.
10.4.		(b3/3)		№ 150–156 <sup>42</sup>	10.4.	№ 180–181	
10.5.		(4)		№ 157–158	10.5a	№ 182–184	10.5b
10.6.		(5)		№ 159–161 <sup>43</sup>	10.6.	№ 185	
10.7.		(7)		№ 162		№ 186 <sup>44</sup>	

<sup>41</sup> Kanamat, lament, orayda. I ranged here tunes with 1(1)x cadences as well.

<sup>42</sup> Various melody outlines, oldish stratum, sometimes a jump down to E, occurs. №150 can be interpreted with (2) main cadence and with 2(1)b3 cadences.

<sup>43</sup> Variants of a melody, the pertinent tunes with (7) main cadence also subsumed here.

<sup>44</sup> (#6) main cadence!!

## Class 11: Four-lined tripodic tunes (№ 187–199)

groups	cadenses			scales with minor third	examples	scales with major third	examples
11.1.	5/7	(b3)	4	№ 187	11.1.	–	–
11.2.	5	(4)	b3/1		11.2. <sup>45</sup>	№ 197	
11.3.	5	(4)	4/5	№ 188–189	11.3.	–	–
11.4.	8	(4)	4	№ 190		№ 198	–
11.5.	5	(5)	x	№ 191–195	11.4.	№ 199 <sup>46</sup>	
11.6.	7	(5)	b3	№ 196		–	–

Class 12: *Jir* tunes (№ 200–278)

groups	cadenses			scales with minor third	examples	scales with major third	examples
12.1.	4/5	1	4/5	№ 200–203	12.1.		
12.2.	1	5	1	№ 204–205*	12.2.	№ 207	
12.3.	1	4/5	1	№ 206–214**	12.3a	№ 210–214	12.3b
12.4.	(b)3	4/5		№ 215–216	12.4a	№ 217–219 <sup>47</sup>	12.4b
12.5.	4/5	4/5		№ 220–221*	12.5a	№ 222–224	12.5b
12.6.	4/5	4/5		№ 225–229**	12.6a	№ 230–234	12.6b
12.7.	4/5	4/5		№ 235–243 two small hills in line 1	12.7a	№ 244–245	12.7b
12.8.	4/5	4/5		№ 246–253 tall hill	12.8a	№ 254–255	12.8b
12.9.	4/5	4/5		№ 256–266 descending from high	12.9a	№ 267–276	12.9b
12.10.	Spec.			№ 277–278			

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

groups	cadenses			scales with minor third	examples	scales with major third	examples
13.1.	1	(4)	b3/4	№ 279–280			
13.2.	1	(5)	2	№ 281			
13.3.	1	(5)	4	№ 282			
13.4.	1	(5)	5	№ 283–285			
13. spec.	1	(5)	VII	№ 286			
13. spec.	1	(5)	1	№ 287			
13. spec.	V	(5)	b3		13		

\* Descending in the middle of line 1.

\*\* Line 1 is rising or hill-shaped.

<sup>45</sup> Variants with (8) of a melody.

<sup>46</sup> With 4(5)2 cadences.

<sup>47</sup> № 219: 2(5)2.

## CLASS 1: ROTATING AND PLAGAL MOTION (№ 1-8)

№ 1  $\text{♩} = 92$

Cañ-ır ca - wa - dı Cık - kır a - wa - dı

A - nam iy - nek sa - wa - dı

1.  
2.

Audio

№ 2  $\text{♩} = 104$

*many times*

*accordion*

*later*

Audio

№ 3  $\text{♩} = 80 - 100$

Böl - lay böl - lay ba - la sen

A - sı - ra - ğan qa - la sen

Böl - lay böl - lay ba - la - ıtq

A - sı - ra - ğan qa - la - ıtq

Audio

№ 4 ♩ = 138

Voy vo - ri vo - ra da - ra

vo - ri vo - ra da - ra

Ot ba - şın - da e - men çı - kır

vo - ri vo - ra da - ra

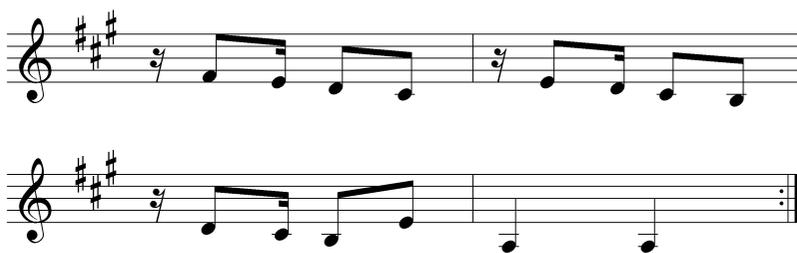
▶ Audio

№ 5 ♩ = 80

*accordion*

*refrain*

▶ Audio



№ 6

$\text{♩} = 70$

Kü - rek biy - çe - den ca - wun ti - ley - biz

La i - la - ha ill - al - lah

Biz kü - ye - biz, bi - şe - biz

Al - lah - dan ca - wun ti - ley - biz

№ 7

$\text{♩} = 80$

Kü - rek biy - çe - den ca - wun ti - ley - biz

La i - la - ha il - lal - lah



Biz kü - ye - biz, bi - şe - biz



Al - lah - dan ca - wun ti - ley - biz



La i - la - ha il - lal - lah

♩ = 92

№ 8



Ço - pu - na ket - gend ba - zar - ğa



Audio



Ağ ö - gü - zün sa - tar - ğa  
Pa - ra - sı - na ba - tar - ğa



Hay hay hay - da - sı



Qay - da mu - nu fay - da - sı



Qa - çan ti - yer fay - da - sı  
Ke - sin Al - lah bek sü - yer

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

№ 9

♩ = 124

Böl - lay - böl - lay bö - le - yim

Saḡ - ıa i - gi - lik - le ti - le - yim

Can - dan süy - gen can ba - lam

Ü - yür bo - lub kö - re - yim

Audio

№ 10

♩ = 86

Al - lah ber - sin pub - mil - ler - ge

pay - ğam - bar - nı şa - fa - ğa - tın - dan

*refrain*

Ya hu ya - man hu

ya - ma - ni - lis - san il - la hu

Audio

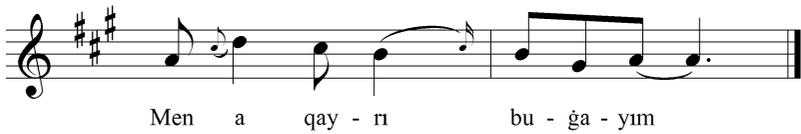
№ 11    
*accordion*



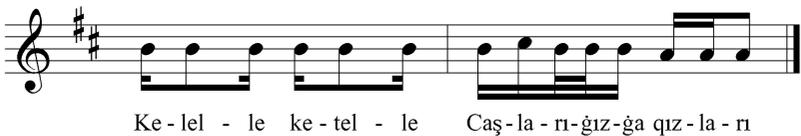
№ 12    
*accordion*



№ 13    
 Kö - me Qa - ra - çay - dan ket - gin - çin

  
 Men a qay - rı bu - ğa - yım

№ 14    
 Ke - lel - le ke - tel - le A - ga - sar - dan qız - la

  
 Ke - lel - le ke - tel - le Caş - la - rı - ğız - ğa qız - la - rı

№ 15  $\text{♩} = 76$

Ber - gen za - ma - nıñ qa - ça ed da

Qa - çı - bız ket - di caz bol - du

Se - ni 1 - zıñ - dan ay - la - na da

Sa - biy san - la - rım qart bol - du

Audio

№ 16  $\text{♩} = 184$

*accordion*

Audio

№ 17  $\text{♩} = 168$

*accordion*

Audio

№ 18

♩ = 104

Ay - lan ay - lan caw qa - laq

Cıl - tır - ğan - lay ah ah

Ni - şan - lım toy - ğa ba - ra - dı

Men tur - ğan - lay ah ah

Audio

№ 19

♩ = 96

Ke - sek ke - sek bu - lut çıq - dı

Kert - me - li Kol - dan

Ke - sil - gin - çi ar - ğış çıq - dı

Aq - sa - ray baş - dan

*final line*

Za - li - hat da, Ke - li - mat da iş - kal - la du

Audio

№ 20

$\text{♩} = 84$

1)

Bis - mil - lah deb baş - la - yıq

Sa - lat sa - lam ay - ta - yıq

2)

A - det e - tib kün - de biz

3) 4)

Cet - miş miñ tö - be - ge qay - ta - yıq

1. 2. 3. 4.

2. 2. 2. 2.

Audio

№ 21

$\text{♩} = 72$

Bel - law - bel - law bö - le - yim

Saη - ηa aş - hı - lıq ti - le - yim

Can - dan süy - gen can - ba - lam

A - dam bo - lub kö - re - yim

Audio

№ 22  $\text{♩} = 60$

*flute and vocal*

Audio

№ 23  $\text{♩} = 80$

1)

Bu du - ni - ya - ğa qa - ra - ğız

2)

Bu tüş - mü - dü, tün - mü - dü

3)

Co - low - çu - la ke - çe qal - ğan

Col - boy - nun - da üy - mü - dü

1. 2. 3.

2. 2. 2.

Audio

№ 24  $\text{♩} = 132$

Bah - san el - de tö - re bol - du

ma - ral ba - la ma - ra - ğan

Hoy - ra hoy ma - ra - ğan

Audio

№ 25  $\text{♩} = 88$

Bül - lay - bül - lay ba - la - sın

A - sı - ra - ğan qa - la - sın

Ul - lu bo - lub kö - re - yim

Se - ni er - ge be - re - yim

Audio

№ 26  $\text{♩} = 100$

Bul - lay - bul - lay bö - le - yim

Ha - yı - rı - ını kö - re - yim

Audio

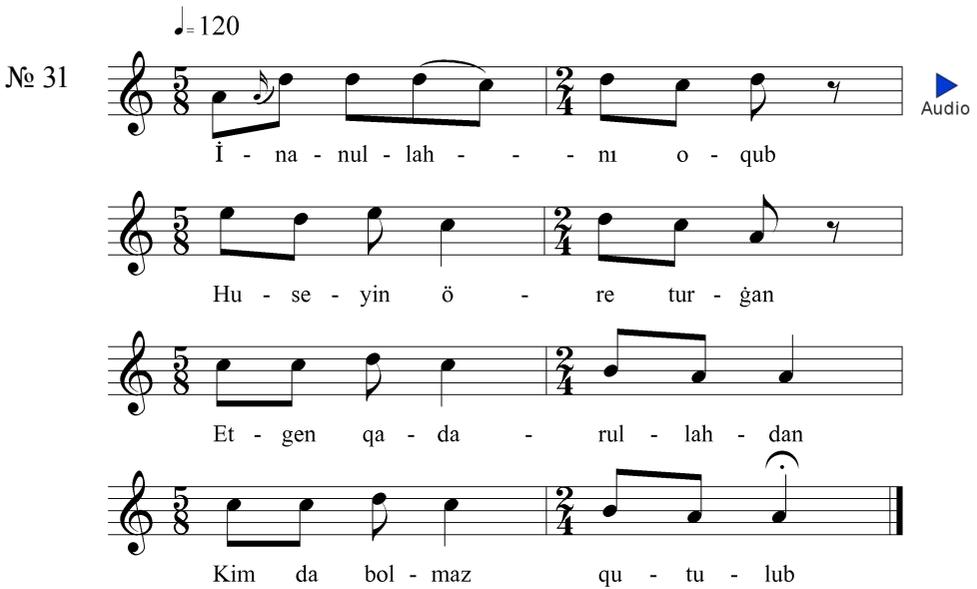
№ 27  $\text{♩} = 120$

Taw - dan a - wub ke - le - di

Çil - le sa - tuw - çu Çu - wut - lu

Audio



№ 31  

İ - na - nul - lah - - - ni o - qub

Hu - se - yin ö - re tur - ğan

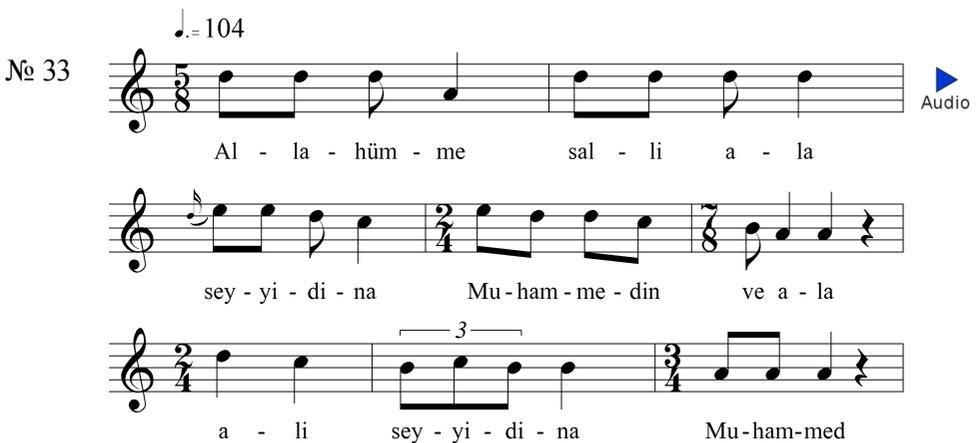
Et - gen qa - da - rul - lah - dan

Kim da bol - maz qu - tu - lub

№ 32  

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

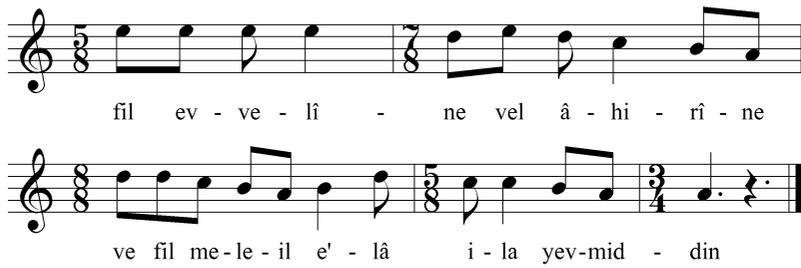
su - wut - han Gok - ka hay hay hay  
su - wut - han Gok - ka hay hay hay

№ 33  

Al - la - hüm - me sal - li a - la

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

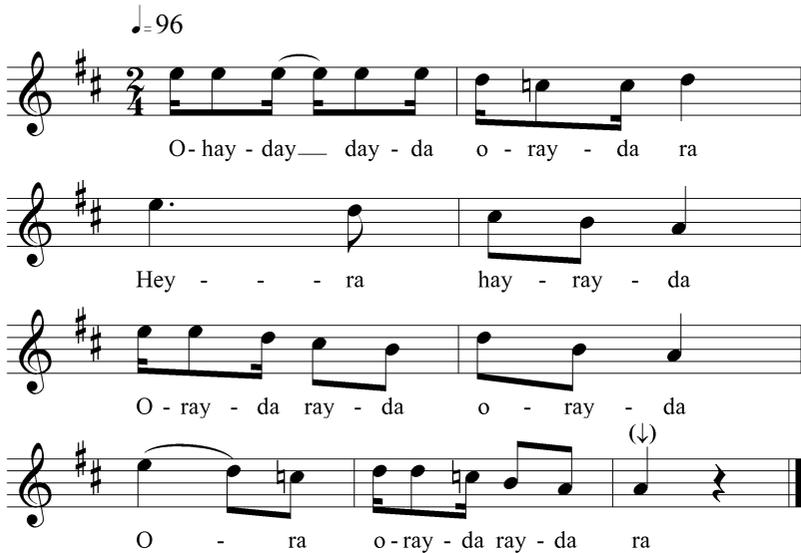
a - li sey - yi - di - na Mu - ham - med



fil ev - ve - lî - ne vel â - hi - rî - ne  
ve fil me - le - il e' - lâ i - la yev - mid - din

№ 34

♩=96

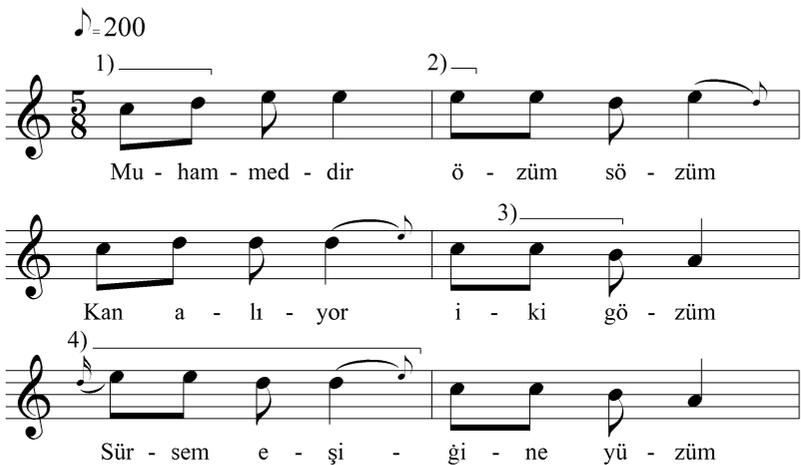


O - hay - day - day - da o - ray - da ra  
Hey - - - ra hay - ray - da  
O - ray - da ray - da o - ray - da  
O - ra o - ray - da ray - da ra



№ 35

♩=200



1) Mu - ham - med - dir 2) ö - züm sö - züm  
3) Kan a - lı - yor i - ki gö - züm  
4) Sür - sem e - şî - ği - ne yü - züm



5) —

Şe - fa - at ya Re - sul - al - lah

6) —

7) —

Şe - fa - at ya Ha - bib - al - lah

1. 2. 3. 4. 5. 6. 7. <sub>3</sub>

3. 2. 2. 3. 2. 2. 2.

№ 36

$\text{♩} = 96$

Bu Han Al - lah sul - tan Al - lah

Her dert - le - re der - man Al - lah

№ 37

$\text{♩} = 96$

Ay - ca - yaq a - la caw - lu - ğuñ

A - ruw ca - ra - şa - dı — boy - nu - ña.

Men a suq - la - na - ma, ö - le - me

Ma - muq - dan cu - mu - şaq — qoy - nu - ña.

## CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

№ 38

$\text{♩} = 104$

1) \_\_\_\_\_ 2) \_\_\_\_\_

Ra - biy - u - law - wal a - yın - da

3) \_\_\_\_\_

Tuw - du qu - wanç köb bol - du

4) \_\_\_\_\_

Kök - de cer - de har qay - da

A - nı nü - rü ca - rit - di

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

Audio

№ 39

$\text{♩} = 100$

Al - la - hum - me sal - li a - la

Mu - ham - me - din ve a - la

a - li Mu - ham - me - din ves - sel - lim

Audio

№ 40

♩ = 96

Al - la - hum - me sal - li a - la

Mu - ham - me - din ve a - la

a - - - li Mu - ham - me - din

ves - sel - lim



№ 41

♩ = 96

Al - lah a - dı dil - ler - de

Şu kor - ku - lu yer - ler - de

Ken - di - si wa gö - nül - ler - de

Al - lah Al - lah ke - rim Al - lah

Rah - man Al - lah

Di - ye - lim Al - lah Al - lah

1.  
*rep.*



♩ = 96

№ 42

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

Ley - lu ley - lu ley - lu lay

Audio

♩ = 88

№ 43

Al - lah ber - sin fay - gam - bar - nı

şa - fa - ğa - tın - dan

Ya hu ya - man hu

ya - man i - gi - san il - la hu

Audio

№ 44  $\text{♩} = 132$

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

Audio

№ 45  $\text{♩} = 96$

Qayn - a - ta - sı cük bol - du

E - mi - na - ğa qa - rar - ğa

A - ya - ma - yın kü - re - şib

Har i - şı - ne ca - rar - ğa

1. 2. 3. 4. 5.

2. 2. 2. 2. 2.

Audio

№ 46  $\text{♩} = 126$

Kim - ler — yap - tı bu Rav - - -

za' - nın ya - pı - sın

Me - la - ke - ler — aç - tı  
Ec - ra - il es - va - bın

ta - vaf ka - pı - sın  
gü - zel ko - ku - sun

Audio

№ 47  $\text{♩} = 104$

Al - lah ber - sin buç - mil - ler - ge

pay - gam - bar - nı taç - di - rin - den

Ya — hu ya - man hu

ya - man i - li - san il - la hu

Audio

№ 48

♩ = 92

1)

Nart ba - tır - la cor - tu - wul - ğa

çiq - ğan - dı - la

2)

At - la - nı u - rub al - ğa a -

3)

şıq - ğan - dı - la.

1. 2. 3.

*rep. rep. rep.*

Audio

№ 49

♩ = 84

Bo - lat Hı - miç - ni men ay - ta - yım

hoy wo - ra - da - ra

3

Caw - run ken - ğin a men ayt - sam

hoy wo - ra - da - ra

Audio

№ 50 *Poco rubato*,  $\text{♩} = 132$

1) Bu dun' - ya - da can bar - mı - dı

2) Har mu - ra - tın tın - dır - ğan

3) A - cal kel - se 4) el - tir - ge

Aç - ha be - rib tıy - dır - ğan

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

№ 51  $\text{♩} = 108$

A - şır - dı - la biz - ni Nart - la

qu - çaq - la - şıb E - li - ya

Saq - lay - dı - la biz - ni Nart - la

cu - wuq - la - şıb E - li - ya

№ 52

$\text{♩} = 88$

*accordion*



№ 53

$\text{♩} = 116$  1)

Ar - baz - da bir da - wur - la

Çart - lab çıq - dım e - şik - ge

. . . a - ya - ğı ket - gend'

A - yaq col - da te - şik - ge

1.  
2.



## CLASS 4: FOUR SHORT LINES IN DOMED FORM WITH 1(X)Y CADENCES (№ 54–62)

№ 54  $\text{♩} = 84$

1)  

Bis - mil - lah deb baş - la - yıq

2)  

Sa - lat sa - lam ay - ta - yıq



A - det e - tib kün - de cet - miş



Biz to - ba - ğa qay - ta - yıq

1.  2. 

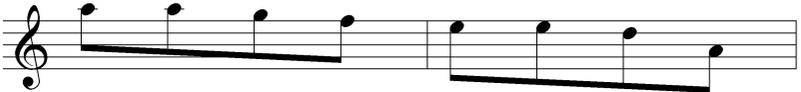
№ 55  $\text{♩} = 96$

Taň a - la - sı çol - pan cul - duz



Mar' - yam, Mar' - yam, Mar' - yam



U - zal - dım da ce - tal - ma - dım



Ne - çik bo - lur dun' - yam

*refrain*

E - hay kö - zür cay  
Ne - çik bo - lur dun' - yam

♩ = 84

№ 56

Sa - vet lot - çik - le taw quş - la ki - bik  
Kök mi - yi - gin - de uç - han - da  
Duş - man lot - çik - le qa - ça el - le  
A - lim ı - zın - dan bol - ğan - da



♩ = 88

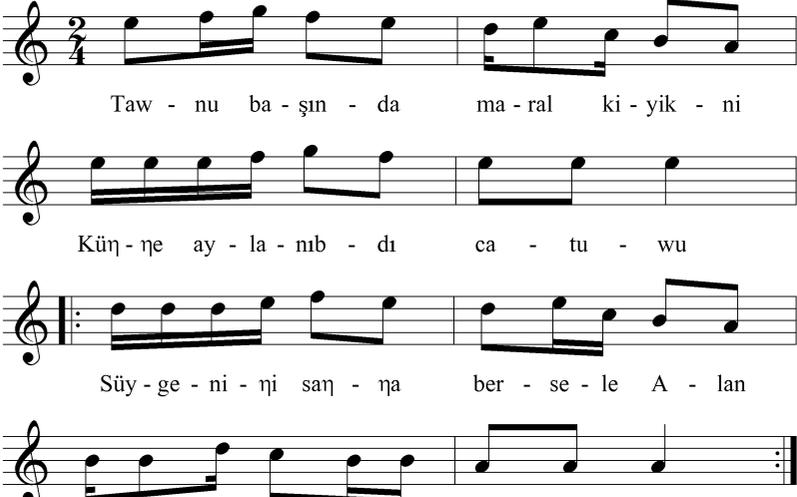
№ 57

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



♩ = 88

№ 58



Taw - nu ba - şın - da ma - ral ki - yik - ni

Kün - ne ay - la - nıb - dı ca - tu - wu

Süy - ge - ni - ni sañ - ña ber - se - le A - lan

An - da - dı ca - şaw - nu ta - tu - wu

Audio

♩ = 84

№ 59



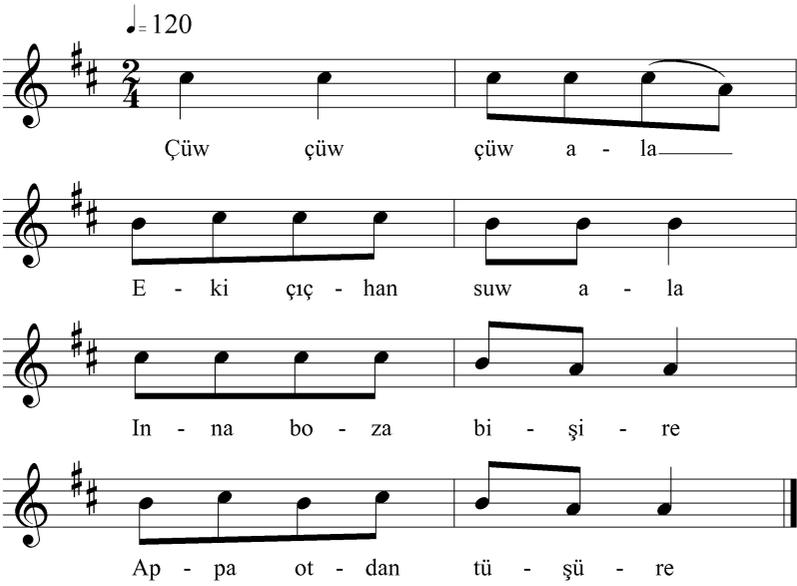
O - ray - da ri - ray - da o - ray - da ri - ray - da

O - ray - da ri - ray - da ey

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

O - ray - da ri - ray - da ey

Audio

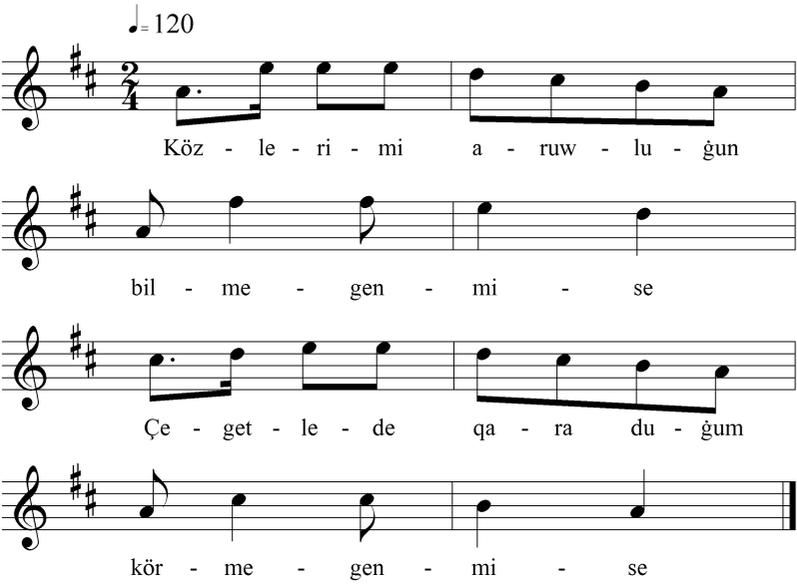
№ 60  

Çüw çüw çüw a - la

E - ki çiç - han suw a - la

In - na bo - za bi - ši - re

Ap - pa ot - dan tü - şü - re

№ 61  

Köz - le - ri - mi a - ruw - lu - ğun

bil - me - gen - mi - se

Çe - get - le - de qa - ra du - ğum

kör - me - gen - mi - se

№ 62  $\text{♩} = 92$

*accordion*

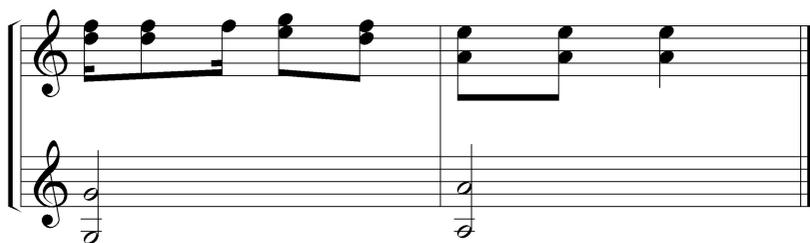
Audio

CLASS 5: FOUR SHORT LINES WITH (VII) MAIN CADENCE (№ 63–70)

№ 63  $\text{♩} = 92 - 104$

*accordion and flute*

Audio



Musical notation for the first exercise, showing two staves. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with chords.

№ 64  $\text{♩} = 92$



*accordion* 

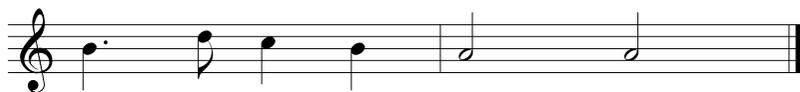
Musical notation for exercise № 64, first staff. The tempo is marked as quarter note = 92. The notation includes a treble clef, a common time signature, and a melodic line with eighth and quarter notes. The word "accordion" is written below the staff, and an audio icon is to the right.



Musical notation for exercise № 64, second staff. The notation includes a treble clef and a melodic line with quarter and eighth notes.



Musical notation for exercise № 64, third staff. The notation includes a treble clef and a melodic line with quarter and eighth notes.



Musical notation for exercise № 64, fourth staff. The notation includes a treble clef and a melodic line with quarter and eighth notes, ending with a double bar line.

№ 65  $\text{♩} = 100 - 120$



*accordion* 

Musical notation for exercise № 65, first staff. The tempo is marked as quarter note = 100 - 120. The notation includes a treble clef, a 6/8 time signature, and a melodic line with eighth and quarter notes. The word "accordion" is written below the staff, and an audio icon is to the right.



Musical notation for exercise № 65, second staff. The notation includes a treble clef and a melodic line with quarter and eighth notes.



Musical notation for exercise № 65, third staff. The notation includes a treble clef and a melodic line with quarter and eighth notes.



Musical notation for exercise № 65, fourth staff. The notation includes a treble clef and a melodic line with quarter and eighth notes, ending with a double bar line.

♩ = 112

№ 66

*solo* Oy - ra oy - ra Te - pe - na

*choir* Oy - - - ra Te - pe - na

*solo* Te - pe - na - nı tep - se - yik

*choir* Oy - - - ra Te - pe - na

Audio

♩ = 92

№ 67

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

Audio

♩ = 80

№ 68

Eç - ki - baş - la - nı a - ruw Ho - ra - san

A - ruw bo - la - sa hay, hay, hay

Audio

№ 69 

$\text{♩} = 200$

Al - ğın da qı - lı - ğın a  
 bir a i - gi e - di  
 Al - ğın qı - lı - ğı - ını qoy - ğan - sa

№ 70 

$\text{♩} = 76$

At min - dim Ay - man tüz - de  
 A - tım cay - dım teñ - ınız - ge  
 Ay bu - lut - ha gir - gen - de  
*refrain* Ge - le - cek - men men siz - ge  
 Ay - ray - dı ney - ney - ne ri - nay - nı rey - di - day  
 Ri - ra - ra - ra - ra ray - ra - ri ray - ra - ri - ray

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

№ 71

♩ = 88

Qar - nıñ - da - ğı caş bol - sa

Biz Mu - ham - mad a - tar - bız

Al - lah ayt - sa an - dan so - ra

Ra - hat - la - nıb ca - şar - bız

№ 72

♩ = 84

La i - la - hu Hu - da' - ya

Se - fa i - le Mer - va' - ya

Mu - ham - med Mus - ta - fa' - ya

Biz - den se - lam gö - tü - rün

Audio

№ 73  $\text{♩} = 84$

Sıy - lı bol - ğan mö - lek - ler

Can ca - nım - dan çab - dı - lar

Baş - ha - la - dan ca - şı - rıb

Qa - nat - la - rın cab - dı - lar

Audio

№ 74  $\text{♩} = 84$

Cu - wuq bol - ğan za - man - da

Ol dun' - ya - dan ke - ter - ge

Al - lah iy - di ke - le - çi

Añ - na ha - par e - ter - ge

Audio

№ 75  $\text{♩} = 100$

Mar - yam bı - la E - mi - na

Mı - çı - ma - yın cet - di - le

Audio

1)  
E - ki hu - riy kel - di - le

2)  
A - na - çı - lıq et - di - le

1.  
2.

♩ = 92

№ 76

Qış su - wuk - la - da cı - luv be - re - siz

Biz u - şa - ta - bız caz - ğa

Caz is - si - le - de teñ - leş - di - re - biz

Siz - ni sal - qın a - yaz - ğa

*refrain*

Co - lu - buz - ğa ti - ye - di ca - rıq kün

Biz - ge qu - wanç be - re - siz a - ruw qız - la

Audio



Biz - den bek sü - ye bil - ge - ni - giz ü - çün



Siz - ni ar - tıq sü - ye - biz ti - şı - ruw - la

♩ = 84

№ 77



Qış su - wuq - la - da cı - luw iz - le - sek



Biz u - şa - ta - bız caz - ğa



Cay is - si - le - de teñ - leş - di - re - biz



Siz - ni sal - qın a - yaz - ğa

♩ = 100

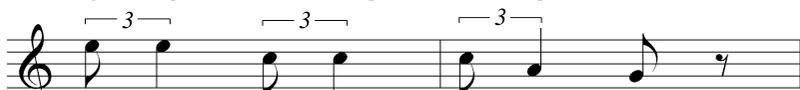
№ 78



Aş - ha da coq qa - ru - wum



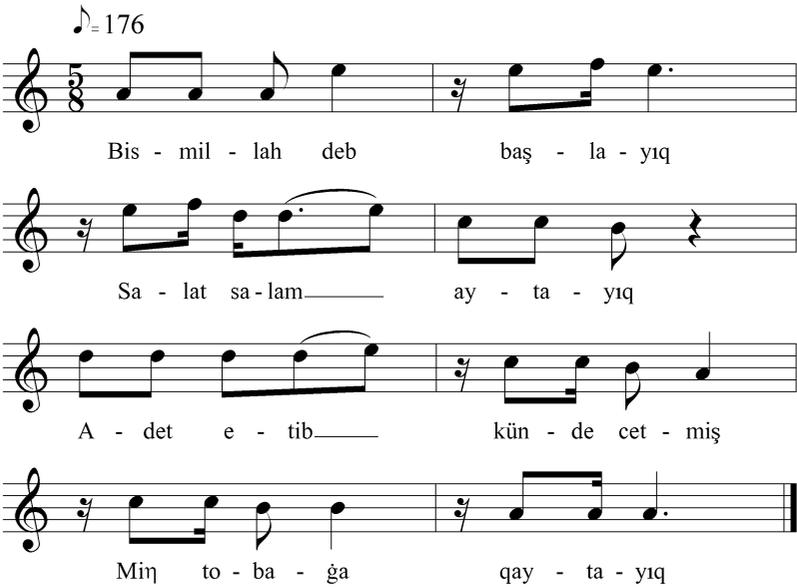
İş - ge da coq qa - ru - wum



Ti - ley - me da ti - ley - me



Dos bo - la - yıq a - ru - wum

№ 79  

Bis - mil - lah deb baş - la - yıq

Sa - lat sa - lam ay - ta - yıq

A - det e - tib kün - de cet - miş

Miñ to - ba - ğa qay - ta - yıq

№ 80  

*in Arabic*

1)

1.  
2.

№ 81  $\text{♩} = 138$

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

La i - la - ha il - lal - lah

Audio

№ 82  $\text{♩} = 96$

Böl - law böl - law bö - le - yim

Caş - ı - ęı - mı ta - ra - ra

Ta - ra - ra - ra - ra - ra - ra - ram

Saw qu - tul - sun qağ - a tb - l

a - bb kel - sin ta - ra ra - ra

be - şik - den

e - şik - den

Audio

№ 83  $\text{♩} = 104$

Oy nen - ça ke - re cañ - ııl - dıñ  
 Cañ - ıız ke - re da oñ - ma - dıñ  
 Har - buz qa - buq - lay a a - tıl - dıñ  
 Ki - şi - ge ke - rek bol - ma - dıñ

Audio

№ 84  $\text{♩} = 80$

*accordion*

Ki - şi - ge ke - rek bol - ma - dıñ

Audio

№ 85  $\text{♩} = 204$

*orchestra*

Ki - şi - ge ke - rek bol - ma - dıñ

Audio

Two staves of musical notation. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble clef. The music consists of a few notes, ending with a double bar line.

$\text{♩} = 204$

№ 86

First staff of exercise № 86, featuring a vocal line in treble clef and a piano accompaniment in 5/8 time. The lyrics "Al - lah Al - lah" are written below the notes.



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

Second staff of exercise № 86, continuing the vocal line and piano accompaniment. The lyrics "Rah - man Al - lah Ra - him Al - lah" are written below the notes.

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

Third staff of exercise № 86, continuing the vocal line and piano accompaniment. The lyrics "Sen Rah - man - sa Sen Ra - him - se" are written below the notes.

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

Fourth staff of exercise № 86, concluding the vocal line and piano accompaniment. The lyrics "İ - gi kün - le kör - güz Al - lah" are written below the notes.

İ - gi kün - le kör - güz Al - lah

$\text{♩} = 52$

№ 87

First staff of exercise № 87, featuring an orchestral line in treble clef in 2/4 time. The word "orchestra" is written below the notes.



*orchestra*

Second staff of exercise № 87, continuing the orchestral line.

Third staff of exercise № 87, continuing the orchestral line.

Fourth staff of exercise № 87, concluding the orchestral line.

*refrain*

The refrain consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a repeat sign. The music features a mix of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line.

♩ = 160

№ 88

The orchestra part consists of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line.

*orchestra*



*refrain*

The refrain consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line.

№ 89  $\text{♩} = 88$

Suw 1 - zın - da bal te - rek

Quş - la qo - nad ba - lı - na

Bal bo - ğan - lıq - ğa wa

A - dam - lar a - şa - yal - may - la ba - lın - dan

Audio

№ 90  $\text{♩} = 96$

Aş - ha da coq ka - ru - wum

İş - ge da coq ka - ru - wum

Ti - ley - me da ti - ley - me

Dos bo - la - yıq a - ru - wum

1. 2. 3. 4.

3. 3. 3. 3.

Audio

№ 91  $\text{♩} = 176$

Har bir iş - ni al - lın - da

Bis - mil - lah - nı o - qu - ğuz \*

Bis - mil - lah - sız iş et - se - giz

İb - lis bo - lur şö - hu - ğuz

\* *might be A or C*

№ 92  $\text{♩} = 190$

Qa - ra - hi - sar - ğa bar - lıq - ma

Es - ki to - nu - mu da - wu - na

İy - nan - ma - sa - ğız qa - ra - ğız

Na - dim - ni cü - rek ca - wu - na

№ 93  $\text{♩} = 108$

Ol tuw - ğa - nın çıq - ğa - nın

Cum - la a - lam bil - gen - de

Har bir qay - ğı tas bol - du  
Ul - lu qu - wañç ü - ley kel - gen - de

♩ = 104

№ 94

Tar - tay - ta ray - ta  
ri - ta - ta ay - muş,  
Ta - ray - ta ri - ta  
ta - ray - ta ay - muş.



♩ = 100

№ 95

İN - cit - me - sin se - ni ba - lam  
can a - luw - çu mö - lek - le  
Bel - law bel - law bel - law bel - law  
bel - law bö - le - yim



№ 96  $\text{♩} = 96$

*accordion*

Audio

№ 97  $\text{♩} = 210$

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

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

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

Dert - le - ri - me dar - man Al - lah

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

Audio

№ 98  $\text{♩} = 210$

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

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

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

İ - gi kün - le kór - güz Al - lah



№ 99 *Rubato*,  $\text{♩} = 116$

Ey a - lib ba - rıb Uç - qu - lan - da

ba - zar - la - da sa - tar - bız

Ah - ça - la - rın a - ra - qı - ğa

tar - tar - bız de - di ay ay



№ 100

*Poco rubato*, ♩ = 132

Ay qa - bir - ğam qa - bir - ğam da,  
ca - nı - mı al - ğan a qa - bir - ğam  
Ci - git a bö - rü - nü da  
men - ley e - ši - gi wa ca - bil - ğan  
Oy ta o - ri - raw ca - bil - ğan



№ 101

♩ = 96

Oy, Ul - lu Hoj - dan a ma çıq - ğan él - le  
ce - ti a - ruw, o - ray - da,  
Da qa - ma - la - dan a bir qan ta - mız - ğan a  
e - ki a - ruw, o - ray - da.



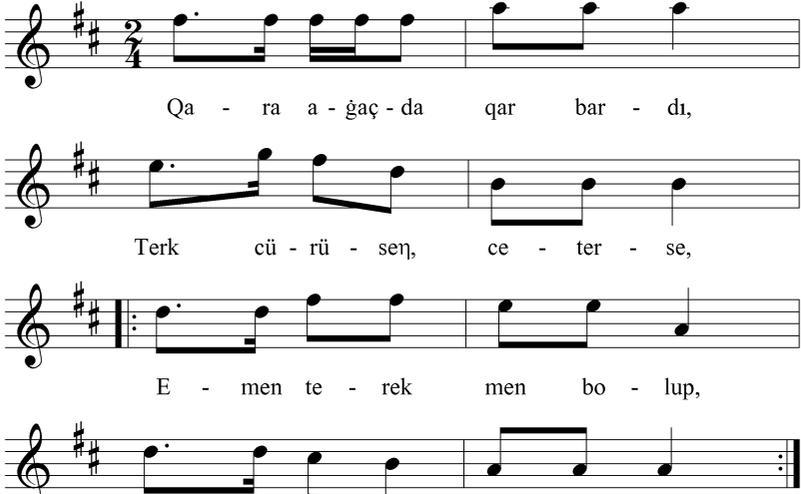
№ 102 *Rubato*, ♩ = 88 ▶ Audio

Oy Ul - lu Hoj - da da bir se - yir bar - dı  
 tañ bar - dı o - ray - da  
 Ert - den - den baş - lab a iñ - ñir - ge de - ri - çi  
 qan bar - dı o - ray - da

№ 103 ♩ = 80 ▶ Audio

Ey, min a - ruw Aq - ta - maq fay - toñ - ña  
 Ha - mıt sa - la - yım to - rat - ha  
 Ey, ey, cay - ğı çil - le - de bez - gek bo - lur - sa  
 A - lıb ke - te - yım na - rat - ha

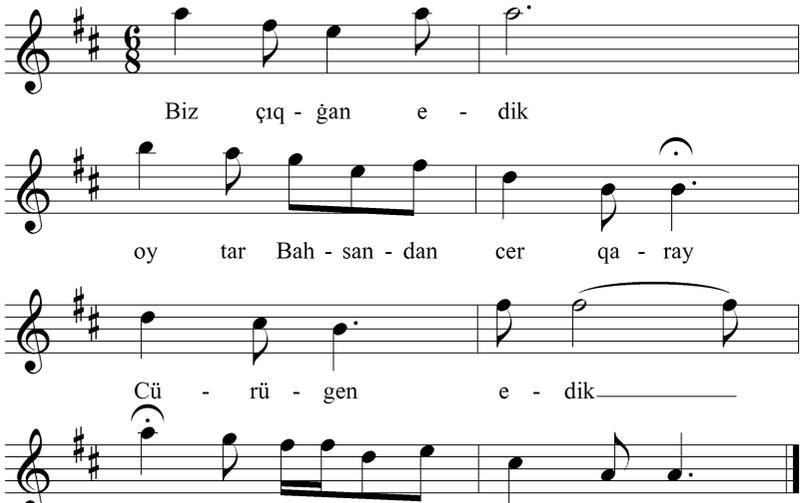
№ 104  $\text{♩} = 96$



Qa - ra a - ğaç - da qar bar - dı,  
 Terk cü - rü - señ, ce - ter - se,  
 E - men te - rek men bo - lup,  
 Cer - ge kir - sem, ne - ter - se?

Audio

№ 105 *Poco rubato*,  $\text{♩} = 80$



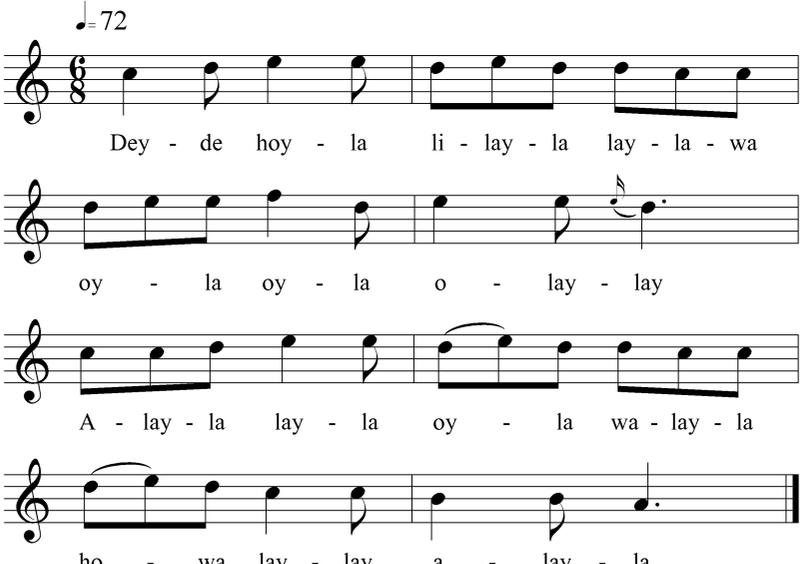
Biz çıq - ğan e - dik  
 oy tar Bah - san - dan cer qa - ray  
 Cü - rü - gen e - dik  
 cal - ğan du - ni - ya - da kün sa - nay

Audio

## CLASS 7: FOUR SHORT LINES WITH (4/5) MAIN CADENCES (№ 106–115)

№ 106 

$\text{♩} = 72$



Dey - de hoy - la li - lay - la lay - la - wa  
oy - la oy - la o - lay - lay  
A - lay - la lay - la oy - la wa - lay - la  
ho - wa lay - lay a - lay - la

№ 107 

$\text{♩} = 84$



Tı - rak - tor rad - rad - ız bı - la  
Kü - res tar - tıl - ğan sız bı - la  
Bu qı - yın - lık - dan men bir qu - tul - sam  
Kü - reş - mez e - dim qız bı - la

№ 108  $\text{♩} = 96$

A hay - da ri - ray - da hay - da ey

A hay - da ri - ray - da hay - da ey

A hay - da hey hey hay - da ey

A hay - da ri - ray - da hoy hoy

№ 109 *Poco rubato*,  $\text{♩} = 100$

Me - ni Na-nım ke - tib ba - ra - dı

A - wuş - la-dan a - wub, taw - la - dan

Ba - şı - mı da a - lıb ket - ge - nem

E - li - biz - de qan - lı caw - la - dan

№ 110

♩ = 84

İy - nar - la - rı - mı ay - tıb teb - re - sem

1)

Bor - bay - la - rı - nı qı - yar - ma

2) 3)

Süy - mek - li - gi - mi ay - tıb cır - la - sam

4)

Bar - lıq ca - şm - dan tı - yar - ma

1. 2. 3. 4.

2. 2. 2. 2.



Audio

№ 111

♩ = 108

Aş - kı - na dü - şe - li

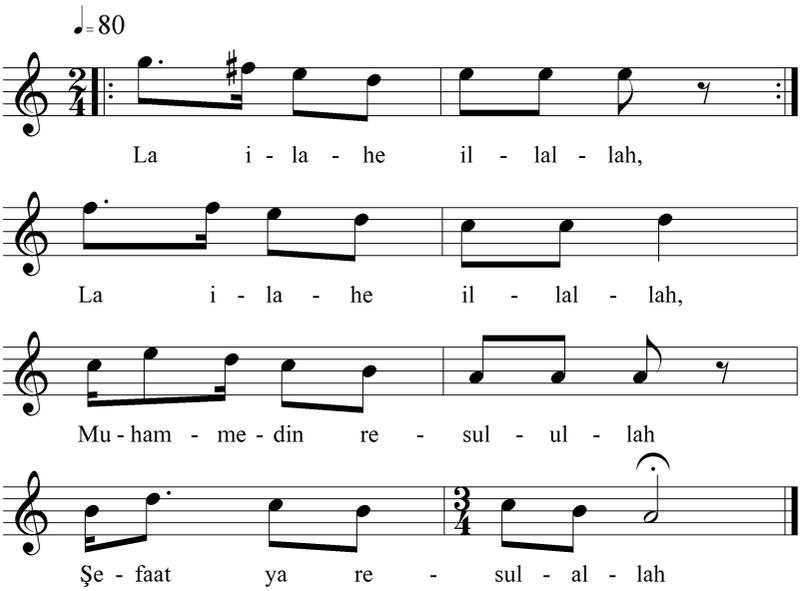
Mec - nu - n'a dön - düm

E - fen - dim, sul - ta - nım

sı - ğın - dım sa - na

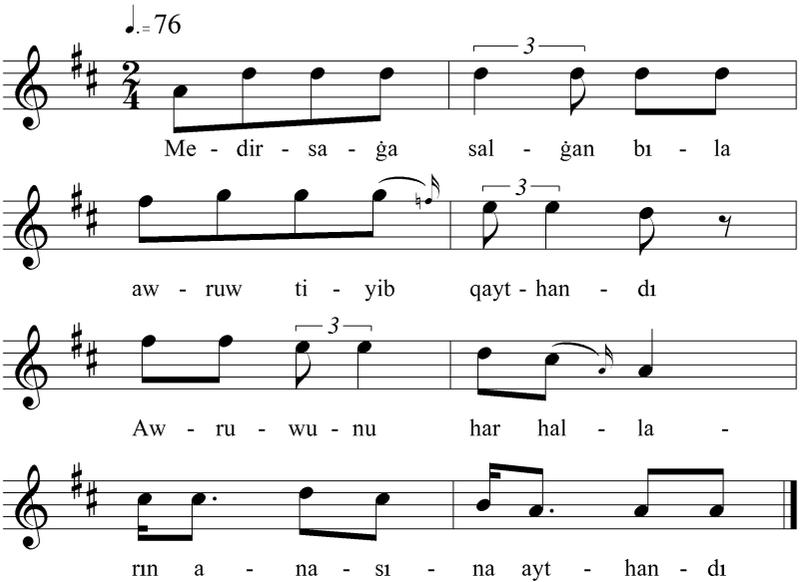


Audio

№ 112  

♩ = 80

La i - la - he il - lal - lah,  
 La i - la - he il - lal - lah,  
 Mu - ham - me - din re - sul - ul - lah  
 Şe - faat ya re - sul - al - lah

№ 113  

♩ = 76

Me - dir - sa - ğa sal - ğan bı - la  
 aw - ruw ti - yib qayt - han - dı  
 Aw - ru - wu - nu har hal - la -  
 rın a - na - sı - na ayt - han - dı

№ 114

$\text{♩} = 84$

accordion

Audio

№ 115

$\text{♩} = 100$

Oy kök - de bar - ğan kök - sül - le

Ay - la - nıb biz - ni kör - sün - le

İy, e - ki pat - çah qol sa - lıb

Me - ni na - nı - ma da ber - sin - le

Audio

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

№ 116 

$\text{♩} = 120$

A - miy - A - miy em sa - rı  
 A - miy - ni kö - zü sab sa - rı  
 A - ruw qız - la ke - lel - le  
 Gül - le - ni wa iz - ley - le

№ 117 

$\text{♩} = 114$

Ma bu Ge - zoh u -  
 lu da ci - git tuw - ğan Biy - nö - ger  
 Da se - ni ca - nı - ı bu  
 1) ca - rat - han Al - lah süy - me - gen  
 1.  
 2.

№ 118

♩ = 80

Bah - ça - da bit - gen bal ha - vun  
 Bar - ma - ğım bı - la sa - la - yım  
 Ter - mi - lib a tu - ra - ma oy A - lan  
 I - zıñ - dan a qa - rab qa - la - yım  
*refrain*  
 Oy riy ray— ray ra oy riy ray— ray ra  
 Oy riy ra ri ray ra ha



№ 119

♩ = 84

Sen kö - rüb tur - ğa - neñ taw - nu wa su - wu - ğun  
 Bir a - ruw so - ğa - sa ol qo - bu - zuñ - da—  
 Suw - la - nı sır - quw - la - rın  
 Cur - tu - mu tar - tuw - la - rın



Soq - çu soq - çu cul - du - zum  
Soq - çu soq - çu soq - çu soq

Qa - ra - çay - nı tar - tuw - la - rın  
Qa - ra - çay - nı tar - tuw - la - rın

♩ = 104

№ 120

Ha - li - san, muh - li - san

1) \_\_\_\_\_  
la i - la - ha il - lal - lah

Sa - di - han, mu - sad - di - kan,  
Ha - li - san, mu - sad - di - kan,

Mu - ham - me - den re - sul - ul - lah  
Mu - ham - me - den re - sul - ul - lah

1.  
*rep.*

Audio

♩ = 84

№ 121

Çüw çüw çüw a - la

E - ki çiç - han suw a - la

Audio

CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES, HIGHER START (№ 116–138) 223

An - na bo - za bi - ši - re

Ak - ka ot - dan tü - şü - re

№ 122

$\text{♩} = 80$

*accordion*

*accordion*

Audio

№ 123

$\text{♩} = 80$

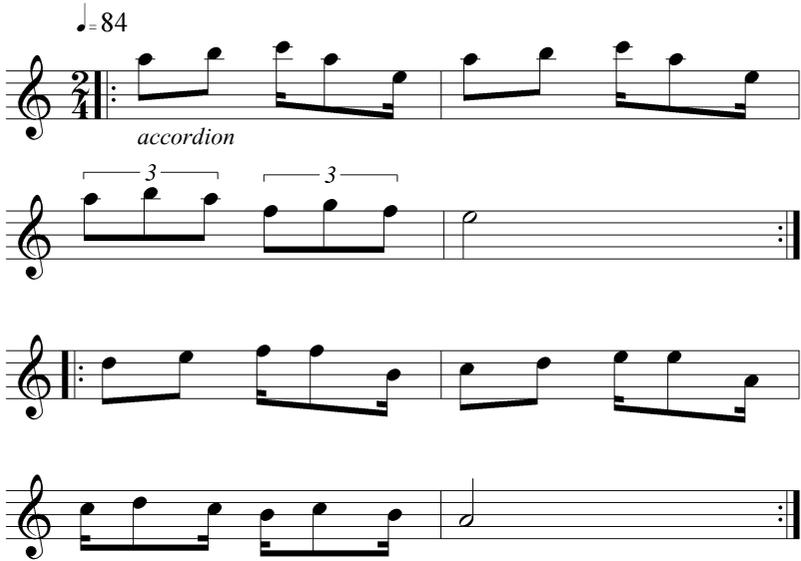
*accordion*

*accordion*

Audio

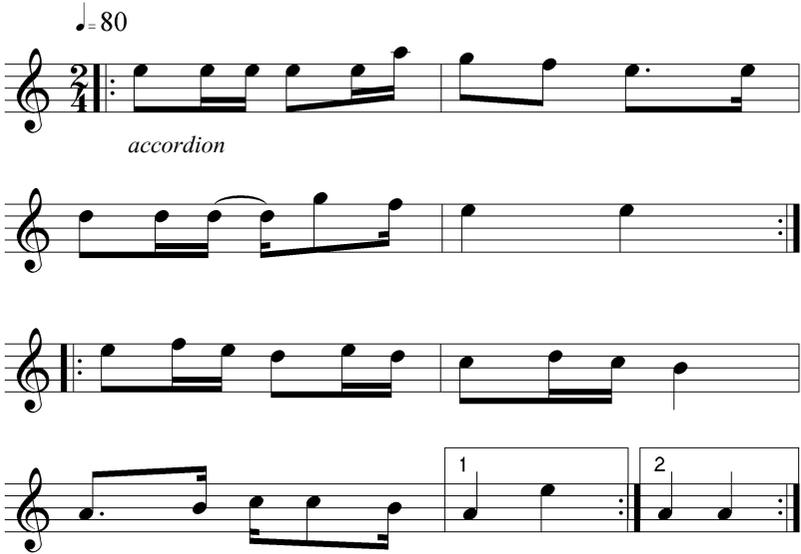
№ 124 ♩ = 84 

*accordion*



№ 125 ♩ = 80 

*accordion*



CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES, HIGHER START (№ 116–138) 225

№ 126 *Poco rubato*, ♩=80

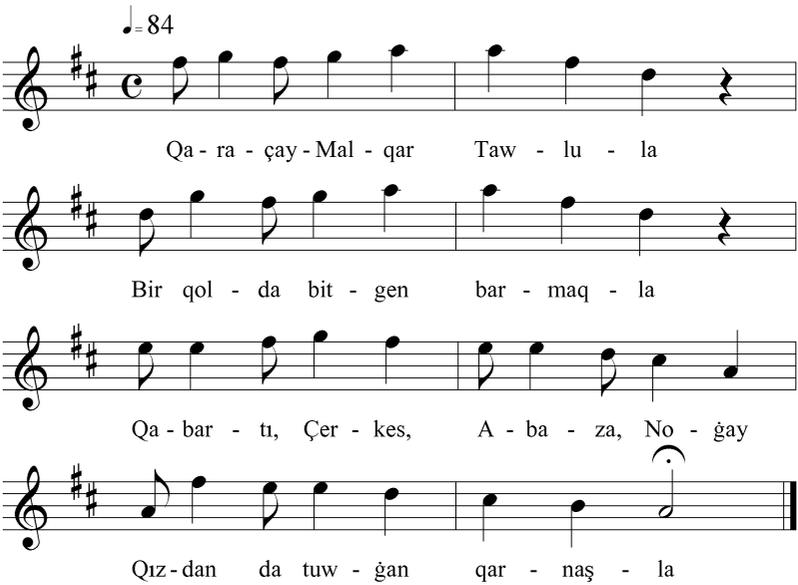
Ke - çi - nir - ge de - di - le da  
 ol - tu - ru - şub qal - dı - la  
 Ba - tır - lıq - ğa se - yir - si - nib  
 A - wal - ğa As - tal - ğa cet - di - le

Audio

№ 127 ♩=69

Sır - tın - da - ğı iç kü - be - si  
 Aq kü - müş - den e - şil - gen Aq kü - müş - den e - şil - gen  
 Qa - ra - to - rum bek a - rı - dı,  
 Çı - ğır quş - lay se - kir - gen

Audio

№ 128  

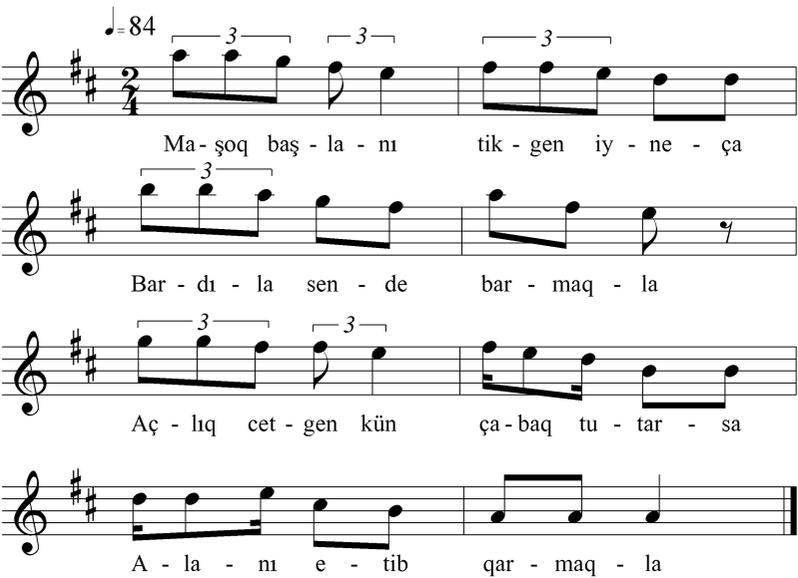
♩ = 84

Qa - ra - çay - Mal - qar      Taw - lu - la

Bir qol - da bit - gen      bar - maq - la

Qa - bar - tı, Çer - kes,      A - ba - za, No - ğay

Qız - dan da tuw - ğan      qar - naş - la

№ 129  

♩ = 84

Ma - şoq baş - la - nı      tik - gen iy - ne - ça

Bar - dı - la sen - de      bar - maq - la

Aç - lıq cet - gen kün      ça - baq tu - tar - sa

A - la - nı e - tib      qar - maq - la

№ 130

$\text{♩} = 96$

Caş - la ba - rıb taw ba - şı - na  
 İz - le - di - le cör - me - le - rin

1)  
 ör - le - di - le hoy hoy  
 kör - me - di - le hoy hoy

Biz - ni cör - me cör - me - le - den  
 Biz - ni cör - me saw as - ker - ge

ba - zıq e - di hoy hoy  
 a - zıq e - di hoy hoy

1.  
*2<sup>nd</sup> repetition*



№ 131

$\text{♩} = 168$

*accordion*

*refrain*



№ 132

♩ = 168



Qa - rañ - ı ke - çe qa - ra cı - lan bla



qa - lay ca - ta - rıq - sa



Me - ni wa qo - yub ba - şı - ı suw - ğa



qa - lay a - ta - rıq - sa



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



o - ray - da ray - da hoy

№ 133

♩ = 96



Ca - lan ba - şı - mı sa - lıp cat - han - ma



Ros - sey - ni su - wuq ta - şı - na.



İ - gi u - mut e - te, i - gi u - mut e - te,



A - man kün kel - di ba - şı - ma.

CLASS 8: FOUR SHORT LINES WITH (4/5) MAIN CADENCES, HIGHER START (№ 116–138) 229

№ 134  $\text{♩} = 168$

*accordion* Audio

№ 135  $\text{♩} = 84$

*accordion* Audio

№ 136

$\text{♩} = 158$

*accordion*



№ 137

$\text{♩} = 126$

Küz tav - la - da ta - la - la,  
o hoy - ri o mar - ca,  
Çal - qı a - lib ça - lal - la,  
oy, oy, oy  
E - ki süy - gen bir bol - sa,  
o hoy - ri o mar - ca,





№ 140

♩ = 80

Ey ri ri ray ra ray ri ri ray ra  
 ray ri ri ray ra ray  
 Ray ray ri ri ray ay ray ri ra  
 Ay ray ri ray ra ray



№ 141

♩ = 92

Mən se - ni kör - gen - li be - ri  
 Sı - pa - tı ket - me - yin ke - çe  
 tınc - lı - ğım ket - di  
 cu - qu - suz et - di  
 Sen mañ - ıa cu - wab ber - me - yin  
 Sen - se me - ni qu - wan - dır - lıq  
 ayt - çı nen - ça ay öt - dü  
 ca - ıa - wu - mu qu - ra - rıq



№ 142

$\text{♩} = 108$

Bo - za kel - sin deb ay - tu - ğız  
 Tu - qum - çök - ge qu - wa - nı - ğız  
 Ol - tu - ru - ğuz a - yaq - la - nı bo - za - dan  
 Tol - tu - ru - ğuz a - yak - la - nı bo - za - dan



№ 143

$\text{♩} = 76$

*accordion*



№ 144 ▶ Audio

$\text{♩} = 88$

*text unintelligible*

The musical score for No. 144 consists of six staves of music. The first staff is in 6/8 time with a tempo marking of quarter note = 88. The music is written in a single melodic line on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: D4, C4, B3, A3, G3, F3, E3, D3, C3. The third staff continues with: D3, C3, B2, A2, G2, F2, E2, D2, C2. The fourth staff continues with: D2, C2, B1, A1, G1, F1, E1, D1, C1. The fifth staff continues with: D1, C1, B0, A0, G0, F0, E0, D0, C0. The sixth staff concludes with: D0, C0, B0, A0, G0, F0, E0, D0, C0.

№ 145 ▶ Audio

$\text{♩} = 80$

Ya Al - lah hu ya Al - lah

1)

Ya Al - lah hu ya Al - lah

Ya Al - lah hu ya Al - lah

*8<sup>va</sup>*

Ya Al - lah hu ya Al - lah

1.

2.

The musical score for No. 145 consists of five staves of music. The first staff is in 6/8 time with a tempo marking of quarter note = 80. The music is written in a single melodic line on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: D4, C4, B3, A3, G3, F3, E3, D3, C3. The third staff continues with: D3, C3, B2, A2, G2, F2, E2, D2, C2. The fourth staff continues with: D2, C2, B1, A1, G1, F1, E1, D1, C1. The fifth staff concludes with: D1, C1, B0, A0, G0, F0, E0, D0, C0.

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

№ 146  $\text{♩} = 69$



Ke-lin-ni a - lib ke-le-biz, col be-ri-giz, ey,  
Bek a - ru-wun say - la - ğan - bız — ma kö-rü - güz

Audio

№ 147  $\text{♩} = 66$



Ga - pa - law - la e - ki el - le bir — bol - du  
Oy Ga - pa - law se - ni soy - ğan i - ja - la - da kim bol - du

Audio

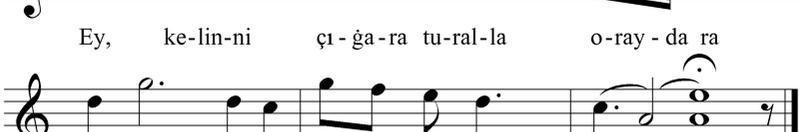
№ 148 *Rubato*,  $\text{♩} = 138$



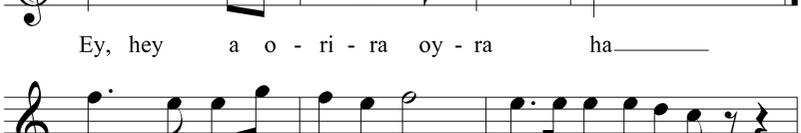
Ey, o - ray - da, o - ray - da ra — a —



Ey, ke-lin-ni çı - ğa - ra tu - ral - la o - ray - da ra



Ey, hey a o - ri - ra oy - ra ha —



Ey, a - şıq - ğan e - te - biz, ter - ki - raq bo - lu - ğuz



Ey, hey i - ra o - ri - ra oy - ra — a

Audio

№ 149  $\text{♩} = 80$  *solo*

Cal - ba - wur a tab biş - gen - di qı - za - rıb  
*choir*  
 O - ri - ra - ra o - ray - da

Audio

№ 150 *Rubato*,  $\text{♩} = 152$

Saw ce - ti cıl - nı da ma Morh ba - şın - da tur - ğa - nem  
 Oy iy - na - nı - ğız a ki - yik - le b - la wa qoş bo - lub  
 İt biy - le bla wa a - ı qa - za - wat e - te - rem  
 Aq - baş qa - ma - ma da ma e - ki qo - lum boş bo - lub

Audio

№ 151 *Poco rubato*,  $\text{♩} = 92$

Saw ce - ti cıl - nı Am - ga - ta boy - nun — saq - la - dıñ  
 Ki - yik - le öl - tü - rüb taw - la - da et - le — qaq - la - dıñ

Audio

№ 152  $\text{♩} = 76$

Oy a-ta-sın-dan a ol ci - git tuw-ğan Biy - nō-ger—  
 Ta-ma-da qar-na-şın ol it aw-ruw-dan aw-ruy-du—  
 Oy— aw-ruy-du—

Audio

№ 153 *Rubato*,  $\text{♩} = 88$

Eb - ze - le - ni da ci - git a tuw-ğan Qa-na-mat  
 E - ki kö-zün-den a cu - wub cu - wub qan a-ğad  
 E - ter e - diñ a san - la - rı - ña— boş bol-sañ  
 O, se-ni bı-la kü-reş-gen it - le bı - la qa-za-wat

Audio

№ 154 *Poco rubato*,  $\text{♩} = 76$

Qı - çı - ra - dı Daw - le ha-hay quw - ğun  
 Qa - ra-çay - nı şo - hun, ba - rın, cu - wu-ğun

Audio

Ça - qı - rı - ğız be - ri ceñ - rñil cet - sin - le

Qa - ra kün - de bir bo - luş - luq et - sin - le

№ 155  $\text{♩} = 208$

Ar - ba - zıñ - da al - tın te - rek or - nal - sın

Baş bul - çu - ğu cul - duz - la - mı sa - na - sın

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

Audio

№ 156  $\text{♩} = 104$

Bel - law bel - law bel - law bel - law be - şik - ge

Qu - vañ bı - la kel - gin sen bu e - şik - ge

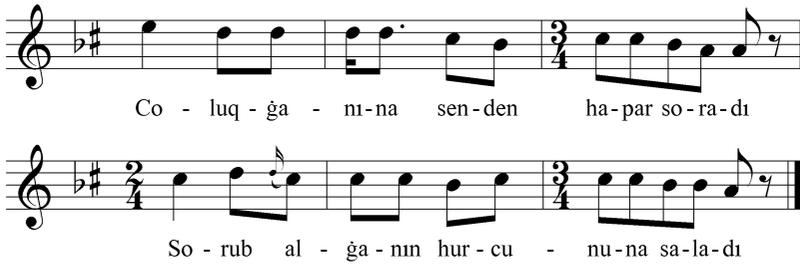
Audio

№ 157  $\text{♩} = 108$

Qar - ğa - la - nı qo - nuş - la - rı qol - da - dı

Ke - le e - se se - ni da - yın col - da - dı

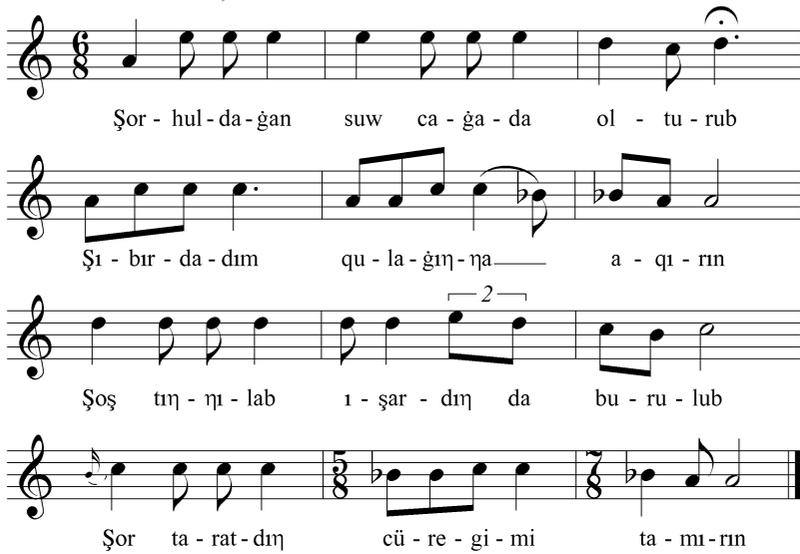
Audio



Co - luq - ğa - nı-na sen-den ha-par so-ra-dı  
So - rub al - ğa - nın hur - cu - nu-na sa-la-dı

*Poco rubato*, ♩ = 108

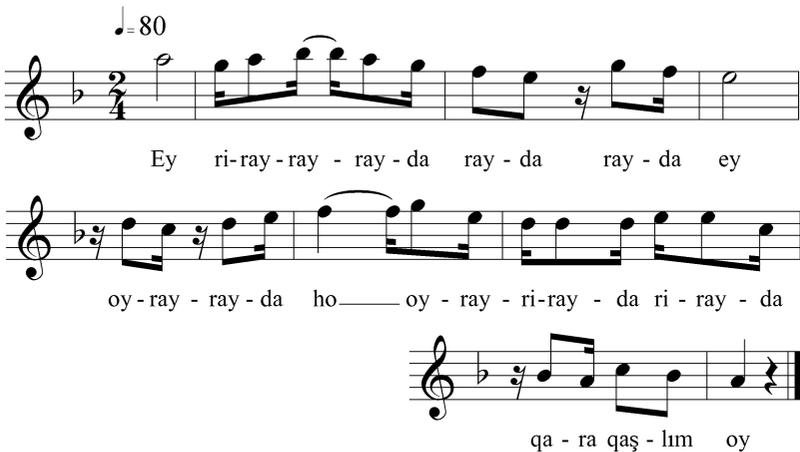
№ 158



Şor - hul-da-ğan suw ca - ğa - da ol - tu - rub  
Şı - bır - da - dım qu - la - ğıñ - ıa a - qı - rın  
Şoş tıñ - ıı - lab ı - şar - dıñ da bu - ru - lub  
Şor ta - rat-dıñ cü - re - ği - mi ta - mı-rın



№ 159



Ey ri-ray-ray - ray - da ray - da ray - da ey  
oy-ray - ray - da ho - oy - ray - ri-ray - da ri - ray - da  
qa - ra qaş - lım oy



№ 160  $\text{♩} = 100$

Men se-ni ü - çün süy-mek - lik ot - da küy - düm —

Sen a - ruw-çuq-nu da dun'-ya-da kem-siz süy - düm

Men se-ni kö-re da ma siz - ni üy - ge bar - sam

Ma se - ni a - nañ a se-ni mañ-ña daw-suz ber - se

Audio

№ 161 *Rubato*,  $\text{♩} = 104$

Cay - lıq - la - nı qo - ruy ket - di hans bol - du

Car - lı ba - lam du - ni - ya - dan tas bol - du

A - na - sı - na ci - git tuw-ğan Ga - pa - law

Audio

№ 162  $\text{♩} = 200$

Ga - pa - law - la taş ba - şın - da ca - şay - la

Ga - pa - law - la cıl - dan cıl - ğa a - dam et - le a - şay - la

Audio

№ 163

$\text{♩} = 126$

Can - soh - la - rı — Taş - lı Qol - da ca - şay - la

A - la ke - si qı - yın - la - rın a - şay - la

Bek ta - ma - ta - la - rı wa Çi - bi - ji - ya bol - ğan - dı

A - nı ba - şın - da bo - lur tül - kü bör - kü, dey - le oy - oy



№ 164

$\text{♩} = 124$

Taş te - ge - ne, a - ğaç e - lek bol - ğan - da

Oy - ra oy - ra a - ğaç e - lek bol - ğan - da



№ 165

*Rubato*,  $\text{♩} = 168$

Saw ce - ti cıl - nı da men Qa - ra - ğaç - da ca - şa - dım

Oy ke - çe bö - rü - me da kün - düz it bo - lub

Oy iy - nan - sa - ğız a bu qa - ra suw - la süt bo - lub

A - sı - rı aç - dan a bu qa - ra suw - la süt bo - lub



№ 166 *Rubato*, ♩ = 96

O ho— ra o ho oy ra e e hey— hey

Audio

№ 167 *Rubato*, ♩ = 44

Oy - ra oy - ra - yay— ay o-ray-da ray-da ra a - he

E - ye - ye oy - ra oy - ra oy - ra

Audio

№ 168 *Rubato*, ♩ = 150

O - ho - hoy - ray - ra oy - ra ma teñ - le a - lıb ke - le - biz hoy

O - ho - hoy ray - ra oy - ra mar - ca - la o - o - ray - da o - o - o - ray - da

Audio

№ 169 *Poco rubato*, ♩ = 160

Ay na ra ri da ri da ri da ra day da

Oy ay ay yay yay yay ya ya ya ya ya yay

Oy ya ya ya ya ya ya ya ya ya ya yay

Ay da day da da da da da day day

Audio

№ 170  $\text{♩} = 138$



Wo, can-net-li bol-sun a Eç-ki-baş-la-nı Do-ma-lay



Tıñ-lıq a coq - du da sen Uç-ku-lan-dan qo-ra-may

Audio

№ 171  $\text{♩} = 126$



O, bu-run za-man-da o-ğa-rı Gi-dam-la-da qoyç' e-dim



Qoy-la qı-yı-rın - da men a cuq - la-dım da tüş kör-düm, o tüş kör-düm



O! a-ruw Kış-tay bı - la da ba-şı-ma ha-yır-lı da iş kör-düm

Audio

№ 172  $\text{♩} = 80$



Ar - ba - zıñ - da al - tın te - rek or - nal - sın



Baş bul - çu - ğu cul - duz - la - nı sa - na - sın



Me-ni ba - lam cet' a - ta - ğa ay - lan - sın

Audio

Bel-law bel-law bel-law bel-law bö - le - yim

Al - ta - nı - mı me - mur bo-lub kö - re - yim

№ 173

$\text{♩} = 84$

Ba - ra cor - ta ket - di Şa - way hoy - ra

Üç kün - lük - ge cet - di Şa - way hoy hoy

1. 2. 3.  
2., 4., 5. 3. 3.

Audio

№ 174

*Rubato*,  $\text{♩} = 132$

Oy E - ri - rey de-gen qu - wat - dı

Oy car - lı - ğa ber-gen su - wab - dı

Car - lı - ğa ber - gen cal ü - çün

Bay - ğa biy-ge ber - gen a mal ü - çün

Audio

№ 175 *Rubato*, ♩ = 108

Oy oy — oy oy oy o-ray - da  
 Oy o-ray-da o-ray-da— hoy oy o-ray-da— o-ray-da —  
 Hoy çı-ğa e-señ çıq mar - ca — oy,  
 oy çıq-may e-señ a qo-yub ke-te-biz o-ray-da

▶ Audio

№ 176 *Rubato*, ♩ = 108

Men a çaş - lı-ğım - da da or-ta Gi-dam-la-da da qoyç' e-dim  
 Qoy - la qı-yı-rın-da ca - tıb cuq - lab a tüş kör - düm  
 Ol a - ruw Kış-tay bı - la da ba-şı-ma bir ha-yır - lı da iş kör - düm  
 Ert - den - bı-la-sın-da da sa - lıb ıs - ha-wat-ha da men bar - dim  
 İs - ha-wat-da da bir kü-yöw nö - ger a cıy - dı - la

▶ Audio

№ 177

Oy, Can-dar, ca-nıñ bar-sın Ka-ba - ğa, —  
It tam - lı - la cı-yıl - ğan-dı-la La-ba - ğa —

Audio

№ 178

*Poco rubato*, ♩=208

Ha-sav-ka - ğa tuş-man as - ker kir - gen - di  
Tah-sa - ğız - nı A - man - tiş - den bil - gen - di

Audio

№ 179

*Poco rubato*, ♩=132

Biz a çıq-ğan e-dik Ul-lu Bas-han-dan kün qa-ray  
Ke-lib a kir-ge-nek Şam Te-ber-di-ge cer sa - nay

Audio

№ 180

♩=92

Bel-law bel-law bel-law bel-law be-lim-çik —  
Bu qız - çıq bol - sun bay üy - le - ge ke-lin-çik —

Audio

№ 181 *Poco rubato*, ♩ = 80

Sen da sü - ye - se men da sü - ye - me

Qa - ra qaş - lım, a - nañ nek ber - meyd

Oy - ra o - ray - da ray - da ha ha

Audio

№ 182 ♩ = 92

Ga - pa - law - la e - ki el - le bir bol - du - la

O Ga - pa - law, a - nı öl - tür - gen

İ - ja - la - rı bol - du - la

Audio

№ 183

Oy, — tay - tay! Qı - rım - dan a kel - gen Qı - rım se - men - le,

Oy, se - men - le, A - çey u - lu A - çe - mez - ge

biy - di, han - dı de - mel - le, oy.

Audio

*Poco rubato*, ♩ = 116

№ 184



Ey — Dü-ger Ba-di - na - tı da cor-tu-wul-ğa da



Ay a-rı ıq - dı-la dey-di Ta - gı - nı boy-nun-da kert-me



o te-rek-ge

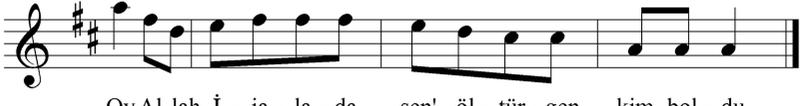
Audio

♩ = 172

№ 185



Ga - pa - law - la e - ki bol - du, bir bol - du



Oy Al-lah, İ - ja - la - da sen' l - tr - gen kim bol - du

Audio

*Rubato*, ♩ = 134

№ 186



E - ri - ra - ra - da - e ri - ra - ri - ray ri - ra - ra



O - ri - ra - ra - da - ra o - ri - ra - ra - ri - ra - ri - ra - ra



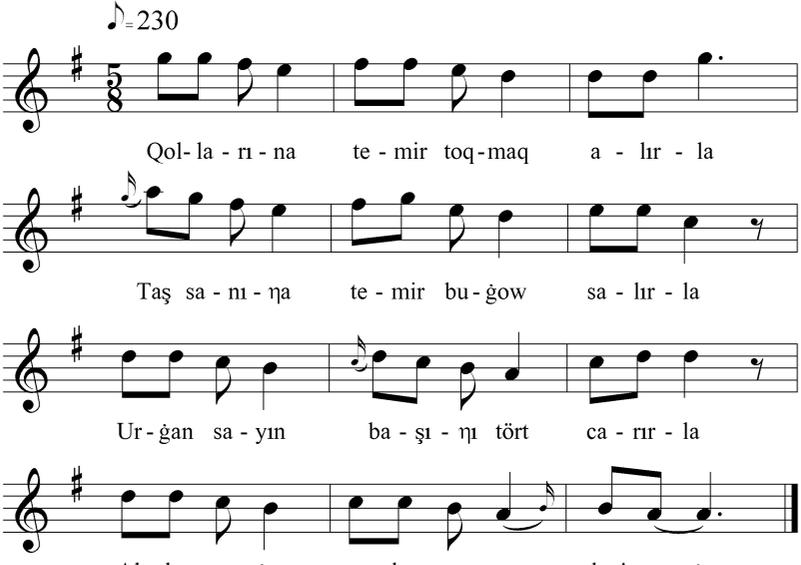
E ka - ra - da - ra - da e - ka - ri - ra - ra - ri - ra - ra



Ey ri - ray - ri - ray - da ray - ri - ray - ri ray - riy - ra - ra

Audio

## CLASS 11: TUNES WITH FOUR TRIPODIC LINES (№ 187–199)

№ 187  

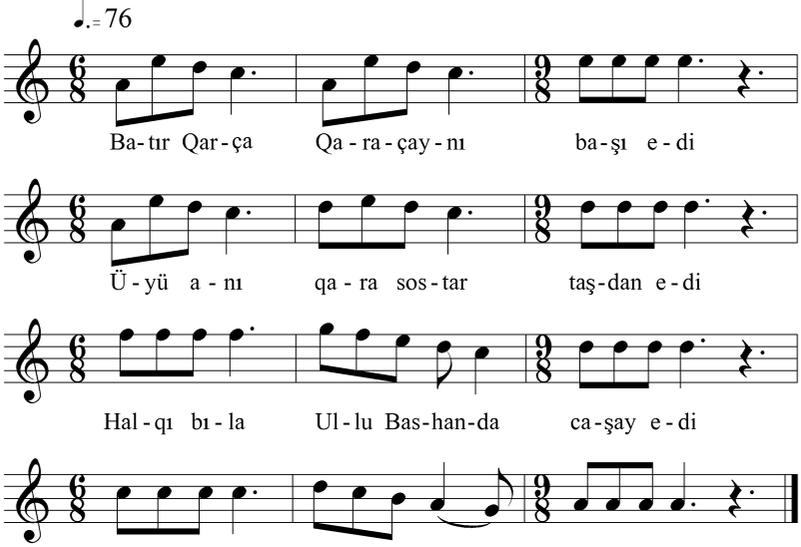
$\text{♩} = 230$

Qol-la - rı - na te - mir toq-maq a - lır - la

Taş sa - nı - ға te - mir bu - ğow sa - lır - la

Ur - ğan sa - yın ba - şı - ғı tört ca - rır - la

Al - dan - ma - ğız a - hır za - man dun' - ya - ğa

№ 188  

$\text{♩} = 76$

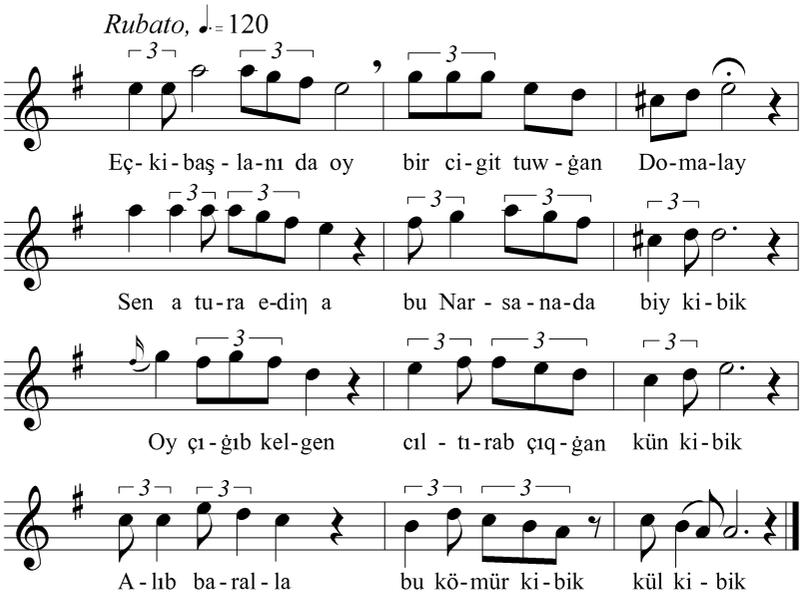
Ba - tır Qar - ça Qa - ra - çay - nı ba - şı e - di

Ü - yü a - nı qa - ra sos - tar taş - dan e - di

Hal - qı bı - la Ul - lu Bas - han - da ca - şay e - di

Bu - day, ar - pa, ta - rı sü - rüb — a - şay e - di

№ 189 *Rubato*, ♩ = 120



Eç-ki-baş-la-nı da oy bir ci-git tuw-ğan Do-ma-lay  
 Sen a tu-ra e-diñ a bu Nar-sa-na-da biy ki-bik  
 Oy çı-ğıb kel-gen cıl-tı-rab çıq-ğan kün ki-bik  
 A-lib ba-ral-la bu kö-mür ki-bik kül ki-bik

Audio

№ 190 *Rubato*, ♩ = 132

*Kumuk song*



♩ = 132

Audio

№ 191 *Poco rubato*, ♩ = 80

*accordion*



♩ = 80

Audio



♩ = 104

№ 192



Aq taw-la-mı baş-la - rın sı - lay ba - ral - la



Audio



Bu kök-den kel - gen ceñ-ñil kök - sül bu-lut-la



Köl-len-dir-gen-le-yin tu - ra - dı a - la - nı



Kün - de-ni kün - ñe cañ-ñı-dan cañ - ñı u-mut-la

♩ = 92

№ 193

*accordion*

Audio



№ 194

Ha-daw-cuq u - lu ba - tır Cam-bo-lat, oy, oy,  
 At - lan, Cam-bot, caş Cam-bo-lat, a Cam - bo-lat, —  
 At - lañ-ñan-da da, at ar - ba - la cek - dir-gen, —  
 At ar - ba - ğa da qı - zıl qan - la tök - dür-gen. —

№ 195

♩ = 144

Men se-ni bek sü - ye - me Süy-mek-lik ot-da kü-ye-me  
 Se - ni kör-sem a - ra - lıb qa - la - ma  
 Bü - ğün - nü o - yun - da Caş tö - lü to-yun-da  
 Qol - tu - ğun-dan kir-gen-le-yin ba - ra - ma

№ 196 

$\text{♩} = 96$

Bis - mil - la - hi - r - rah - man - ir - ra - him

Bis - mil - la - hi - r - rah - man - ir - ra - him

Bis - mil - la - hi - r - rah - man - ir - ra - him

Bis - mil - la - hi - r - rah - man - ir - ra - him

№ 197 

*Poco rubato*,  $\text{♩} = 60$

Eç - ki - baş - la - nı Do - ma - lay

Ol a bir ke-çe-ge da qırq ö-güz-nü kes - dir - gen

Su - bay san - la - rın a - dam haq bı - la ös - dür - gen, ta - bu

Qır - ğıy san - la - dan ha - ram haq - nı da ös - dür - gen

№ 198 *Poco rubato*,  $\text{♩} = 176$

Keç bol - du da A - yuw Çat - da qald' A - ta - lay  
 Cuq' a - ra - da tüş kör - dü da ayt - dı bı - lay  
 Mar - ca - ma men ke - çe tu - rub ket - me - sem  
 I - lız - mı - ğa Taş - ba - wat - ha cet - me - sem

№ 199  $\text{♩} = 100$

Taw baş - la - rı oy - ra bo - lur çu - wa - na  
 Ma - raw - çu da ke - le bo - lur qu - wa - na  
 Ar - qa - sım - da oy - ra a - mı — qa - wa - lı  
 Ap - sa - tı - ğa bo - lur bı - lay cu - wa - bı

## CLASS 12: JIR TUNES (№ 200–278)

№ 200 *Rubato*, ♩ = 100 

Ca-wum-la ca - wal - la taw cal - paq - la - ğa  
oy - ra köl - le - ge — oy  
Quw - ğun-la kir - gen - di oy Qa - ra - çay - da el - le - ge  
oy - ra ba - tır a Ta - tar - qan

№ 201 *Rubato*, ♩ = 88 

Aq - baş da a - ruw — kü - müş qa - ma - la  
Qa - ra - çay caş - la - nı be - lin - de  
O to - lu üy a — bol - sun Ha - ci - Mu - rat  
Bı - lay çı - ğıb ket - gen e - lin - de

№ 202



Ey, kel, qı - zım a, kel, qı - zım,



Ul - lu Ho - lam - ğa ba - ra - yıq, qı - zım.



Oy, u - ğay, u - ğay bar - may - ma, a - tam,



Men Ho - lam el - ge kir - mey - me, a - tam.

№ 203

*Rubato*, ♩ = 100



Me - ni qoy-la-rım ba - ral - la A - lan



Aq qır - ma - la - nı ay - la - nıb



Ya - qa - pı - nar qız - la - rı qal - ğan - la saw - lay



Qa-ra-çay el - le - de say - la - nıb

№ 204 

$\text{♩} = 80$

Kök - le tü - bün - de kök - baş üy - le - de

Ca - şay - dı a - ruw Kö - ga - la

E - ki - biz bir - ge kü - yüb ba - ra - bız

Kö - ga - la sañ - ıa ta - ra - la

№ 205 

*Poco rubato*,  $\text{♩} = 92$

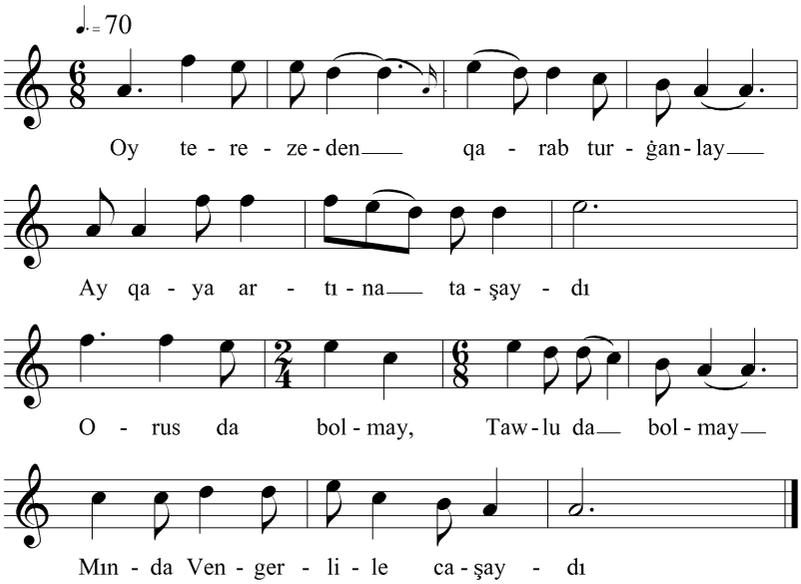
Da me - ni a - nam da ba - la da kü - se - sin

Ol men - den se - yir toy - ған - dı

Halq a - ra - sın - da ber - gen za - man - da wa

Me - ni da tı - şın - da qoy - ған - dı

№ 206  $\text{♩} = 70$



Oy te - re - ze - den — qa - rab tur - ğan - lay —

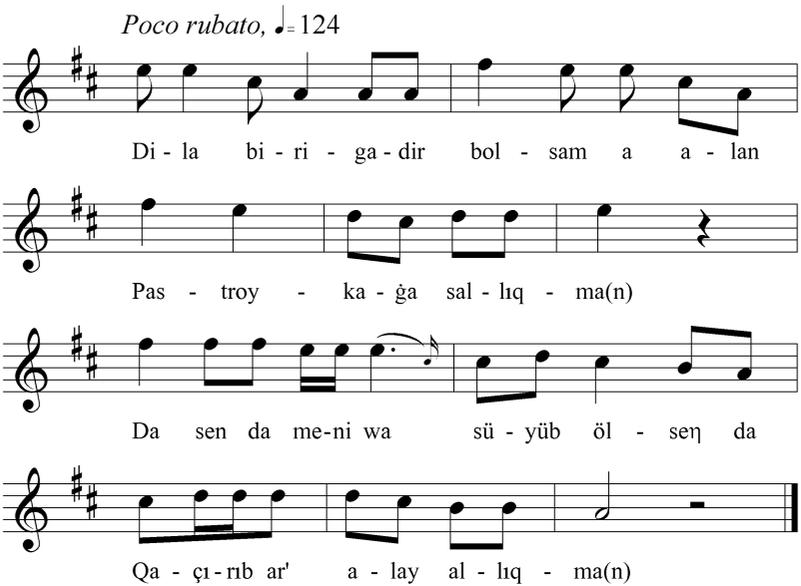
Ay qa - ya ar - tı - na — ta - şay - dı

O - rus da bol - may, Taw - lu da — bol - may —

Mın - da Ven - ger - li - le ca - şay - dı

Audio

№ 207 *Poco rubato*,  $\text{♩} = 124$



Di - la bi - ri - ga - dir bol - sam a a - lan

Pas - troy - ka - ğa sal - lıq - ma(n)

Da sen da me - ni wa sü - yüb öl - seŋ da

Qa - çı - rıb ar' a - lay al - lıq - ma(n)

Audio

№ 208 *Rubato*,  $\text{♩} = 88$

Qa - ra - lı - ğız - nı saq - la - ğız deyd da

Ol - du da sıy - lı bor - çu - ğuz

Qı - yın - lıq ü - çün a - dam öl - mey - di

A - cal ke - lir deb qor - qu - ğuz

Audio

№ 209 *Poco rubato*,  $\text{♩} = 72$

Ke - çe da tü - şüm - de men bir tüş kör - ge - nem

Biz - ge bir qı - yın - lıq ce - te - di

Me - ni kör - gen tü - şüm ker - ti e - se a - nam

Qa - ra - çay Kaf - kaz - dan ke - te - di

Audio

№ 210 *Poco rubato*, ♩ = 84

Du-nya ba - ğa - sı qar-na - şım a Qa-dir  
 Bay-ram kün te - le- fon et - gen - di  
 Dun-ya ca - rı - ğım Bay-qu-lum a a-nam  
 Bü - gün as - ker-ge ket-gen - di

Audio

№ 211 *Poco rubato*, ♩ = 88

Ü-yü - büz al-lın-da oy suw - çuq dey - le  
 Ol bet - ni - qol - nu cu-war - ğa  
 Al - ğın - ça me-ni qo-lum - dan kel-mey - di  
 Tar - tıb be - li - mi bu-war - ğa

Audio

№ 212

$\text{♩} = 100$

accordion

accordion



№ 213

$\text{♩} = 76$

Ay - la - na - cü - rüy ket - gen - me A - lan

Tut - han - ma — kök - sül kö - gür - çün





Qa - nat - çıq - la - rı - ını ke - sim ke - se - rik - me



İ - ye - rik tü - yül - me öl - gün - çün

№ 214



№ 215



Men bek süy - gen aq bay - ram - da  
Sen bek süy - gen aq bay - ram - da



Cañ - ını cıl en - di ce - te - di



U - zaq - da bol - sam da ke - sim  
Tan - sıq - lıq küç - le - gen e - sim



Se - ni bla u - şaq e - te - di

№ 216

*Poco rubato*, ♩ = 66

Cer - le - ni tal - ғыr cı - la - nı bo - lub



Men suw - nu ör - ge bar - ға - yem

Dun' - ya - ға ur - luq men - mi bol - lu - qem

Ca - ra - tıl - ma - yın qal - ға - yem

№ 217

*Poco rubato*, ♩ = 90

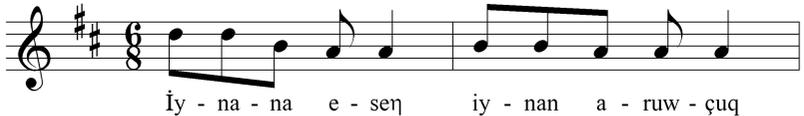
text unintelligible





*Poco rubato*, ♩ = 104

№ 218



*Poco rubato*, ♩ = 63

№ 219



№ 220 *Poco rubato*, ♩.=54

Çı - ğa - ra ba - rıb kel - gen - di dey - le  
 Ca - ma - lı - nı tab - han a - ta - sı  
 Ca - ma - lı - nı tu - tub a - lib ba - ral - la,  
 ne e - di et - gen ha - ta - sı

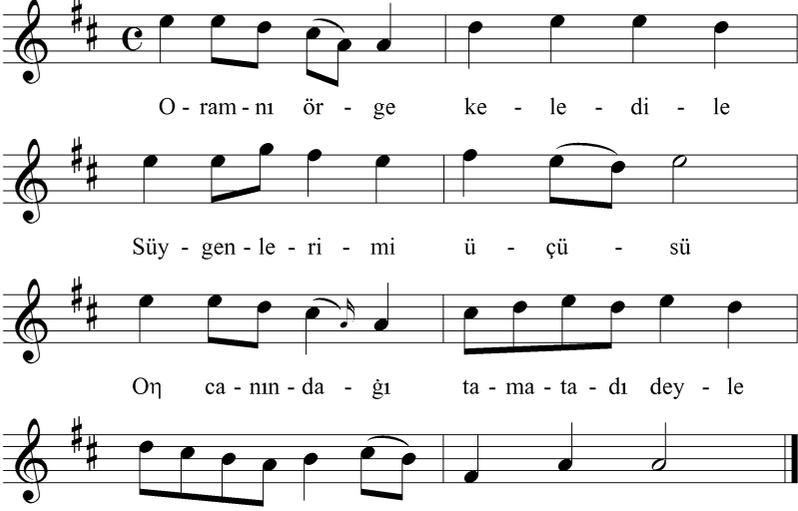
Audio

№ 221 *Poco rubato*, ♩.=88

Men se - ni süy - mey ne e - te - yim Nür - can  
 1)  
 Sen a - ruw - luğ - ğa çek kes - gen  
 Na - rat ha - wa - da — mi - yik taw - la - da  
 2)  
 Sen me - ni ü - çün deb ös - gen  
 1. 2.  
 2. 2.

Audio

№ 222  $\text{♩} = 108$



O - ram - nı ör - ge ke - le - di - le

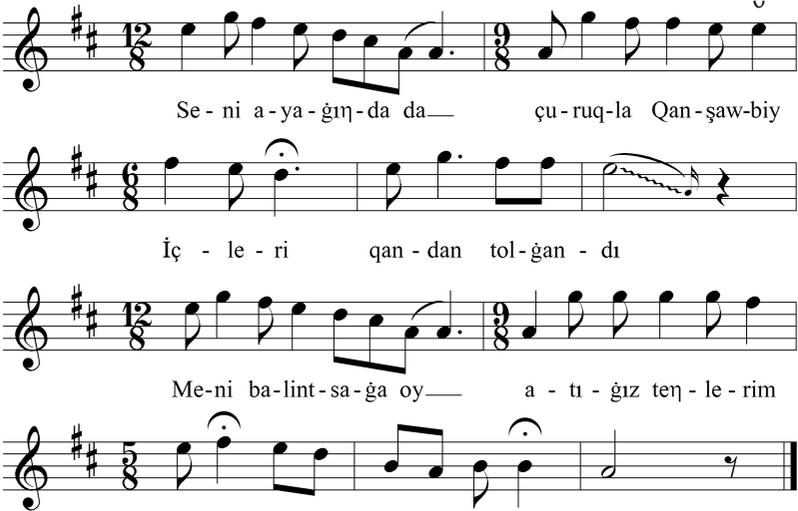
Süy - gen - le - ri - mi ü - çü - sü

Oñ ca - nın - da - ğı ta - ma - ta - dı dey - le

Oy da qay - sı bo - lur — ki - çi - si

Audio

№ 223 *Rubato*,  $\text{♩} = 76$



Se - ni a - ya - ğın - da da — çu - ruq - la Qan - şaw - biy

İç - le - ri qan - dan tol - ğan - dı

Me - ni ba - lint - sa - ğa oy — a - tı - ğız teñ - le - rim

Meñ - ne bo - lur kün da bol - ğan - dı

Audio

№ 224

*Poco rubato*, ♩ = 72

Tey - ri mal - la tı - ya men mal - la tı - ya



Bir a - ğaç üy - ge cet - ge - nem



İt da Çer - kes - le - ni qa - rab a kör - gen - ley



Men köb sa - ğış - la et - ge - nem

№ 225

*Poco rubato*, ♩ = 72

Ey qa - ra ton - la cu - mu - şaq qol - la



Ha - ram a - ra - qı - dan to - yal - la



Kim - den tuw - ğan - la - rı ————— bel - gin - me - gen - le



I - yıq - dan qa - tın qo - yal - la

№ 226 *Rubato*,  $\text{♩} = 66$

Ab - dul - ke - ri - mim, Ab - du - lu - ke - ri - mim

Eş'r a qoy - ma qı - çı - rıb

Kök - sül da kö - gür - çün tut - ha - nem da oy oy

Ket - gen - di qo - lum - dan iç - hı - nıb

№ 227  $\text{♩} = 90$

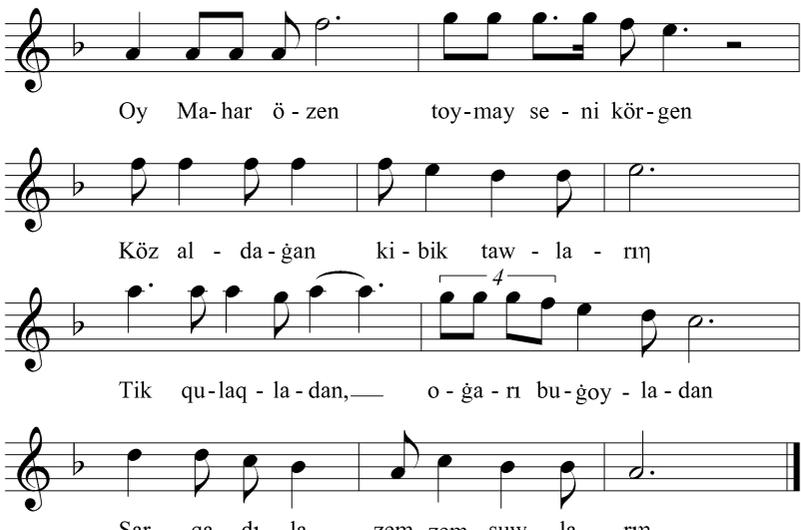
Ba - lıq ay - lan - çın - dan ti - zi - lib çı - ğad

Bu er - keç - le - ni al - la - rı

Ol oq tiy - gen - ley qı - rı - lıb tüş - ge - ned

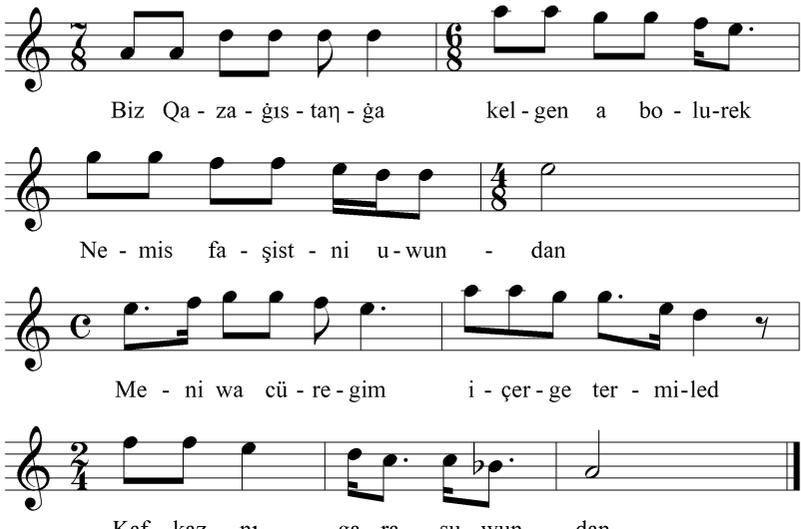
Ab - dul - ke - rim - ni san - la - rı

№ 228 *Rubato*, ♩ = 88 



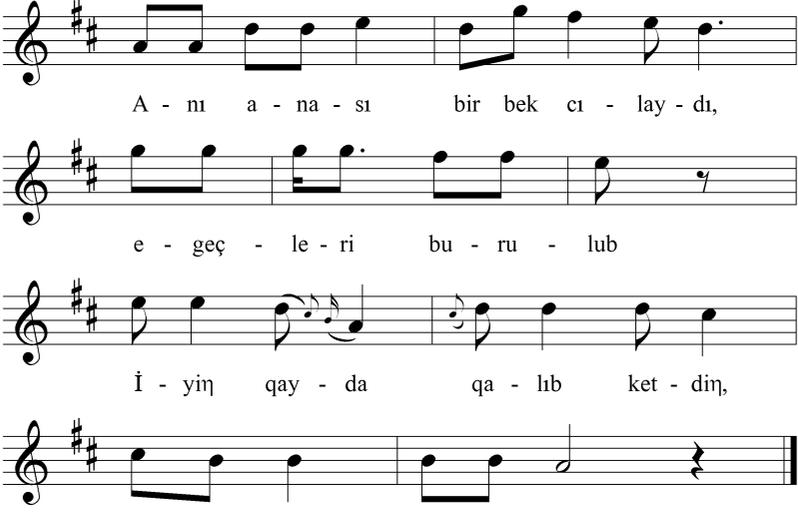
Oy Ma-har ö - zen toy-may se - ni kör-gen  
 Köz al - da-ğan ki - bik taw - la - rıñ  
 Tik qu-laq - la - dan, — o - ğa - rı bu-ğoy - la - dan  
 Sar - qa - dı - la zem-zem suw - la - rıñ

№ 229 *Rubato*, ♩ = 96 



Biz Qa - za - ğıs - tañ - ğa kel - gen a bo - lu-rek  
 Ne - mis fa - şist - ni u-wun - dan  
 Me - ni wa cü - re - gim i - çer - ge ter - mi-led  
 Kaf - kaz - nı ga - ra su - wun - dan

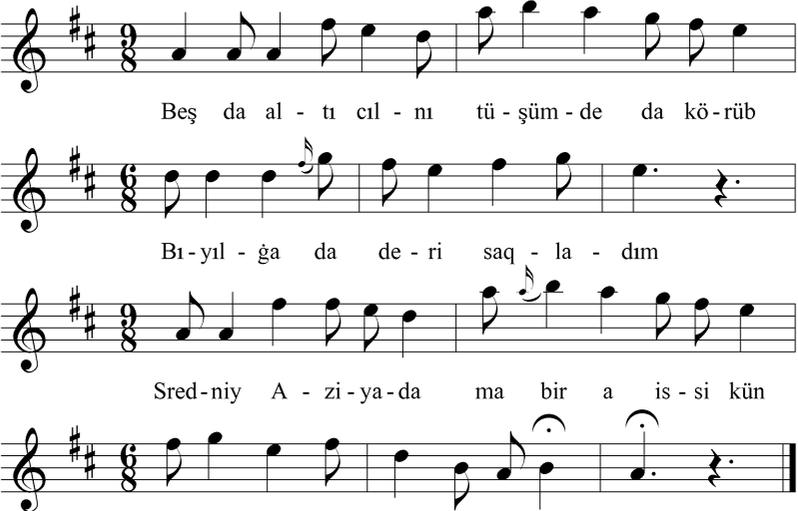
№ 230 *Poco rubato*, ♩ = 120



A - nı a - na - sı bir bek cı - lay - dı,  
e - geç - le - ri bu - ru - lub  
İ - yin qay - da qa - lıb ket - diñ,  
tı - bı - rın qu - ru - ruq

Audio

№ 231 *Poco rubato*, ♩ = 96



Beş da al - tı cıl - nı tü - şüm - de da kö - rüb  
Bı - yıl - ğa da de - ri saq - la - dım  
Sred-niy A - zi - ya - da ma bir a is - si kün  
Te - rek sal - qı - nın - da cuq - la - dım

Audio

№ 232 *Rubato*, ♩ = 104

Çu - ma - da - nı - ı a - çal - ma - yın  
ta - bu ma çüy - le bı - la aç - dı - la  
Qu - wanç - ha cıy - ğan ha - ra - ke - ti - ı  
cı - lay, bu - ru - la çaç - dı - la

Audio

№ 233 *Poco rubato*, ♩ = 80

Ü - yü - büz - nü al - lın - da kö - get te - rek - le  
A - la - da bit - gen ba - liy - le  
A - liy, A - liy deb da e - si - me sa - lal - la  
A - man çe - çek qır - lıq sa - biy - le

Audio

№ 234  

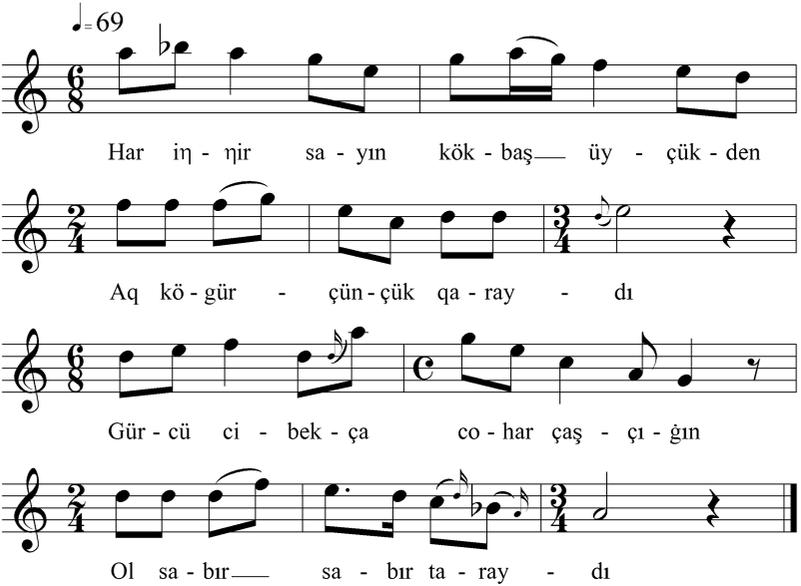
$\text{♩} = 112$

A - lay hu - cu - su - na wa bo - şu - na da qal - sın

A - tañ Sü - le - men - ni mal - la - rı

Qan bı - la i - rin bol - ğan - dı dey - di - le da

Car - lı A - li - yi - mi san - la - rı

№ 235  

$\text{♩} = 69$

Har iñ - ñir sa - yın kök - baş — üy - çük - den

Aq kö - gür - çün - çük qa - ray - dı

Gür - cü ci - bek - ça co - har çaş - çı - ğın

Ol sa - bır — sa - bır ta - ray - dı

№ 236 *Rubato*, ♩ = 88

A - tam Mu - ha - cir Kürk - ge ket - gen e - di

Za - te - re mo - tor - nu sa - tar - ğa

Qar - naş - la - rım a — nek ha - zır bol - may - sız

Sal a - ğa - çım - dan tu - tar - ğa

Audio

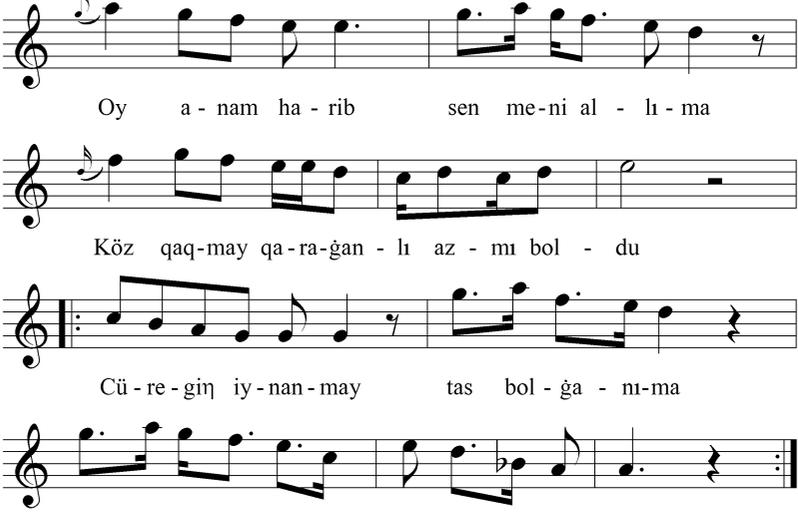
№ 237 ♩ = 44

text unintelligible

Audio

*Poco rubato*, ♩=72

№ 238



Oy a - nam ha - rib sen me - ni al - lı - ma

Köz qa - q - may qa - ra - ğan - lı az - mı bol - du

Cü - re - ğiñ iy - nan - may tas bol - ğa - nı - ma

O - ğur - lu be - tiñ a - lay saz - mı bol - du

Audio

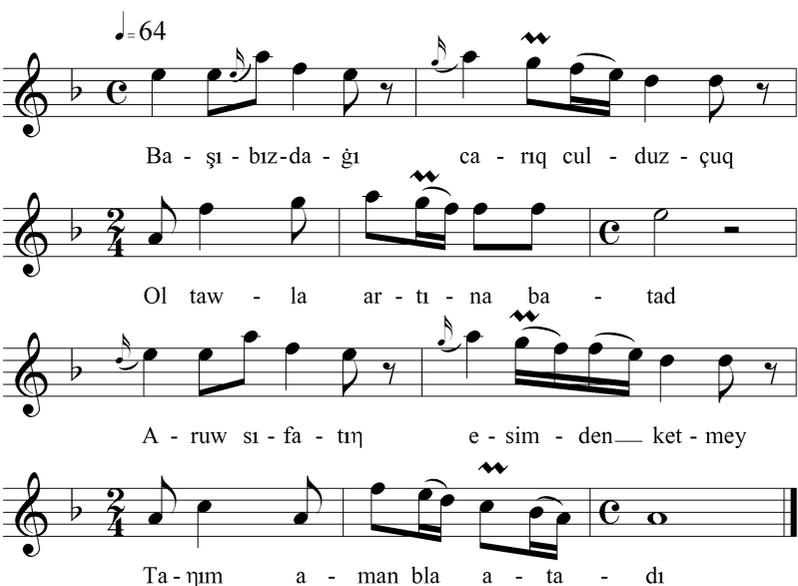
*Rubato*, ♩=63

№ 239

*flute*



Audio

№ 240  

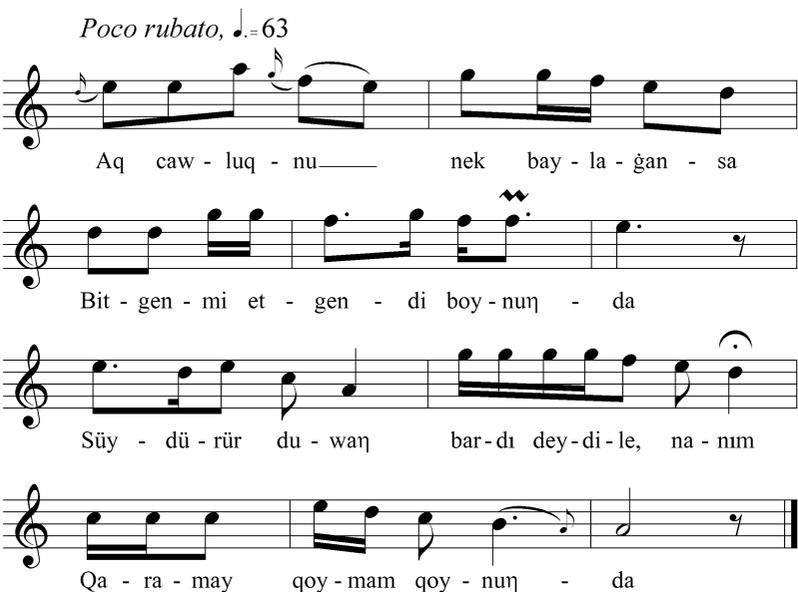
*♩ = 64*

Ba - şı - bız - da - ğı ca - rıq cul - duz - çuq

Ol taw - la ar - tı - na ba - tad

A - ruw sı - fa - tı e - sim - den — ket - mey

Ta - rım a - man bla a - ta - dı

№ 241  

*Poco rubato, ♩ = 63*

Aq caw - luq - nu — nek bay - la - ğan - sa

Bit - gen - mi et - gen - di boy - nuñ - da

Süy - dü - rür du - wañ bar - dı dey - di - le, na - nım

Qa - ra - may qoy - mam qoy - nuñ - da

*Poco rubato*, ♩ = 56

№ 242

Bir ca - nın - dan ca - şaw tar - lı - ğı

Bir - si ca - nın - dan süy - mek - lik

Oy me - ni kü - nüm qa - lay qı - yın - dı.

Süy - mek - lik - den küy - mek - lik

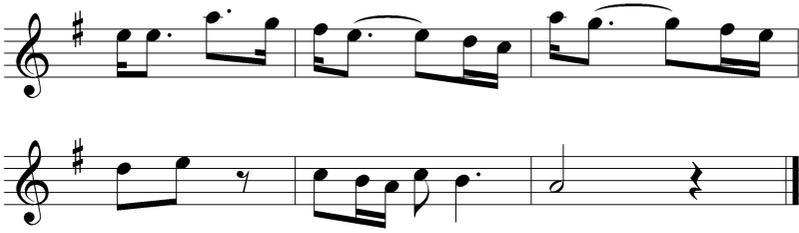
Audio

*Poco rubato*, ♩ = 72

№ 243

*flute*

Audio



№ 244

*Poco rubato*, ♩ = 72

Te-ber-di al - lı - na — bo-lub a tur - ğan-lay



Bir bö - lek at - lı kö - rün - dü



A - la - nı kör - gen-de sa - biy a cü - re-gim



Bı-lay taw-ğa taş - ha bö - lün - dü

№ 245

*Poco rubato*, ♩ = 56

Ya a-taň Kök-ge da — ce - ge wa bo - lur



Ma qa - ra qo-lan ö - güz - le



Qa - rın a ca - wun-da — oy-nay bo-lur Zey - nep



Qa - ra qaş u - lan a e - giz - le

№ 246 *Rubato*,  $\text{♩} = 88$

Ar - na - vut da çal - dan a cay - ı - lıb ke - lel - le

A - tam Mu - ha - cir - ni qoy - la - rı

Hu - cu - la - rı - na boş - la - rı - na qal - sın

Ma Te - mir - çi - le - ni toy - la - rı

№ 247  $\text{♩} = 164$

E - si - rib üy - ge men da ke - le - me

Üy - de - gi biy - çe - mi tü - ye - me

So - ra me - ni tür - me - ge

ke - lib a - lıb ke - ter - le

Qal - lay za - wuq kün - le e - ter - le le

№ 248

$\text{♩} = 80$

*flute*



№ 249

$\text{♩} = 54$

Se - ni qa - ra ça - çṁ ta - ba - nı - ɲa ce - te,  
 Köz - le - riñ — kü - le tur - ğan - lay.  
 U - zun kir - pik - le - riñ köz - le - ri - ɲi ca - ba,  
 Ca - rıq - lı - ğı - ɲi ca - şır - ğan - lay.



*Poco rubato*, ♩ = 90

№ 250

A-ruw - sa dey-le da i - gi - se dey-le

Kün - den da kö - re tu - ra - yım

Oy, a - ruw na-nım, qay - da ay - lan - sañ da

Ca - nı - ña qur - man bo - la - yım

Audio

*Rubato*, ♩ = 46

№ 251

Süy - ge - nim qoş - ha wa qa - çıb a ket - gen - li.

Oy ı - şar - may - ma, kül - mey - me

Al - lı - na qa - ray men bar - lıq e - dim a

Audio

Kel - lik bol - ca - lın bil - mey - me

♩=100

№ 252

Ayt dey e - se - giz, ayt dey e - se - giz

Cır - la - may qa - lay qo - ya - yım

Qay - gı - la - rı - mı bir köb et - gen - se

Ca - nı - ھا qur - man bo - la - yım

Qay - gı - la - rı - mı bir köb et - gen - se

Ca - nı - ھا qur - man bo - la - yım



Audio

No 253 *Poco rubato*,  $\text{♩} = 48$

O - qa - çıq a peş - çik - le - rin - de  
 Ke - si cañ - ıñz-lay ca - ta - dı  
 Woy, woy caş - la, da nek al - may - sız  
 A - wuz söz - le - rin sa - ta - dı

\* *E or D*

No 254  $\text{♩} = 66$

Men sen a - ruw-nu a - lay sü - ye - me  
 Ö - mür - de toy - mam kôr - gen - den  
 Taw - nu ba - şı - na çı - ğıb da a - lı - rem  
 Men sen - den sa - lam ber - gen - den

№ 255 *Poco rubato*, ♩ = 60 

Taw-qan taw - la - ğa ket - gen - di A - lan

Taw ki - yik - le - ni ma - rar - ğa

Ke - li - gız qız - la wa ma biz ba - ra - yıq

Taw - qan - nı al - lı - na qa - rar - ğa

№ 256 ♩ = 106 

Aw-zuñ - dan çıq - ğan a - wuz a tıl - pu - wuñ

O - rus gra - mo - fon tart - han - lay

Oy woy A - lan - la, siz kör - gen - me - gız

Ö - lo - ku te - rek çaq - ğan - lay

№ 257 *Poco rubato*, ♩ = 104

Da ar - ğı taw - la a - rı aw - sun dey - di

Da ber - gi taw - la be - ri aw - sun

Men Na - nı - kay - dan qal - ğan - dan e - se

Kö - züm - den qo - ra - ğan - ça bol - sun aw

Audio

№ 258 *Poco rubato*, ♩ = 196

Me - ni süy - gen - çi - gim oh ar - mi - ya - da

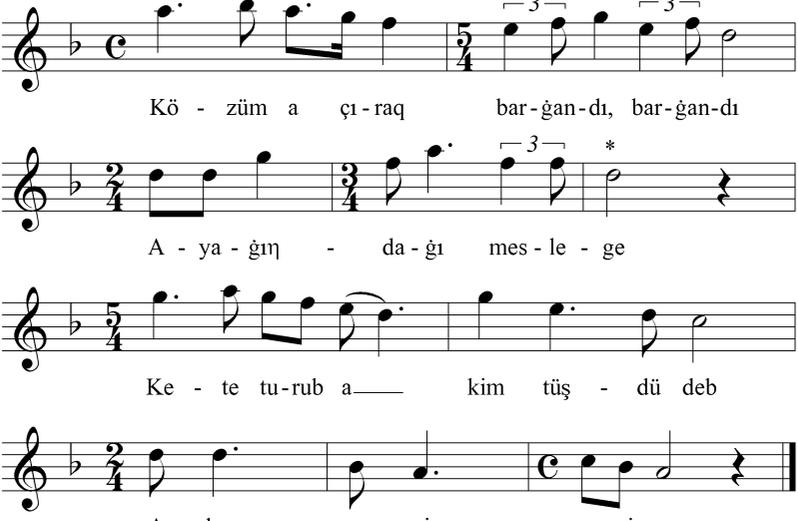
Ol qa - çan qay - tır, kog - da

Men er - ge ba - rıb, oh qay - tıb kel - sem

Ol mañ - ıa n'ay - tır, ta - ğı - da

Audio

№ 259 *Rubato*, ♩ = 76

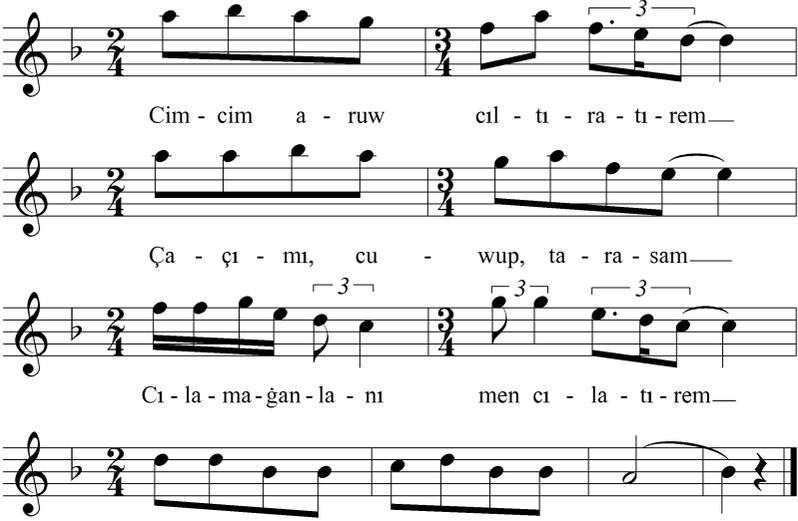


Kö - züm a çı-raq bar-ğan-dı, bar-ğan-dı  
 A - ya - ğın - da - ğı mes - le - ge  
 Ke - te tu-rub a — kim tüş - dü deb  
 A - lan se - ni e - si - ne

\* *E or D*

Audio

№ 260



Cim - cim a - ruw cıl - tı - ra - tı - rem —  
 Ç a - çı - mı, cu - wup, ta - ra - sam —  
 Cı - la - ma - ğan - la - nı men cı - la - tı - rem —  
 Ta - rı - ğuw - la - rı - mı sa - na - sam —

Audio

№ 261 *Rubato*,  $\text{♩} = 88$

Men da öl - lü - gü - mü bi - ley - e - dim a - tam

Ma qoy - la - nı sa - war - ğa ol - tur - sam

Dun' - ya - la - ğa ay - tıl - ğan bir qız bol - luq e - dim

Ma cı - yı - r - ma cı - lı - mı tol - tur - sam

№ 262 *Poco rubato*,  $\text{♩} = 92$

Ayt dey e - se - giz men da ay - ta - yım

İy - nar - la - rı - mı e - ki - sin

A - man ha - par - la - çı - ğal - la a - ruw - çuq

Ke - si - ni es - leb a cü - rü - çün

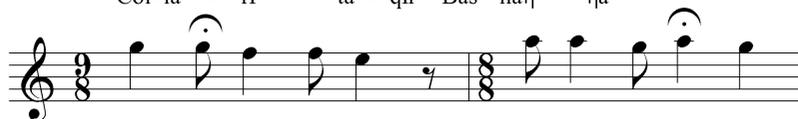
№ 263

*Poco rubato*, ♩ = 88

Kel - çi-giz qız - la — biz ba - ra - yıq a



Col-la - rı ta - qır Bas - hañ - ға



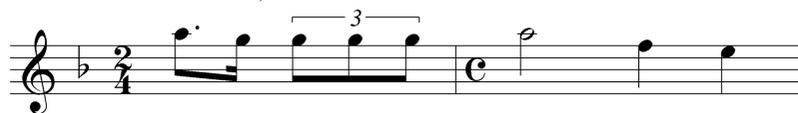
Men Na - nı - kay-dan qal - lıq tü - yül - me



Boy - num - dan oy - ra as - hañ - ға

*Poco rubato*, ♩ = 140

№ 264



Kelç' a - ruw çu - ğum pay - toñ - ға



Ha - mut sal - ğan - ma sar' at - ha



Ey, cay çi-le-de bez - gek bo - lur - sa



A - lıb ket - me - sem men na - rat - ha

*Poco rubato*, ♩ = 138

№ 265

Ul - lu Qa - ra - çay - dan dey - di  
 as - ker sot - nya çiq - dı sa - na - lıb  
 A - na - la qal - dı - la wa dey - di  
 çaş - la - n'ız - la - rın - dan ta - ra - lıb

Audio

*Poco rubato*, ♩ = 48

№ 266

Ma suw - nu ör - ge cü - ze - di dey - le  
 Ol a - la ça - baq, aq ça - baq  
 Me - ni ca - nım - dan süy - ge - nim sen - se  
 Ku - li - na de - gen aq - ta - maq

Audio

№ 267

$\text{♩} = 80$



O ba - şın - da - ğı kök caw - lu - ğuñ da



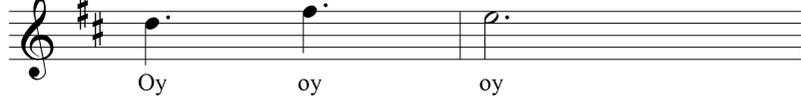
A - ruw kö - re - yem oñ - ma - sa



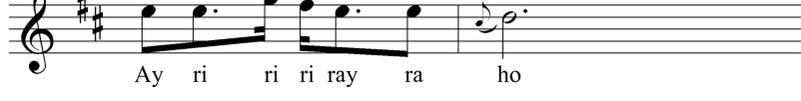
A - dam - lı - ğı - ña kö - züm qa - ra - mayd



A - ruw - luq - çu - ğuñ bol - ma - sa

*refrain*


Oy oy oy



Ay ri ri ri ray ra ho



O ri ri ri ri ray ri ray ri



Ay ri ri ri raw ri ra ra

*Poco rubato*,  $\text{♩} = 116$ 

№ 268



Me - ni süy - ge - nim ke - tib ba - ra - dı



Us - tol - da qal - ğand su - ra - tı





E - ki - biz - den so - ra da bo - lur - la oy A - lan



Car - tı - lay qal - ған mu - ra - tı

*Poco rubato*, ♩ = 160

№ 269



En - di - ge de - ri da kir - me - gen e - dim



En - di kir - gen - me tu - mañ - ға



A - ta - mı a - na - mı da ha - ram e - ter - ға



Ne a - ruw kö - rüñ - ñen e - diñ sen mañ - ға

*Poco rubato*, ♩ = 100

№ 270



Az - ret biy a ca - şay e - di da



Ol Mal - kar Ta - rın - da, oy



Oy bu bir üç qa - tın al - ған e - di dey - di - le



Bol - may a mu - nu sa - bi - yi

№ 271

$\text{♩} = 100$

Kök - le - de uç - han a-lay kö - gür-çün

Qa-nat' ay - la - nıb teñ - ıñız - ge

Ay, kün bu - lut - ha kir - ğin - çi çaş - la

Kü-yow da bol - luq - ma men siz - ge

№ 272

*Poco rubato*,  $\text{♩} = 164$

Qay - sı cay - lıq - da ot - lay bo - lur - la

İ - ye - siz qal - ğan mal - la - rım

Süy - ge - niñ er - ge kaç - dı de - gen - de

Qı - rı - lıb tüş - dü - le san - la - rım

№ 273 *Poco rubato*, ♩=96 

Siz ayt - han haw-le çaş men da bol - sam a

Qıñ - ır - bo-yun ho - ra - la - ğa min - me - zem

Siz ayt-han ho-muñ çaş men da bol - sam da

Ol a - ruv Za - w - ra - nı süy - me - zem

№ 274 *Poco rubato*, ♩=192 

El - de sa - biy - çik - le da cı - lab a ke - lel - le

Suw - ğa bir at - lı ket - di deb

A - liy - ni e - geç - le - ri bir a - man cı - lay - la ay

A - liy - ge qar - ğış cet - di — deb

№ 275

*Poco rubato*, ♩ = 132

Oy hoy mar-ca - la dey-di da bu küz qoy - çu - la  
U - cet aw - zu-na kir - di - le dey - le  
Hoy a - lay da kir - di - le  
İt ga-wur-la da b1 - la - nı qay - dan bil - di-le  
Oy oy o - ray - da



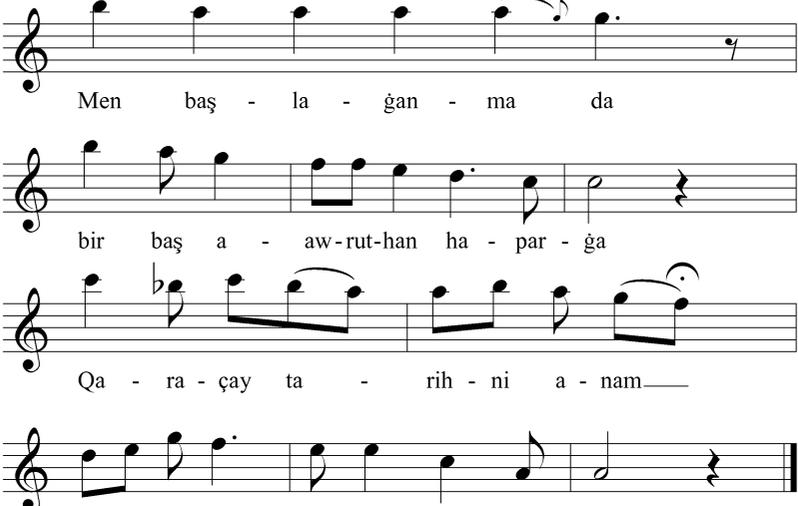
№ 276

*Parlando*, ♩ = 116

B1 - lay a - rı qa - ra - sam  
Z1 - na - da e - ki çal - qı - çı  
Qa - tın, qoy - nu - ña kir - mey qal - ğı - yem  
Men sañ - ña şa - şıb bar - ğın - çı

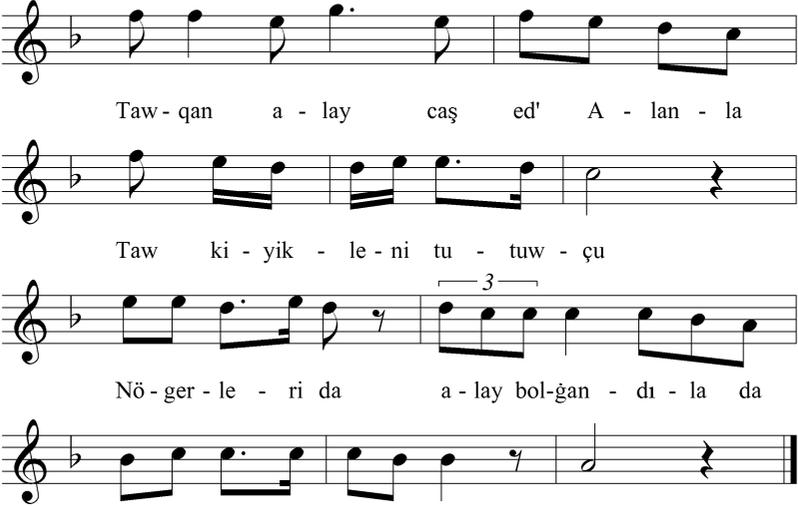


№ 277 *Poco rubato*,  $\text{♩} = 112$



Men baş - la - ğan - ma da  
bir baş a - aw-rut-han ha - par - ğa  
Qa - ra - çay ta - rih - ni a - nam  
en - di - ği genç - le - ge sa - tar - ğa

№ 278 *Poco rubato*,  $\text{♩} = 140$



Taw-qan a - lay caş ed' A - lan - la  
Taw ki - yik - le - ni tu - tuw - çu  
Nö - ger - le - ri da a - lay bol-ğan - dı - la da  
Ol tut - han - la - nı cu - tuw - çu

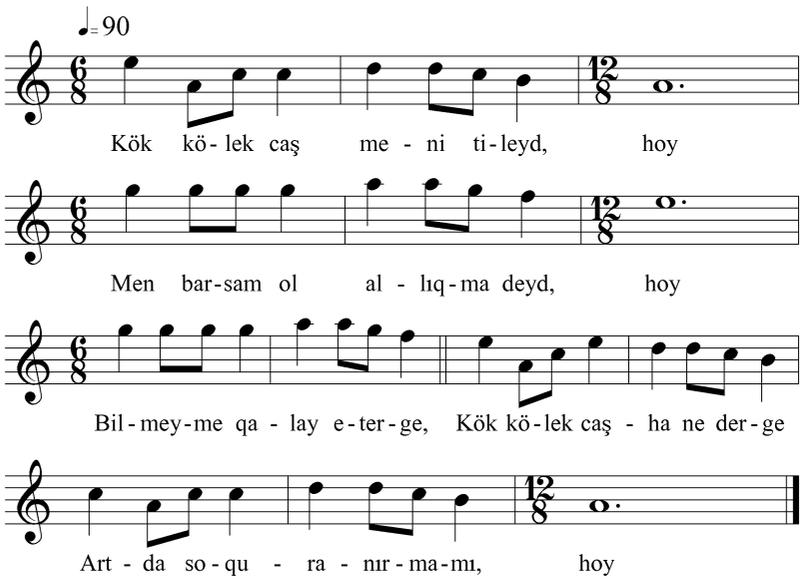
**CLASS 13: FOUR LONG LINES WITH ARCHED (DOMED)  
STRUCTURE (№ 279–287)**

№ 279 *Poco rubato*,  $\text{♩} = 92$

A - ta curt-ha elt - gen col - la ke - si - lib—  
 Oñ - lu - raq - la çıq - dıq ent - da bir caz - ға  
 Tü - ye cı - yın ba - rad qum - nu ti - zi - lib  
 A - la ba - ra bo - lur - la - mı Kaf - kaz - ға

№ 280  $\text{♩} = 84$

Süy - ge - nim sen a - lay a - ruw bol - ğan - sa  
 Ay kün da toh - tab qa - rar - ça sañ - ға  
 Me - ni cü - rek tıñç - lı - ғы - mı al - ған - sa  
 İy - nan cañ - ңыз sen - se na - sıb ber - lik mañ - ға

№ 281  

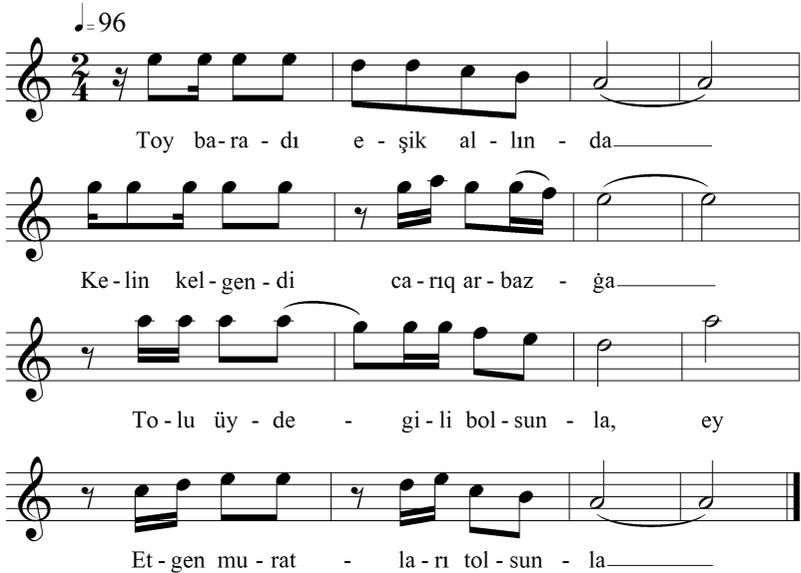
$\text{♩} = 90$

Kök kö- lek caş me - ni ti-leyd, hoy

Men bar-sam ol al - lıq - ma deyd, hoy

Bil-mey-me qa - lay e-ter-ge, Kök kö-lek caş - ha ne der-ge

Art - da so - qu - ra - nır - ma - mı, hoy

№ 282  

$\text{♩} = 96$

Toy ba-ra - dı e - şik al - lın - da \_\_\_\_\_

Ke - lin kel - gen - di ca - rıq ar - baz - ğa \_\_\_\_\_

To - lu üy - de - gi - li bol - sun - la, ey

Et - gen mu - rat - la - rı tol - sun - la \_\_\_\_\_

№ 283

$\text{♩} = 96$

Taw dor - dan - nı te - şib çı - ğa - ma, o - ri o - ray - da

Qı - sır taş - la - nı sar - qıb cu - wa - ma, o - ri o - ray - da

Col u - zaq - dı, men a - şı - ğa - ma, o - ri o - ray - da

Taw cel - ni da ce - tib o - za - ma, o - ri o - ray - da

*refrain*

Ey, te - ren ö - zen - le, çe - get - le

Ey, qo - tur qa - ya - la, kün - bet - le

Siz - ge cañ - ıur kel - sin, kü - set - se

Suw tam - çı - la - rım, su - wuk a - ya - zım

Siz - ni iy - nak - lay o - za - ma



№ 284  $\text{♩} = 124$

*Nogay song*

№ 285  $\text{♩} = 66$

Ha-man cal - lab kü - reş - sem da süy - mek - lik col - dan

Qı - yın iş - ni ba - ca - rır - ға kel - mez deb qol - dan

Boy - sun - ma - dı ca - zuw meñ - ɳe, al - dı ce - sir - ge

Bu - yur - du bir qaç - hı ke - ɳe se - ni sü - yer - ge

№ 286 

$\text{♩} = 100$

Kök - ge ter - mi - lib ös - gen — na - rat - la

Ca - şil çep-ken - li ta - bi - ğat —

A - ta cur - tu - mu se - yir — ha - pa - rı

Saw - lay dun' - ya - ğa ay - tu - lad —

№ 287 

$\text{♩} = 104$

Kö - kü - re - gim col bol - luq - du —

Ca - nım sañ - ına qor bol - luq - du —

Süy-gen cü - rek sü - yül - me - di, sü - yül - me - di

Qa - ra kü - nüm ol bol - luq - du —

## 6. LYRICS OF THE MELODIES

### About the Karachay-Balkar language

The Karachay-Balkar language spoken in the southern part of the Karachay-Cherkess and Kabard-Balkar republics of the Russian Federation in the middle strip of the Caucasus is a typical Kipchak Turkic tongue. Up to the recent years it was thought to be two different dialects by Turkish and European Turkologists: Karachay and Balkar. This misconception was caused by those who had never carried out field research among the Karachay-Balkars having adopted the earlier results and regarded the dictionaries of others as sources. In the early 20<sup>th</sup> century Vilmos Pröhle conducted research among the Karachay-Balkars and published his findings and glossaries in *Keleti Szemle*, which greatly contributed to the emergence of this erroneous view.

Karachay-Balkar belongs to the Caucasian group of the Kipchak branch of Turkic languages. On the basis of *Nekotorie dopolnenija k klassifikacii tureckih jazykov* 'A few observations about the classification of Turkic languages' published by A. N. Samoylovič in St Petersburg in 1922, Soviet Turkologists claim that Karachay-Balkar constitutes the *tav*, *bol-*, *kalgan* classes of the *z*-Turkic languages using *y*. That means that Old Turkic *azak/adak* gives way to *ayak*, *tag* ~ *dağ* to *tav*, *olmak* to *bolmak*, *kalan* to *kalgan* in Karachay-Balkar. Also, in Karachay-Balkar the use of *men* instead of *ben*, and *j-* in place of the initial *y-* is a Kipchak characteristics.

#### *Karachay-Balkar dialects*

The Karachay-Balkars call their language *tavlu* 'mountaineer, highlander'. In the course of its evolution the language bifurcated, but not into a Karachay and a Balkar tongue. The language in the Karachay area and that in the Bashan and Chegem valleys in Balkaria are not different, which means that it is talked by 90 % of the Karachay-Balkar people, and it is the foundation of their literary tongue as well. The other dialect evolved in the Cherek valley of the Balkar area; the tongue spoken in the Holam and Bızingı valleys is also influenced by this Cherek dialect.

Although the Karachay-Balkar language aroused the curiosity of several European scholars including Vilmos Pröhle and Omeljan Pritsak, it has not been elaborated in detail in Turkey so far.

So as to be able to thoroughly describe the characteristics of the Karachay-Balkar language, at first the origins and social and cultural stratification of the people must be examined. Superficial field research does not allow for the exploration of the language in its entirety.

In Turkey the majority of works on the Karachay-Balkar language are based on Vilmos Pröhle's research and the linguistic material he collected. On the basis of the material he gathered in the Cherek valley Pröhle concluded: „In Balkaria ten thousand people are living” and „In our village the river called Cherek flows from high to low.”

The Bolsheviks pushing into the Caucasus after the 1917 Soviet revolution created a new power setup. Kabard, Besleney and Abkhaz groups were settled in Karachay territory and the Karachay-Cherkess Autonomous Republic was established. Those living in the Bashan, Chegem, Bızıngı, Holam and Cherek valleys were united under the Balkar designation and together with the Kabards they were administratively subjected to the Kabard-Balkar Autonomous Republic. That was how the Karachay and Balkar people were artificially separated in 1922.

The fact that Pröhle published his research of 1915 in the Cherek valley under the title „Balkarische Studien” in *Keleti Szemle*, and that the dwellers of the Bashan, Chegem and Cherek valleys were given the name Balkar by the Soviets introduced the view of the Balkars and Karachays being two different groups in special literature.

The Karachay-Balkar Turkic language has two branches: the Karachay-Bashan-Chegem dialect and the Cherek dialect. The differences lie in the below phonetic and morphological phenomena:

### *Phonetic differences*

Č: *ǰ* phonemes: *č* of the Karachay-Bashan-Chegem dialect changed into a voiceless affricate [ts] in the Cherek dialect: *bīčak* > *bütsak* ‘jack-knife’, *ačhič* > *atshīts* ‘key’, *üč* > *üts* ‘three’, *küčük* > *kütsük* ‘puppy’. The Karachay-Bashan-Chegem *ǰ* turned into the voiced affricate [dz] in the Cherek dialect: *ǰılan* > *dzılan* ‘snake’, *ǰaş* > *dzaş* ‘young man’, *ǰol* > *dzol* ‘road’, *ǰugutur* > *dzugutur* ‘mountain goat’. One of the central mistakes of Turkish researchers concerns the initial *ǰ-* of Karachay-Balkar. Several studies in Turkey collate the Karachay initial *ǰ-* with Balkar *dz-*. These researchers nearly all refer to Pröhle's dictionary published in *Keleti Szemle*. However, the initial *dz-* only appears in the dialect spoken in the Cherek valley and not in the whole Balkar area. Besides, in the Holam-Bızıngı valleys and some of the Chegem dialect *ǰ-* is sometimes replaced by *ž-*. Where the initial *ǰ-* is dominant, there the proxim-

ity of Kabards, where the initial *ž-* [dz] is typical, the influence of Ossetian and Georgian-Svan languages can be reckoned with. For instance, the Karachay-Balkar *janbolat* and *janhot* are *Zanbolat* and *Zanhot* in Ossetian. This phonetic change in Karachay-Balkar Turkic can be attributed to diverse other ethnic impacts beside the neighboring Caucasian groups, too.

*B : p* phonemes. *b-p* in the Karachay-Bashan-Chegem dialect often turns into a fricative close to *f* in the Cherek dialect: *aĵašib* > *adzašif* ‘surprised’, *tapĵam* > *tafdzan* ‘cedar’, *tulpar* > *tulfar* ‘champion’, *köb* > *köf* ‘many/much’. However, it is not a fast rule that in the Cherek dialect all *b-p* phonemes change to *f*.

*k* phoneme. While in Karachay-Balkar there is always a high *k-* before a palatal vowel, in the Cherek dialect a deep *q-* like sound is heard before a palatal vowel: *kiyiz* > *qiyiz* ‘felt’, *keng* > *qeng* ‘wide’, *köz* > *qöz* ‘eye’, *küzgü* > *qüzgü* ‘mirror’. The consonants *k/g* of the Karachay-Bashan-Chegem dialect sometimes becomes *h* in the Cherek dialect: *ketgen* > *qethen* ‘walking’, *kengešgen* > *qengešhen* ‘inquiring’.

Initial *ĵ*. In the Karachay-Bashan-Chegem dialect, particularly in the Chegem, Holam and Bızıngı areas the initial *ĵ* > *ž* also occurs: *ĵangı* > *žangi* ‘new’, *ĵulduz* > *žulduz* ‘star’, *ĵarik* > *žarik* ‘light’, *ĵay* > *žay* ‘summer’ or *ĵol* > *žol* ‘road’.

### *Labialisation*

In the Cherek dialect the labial phoneme of the first syllable requires the vowel in the second syllable to become labial, too: *ölgem* > *ölgön* ‘dying’, *üyge* > *üygö* ‘home’, *özden* > *özdön* ‘of noble birth’ or *süygen* > *süygön* ‘dear’.

### *Metathesis*

It can be amply exemplified in the Cherek dialect: *eĉki* > *ehči* ‘goat’, *eski* > *eksi* ‘old’.

### *Morphological differences*

The Karachay-Bashan-Chegem and the Cherek dialects are also separated by some morphological differences.

The expression of a wish in first person singular has the suffix *-ayim/-eyim* in the Karachay-Bashan-Chegem dialect, and *-ayin/-eyin* in the Cherek dialect: *barayim* > *barayin* ‘let me go!’, *aytayim* > *aytayin* ‘let me say!’, *bereyim* > *bereyin* ‘let me give!’

The Karachay-Bashan-Chegem first person singular suffix *-ma/-me* is *-man/-men* in the Cherek dialect. Similarly, the second person singular is

-*san/-sen* in the latter: *alğanma* > *alğanman* ‘allegedly I bought’, *bolasa* > *bolasan* ‘you exist’, *keleme* > *kelemen* ‘I am coming’. The Cherek dialect preserved the final *n* while the other dialect lost it.

The marker of the future tense in the Cherek dialect is *-arlık/-erlik*, while in the Karachay-Bashan-Chegem dialect we have something different. A closer examination reveals that the former dialect preserved the original form, and the latter dialect diverged from it: *öserikdi* > *öserlikdi* ‘will grow’, *aşarikdi* > *aşarlikdi* ‘will eat’, *turlukdu* > *tururlukdu* ‘will get up’, *minerikdi* > *minerlikdi* ‘will fly up’.

## Peculiarities of the Karachay-Balkar vocabulary

### WHY IS THE KARACHAY LANGUAGE SPECIAL FOR HUNGARIANS?

Similarly to all western Kipchak Turkic tongues, Karachay<sup>48</sup> is derived from Cuman (Golden 1992:47). Cuman merged with the Hungarian language by the end of the 17th century, which makes the Karachay-Balkar word stock particularly important for Hungarian. Below I compare this vocabulary with Hungarian in some cases and with Common Turkic in others.

Compared to the Turkish language, the Karachay lexicon includes a large number of loanwords from Caucasian languages, first of all Ossetian. In Karachay there are far more Middle Mongolic loanwords than in Turkish; these have developed large clusters of derivatives as their roots, and also live on in compound words.

Karachay has salient importance for the Hungarian language. Besides belonging to the same group in language typology, several similarly lexicalized phrases or linguistic aspects can be observed in the two. A part of the Turkic words in Hungarian dating prior to the settlement in the Carpathian Basin was borrowed more or less in the area where the Karachay-Balkars live today. Although Karachays entered the stage of history far later than Hungarians, the ethnic constituents who merged and the linguistic elements that were assimilated are worthy of attention.

Below I am presenting some findings of my examinations of the Karachay dictionary badly missed for a long time.

<sup>48</sup> I use Karachay as a short form for Karachay-Balkar. Where the peculiarity is only Karachay or Balkarian, I make special mention of it.

### *On numerals*

Within the basic Turkic word stock, there are conspicuous differences in Karachay numerals in comparison to Turkish:

Karachay		Turkish
<i>duvu</i>	‘one’	<i>bir</i>
<i>duva</i>	‘two’	<i>iki</i>
<i>dis</i>	‘five’	<i>beş</i>
<i>duvardıs, ıshız</i>	‘six’	<i>altı</i>
<i>as</i>	‘eight’	<i>sekiz</i>

The system of numerals is also different: *jiyırma* ‘twenty’ is extended with ‘ten’ to produce *jiyırma bla on* ‘thirty’; twice twenty is *eki jiyırma* ‘forty’, *eki jiyırma bla on* is then ‘fifty’, *üç jiyırma* ‘sixty’, *üç jiyırma bla on* ‘seventy’, *tört jiyırma* (four [times] twenty) ‘eighty’ and *tört jiyırma bla on* ‘ninety’.

### *On adjectives*

Among adjectives, *aruw* ‘fair, innocent, pure’, Kumyk *arū* ‘beautiful, pleasant, clean, nice’ (Németh 1911:97): Classical Mongolian *ariy* ‘pure, clear’ (Lessing 52). It is known in Old Turkic *arığ* ‘clean, pure’ (Clauson 1972:213), but it is rarely used in Turkish today. In Ottoman Turkish it is documented until the 14th century. The word has several synonyms in Karachay: *asuwlu* ‘convenient, fine, good, suitable’, *aşhi* ‘good, fair, pleasant’, *çirayli* ‘fine, good-looking’ [*çirailiy* Lessing 191], *jahşī* ‘good, pleasant’. Let us cite its occurrence in a Karachay folksong: *Ariw sıfatıñ es+im+den ketmey*, ‘Your fair face can’t be erased from my mind...’.<sup>49</sup>

### *Nouns*

I examined several semantic groups of nouns, e.g. the words of Karachay horse breeding (Csáki 2005:169). Let me now pick a special group of words, those related to beliefs, which are wholly missing from Turkish. The listed words

<sup>49</sup> The Hungarian word *ész* ‘mind, wit’ is *es* in Caucasian Turkic languages, while in the majority of Turkic tongues *akıl* of Arabic origin is used. Cf. also Krch. *esge al-* ‘bear in mind’, Krch. *es+li* Hun. *esz+es* ‘smart, brainy, witty’ etc.

are documented from Tavkul's dictionary published in 2000, page numbers given in brackets.

*Adiham* and *ašham* means 'shaman', but as I have not found it in any other Turkic language so far, it may as well be an areal Caucasian name, similarly to several of the words below.

*Batča* means 'a young man/lad dancing at an old Karachay shaman ritual', and there is a separate word for a young woman/lass dancing at such a ceremony: *horur*. In epic folk poetry sorcery often occurs: *halmeš* 'magic', *hüyni* or *hüyni halmeš* 'charm', *aytuwtos* 'cursing, slandering', *kargiš* 'curse', *köz-baw*<sup>50</sup> 'magic, deception; hypnosis', and *dever* 'a worshipped idol of the Karachays at the time of the shamans'. *Hamma-hirsa* 'shamaness, sorceress', *kart-kurtha* 'witch, sorceress, cunning old hag', *hüyniči* 'magician', *adiham* 'shaman, wizard', *tubulče* 'shamaness', *tüyürham* 'shaman, magician' [< *tüyür* 'circle, ring'], *kimsači* 'shaman, sorcerer' [< *kimsa* 'letter'], *tabaltaycı* 'shaman, priest', *korganči* 'man directing the dances at the old Karachay shaman ritual', *purčan-taralik* 'tree or rock shrine of the Karachays at the time of shamanism', *Ravbazı* 'pear tree'<sup>51</sup> believed to be holy by the Balkars in the age of shamanism'. In earlier centuries the Karachays worshipped trees, mountains. *Pulgura*, 'a tune played on the *kaval* so as to find drowned persons in the old Karachay tradition' also belongs to this semantic group.

#### *Other archaic nouns*

In several cases Karachay appears to be more archaic than Turkish as it preserves older forms, e.g. the second part of the OT hendiaduoine *yer orun* 'place' (Clouston 1972:233) survives in Karachay as 'place'. The same word is used for 'bed'. There are derivatives as well such as *orunduk* 'resting place', *ornal-* and *orunlan-* 'settles' and *ornat-* 'makes settle'.

#### *Nouns with dual meaning*

Old Turkic *eşik* lives on in nearly every Turkic tongue (Clouston 1972:260), in Chagatay also meaning 'gate' (Fazylov 1966:175), similarly to *Codex Cumanicus*. Middle Mongolian *bosaga* also means threshold in Karachay, e.g. in this example: *Bosağağa juwuk orun bolsa, Ašigib törge ozma*. 'When there is room near the threshold, don't push into the main place.' (Tavkul 2001:87).

<sup>50</sup> For the Turkic etymology of the Hun. *báj* 'charm, gracefulness' see WOT 83. Róna-Tas traces it to OT *ba-* 'to bind' verbal root. In Karachay the anterior member of the compound *köz+baw* 'charm, witchcraft' is the word 'eye'.

<sup>51</sup> I wrote about the possible tradition of the pear-tree cult in *Acta Orientalia* (Csáki 2002).

*Eşik* lives on in Karachay with two meanings:

- a) 'door, gate' e.g. *Kızını közü eşikde*. 'The girl's eyes are on the gate.' (Tavkul 2001:164) or *eşikni tart-* 'close the gate'. That is its meaning in neighbouring Kumyk: *eşik* 'door' (Gürsoy-Naskalı 1991:72), in Middle Turkic: *eşik* 'gate, entrance' and in all sorts of Chagatay dictionaries. It is known in other Caucasian Turkic language, but in Azeri the 'threshold' is *astana* or *kandar*. For further Turkic data see Ligeti (1986:83).
- b) 'external world, outside; threshold'. For example: *Taza suwnu kişi eşikge tökmeydi*. 'Clean water is not poured outward.' (Tavkul 2001:214) or *Üy işlegen balta eşikde kalır*. 'The axe that has hewn the house must be left outside' (Tavkul 2001: 234). The phrase *eşikge çik-* 'goes out (viz. to the toilet)' is also used in Hungarian in the same sense.

The same duality can be seen in Kumyk in which there is another phrase *eşikke bar-* 'yield to the call of nature, go out' (Gürsoy-Naskalı 1991:78).

The preservation of Old Turkic words gives rise to divergences in the Karachay and Turkic languages.

One example is the Turkic word *terek* 'poplar', too (Clauson 1972:543). In Karachay it simply lives on as 'tree', and the same applies to Codex Cumanicus and the rest of the contemporary Turkic tongues (Kumyk, Noghay) of the Caucasus. The word for 'tree' in the rest of the Turkic languages is *ağaç*: [OT *iğaç* (Clauson 1972:79)], which means 'wooded area, woodland' in Karachay. Turkish 'forest' is *orman*, as against *čeget* 'the woods' in Karachay. In the latter tongue *orman* means 'Slavic person'.

The word *saban*<sup>52</sup> means both 'stubble-field' and 'plough', while it only means plough in all Turkic tongues. The word is Old Turkic (Clauson 1972:790), and taking on a formative suffix *+llk* 'suitable for sg' means 'stubble-field' and 'land for sowing'.

A Balkar data from the Nart epic: *Nartni sabanları baş etmesinle* 'The ploughland of the Narts shall not yield corn' (Kovács 2005:166). Karachays have another word for the plough, too: *goton* 'plough, wooden plough', *goton temir* 'plough-share'. *Saban temir* 'plough-iron' is also used. Related phrases include: *jazlık saban* 'land sown in spring', *küzlük saban* 'land left to rest in autumn' (Tavkul 2000:288), *saban temir* 'plough-iron', *sabanına taş at-* 'curses, (throws stones at the plough-share)'. In Kumyk *saban* means 'sowing, plough-land, plough'.

In Karachay *sal* means 'corps, carcass', but in Turkic folksongs it occurs in the meaning of 'board used for carrying corpses'.

<sup>52</sup> Further data can be found among Central Asian Turks, also meaning 'plough' (Molnár 2001:103-118).

*Place names*

The Karachays' name-giving custom studied here with the help of Tavkul's dictionary has special interest for Hungarians, too. E.g. *indir orun* 'place of harvest', or the more concrete *tonguzorun* 'place for pigs to stay' (Tavkul 2000:485). *Orun* means 'place' (see in the section above on archaic nouns), and as such, it reminds us of some sporadic phrases in the *Deed of the foundation of the Tihany Abbey*<sup>53</sup>, e.g. *kerthel* 'lit. garden place [for hay]', *petre zanaia hel* 'place for Petre's hay'.

Similarly, Karachay place names with *-baš* 'head, main, posterior member of sg.' (e.g. *Adirsuwbaši*, *Alibekbaši*, *Čegetkarabaši*, *Garalikalbaši* etc.) are analogous with Hungarian *Sar feu* > *Sárfő* 'lit. mud head', *Azah fehe* > *Aszófő* 'lit. head/beginning of the dry area' (TA) as opposed to Krch. *baš oram* (310) 'main street'.

It seems probable that under diverse foreign influences some elements of the lexicon assumed different meanings in different tongues. E.g. the Karachays, who are said to be good hunters, have three words – *maral*, *kiyik*, and *buw* – for 'deer'<sup>54</sup>. The middle one means 'deer' in Turkish in the form *geyik*, while in Karachay this word stands for 'game', 'forest animal', thus an archaism is preserved in this word. From it a verb is also formed: *kiyik+se-* 'grows wild'.

*Calques*

What lends calques special significance is that they allow an insight into linguistic coexistence or close neighbourhood of different ethnic groups. Without taking over another language's phrase unchanged, we translate its morphological elements to gain a newly lexicalized unit.

*Calques related to the family*

The question – „What explains that the Hungarians borrowed the words *aszszony* 'married woman' and *özvegy* 'widow' from Alan?" – was raised in the preface to the reprint edition of the Hungarian prehistory edited by Lajos Ligeti (1986:V).

The following question might also be posed: is it possible that the concept of marriage began in the life of the Hungarians when they were residing in

<sup>53</sup> A tihanyi apátság alapítólevele (1055) 'Establishing charter of the Abbey of Tihany' is the oldest written Hungarian document. It contains proper names of major importance in the region.

<sup>54</sup> Kumyk *bolan* 'deer' (Németh 1911:103) is most probably related to Hungarian *bölény* 'bison' (WOT 172). That word is possibly also retraceable to the original habitat in the Caucasus, borrowed by the Hungarians north of the Black Sea.

the Caucasus? The ethnic name denoting themselves of the Karachay-Balkars living next to the Alans is *Alan*, used to address one another when they are among themselves. The Hungarian *házas* ‘married’ lit. ‘with a house’, ‘having a house’ is the translation of each morphological units of Turkic *evli*. In Karachay, the phrases ‘take a wife, go to sy. i.e. in marriage’ are used today just like their Hungarian counterparts.

Karachay *kimge keterin* (№ 235) ‘Who shall I go to as wife? Who shall I marry?’, Krch. *er+ge ber-* (№ 3) ‘gives [a girl] to a husband’ [i.e. marries a girl off], Krch. *er+ge bar-* (№ 258) ‘goes to a husband’ [i.e. marries] are examples from our collection. The number in parenthesis designates the number of the song it appears in. Further examples Krch. *Men da seni alligem* ‘I wanted to take you [as wife]’ (ex. 3.4), *Kök Teyrisi Cer Teyrisin alganda* ‘When Sky God takes Earth Goddess [in marriage]’ (№ 164).

The phrase ‘tying up one’s head’ for ‘marrying sy.’ is used in both languages. Krch. *Baş baylagan* is the name of a special tax imposed on the peasants called *karakişi*. When the landowner’s daughter married, every villager had to donate a two- or two-and-a-half-year-old cow.

The idea that people get their children from God is alive in both language areas Krch. *Allah berdi seni manña* ‘Allah has given you to me’. Krch. *kart ata/ana* ‘grand [lit.old] father/mother’ (Tavkul 2000:246) corresponds to the Hungarian counterparts: *nagyapa/anya* ~ *öregapa/anya*.

#### *Other word-for-word translations*

In the study of the old Turkic loanwords borrowed by the Hungarian language, an important role is played by literal, word-for-word translations, e.g. pl. *saw+luk* Hun. *egész+ség* ‘health’ [lit. whole-ness], *saw+luk+suz* : Hun. *egész+ség+telen* ‘unhealthy’.

Hun. *fő* ~ *fej* ‘head, main, chief’ is a frequent element in place names as we have seen before. *kút fő* ‘source’ lit. well-head’, *forrás fő* ‘fountain head’, *Aszófő*, *Disznófő* etc. It is just as active in Karachay: *Alibekbaşı*, *Garalikalbaşı*, etc. In Krch. *qılıč bla sermep, başlarin aladi* ‘Striking with his sword he cut off heads.’ (Kovács 2005:176) we also have a Hun. parallel *fejét veszi* ‘take one’s head’. Further examples:

Karachay	Hungarian
<i>karin+li</i>	has+as ‘fat-bellied’
<i>orun+lu</i>	hely+es ‘correct, right’
<i>jüregi ornuna kel-</i>	helyre jön (kedv) ‘brighten up [spritis]’
<i>orun+suz</i>	hely+telen ‘incorrect, wrong’
<i>Baş+kün</i>	hétfő ‘Monday’
<i>kar kiši</i>	hó+ember ‘snow-man’
<i>Kün+bathan/ kün+batış</i>	nap+nyugat ‘sunset, i.e. west’
<i>Ad+süz barmak</i>	név+telen ujj (régies <i>kisujj</i> ) ‘nameless finger, arch. for pinky’
<i>karka šabat kün</i>	sohanapján kiskedden ‘when pigs fly’
<i>sanaw+suz~ sansuz</i>	szám+talan [< OT sanaw < san] ‘numberless’
<i>sün+li</i>	szín+es ‘colourful’
<i>sün+süz</i>	szín+telen ‘colourless’
<i>jürek+ge al-</i>	szív+ére vesz vmit ‘take sg to heart’
<i>jürek uruw</i>	szívverés ‘heart-beat’
<i>Bašimī alīb ketgenem</i>	fogom magam és elmegyek ‘I’ll get myself and go’
<i>kim+ge keterin</i>	kihez mész [hozzá] ‘who you will go to, viz. marry’
<i>iz+in+da bol-</i>	nyom+á+ban van ‘be on his track’
<i>közü ...-de bol-</i>	rajta van a szeme vkin/vmin ‘has an eye on sy/sg’
<i>jüvab tab-</i>	választ lel ‘finds an answer’
<i>otnu juklat</i>	tüzet elaltat ‘puts out [fire]’
<i>nögerleri bla kelišmeydi</i>	kijön a barátaival ‘gets on well with friends’
<i>konakga bar-</i>	vendégségbe megy ‘goes to visit’

The impact of the Caucasian languages upon Karachay-Balkar is very strong, not only in the numeric system and the names of days and months, but in the usage of the most frequent common words.

#### *On archaic verbs*

There are several verbs in Karachay known from Old Turkic, e.g. *ayt-* ‘to say’<sup>55</sup> which also survives in Crimean Tatar. In Turkey, we only heard this word in Bektashi ritual songs in which its archaic character makes it fit for sacral hymns. Otherwise it is not used.

<sup>55</sup> Middle Turkic forms of the verb *ay-* ~ *ayd-* ‘govorit’ can also be found (Nadžip 1979:129, 77).



Éva Csáki (right) with a karachay woman in Turkey

### *On adverbs*

There are several parallels between Karachay and Hungarian adverb formation. I have already demonstrated it in the discussion of the ablative suffix +*Dan*.<sup>56</sup> Further Karachay examples: *baštın* ‘from above’, *ǰangirtıندان* ‘again’.

The Caucasus Mountains influenced the Karachay’s definition of the south: since they live on the northern slopes of the mountain range, for them south means *ogarı ǰan* ‘upward’.

Karachay *közüw* Hun. *köz* ‘interval, space between’ is documented from a very early date in the Hungarian place-name *Etel+köz* (also *Csallóköz*, *Ormánköz*, etc.). Like in Hungarian, the word is active in Karachay in forming adverbs of place and time. For example: *bir közüwde* ‘in the meantime, sometimes’, *közüw közüw* ‘taking turns, one after the other’, *kegeyle da közüw aylandıla* ‘the spokes of the wheel turn one after the other’, *köz baylangan közüw*, ‘twilight, the interval of time when the eye is bound by darkness’, *ǰangur ǰavgan közüwde men tavda em* ‘while it was raining, I was on the mountain’ and *Arbanı tönğeregi közüw awnar*. ‘The wheels of the cart turn one after the other.’ (Tavkul 2001:47)

Research has not come to an end here, on the contrary further tasks are being clearly outlined. The early Hungarian place-names should be examined as important results may be in store there. We know little of the early Hungarian pre-Christian religious customs, ways of life, names of places referring to them. In the early Hungarian language records startling similarities have already been found.

Today, Hungarians living beyond the border have preserved several archaic features in their language, and therefore the vocabularies of their dialects should be examined. For instance, several early Kipchak loanwords are part of the lexicon of Moldavian Hungarians and in most cases they are living words in Karachay as well.

## Lyrics and their translation

The song texts were put down in Turkish orthography by Ufuk Tavkul with relevant commentaries, and he translated the Karachay texts into Turkish. Éva Csáki translated them from Turkish into Hungarian and she annotated the texts.

<sup>56</sup> In earlier periods of language history, Hungarian also used more verbs that went with the ablative case of the nouns. Later, the verbs attracted far more nouns in dative and locative cases (Csáki 2007).

• Ex.1. Gollu (Song of the ancient religion), Kabard-Balkar Republic, Janikoy, 2000

Aş aşamaydıla ma bizni çaşla, oyra Gollu	Our young men do not eat food,
Da suw içmeyle da ma bizni qızla, oyra Gollu	Our young women do not drink water, <i>oyra</i> , <sup>57</sup> <i>Gollu</i> , <sup>58</sup>
Keçe teşinib da catmayla, deydi, oyra Gollu	They do not undress at night for bed,
Kündüz kiyinib da qaçmayla deydi, oyra Gollu	They get dressed for the day, but they don't sneak away, <i>oyra, Gollu</i> .

• Ex.2.1a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000

Kök bla cerni arası	Between Heaven and earth
Bashiç bolsun ya Allah	Let there be a ladder, oh, Allah!
Türklülöni qılıçları	Let the sword of the Turks
Kesgiç bolsun ya Allah	Be sharp, oh, Allah!

Anwar biy bolğıyed	If only <i>Enver</i> pasha had been
Kafkazyanı paşası	The lord of the Caucasus!
Bizni bu halğa salğan	Long live Sultan <i>Rashid</i>
Soltan Raşid çaşasın	Whose grace brought us here! <sup>59</sup>

• Ex.2.1b. Rhyme, Turkey, Yağlıpınar, 2005

Cüw cüw cüw ala <sup>60</sup>	Chirp, chirp, twittering
Eki çıpcıq suw ala	Two sparrows are drinking water.
Qazi qumuqdan keleme	I'm coming from <i>Gazi Kumyk</i> <sup>61</sup> ,
İt çabhand da öleme	I've been attacked by a dog, I'll die.
Amma boza bişirir	Grandma's cooking <i>boza</i> <sup>62</sup> ,
Akka açha tüşürür	Grandpa's earning money.

• Ex.2.2. Dance tune, Turkey, Eskişehir Karachay Society, 2005

Meni alaşam çabhan eted hay hay hay hay	My horse races nicely,
Qızğanlay da qabhan eted hay hay hay hay	It bites if it's upset.
Arı aylan da salam aşā	Turn that way, eat some hay,
Beri aylan da biçen aşā	Turn this way, eat dried grass.
Aşamasañ talaw <sup>63</sup> aşā!	If you don't eat, plague on you!

<sup>57</sup> *Oyra, orira, orayda* nonsensical Karachay dance words, the last one also the name of a dance but it is often used as a padding word.

<sup>58</sup> *Gollu* is a member of Karachay mythology, the deity of Plenty (Tavkul 2000: 206).

<sup>59</sup> The ruler of the Ottoman Empire Sultan Rashid did a lot to save the Caucasian Turkic groups. This is why he is hailed here.

<sup>60</sup> Hungarian children also sing this song to the words 'Csip-csip csóka' [Peck, peck jackdaw]. The game is similar: hands are put one on the other, each pinching the back of the hand beneath (kind communication by Tekin Koçkar, Eskişehir, 26 January 2012).

<sup>61</sup> The singer is from Dagestan.

<sup>62</sup> Beverage from fermented millet.

<sup>63</sup> *talaw* 'strangles', an illness of horses (Tavkul 2000: 372), here included in a curse.

• Ex.2.3a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000

Sözüm awwalı – bismillah  
Ekinçi – alhamdulillah  
Salat-salam<sup>64</sup> fayğambarğa  
Ahlusuna-ashablağa

My first word is „bismillah”<sup>65</sup>,  
The second is „elhamdulillah”<sup>66</sup>.  
We ask for blessing for the prophet,  
His relatives, his advocates.

Añña tabiy bolğanlağa  
Din colunda turğanlağa  
Razı bolsun sıylı Allah  
Din colunda tutsun illah

May the believers be loyal to him,  
May those who walk the path of religion  
Be accepted by Allah!  
May he keep them on the path of religion!

• Ex.2.3b. From the Nart epic (Eliya), Kabard-Balkar Republic, Kashha Tav, 2000

Aşırdıla bizni Nartla quçaqlaşıb Eliya<sup>67</sup>  
Saqlaydıla bizni Nartla cuvıqlaşıb Eliya  
Qara qarğa col nögerdi bizge barırğa Eliya

Before going to a battle, the Narts embrace, *Eliya*,  
The Narts are waiting, ever closer, *Eliya*.  
A black crow is the companion on the way to us,

Kim biledi qaytırbızını biz a endi Eliya

*Eliya*,  
Who knows if we will ever return, *Eliya*.

Taw başında Nartla tamır qazadıla Eliya

On the mountain top the Narts extract iron,  
*Eliya*,

Alanı qatınları saqlaydıla Eliya  
Ala bögün cortuwulğa ketgendile Eliya

Women are waiting for them, *Eliya*.  
They have gone on a marauding raid today,  
*Eliya*,

Kim biledi ala sawlay qaytırlamı Eliya

Who knows if they will return safe and sound,  
*Eliya*.

• Ex.2.4a. Jir – to a son joining the army, Turkey, Yağlıpınar, 2005

Oy quwanç ete kelirse canım camağatırğa, eliğe

You’re coming home to your village in joy, my  
darling,

Burulub burulub baradı ol Erzurumnu ulla  
colları

The long roads of Erzurum are meandering with  
you.

Men mından qarab körmeyme Palantökenni  
tawların

I can’t see the mountains of *Palandöken*,

Seni amaltın eridi canım eki közümü cawları

I’ve cried my eyes out for you, my darling.

Altından kamar tağarıqma süygen qızını beline

I will tie a golden girth round your waist, darling,  
If only you’d come home to your village happily,

Quwanç bla kelgeyer canım camağatırğa eliğe

my darling!

<sup>64</sup> „If only Allah would reward the prophet on our behalf as much as he deserves it!” This prayer for blessing is registered by the angels upon Allah’s order; no matter who says it, it is worth one thousand days of good deeds.

<sup>65</sup> ‘with the name of Allah’ – Muslims begin all activity with this saying.

<sup>66</sup> ‘with God’s blessing’

<sup>67</sup> *Eliya* is the God of lightning and thunder in Karachay mythology (Tavkul 2000: 191).

• Ex.2.4b. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Qaranlık gece qara cılan bla qalay catayım hoy      How shall I go to bed with a black serpent in a  
Seni amaltım başımı suwğa qalay atayım hoy      dark night?  
How shall I plunge into the river for you?

• Ex.2.5. Zikir, Turkey, Eskishehir Karachay Society, 2005

Allah bersin pubmillerge payğambarnı      May Allah give the believers through the inter-  
şafağatından      cession of the prophet  
Ya hu yaman hu yamanilissan illa hu      Oh, Allah ...<sup>68</sup>

• Ex.3.1. Zikir (Turkish), Turkey, Yazılıkaya, 2005

Şu cennetin ırmakları      The streams of this heaven  
Akar Allah deyu, deyu      Are gurgling the name of Allah.  
Çıkmış İslam bülbülleri      The larks of Islam have flown off,  
Öter Allah deyu, deyu      They are singing the name of Allah.

Aydan aydıdır yüzleri      His face is brighter than the Moon,  
Şekerden tatlı sözleri      His words are sweeter than sugar.  
Cennet huri kızları      The angels of Paradise are strolling  
Gezer Allah deyu deyu      Saying and saying the name of Allah.

Note: This ilahi (religious hymn) was sung in Turkish.

• Ex.3.2. Mevlid (religious song), Turkey, Bolvadin, 2005

Muslimanlar aytayım siz mawlutha tıññılağız      Muslims, listen to my death lament  
Payğambarnı halların başdan ayaq aññılağız      About the life of the prophets from the begin-  
ning to the end!  
Men başlab aytayım boluşlusun bolurun      I'm going to sing it from the beginning to the  
end:  
Halqdan alğın caratdı payğambar boluq nurun      He first created light that later turned into the  
prophet.

Anı üçün caratdı ceti köknü cerleni      He created seven heavens and the earth for him,  
Anı üçün boldurdu tişileni erleni      He created males and females for him.  
He guided him from a true father to a noble  
Taza bolğan atadan sıylı anağa aylana      mother,  
So that the prophet shall be born to the best of  
Ata ana aşısı payğambarğa saylana      the selected mothers and fathers!

Note: Allah picked the father and mother of the prophet from noble and pure people.

<sup>68</sup> Incomprehensible imitation of Arabic text.

• Ex.3.3a. Zikir, Turkey, outskirts of Eskişehir, 2005

Muslimanlar aytayım siz mewlütge tıññılağız	Muslims, listen to my death lament
Payğambarı halların başdan ayaq aññılağız	On the life of the prophets from the beginning to the end!
Alğın başlab aytayım boluşusun bolurun	I'll sing the beginning up to the future:
Halqdan alğın carathand paygambar boluq nürün	He first created light, which later became the prophet.

• Ex.3.3b. Dance tune, Turkey, Bashhüyük, 2003

Ullu suwnu köpürü	On the bridge of the great river
Ekibiz minsek költürür	We can cross both of us, it can carry us.
Men da seni allıgem	I wanted to marry you,
Ol gawur atañ öltürür	Your ghiaour father is killing me.
Qolumdağı cüzügüm	The ring in my hand
Qorğaşınley awurdu	Is heavy like lead.
Seni wa mañña bermegen	The one who refuses to let me marry you
Ceti Orusdan gawurdu	Is more ghiaour than seven Russians.

• Ex.4.1. Dance tune on the accordion, Turkey, Bashhüyük, 2001

• Ex.4.2. Zikir, Kabard-Balkar Republic, outskirts of Nalchik, 2000

Allah bizni da caratdı	Allah has created us, too.
Kimni arı, kimni beri atdı	He placed one here, the other there,
Şukur bolsun ullu Allaha	Let us praise Allah!
İslam dinine qaratdı	He has guided us towards Islam.
Payğambarla arasında	He has often put him in front
Köb zamanla anı ötdürdü	Among the prophets.
Şuqur bolsun ullu Allahha	Thanks to Allah the glorious,
Habibni bizge cetdirdi	He has sent us our beloved [prophet Mohammad].

• Ex.4.3. Orayda, Karachay-Cherkess Republic, Teberdi, 2000

Qab-qaradıla seni qaşlarıñ	Your eyebrows are coal-black,
Anı tübünden közleriñ	As are your eyes beneath them.
Cürek cawumu aşab baralla	The shell around my heart
Ol menñe aythan sözleriñ	Is cracked off by your words to me.

• Ex.4.4. from the Nart epic, Kabard-Balkar Republic, concert in Nalchik, 2000

Şurtuq elden çığıb barabız, oy da orira oy,	We set out from <i>Shurtuk</i> 's country, <i>oy da orira, oy,</i>
Nart Özümek a allıbizdadı, oy da orira oy,	Özümek <sup>69</sup> Nart is going in front, <i>oy da orira, oy.</i>
Anı cüregi qanıbizdadı, oy da orira oy,	His courage is in our blood, <i>oy da orira, oy,</i>
Anı öhtemliğı barıbizdadı, oy da orira oy,	His bravery is shared by us all, <i>oy da orira, oy,</i>
Qarlı tawlağa biz ceterikbiz, oy da orira oy,	We reach the snow-capped peaks rapidly, <i>oy da orira, oy,</i>
Dommayla qırıp biz keltirlikbiz, oy da orira oy,	We kill bisons and bring them, <i>oy da orira, oy.</i>

<sup>69</sup> One of the smartest, leading characters of the Nart epic who fathered the Narts to lady Satanay.

• Ex.5.1. Dance tune, Turkey, Bashhüyük, 2001

Senden sora qaysı tawdu	Are there mountains other than you,
Aruwluq bla bay bolğan	That abound in so much beauty?
Başı qış bolub, beli caz bolub	Winter on the summits, spring on the slopes,
Eteklerinde cay bolğan	There is summer at their feet.

• Ex.5.2. Tepena, Kabard-Balkar Republic, Ogari Malkar, 2000

Oyra, oyra Tepena oyra Tepena	<i>Oyra, oyra, Tepena,<sup>70</sup> oyra, Tepena,</i>
Tepenanı tebsegiz oyra Tepena	<i>Dance Tepena's dance, oyra, Tepena!</i>
Oyra, oyra Tepena oyra Tepena	<i>Oyra, Tepena, oyra, Tepena,</i>
Oñña solğa barıǵız oyra Tepena	<i>Move right, move left, oyra, Tepena!</i>
Oyra, oyra Tepena oyra Tepena	<i>Oyra, Tepena, oyra, Tepena,</i>
Caşla aruw tebseyle oyra Tepena	<i>Lads are dancing it real nicely, oyra, Tepena!</i>
Oyra, oyra Tepena oyra Tepena	<i>Oyra, Tepena, oyra, Tepena,</i>
Qızla aruw tebseyle oyra Tepena	<i>Lassies are dancing it finely, oyra, Tepena!</i>

• Ex.6.1. Dance tune on the accordion, Kabard-Balkar Republic, Nalchik concert, 2000

• Ex.6.2. Zikir in Turkish, Kabard-Balkar Republic, outskirts of Nalchik, 2000

Bu cennetin ırmakları	The streams of this heaven
Akar Allah deyu, deyu	Are gurgling the name of Allah.
Çıkmış İslam bülbülleri	The larks of Islam have flown off,
Öter Allah deyu, deyu	They are singing the name of Allah.

Aydan aydıdır yüzleri	Their faces are brighter than the Moon,
Şekerden tatlı sözleri	Their words are sweeter than sugar,
Cennet huri kızları	The angels of heaven are strolling
Gezer Allah deyu deyu	Reiterating the name of Allah.

• Ex.6.3 Dance tune, Turkey, Bashhüyük, 2001

Zıñırdaydı telefon	The phone is ringing,
Uzatama qolumu	I reach out to answer,
Añılathan qıyındı	It's hard to pour out
Cüregimi bolumun	The sorrow of my heart.

Tanımasam da seni	Though I don't know you,
Körmesem da ömrümde	I have never seen you.
Seni nazik awazın	Hearing your thin voice
İleşirdi kesine	Has kindled my fire.

<sup>70</sup> *Tepena* is one of the deities of fertility in Karachay mythology. At the spring festivities Karachay-Balkars turn to her in hope of a good harvest, and dance the dance of *Tepena* asking her for plentiful crops and wealth.

• Ex.6.4. Zikir in Arabic, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

• Ex.6.5. Zikir, Turkey, Belpınar, 2005

Bismillah deb başlayıq	Let's start with the name of God,
Salat salam aytayıq	Let's ask blessing for the prophet.
Adet etib künde cetmiş	Seventy times a day, as usual,
Biz tobağa qaytayıq	Let us repent of our sins!

Har bir işni allında	Before we do anything
Bismillahnı oquğuz	Let us mention God's name!
Bismillahsız iş etsegiz	If you work without doing so,
İbilis bolur şohuğuz	Satan will be your friend.

• Ex.6.6. Zikir (in Turkish), Turkey, Yakapınar – Ertuğrul, 2001

Aman mü'min, canım mü'min	Oh, true believer, dear true believer,
Muhammedi gördün mü	Have you seen Muhammad?
Şimdi burdan geçip gitti	He has just passed by,
Çeşmeye de sorsan bilir	If you ask the spring, it will know.

Aman çeşme, canım çeşme	Oh, spring, dear spring,
Aman çeşme, canım çeşme	Have you seen Muhammad?
Muhammedi gördün mü	He has just done the ablution,
Şimdi burdan abdest aldı	If you ask the mosque, it will know.
Camiye de sorsan bilir	

• Ex.6.7. Mevlid, Karachay-Cherkess Republic, Karachaevsk, 2005

Payğambarla tüşünde közüw közüw keldile	In his dream the prophets arrived one after the other,
Qarnındağı caşından süyümçülük berdile	They brought her news about the baby under her heart.
Senden sıylı ulla Allah bir qatınını körmedi	The Mighty Allah has never seen a woman dearer than you,
Sanğa bergen balanı bir anağa bermedi	He has given his son to you of all mothers.

• Ex.7.1. İynar, Turkey, outskirts of Eskişehir, 2005

Keçe cuqlab bir tüş kördüm	I had a dream at night,
Allah da aytsa hayırdı	I hope it is a divine signal.
Seni da mañña almağan	He who does not buy you for me, <sup>71</sup>
Gavur ulu gavurdu	Is the worst of all infidels.

<sup>71</sup> It refers to an old custom: the representatives of the bridegroom (professionals or relatives, parent, friend, etc.) had to strike a bargain with the bride's parents. If the price of the bride was too high to be paid, sometimes the groom abducted the bride, but he could be pursued and both of them could be killed in an extreme case.

## • Ex.7.2. Zikir, Turkey, Belpınar, 2005

Ay qarnaşla tıññılağız  
Mından oyum alayıq  
Añña oylanıb tüzelib  
Cariq betden marayıq

Listen to me, brothers,  
Let it be a lesson!  
Let's think over our matters and settle them,  
Let's listen with shining faces!<sup>72</sup>

Bir adam umut etmesin  
Bu dünyada çaşarğa  
Uzaq uzun har zaman  
Dunyadagin aşarğa

No one should hope  
They can live for ever!  
For ever and ever,  
Consuming worldly goods.

## • Ex.7.3. İynar (love song), Turkey, Bashhüyük, 2001

Qobuz soğa turama  
On altı bardı tüyeği  
Gabatiy biyge da uşaydı  
Süygenimi da cüregi

I play the accordion,  
It has sixteen buttons.  
The heart of my darling  
Is like that of Mr *Gabatiy*.

Ustol üsünde bir alma  
Men da almayma sen da alma  
Men barmağan toylağa  
Da sen da barıb qıynalma

There's an apple on the table,  
I won't take it, you shouldn't take it!  
To the wedding feasts, where I never go,  
You shouldn't go, either!

## • Ex.7.4. Funny song, Kabard-Balkar Republic, Nalchik, 2000

Oy, sandıraq, sandıraq  
Sandıraqnı sanayım  
Quwançıña barayım  
Seyiriñe qarayım

Ay, rubbish, rubbish,  
I'm counting the rubbishy talk.  
I'll go and see where he is,  
So that he'll be happy.

İndirisni Mahayı  
Qaşhasında hahayı  
Oy Mahayım, Mahaylay  
Sirtha çığıb hahaylay

*İndiris Mahay*  
Scalp disease, screaming.  
Alas, my *Mahay*, my *Mahay*!  
I keep shouting, climbing the peak.

Comment: The nonsensical text imitates how one raves while dreaming at night.

## • Ex.7.5. İynar (mocking song), Kabard-Balkar Republic, Bızıñı, 2000

Suw boynuna barğanma  
Suw bla birge cılarğa  
Bir-eki iynarla da men aythanma  
Seni halleriñi sınarğa

I got to the river bank,  
To weep together with the stream.  
I sang a song or two,  
I tried to depict you.

Seni halleriñi sınısam haman  
Amandan aman çaşsa sen  
Senden igini dağı tabmasam  
İzlerme deb aylanama men

If I try to describe you,  
You're a bad boy, worse than the worst,  
I won't find one better than you,  
Yet I'll try it, I'll see about it.

<sup>72</sup> Those who believe in Allah shall take it as a lesson, shall learn from the mistakes of others, if possible!

• Ex.8.1a. Biynöger (heroic song), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy atasından a cigit tuwğan Biynöger	His fathers valiant son, <i>Biynöger</i> has been born,
Tamada qarnaşın ol it awruwdan awruydu	Your brother is lying in bed with scabies,
Ol aňña cararıq ol aq maralın sütüdü	The milk of the white roe would be balm for him,
Anı tutarıq a ana qarındaşın itidi	It's your uncle's dog alone that can catch the roe.

• Ex.8.1b. Iynar, Turkey, Kilisa – Orhaniye, 2001

Tawlada aylaňğan kiyikle	Among the mountain game
Kiyikni ullusu cuğutur	The mountain goat is the biggest.
Aman tişiruwğa sırılşaj da	Coming across a bad woman
Emegenden aman suwutur	Is more harmful than a witch.

• Ex.8.2a. Iynar, Turkey, Doğlat, 2001

Biz çıqğan edik a voy Ullu Bashandan üzülüb	We left <i>Ullu Bashan</i> for good,
Da kirgen edik şam Teberdiğe voy voy tizilib	And reached holy <i>Teberdi</i> .
Biz umut etgenek ullu Teberdide çaşarğa	We'd hoped we could live there,
Bizge buyurulmad Muhunu da budayından aşarğa	But we had no luck to eat from <i>Muhu's</i> wheat.

Kel aruwçuğum alıb keteyim voyra rirara voy	Come on, sweetheart, let's do it,
Beri cuwuq kelçi oň canıma	Come here to my right side!
Seni anama kelin eteyim	I'll make you my mother's daughter-in-law,
Oltur meni çaňrı maşınama	Get into my new cart!

Comment: Ullu Bashan and Teberdi are among the best-known Karachay settlements. Muhu is the name of a Karachay plain.

• Ex.8.2b. Hummed dance tune, Turkey, Kilisa – Orhaniye, 2001

• Ex.8.3a. Iynar, Turkey, Bashhüyük, 2001

Alayda qarab körese	You're just waiting, watching
Meşina colnu qıyırın	The road beside the tracks.
Endige deri bilmey edim	Until now you've known nothing
Da süygenlikni qıyırın	About the tortures of love.

Bahçada bitgen bal havun	The sweet melon growing in the garden
Barmağım bla salayım	Is placed before them with my hands.
Termilib a turama oy Alan	I'm longing for you, Karachay boy,
Izırdan a qarab qalayım	If you leave me, I'll follow you with my eyes.

• Ex.8.3b. Zikir (Turkish), Turkey, Yazılıkaya, 2005

Yeşildir sancağı, nurdan alemi	Its flag is green, its world is from light.
Yeşildir sancağı, nurdan alemi	Its flag is green, its world is from light.
Delilim Kur'andır, Allah kelamı	My guide is the Quran, Allah's word.
Delilim Kur'andır, Allah kelamı	My guide is the Quran, Allah's word.

Namaz kılmayanlar, yollar haramı	The way of those who don't pray to him is sinful,
Namaz kılmayanlar, yollar haramı	The way of those who don't pray to him is sinful.
Gel, ölüm gelmeden tedarik eyle	Come, get ready before your death!
Gezdiğin yerlerde Hakka şükür eyle	Wherever you walk by, keep praising God,
Gezdiğin yerlerde Hakka zikir eyle	Wherever you walk by, mention God's name!

• Ex.8.4. Dance tune on the accordion, Turkey, Kilisa – Orhaniye, 2001

• Ex.8.5. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

Toyğa kirib tebsemegiz	Don't go to parties, don't dance
Qızla bla ulanla	With lassies, young lads!
Tar qabırda azab eter	You'll be tortured in the narrow grave
Aqrabla bla cılanla	By serpents and scorpions.

Azıǵıǵız ol bolur	Your food is this:
Kur'anı kerim oquǵuz	Read the holy Quran!
Ullu Allahnı kesinden	It is from the mighty Allah,
Sıyıǵısız qorquǵuz	Fear him interminably!

• Ex.8.6. Orayda, Turkey, Yaǵlıpınar, 2005

• Ex.9.1. Jir, Kabard-Balkar Republic, Bıllım (Agócs–Lukács collection), 2007

Tirmenli qolnu da başına çıqsan	If you go up to the spring of the <i>Tirmenli</i> brook,
Tawnu arasında wa köl bardı	You'll find a lake in the mountains.
Anı túbünde wa teren özende	Below it, in the deep valley
Hurzuk çaşaǵan a el bardı	Is the village by the name <i>Hurzuk</i> .

• Ex.9.2. Folksong, Turkey, Doǵlat, 2001

Men duǵum cıya turayem	I collected blackberries,
Çelegimi tolturub	I poured them into my basket.
Cüregim süyse ketib qallıǵem	If I had loved him, I would have gone,
Anı arbasına olturub	I would have got into his cart.

• Ex.10.1. Jir (Biynöger), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Oy Gezoh ulu da biyleni wa biyi Biynöger	Ey, son of <i>Gezoh</i> , lord of the lords, <i>Biynöger</i> !
Carathan Allah a seni çaşarını süymegen,	God the Creator did not want you to live,
ey tay woy Gezoh ulu Biynöger	Alas, son of <i>Gezoh</i> , <i>Biynöger</i> !
Tamada qarnaşın ol it awruwdan awruydu	Your brother is lying sick from the bite of a rabid dog,
Da awruy ese wa anña darmanña ne carar,	What balm could heal him of his torture,
ey tay woy Gezoh ulu Biynöger	Alas, son of <i>Gezoh</i> , <i>Biynöger</i> !

Añña cararıq da ol aq maralrı sütüdü  
 Anı tutarıq da ana qarñaşrı itidi,  
 ey tay woy Gezoh ulu Biynöger  
 Men barğan edim da ana qarñaşıma it tiley  
 Da ala meni wa bir adam kibik körmelle  
 Tilegenimde wa mañña it küçüknü bermelle

The milk of the white roe is balm for him,  
 The Uncle's dog would be able to catch it,  
 Alas, son of *Gezoh*, *Biynöger*!  
 I went to his place to borrow it,  
 I was not treated as a human being,  
 When I asked him for it, he even refused me the puppy.

• Ex.10.2. *Gapalaw* – Jir (lament), Turkey, Yakapınar – Ertuğrul, 2001

Ijaları taş başında çaşaydıla  
 Ijaları adam et aşaydıla  
 Gapalawla eki elle bir boldula  
 Gapalawla eki elle bir boldula

The *Izha* family live on the mountain top,  
 The *Izha* family live on human flesh.<sup>73</sup>  
 The *Gapalaws* united from two sides,  
 The *Gapalaws* united from two sides.

Gapalawla eki elle bir boldu  
 Gapalawnu cathan ceri nür toldu

The *Gapalaws* were two siblings, they became one.  
 The *Gapalaw*'s bed became filled with light.

• Ex.10.3. Artificial song (in Turkish), Turkey, Yağlıpınar, 2001

Yüce dağ başında kirmanım başlı  
 Ağladım, ağladım gözlerim yaşlı  
 Hiç bayram etmedim sılada yanım kardaşlı

My spinning-wheel is high on the mountain top,  
 I've weeped and cried, my eyes are tearful.  
 I've never enjoyed myself, at home I have siblings.

• Ex.10.4. Lyrical song, Kabard-Balkar Republic, Kara Suv, 2000

Ishawat deyle da, ishawatdı deyle, qoymayla  
 Canım, ishawatda wa adam a mölekle oynayla  
 Közüm a ilindi da adam a möleknı qaşına  
 Süyüb a tebredim sora men da başından

They call it *Ishawat*<sup>74</sup>, *Ishawat*, incessantly,  
 My dear, in *Ishawat* human angels are dancing.  
 The brows of a human-angel captured my eyes,  
 I fell in love with him the moment I caught sight of him.

• Ex.10.5a. Jir (immigrants' song), Turkey, Bashhüyük, 2001

Biz barabız Istanbulnu coluna  
 Allah da salsın müsliman patçahnı qoluna

We're leaving for Istanbul,  
 May God place us in the hands of the Muslim ruler.

Biz Istanbulda zemzem quyarbiz qumğarña  
 Biz Istanbulda tüye soyarbiz qurmañña

In Istanbul we'll taste the water of life,  
 In Istanbul we'll kill a camel for animal sacrifice.

<sup>73</sup> This is poetic exaggeration but they are really savage, quarrelsome, cruel. We met a descendant in Eskişehir on 27 January 2012 who told us the story of the *Gapalaws* and we recorded their lament from him.

<sup>74</sup> Karachay livestock breeders keep the animals in separate stables (*ishawat*) close to the village. Right next to the dwelling houses they don't keep animals, there are no stables there.

• Ex.10.5b. Lament, Kabard-Balkar Republic, Ogari Malkar, 2000

• Ex.10.6. Dance song, Turkey, Bashhüyük, 2001

Aycayağım seni arbazıñ tik bolsun  
Qantor atla oynab oynab çabmazça

My dear Moon, may your yard be so steep that  
Not even brown horses with bright black tails and  
manes could romp in it!

Oy ekibiz qayrı qaçıb buğarek  
Sawlay Qaraçay izleb izleb tabmazça

Where could the two of us have escaped to hide,  
The whole Karachay land would have been  
searched for us.

Alay Golalada baliy terekle  
Caz başında alay aruw çağalla  
Meni kibik aman tişsiz qartla da  
Seni kibik aruwanı taballa

In the *Gola* family's garden the sour cherry trees  
Burst into beautiful bloom in spring.  
Toothless old people like me,  
Come across beauties like you.

• Ex.11.1. Zikir, Turkey, Bolvadin, 2005

Sarı gavur mülkübüznü algandı  
Cüreklege qara muhur salğandı  
Mümin kafir tanılmayın qalğandı  
Aldanmağız ahır zaman dünyağa

The blond *giaour*<sup>75</sup> has stolen our possessions,  
He has stamped the hearts with a black seal.  
Believers and infidels have mingled,  
Do not believe this transient world!

Nek salmaysız Payğambarğa salavat  
Onu için (anı üçün) eter sizge şafağat  
İnanmağanlağa bolsun nalat  
Aldanmağız ahır zaman dünyağa

Why don't you pray to the prophet  
And ask for his intercession?  
Cursed be the infidels!  
Do not believe this transient world!

• Ex.11.2. Folksong, Turkey, Doğlat, 2001

Çuwaq kökden kölek tigib kiyeşen da  
Culduzladan tüyme etib tikseşen da

Should you wear a shirt sewn from the bright sky,  
Should you sew a button on it made from the  
stars,

Sen ıylıqma ataj kiygen kiyimge

Even so, don't be ashamed of your father's cos-  
tume,

Qabdalında anı halı tüymege<sup>76</sup>

The thread-button on his caftan!

• Ex.11.3 Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

Meni alaşam boz horadı, oyra oy  
Anı kim da nek soradı, oyra oy  
Alaşamı çaññız tügü, oyra oy  
Sirtındağı kertme cügü, oyra oy

My horse is grey, *oyra oy*,  
I am asked about it all the time, *oyra oy*,  
Its only load is, *oyra oy*,  
The pears packed on its back *oyra oy*

<sup>75</sup> Among themselves the Karachays chiefly referred to Russians by the nickname blond *giaour*.

<sup>76</sup> *Halı tüyme* 'thread-button'. In old times there were no plastic or bone buttons in the Caucasus. Buttons for costumes were made from thread.







## • Ex.12.9b. Jir, Kabard-Balkar Republic, Janikoy, 2000

Oy kün çıqqandan bılay kün bathaŋŋa  
 Qara tumanla kelelle  
 Süymeklik üçün ol carlı cürekle da  
 Köb kıyınlıqla körelle

Ay, from the east to the west,  
 A black fog's approaching.  
 Because of love, tender hearts  
 Suffer a lot of pain.

Meni canımda da turadı, teyri  
 Bir da süygenim mor çebken  
 Duniyada menden a nasıbsız kim bolur

She's standing beside me, honestly,  
 My beloved, in a drab dress.  
 Is there anyone in the world more miserable than  
 me?

Süymeklik üçün zor çekgen

Suffering from love.

Comment: The second meaning of the word *teyri* 'god; so help me God' applies here, as the enamoured youth is pledging and swearing. The garment called *čerkeska* in Russian is *çebken* 'Caucasian male wear' in Karachay.

## • Ex.13. Jir (new song), Kabard-Balkar Republic, Kara Suv, 2000

Carlı üyürde, calçı üyürde  
 Qazan şaharında tuwğanem  
 Aşawum bolmay, çaşawum bolmay  
 Andan keter aql alğanem

I was born in a poor family of daywagers  
 In the city of *Kazan*.  
 I had no food, I had no life,  
 I had to go away from there.

Aylana kelib tawlanı beri  
 Ullu Qaraçayğa barganem  
 Aşawun süyüb çaşawun süyüb  
 Anda qalır aql alğanem

My wanderings on this side of the mountain  
 Took me to the great Karachay land.  
 I got to like its food and drink,  
 I decided to settle down there.

## • № 1. Rain prayer, Turkey, outskirts of Eskishehir, 2005

Caŋŋur cawadı  
 Cıkkır awadı  
 Anam iynek sawadı

It's raining,  
 The barrel's rolling,  
 Mother's milking a cow.

## • № 2. Gollu tune on the accordion, Kabard-Balkar Republic, Janikoy, 2000

## • № 3. Lullaby, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Böllay böllay bala sen  
 Asırağan qala sen  
 Böllay böllay balaçiq  
 Böllay böllay balaçiq  
 Asırağan qalaçiq  
 Seni aruw eteyim  
 Erge berib köreyim

Hush little baby, hush,  
 The castle I have reared.  
 Hush my little, hush,  
 Hush my little, hush,  
 My castle I have reared.  
 I will make you beautiful,  
 Let me live to see your wedding.

• № 4. Gollu, Kabard-Balkar Republic, Nalchik, 2000

Voy vorı vora dara vorı vora dara	Trallala, trallala...
Ot başında emen çıkır vorı vora dara	Oak barrel above the fire,
Anı içinde zınthı boza vorı vora dara	There's oat brandy in it.
Andan içdim kekirdim vorı vora dara	I drank from it, I belched,
Arı beri sekirdim vorı vora dara	I kept jumping to and fro.

• № 5. Dance tune on an accordion, Turkey, Ankara, 2003

• № 6. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz	We're asking Princess Spade for rain,
La ilaha illallah	There's no God other than Allah,
Biz küyebiz, bişebiz	We get burnt, we get boiled,
Allahdan cawun tileybiz	We ask Allah for rain.

• № 7. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz	We're asking Princess Spade for rain,
La ilaha illallah	There's no God other than Allah,
Biz küyebiz, bişebiz	We get burnt, we get boiled,
Allahdan cawun tileybiz	We ask Allah for rain.

• № 8. Rhyme, Turkey, Bashhüyük, 2001

Çopuna ketgend bazarğa	<i>Chopuna</i> went to the market,
Ağ ögüzün satarğa	To sell his white ox,
Parasına batarğa	To get money for it,
Hay hay haydası	Ey, hey, heyda,
Qayda munu faydası	What's his use of it?
Qaçan tiyer faydası	When will success reach him?
Caz tiyemese küz tiyer	If not in spring, then in autumn,
Kesin Allah bek süyer	Allah loves him.

• № 9. Lullaby, Kabard-Balkar Republic, Bızınğı, 2000

Böllay-böllay böleyim	Hush-hush, I'll lay you in a cradle,
Sanğa igilikle tileyim	I wish you good.
Candan süygen can balam	My little one, dearer than my soul,
Üyür bolub köreyim	I wish I could live to see when you have a family!

• № 10. Zikir, Turkey, Eskişehir Karachay Society, 2005

(Allah bersin) pubmillerge payğambarnı şafağatından	May Allah give the true believers
Ya hu yaman hu yamanilissan illa hu	From the grace of the prophet!
	... (unintelligible words)

• № 11. Dance song on the accordion, Turkey, Ankara, 2005

- № 12. Dance song on the accordion, Bashhüyük, 2003

- № 13. Jir, Turkey, Bashhüyük, 2001

Kübür başında qobuzum	My accordion's on your trunk,
Ber kelinçik soğayım	Give it to me, sweetheart, let me play on it!
Köme Qaraçaydan ketginçin	Where shall I hide from the smallpox
Men a qayrı buğayım	Before I leave the Karachay land?

- № 14. Jir (funny song), Turkey, Bolvadin, 2005

Kelelle ketelle	They come and go,
Kilisalıla çıganlıladı	Those from <i>Gokche yayla</i> are Gipsies,
Cazılçıla kukalla	Those from <i>Yazilikaya</i> are arrogant.

Kelelle ketelle	They come and go,
Agasardan qızla	The lassies from <i>Akhisar</i>
Kelelle ketelle	They come and go,
Caşlarığızğa qızları	The lassies to your lads.

Comment: The aim of the song was probably to tease the Karachay inhabitants of the villages of Kilise and Yazilikaya so that they might take wives from Akhisar where the finest lassies can be found.

- № 15. Dance song, Turkey, Eskishehir Karachay Society, 2005

Bergen zamanıñ qaça ed da	The date you gave me is over.
Qaçıbız ketdi caz boldu	Autumn is over, now it is spring.

Seni ızırñdan aylana da	While following you,
Sabiy sanlarım qart boldu	My young body has grown old.

- № 16. Dance song on the accordion, Turkey, Ankara, 2003

- № 17. Dance song on the accordion, Turkey, Bashhüyük, 2003

- № 18. Iynar, Turkey, Yağlıpınar, 2001

Aylan aylan caw qalaq	Get on, get on greasy spoon,
Cıltırğanlay ah ah	Broken, alas, oh!
Nişanlım <sup>80</sup> toyğa baradı	My fiance is going to a wedding,
Men turğanlay ah ah	And I was left here, alas, oh!

Comment: The singing girl compares her fickle sweetheart who goes to parties alone to a greasy wooden spoon.

<sup>80</sup> The Karachay word for *nişanlı* is *süygen*, but several other instances of the Karachays' assimilation in Turkey can be recognized.

<sup>81</sup> The Hungarian word *körte* 'pear' is of Turkic origin, but in most Turkic languages today a later Persian, Russian or Greek loanword is used. Among the Karachays the word also occurs denoting pear and as a place-name or part of compound place names.

- № 19. Folksong, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Kesek kesek bulut çıqdı Kertmeli <sup>81</sup> Koldan	From the valley of <i>Kertmeli</i> fragments of clouds arose,
Kesilginçi argış çıqdı Aqsaray başdan	And in the shade of the clouds the caravan left for <i>Aqsaray</i> .
Aqsaraynı suwuq suwu, sohanı tatlı	In <i>Aqsaray</i> the water's cool and the onion's sweet,
Sohanından etgen edim Hanmölek atlı	I've cooked from this onion for the one called <i>Hanmölek</i> .
Hanmölekgе qabdal etdim cağası qat qat	I made a caftan for <i>Hanmölek</i> , with a layered neck,
Cağasına şemşer urdum Sawaslan batır	Onto its collar I had sewn the lad, <i>Sawaslan</i> .
Dudalım, Alim, Salim	Let's catch <i>Alim</i> , <i>Salim</i>
Zalihat da, Kelimat da işkalla du	<i>Zeliha</i> , too, <i>Kelima</i> , too, ey, hey!

- № 20. Zikir, Turkey, Bashhüyük, 2001

Bismillah deb başlayıq	Let's start with God's name!
Salat salam aytayıq	We ask for blessing on the prophet,
Adet etib künde biz	As we usually do, seventy times a day
Cetmiş miñ töbege qaytayıq	Let's repent of our sins!
Har bir işni işlegende	Before we do anything
Bismillahnı oquğuz	Let's mention God's name!
Bismillahsız iş etsegiz	If you work without it,
İblis bolur şohuguz	Shatan will be your friend.

- № 21. Lullaby, Kabard-Balkar Republic, Ogari Malkar, 2000

Bellaw-bellaw böleyim	Hush-hush, I'll lay you in a cradle,
Saḡḡa aşılıq tileyim	I wish you good.
Candan süygen can balam	My beloved little child dearer than my soul,
Adam bolub köreyim	Let me live to see you grow up!

- № 22. Dance song on the pipe, Karachay-Cherkess Republic, Karachevsk, 2003

- № 23 Zikir, Kabard-Balkar Republic, outskirts of Nalchik, 2000.

Bu duniyağa qarağız	Look at this world,
Bu tüşmüdü, tünmüdü	Is it a dream or reality?
Colowçula keçe qalğan	Is the house beside the road
Col boynunda üymüdü	The shelter of those wandering at night?

<sup>82</sup> *Apsati* is the God of wild beasts and hunters in Karachay mythology.

• № 24. From the Nart epic, Kabard-Balkar Republic, Janikoy, 2000

Bahsan elde töre boldu maral bala marağan, Hoyra hoy marağan	In the village of <i>Bashan</i> deer fawn hunting be- came a custom,
Cantuwğan a tar awuzda ayuw bala qoymağan, Hoyra hoy qoymağan	In the mountain pass <i>Jantuwgan</i> caught a bear whelp.
Bahsan tawda az bolğandı Apsatını malları, Hoyra hoy malları	In the mountain of <i>Bashan Apsati</i> 's <sup>82</sup> herd grew sparse,
Cantuwğanni saqlay edi Apsatını nalatı, Hoyra hoy nalatı	<i>Apsati</i> 's curse worked on <i>Jantuwgan</i> there.

• № 25. Lullaby, Kabard-Balkar Republic, Ogari Malkar, (Agócs-Lukács collection), 2007

Böllay-böllay balasın	Hush-hush little one,
Asırağan qalasın	The castle I have reared <sup>83</sup> ,
Ullu bolub köreyim	Let me live to see you grow up,
Seni erge bereyim	Let me marry you off!

• № 26. Lullaby, Kabard-Balkar Republic, Bızıngı (Agócs-Lukács collection), 2007

Bullay-bullay böleyim	Hush-hush, I'll lay you in a cradle,
Hayırını köreyim	Let me live to see your good deeds!
Çabıb kirgin eşikden	Let me see you run in through the gate,
Saw qutulğun beşikden	As you slowly outgrow the cradle!

• № 27. İynar, Turkey, Yaglıpınar, 2001

Tawdan awub keledi	The Jew who sells silk
Çille satuwçu Çuwutlu	Is coming across the mountain.
Süyenime vermeyor	My Kumyk father
Beni attam Qumuqlu	Won't marry me off to my sweetheart.
Meşinamın altında	My gold signet ring's under my car/cart.
Altın tobbaş yüzügüm	I'm dying of smallpox, mother.
Men kömeden ölüb barama anam	

Comment: The performer mixed the Karachay text with Turkish words.

• № 28. Dance song, hummed, Turkey, Kilisa-Orhaniye, 2001

• № 29. Dance song on the accordion, Turkey, Ankara, 2003

• № 30. Zikir, Karachay-Cherkess Republic, Karachaevsk, 2005

Başha halqla keldile	Different folks arrived,
Eşigimi açdıla	They opened my gate.
Balta alıb mindile	With an ax in their hands,
Minaramı çaçdıla	They destroyed my minaret. <sup>84</sup>

<sup>83</sup> The mother compares her little daughter to a castle being built.

<sup>84</sup> The Karachays were exiled in a merciless, cruel way by the Soviets and this is their lament on the event. When they were driven out, the Svans pushed into the empty villages, laying havoc to whatever they found.

- № 31. Zikir, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

İnanullahnı oqub	Saying <i>Inanulla</i> 's prayer
Huseyin öre turğan	<i>Husain</i> stood up.
Etgen qadarullahdan	No one can avoid
Kim da bolmaz qutulub	His fate written by Allah.

Comment: It refers to the prophet's grandson Husain being slain by Yezid.

- № 32. Zikir, Turkey, Eskishehir, 2005

Bu bir keçege toğuz keleşini <sup>85</sup>	Nine wooers being turned down
suwuthan Gokka hay hay hay	By <i>Gokka</i> one evening, hey, hey, hey!

- № 33. Zikir (in Arabic), Turkey, Kilisa – Orhaniye, 2001

Allahümme sali ala seyyidina Muhammedin  
ve ala ali seyyidina Muhammed  
Fil evveline vel âhirine ve fil meleil e'lâ ila  
yevmiddin

- № 34. Orayda (in Arabic), Turkey, Bashhüyük, 2001

- № 35. Zikir (in Turkish), Turkey, Eskishehir, 2005

Muhammeddir özüm sözüm	All my words are Muhammad,
Kan alıyor iki gözüm	He wants to see my both eyes,
Sürsem eşliğine yüzüm	When my face touches his threshold,
Şefaata ya Resulallah	Have mercy on us, oh, Allah,
Şefaata ya Habiballah	Have mercy on us, oh, Almighty!

Terinden bitti bu güller	Roses soaked in sweat,
Zarından öttü bülbüller	Sadly singing nightingales,
Sana müştaktır bu kullar	These servants are longing for you,
Şefaata ya Resulallah	Have mercy on us, oh, Allah,
Şefaata ya Habiballah	Have mercy on us, Almighty!

- № 36. Zikir, Turkey, the outskirts of Eskishehir, 2005

Bu Han Allah Sultan Allah	Khan Allah, Sultan Allah,
Her dertlere derman Allah	Balm for all troubles, Allah.

<sup>85</sup> In the Karachay country young people get acquainted at weddings (*toy*). A young man can show off to a lass in any way he choses; they part as is due after a first meeting. When, however, the affair turns serious, the lad sends a suitor to the lass. The suitor is usually a person both of them know, possibly the girl's kin, who is more objective, less biased. From then on they behave and are regarded as a would-be couple. It is followed by the engagement and then the wedding (oral information by Tekin Koçkar). The Karachay *keleçi* 'envoy, suitor' (this word of Middle Mongolian origin refers to the whole legation here) proposes marriage to the bride on behalf of the bridegroom.

- № 37. Jir (love song), Kabard-Balkar Republic, (Otarov 2001: 115)

Aycayaq ala cawluğuj	<i>Ayjayak</i> , your colourful scarf
Aruw caraşadı boynuğa.	Suits your figure well.
Men a suqlanama, öleme	I'm longing, I'll die
Mamuqdan cumuşaq qoynuğa.	In your lap softer than cotton.

Oy, cılcı anası – aq baytal,	The mother of the stud, a white mare
Ol a qarışqulaq tay tabar.	Gives birth to foals with different ears.
Men seni anangı usta tanıyma,	I know your mother well,
Ol a qalğan qatınlardan fayğambar.	She's more saintly than other mothers.

- № 38. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Onekinçi baş keçe da	On Monday night on the twelfth
Rabiyulawwal ayında	In the third month,
Tuwdu quwanç köb boldu	He was born, bringing joy
Kökde cerde har qayda	To heaven, earth and everywhere.

Anı nürü carıtdı	His light brightened
Kün çıqğannı bathannı	East and west,
Sıylı etdi ulla Allah	Almighty Allah made him respectable,
Anı bizge tabhannı	The one who had brought him to this world.

- № 39. Zikir (in Arabic), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

Allahumme salli ala  
Muhammedin ve ala  
ali Muhammedin vessellim

- № 40. Zikir (in Arabic), Kabard-Balkar Republic, Kaşha Tav (Agócs–Lukács collection), 2007

Allahumme salli ala  
Muhammedin ve ala  
ali Muhammedin vessellim

- № 41. Zikir (in Turkish), Turkey, Yazılıkaya, 2005

Allah adı dillerde	Allah's name on the lips,
Kendisi wa gönüllerde	He himself in the hearts.
Şu korkulu yerlerde	In these fearsome places,
Allah Allah kerim Allah	Allah, Allah, holy Allah,
Rahman Allah	Merciful Allah,
Diyelim Allah Allah	Let's say Allah, Allah!

- № 42. Lullaby, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

• № 43. Zikir, Turkey, Eskishehir Karachay Society, 2005

Allah bersin fayğambarnı şafağatından	May Allah give through the intercession of the prophet
Ya hu yaman hu yaman igisan illa hu	Oh, Allah the Almighty.

• № 44. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

La ilaha illallah	There's no God other than Allah.
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• № 45. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Qaynatası cük boldu	The father-in-law guaranteed
Eminağa qararğa	He'd take care of Emine.
Ayamayın küreşib	He takes pains
Har işine cararğa	To do his best.

Allah süygen payğambar	Allah's beloved prophet,
Tuwğan közüw cetgende	When the time of the birth arrived,
Anı tabhan anasın	Did not torture
Küçenmezlik etgende	The mother who brought him to the world.

• № 46. Religious song (in Turkish), Turkey, Bashhüyük, 2001

Kimler yaptı bu Ravza'nın yapısın	Who has created the Paradise like this? <sup>87</sup>
Melakeler açtı tavaf <sup>86</sup> kapısın	Angels have opened this circle.
Ecrail esvabın (Hacerül-esved'in) güzel kokusun	<i>Hagar's</i> garments have a pleasant fragrance,
Açın bu Ravza'yı habibim de var	Open the Paradise, my sweetheart is in there!
Cümle dertlilerin tabibi de var	Every sufferer finds his healer!

Bilirsin habibim sana sözlerim	You know, sweetheart, my words fly to you,
Ol kapına geldi kara yüzlerim	My unfortunate face has arrived at your door,
Boran gibi yaşlar dökten gözlerim	My eyes shedding tears like a storm.
Açın bu Ravza'yı habibim de var	Open the Paradise, my sweetheart is in there!
Cümle dertlilerin tabibi de var	Every sufferer finds his healer.

• № 47. Zikir, Turkey, Eskishehir Karachay Society, 2005

Allah bersin buqmillerge payğambarnı taqdirinden	May Allah give the believers through the order of the prophet,
Ya hu yaman hu yamanillissan illa hu	Oh Allah (unintelligible words imitating Arabic)!

<sup>86</sup> *Tavaf* is the name of the religious ritual of going round the Kaba stone in Mecca.

<sup>87</sup> The sky or heaven opening up is a recurrent motif in both Turkic and Hungarian folksongs. There is a Turkish hymn with the incipit 'the gate of heavenly Paradise is open'.

- № 48. From the Nart epic, Kabard-Balkar Republic, (Otarov 2001:18)

Nart batırla cortuwulğa çıqğandıla  
 Atlanı urub alğa aşıqğandıla.  
 Nart Özümekdi başçıları, başları,  
 Sosuruqdu bek kiçileri-çaşları.

The valiant Nart champions set out on a raid,  
 Stimulating their horses with whips.  
 Their leader is Özümek, he's riding in the front,  
*Sosuruk* is the youngest among the young.

Nart uyadan çıgıb uzaq ketgendile

They went on a long way from their Nart  
 country,

Köb tawladan, köb qolladan ötgendile.  
 Bara ketip, Nart-sanağa cetgendile,  
 Alayda tohtarğa onow étgendile.

Passing through many valleys and mountains.  
 They kept going and reached *Nartsana*,<sup>88</sup>  
 And decided to settle down there.

- № 49. From the Nart epic, Kabard-Balkar Republic, Ogarı Chegem, 2003

Bolat Hımıçni men aytayım hoy woradara  
 Cawrun kengin a men aytsam hoy woradara  
 Üç arışın bola ed  
 Belin kezin men aytsam  
 Eki arışın cete ed  
 Hımıçni eki aruw qatını bar edi  
 Ala camçı etelle  
 Bir elisi da pud tarhtan

Let me talk about *Bolat Himich*  
 Let me tell you about the width of his shoulders,  
 It was three metres long,  
 Let me detail his waist measurement,  
 It was nearly two metres.  
 The two beautiful wives of *Himich*  
 Made a felt saddle blanket,  
 A span of it weighed sixteen kilos.

- № 50. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Bu duniyada can barmıdı  
 Har muratın tındırğan  
 Acal kelse eltirge  
 Acha berib tydırğan

Is there anyone in this world,  
 Whose every wish is fulfilled?  
 When his last hour arrives,  
 Can he delay it with money?

Ketib bargan coluñdan  
 Qaytırmısa ızırğa  
 Açhıçırğı qoya bar  
 Caşlarıña qızırğa

Will you ever return  
 From the way you are treading?  
 Leave your key here, set out  
 To see your sons and daughters!

- № 51. From the Nart epic, Kabard-Balkar Republic, Kashha Tav, 2000

Aşırdıla bizni Nartla quçaqlaşıb Eliya  
 Saqlaydıla bizni Nartla cuwuqlaşıb Eliya

The Narts welcomed us with open arms, *Eliya*,  
 As we approach, the Narts are already waiting  
 for us, *Eliya*.

Qara qarğa col nögerdi bizge barırğa Eliya

A black crow is the companion on the way to  
 us, *Eliya*,

Kim biledi qaytırbızını biz a endi Eliya

Who knows if we will ever return.

<sup>88</sup> Name of a village in the Caucasus.

Taw başında Nartla tamır qazadıla Eliya  
Alanı qatınları saqlaydıla Eliya

On the mountain top the Narts dig up the tree,  
*Eliya,*

Ala bugün cortuwulğa ketgendile Eliya  
Kim biledi ala sawlay qaytırlamı Eliya

Old women are waiting for them, *Eliya.*  
Today they set out on a raid, *Eliya,*  
Who knows if they will return safe, *Eliya.*

• № 52. Dance song on the accordion, Turkey, Ankara, 2003

• № 53, Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Arbazda bir dawurla  
Çartlab çıqdım eşikge  
..... ayağı ketgendi  
Ayaq colda teşikge

There was noise in the yard,  
I rushed out.  
The foot of <...> got stuck  
In the drain of the squat toilet.

Hasanlanı Magamed oy hoy dri oy marca  
Taçankasın sılatıhand oy oy oy

From the *Hasan* family  
*Magamed's* car with the machine gun was  
caught.

Ayıb bolsun Tawlu qız o hoyra oy marca  
Qol cawluğun urlathan oy oy oy

Shame on you, Karachay girl,  
Your handkerchief had been stolen!

• № 54. Zikir, Turkey, Bashhüyük, 2001

Bismillah deb başlayıq<sup>89</sup>  
Salat salam aytayıq  
Adet etib künde cetmiş  
Biz tobağa qaytayıq

Let's begin with God's name,  
We ask for blessing on the prophet.  
As we usually do, seventy times a day  
Let's repent of our sins!

Adetigiz ol bolur  
Quran Kerim oquğuz  
İbadetde subaylıqsız  
Ullu Allahdan qorquğuz

Reading the Holy Quran  
Is our tradition  
During the service.  
Fear Allah, all of you!

• № 55. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Taň alası çolpan culduz  
Mariyam, Mariyam, Mariyam  
Uzaldım da cetalmadım  
Neçik bolur duniyam  
Ehay, közür cay  
Neçik bolur duniyam

In the blush of dawn the Star of Venus,  
*My Mary, Mary, Mary!*  
I stretched my arms, but I couldn't reach you.  
What is my world like?  
What is my world like?

• № 56. Dance song, Turkey, Bashhüyük, 2001

Savet lotçikle taw quşla kibik  
Kök miyiginde uçanda  
Duşman lotçikle qaça elle  
Alim ızından bolğanda

When the Soviet pilots,  
Cut through the height of the sky like eagles,  
The enemy pilots escape,  
When they are followed by my Ali.

<sup>89</sup> Several variants of this religious song change the words as folksongs do (e.g. №20, №79, №91 and Ex.6.5).

- № 57. Dance song (in a wedding), Turkey, Bashhüyük, 2001

- № 58. Dance song on the accordion, Turkey, Bashhüyük, 2003

Tawnu başında maral kiyikni	The doe on the mountain top
Künge aylanıbdı catuwu	Is lying facing the sun.
Süygenişi sañña bersele Alan	If you're allowed to marry your sweetheart, my friend,
Andadı çaşawnu tatuwu	She will sweeten your life.

Qar cawğandı taw çatlağa	The mountain peak is covered by snow,
Erimey cayğa deri catadı	It'll stay there until the summer thaw.
Süygenim kelirge unamaydı Alan	My sweetheart won't marry me, my friend,
Tañım aman bla atadı	Slowly does the sun rise.

- № 59. Orayda (Dance song, hummed), Turkey, Yağlıpınar, 2005

- № 60. Counting-out rhyme, Kabard-Balkar Republic, Ogarı Malkar (Agócs–Lukács collection), 2007

Çüw çüw çüw ala	Tshu, tshu, tshu, mottled
Eki çıçhan suw ala	Two mice're drinking water.
Inna boza bişire	My aunt's cooking boza <sup>90</sup> ,
Appa otdan tüşüre	Grandpa takes it off the fire.

- № 61. Jir, Karachay-Cherkess Republic, Teberdi, 2000

Eşikleni arı bir aç, arı bir kireyim	I wish you would open your gates one day and I could go in
Közleriñi aruwluğun kesim bir köreyim	To discover the beauty of your eyes!
Közlerimi aruwluğun bilmegenmise	Don't you know how beautiful my eyes are?
Çegetlede qara duğum körmegenmise	Have you never seen blackberries in the woods? <sup>91</sup>

- № 62. Dance song on the accordion, Turkey, Ankara, 2005

- № 63. Jir (love song on the accordion and flute), Kabard-Balkar Republic, Janikoy, 2000

- № 64. Dance song on the accordion, Turkey, Bolvadin, 2001

- № 65. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

- № 66. Jir (Tepena), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

<sup>90</sup> *Boza* 'fermented barley drink' is popular in Central and Inner Asia, too.

<sup>91</sup> The song is the dialogue between a boy and a girl, while they dance around the fire. The name of the dance is *Abezek*, perhaps of Ossetian origin, but via the migration of the Alans it spread through Sicily as far as Portugal (oral information from Tekin Koçkar).



La ilaha illallah	There's no God other than Allah,
La ilaha illallah	There's no God other than Allah,
La ilaha illallah	There's no God other than Allah,
Muhammeden resulullah	Muhammad's the prophet of Allah.

• № 73. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Sıylı bolğan mölekler	Holy angels
Can canımdan çabdılar	Ran to all my sides.
Başhaladan çaşırıb	Hidden from others,/They hid him from others,
Qanatların cabdılar	Covered by their wings

Maryam bla Amina	<i>Maryam and Amina</i>
Mıçımayın cetdiler	Arrived without delay.
Eki huri keldiler	Two angels came
Anaçılıq etdiler	To help with the birth.

• № 74. Mevlid, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Cuwuq bolğan zamanda	When the time had come
Ol duniyadan keteğe	For him to leave this world,
Allah iydi keleşi	Allah sent a messenger
Añña hapar eterge	To tell him the news.

• № 75. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Maryam bla Emina	<i>Maryam and Amina</i>
Mıçımayın cetdile	Arrived without delay.
Eki huriy keldile	Two angels came,
Anaçılıq etdile	They helped with the birth.

Anasından tuwdu ol	His mother had given birth to him,
Awrutmayın arıtıb	She did not get tired or sick,
Bu duniyağa çıqdı ol	He had come to this world,
Tolğan aylay carıtıb	Radiating the light of the full moon.

• № 76. Composed song, Turkey, Yazılıkaya, 2005

Qış suwuklada cıluw beresiz	In the cold of winter you give us warmth,
Biz uşatabız cazğa	We compare you to spring.
Caz issilede teñleşdirebiz	In the warmth of summer we take you
Sizni salqın ayazğa	For a cool breeze.

Colubuzğa tiyedi carıq kün	The sun brightens our way,
Bizge quwanç beresiz aruw qızla	You make us happy, beautiful lassies.
Bizden bek süye bilgenigiz üçün	You can love better than we can,
Sizni artıq süyebiz tişiruwla	That's why we love you, women, even more.

Comment: This song is not a folk song, it was written by a well-known Caucasian author. The performer in Turkey only partly remembered it.

• № 77. Artificial song, Turkey, Bolvadin, 2001

Qış suvuqlada cıluw izlesek	In the cold of winter if we look for warmth,
Biz uşatabız cazğa	You are like summer.
Cay issilede tenleşdirebiz	In the heat of summer
Sizni salqın ayazğa	You are like a cool breeze.

Colubuzğa tiyedi carıq kün	The sun brightens our way,
Bizge qanat beresiz aruw qızla	You give us wings, beautiful lassies.
Bizden bek süye bilgenigiz üçün	You can love better than we can,
Sizni artıq süyebiz aruw qızla	That's why we love you, beautiful girls, even more.

• № 78. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Aşha da coq qaruwum	I have no strength to eat,
İşge da coq qaruwum	I have no strength to work.
Tileyme da tileyme	If only, if only
Dos bolayıq aruwum	We could make friends, my beautiful!

• № 79. Zikir, Turkey, Kilisa – Orhaniye, 2001

Bismillah deb başlayıq	Let's begin with God's name!
Salat salam aytayıq	We ask for blessing on the prophet,
Adet etib künde cetmiş	As we usually do, seventy times a day
Miñ tobağa qaytayıq	Let's repent of our sins.

Har bir işni allında	Before we do anything,
Bismillahni oquğuz	Let's mention God's name!
Bismillahsız iş etsegiz	If you work without it,
İblis bolur şoğuğuz	Shatan will be your friend.

• № 80. Zikir in Arabic, Turkey, Kilisa – Orhaniye, 2001

• № 81. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

La ilaha illallah	There's no God other than Allah!
Allah Allah deb kelelle	The waters of Paradise
Cennetleri suwları	Keep purling Allah, Allah!
Cennet ahlusu bolsunla	May all who serve Allah
Sıylı Allahni qulları	Know heaven.

• № 82. Lullaby, Kabard-Balkar Republic, outskirts of Nalchik, 2000

Böllaw böllaw böleyim	Hush, hush, I'm laying down
Caşçıgımı tarara	My little son, tarara,
Tararara	Tararara!
Saw qutulsun qañña tüblü beşikden	May he get free from the wooden-bottom crib,
Çabıt kelsin tara rara eşikden	May he run in through the door!

- № 83. Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

Oy nença kere çañğıldıñ	Ay, you got disappointed so many times,
Çañğız kere da oñmadıñ	You've never known happiness.
Harbuz qabuqlay atıldıñ	You were thrown away like melon skin,
Kişiğe kerek bolmadıñ	No one really needed you.

- № 84. Dance song on accordion, Turkey, Bashhüyük, 2003

- № 85. Jir, Turkey, Bashhüyük, 2003

- № 86. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Dert çekmekten usandıñ mı	Have you had enough of suffering?
Sen anañdan ayrıldıñ mı	Have you left your mother?
Külhanla kibik candıñ mı	Have you burned in flames like a boiler?
Allah kişini boş qoymadı	No one is left alone by Allah.

Sen Allahha tayandıñ mı	Have you ever asked Allah for support?
Allah Allah Allah Allah	Allah, Allah, Allah, Allah!
Rahman Allah Rahim Allah	Allah the merciful, Allah the compassionate,
Sen Rahmansa Sen Rahimse	You are merciful, you are compassionate,
İği künle körgüz Allah	Show us better days, Allah!

Comment: Half of the song was sung in Karachay, the other half in Turkish. It is an interesting example of someone trying to perform a Turkish religious song in Karachay.

- № 87. Dance song on the accordion, Turkey, Bolvadin, 2001

- № 88. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

- № 89. İynar, Turkey, Bashhüyük, 2001

Suw ızında bal terek	A sour cherry tree on the riverside,
Quşla qonad balına	Birds're flying onto the cherries.
Bal boğanlıqğa wa	Although they are sour cherries,
Adamlar aşayalmayla balından	Humans may not eat them.

Suw ızında terekle	The sap of the trees over the river
Cıpçıqla emedi çayırın	Is drunk by sparrows.
Kimleni süygen balaların	Some feel happy about their beloved children,
Kimle köred hayırın	Some feel happy about their beneficial deeds.

- № 90. İynar, Kabard-Balkar Republic, collected by Tamara Bittirova

Aşha da coq karuwum	I have no strength to eat,
İşge da coq karuwum	I have no strength to work either.
Tileyme da tileyme	I wish, I wish
Dos bolayıq aruwum	We could make friends, my dear!

Sözün aytmağa kerek  
Calğan söz can cubatmaz  
Seni bla dos bolsam  
Qardaşlarım a uşatmaz

I must admit this,  
False words do not make you happy.  
If I make friends with you,  
My brothers are not happy.

• № 91. Zikir, Turkey, Kilisa – Orhaniye, 2001

Bismillah deb başlayıq  
Salat salam aytayıq  
Adet etib künde cetmiş  
miñ tobağa qaytayıq

Let's begin with God's name!  
We ask for blessing on the prophet,  
As we usually do, seventy times a day  
Let's repent of our sins!

Har bir işni allında  
Bismillahnı oquğuz  
Bismillahsız iş etsegiz  
İblis bolur şoñuğuz

Before we do anything  
Let's mention God's name!  
If you work without this,  
Shatan will be your friend.

• № 92. Jir (while making butter in the summer pasture), Turkey, Doğlat, 2005

Qarahisarğa barlıqma  
Eski tonumu dawuna  
İynanmasağız qarağız  
Nadimni cürek cawuna

I'm going to *Karahisar*  
In the matter of my old fur coat.  
If you don't believe it,  
Notice how excited *Nadim* is.

Onovlan bolub barayek  
Biz dorbunlağa suwlağa  
Allah razı bolmasın  
Acakalanı Gulağa

We were ten together  
Roaming the caves, waters,  
Allah should not bless  
*Gula* from the *Ajaka* family!

• № 93. Mevlid (Prophet Muhammad's nativity), Kabard-Balkar Republic, Nalchik, 2005

Ol tuwğanın çıqğanın  
Cumla alam bilgende  
Har bir qayğı tas boldu  
Ullu quwanç üley kelgende

The signs of his birth  
Reached the whole world.  
All troubles disappeared,  
Great happiness arrived.

Beri alanı har barı  
Tawuş etib marhaba  
Marhaba way a marhaba  
Way ahırat ...

They all said greetings,  
They wished good morning,  
Good morning, good morning,  
Oh, hereafter...

• № 94. Jir, Kabard-Balkar Republic, Nalchik, 2000

• № 95. Lullaby, Turkey, Yağlıpınar, 2005

Bellaw bellaw bellaw bellaw bölekle  
Aq betiñe balam kirpikleriñ köleke  
İncitmesin seni balam can aluwçu mölekle  
Bellaw bellaw bellaw bellaw böleyim

Hush, hush, hush, hush,  
May your eyelashes shade your white cheeks,  
So you can't be hurt by soul-taking angels!  
Hush, hush, hush, I'll lay you in a cradle.

Laluv laluv laluv laluv laluva	Lala, lala, lala, lala,
Balam seni aşığanıñ haluva	My little one, the halva you eat
Haluva tüyüldü balam börekdi	Is not halva but cakes.
Ullu Allahdan bu balağa hayırlı ömür kerekdi	May God Almighty give her a blessed life!
Laluv laluv laluv laluv lalaçiq	Lala, lala, lala, lala,
Cennet tabsın seni tabhan anaçiq	May your mother get to Paradise!

• № 96. Dance song on accordion, Turkey, Ankara, 2003

• № 97. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

Allah Allah Allah Allah	Allah, Allah, Allah, Allah!
Rahman Allah Rahim Allah	Merciful Allah, compassionate Allah!
Sen Rahmansa sen Rahimse	You are merciful, you are compassionate,
Dertlerime darman Allah	Balm for my troubles, Allah.

Tawnu taşnı kül eter	Pulverizing mountains and rocks,
Sultanlanı qul eter	Taking sultans captive,
Haram qazançnı pul eter	Annulling sinful profit,
La ilaha illallah	There's no God other than Allah.

Cerde kökde bir Allah	In heaven and earth there is one Allah,
Cerde kökde nür Allah	Light in heaven and earth, Allah,
Kalplede muratlanı	May you fulfil wishes of the heart
Seherlede ber Allah	By dawn, Allah!

Comment: This *zikir* might have been translated from Turkish into Karachay.

• № 98. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

Allah Allah Allah Allah	Allah, Allah, Allah, Allah!
Rahman Allah Rahim Allah	Merciful Allah, compassionate Allah!
Sen Rahmansa sen Rahimse	You are merciful, you are compassionate,
İgi künle körgüz Allah	May you bring better days upon us, Allah!

• № 99. Jir, Karachay-Cherkess Republic, Karachayevsk, 1998

Woy woy Cora bir kün erikgenden taw başlağa qaray çıqğand ey	Oy, ey, once <i>Jora</i> with his grief went up the top of the mountain,
Ey Sukan başı caylıqlada çola malla körgendi	On the mountain of <i>Sukan</i> in the summer pas- ture he found a herd unattended,
Ey andan qaytıb nögerine hapar bergendi	He returned and told his friend:
Bugün erikgenden taw başlağa qaray çıqğanem deydi	Today my grief took me up to the mountain-top.

Ey Sukan başı caylıqlada çola malla körgeme	In the summer pasture of the <i>Sukan</i> mountain I saw a herd unattended,
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Biz a barıb ol mallanı sürüb keltirsek dedi Ey alıb barıb Uçqulanda bazarlarda satarbız	Let's go up, let's bring them down together! We'll catch them, take and sell them at the fair of <i>Uchkulan</i> ,
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Ahçaların araqığa tartarbız dedi az az	And drink away the money we get for them - he said.
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## • № 100. Lament, Turkey, Kilisa – Orhaniye, 2001

Ay qabırğam qabırğam da, canımı alğan a qabırğam  
 Cigit a bürünü da menley eşiği wa cabılğan<sup>92</sup>  
 Oy ta oriraw cabılğan

Alas, my rib! My rib taking away my soul,  
 You have created a decent person, my kind, one  
 who was locked in,  
 Ay, ta rira, he was locked in.

Azrail kelgendi Tutaraşlada wa qışlaydı  
 Nede kelinleden da bir a cetgen qızladan  
 başlaydı  
 Oy ta oriraw, başlaydı

*Ezrail*<sup>93</sup> came to spend the winter with the *Tutaras* family.  
 Before the brides he began with the lassies,  
 Ey, hey, he began.

Qutas saçımı da cuwub a cıydılar a eşmeyin  
 Ay anam, ölüb barama bir a qız tüymemi  
 teşmeyin  
 Oy ta oriraw, teşmeyin

My gold hair was washed, not plaited, just tied  
 together,  
 Alas, mother, I will die before my maiden buttons  
 are undone,  
 Ay, hey, before they are undone.

## • № 101. Jir (Ullu Hozh), Kabard-Balkar Republic, (Otarov 2001:54)

Oy, Ullu Hojdan a ma çıqğan elle ceti aruw,  
 orayda,  
 Da qamaladan a bir qan tamızğan a eki aruw,  
 orayda.  
 Oy, uruş éte da bir alda barğan Urquyat,  
 orayda,  
 Urğan cerinden a qıb-qızıl aruw a qan quyad,  
 orayda.

Seven beautiful girls set out from the village of  
*Ullu Hozh*, *orayda*.  
 Two beautiful girls making blood gush forth  
 with daggers, *orayda*  
*Urkuyat* was the first in the battle front, *orayda*,  
 Wherever she hit, she brought blood gushing  
 forth, *orayda*.

Oy kökde oynaydı da aruw Urquyatnı bilegi,  
 orayda,  
 Da qabil bolsun a bu carlı halqı wa tilegi,  
 orayda.

Now the arms of fair *Urkuyat* are waving in the  
 sky, *orayda*.  
 May the wish of this poor people be fulfilled,  
*orayda!*

## • № 102. Jir (Ullu Hozh), Kabard-Balkar Republic, Nalchik, 2000

Oy Ullu Hojda da bir seyir bardı tañ bardı  
 orayda  
 Ertenden başlab a inñirge deriçi qan bardı  
 orayda  
 Oy Ullu Hojda da bir seyir bardı alamat orayda  
 Qatınla bla wa qızla etelle da qazawat orayda

Alas, there's a noisy event in *Ullu Hozh*,  
 Bloody fighting is going on from morning till  
 night.  
 A miracle's happening in famous *Hozh*,  
 Maidens are at war with women.

<sup>92</sup> Karachays never close the gate except when there is someone gravely ill, dying or dead inside. Cumans were told to have the same habit.

<sup>93</sup> Ezrail is the angel of death.

## • № 103. Jir, Turkey, Ankara, 2005

Ey, min aruw Aqtamaq faytonğa  
 Hamit salayım toratha  
 Ey, cayğı çillede bezgek<sup>94</sup> bolursa  
 Alıb keteyim naratha

Hey, beautiful *Aktamak*, get into the coach!  
 Let me harness the apple-grey horse!  
 Hey, if you get sick in the heat of summer,  
 I'll take you to the pine-forest.

Ey, suwğa kirsele çabaqla kibik  
 Oy atlarıbız cüzerle  
 Ey, Qaraçay adam qalay küçlüd deb  
 Bizge mahtawla tizerle

Hey, they dive into the river like fish,  
 Hey, our horses are swimming!  
 Hey, the Karachay people are very strong,  
 Our praise is sung aloud.

## • № 104. Jir (love song), Kabard-Balkar Republic, (Otarov 2001:135)

Qara ağaçda qar bardı,  
 Terk cürüsen, ceterse,  
 Émen terek men bolup,  
 Cerge kirsem, neterse?

The black tree is covered by snow,<sup>95</sup>  
 If you hurry, you'll get there.  
 If I turned into an oak tree  
 With my roots in the ground, what would you  
 do?

Émen terek sen bolup,  
 Cerge kirgen sen bolsañ  
 Cütü balta men bolup,  
 Kesip alsam, neterse?

If you turned into an oak tree  
 With your roots in the ground,  
 And I became a sharp ax  
 And cut you down, what would you do?

## • № 105. Jir, Kabard-Balkar Republic, Nalchik, 2000

Biz çıqğan edik tar Bahsandan cer qaray  
 Cürügen edik calğan duniyada kün sanay  
 Qaçıb a keldik oy tar Bahsandan üzülüb  
 Da kirgen edik şam Teberdige tizilib

We set out from the valley of *Bashan* to look for  
 a place,  
 We wandered in this false world, counting the  
 days.  
 We fled and left behind the valley of *Bashan*,  
 And wandered till we got to holy *Teberdi*.

Comment: *tar* 'tight, strait; a narrow and steep valley between mountains', it can also be the name of such a place. The village of *Bashan* is in such a narrow valley. Via metathesis, the name of the village has now two forms: *Bahsan* and *Bashan*. The Karachays and the villagers call it *Bashan*. The Balkars in *Chegem* and elsewhere call it *Bahsan*.

## • № 106. Iynar (funny Noghay song), Karachay-Cherkess Republic, Khalk (Ayagi) (Agócs–Lukács collection), 2007

<sup>94</sup> Karachay *bezgek*: Hun. *beteg* 'ill, sick' might have been incorporated by the Hungarian language. The Hungarian etymological dictionary (TESZ) says *beteg* is of unknown origin and the Turkic derivation is erroneous. The stem of the Turkic word is *bez* 'gland; tonsil'.

<sup>95</sup> A relic of the cult of trees is this holy tree, *janñiz terek* in Karachay. It can be any large solitary tree, even a fruit tree. In its ample shade they gather, light a fire and perform rituals in Karachay villages.

- № 107. Iynar (funny song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Tiraktor barad ız bla	The tractor's proceeding in the track,
Küres tartılğan sız bla	Gathering haystacks from below.
Bu qıynlıkdan <sup>96</sup> men bir qutulsam	If I ever get rid of this anguish,
Küreşmez edim qız bla	I won't look at girls any more.

- № 108. Dance song, hummed, Turkey, Bashhüyük, 2001

Kökde uçan eki qaz <sup>97</sup>	Two geese flying high,
Biri ala biri boz	One's pied, the other's grey.
Ala seni boz meni	Yours is the pied one, mine is the grey one.
Qatın seni qız meni	Yours is the woman, mine is the maiden.

Kökge baçış salğanma	I leaned a ladder against the sky,
Bulutlanı çaçarğa	To dissolve the clouds.
Allah nasib etgeyed	I wish Allah had allowed me
Seni alıb çaçarğa	To elope with you.

- № 109. Jir (outlaw's song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Meni Nanım ketib baradı	My <i>Nani</i> is leaving,
Awuşladan awub, tawladan	Over high mountains and passes.
Başımı da alıb ketgenem	I got myself and fled
Elibizde qanlı cawladan	From the enemy ravaging our village.

- № 110. Iynar, Turkey, Yağlıpınar, 2005

İynarlarımı aytıb tebresem	If I started singing for you,
Borbaylarıñı qıyarma	It would make you ill.
Süymekligimi aytıb cırlasam	If I sang a song of my love,
Barlıq çaşınđan tıyarma	You'd leave your bridegroom.

- № 111. Zikir (in Turkish), Turkey, Eskishehir, 2005

... yanım dedim özümden uyandım	...I said, I woke up by myself.
Ben seni seveli candan usandım	Since I've been loving you I've become surfeited.
Aşkına düşeli Mecnun'a döndüm	Since I fell in love I've become <i>Majnun</i> <sup>98</sup> .
Efendim, sultanım sığındım sana	You are my lord, my sultan, my shelter,
Aman resulullah yardım et bize	Oh, gracious, help us!

<sup>96</sup> The Hungarian word *kin* 'pain, anguish' is included in the text with suffixes including low vowels.

<sup>97</sup> This stanza type is known in Thracian folksongs in Turkey, too: the singer chooses the maiden and resigns from the woman.

<sup>98</sup> The legendary love of Leyla and Majnun ended in tragedy.

## • № 112. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

La ilahe illallah,	There's no God other than Allah,
La ilahe illallah	There's no God other than Allah,
La ilahe illallah,	There's no God other than Allah,
Muhammedin resulullah	Muhammad, Allah's prophet
Şefaət (senden) ya resulallah	Intercede, oh, Allah's prophet!

## • № 113. Jir, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Atadan öksüz qalğan malhun sabiyçik	The innocent little fatherless orphan
Anı tabhan anası medirsğa salgandı	Was sent to school by his own mother,
Medirsğa salgán bla awruw tiyib qaythandı	The child became sick there,
Awruwunu har halların anasına aythandı	He told every detail to his mother.
Anı anası aytdı aňña men darmanla surayın	His mother said: if only I could find balm for your illness!
Men canıña qorqama qalay tözüb turayın	I worry about your soul, how shall I endure this?

## • № 114. Dance song on the accordion, Turkey, Ankara, 2005

## • № 115. İynar, Karachay-Cherkess Republic, Teberdi, 2000

Oy kökde barğan köksülle	Birds flying in the sky
Aylanıb bizni körsünle	Should turn back and notice us!
İy, eki patçah qol salıb	Two rulers should undersign it,
Meni nanıma da bersinle	That I should be married to my darling!

## • № 116. Jir, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Amiy-Amiy em sarı	<i>Amiy</i> , <i>Amiy</i> is the blondest,
Amiyni közü sab sarı	<i>Amiy</i> 's eyes are lemon yellow.
Aruw qızla kelelle	Fair lassies are coming,
Gülleni wa izleyle	They want roses.

## • № 117. Jir (Biynöger), Karachay-Cherkess Republic, Ogari Mara, 2000

Ma bu Gezoh ulu da cigit tuwğan Biynöger	Look, <i>Biynöger</i> , the son of <i>Gezoh</i> was born to be a champion!
Da seni canıñı bu carathan Allah süymegen	Your brother <i>Umar</i> , who doesn't like Allah, the creator of your soul
Tamada qarnaşır Umar it awruwdan awruydu	Is lying in bed with scabbies.
Awruy ese da aňña darmanña ne carar	What medicine can cure his illness?
Aňña cararıq bu aq maralını sütüdü	Can the milk of a white roe help?
Anı da tutarıq ana qarnaşır itidi	His uncle's dog can catch the roe.

## • № 118. İynar, Turkey, Bashhüyük, 2001

Bahçada bitgen bal havun	My hands place in front of them
Barmağım bla salayım	The sweet melon that grows in the garden.
Termilib a turama oy Alan	I long for you, sweetheart,
Izıñdan a qarab qalayım	I follow you with my eyes.

## • № 119. Jir, Turkey, Bolvadin, 2001

Sen körüb turğanerj tawnu wa suwuğun  
 Suwlanı sırquwların  
 Bir aruw soğasa ol qobuzuñda  
 Curtumu tartuwların

You have seen the cold of mountains  
 The whim of the rivers.  
 On your accordion you wonderfully play  
 The songs of my people.

Soqçu soqçu culduzum  
 Qaraçaynı tartuwların  
 Soqçu soqçu soqçu soq  
 Qaraçaynı tartuwların

Play, play, my dear,  
 The songs of Karachay land.  
 Come on, play them now, play  
 The songs of Karachay land.

Comment: The original text of the song is as follows:

Sen körüb turğansa tawnu aq buzun  
 Suwlanı sarquwların  
 Bir aruw soğadı Laba qobuzuñ  
 Curtumu tartuwların  
 Soqçu soqçu culduzum  
 Curtumu tartuwların

You marvelled at the white ice of the mountain,  
 The current of the rivers.  
 On your *Laba* accordion they sound beautifully,  
 The songs of my people.  
 Play, play, my dear,  
 The songs of my people!

Oy, süygen elimi tatlı qızısa  
 Cüreknı cubançısıa  
 Cerimi casağan subay nızısıa  
 Halqımı quwançısıa  
 Soqçu soqçu culduzum  
 Curtumu tartuwların

You're a sweet girl of my beloved country,  
 The comforter of hearts,  
 A beautiful tree of my homeland,  
 The joy of my people,  
 Play, play, my precious,  
 The songs of my people!

## • № 120. Zikir, Turkey, Yazılıkaya, 2005

Halisan, muhlisan la ilaha illallah  
 Halisan, muhlisan la ilaha illallah  
 Sadihan, musaddikan, Muhammeden  
 resulullah  
 Halisan, musaddikan, Muhammeden  
 resulullah

Truly, there's no other God than Allah, indeed,  
 Truly, there's no other God than Allah, indeed.  
 Honestly, truly, Muhammad's the prophet of  
 Allah,  
 Truly, really, Muhammad's the prophet of  
 Allah.

## • № 121. Counting-out rhyme, Kabard-Balkar Republic, Ogarı Malkar (Agócs–Lukács collection), 2007

Çüw çüw çüw ala<sup>99</sup>  
 Eki çıçhan suw ala  
 Anna boza bişire  
 Akka<sup>100</sup> otdan tüşüre

Slurping noisily  
 Two rats are drinking water.  
 The woman's cooking boza<sup>101</sup>,  
 Grandpa's taking it off the cooker now.

<sup>99</sup> A rhyme like the Hungarian children's rhyme *csip-csip csóka* 'peck, peck, jackdaw', it is played mostly when Karachay babies are bathed. Its function is to encourage the little child to wash itself.

<sup>100</sup> *Akka* ~ *appa* 'grand-dad' used alternately.

<sup>101</sup> Beverage from fermented cereals originating in Inner Asia. It probably spread among the Caucasians with the Mongolian expansion.

- № 122. Dance song on the accordion, Turkey, Bashhüyük, 2003
- № 123. Dance song on the accordion, Turkey, Ankara, 2003
- № 124. Dance song on the accordion, Turkey, Yakapınar – Ertuğrul, 2005
- № 125. Dance song on the accordion, Turkey, Ankara, 2003
- № 126. Jir (blessing for those who leave), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Ertde ertde zamanda  
 Altawlan töşge keldile  
 Elge kirmey tohtalla  
 Alayda keçinirge dedile

Long, long ago  
 Six people went up to the summit.  
 They stopped before the village,  
 Let's have a short rest, they said.

Keçinirge dedile da olturuşub qaldıla  
 Batırlıqğa seyirsinib Awałğa Astalğa cetdile

They went to have a rest, but stayed there,  
 They were filled with heroism, they got as far  
 as *Aval* and *Astal*<sup>102</sup>,

Arı beri qarmalla, bıçaqların tabmalla

They confused everything, they couldn't find  
 their knives,

Mizlerin da tüşürüb colda olturub qaldıla

They even dropped their leather puncheon<sup>103</sup>,  
 they stayed there halfway.

- № 127. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Sırtındağı iç kübesi aq kümüşden eşilgen

The armour on your back was woven from silver,  
 ver,

Aq kümüşden eşilgen

It was made of white silver.

Qaratorum bek arıdı, çığır quşlay sekirgen

My *Qarator*<sup>104</sup> spiringing like a vulture got tired,

Qaratorum col salgandı Nart uyanı başına

My *Qarator* set out for the country of the Narts,  
 For the country of the Narts.

Nart uyanı başına

I gave him well-fried corn for lunch.

Qatı bişgen nartüh qurmaç bereme tüş aşına

- № 128. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Qaraçay-Malqar Tawlula

People of the Karachay-Balkar mountains,

Bir qolda bitgen barmaqla

Are almost like the fingers of a hand.

Qabartı, Çerkes, Abaza, Noğay

The Kabard, Cherkess, Abkhaz and Noghay

Qızdan da tuwğan qarnaşla

Are like children of our sister.

<sup>102</sup> *Aval* and *Astal* are famous Caucasian heroes.

<sup>103</sup> Karachay *miz* is 'leather puncheon,awl'.

<sup>104</sup> *Qarator* is the steed of *Sosurka* in the Nart epic.

• № 129. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2005

Maşoq başlanı tikgen iyneça  
Bardıla sende barmaqla  
Açlıq cetgen kün çabaq tutarsa  
Alanı etib qarmaqla

With your sack-needle-like  
Long pointed fingers  
You catch fish in famine,  
As if they were hooks.

Seni başçıgıñ alay sıydamdı  
Çibin da tayıb töñjerer  
Tübü wa qalayd qaydan bileyim  
Sıyına ese da saw cer

On your hairless bald head  
Even a mosquito slips.  
What is under it, I don't know,  
Even the world could have room in it.

Comment: The informant mocks the bald fat man he was singing about.

• № 130. Jir (Jörme), Karachay-Cherkess Republic, Karachaevsk, 1998

Hoyra hoy hoy hoy  
Çaşla barıb taw başına örledile

*Hoyra, hoy, hoy, hoy,*  
The valiant soldiers climbed up the mountain  
top,

İzledile cörmelerin<sup>105</sup> körmedile

They looked for their sausages but couldn't find  
them.

Bizni cörme cörmeleden bazıq edi  
Bizni cörme saw askerge azıq edi

Our sausages are thicker than those of others,  
Our sausage is good food for every soldier.

• № 131. Dance song on the accordion, Turkey, Ankara, 2003

• № 132. Dance song, Turkey, Bashhüyük, 2003

Qaraññı keçe qara cılan bla qalay catarıqsa

How do you go to bed with a black snake in the  
dark night?

Meni wa qoyub başıñı suwğa qalay atarıqsa

Having left me, how do you throw yourself in-  
to the river?

Orayda rayda orayda hoy orayda rayda hoy

*Orayda rayda, orayda hoy, orayda rayda, hoy.*

• № 133. Jir, Kabard-Balkar Republic, (Otarov 2001:128)

Calan başımı salıp cathanma  
Rosseyni suwuq taşına  
İği umut ete iği umut ete  
Aman kün keldi başıma

I lay down bareheaded  
On the cold stones of Russia.  
While I was dreaming about my two hopes,  
A bad day settled upon my head.

• № 134. Dance song on the accordion, Turkey, Ankara, 2003

• № 135. Dance song on the accordion, Turkey, Yazılıkaya, 2005

• № 136. Dance song on the accordion, Karachay-Cherkess Republic, Karachay, 2005

<sup>105</sup> *Jörme* is a Karachay dish made of tripe with lard.

## • № 137. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Küz tavlada talala, o hoyri o marca,	Every autumn in the mountains, <i>oyri, o,</i>
Çalqı alıb çalalla, oy, oy, oy	The fields are mowed with a scythe, <i>oy, oy.</i>
Eki süygen bir bolsa, o hoyri o marca,	If two lovers are together, <i>oyri, o,</i>
Ala cuqlab qalalla, oy, oy, oy.	They sleep together, <i>oy, oy, oy.</i>

Atla cekdim arbağa, o hoyri o marca,	I put horses before my cart, <i>oyri, o,</i>
Armavirge barırğa, oy, oy, oy	So we can go to <i>Armavir, oy, oy, oy.</i>
Qadar mañña buyursun, o hoyri o marca,	May God allow me, <i>oyri, o,</i>
Sen aruwnu alırğa, oy, oy, oy.	To marry you, my beautiful, <i>oy, oy, oy!</i>

## • № 138. Jir, Kabard-Balkar Republic, Nalchik, 2000

Min Aqtamağım a faytoñña	Get into the coach, my <i>Aktamag</i> <sup>106</sup> ,
Hamut salayım tarpañña	I harness the wild horse for you.
Ey, awuz mardasın berligem, Teyri	I honestly reward the one
Sañña keleşilik aythañña	Whom you're sending to propose to me.

## • № 139. Dance song with orchestra, Turkey, Ankara, 2003

## • № 140. Jir (love song), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

## • № 141. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Men seni körgenli beri tınçlıgım ketdi	I have had no peace since I caught sight of you,
Sıpatıñ ketmeyin keçe cuqusuz etdi	Your face has stolen my sleep.
Sen mañña cuwab bermeyin ayıçı nença ay ödü	How many months have passed since you have not answered me?
Sense meni quwandırlıq	You are the one who can make me happy,
Caşawumu qurarıq	You may become my companion.

Keçe kün da birgemese cürekge kirib	You are with me day and night I carry you in my heart.
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Ornalğansa nek körmeyse, barama erib	You have settled in me can not you see? It slow- ly kills me.
--------------------------------------	--

Cılı söz a sen bilmeyse, meni halımı körüb	You have no good words to say, you see what has happened to me,
--	--

Sense meni quwandırlıq	You are the one who can make me happy,
Caşawumu qurarıq	You may become my companion.

<sup>106</sup> Girl's proper name meaning 'white necked'.

- № 142. Jir (while drinking boza), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Boza kelsin deb aytıǵız  
Tuqum-çökge quwanıǵız  
Olturuǵuz ayaqlanı bozadan  
Tolturuǵuz ayakları bozadan

Say, it is time for boza,  
Have fun in the celebration!  
Sit down with your cups,  
And fill them with boza!

Egeçlerigiz aruw qızla  
Qarnaşlarıǵız a cigit çaşla  
Boza ayaqni költürelle qollarına  
Boza boza dedigiz da

Your sisters are beautiful girls,  
Your brothers are fine young men.  
They hold the cups with boza with their hands,  
Say boza, boza!

Tuqum-çökge<sup>107</sup> keldigiz da  
Aruwla, alama adamla  
Qız aruwun kördüǵüz da  
Seyirlikge qaldıǵız da  
Qonaklarım, canlarım  
Olturuǵuz meni bla boluǵuz

You have come to the celebration of kinship,  
The beautiful ones, the marvellous people.  
You have seen the most beautiful girl,  
Interesting things have happened,  
My dear, my guests,  
Sit down and stay with me!

- № 143. Dance song on the accordion, Kabard-Balkar Republic, Ogari Malkar, 2000

- № 144. Unintelligible text, Karachay-Cherkess Republic, Karachaevsk, 2005

- № 145. Zikir, Turkey, Bolvadin, 2005

Ya Allah hu, ya Allah  
Ya Allah hu, ya Allah  
Ya Allah hu, ya Allah  
Ya Allah hu, ya Allah

Oh, he's Allah, oh, Allah!  
Oh, he's Allah, oh, Allah!  
Oh, he's Allah, oh, Allah!  
Oh, he's Allah, oh, Allah!

Ölüm degen alaydı  
Marlab kelib tutadı

Such is this death,  
It watches you in secret, it comes and catches  
you.

Cılab turǵan etiñi  
Aqırabla cutadı

His crying body  
Is devoured by scorpions.

- № 146. Wedding song, Kabard-Balkar Republic, Kashha Tav, 2000

Kelinni alıb kelez col berigiz  
Ey, bek aruwun saylaǵanbız ma körüǵüz  
Qolan küyüzle cayıǵız colubuzǵa  
Ey, alǵış ayaq tutduruǵuz qolubuzǵa

We're bringing the bride, give way!  
Ey, we've chosen the nicest one, look!  
Lay colourful patterned carpets in front of us!  
Ey, give the cup of blessing into our hands!

<sup>107</sup> *Tukum çök* is a 'traditional feast of kinship'. In times of yore members of a tribe gathered once a year for a day-long celebration. They feasted, danced, sang, made merry, contested, wrestled. The word *çök* 'banquet, christening feast' appears in Old Turkic (WOT 299), in Uyghur sacrificial texts: 'kneel down at a ritual, lower oneself on a knee before god'. Hungarian *csökken* 'decrease' and *sekély* 'shallow' can be derived from this root.

Kelin keled, üyge kired, col qoyuğuz	A bride's arriving, she enters the house now, give way!
Ey, toy etigiz, qonaqlağa qoy soyuğuz	Ey, make a wedding feast, slaughter sheep for the guests!
Quwanç keled eşikleni keç açığız	Happiness is arriving, open the gates wide!
Ey, üynü tübüne aruw gülleni çaçığuz	Ey, sprinkle the floor of the house with beauti- ful roses!

• № 147. Jir (Gapalaw), Turkey, Bolvadin, 2001

Gapalawla eki elle bir boldu	The <i>Gapalaws</i> united from two sides,
Oy Gapalaw seni soyğan İjalada kim boldu	Alas, <i>Gapalaw</i> from the <i>Izha</i> family, who killed you?
Istawatıñ cılan a cırmaz mursadı...	Your sheep pen is covered by nettle, not even snakes can penetrate it.

• № 148. Orayda (at a wedding), Kabard-Balkar Republic, Ogari Malkar, 2000

Ey, orayda, orayda ra	Hey, <i>orayda, orayda, ra,</i>
Ey, kelinni çığara turalla orayda ra	Hey, a bride's being carried, <i>orayda, ra.</i>
Ey, hey orira oyra	Ey, hey, <i>orira, oyra,</i>
Ey, aşığıñ etebiz, terkiraq boluğuz	Hey, let's hurry,
Ey, hey orira oyra	Ey, hey, <i>orira, oyra!</i>

• № 149. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Calbawur a tab bişgendi qızarıb	The liver is served for me
Keldi allıma suwumayın tuzlanıb	Freshly fried, hot and salted.
Calbawurnu qolğa alama quwana	I take it with pleasure,
Söz aytama sizni bla cubana	I'm talking with you, the time's flying.
Munu kibik tatlı körün anaña	May your mother see you so sweet,
Aşağanda arı beri qarama	Don't keep fidgeting while you eat!
Közünj bla çırdılanı sanama	Your eyes should not count the beams,
Qartlanı wa sıylağandan arıma	You should never get tired of entertaining the old!

Comment: *Jalbawur* is liver fried richly spiced in lard over the fire.

• № 150. Jir (Qanamat), Kabard-Balkar Republic, Ogari Malkar, 2000

Saw ceti cılnı da ma Morh başında turğanem	I spent seven years by the source of the river <i>Morh,</i>
Oy iynanğız a kiyikle bla wa qoş bolub	Believe it or not, I lived with deer.
İt biyle bla wa aç qazawat eterem	I'd have fought a fierce battle with bad lords
Aqbaş qamama <sup>108</sup> da ma eki qolum boş bolub	If I'd had a chance to fight freely with my white bone handled dagger.

<sup>108</sup> The *aqbaş qama* is a Caucasian dagger with a white bone handle, almost every boy gets one from his father.

- № 151. Jir (Qanamat), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Ebizeleni wa sen cigit tuwğan Qanamat

Valiant *Qanamat* is the offspring of the *Ebze* family,

Közleriñden bir cuwub cuwub qan aǵad

Streams of blood flow from his eyes.

Saw ceti cılnı Amgata boynun saqladıñ

He lived by the side of the river *Amagata* for seven years.

Kiyikle öltürüb tawlada etle qaqladıñ

Hunting, he lived on dried meat.

Öksüz bolub ösgeñ ediñ Gapalaw

You remained an orphan, that's how you grew up, *Gapalaw*,

Köb qıyınlıq körgen ediñ Gapalaw

You lived a lot in want, *Gapalaw*.

Qaruwsuzǵa nöger ediñ Gapalaw

The protector of the weak, *Gapalaw*,

Anasından cigit tuwğan Gapalaw

Your mother bore you to become valiant, *Gapalaw*.

Carlılaǵa sen tayançaq boluwçeñ

Protector of the poor, *Gapalaw*,

Ala üçün söznü tawkel saluwçeñ

You stood up for them bravely.

Qaruwsuzña sen a köpür saluwçeñ

You became the bridge of the powerless,

Anasından cigit tuwğan Gapalaw

Your mother bore you to become valiant, *Gapalaw*.

- № 152. Jir (Biynöger), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy atasından a ol cigit tuwğan Biynöger

His father's son, the valiant *Biynöger*,

Tamada qarnaşın ol it awruwdan awruydu

Your brother is lying in bed with scabies.

Ol aña cararıq ol aq maralını sütüdü

The milk of the white roe would be balm for him,

Anı tutallıq a ana qarnaşını itidi

Only your uncle's dog can catch it.

- № 153. Jir (Qanamat), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Ebizeleni da cigit a tuwğan Qanamat

Valiant *Qanamat* was born into the *Ebze* family,

Eki közüñden cuwub cuwub qan aǵad

Blood is streaming from his eyes.

Eter ediñ a sanlarıña boş bolsañ

If you had not been hog-tied,

Seni bla küreşgeñ itle bla qazawat

You would have fought against the wicked dogs.

- № 154. Jir, Karachay-Cherkess Republic, Hurzuk, 2007

Qıçıradı Dawle hahay quwğun

*Dawle* is shouting, alas, spread the news,

Qaraçayını şohun, barın, cuwuğun

Call the friends of the Karachays, their family and relatives,

Çaırırız beri ceññil cetsinle

Call them to come here all

Qara künde bir boluşluq etsinle

And help in this plight!

Caw kirendi Hasawkağa kelgendi  
Tab collanı Amantişden bilgendi  
Çanka, biydi bizni satıb qoyarıq  
Qaraçaynı bağasından toyarıq

The enemy broke into *Hasawka*,<sup>109</sup>  
*Amantish*<sup>110</sup> told them the way.  
Princes, the lords sold us to them  
Who'd got fed up with the wealth of the  
Karachay.

• № 155. Lullaby, Turkey, Bolvadin, 2001

Arbazında altın terek ornalsın  
Baş bulçuğu culduzlanı sanasın  
Tüb tamırını Rafat tawdan qarasın  
Allah Allah Allah Allah eteyim...

You're planting a gold tree in your garden,  
May its highest branches count the stars.  
May its roots reach out from Mount Ararat,  
Let me say Allah, Allah, Allah, Allah!

• № 156. Lullaby, Turkey, Belpınar, 2005

Bellow bellow bellow bellow böleyim  
Seni asker bolub köreyim  
Bellow bellow bellow bellow beşikge  
Quwanç bla kelgin sen bu eşikge

Hush, hush, hush, hush, I'll swaddle you,  
Let me see you when you are a soldier!  
Hush, hush, hush, hush, in the cradle,  
Come home happily!

Bellow bellow arbazında qurmanlıqlar  
qaynasın  
Arbazında at oyunlar oynalsın  
Bellow bellow baylaw bawuñ açılısın  
Seni başından bir hayırlı qarğa qıçırınsın

Hush, hush, may sacrificial food simmer in your  
yard,  
Let there be a game on horseback there!  
Hush, hush, may you escape from your cradle,  
May a crow bringing good news sing by your  
head!

Qıçırğan qarğanı başı qarabaş  
Sañña tutar seni anañ toğuz on a qarawaş

The head of the singing crow is black,  
Your mother keeps nine or ten slave women for  
you.

• № 157. Lullaby, Turkey, Yağlıpınar, 2005

Qarğalanı qonuşları qoldadı  
Kele ese seni dayıñ coldadı  
Coluqğanına senden hapar soradı  
Sorub alğanın hircununa saladı

The nest of crows is in the valley,  
If your brother's coming, he's on the way.  
Whoever he sees he's asking about you,  
Whatever he gets he puts in his pocket.

Hircununda bolur anı cawluğu  
Esen kelsin camağatha sawluğu  
Kişt kişuwla, kişt kişuwla, kişuwla  
Etmegeyem sizge açı puşuwla<sup>111</sup>

His kerchief is in his pocket,  
May he bring health to our people!  
Puss-puss, cats, puss-puss, cats, cats!  
I wish I had been grieving less for you!

<sup>109</sup> *Hasawqa* was the first Karachay settlement to be occupied by Russians; this lament commemorates that event.

<sup>110</sup> *Amantish* is a Karachay sobriquet.

<sup>111</sup> The initial phoneme got voiceless secondarily. The Hungarian verb *búsul* 'grieve, brood' is a Turkic loanword derived from Old Turkic *bung* > *mung* 'sorrow' (Ligeti 1986:499).



## • № 164. Jir (Heroic song), Kabard-Balkar Republic, Kashha Tav, 2000

Taş tegene, ağaç elek bolğanda	When the wash-tub was made of stone and the sieve was wooden,
Kök Teyrisi Cer Teyrisin alğanda	The God of Heaven and the God of Earth united.
Kök küküreb cer a buwaz bolğanda	It was thundering when the Earth conceived,
Cer carılıb sora Debet tuwğanda	The Earth broke into two when <i>Debet</i> <sup>113</sup> was born.
Suw Teyrisi alıb anı cuwğanda	The queen of waters had seen him washing himself,
Otdan bolğand ol Debetni cüregi	<i>Debet</i> 's heart was from fire.
Qurçdan bolğand sanlarını keregi	The other parts of his body being steel,
Körük bassa Miñji Taw titiregend	When he stepped onto the bellows, Mount El-brus trembled.

## • № 165. Jir (Qanamat), Kabard-Balkar Republic, Janikoy, 2000

Saw ceti cılnı da men Qarağaçda çaşadım	I lived in <i>Karaagach</i> for as long as seven years,
Oy keçe börüme da kündüz it bolub	Alas, at night I was a wolf, during the day a dog,
Oy iynansağız a bu qara suwla süt bolub	Alas, you would not believe it, for me spring water was milk!
Asırı açdan a bu qara suwla süt bolub	Hunger made me feel spring water was milk.
Saw ceti cılnı da men Morh başında turğanma	For seven long years I lived by the source of the river <i>Morh</i> ,
Oy iynansağız a kiyikle bla qoş bolub	In fact I lived with the deer,
Oy igi sağan a açıq qazawat eterem	If only I had fought openly,
Aqbaş qamağa bu eki qolum boş bolub	My hand would have used my white bone-handled dagger freely!

Comment: This song is about Kanamat, who lived alone for seven years, far from human settlements. He was hiding from the Russians in the area around the source of the river Morh.

## • № 166. Orayda, Turkey, Yakapınar - Ertuğrul, 2001

## • № 167. Orayda, Turkey, Yakapınar – Ertuğrul, 2005

## • № 168. Orayda (for a bride), Turkey, Akhısar, 2005

Oho ho rayra rayra oyra <i>marcala</i> orayda orayda	<i>Oho ho rayra rayra oyra</i> , come on, <i>orayda orayda</i> ,
Oho ho rayra rayra oyra ma <i>teñle alıb kelebiz</i> hoy	<i>Oho ho rayra rayra oyra</i> , my friends, let's bring her, <i>hey!</i>
Oho ho rayra rayra oyra <i>marcala</i> orayda orayda	<i>Oho ho rayra rayra oyra</i> , come on, <i>orayda orayda</i> ,
Oho ho rayra rayra oyra <i>marcala alıb kelebiz</i> hoy	<i>Oho ho rayra rayra oyra</i> , come on, let's bring her, we're coming, <i>hey!</i>

<sup>113</sup> In Karachay epics Debet the blacksmith was born of the union of the gods of Heaven and Earth. Debet taught the Narts to make arms. The stars in the sky are from the sparkles Debet's blows at the glowing iron on the anvil sent flying.

• № 169. Lament, Kabardin-Balkar Republic, Ogari Malkar, 2000

Without words

• № 170. Jir (Domalay), Kabard-Balkar Republic, Bıllım (Agócs–Lukács collection), 2007

Wo, cannetli bolsun a Eçkibaşları Domalay      May heaven be your home, *Echkibash Domalay!*  
 Tinçlıq a coqdu da sen Uçkulandan qoramay      There's no solace in *Uchkulan* till you've disappeared from.

• № 171. Jir, Turkey, Bolvadin, 2001

O, burun zamanda Ogari Gıdamlada qoyçu edim      I used to be a shepherd among the Upper *Gidam* folks,  
 Qoyla qıyırında men a cuqladım da tüş kördüm, o tüş kördüm      I fell asleep beside the herd, I saw a dream.  
 Ol aruw Kıştay bla da başıma hayırlı da iş kördüm      I did good for the beautiful *Kishtay*,  
 Dağıda ne körmedim, ow teñle bılay ne kördüm, o ne kördüm      What didn't I see, my friends, what did I see?  
 O, Çomalada ma çalman tolu da qoy kördüm      I saw a pen full of sheep at the *Chomas'*,  
 Dağıda ne körmedim, ow teñle tabu ne kördüm      What didn't I see, my friends, oh, my, what did I see?

• № 172. Lullaby, Turkey, Bashhüyük, 2001

Bellaw bellaw böleyim a bala seni wa      Hush, hush, I'll lay you in the cradle, my little.  
 Arbaziñda toru atla(r) oynatıb a köreyim a      Let me see chestnut horses jumping in your yard!  
 Arbaziñda altın terek ornalsın      May gold trees grow in your yard,  
 Baş bulçuğu culduzları sanasın      May their branches count the stars!  
 Meni balam ceti atağa aylansın      May the family of my little one multiply,  
 Bellaw bellaw bellaw bellaw böleyim      Hush, hush, hush, hush!

Altanımı memur bolub köreyim      Let me see my *Altan* as an official,  
 Altanım a biyle paşala bla aylansın      Let my *Altan* mingle with lords, pashas!  
 Altan balam ceti atağa aylansın      May my little *Altan* have a big family,  
 Biyle paşala bla patçahlıqğa saylansın      May the lords, pashas elect him padishah!

• № 173. From the Nart epic, Kabard-Balkar Republic, Ogari Chegem, 1998

Bara corta ketdi Şaway hoyra      *Shavay* left running, *hoyra*,  
 Üç künlükge cetdi Şaway hoy hoy      Three days were just enough to cover his way.  
 Bara bara ketdi Şaway hoy hoy      *Shavay* kept wandering and wandering,  
 Em bla alaşa tillengen ed hoy hoy      And suddenly his horse started speaking in a human voice:  
 Andağılanı köremise hoy hoy      Can you see those over there?  
 Közüm cetmey köralmayma hoy hoy      My eyes are not good enough for that.  
 Qart bolğansa igi saq bol hoy hoy      You've grown old, you've got to be more careful!

• № 174. Jir (about a shepherd), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy Erirey degen quwatdı	Ey, <i>Erirey</i> <sup>114</sup> means plenty,
Oy carlığa bergen suwabdı	Ey, it's a good deed to give to the poor.
Carlığa bergen cal üçün	To give to the poor for his daily work,
Bayğa biyge bergen a mal üçün	To give to the rich and the masters for the animal.

• № 175. Orayda,<sup>115</sup> Karachay-Cherkess Republic, Ogari Mara, 2000

Hoy, hoy orayda	<i>Hoy-hoy orayda,</i>
Hoy orayda ra rayda hoy	<i>Hoy orayda ra rayda hoy,</i>
Hoy, orayda orayda	<i>Hoy, orayda orayda!</i>
Hoy çığa eseñ çıq marca	<i>Hoy, if you come out, come now,</i>
Çıqmay eseñ a qoyub ketebiz orayda	<i>But if you don't, we'll leave you here, we'll go away orayda!</i>

• № 176. Jir, Turkey, Doğlat, 2001

Men a çaşlıgımda da Orta Gidamlada da qoyçu edim	In my youth I used to be a shepherd at the Middle <i>Gidam</i> folks,
Qoyla qıyırında catıb cuqlab a tüş kördüm	I fell asleep beside the herd, I saw a dream.
Ol aruw Kıştay bla da başıma bir hayırlı da iş kördüm	What did I do with the beautiful <i>Kıştay</i> ,
Ertidenblasında da salıb ıshawatha da men bardım	I left in the morning, I went to the pen.
Ishawatda da bir küyöw nöger a cıydıla	In the pen best men were gathering,
Men a çıqğan edim da küyöw nögerge sanalıb	I was counted among them.

• № 177. Jir, Kabard-Balkar Republic, (Otarov 2001:90)

Oy, Candar, canıñ barsın Kabağa,	Alas, <i>Jandar</i> , may your soul reach the stone of the Kaaba!
It tamlıla <sup>116</sup> cıyılğandıla <sup>117</sup> Labağa.	Wicked Abkhazians gathered by the river <i>Laba</i> .
Murduh başında bir bölek atlı köründü –	Beside the river <i>Murduh</i> <sup>118</sup> some riders showed up,
Ala tosmu éken, sora cawmu éken?	Are they friends or enemies?
Ala bizni tashabızını bilgenle,	They had got to know our secret,
Üslerine kök gebenle kiygenle.	They covered their backs with grey felt coats.

<sup>114</sup> Erirey was the god of plenty in the pagan age.

<sup>115</sup> When the bride is taken out of the parental house.

<sup>116</sup> The ethnonym *Tamlı* derives from *Tam* 'Abkhazia'.

<sup>117</sup> In this stanza there are two words that the Hungarian language borrowed from Old Turkic verb *cıyıl-* > Hun. *gyül-* 'gather', *kök* > *kék* 'blue'.

<sup>118</sup> Tributary of the river *Laba*.

• № 178. Jir, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Hasavkağa tuşman asker kirgendi	Soldiers of the enemy invaded <i>Hasavka</i> ,
Tahsağızını Amantişden bilgendi	They got to know your secrets from <i>Amantish</i> .
Hasavkağa tuşman asker kirgendi	Enemy troops invaded <i>Hasavka</i> ,
Batır Umar qazawatda ölgendi	The valiant <i>Umar</i> was killed in action.

• № 179. Jir (Emena), Karachay-Cherkess Republic, Karachaevsk, 2000

Biz a çıqğan edik Ullu Bashandan <sup>119</sup> kün qaray	We left <i>Ullu Bashan</i> looking for a good day,
Kelib kirgenek Şam Teberdige cer sanay	We arrived at <i>Sham Teberdi</i> , we settled down.
Biz umut etgenek Ullu Teberdide çaşarğa	We had hoped we would live in <i>Sham Teberdi</i> ,
Bizge buyurulmad Muhunu da budayından aşarğa	We had no chance to eat from <i>Muhu's</i> wheat.

• № 180. Lullaby, Turkey, Bashhüyük, 2001

Bellow bellow bellow bellow belimçik	Hush, hush, hush, I'll put her to bed.
Bu qızıçq bolsun bay ülege kelinçik	May this girl be a bride at a rich house!
Bellow bellow bellow bellow böleyim	Hush, hush, hush, hush, I put her to bed.
Balaçıqdan men quwançla köreyim	Let me take great delight in my little one!

• № 181. Jir, Turkey, Bolvadin, 2001

Sen da süyese men da süyeme	You love me, I love you, too.
Qara qaşım, anañ nek bermeyd	My dear with black brows, why doesn't your
Oyra orayda rayda ha ha	mother let you marry me?

• № 182. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005

Gapalawla eki elle bir boldula	The <i>Gapalaws</i> united from two sides,
O Gapalaw, anı öltürgen İjaları boldula	Oh, <i>Gapalaw</i> , he was killed by the <i>Izha</i> family.

• № 183. Jir, Kabard-Balkar Republic, (Otarov 2001:48)

Oy, tay-tay! Qırımıdan a kelgen Qırım semenle, Oy, semenle,	Ay, tay-tay! Crimean soldiers from Crimea,
Açey ulu Açemezge biydi, handı demelle, oy.	They didn't say that <i>Achey's</i> son, <i>Achemez</i> was a great lord.
Oy, Tay-tay! Açemezge qonaq bolub tüşdüle, oy, tüşdüle!	Ay, tay-tay! They went to see <i>Achemez</i> ,
Qonaqlağa birer qañña iydile.	There were tables laid befor the guests.
Oy, tay-tay! Ol qaññadan aşab-içib toymalla, oy, toymalla.	Ay, tay-tay! They were not sated from those ta- bles,
Caw cerinde sawut-saba qoymalla,	They didn't leave their weapons in hostile lands.
Oy, tay-tay! Ékinçi birer qañña iydile, oy, iydile,	Ay, tay-tay! Some more tables were laid for them,
Ol qaññadan aşab-içib toydula,	And then they were satisfied.
Oy, tay-tay! Ol qaññada cüreklerin basdıla, oy, basdıla.	Ay, tay-tay! They found peace in their hearts there.

<sup>119</sup> Ullu Bashan is the upper part of Bashan. There is a 'Small' and a 'Great' Karachay land. The former includes: Kitche/Jani Teberdi, Sham Teberdi and Krort Teberdi. The latter is a woodland.

## • № 184. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Ey Düger Badınatı da cortuwulğa da çıqdıla degendi	Alas, Ossetian noble youths set out on a raid,
Ay arı çıqdıla deydi Tagını boynunda kertme terekge	They went to the pear tree on the side of the river <i>Tagi</i> .
Ey onow etelle bıla tonow da kerekge	Instead of the robbery they had a debate.
Ay alay da kerekge deydi	It must have happened so,
Kişini da aşısın surayla oy ketdile degendi	They brought the most valiant lad to account.

## • № 185. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005

Gapalawla eki boldu, bir boldu	The <i>Gapalaws</i> had two branches, they united.
Oy Allah, İjalada seni öltürgen kim boldu	Alas, Allah, who killed you from the <i>Izha</i> family?
Üç kişi da bir kişiğe ayıbdı	Three against one, it's a shame,
Oy Allah, İjalada seni öltürgen Ayıpdı <sup>120</sup>	Alas, Allah, <i>Ayip</i> from the <i>Izha</i> family did it.

## • № 186. Orayda, Karachay-Cherkess Republic, Teberdi, 2000

## • № 187. Zikir, Turkey, Bolvadin, 2005

Qollarına temir toqmaq alırla	Your hands are shackled,
Taş sanıña temir buğow salırla	Your tense body is forced into an iron trap.
Urgan sayın başını dört carırla	Your head is broken into four with every stroke,
Aldanmağız ahır zaman duniyağa	Don't give in to this passing world!
Qara kültüm tüşer seni sanıña	Your body is covered by black-and-blue spots,
Aqrabla çabar aqğan qanıña	Your outflowing blood is licked by scorpions.
Madar işle mında carlı canıña	Seek shelter for your peaceless soul,
Aldanmağız ahır zaman duniyağa	Don't give in to this passing world!

## • № 188. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Batır Qarça Qaraçaynı başı edi	Valiant <i>Karcha</i> was the prince of Karachay,
Üyü anı qara sostar taşdan edi	His house was built from black granite,
Halqı bla Ullu Bashanda çaşay edi	He lived in <i>Ullu Bashan</i> with his people,
Buday, arpa, tarı sürüb aşay edi	They grew wheat and barley.
Qıyınlıqda halqın cawdan saqlay edi	He protected his people from the enemy,
Üsün teşib bir keçeni catmay edi	One evening he didn't take off his clothes, he didn't even go to bed.
Hanla, biyle çabıwulda ot salsala	Rulers, leaders attacked him, they set fire to the wheat,
Sabanladan halqı hayır tabmay edi	The people had no crop.

<sup>120</sup> There is a systematic vowel difference here from Anatolian Turkish *Eyüp*.

- № 189. Wedding song, Karachay-Cherkess Republic, Karachaevsk, 2000

Eçkibaşları da oy bir cigit tuwğan Domalay	<i>Domalay</i> was born to the <i>Echkibash</i> <sup>121</sup> family to become a champion,
Sen a tura ediñ a bu Narsanada biy kibik	You could have lived like a prince in <i>Narsana</i> <sup>122</sup> ,
Oy çıgıb kelgen cıltırab çıqğan kün kibik	He was born to be a radiant sun,
Alıb baralla bu kömür kibik kül kibik	But all of a sudden off he goes, just like coal turns into ash.

- № 190. Jir (Gapalaw, Kumyk song), Karachay-Cherkess Republic, Khalk-Ayagı (Agócs–Lukács collection), 2007

- № 191. Dance song on accordion, Turkey, Ankara, 2007

- № 192. Jir, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Aq tawları başların sılay baralla	Light bluish clouds in the sky wander
Bu kökden kelgen ceñnil köksül bulutla	Caressing white mountain peaks,
Köllendirgenleyin turadı alanı	They are encouraged
Künden küñje caññıdan caññı umutla	By new hopes from day to day.

- № 193. Dance song on the accordion, Turkey, Ankara, 2003

- № 194. Jir (historical song), Kabard-Balkar Republic, (Otarov 2001:84)

Hadawcuq <sup>123</sup> ulu batır Cambolat, oy, oy,	<i>Hadavjuk</i> 's son, valiant <i>Jambolat</i> ,
Atlan, Cambolat, caş Cambolat, a Cambolat,	Start <i>Jambolat</i> , young <i>Jambolat</i> !
Atlaññanda da, at arbala cekdirgen,	When he sets out, he drives a cart,
At arbağa da qızıl qanla tökdürgen.	He lets red blood flow onto the carts.

Hadawcuq ulu Cambolat,	<i>Hadavjuk</i> 's son, <i>Jambolat</i> ,
Atlaññaneñ Islameyge barırğa	You left for the village of <i>Islamey</i> .
Anda cesir borçla éndi alırğa,	To take the due amount of captives,
Umutuñ çoğed andan qaytmay qalırğa.	You had no hope you could ever return.

- № 195. Jir, Kabard-Balkar Republic, the outskirts of Nalchik, 2000

Men seni bek süyeme	I love you so much,
Süymeklik otda küyeme	I'm burning in the fire of love.
Seni körsem aralıb qalama	When I catch sight of you, I forget everything.
Bügünñü oyunda	In the dance today
Caş tölü toyunda	In the feast of the young
Qoltuğñdan kirgenleyin barama	I walk taking your arm.

<sup>121</sup> By now the so-called great Karachay families (Nawruz, Budiyan, Adurhay, Tram) no longer include the Echkibash. The large families were united into a coherent entity by the leader Karcha around Bashan in the late 1300s (information from Tekin Koçkar).

<sup>122</sup> It is called Kislovodsk today.

<sup>123</sup> *Hadawjuk* is a known Karachay sobriquet.

Taw başında miyikde	On the mountain top, on the peaks,
Sekiredile kiyikle	Deer are leaping.
İlişanğa men birin salama	I aim at one of them,
Sen da anıçasa	You are like it.
Tepsewde uçaşa	You fly while dancing,
Qoltuğundan kirgenleyin barama	I walk taking your arm.

Comment: This is the song of the dance „Abezek”. The lads and the girls dance it arm in arm.

• № 196. Zikir, Karachay-Cherkess Republic, Jögetey (Ayagı) (Agócs–Lukács collection), 2007

Bellaw bellaw bellaw bellaw böleyim	Hush, hush, hush, hush I'll lay you in a cradle.
Balaçığım senden alğın öleyim	My little one, let me die before you!
Balaçığım baldan tolsun tamağın	My little one, may honey trickle down your throat!
Küren tartсын gitçeçğim qabağın	May your village be surrounded all around, my little!
Qabağında cüz miñ atlı otlasın	May a hundred thousand horsemen graze their horses in your village!
Arbazında cüz qonakla tohtasın	May you entertain a hundred guests in your yard!

Bismillahirrahmanirrahim	<i>Bismillahirrahmanirrahim,</i> <sup>124</sup>
Bismillahirrahmanirrahim	<i>Bismillahirrahmanirrahim,</i>
Bismillahirrahmanirrahim	<i>Bismillahirrahmanirrahim,</i>
Bismillah bla men başlayma sözüüm	Let me start my word with the name of the merciful and Almighty Allah!
Haq colğa qarat Allah eki közüüm	Let me keep my eye on the path of God!
Bilgenim coq ay men carlı ne eteyim	I know nothing, alas, what shall I do?
Sıylı Allahha mahtav ıspas eteyim	Let me extol and praise Allah, the sublime!

Comment: In old times in the Caucasus the villages used to be surrounded by walls to defend them from the enemy. This is also mentioned in the lullaby.

• № 197. Jir, Turkey, Eskişehir, 2005

Oy Eçkibaşlanı Domalay	Oh, <i>Domalay</i> from the <i>Echkibash</i> clan,
Ol a bir keçege da qırq ögüznü kesdirgen	One night he slaughters an ox.
Subay sanların adam haq bla ösdürgen, tabu	Growing his wonderful body as the son of God,
Qırğıy sanlardan haram haqını da ösdürgen	Feeding his beautiful body with forbidden foods,
Candetli da bolsun Eçkibaşlanı Domalay	May Paradise be the home of <i>Domalay</i> from the <i>Echkibash</i> clan!
Domalayım da oy sabiy boldu çaş boldu	My <i>Domalay</i> became a child and grew into a young man,
Keçe ortada Naçalnikden tas boldu, tabu	At midnight he disappeared from beside the Russian commander.

<sup>124</sup> An invocation said as a good wish.

- № 198. Jir (about Atalay), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Keç boldu da Ayuw Çatda qaldı Atalay  
Cuqu arada tüş kördü da aytdı bılay  
Marcama men keçe turub ketmesem  
İlizmıǵa Taşbawatha cetmesem  
Ormanantnı kara kültüm etmesem

*Atalay* stayed in the *Ayuw* mountain until late,  
What he'd seen in his dream he cited like this:  
If I don't leave in the night  
And don't reach *Taşbawat* before dawn,  
I'll find *Ormanan* wounded.

Atalay a keçe ilgenib uyandı

At night *Atalay* startled out of his sleep and  
woke up,

Örge turub taş hunaǵa tayandı  
Bir tartıb erlay atha miñjendi  
Ayuw Çatdan ullu colǵa eñjendi

He stood up, leaned against a cliff,  
And mounted his horse.  
From the *Ayuw* mountain he set out on a long  
journey,

Atalay a Düger elge barǵandı

*Atalay* went to an Ossetian village.

Comment: Atalay is the hero of a Balkar legend. The story of the song is preceded by Atalay's returning home from a successful raid, and as evening fell, he had no other choice but spend the night in the *Ayuw* 'bear' mountain. He has a bad dream, he mounts his horse in the dark of the night, continues his way and arrives at an Ossetian village where his friends live. He meets no one he knows, so he's inquiring of what has happened. He is told that a terrible epidemic of the plague broke out and all his friends got sick and died. After this many Ossetian families settled in Balkar territories and became assimilated.

- № 199. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Taw başları oyra bolur çuwana  
Marawçu da kele bolur quwana  
Arqasında oyra anı qawalı  
Apsatıǵa bolur bılay cuwabı  
Apsatını berir künü süt kibik  
Bermez künü bolur anı it kibik  
Berir bolsañ tar qoşunda ulutma

The mountain peaks are steep,  
The hunter likes going there.  
His rifle's on his back,  
If *Apsatı* wants it like this.  
When *Apsatı* is generous the sun's like milk,  
When he is not, [hunting] is very difficult.  
If you give us something, don't torture us among  
the narrow cliffs,

Berüwçünü oyra bizge unutmı

Don't forget to give something to us!

- № 200. Heroic poem (about Tatar Khan), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Cawumla cawalla taw calpaqlaǵa oyra köllege

Rain is falling onto the mountain pastures and  
into the lakes.

Quwǵunla kirgendi oy Qaraçayda ellege, oyra  
batır a Tatarqan

News reached Karachay land; forward valiant  
*Tatarqan*!

Nihit başından uzatıldı bizge oyra üç quruq

From the mountain pass of *Nihit* three flags were  
sent with the news,

Duwut ayaǵından a çıqdı açı quwǵun qıçırırq,  
oyra batır a Tatarqan

From the lower part of the *Duwut* we got tragic  
news, valiant *Tatarqan*.

Duwut özenine wa Qızılбек asker oyra kirgendi  
Qatınnı qızını wa calan ayaq etib sürgendi, oy-  
ra batır a Tatarqan

Abkhaz soldiers invaded the valley of the *Duwut*,  
Driving women and girls barefoot, kidnapping  
them. Forward, valiant *Tatarqan*!

## • № 201. Jir, Turkey, Eskişehir, 2001

Aqbaş da aruw kümüş qamala  
 Qaraçay çaşlanı belinde  
 O tolu üy a bolsun Hacı-Murat  
 Bılay çıgıb ketgen elinde

White-handled beautiful silver daggers,  
 Stuck in the belts of Karachay lads,  
 May *Hacı-Murat* have a big family  
 In the village where he settled down.

Bizni mindirdile oyra mindirdile  
 Meşinanı artı bölgeñje  
 Kelmegiz a çaşla canazı coqdu

We were transported  
 In a waggon at the rear.  
 Don't come here lads, there's no funeral service

Çapon qazawatda ölgeñje<sup>125</sup>

For those who were killed in the Japanese war.

## • № 202. Bride's song, Kabard-Balkar Republic, (Otarov 2001:184)

Ey, kel, qızım a, kel, qızım,  
 Ullu Holamğa barayıq, qızım.

Come, my daughter, come, my daughter,  
 Let's go to the village of *Ullu Holam*, my daughter!

Oy, uğay, uğay barmayma, atam,  
 Men Holam élge kirmeyme, atam.  
 Oy, közlewden suw bermez a, atam,  
 Oy qatınları kün körmez, atam.

No, I'm not going, daddy dear,  
 I won't set foot in the village of *Holam*.  
 Its spring gives no water, daddy,  
 Women don't stay alive there, daddy.

## • № 203. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Meni qoylarım baralla Alan  
 Aq qırmalanı aylanıb  
 Yaqapınar qızları qalğanla sawlay  
 Qaraçay ellede saylanıb

My flock of sheep scatters, my friend,  
 While returning from *Ak Kirma*.  
 Every lass remained in the village of *Yakapınar*,  
 They'd been chosen in Karachay villages.

Közüm a çıraq a baradı anam  
 Aq qırmada taşlağa  
 Alay carağan toyla kerekdi  
 Bizni hoyubuzda çaşlağa

I can't take my eyes, mother,  
 Off the stones in *Ak Kirma*.  
 The lads in our village  
 Need such a beautiful feast.

## • № 204. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2000

Kökle túbünde kökbaş üylede  
 Çaşaydı aruw Kögala  
 Ekibiz birge küyüb barabız  
 Kögala sañña tarala

Under the sky in a tin-roof house  
 Lives beautiful *Kögala*.  
 We are two at the same time  
 Who burn with desire for *Kögala*.

Kökle túbünde kökbaş üylede  
 Men bir qayğısız çaşayem  
 Toyğa oyunña qoşulmay edim  
 Men süymeklikden taşayem

Under the sky in a tin-roof house  
 I lived happily with no trouble at all,  
 I never went to a wedding or a party either,  
 I didn't know what love was.

<sup>125</sup> Lament for those killed in the Russian-Japanese war of 1905.

## • № 205. Jir, Kabardiino-Balkar Republic, Janikoy, 2000

Da meni anam da bala da küsesin  
Ol menden seyir toyğandı  
Halq arasında bergen zamanda wa  
Meni da tışında qoyğandı

May my mother long for a child,  
She has had enough of me.  
She was ready to serve everyone,  
She left me outside.

Anı da başında wa bir a buhar börkü  
Bir aruw uşayd da başına  
Men a anasına da aman bolma dedim  
Nek ala bolmaz çaşına

On her head her Astrakhan hat,  
It suits her very well.  
I told her not to be wicked to her mother.  
Why doesn't she accept me as her son?

Comment: A child's cursing his mother.

• № 206. Song by a known author<sup>126</sup>, Kabard-Balkar Republic, Nalchik, 2000

Oy terezeden qarab turğanlay  
Ay qaya artına taşaydı  
Orus da bolmay, Tawlu da bolmay  
Mında Vengerlile çaşaydı

Ay, looking from the window,  
Ay, he disappeared behind the cliff.  
Instead of Russians and Karachay-Balkars  
Hungarians live here.

## • № 207. Jir, Kabard-Balkar Republic, Kara Suv, 2000

Dila<sup>127</sup> brigadir bolsam a alan  
Pastroykağa sallıqma(n)  
Da sen da meni wa süyüb ölseñ da  
Qaçırıp arı alay allıqma(n)

If I was the brigade leader,  
I'd move into the building.  
However much you'd love me,  
I'd abduct you to marry you.

Da tübündeği atçığın a çaşım  
Bardırallıqmısa cürüşün  
Kesim süymegenley tiyseñ a Rasul  
Cıyıрма cılğa etdirirme südüsün

Your horse is under you, my son,  
Can you still encourage it?  
*Rasul*, if you get angry with me for everything,  
I'll get you in gaol for twenty years.

## • № 208. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Çille bayraq çaçdıla  
Budapeşt degen gorodda  
Uruş boşalğanğa cüregim quwaññan  
Men sizni körür muratda

Silk flags were distributed  
In the town called Budapest.  
The war was over, my heart rejoiced,  
I was burning with desire to see you.

Qaralığınızni saqlağız deyd da  
Oldu da sıylı borçuğuz  
Qıyınlıq üçün adam ölmeydi  
Acal kelir deb qorquğuz

He says: defend your country!  
That's our sacred duty!  
Hardships don't kill you,  
Yet do not forget the end!

<sup>126</sup> In memory of a soldier who died in Hungary.

<sup>127</sup> At the beginning of Russian *dlja* 'for' the consonant cluster is resolved.

## • № 209. Lament, Kabard-Balkar Republic, Nalchik, 1998

Keçe da tüşümde men bir tüş körgenem  
 Bizge bir qıyınlıq cetedi  
 Meni körgen tüşüm kerti ese anam  
 Qaraçay Kafkazdan ketedi

Last night I had a dream,  
 A tragedy was approaching us.  
 If my vision became true,  
 My mother would leave the Karachay Caucasus.

Woy Kafkaz tawla, woy miyik aruwla

Ay, the Caucasian mountains are beautiful and  
 high,

Bizni demenñili qalabız

They are our strong castles.

Woy siz da cılağız, da biz da cılaybız

We're crying, you should cry, too.

Sizden ayırılıb barabız

We're parting with you, we're leaving.

## • № 210. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Dunya bagası qarnaşım a Qadir  
 Bayram kün telefon etgendi  
 Dunya carıgım Bayqulum a anam  
 Bütün askerge ketgendi

The world's treasure, my borther *Kadir*  
 Called me during our celebration,  
 The world's light, my *Baykul*, mother,  
 Today joined the army.

Ataň a Cahit muhtar bolgand deydile

Your father *Jahit*, so they say, became a muhtar,

Endi alay işlege kirmesin

He shouldn't get involved in anything like that.

Eki dunyanı da halq etgen Allah

Allah who created two worlds,

Anı açısın meñje bermesin

Should not torture me like that.

## • № 211. Jir, Kabard-Balkar Republic, Janikoy, 2000

Üyübüz allında oy suwçuq deyle  
 Ol betni-qolnu cuwarğa  
 Alğınça meni qolumdan kelmeydi  
 Tartıb belimi buwarğa

A stream is flowing in front of our house,  
 We can wash our hands and face in it.  
 No longer can I do as I used to,  
 I can't gird myself tightly now.<sup>128</sup>

## • № 212. Lament, Kabard-Balkar Republic, Janikoy, 2000

## • № 213. Jir, Kabard-Balkar Republic, Bızıngı, 2000

Aylana-cürüy ketgenme Alan  
 Tuthanma köksül kögürçün  
 Qanatçıqlarını kesim keserikme  
 İyerik tüyülme ölgünçün

I've been wandering about, my friend,  
 I've caught a blue bird.  
 I'll cut its wings myself,  
 I won't leave it till I die.

Kelçi aruwum, kelçin aruwum

Come, my beautiful, come, my beautiful,

Ma bizni elge barayıq

Let's go to our village!

Sen tuman bolub, men cawun bolub<sup>129</sup>

You should turn into fog and I'll become rain,

Sirtladan birge awayıq

Let's fly like that over the rocks!

<sup>128</sup> The girl became pregnant, that's why she can't bind her belt tight.

<sup>129</sup> In Karachay land this line is *Sen tuban bolub, men cawum bolub* 'You should become fog, me rain'.

- № 214. Jir on the accordion, Kabard-Balkar Republic, Janikoy, 2000

- № 215. Song by a known author, Turkey, Doğlat, 2001

Men bek süygen aq bayramda <sup>130</sup>	On our white holiday, which I like so much, <sup>131</sup>
Sen bek süygen aq bayramda	On our white holiday, which you like so much,
Caññı cıl endi cetedi	The new year is approaching,
Uzaqda bolsam da kesim	Even though I am far away,
Tansılıq küçlegen esim	All my thoughts are you,
Seni bla uşaq etedi	In my thoughts I'm talking with you.

Cer da aqdı, kök da aqdı	The earth is white, the sky is white, too,
Qar suwuqdu, cumuşaqdı	The snow is cold, it is freshly fallen,
Qarğa atıñı cazama	I'm writing your name into it.
Suwuq bolsa barmaq uçum	When my finger tip is cold,
Atıñı cazğanım üçün	The one I've written down your name with,
Erinlerime salama	I lift it to my lips.

- № 216. Lament, Kabard-Balkar Republic, Kara Suv, 2000

Cerleni talğır cıanı bolub	As a yellow land snake
Men suwnu örge barğayem	I would have swum upstream.
Duniyağa urluq <sup>132</sup> menmi bolлуqem	I was to have remained a seed in the world,
Caratılmayın qalğayem	I wish I had remained a promise!

Biz a birbirni bir bek süygenek	We loved each other so much,
Sen menden ceññil öññeleb	But you soon grew cold towards me.
Endi meni üçün qıyam aylansın	I don't even mind rocks
Tawladan taşla tönğñereb	Rolling down from the mountain.

- № 217. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bittirova

- № 218. İynar, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Qara qaşlarıñ, burma çaçlarıñ	I look with admiration
Qarab turama men sañña	At your black eyebrows and wavy hair.
Keçe tüşümde seni körgenley	At night in my dream when you appear,
Çiğib qalama men tañña	I can't go back to sleep till morning.

Buwunçuqlarıñ kümüşça cılıtray	Your wrist shines like silver,
Barmaqçıqlarıñ sarı altın	Your fingers are yellow gold.
İynana eseñ iynan aruwçuq	Believe me, my beautiful,
Öleme seni amaltın	I am dying for you.

<sup>130</sup> This well-known and popular song was written by Albert Özdenov.

<sup>131</sup> The day became festive because his/her sweetheart was to arrive.

<sup>132</sup> *Urluq* means 'seed suitable for sowing, good for reproduction'. This Karachay item can be added to the Turkic etymology of the Hungarian word *úr* 'lord' (WOT 969).

• № 219. Lament, Turkey, Yakapınar – Ertuğrul, 2001

Töben elleden kelgen bir atlı  
Bu sabiy Naniq bolurmu  
Cariq culduzum muthuz bolğandı  
Nanıgım ölgen bolurmu

A rider's approaching from the villages below,  
I wonder if this child is *Nanic*.  
My bright star has grown dim,  
I wonder if my *Nanic* is dead.

Men halal çabaq bolğayem Naniq  
Bu suwnu eñişge bargayem  
Duniyağa urluq men mi bolluqem  
Caratılmayın qalğayem

I could have become an edible fish, *Nanic*,  
Swimming down this river.  
Was I to become the source of the world?  
I wish I hadn't been created!

• № 220. Lament, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Mahay da Kün da qarnaşladıla, ay da cartıdı  
kün sawdu  
Ol Misirlanı ıllu arbazğa bu qara qanla nek  
cawdu  
Çığara barıb kelgendi deyle Camalını tabhan  
atası  
Camalını tutub alıb baralla, ne edi etgen hatası

*Mahay* and *Kün* were siblings, the moon was  
half and the sun was full.<sup>133</sup>  
Why did black blood have to flow in the court  
of Egyptian rulers?  
*Jamal* is called by his own father: they've come  
for you,  
*Jamal*'s been caught, taken away, what could  
he have done?

• № 221. Jir, Turkey, Yakapınar – Ertuğrul, 2001

Men seni süymey ne eteyim Nürcan  
Sen aruwluqğa çek kesgen  
Narat hawada miyik tawlada  
Sen meni üçün deb ösgen

What shall I do not to love you, *Nurjan*?  
You're the most beautiful.  
In the scent of pine, in high mountains,  
You've been created for me.

Men seni süymey ne eteyim Nürcan  
Közüme qarab uyala  
Keçe cuqlamay bir tıñlıq tabmay  
Sanğa termile turama

What shall I do not to love you *Nurjan*?  
You look into my eyes modestly,  
At night, wide awake, unable to find peace,  
I'm longing for you.

• № 222. Jir, Kabard-Balkar Republic, the ourskirts of Nalchik, 2000

Oramnı örge keledile  
Süygenlerimi üçüsü  
Oñ canındağı tamatadı deyle  
Oy da qaysı bolur kiçisi

They're coming up the road,  
Three of my lovers.  
The one on the right looks the oldest,  
I wonder which of them is the youngest.

Canındağı ağaçqab geroh  
Ol burulub altı atılad  
Oy oy qızla nege almaysız  
Bizni elde kezbow satılad

Your wooden-stock rifle  
Revolves and fires six times.  
Ay, ay, lassie, why don't you buy some?  
Secrets are sold in our village.

<sup>133</sup> *Mahay* 'Moon', *kün* 'Sun'.

- № 223. Lament, Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Seni ayağıñda da çuruqla Qanşawbiy  
İçleri qandan tolgandı  
Meni balintsğa oy atıgız tenlerim  
Meñne bolur kün da bolgandı

*Kanshawbiy*, the boots on your feet  
Are filled with blood.  
My friends, take me to hospital,  
What could have happened has happened to me.

Meni balintsğa oy atdıla oy anam  
Eşikleni üsüme tartdıla  
Qıçırıp qadalıb a carlı egeçlerim  
Terlegenim sayın çabdıla

Alas, mother, I was put into hospital,  
And the door was closed.  
My poor sisters ran  
Crying when I was sweating.

- № 224. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Teyri malla tıya men malla tıya  
Bir ağaç üyge cetgenem  
İt da Çerkesleni qarab a körgenley  
Men köb sağışla etgenem

Sure enough, driving the flock  
I got to a wooden house.  
Seeing the treacherous Cherkesses  
Hundreds of things occurred to me!

Sağışlar a ete turğanlayıma  
İşkogum tüşdü esime  
Allahdan sora coq edi nögerim  
Men köl eteyim kesime

Absorbed in my thoughts  
I remembered my rifle.  
I have no friend other than Allah,  
I encouraged myself like this.

- № 225. Jir, Karachay-Cherkess Republic, Karachaevsk, 1998

Ey qara tonla cumuşaq qolla  
Haram arağıdan toyalla  
Kimden tuwğanları belginmegenle  
Iyıqdan qatın qoyalla

Ey, black fur-coated, soft-handed lot,  
Who get drunk on drinks forbidden by Islam!  
They don't even know whose offspring they are,  
They throw over a woman each week.

Geten da köñçekle geten da kölekle  
Endi gelepeyle kiyelle  
Üyünde tawuğu bolmağan çaşla  
Birem toru acirge minele

The ones in linen trousers and linen shirts  
Are wearing hussar trousers now.  
Lads with not a single hen at home,  
Are riding black-tailed brown horses.

Comment: The song is about Caucasian people who joined the bolsheviks in the 1920s and suddenly became rich.

- № 226. Lament (Abdulkerim's song), Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Abdulkerimim, Abdulkerimim  
Eştir a qoyma qıçırıp  
Köksül da kögürçün tuthanem da oy oy  
Ketgendi qolumdan içınıb

My *Abdulkerim*, my *Abdulkerim*,  
You keep shouting this!  
I have caught the blue bird, but  
It escaped from me, it flew away.

Abdulkerimni nesin sorasız çaşla  
Kesim aytayım çaşlğın  
Kimle öltürüb barıb a oy alğan bolur elle  
Qanına boyalğan başlğın

Lads, no matter what you ask about *Abdulkerim*,  
Let me answer it myself.  
Whoever had been his murderer,  
He'll not escape.

- № 227. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova  
 Balıq aylançından tizilib çıǵad He left from the bend of the river *Balik*,  
 Bu erkeçleni alları The forerunner of this flock of goats.  
 Ol oq tiygenley qırılıb tüşgened As the bullet ran into his body, he fell onto the  
 ground,  
 Abdülkerimni sanları The body of *Abdülkerim*.
- Abdülkerimim, meni Hızırım My *Abdülkerim*, my *Hizir*,<sup>134</sup>  
 Mallanı tawdan awdurǵan Driving the flock down from the mountain peak,  
 Oy, Bekka uluçuq alay a köreme Alas, it was *Bekka's* son,  
 Bizge qara qanla cawdurǵan Who'd brought this disaster on us.
- № 228. Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007  
 Oy Mahar özen toymay seni körgen Ah, the *Mahar* valley, I can't have enough of  
 this sight.  
 Köz aldaǵan kibik tawlarıñ Your mountains are dazzling!  
 Tik qulaqladan, oǵarı buǵoyladan From your steep canyons and spiky glaciers  
 Sarqadıla zemzem suwlarıñ The water of Paradise is flowing.
- № 229. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova  
 Biz Qazaǵıstañña kelgen a bolurek We arrived in Kazakhstan  
 Nemis faşistni uwundan Because of the German fascists.  
 Meni wa cüregim içerge termiled My heart's only desire is  
 Kafkaznı gara suwundan To drink water from a spring in the Caucasus.
- Biz Qazaǵıstañña kelgen a bolurek We arrived in Kazakhstan  
 Ömürübüz mında tururça To get stuck in here till our death.  
 Ölsem qabırımı sırtha wa salıǵız When I die, place my grave high enough,  
 Kafkazdan hawa ururça Let it be reached by the wind of the Caucasus!
- № 230. Lament, Turkey, Eskishehir Karachay Derneǵi, 2005  
 Anı anası bir bek cılaydı, egeçleri burulub His mother's crying for him, his sisters are  
 grieving.  
 İyiniñ qayda qalıb ketdiñ, tıbiriniñ qururuq Alas, where did you get stuck, you who reduced  
 our hearth to ashes?
- № 231. Jir, Karachay-Cherkess Republic, Teberdi, 2000  
 Beş da altı cılnı tüşümde da körüb In my dreams I've seen him for five or six years,  
 Bıyılǵa da deri saqladım I've been waiting for his arrival till now.  
 Sredniy Aziyada ma bir a issi kün In Central Asia on a warm day  
 Terek salqınında cuqladım I fell asleep in the shade of a tree.
- Ayıbdı mañña ma bu süymeklikden Shame on me, this love  
 2Qalay da esimi taşladım Has driven me crazy.  
 Alaycıǵa kelib cuqlaǵanımda wa When I got there I fell asleep,  
 Tüşümde da köre başladım And saw him in my dream, too.

<sup>134</sup> *Hizir* is the grey horseman, the wonder-working saint of Muslims to whom every one prays before their death. He can give back the soul to one who earnestly prays to him.

## • № 232. Lament, Turkey, Dođlat, 2001

Çumadanıñı açalmayın tabu ma çüyle bla açdıla

Her suitcase couldn't be opened, it had to be forced open.

Quwança cıyğan haraketini cılay, burula çaçdıla

The trousseau collected for your happy days was distributed sadly, amidst tears.

## • № 233. Lament, Turkey, Bashhüyük, 2001

Üyübüzñü allında köget terekle

There are fruit trees in front of our house,

Alada bitgen baliyle

They grow sour cherries.

Aliy, Aliy deb da esime salalla

*Aliy, Aliy*, they keep mentioning

Aman çeçek qrlıq sabiyle

The child that died of chickenpox.

## • № 234. Lament, Turkey, Bashhüyük, 2001

Alay hucusuna wa boşuna da qalsın

May your father Suleyman's livestock

Atañ Sülemenni malları

Remain abandoned like that!

Qan bla irin bolğandı deydile da

It is said poor Aliyim's body

Carlı Aliyimi sanları.

Was covered by blood and pus.

## • № 235. Jir, Turkey, Dođlat, 2001

Har inñir sayın kökbaş üyçükden

Every night from the tin-roofed house

Aq kögürçünçük qaraydı

A white pigeon is looking out.

Gürcü cibekça cohar çaşçığın

Slowly she is combing

Ol sabır sabır taraydı

Her silken wavy Georgian hair.

Ol işni süygen allay qızçıqdı

A hard-working girl,

Usta bilede eterin

She's doing a good job.

Köble umutlu bolub cürüyle

Many go to sue her hoping,

Bilmeyle kimge keterin

No one knows who she will marry.

## • № 236. Lament, Turkey, Bashhüyük, 2001

Atam Muhacir Kürkge ketgen edi

My father went to *Kürk*, who'd been expelled from his country,

Zatere motornu satarğa

To sell his tractor.

Qarnaşlarım a nek hazır bolmaysız

My brothers, why aren't you ready

Sal ağaçımdan tutarğa

To hold my coffin?

Üstüme de ceşil kırdık bitgelley

When green grass is growing above me,

İği bolğanımı bilirsiz

You'll understand that I'm all right.

Ser qızlığımda etgen kölegimi

Give my shirts sewn when I was a small girl

Teñ qızlarıma berirsiz

To my friends!

Qıyınlı da anam, ol cazıq egeçim

My poor mother and sister,

Ketmegiz meni canımdan

Don't go away from me,

Hasan bla da Hüseyin kelib

*Hasan* and *Husain* should come here,

Tutsunla da meni salımdan

They should carry my coffin!

Süygen teñ kızım, Sabriya egeçim  
 Ala ketmesin katımdan  
 Fevzi bla da Ali İhsan a tutsunla  
 Sal ağaçımı atından

My dear friend, my sister *Sabriye*,  
 Don't go away from me!  
*Fevzi and Ali İhsan*  
 Should lift my coffin from the side!

• № 237. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bittirova

• № 238. Jir, Turkey, Yakapınar – Ertuğrul, 2001

Oy anam harib sen meni allıma

Alas, my poor mother, you've never ceased  
 watching my road,

Köz qaçmay qarağanlı azmı boldu  
 Cüregiñ iynanmay tas bolğanıma

It was too much for you to bear.  
 Your soul won't believe it even today that I've  
 disappeared.

Oğurlu betiñ alay sazımı boldu

Will your blessed face fade away like this?

• № 239. Jir on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000

• № 240. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Başıbızdağı carıq culduzcuq  
 Ol tawla artına batad  
 Aruw sıfatıñ esimden ketmey<sup>135</sup>  
 Tañım aman bla atadı

A shining little star above our heads  
 Sinks down behind the mountains.  
 Before I could forget your beautiful face,  
 I awake to an ugly morning.

Men colğa çıgıb allıña wa qaray  
 Eki közümden boşayma  
 İynan aruwum men ant a eteme  
 Seni sağına çaşayma.

I set out, I keep watching the road.  
 I've lost both my eyes.  
 I swear, darling, believe me,  
 Your memory keeps me alive.

Men colğa çıgıb allıña wa qaray  
 Eki közümden boşayma  
 Bu sümekligim elge wa bilinib  
 Bolmaz qayğılağa qalğanma

I set out, I'm watching your way.  
 I am all eyes.  
 When they heard about our love,  
 I got into incredible troubles.

• № 241. Jir (funny love song), Kabard-Balkar Republic, Kara Suv, 2000

Aq cawluqnu nek baylağansa  
 Bitgenmi etgendi boynuñda  
 Süydürür duwañ bardı deydile, nanım

Why did you wear a white kerchief?  
 Have the seeds sprouted all right?

Qaramay qoymam qoynuñda

You have a talisman that brings love, so they  
 say, my darling,  
 I can't leave you here till I've seen it in your lap.

Comment: *bit-* here means 'sprout, come up from the soil', *nani* means 'my dear, my darling' in Karachay.

<sup>135</sup> Hungarian *ész* 'brain' is of Turkic origin; it acquires suffixes of identical function in the same order as in Karachay (Kar. *es+im+den*, Hun. *esz+em+ből* 'from my brain').

• № 242. Jir (love song), Kabard-Balkar Republic, Kara Suv, 2000

Bir canından çaşaw tarlıǵı	The difficulties of life on the one hand,
Birsi canından süymeklik	And love on the other.
Oy meni künüm qalay qıyındı	Alas, my day is full of torment,
Süymeklikden küymeklik	I'm burning with the pain of love.

Öksüz a da qalǵan kiyik a ulaqça	Like a little orphaned deer,
Tawnu arasında qalǵanma	I stayed in the mountains.
Quş buyuqdurǵan tawuq a balaça	Like a little chicken frightened by the eagle,
Ölür saǵışnı da alǵanma	Tortured by the fear of death.

• № 243. Jir on the pipe, Kabard-Balkar Republic, Janikoy, 2000

• № 244. Jir (Emina), Kabard-Balkar Republic, Janikoy, 2000

Biz çıǵan edik ullu da Bashandan	We left <i>Ullu Bashan</i>
Şam Teberdige qonaqǵa	For the wonderful <i>Teberdi</i> , for a visit.
Oy da meni başım bılay da qalǵandı	That's how I stayed alive,
Da tawruh bla comaqǵa	And became the hero of tales.

Teberdi allına bolub a turǵanlay	We arrived near <i>Teberdi</i> ,
Bir bölek atlı köründü	We saw a group of horsemen.
Alanı körgende sabiy a cüregim	As soon as we had noticed them,
Bılay tawǵa taşa bölündü	Fear broke my young heart.

Comment: Here the performer confused the names of places, the original text starts like this:

Men bargan edim Ullu Teberdiden	I left <i>Ullu Teberdi</i>
Taşköpür eline qonaqǵa	For <i>Taşköpür</i> for a visit.

The title of the song is *Akbiyche* and *Ramazan*. *Akbiyche* was a young girl of noble origin living in *Teberdi*, and *Ramazan* a young lad from slave ancestors living in the village of *Taşköpür*. The girl's uncle opposed to their relationship and forbade their marriage, that's why *Ramazan* ran away with *Akbiyche*. Her uncle took back the girl and killed her.

• № 245. Jir, Turkey, Bolvadin, 2005

Ya atañ Kökge da cege wa bolur	Your father ran to <i>Kök</i> ,
Ma qara qolan öǵüzle	Black-mottled oxen,
Qarın a cawunda oynay bolur Zeynep	Playing in their bellies is <i>Zeynep</i> ,
Qara qaş ulan a egizle	The man with black eyebrows, twins.

Comment: The text is confused.

• № 246. Jir, Turkey, Akhısar, 2005

Arnavut da çaldan a cayılıb kelelle	Scattered from the field of <i>Albania</i> . <sup>136</sup>
Atam Muhacirni qoyları	The sheep of my father <i>Muhajir</i> are approach-
	ing
Hucularına boşlarına qalsın	Cursed be the weddings
Ma Temirçileni toyları	Of the <i>Temirji</i> family!

<sup>136</sup> The pasture is in Central Anatolia, near the village of *Belpinar*.

Men da öllügümü bileyedim atam	I knew, father, that I would die,
Ma qoylanı sawarğa oltursam	When I sit there to milk the sheep.
Duniyalağa ayılğan bir qız boluq edim	I'd have been a famous girl in the world,
Ma cıyırma cılımı toltursam	If I'd had a chance to turn twenty.

• № 247. Jir (funny song), Karachay-Cherkess Republic, Ogari Mara, 2000

Esirib üyge men da keleme	I'm coming home drunken,
Üydegi biyçemi tüyeme	I beat up my woman at home.
Sora meni türmege kelib alıb keterle	Then they put me in prison,
Qallay zawuq künle eterle	They live very happy days without me!

• № 248. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Its text see: № 249

• № 249. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Seni qara çaçıñ tabanıñı cete	Your black hair reaches your heels,
Közleriñ küle turğanlay	Your long eyelashes
Uzun kirpikleriñ közleriñi caba	Cover your smiling eyes,
Carıqlıgıñı çaşırganlay	Hiding their glitter.

Senden aruw bolmaz oy cerni üsünde	You're the most beautiful in this world,
Aruwluğun ay bla eriş	Your beauty rivals that of the Moon.
Süymeklik qabhañña tüşgenme men alay	I've fallen into the trap of love,
Qıynalmam çıgarğa küreş	I can't wriggle out of it.

• № 250. Jir (love song), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

Aruwsa deyle da igise deyle	You're said to be nice and good,
Künden da köre turayım	I wish I could see you every day!
Aruw nanım, qayda aylansañ da	My beautiful darling, wherever I wander,
Canıña qurman bolayım	I love you very much.

• № 251. Love song, Kabard-Balkar Republic, Janikoy, 2000

Oy-oy-oy, ah meni da süygenim a	Alas, alas, alas my darling
Bir aman açuw etgendi	Flew into a fury,
Ol bolcalından şaşarğa süye da	He didn't mind it was not yet time,
Bılay qoşha qaçıb ketgendi	He ran away to the summer pasture.

Süygenim qoşha wa qaçıb a ketgenli	Since my darling fled to the summer pasture,
Oy ışarmayma, külmeyme	I can't laugh.
Allına qaray men barlıq edim	I'd go to meet him on the way,
Kellik bolcalın bilmeyme	But I don't know when he'll come back.

• № 252. İynar, Kabard-Balkar Republic, Ogari Malkar, 2000

Ayt dey esegiz, ayt dey esegiz	If you encourage me to sing,
Cırlamay qalay qoyayım	How could I resist.
Qaygılarımı bir köb etgense	You've multiplied my sorrow,
Canıña qurman bolayım	I love you very much.



Süygen çaşını kögüztebiz deb  
Ölgenni allıma keltirib  
Jarım sağatha alıb çıqdıla  
Ol aruwçuqnu öltürüb

Sen bizni üyge kirgen a zamanda  
Ma bizni üyge kün tiyib  
Kökbörk nanımı öltürüb qoydula  
Araqı şşağa ot iyib

• № 257. Jir (love song), Kabard-Balkar Republic, Bızıngı, 2000

Tülkü çıqğandı meni allımdan a  
Tügü qızıldı qanımdan  
Men Nanıqaynı saylab allıqma  
Saw duniyanı malından

A fox showed up in front of me,  
Its fur redder than my blood.  
*Nanıkay*<sup>138</sup> is more precious to me  
Than all the treasures of the world!

Da arğı tawla arı awsun deydi  
Da bergi tawla beri awsun  
Men Nanıkaydan qalğandan ese  
Közümden qorağança bolsun

The mountians there should turn that way,  
The ones here should turn this way!  
I'd rather not see them again  
Than be deprived of *Nanıkay*!

• № 258. Jir (soldiers' song), Kabard-Balkar Republic, Bızıngı, 2000

Meni süygençigim oh armiyada  
Ol qaçan qaytır, kogda  
Men erge barıb, oh qaytıb kelsem  
Ol mañña ne aytır, tagıda

My sweetheart is in the army,  
When will he come back, when?  
If I get married before that,  
What will he tell me then?

• № 259. Jir, Turkey, Bashhüyük, 2001

Közüm a çıraq barğandı, barğandı  
Ayağıñdağı meslege  
Kete turub a kim tüşdü deb  
Alan seni esiñe

My eyes stared at  
The slippers on your feet.  
When you left, my friend,  
Who did you think of?

Qırğa ketib barasa, barasa  
Oy teñleriñden al bolub  
Men süygenley süymesen a oy Alan

You're walking in fields  
In front of your friends.  
If you don't love me so much as I love you, alas,  
my darling,

Anaña da kelgin a sal bolub

Return dead to your mother!

• № 260. Jir (love song), Kabard-Balkar Republic, (Otarov 2001:158)

Cim-cim aruw cılıtratirem  
Çaçımı, cuwup, tarasam.  
Cılamağanlanı men cılıtirem,  
Tariğuwlarımı sanasam.

I washed and brushed my hair  
Till it became shiny and bright.  
If I listed all my troubles,  
Even those who never cry would weep.

Tariğuwlarımı men sanarıqma,  
Qalğanla manga tıñılab.  
Kökbörk cançigim sawmu bolluqdu,  
Ne tabarıqma men, cılab?

I'm going to recount my troubles,  
The others will all listen to me.  
I wonder if my darling in the grey hat is all right.  
What can I find, crying?

<sup>138</sup> *Nanıkay* is a popular girl's name among Karachays.

## • № 261. Lament, Turkey, Akhısar, 2005

Arnavut da çaldan a cayılıb kelelle

The sheep of my father *Muhajir* are approaching

Atam Muhacirni qoyları  
Hucularına boşlarına qalsın  
Ma Temirçileni toyları

Scattered from the field of *Albania*.  
Cursed be the weddings  
Of the *Temirji* family.

Men da öllüğümü bileyedim atam  
Ma qoyları sawarğa oltursam  
Duniyalağa ayılğan bir qız bolluq edim  
Ma cıyırma cılımı toltursam

I knew, father, that I would die,  
When I sit there to milk the sheep.  
I'd have been a famous girl in the world,  
If I'd had a chance to turn twenty.

## • № 262. İynar, Turkey, Yakapınar – Ertuğrul, 2001

Ayt dey esegiz men da aytayım

If you encourage me so much, I'm going to sing,  
too

İynarlarımı altısın  
Qayda köreyim, qayda tabayım  
Canımı çağñız cartısın

Six love songs from my own.  
Where shall I see, where shall I find  
The other half of my soul?

Ayt dey esegiz men da aytayım

If you encourage me so much, I'm going to sing,  
too,

İynarlarımı toğuzun  
Süygenim a da belgige bergendi  
Qolundağı da qobuzun

Nine love songs from my own.  
My darling gave his accordion to me  
As a token of our relationship.

## • № 263. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Kelçigiz qızla ay biz barayıq a  
Colları taqır Bashañña  
Men Nanıkaydan qallıq tüyülme  
Boynumdan oyra ashañña

Come on girls, let's go  
To the village of *Bashan* with the narrow streets!  
I can't leave *Nanikay*  
Even if they hang me!

İy, argı taw da arı awsun deyle  
Da bergi taw da beri awsun  
Men Nanıkaydan qalğandan ese wa  
Közümden qara qan cawsun

The mountain over there should turn that way,  
The one here should turn this way!  
May red blood  
Rather than be separated from *Nanikay*!

## • № 264. Jir (Aktamak), Kabard-Balkar Republic, Kara Suy, 2000

Kelçi aruwuğum paytoñña  
Hamut salğanma sarı atha  
Ey, cay çillede bezgek bolursa

Come my beautiful, get into the carriage,  
I've harnessed the yellow horse.  
In the heat of the summer you'll have a bout of  
fever

Alıb ketmesem men naratha

If I don't take you to the pine forest.

Kelçi aruwuğum paytoñña  
Qobuzuñu soğa çayqala  
Ey, sol canıñda oturub men barırma  
Sorğanıña cuwab a qaytara

Come my beautiful, get into the carriage,  
Playing the accordion, dancing!  
Let me sit on your left side,  
Let me answer if you're asked!

Comment: This song is a part of İsmail Semenov's famous *Aktamak* song.

- № 265. Jir, Karachay-Ckerkess Republic, Jögetey (Ayagı) (Agócs–Lukács collection), 2007

Ullu Qaraçaydan deydi asker sotnya çıqdı sanalıb	A troop of soldiers set out from the great Karachay land,
Anala qaldıla wa deydi çaşlanı ızlarından taralıb	Leaving mothers behind who wait for their sons.
Asker sotnya çıqğand deydi çoyun maşınağa basınıb	The soldiers got onto a train, The gates of the abandoned houses remained
Otowla qaldıla wa deydi bılay eşikleri tartılıb	locked.

- № 266. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Ma suwnu örge cüzedi deyle	It swims upstream, so they say,
Ol ala çabaq, aq çabaq	The pied trout, a white fish.
Meni canımdan süygenim sense	I adore you more than my own soul,
Kulina degen aqtamaq	<i>Kulina</i> , the one with the white neck.
Oy senden aruw körmedim Kulina	I have seen no one nicer than you, my <i>Kulina</i> ,
Oy men çaşağan curtлада	No matter where I've lived.
Sañña uşatıb gokka hanslanı	I roam the mountain peaks
Basmay cürüyme sırtladı	Not stepping on flowers that are like you.

- № 267. Jir, Turkey, Bolvadin, 2001

Başındağı kök cawluğuş da	On your head your blue kerchief,
Aruw köreyem oñmasa	It's nice unless it fades.
Adamlığıña közüm qaramayd	I don't mind if you're a good man,
Aruwluçquğuş bolmasa	If you're not beautiful.

- № 268. Lament, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Meni süygenim ketib baradı	My sweetheart is leaving,
Ustolda qalğand suratı	His photo was left on the table.
Ekibizden sora da bolurla oy Alan	There are others, alas, besides the two of us,
Cartılay qalğan muratı	Whose goal's got broken.
Oy seni bla meni üçün canım	Newspapers should write about us,
Tawlağa gazet urulsun	About you and me, my darling!
Oy senden qalğan meni da duniyam	Deprived of you, my world
Tübü başına burulsun	Should turn upside down!

- № 269. Jir (love song), Kabard-Balkar Republic, Kashha Tav, 2000

Har ertden sayın a bet qol cuvama	In the mornings I wash my hands and face,
Tawladan aqğan qar suwğa	In the snow-broth running down from the mountains.
Sen aruwçuqnu da qaydan a süygenem	Why did I get to love you,
Caş cüregime carsuwğa	You've become the trouble of my young heart.
Endige deri da kirmegen edim	I haven't walked so far,
Endi kirgenme tumañña	I've flown in the fog now.
Atamı anamı da haram eterça	I opposed to my father and mother,
Ne aruw körünñen ediñ sen mañña	You looked so beautiful to me!

• № 270. Jir (historic song), Kabard-Balkar Republic, Kashha Tav, 2000

Azret biy a çaşay edi da	<i>Azret</i> bey lived there
Ol Malkar Tarında, oy	In the valley of the river Balkar.
Oy bu bir üç qatın alğan edi deydile	Ay, they say, he had three women,
Bolmay a munu sabiyi	But had no children all the same.

Oy artda bılay qatın alğan ed	Ay, then he married a woman,
Añña egizle tuwdula	Who gave birth to twins.
Atlarına wa Bekmırza bla	One was called <i>Bekmirza</i> ,
Biymırza deb a atalla	The other <i>Biymirza</i> .

• № 271. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Köklerde uçan alay kögürçün	A pigeon flying in the sky,
Qanatı aylanıb teñjizge	Flaps its wings towards the sea.
Ay, kün bulutha kirginçi çaşla	Ey, before the sun's covered by the clouds, lads,
Küyow da boluqma men sizge	I'll be your brother-in-law.

• № 272. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Qaysı caylıqda otlay bolurla	I wonder in which summer pasture
İyesiz qalğan mallarım	My unattended flock is grazing.
Süygeniñ erge kaçdı degende	When they said my sweetheart got married,
Qırılıb tüşdüle sanlarım	I dropped dead.

Qırılıb tüşgen meni sanlarım	I dropped dead,
Endi tirilmeydile örge	I never stood up again.
Ay, bu bedişge qalğandan ese	I should have died of the flu,
Kirib qalğıyem men körge	Rather than live to see such a shame!

• № 273. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Siz aythan hawle çaş men da bolsam a	I wish I had been the lad said to be good-for-nothing!
Qıñırboyun horalağa minmezem	I would not have ridden curved-backed horses.
Siz aythan homuh çaş men da bolsam da	I wish I had been the lad said to be clumsy!
Ol aruv Zawranı süymezem	I would not have fallen in love with beautiful <i>Zawra</i> !

• № 274. Lament, Kabard-Balkar Republic, Kashha Tav, 2000

Elde sabiyçikle da cılab a kelele	The children are coming in the village crying,
Suwğa bir atlı ketdi deb	They say a rider has fallen into the river.
Aliyni egeçleri bir aman cılayla	<i>Aliy</i> 's sisters are crying bitterly,
Aliyge qarğış cetdi deb	A curse has fallen on <i>Aliy</i> , they say.

Oy suwğa ketgen alay atlını	Alas, did the rider that fell into the river
Qızıl qantor atı barmedi?	Have a red bay horse?
Suwnu da başına barıb qarağanda	Was the river bank close to the river
Suwnu başı qızıl qanmedi?	Covered by red blood?

## • № 275. Jir, Kabard-Balkar Republic, Janikoy, 2000

Oy hoy marcala deydi da bu küz qoyçula	The autumn shepherds reached the valley of <i>Ujet</i> , <sup>140</sup>
Ucet awzuna kirdile deyle hoy alay da kirdile	They reached the valley.
İt gawurla bılanı qaydan bildile	How did the miserable gıaours hear about it?
Oy hoy marca deydi da bu Tuwdulanı da wa qaratornu sürdüle deyle	The <i>Tuwdu</i> family's brown horses,
Hoy alay da sürdüle	The flocks got stolen.
Küz qoyçula da ulaq <sup>139</sup> soydula aşarğa	The autumn shepherds killed a goatling for dinner.

## • № 276. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Bılay arı qarasam	If I look this way,
Zınada eki çalqıçı	Two reapers in <i>Zina</i> .
Qatın, qoynuña kirmey qalğiyem	I wish I had not lain in your lap, woman,
Men sanğa şaşıb barğınçı	When you confused me before I left.

## • № 277. Jir (Gapalaw), Turkey, Bolvadin, 2005

Men başlağanma da bir baş awruthan haparğa	I've started a heartbreaking story,
Qaraçay tarihni anam endigi gençlege <sup>141</sup> satarğa	I'm going to tell Karachay history to young people of today.

## • № 278. Jir (Tavkan), Kabard-Balkar Republic, Töben Chegem, 1998

Tawqan tawladan ketgendi qızla	<i>Tawkan</i> went to the mountains, lassies,
Taw kiyikleni mararğa	To hunt for mountain goats.
Keligiz qızla da birge barayıq	Come on, lassies, let's go together
Tawqanı allına qararğa	To keep watch on <i>Tawkan</i> 's routes.

Tawqan alay çaş edi Alanla	<i>Tawkan</i> was a brave young man, my friends,
Taw kiyikleni tutuwçu	Who caught mountain goats.
Nögerleri da alay bolğandıla da	His friends were of the same sort,
Ol tuthanlanı cutuwçu	Those who consumed his prey.

## • № 279. Jir, Karachay-Cherkess Republic, commercial Karachay CD, 2005

Ata curtha eltgen colla kesilib	We the stronger ones have lived another spring.
Oñluraqla çıqdıq entda bir cazğa	A camel caravan's porceeding in the sand in line,
Tüye cıyın barad qumnu tizilib	I wonder if they'll ever reach the Caucasus.
Ala bara bolurlamı Kafkazğa	The leading camel's encouraging the others,

<sup>139</sup> The Old Hungarian word *olló* for 'goatling, kid' now *gida* is an early Western Old Turkic word in the Hungarian language (WOT 638).

<sup>140</sup> The shepherds who drive the flocks off the summer pastures.

<sup>141</sup> The informant used here a Turkish word in the text sung in Karachay-Balkar.

Başçı tüye köllendired cıyının  
Tiri atlay ant etgença talmazğa  
Başçı bolsa bir onowğa sıyınıb  
Sürkelib da ceter edik Kafkazğa

There's no way back home,  
Walking boldly and untiringly.  
Once he's a leader, faithful to his oath,  
We'll reach the Caucasus even if we have to  
creep on our knees.<sup>142</sup>

• № 280. Jir (modern), Kabard-Balkar Republic, Nalchik, 2000

Süygenim sen alay aruw bolğansa  
Ay kün da tohtab qararça sañña  
Meni cürek tınçlığını alğansa  
İynan caññız sense nasib berlik mañña

Sweetheart, you've become so beautiful  
That even the sun and the moon admire you.  
You've taken away the peace of my heart,  
Believe me, you're the only one to make me  
happy.

• № 281. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Kök kölek caş meni tileyd, hoy  
Men barsam ol allıqma deyd, hoy  
Bilmeyme qalay eterge,  
Kök kölek caşha ne derge  
Artda soquranırmamı, hoy

A lad in a blue shirt wants me.  
If I go away with him, he says he'll marry me.  
I don't know what to do.  
I don't know what to tell the lad in the blue shirt,  
I wonder if I'll regret it later.

Ol qızını alsam cararmı, hoy  
Añşı qatın bolalırımı, hoy  
Anı awzu ot çaqmazmı,  
Üyden bereket qaçmazmı  
Men anı qaydan bileyim, hoy

Will it work out fine if I marry that girl?  
Will she make a good wife?  
Won't she have a big mouth?  
Won't blessing escape from our home?  
How should I know?

• № 282. Jir, Kabard-Balkar Republic, Bızıngı, 1998

Toy baradı eşik allında  
Kelin kelgendi carıq arbazğa  
Tolu üydegili bolsunla, ey  
Etgen muratları tolsunla

The wedding is going on outside the gate, too.  
The bride has arrived at the happy house.  
May they have a big family,  
May their wishes be fulfilled!

• № 283. Jir, Karachay-Cherkess Republic, Commercial CD, 2005.

Taw dordannı teşib çığama, oy orayda  
Qısır taşları sarqıb cuwama, oy orayda  
Col uzaqdı, men aşığama, oy orayda  
Taw celni da cetib ozama, oy orayda

I make a hole in the side of the mountain, I step  
out from there, *oy, orayda*,  
I gush forth from above slippery cliffs, *oy,*  
*orayda*,  
The way is long, I hurry, *oy, orayda*,  
I proceed on the wings of mountain breezes, *oy,*  
*orayda*.

Ey, teren özenle, çegetle  
Ey, qotur qayala, künbetle  
Sizge caññur kelsin, küsetse  
Suw tamçılarım, suwuk ayazım

Hey, deep valleys, forests!  
Hey, mossy cliffs, mountain peaks,  
May you be soaked by rain, may your longing  
For my water drops, my cool winds not be in  
vain.

Sizni iynaklay ozama

I proceed caressing all of you.

<sup>142</sup> The song is about the Karachay-Balkars who got stuck in Syria.

Soruşalla şorqa suvların, oy orayda  
Tar özenden keñje çıqsala, oy orayda

Your whirling streams calm down, *oy, orayda*,  
Reaching the plain from a narrow valley, *oy,*  
*orayda*,

Kerek cerde burulub ala, oy orayda  
Etedile qulluq adamğa, oy orayda

Where need be, they are satisfied *oy, orayda*,  
Serving the people, *oy, orayda*.

Ey, teren özenle, çegetle  
Ey, qotur qayala, künbetle  
Sizge çaññur kelsin, küsetse  
Suv tamçılarım, suwuk ayazım  
Sizni iynaklay ozama

Hey, deep valleys, forests!  
Hey, mossy cliffs, mountain peaks,  
May you be soaked by rain, may your longing  
For my water drops, my cool winds not be in vain.  
I proceed caressing all of you.

• № 284. Jir (Noghay song), Kabard-Balkar Republic, Nalchik, 2000

• № 285. Jir, Karachay-Cherkess Republic Jögetey (Jangı) (Agócs–Lukács collection), 2007

Haman callab küreşsem da süymeklik coldan  
Qıyın işni bacarırga kelmez deb qoldan  
Boysunmadı cazuw meñje, aldı cesirge  
Buyurdu bir qaçhı keçe seni süyerge

I'd like to disappear from the way of your love,  
It's a hard task, I can't cope with it.  
I couldn't avoid it, I became captive,  
One autumn evening I succumbed to the order of  
fate, I fell in love with you.

• № 286. Jir, Turkey, Ankara, television studio, 1998

Kökge termilib ösgen naratla  
Caşıl çepkenli tabiğat  
Ata curtumu seyir haparı  
Sawlay duniyağa aytılad

Giant pine trees reaching the sky,  
Nature, dressed in green,  
Tells the whole world  
The interesting story of my country.

Atam anam da sense Qaraçay  
Kiriş tutuşub tawlarını  
Üyüm künüm da sense Qaraçay  
Erib ketginçi buzlarını

You are, Karachay land, my father and my mother,  
Your mountains run as a mountain range,  
You are my home and also my sun, Karachay land,  
Until all your ice melt.

• № 287. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

Köküregim col bollluqdu  
Canım sañña qor bollluqdu  
Süygen cürek süyülmedi, süyülmedi  
Qara künüm ol bollluqdu

My heart will be a road,  
My soul's a sacrifice for you.  
The loving heart remains unrequited,  
This will be my tragedy.

Qaşın qara, çaçın qara  
Qaşından da çaçın qara  
Cüregime saldıñ cara  
İynanmay esen kel da qara

Your brows are black, your hair's black.  
Your hair is even blacker than your brows.  
You've inflicted a wound upon my heart,  
If you don't believe it, come and see it yourself!

## 7. MUSICAL INDICES

### Rhythmic formulae of melodic lines

4a		7/8a	
5a		9a	
5b		9b	
5c		9c	
6a		9d	
6b		10a	
6c		10av	
7a		11a	
7b		11b	
7c		11c	
7d		12a	
8a		13/14	
8b		13/14+	
8c		Sp1	
8d		Sp2	
		Sp3	

Let us adduce the more frequent rhythmic patterns. Most frequent are those that occur more than 15 times, frequent ones have 5-14 occurrences and less frequent ones occur 3-4 times. I ignore those that only have 1 or 2 occurrences.

*Isometric tunes.* Most frequent: 7a (41) and 11a (31), frequent: 8a (13), sp3 (12), 8b (8) and 9b (5), less frequent: 6b (3).

*Heterometric tunes.* Most frequent: 8a-7a (30) and 13/14 (16), frequent: 7a-8a (12), 7a- 6b (7), 8a-6b (7) and *rubato* (6), less frequent: 5a-7a (3), 8a-5a-7a (3).

On the whole, salient patterns are 7a, 8a, 11a, further significant formulae are 8b, 6b, sp3 and 5a is also represented in heterometric forms.

7a: 

8a: 

11a: 

6b: 

8b: 

sp3: 

5a: 

In metrically special *jir* tunes the most frequent formula is 5b-5b (20), also frequent are 5c-5c (11), 6b-6b (10), 6b-5c (8), 5b-6b (7), 6b-5b (6) and 5c-6b (5), while rarer are 4a-5c (4) and 8a-8c (3). Lines 1-3 most frequently adopt the 5b, 5c, 6b, lines 2-4 the 8c, 9b and 7d patterns.

5b: 

5c: 

6b: 

8c: 

9b: 

7d: 

## RHYTHMIC FORMULAE OF ISOMETRIC TUNES

5b	№ 94
5c	11a, Ex.11.5
6b	Ex.8.4, № 5, № 134
6b+	№ 181
7a	Ex.3.2, Ex.3.3a, Ex.3.3b, Ex.6.3, Ex.6.4, Ex.6.7, Ex.7.2, Ex.7.4, № 3, № 8, № 9, № 11, № 13, № 20, № 21, № 23, № 25, № 26, № 27, № 30, № 31, № 42, № 44, № 45, № 67, № 70, № 72, № 75, № 78, № 80, № 81, № 83, № 89, № 90, № 92, № 93, № 104, № 112, № 116, № 126, № 145
7b	№ 2
8a	Ex.4.2, Ex.6.6, Ex.8.1b, № 12, № 16, № 22, № 29, № 35, № 36, № 50, № 85, № 87, № 97, № 98
8b	Ex.2.4a, № 106, № 107, № 115, № 118, № 128, № 174
8d	№ 284
8e	№ 287
9b	№ 109, № 159, № 193, № 281, № 282
10a	№ 173
10a <sub>v</sub>	№ 160, № 169
11a	Ex.10.2, Ex.10.6, Ex.10.5a, Ex.11.1, Ex.11.2, Ex.11.3, № 147, № 149, № 155, № 156, № 157, № 158, № 161, № 162, № 163, № 164, № 172, № 177, № 178, № 180, № 182, № 185, № 187, № 188, № 190, № 191, № 194, № 196, № 198, № 199, № 279
11c	№ 280, № 183
12a	№ 146
Sp1	Ex.1
Sp1 <sub>v</sub>	№ 14
Sp2	Ex.2.2
Sp2 <sub>v</sub>	№ 17
Sp3	Ex.4.4, Ex.8.2b, Ex.8.3b, № 46, № 77, № 124, № 125, № 139, № 141, № 143, № 283, № 285

## RHYTHMIC PATTERNS OF LINES 1 AND 2 OF HETEROMETRIC TUNES

5a, 7a	Ex.2.1b, № 60, № 121
5a, 8c	№ 117
5b, 5b, 8c	№ 133
5b, 5b, spec	Ex.8.2a
5b, 8b	№ 105
5c, 7a	№ 1
5c, 8a	№ 84
5c, sp3	№ 136
6b, 5c	№ 111
6b, 6a	№ 122
6b, 7a	№ 123
6c, 5c	Ex.10.3
6c, 7a	№ 120
6c, 9b	Ex.12.02, Ex.13
6c, 8c	Ex.8.1a
7a, 5a	Ex.5.2, № 34, № 66
7a, 6b	№ 18, № 28, № 62, № 64, № 65, № 73, № 108
7a, 6c	№ 137
7a, 7a <sub>v</sub>	№ 195
7a, 8a	Ex.2.1a, Ex.4.3, Ex.6.1, Ex.6.5, Ex.7.3, № 15, № 53, № 54, № 71, № 79, № 91, № 111
7a, 8a, 6b	№ 135
7a, spec	№ 37
7a, 10a	Ex.11a, № 67a, 10a, № 77a, № 32
7a, 11a	№ 82
7a~	Ex.5.1
7a <sub>v</sub>	№ 138, № 144
7c, 6b	№ 4
7c, 7a, 5c	№ 88
8a, 11a	№ 142
8a, 4a	№ 48
8a, 4a	Ex.7a, № 41

8a, 5a, 7a	Ex.2.5, № 19, № 61
8a, 5b, 5a	№ 55
8a, 5c	Ex.8.6, № 140, № 76, № 119, № 132
8a, 6a	№ 69, № 130
8a, 6b	Ex.2.4b, № 49, № 51, № 96, № 131
8a, 6b, 9a	№ 39, № 40
8a, 7a	Ex.3.1, Ex.6.2, Ex.7.1, Ex.8.3a, Ex.8.5, Ex.9.2, № 24, № 33, № 38, № 43, № 52, № 56, № 57, № 58, № 59, № 63, № 68, № 74, № 114, № 86, № 95, № 99, № 100, № 103, № 113, № 129
8a, 7a, 5a	№ 10, № 47
8a, 7a, 6a	Ex.2.3b, Ex.4.1
8a, 8b	Ex.2.3a
8a, 7a	№ 127
8a, 5c	Ex.9.1
13/14	Ex.10.1, Ex.10.4, № 150, № 151, № 152, № 153, № 154, № 165, № 170, № 179, № 189, № 192
13/14~	№ 171, № 176, № 197
13/14+	№ 102
Orayda	№ 184, № 166, № 167, № 168, № 148, № 175
Special	№ 286 <sup>143</sup>
Changeable and <i>rubato</i>	Ex.7.5, Ex.10.5b, № 186

## RHYTHMIC FORMULAE OF JIR TUNES

Let us now see the rhythmic patterns of the first two lines of *jir* tunes. It is to be noted that in *jir* tunes performed *giusto* the barlines sometimes conceal the rhythmic formulae.

4a, 5c, spec	Ex.12.04a
4a, 4a, 8a	№ 257
4a, 5c, 7d	№ 270
4a, 5c, 8c	№ 253, № 263
4a, 5c, 8d	№ 260

<sup>143</sup> 

5a, 3(!), 8c	№ 259
5b, 4a(!), 8c	№ 278
5b, 5b, 6b, 8c	№ 222
5b, 5b, 7d	№ 264
5b, 5b, 8c	Ex.12.6b, № 204, № 206, № 208, № 213, № 216, № 235, № 240, № 252, № 254, № 262, № 272, Ex.12.6a, № 261
5b, 5b, 9b	№ 220, № 232
5b, 5b, spec	Ex.12.05a
5b, 5b <sub>v</sub> , 8c	Ex.12.7a
5b, 6b, 8c	Ex.12.03b, Ex.12.05b, № 218, № 256, № 271
5b, 6b, 9b	№ 228
5b, 6b, spec	№ 238
5b, 6c, 9b	№ 236
5c, 5b, 8c	№ 221
5c, 5c, 7d	№ 230
5c, 5c, 8c	№ 201, № 203, № 233, № 255–266, № 267, № 268
5c, 5c, 9b	№ 225, № 241, № 247
5c, 6b, 7d	№ 217, № 226
5c, 6b, 8c	Ex.12.9b, № 219
5c, 6b, 9b	№ 210
5c, 8c	Ex.12.9a
6a, 5b, 8c <sub>v</sub>	№ 207
6a, 6b, 8c	Ex.12.7b
6b, 8c	№ 277
6b, 5b, 8c	№ 211, № 224, № 227, № 244, № 245, № 250
6b, 5c, 7a(!)	№ 101
6b, 5c, 7d	№ 258
6b, 5c, 8c	Ex.12.8b, Ex.12.8a, № 200, № 269, № 273, № 212, № 223, № 275
6b, 6b, 8c	№ 242, № 249, № 251, Ex.12.01
6b, 6b, 9b	№ 229, № 231, № 248
6b <sub>v</sub> , 6b, 8b <sub>v</sub>	Ex.12.03a
6c, 6c, 9b	№ 209

7a, 8c	№ 276
7a, 5a, 7d	№ 239
7a, 5c, 6a <sub>v</sub>	№ 243
7a, 6a, 9b	№ 246, № 234
7a, 6c, 8c	№ 274
7a, 7a, 9b	№ 205, № 237
7a, 8c	№ 214
8a, 8c	№ 215, № 265, Ex.12.04b
Special	№ 202

### Time signatures

It is a sign of the archaic character of the material that *rubato*, *parlando* performance can quite often be heard, and there are often changing time signatures, which is also an indicative of a more liberal performance. Nearly the other half of the material is performed *tempo giusto*, largely predominated by 2/4 time, with more or less equal rates of 4/4, 5/8 and 6/8 times also found.

*Tempo giusto performance with fixed time signature (196):* 2/4 (139 tunes), 4/4 (18), 5/8 (18), 6/8 (18), 5/4 (1) as well as 7/8 (1 tune) and 9/8 (1).

Free performing style or changing meter (240):

*Giusto with changing time, mainly 2/4 and 3/4 basis (17 tunes):* *Jir*, mostly with changing time (95 tunes), *poco rubato* (37) and a few *parlando*.

The following table gives a detailed overview.

#### *Giusto performance in a fixed meter*

2/4 (139 tunes) Ex.1, Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.4.1, Ex.5.1, Ex.5.2, Ex.6.3, Ex.6.4, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.1b, Ex.8.2b, Ex.8.3a, Ex.8.3b, Ex.8.4, Ex.8.6, Ex.9.1, Ex.11.5, № 1–5, № 8–9, № 11–12, № 14–15, № 17–26, № 28–29, № 33–34, № 38–40, № 42, № 44–45, № 47–49, № 51–55, № 57–63, № 66–68, № 71–76, № 81–82, № 84, № 90–91, № 93, № 95–96, № 103–104, № 107–108, № 110–112, № 114, № 116–117, № 119–126, № 129–132, № 134–137, № 140, № 147, № 149, № 156–157, № 159, № 164, № 173, № 180–183, № 185, № 191–196, № 279, № 282–283, № 284, № 286–287.  
5/4 № 179.

- 5/8 (*19 tunes*) Ex.3.1, Ex.3.2, Ex.3.3a, Ex.6.2, Ex.6.5, Ex.8.5, Ex.11.1, № 10, № 35, № 79, № 85, № 86, № 97, № 98, № 155, № 162, № 178, № 187, № 198.
- 6/8 (*17 tunes*) Ex.4.3, Ex.6.1, Ex.7.5, Ex.9.2, Ex.13, № 13, № 56, № 70, № 78, № 88, № 89, № 101, № 106, № 109, № 113, № 127, № 133, № 138–139, № 141, № 143–146, № 158, № 281, № 285.
- 4/4 (*18 tunes*) Ex.4.4, Ex.8.2a, Ex.10.5a, № 6, № 7, № 30, № 36–37, № 46, № 50, № 64–65, № 77, № 80, № 83, № 87, № 128, № 280.
- 9/8 Ex.6.6.

*Parlando performance and changing time*

- Giusto with changing meter (17)* 2/4 and 3/4: Ex.2.1a and № 27; 2/4 and 7/4: № 16; 3/4 and 2/4: № 142; 3/4 and 4/4: № 41; 4/4 and 5/4: № 118; 5/8 and 2/4: Ex.2.5 and № 31; 5/8 and 6/8: № 32 and № 92; 5/8 and 3/4: № 69; 6/8 and 2/4: Ex.2.4a and № 43; 6/8 and 5/8: Ex.2.3a; 6/8 and 7/8: № 172; 6/8 and 9/8: № 188 and № 199.
- Jir (mostly in changing time and poco rubato performance – 95 tunes)* Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.03b, Ex.12.04a, Ex.12.04b, Ex.12.05a, Ex.12.05b, Ex.12.6a, Ex.12.6b, Ex.12.7a, Ex.12.7b, Ex.12.8a, Ex.12.8b, Ex.12.9a, Ex.12.9b, № 200–278.
- Rubato (37 tunes)* Ex.4.2, Ex.10.1, Ex.10.2, Ex.10.3, Ex.10.4, Ex.10.5b, Ex.11.2, Ex.11.3, № 99, № 100, № 102, № 105, № 115, № 148, № 150–154, № 160–161, № 163, № 165–171, № 174–177, № 184, № 186, № 189, № 197.
- Parlando* № 190.

## Number of melody cores/lines and cadences

There are merely four tunes that can be reduced to a single musical line, so this elementary musical form is represented even less in Karachay folkmusic than in the Hungarian stock. Negligible is the number of three- and five-lined tunes that cannot be traced back to two- or four-lined forms (3).<sup>144</sup>

<sup>144</sup> Tunes of two long divisible lines are taken for constructions of four (short) lines (№ 159). Separate refrains are ignored (Ex.2.5). Tunes that end on the keynote in their second line followed by two plain narrow-range lines ending on the key note are regarded as two-lined tunes. By contrast, there are some tunes whose each line ends on the base note yet they are considered four-lined forms (e.g. № 5).

There are far more numerous two-core or two-line tunes (65), while similarly to Hungarian folkmusic, the dominant formation is the four-lined tune. This subset is relatively evenly divided between those that descend to the key note in the middle of the first line and those that descend to the base note at the end of the first line (40). Some of the latter has a more recent rising-falling construction, while another part traces a more archaic AB<sup>c</sup>AB form.

By far the most populous group is that of tunes comprising four wholly or relatively independent lines (197 tunes), with most varied but descending cadential series as required by the typical melody progression.

1-CORE TUNES AND THOSE TRACEABLE TO A SINGLE MELODIC LINE (4 TUNES):

№ 11, № 166, Ex.2.1a, Ex.2.1b.

2-LINE TUNES AND THOSE TRACEABLE TO 2 MELODIC LINES (65 TUNES).

main cadence	identifier
IV	Ex.1
VII	№ 68, № 146
#VII	№ 4
1	№ 1–2, № 12, № 148–149, № 163–164, № 167–169
2	Ex.2.2, № 3, № 8, № 13–14, № 16–19, № 147, № 170–174, № 176–179
b3	Ex.2.3a, Ex.10.4 <sup>145</sup> , № 20–22, № 24, № 151, № 155–156
3	Ex.2.3b, № 25–29, № 180–181
4	Ex.2.4a, Ex.2.4b, Ex.10.1, Ex.10.5a, № 31, № 33, № 157, № 182–184
5	Ex.2.5, № 36, № 37, № 185
7	№ 162

<sup>145</sup> Its cadences are b3(1)2, and what is more, the penultimate note in line 2 and the very last note of the tune jump down to degree VI.

## 4-LINE TUNES AND THOSE DERIVED FROM 4-LINED FORMS

– 4-lined tunes ending on the base note in line 2 (41 tunes)

cadences	identifier
1, 1, VII	№ 70
1, 1, 1	№ 5, № 9
1, 1, b3	Ex.10.2, № 10
1, 1, 3	№ 165
2, 1, b3	№ 150
b3, 1, 1	№ 23, № 39
b3, 1, 2	№ 38, № 40
b3, 1, 4	Ex.3.1, № 41, № 42, № 153
3, 1, VII	№ 49
3, 1, 2	№ 48
4, 1, 1	№ 30, № 32, № 34, № 44
4, 1, 2	№ 43, № 51
4, 1, 3	№ 158
4, 1, 4	Ex.3.2, № 50, № 201, № 203, № 245
4, 1, 5	№ 200
5, 1, 1	№ 35, № 46, № 202
5, 1, 2	№ 45
5, 1, b3	Ex.3.3b, № 160
5, 1, 4	Ex.3.3a, № 52
5, 1, 5	Ex.12.01, № 47
#6, 1, 3	№ 53

## 4-line tunes closing on (or below) the key note in the first line (43 tunes)

cadences	identifier
1, VII, VII	№ 63, № 64, № 65
1, VII, 2	Ex.5.1, № 69
1, 2, 1	Ex.4.1, № 60
1,2,VII	№ 54
1, b3, 1	Ex.4.2, № 55–56
1, 4, 1	№ 57, № 61
1, 4, b3	Ex.4.3, № 279
1, 4, 4	№ 280
1, 4, 5	№ 7
1, 5, VII	№ 286
1, 5, 1	Ex.4.4, Ex.12.03b, № 58, № 59, № 204, № 206–212, № 287
1, 5, 2	№ 213, № 214, № 281
1, 5, 3	№ 62
1, 5, 4	Ex.12.03a, № 205, № 282
1, 5, 5	Ex.12.02, № 283–285
VII, b3, b3	№ 6

## Descending 4-line tunes (197)

cadences	identifier
5, VII, 4	Ex.5.2, № 66–67
2, 2, 1	№ 15, № 71
b3, 2, 1	№ 74
b3, 2, 2	Ex.6.1, № 72–73
4, 2, 2	№ 75
4, 2, b3	№ 76–77

5, 2, VII	№ 78
5, 2, 1	№ 79
5, 2, 2	№ 80
5, 2, b3	№ 81
5, 2, 4	№ 175
8, 2, 1	№ 104
8, 2, #6	№ 105
b3, b3, b3	Ex.6.2, № 82
b3, b3, 1	№ 83, № 278
4, b3, b3	Ex.6.4, № 89
4, b3, 1	№ 114, № 86, № 98
4, b3, 2	Ex.6.3, № 87–88
5, b3, VII	№ 90
5, b3, 1	№ 85, № 91–93, № 97
5, b3, b3	Ex.6.5, Ex.6.6, Ex.11.1, № 96
5, b3, 4	№ 94
6, b3, 1	№ 95
7, b3, 2	Ex.6.7
7, b3, 4	№ 99, № 187
7, b3, 6	№ 100
7, b3, 7	№ 277
8, b3, 1	№ 101–102
#6, 3, 1	№ 103
#6, 3, #6	№ 186
b3, 4, b3	№ 106
b3, 4, 4	Ex.12.04a
4, 4, 1	Ex.10.5b, № 113, № 128, № 253, № 267–268

4, 4, b3	№ 256
4, 4, 4	Ex.12.9a
5, 4, 1	Ex.8.1b, № 197, № 247
5, 4, 2	№ 84
5, 4, b3	Ex.7.2, Ex.8.1a, Ex.11.2, № 116
5, 4, 4	Ex.7.3, Ex.11.3, № 108, № 188, № 246
5, 4, 5	№ 189
5, 4, 6	№ 117
8, 4, 1	№ 198, № 275
8, 4, 3	Ex.8.5
8, 4, 4	№ 126, № 136, № 138, № 190
8, 4, #6	№ 137
V, 5, b3	Ex.13
2, 5, 2	№ 219
b3, 5, 1	№ 215
b3, 5, b3	Ex.7.1, № 154, № 216
3, 5, 1	№ 218
3, 5, 3	Ex.12.04b
3, 5, 5	№ 217
4, 5, VII	№ 235
4, 5, 1	Ex.8.2b, Ex.12.9b, № 118, № 248, № 249
4, 5, 2	Ex.8.2a, № 129–130, № 199, № 269
4, 5, b3	Ex.12.05a, Ex.12.6a, № 236, № 250–251, № 257–260
4, 5, 3	№ 230, № 270
4, 5, 4	Ex.7.5, Ex.12.05b, Ex.12.6b, Ex.12.7a, Ex.12.8b, № 115, № 131, № 132, № 220, № 222, № 224–227, № 237–241, № 244–255, № 261
4, 5, 5	Ex.12.7b, № 221, № 243, № 262, № 271
4, 5, 6	№ 109, № 119, № 242, № 254
4, 5, 8	№ 263
5, 5, 1	Ex.8.3a, № 120–124, № 191, № 264

5, 5, 2	№ 125, № 193, № 234, № 272
5, 5, b3	Ex.7.4, № 107, № 192, № 228
5, 5, 3	Ex.8.3b
5, 5, 4	Ex.12.8a, № 111–133, № 229, № 233
5, 5, 5	Ex.11.5, № 110, № 223, № 231–232
5, 5, 7	№ 194
6, 5, b3	№ 195
6, 5, 4	№ 274
6, 5, 5	№ 252
#6, 5, 4	№ 134, № 135
#6, 5, 5	Ex.8.4
7, 5, b3	Ex.8.6, № 127, № 159
8, 5, b3	№ 265
8, 5, 8	№ 266
5, 6, 4	№ 273, № 276
5, 7, 5	№ 139
4, 8, 7	№ 145
7, 8, b3	№ 143
7, 8, 4	Ex.9.2
7, 8, 6	№ 141, № 144
8, 8, b3	Ex.9.1, № 140,
8, 8, 4	№ 142

## 3- and 5-lined tunes

cadences	identifier
3, b3, V	№ 152
3, 2, 1	Ex.10.3
3, 5, 4	№ 161

## Scales

The great majority of tunes move on scales of minor character (225), on Aeolian (196), Phrygian (20) and Dorian (9). This distribution more or less tallies with the Hungarian picture.

The number of tunes using major-character scales is also considerable (123), with 117 using the Mixolydian, and only 6 tunes of the Ionian scale. The scale with an augmented second (*B flat-C sharp*) is also special (2), only appearing in Karachay tunes in Turkey, obviously upon Turkish influence.

There are two archaic tune types of scattered occurrence whose scale and melodic outline must both be considered for the determination of their modality. One is the motific rotating A-E,-B or E-D-C; the other is the sinking-rising C-B-A-B-C (2) and (F-E)-D-C-B-C-D (3).

### MINOR-CHARACTER SCALES (225 TUNES)

*Aeolian* (195 tunes): Ex.2.1a, Ex.2.4a, Ex.2.5, Ex.3.1, Ex.3.3a, Ex.4.1, Ex.4.2, Ex.4.3, Ex.4.4, Ex.5.1, Ex.5.2, Ex.6.1, Ex.6.2, Ex.6.3, Ex.6.4, Ex.6.5, Ex.6.6, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.2a, Ex.8.3a, Ex.10.1, Ex.10.4, Ex.10.5a, Ex.11.1, Ex.11.3, Ex.11.5, Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.04a, Ex.12.05a, Ex.12.6a, Ex.12.7a, Ex.12.9a, Ex.13, № 9–10, № 20–24, № 30–33, № 35–36, № 37–45, № 46–47, № 54–59, № 63–68, № 71–102, № 106–114, № 116–121, № 124–127, № 139–142, № 146, № 148–156, № 162, № 187–193, № 195–196, № 200–202, № 204–206, № 208–209, № 215–16, № 220–221, № 225–227, № 229, № 235, № 237–239, № 241–242, № 246–253, № 257, № 262–263, № 265, № 277–287.

*Phrygian* (20 tunes): Ex.2.3a, Ex.8.6, Ex.9.1, № 122–123, № 143–144, № 159, № 161, № 194, № 228, № 236, № 240, № 256, № 258–260, № 264, № 266.

*Dorian* (9 tunes): Ex.11.2, Ex.12.8a, № 6, № 7, № 69–70, № 231, № 243, № 261.

### SCALES OF MAJOR CHARACTER (123 TUNES)

*Mixolydian* (117 tunes): Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.7.5, Ex.8.1b, Ex.8.2b, Ex.8.3b, Ex.8.4, Ex.8.5, Ex.9.2, Ex.10.3, Ex.10.5b, Ex.12.03b, Ex.12.04b, Ex.12.05b, Ex.12.6b, Ex.12.7b, Ex.12.8b, Ex.12.9b, № 11–12, № 14–19, № 25–29, № 34, № 48–53, № 60–62, № 103–105, № 115, № 128–138, № 145, № 147, № 158, № 163–170, № 173–174,

№ 176–185, № 197–199, № 203, № 207, № 210–214, № 217–219, № 222–224, № 230, № 232–234, № 244–245, № 254–255, № 267–276.

*Ionian* (6 tunes): Ex.10.2, № 13, № 171, № 172, № 175, № 186.

### SPECIAL

*Scale with augmented second* (2 tunes): Ex.3.2, № 157.

*Motivic rotation* (2 tunes): A-E,-D (№ 8) and E-D-C (№ 1).

*Sinking-rising* (5 tunes): C-B-A-D-C (№ 4, № 5) and (F-E)-D-C-B-C-D (Ex.1, № 2–3).

### Forms

Although Karachay folk music is fundamentally characterized by four-lined and two-lined structures, there are widely diverse subforms as well.

Among two-lined forms AB is most frequent (47, 23 of them tripodic). In addition, the following forms can be found: AAAB (5 – AA<sub>u</sub>AB, AAA<sub>v</sub>B), AAB<sub>v</sub>B (1), ABAB (4 – AB<sub>v</sub>AB, ABA<sub>v</sub>B<sub>v</sub>, AB<sup>c</sup>AB), AB<sub>v</sub>BB (9 – AB<sub>v</sub>B<sub>v</sub>B<sub>v</sub>, AB<sub>v</sub>B) and AB + *refr.* (3). Relatively few are the disjunct parallel lines among two-core tunes (A<sup>2-3</sup>A, A<sup>2</sup>A and A<sup>4-5</sup>A<sup>4-5</sup>A<sub>v</sub>A one each).

Second- and third-shifts between lines can be found in quite some four-lined tunes: A<sup>2</sup>ABC (2), A<sup>2</sup>B<sub>c</sub>AB (1), A<sup>2</sup>B<sup>2</sup>AB (1), A<sup>2</sup>B<sup>3</sup>AB (1), A<sup>2</sup>BAC (3), A<sup>3</sup>BAC (1), A<sup>3</sup>B<sup>3</sup>AB (2), AB<sup>2</sup>CB (1) and AB<sup>3</sup>B<sup>3</sup>B (1).

More intriguing is the high number of fourth- and fifth-shifts:

AB<sup>4</sup>AB (1), AB<sup>4</sup>A<sub>v</sub>B (1), AB<sup>4</sup>AB (1), A<sub>k</sub>B<sup>4</sup>AB (1),

AB<sup>4</sup>CB (5)

AB<sup>5</sup>AB (6), AB<sup>4-5</sup>AB (3), AB<sup>4-5</sup>A<sub>v</sub>B (8), AB<sub>v</sub><sup>5</sup>AB (1), AB<sup>5</sup>A<sub>k</sub>B (2),

A<sup>2</sup>B<sup>5</sup>AB (1)

AB<sup>5</sup>CB (18), AB<sup>4-5</sup>CB (1), AB<sub>k</sub><sup>5</sup>CB (1), AB<sub>v</sub><sup>5</sup>CB (1),

AB<sup>5</sup>C+B (1)

A<sup>4</sup>B<sup>4</sup>AB (1), A<sub>k</sub><sup>4</sup>A<sup>4</sup>AB (1)

A<sup>5</sup>B<sup>5</sup>AB (1), A<sup>5-6</sup>B<sup>5</sup>AB (1), A<sup>5</sup>B<sup>4-5</sup>AB (1), A<sup>4-5</sup>A<sup>4-5</sup>BA (1)

A<sup>5</sup>A<sup>5</sup>BA (2), A<sub>v</sub><sup>5</sup>A<sup>5</sup>BA (1)

A<sup>5</sup>A<sup>5</sup>A<sup>2</sup>A (1), and

A<sup>5</sup>BAC (1).

Some tunes descend sequentially: A<sup>3</sup>A<sup>2</sup>A<sup>2</sup>A (1), A<sup>3</sup>A<sup>2</sup>AB (1), A<sup>4</sup>A<sup>3</sup>A<sup>2</sup>A (3), A<sup>4</sup>A<sup>3</sup>A<sup>2</sup>A<sub>c</sub> (2) and the recursive, domed structure is also quite frequent: AA<sup>3-4</sup>A<sup>3-4</sup>A<sub>v</sub> (1), AA<sup>5</sup>A<sup>5</sup><sub>c</sub>A (1), AA<sub>v</sub><sup>5</sup>A<sub>v</sub><sup>5</sup>A (1), AB<sub>v</sub>A (1), ABCA (1), AABA<sub>u</sub> (3).

Let me finally list the typical four-core forms. The large number of AB/AC and AB/CB forms is conspicuous here as well.

AABC (6), AA<sub>v</sub>BC (25), AA<sub>c</sub>BC (2)  
 ABAC (22), ABA<sub>v</sub>C (4); AB<sub>A</sub>C (2), ABA<sup>c</sup>C (4)  
 ABBC (3), AB<sub>v</sub>BC (2)  
 ABCB (4)  
 ABCC (1), ABC<sub>v</sub>C (2), ABCC<sub>u</sub> (4), ABCC<sup>c</sup> (1) and  
 ABCD (119), AB<sup>c</sup>CD (1).

As mentioned earlier, there are few single-core or three-core structures:  
*Single-core* (9), A (3), AAAA<sup>146</sup> (1), A<sub>v</sub>A<sub>v</sub>AA (1), A<sub>v</sub>A (3) and A<sub>c</sub>A (1).  
*Three-core* (3): ABC (2) and A<sup>5</sup>BA (1).

Let us see the list in detail.

#### SINGLE-CORE FORMS (9)

A: № 11, № 163 (tripodic), № 166 (trip.)  
 AAAA: Ex.2.1a  
 A<sub>v</sub>A<sub>v</sub>AA: Ex.2.1b  
 A<sub>v</sub>A: № 148 (trip.), № 168 (trip.), № 169 (trip.)  
 A<sub>c</sub>A: № 2.

#### Two-core forms (47)

AB (47) Ex.1, Ex.2.2, Ex.2.4a, Ex.2.4b, Ex.10.5a, № 1, № 4, № 5, № 12–14, № 16, № 18–22, № 24, № 26–27, № 29, № 36–37, № 68, № 146–147(trip.), № 149(trip.), № 151 (trip.), № 156–157 (trip.), № 162 (trip.), № 164 (trip.), № 167 (trip.), № 170–174 (trip.), № 176–180 (trip.), № 182–185 (trip.)  
 AB<sup>c</sup>B (1) № 28  
 AAAB (5) № 82, AA<sub>A</sub>AB: Ex.6.2, AAA<sub>v</sub>B: № 188, AA<sub>v</sub>A<sub>v</sub>B: № 9, AA<sup>c</sup>AB: Ex.4.1  
 AABB (1) Ex.10.5b  
 ABAB (4) № 201, AB<sub>v</sub>AB: № 203, ABA<sub>v</sub>B<sub>v</sub>: Ex.2.5, AB<sup>c</sup>AB: № 33

<sup>146</sup> A denotes a melody line that progresses similarly but somewhat lower than A, and closes on the same note.

- $ABBB$  (9) Ex.2.3a, № 25, № 31–32, № 35,  $ABB_vB_v$ : № 23, № 34, № 46,  
 $AB_vB$ : Ex.10.3  
 $AB + Refr.$  (3) Ex.2.3b, № 8, № 181 (trip.)  
 2-core parallel lines  $A^{2-3}A$ : № 155 (trip.),  $A^2A$ : № 3, № 17 and  $A^{4-5}A^{4-5}A_vA$ :  
 № 121.

## FOUR-CORE FORMS

*Four-lined forms with parallel seconds and thirds (13)*

- $A^2ABC$ : № 86, № 89  
 $A^2B_cAB$ : № 158 (trip.)  
 $A^2B^2AB$ : № 76  
 $A^2B^3AB$ : № 94  
 $A^2BAC$ : Ex.5.2, № 48, № 66  
 $A^3BAC$ : Ex.3.3b  
 $A^3B^3AB$ : № 96, № 160 (trip.)  
 $AB^2CB$ : № 105  
 $AB^3B^3B$ : Ex.6.6.

*Four-lined forms with parallel fourths and fifths (65!)*

- $AB^4AB$  (4): № 61,  $AB^4A_vB$ : № 106,  $AB^4A_B$ : № 57,  $A_cB^4AB$ : Ex.4.3  
 $AB^4CB$  (5): Ex.8.1a, Ex.11.2, № 131, № 136, № 247  
 $AB^5AB$  (21): Ex.12.05b, № 208, № 209, № 221, № 222, № 240  
 $AB^{4-5}AB$ : № 58, № 196, № 219  
 $AB^{4-5}A_vB$ : № 154 (trip.), Ex.12.6b (trip.), Ex.12.9b (trip.), № 84 (trip.),  
 № 126 (trip.), № 250 (trip.), № 256 (trip.), № 262 (trip.)  
 $AB_v^5AB$ : Ex.12.9a  
 $AB^5A_cB$ : № 274, № 243.  
 $A^2B^5AB$ : № 236  
 $AB^5CB$  (22): Ex.11.5, Ex.12.8a, Ex.12.8b, № 119, № 125, № 144, № 217,  
 № 228, № 232, № 233, № 234, № 253, № 255, № 257, № 260,  
 № 263, № 264, № 265  
 $AB^{4-5}CB$ : № 102,  $AB_c^5CB$ : Ex.9.2  
 $AB_v^5CB$ : Ex.8.2a  
 $AB^5C+B$ : Ex.8.6  
 $A^4B^4AB$  (2): № 130,  $A_c^4A^4AB$ : № 187  
 $A^5B^5AB$  (10): № 249,  $A^{5-6}B^5AB$ : № 124,  $A^5B^{4-5}AB$ : № 248,  $A^{4-5}A^{4-5}BA$ :  
 № 191, № 194  
 $A^5A^5BA$ : № 122, № 123,  $A_v^5A^5BA$ : № 192  
 $A^5A^5A^2A$ : № 193  
 $A^5BAC$ : Ex.9.1.

*Sequential descent over 4 lines (7)*

- $A^3A^2A^2A$ : Ex.6.1  
 $A^3A^2AB$ : № 134  
 $A^4A^3A^2A$ : Ex.6.3, № 87, № 88  
 $A^4A^3A^2A_c$ : Ex.7.2, № 135.

*Recursive, domed structure (8)*

- $AA^{3-4}A^{3-4}A_v$ : № 280  
 $AA^5A^5_cA$ : № 281,  $AA^5_vA^5_vA$ : № 283  
 $ABB_vA$ : № 284  
 $ABCA$ : № 287  
 $ABA\bar{A}$ : Ex.10.2, № 10, № 165 (trip.).

## DESCENDING FOUR-LINED FORMS

- $AABC$  (6): Ex.7.4, № 70, № 83, № 107, № 120, № 128  
 $AA\bar{B}C$ : № 273  
 $AA_cB\bar{C}$ : № 189, № 285  
 $ABAC$  (30): Ex.4.2, Ex.7.1, Ex.12.01, Ex.12.7a, № 56, № 59, № 132, № 139, № 206, № 210, № 212, № 216, № 220, № 223, № 231, № 239, № 244, № 245, № 266, № 268, № 277  
 $ABA_vC$ : Ex.12.03a, Ex.12.03b, Ex.12.04b, № 211;  $AB\bar{A}C$ : Ex.4.4, № 207  
 $ABA^cC$ : Ex.12.05a, Ex.12.7b, № 109, № 258  
 $ABBC$  (5): № 65, № 190, № 252,  $AB_vBC$ : Ex.6.5, Ex.11.3  
 $ABCB$  (4): № 44, № 49, № 51, № 52  
 $ABCC$  (8): № 175 (trip.)  
 $ABC_cC$ : № 198, № 202,  $ABCC_c$ : № 60, № 69, № 71, № 75  
 $ABCC^c$ : № 142  
 $ABCD$  (121): Ex.3.1, Ex.3.2, Ex.3.3a, Ex.5.1, Ex.6.4, Ex.6.7, Ex.7.3, Ex.7.5, Ex.8.1b, Ex.8.2b, Ex.8.3a, Ex.8.3b, Ex.8.4, Ex.8.5, Ex.10.4, Ex.11.1, Ex.12.02, Ex.12.04a, Ex.12.6a, Ex.13, № 6–7, № 15, № 30, № 38–43, № 45, № 47, № 50, № 53–55, № 63–64, № 67, № 72–74, № 77–81, № 85, № 90–93, № 95, № 97–101, № 103–104, № 108, № 110–118, № 127, № 129, № 133, № 137–138, № 140–141, № 143, № 145, № 195, № 197, № 199–200, № 204–205, № 213–215, № 218, № 224–227, № 229–230, № 235, № 237–238, № 241–242, № 246, № 251, № 254, № 259, № 261, № 267, № 269, № 270–272, № 275–276, № 278–279, № 282, № 286, № 150 (trip.), № 153 (trip.), № 159 (trip.), № 186 (trip.)  
 $AB^cCD$ : № 62.

## THREE-LINED FORMS (3)

ABC: Ex.10.1, № 152 (trip.)  
 A<sup>5</sup>BA: № 161 (trip.).

## Ambitus

Like Anatolian tunes and unlike Hungarian ones, the typical Karachay tunes do not sink below the key note. Consequently, the dominant tonal range is 1-8 (92), followed by four relatively populous groups: 1-7 (56), 1-6 (52), 1-5 (44) and 1-9 (36), and four smaller groups: 1-10 (11), 1-b9 (9), 1-4 (8) and 1-#6 (5). The narrowest gamut is 1-3, with a single tune (№ 60). The broadest ambitus – 1-11 – is also represented by a single tune (№ 138).

The tunes that sink below the base note also display other singular features. The most important tonal range going beneath the key note is VII-5 (10).

The rest of the tunes sinking lower than the key note are presented among the unique features.

## PLAGAL, SINKING-RISING TUNES

#VI-1 (1): № 2  
 #VI-2 (1): № 3  
 #VI-3 (1): № 4  
 #VI-4 (1): № 5 (in lines 1, 2 and 4)  
 #VI-5 (1): № 7  
 VII-4 (1): № 6  
 IV-b3 (1): Ex.1.

## MOTIF SKIPPING ON A TRITONE

V-2 (1): № 8 (B-A-E,)  
 VII-2 (1): № 1 (E-D-C).

## LINE END JUMPING/DESCENDING TO DEGREE V

V-6 (2): Ex.10.4, Ex.13  
 V-7 (3): Ex.10.1, № 152, № 171

MELODIC LINE ENDING ON DEGREE VII

- #VI-6 (1): № 163
- VII-6 (3): № 64, № 65
- VII-7 (2): № 69, № 70
- VII-8 (2): № 126, 286
- VII-b3 (1): № 68
- VII-b9 (1): № 235

BEFORE THE END THE TUNE SINKS TO A LOWER DEGREE, USUALLY (#)VII

- VII-6 (3): № 165
- VII-8 (2): № 126
- #VII-4 (1): № 172
- #VII-6 (2): № 150, № 174
- V-8 (1): № 154

LOW SUPPORTING NOTE AT THE BEGINNING OF LINE

VI-6 (1): № 94.

Tonal ranges in detail:

1-3 (1)	№ 60
1-4 (8)	Ex.10.3, № 10, № 11, № 13, № 14, № 25, № 26, № 43
1-5 (43)	Ex.2.1b, Ex.3.1, Ex.3.2, Ex.3.3b, Ex.4.4, Ex.5.1, Ex.6.1, Ex.6.2, Ex.6.3, Ex.6.4, Ex.7.2, № 9, № 15–16, № 18–20, № 27–28, № 31–35, № 39–41, № 44, № 46–47, № 59, № 72–73, № 75, № 81–82, № 93, № 111, № 156–158, № 166, 1-5 (+V): Ex.2.3b
1-6 (52)	Ex.2.1a, Ex.2.3a, Ex.2.4a, Ex.2.5, Ex.3.3a, Ex.4.2, Ex.4.3, Ex.6.5, Ex.7.1, Ex.7.3, Ex.7.4, Ex.8.4, Ex.11.3, Ex.12.01, Ex.12.02, Ex.12.03a, Ex.12.04b, № 17, № 21–24, № 29–30, № 42, № 76–80, № 89, № 92, № 95, № 106, № 108–109, № 115, № 134, № 155, № 164, № 167, № 170, № 173, № 175–176, № 180–181, № 205–206, № 211, № 215, № 220
1-#6 (5)	Ex.2.2, № 61–62, № 207, № 212

1-7 (55)	Ex.2.4b, Ex.4.1, Ex.7.5, Ex.8.2a, Ex.10.5a, Ex.11.2, Ex.12.03b, Ex.12.04a, Ex.12.05b, Ex.12.9b, № 12, № 36, № 38, № 45, № 48, № 57–58, № 71, № 74, № 90, № 96, № 107, № 110, № 112–114, № 120, № 131–133, № 147–148, № 151, № 162, № 168, № 182, № 187, № 192, № 199–200, № 203, № 210, № 216–217, № 221–223, № 225, № 230, № 245, № 247, № 267–268, № 276–279, № 284
1-8 (93)	Ex.6.6, Ex.6.7, Ex.8.1a, Ex.8.1b, Ex.8.2b, Ex.8.3a, Ex.8.3b, Ex.8.5, Ex.10.5b, Ex.11.1, Ex.11.5, Ex.12.05a, Ex.12.6a, Ex.12.7a, Ex.12.7b, Ex.12.9a, № 50–52, № 55–56, № 83–88, № 91, № 97–100, № 104, № 116–119, № 121–123, № 125, № 128, № 130, № 135, № 137, № 142, № 153, № 169, № 177–178, № 183–184, № 189, № 191, № 197, № 201–202, № 208, № 213, № 218–219, № 224, № 226–229, № 232–234, № 236–242, № 246, № 250, № 253, № 255, № 257, № 261–264, № 270–271, № 275, № 280–283, № 285, № 287
1-9 (36)	Ex.8.6, Ex.9.1, Ex.9.2, Ex.12.6b, Ex.12.8a, Ex.12.8b, № 37, № 53, № 101–№ 103, № 105, № 127, № 129, № 136, № 141, № 143, № 145, № 159–161, № 179, № 185–186, № 194, № 198, № 214, № 231, № 243–244, № 254, № 269, № 272–274, № 277
1-b9 (10)	№ 140, № 204, № 248–249, № 251–252, № 256, № 258–260
1-10 (10)	№ 124, № 139, № 144, № 190, № 193, № 195–196, № 209, № 265–266
1-11 (1)	№ 138
IV-b3 (1)	Ex.1
V-2 (1)	№ 8
V-6 (2)	Ex.10.4, Ex.13
V-7 (3)	Ex.10.1, № 152, № 171
V-8 (1)	№ 154
VI-6 (1)	№ 94
#VI-1 (1)	№ 2
#VI-2 (1)	№ 3
#VI-3 (1)	№ 4
#VI-4 (1)	№ 5
#VI-5 (1)	№ 7
#VI-6 (1)	№ 163
VII-2 (1)	№ 1
VII-4 (1)	№ 6

VII-5 (10)	Ex.5.2, Ex.10.2, № 49, № 54, № 63, № 66–67, № 146, № 149, № 188
VII-6 (3)	№ 64–65, № 165
VII-7 (2)	№ 69, № 70
VII-8 (2)	№ 126, № 286
VII-b3 (1)	№ 68
VII-b9 (1)	№ 235
#VII-4 (1)	№ 172
#VII-6 (2)	№ 150, № 174

## Genres

It is informative to review how genres are distributed among the different musical classes, particularly if we keep in mind that the consecutive classes contain tunes of growing complexity.

The special tunes of class 1 are usually of more archaic genres. In classes 2–3 there is a high number of religious tunes and instrumental dance tunes, in classes 4–8 instrumental dance tunes are also numerous. *Jir* tunes appearing from class 6 gradually become predominant.

Class 1	3 Gollu, 3 rain prayer, 1 dance tune on accordion, 1 rhyme, 1 lullaby
Class 2	11 zikir, 10 instr. dance tune, 5 jir, 4 lullaby, 2 Nart epic, 2 iynar, 1 orayda, 1 rhyme
Class 3	8 zikir, 3 Nart epic, 3 mevlid, 2 dance tune on accordion, 2 jir, 1 ilahi (in Turkish), 1 lullaby
Class 4	6 instr. dance tune, 2 zikir, 2 jir, 1 dance tune on accordion, 1 orayda, 1 counting out rhyme
Class 5	5 jir, 3 dance tune on accordion, 1 zikir, 1 iynar
Class 6	13 jir, 6 dance tune on accordion, 6 mevlid, 2 art song, 2 iynar, 2 lullaby, 11 zikir
Class 7	8 iynar, 3 zikir, 2 dance tunes, 2 jir
Class 8	11 dance tune on accordion, 11 jir, 4 iynar, 3 zikir, 1 orayda, 1 counting out rhyme
Class 9	8 jir, 3 dance tune on accordion, 1 zikir, 1 lament (real), 1 küy
Class 10	26 jir, 7 orayda, 5 lullaby, 1 lament, 1 Nart epic, 1 wedding song
Class 11	9 jir, 3 zikir, 2 dance tune on accordion, 2 wedding song
Class 12	55 jir, 18 küy-lament, 4 iynar, 1 art song, 1 bride's song
Class 13	9 jir (modern)



## INDEX OF THE FIRST LINES IN ALPHABETICAL ORDER

### A

- Abdulkerimim, Abdulkerimim* (My *Abdulkerim*, my *Abdulkerim*) № 226
- Alay hucusuna wa boşuna da qalsın* (May your father *Suleyman*'s livestock) № 234
- Alayda qarab körese* (You're just waiting, watching) ex.8.3a
- Algın da qılığın a bir a igi edi* (Some time ago your behaviour was good indeed) № 69
- Allah adı dillerde* (Allah's name on the lips) № 41
- Allah Allah Allah Allah* (Allah, Allah, Allah, Allah!) № 97, № 98
- Allah bersin buqmillerge payğambarı taqdirinden* (May Allah give the believers through the order of the prophet) № 47
- Allah bersin fayğambarı şafağatından* (May Allah give through the intercession of the prophet) № 43
- Allah bersin pubmillerge payğambarı şafağatından* (May Allah give the believers through the intercession of the prophet/ May Allah give the true believers) ex.2.5, № 10
- Allah bizni da caratdı* (Allah has created us, too) ex.4.2.
- Aman mü'min, canım mü'min* (Oh, true believer, my dear true believer) ex.6.6.
- Amiy-Amiy em sarı* (*Amiy*, *Amiy* is the blondest) № 116
- Anı anası bir bek cılaydı, egeçleri burulub* (His mother's crying for him, his sisters are grieving) № 230
- Aq cawluqnu nek baylağansa* (Why did you wear a white kerchief?) № 241
- Aq tawlanı başların sılay baralla* (Light bluish clouds in the sky wander) № 192
- Aqbaş da aruw kümüş qamala* (White-handled beautiful silver daggers) № 201
- Arbazda bir dawurla* (There was noise in the yard) № 53
- Arbazında altın terek ornalsın* (You're planting a gold tree in your garden) № 155
- Arnavut da çaldan a cayılıb kelelle* (Scattered from the field of *Albania*) № 246, № 261
- Aruwsa deyle da igise deyle* (You're said to be nice and good) № 250
- Aş aşamaydıla ma bizni caşla, oyra Gollu* (Our young men do not eat food) ex.1.
- Aşha da coq karuwum* (I have no strength to eat) № 78, № 90
- Aşırdıla bizni Nartla quçaqlaşıb Eliya* (The Narts welcomed us with open arms, *Eliya*) ex.2.3b, № 51
- At mindim Ayman tüzde* (I mounted my horse in the field of *Ayman*) № 70
- Ata curtha eltgen colla kesilib* (There's no way back home) № 279
- Atadan öksüz qalğan malhun sabiyçik* (The innocent little fatherless orphan) № 113
- Atam Muhacir Kürke ketgen edi* (My father went to *Kürk*, who'd been expelled from his country) № 236
- Awzuğdan çıqğan awuz a tılpuwuñ* (The song from your mouth sounded) № 256

- Ay qabırğam qabırğam da, canımı alğan a qabırğam* (Alas, my rib! My rib taking away my soul) № 100
- Ay qarnaşla tıñılğız* (Listen to me, brothers) ex.7.2.
- Aycayağım seni arbazıñ tik bolsun* (My dear Moon, may your yard be so steep that ex.10.6.
- Aycayaq ala cawluğuş* (*Ayjayak*, your colourful scarf) № 37
- Aylan aylan caw qalaq* (Get on, get on greasy spoon) № 18
- Aylana-cürüy ketgenme Alan* (I've been wandering about, my friend) № 213
- Ayt dey esegiz men da aytayım* (If you encourage me so much, I'm going to sing, too) № 262
- Ayt dey esegiz, ayt dey esegiz* (If you encourage me to sing) № 252
- Azret biy a çaşay edi da* (*Azret bey* lived there) № 270

**B**

- Bahçada bitgen bal havun* (My hands place in front of them) № 118
- Bahsan elde töre boldu maral bala marağan* (In the village of *Bashan* deer fawn hunting became a custom) № 24
- Balıq aylançıdan tizilib çığad* (He left from the bend of the river *Balık*) № 227
- Bara corta ketdi Şaway hoyra* (*Shavay* left running, *hoyra*) № 173
- Başha halqla keldile* (Different folks arrived) № 30
- Başıbızdağı carıq culduzçuq* (A shining little star above our heads) № 240
- Başındağı kök cawluğuş da* (On your head your blue kerchief) № 267
- Batır Qarça Qaraçaynı başı edi* (Valiant *Karcha* was the prince of Karachay) № 188
- Bellaw bellaw bellaw bellaw belimçik* (Hush, hush, hush, I'll put her to bed) № 180
- Bellaw bellaw bellaw bellaw bölekle* (Hush, hush, hush, hush) № 95
- Bellaw bellaw bellaw bellaw böleyim* (Hush-hush, I'll lay you in a cradle) № 21, № 156, № 196
- Bellaw bellaw böleyim a bala seni wa* (Hush, hush, I'll lay you in the cradle, my little) № 172
- Bergen zamanıñ qaça ed da* (The date you gave me is over) № 15
- Beş da altı cılın tüşümde da körüb* (In my dreams I've seen him for five or six years) № 231
- Bilay arı qarasam* (If I look this way) № 276
- Bir canından çaşaw tarlığı* (The difficulties of life on the one hand) № 242
- Bismillah deb başlayıq* (Let's begin with God's name!) ex.6.5, № 20, № 54, № 79, № 91
- Biz a çıqğan edik Ullu Bashandan kün qaray* (We left *Ullu Bashan* looking for a good day) № 179
- Biz barabız Istanbulnu coluna* (We're leaving for Istanbul) ex.10.5a
- Biz çıqğan edik a voy Ullu Bashandan üzülüb* (We left *Ullu Bashan* for good) ex.8.2a
- Biz çıqğan edik tar Bahsandan cer qaray* (We set out from the valley of *Bashan* to look for a place) № 105

- Biz çıqğan edik ullu da Bashandan* (We left *Ullu Bashan*) № 244  
*Biz Qazağıstanğa kelgen a bolurek* (We arrived in Kazakhstan) № 229  
*Bolat Himiçni men aytayım hoy woradara* (Let me talk about *Bolat Himich*) № 49  
*Boza kelsin deb aytıgız* (Say, it's time for boza) № 142  
*Böllaw böllaw böleyim* (Hush-hush, I'll lay you in a cradle) № 9, № 26, № 82  
*Böllay böllay bala sen* (Hush little baby, hush) № 3  
*Böllay-böllay balasın* (Hush-hush little one) № 25  
*Bu bir keçege toğuz keleçini* (Nine woovers being turned down) № 27  
*Bu cennetin ırmakları* (The streams of this heaven) ex.6.2.  
*Bu duniyada can barmıdı* (Is there anyone in this world) № 50  
*Bu duniyağa qarağız* (Look at this world) № 23  
*Bu Han Allah Sultan Allah* (Khan Allah, Sultan Allah) № 36

## C

- Calan başımı salıp cathanma* (I lay down bareheaded) № 133  
*Calbawur a tab bişgendi qızarıb* (The liver is served for me) № 149  
*Camal da deyle, Camal da deyle* (*Jamal* is talked about, *Jamal* is talked about) ex.12.9a  
*Cansohlari Taşlı Qolda çaşayla* (The *Jansoh* family live in the valley of *Tashli*) № 163  
*Caññur cawadı* (It's raining) № 1  
*Carlı üyürde, calçı üyürde* (I was born in a poor family of daywagers) ex.13.  
*Caşla barıb taw başına örledile* (The valiant soldiers climbed up the mountain top) № 130  
*Cawumla cawalla taw calpaqlağa oyra köllege* (Rain is falling onto the mountain pastures and into the lakes) № 200  
*Caylıqlanı qoruy ketdi hans boldu* (He went up to guard the summer pasture, grass was growing in it) № 161  
*Cerleni talğır cılanı bolub* (As a yellow land snake) № 216  
*Çille bayraq çaçdıla* (Silk flags were distributed) № 208  
*Cim-cim aruw ciltıratırem* (I washed and brushed my hair) № 260  
*Çopuna ketgend bazarğa* (*Chopuna* went to the market) № 8  
*Çumadanıñı açalmayın tabu ma çüyle bla açdıla* (Her suitcase couldn't be opened, it had to be forced open) № 232  
*Çuwaq kökden kölek tigib kiyeşen da* (Should you wear a shirt sewn from the bright sky) ex.11.2.  
*Cuwuq bolğan zamanda* (When the time had come) № 74  
*Cüw cüw cüw ala* (Chirp, chirp, twittering) ex.2.1b, № 60, № 121

## D

- Da meni anam da bala da küsesin* (May my mother long for a child) № 205  
*Dert çekmekten usandıñ mı* (Have you had enough of suffering?) № 86  
*Dila brigadir bolsam a alan* (If I was the brigade leader) № 207  
*Dunya bagası qarnaşım a Qadir* (The world's treasure, my bother *Kadir*) № 210

**E**

- Ebizeleni wa sen cigit tuwğan Qanamat* (Valiant *Kanamat* is the offspring of the *Ebze* family) № 151, № 153
- Eçkibaşları aruw Horasan* (The beautiful *Horasan* comes from the *Echkibash* family) № 68
- Eçkibaşları da oy bir cigit tuwğan Domalay* (*Domalay* was born to the *Echkibash* family to become a champion) № 189
- Elde sabıyçikle da cılab a kelelle* (The children are coming in the village crying) № 274
- Ertde ertde zamanda* (Long, long ago) № 126
- Eşikleni arı bir aç, arı bir kireyim* (I wish you would open your gates one day and I could go in) № 61
- Esirib üyge men da keleme* (I'm coming home drunken) № 247
- Ey Düğer Badınatı da cortuwulğa da çıqdıla degendi* (Alas, Ossetian noble youths set out on a raid) № 184
- Ey qara tonla cumuşaq qolla* (Ey, black fur-coated, soft-handed lot) № 225
- Ey, kel, qızım a, kel, qızım* (Come, my daughter, come, my daughter) № 202
- Ey, min aruw Aqtamaq faytoŋŋa* (Hey, beautiful *Aktamak*, get into the coach!) № 103

**G**

- Gapalawla eki boldu, bir boldu* (The *Gapalaws* had two branches, they united) № 185
- Gapalawla eki elle bir boldu* (The *Gapalaws* united from two sides) № 147
- Gapalawla eki elle bir boldula* (The *Gapalaws* united from two sides) № 182
- Gapalawla taş başında çaşayla* (The *Gapalaws* live in a rocky place) № 162

**H**

- Hadawcuq ulu batır Cambolat* (*Hadavjuk's* son, valiant *Jambolat*) № 194
- Halisan, muhlisan la ilaha illallah* (Truly, there's no other God than Allah, indeed) № 120
- Haman callab küreşsem da süymeklik coldan* (I'd like to disappear from the way of your love) № 285
- Har ertden sayın a bet qol cuvama* (In the mornings I wash my hands and face) № 269
- Har işjir sayın kökbaş üyçükden* (Every night from the tin-roofed house) № 235
- Hasavkağa tuşman asker kirgendi* (Soldiers of the enemy invaded Hasavka) № 178

**I**

- İjaları taş başında çaşaydıla* (The *Izha* family live on the mountain top) ex.10.2.
- İnanullahnı oqub* (Saying *Inanulla's* prayer) № 31
- Ishawat deyle da, ishawatdı deyle, qoymayla* (They call it *Ishawat*, *Ishawat*, incessantly) ex.10.4.
- İynarlarımı aytub tebresem* (If I started singing for you) № 110

**K**

- Kafkaziya'da biz da bara bara* (In the Caucasus, as we were wandering) ex.12.1.  
*Keç boldu da Ayuw Çatda qaldı Atalay* (Atalay stayed in the Ayuw mountain until late)  
 № 198  
*Keçe cuqlab bir tüş kördüm* (I had a dream at night) ex.7.1.  
*Keçe da tüşümde men bir tüş körgenem* (Last night I had a dream) № 209  
*Kelçi aruwçuğum paytonğa* (Come my beautiful, get into the carriage) № 264  
*Kelçigiz qızla ay biz barayıq a* (Come on girls, let's go) № 263  
*Kelelle ketelle* (They come and go) № 14  
*Kelinni alıb kelebiz col berigiz* (We're bringing the bride, give way!) № 146  
*Keñ arbaz adamdan tolgandı baradı carıq toy* (The spacious yard is full, the wedding  
 folks are celebrating) ex.12.4a  
*Kesek kesek bulut çıqdı Kertmeli Koldan* (From the valley of Kertmeli fragments of clouds  
 arose) № 19  
*Kimler yaptı bu Ravza'nın yapısın* (Who has created the Paradise like this?) № 46  
*Kök bla cerni arası* (Between Heaven and earth) ex.2.1a  
*Kök kölek çaş meni tileyd, hoy* (A lad in a blue shirt wants me) № 281  
*Kökde uçan eki qaz* (Two geese flying high) № 108  
*Kökge termilib ösge naratla* (Giant pine trees reaching the sky) № 286  
*Kökle tübünde kökbaş üylede* (Under the sky in a tin-roof house) № 204  
*Köklerde uçan alay kögürçün* (A pigeon flying in the sky) № 271  
*Köküregim col bolluqdu* (My heart will be a road) № 287  
*Közüm a çıraq bargandı, bargandı* (My eyes stared at) № 259  
*Kübür başında qobuzum* (My accordion's on your trunk) № 13  
*Kürek biyçeden cawun tileybiz* (We're asking Princess Spade for rain) № 6, 7  
*Küz tavlada talala, o hoyri o marca* (Every autumn in the mountains, *oyri, o*) № 137

**L**

- La ilaha illallah* (There's no God other than Allah) № 33, № 44, № 67, № 81, № 112  
*La ilahu Huda'ya* (Praise be to God) № 72

**M**

- Ma bu Gezoh ulu da cigit tuwğan Biynöger* (Look, *Biynöger*, the son of *Gezoh* was born  
 to be a champion!) № 117  
*Ma suwnu örge cüzedi deyle* (It swims upstream, so they say) № 266  
*Macir biy qaydan kelese* (Where do you come from, *Majir bey*?) ex.12.4b  
*Mahay da Kün da qarnaşladıla, ay da cartıdı kün sawdu* (*Mahay* and *Kün* were siblings,  
 the moon was half and the sun was full) № 220  
*Maryam bla Emina* (*Maryam* and *Emina*) № 75  
*Maşoq başlanı tikgen iyneça* (With your sack-needle-like) № 129  
*Men a çaşlığımda da orta Gıdamlada da qoyçu edim* (In my youth I used to be a shepherd  
 at the Middle *Gıdam* folks) № 176

- Men başlağanma da bir baş awruthan haparğa* (I've started a heartbreaking story) № 277  
*Men bek süygen aq bayramda* (On our white holiday, which I like so much) № 215  
*Men Carahmatnı ölmelik sunuwçem* (I thought *Jarahmat* was immortal) ex.12.3a  
*Men duğum cıya turayem* (I collected blackberries) ex.9.2.  
*Men sen aruwnu alay süyeme* (My beautiful, I love you so) № 254  
*Men senden aruw a körmegen edim* (I've never seen anything fairer than you) ex.12.8b  
*Men seni bek süyeme* (I love you so much) № 195  
*Men seni körgenli beri tınçlıgım ketdi* (I've had no peace since I caught sight of you)  
 № 141  
*Men seni süymey ne eteyim Nürcan* (What shall I do not to love you, *Nurjan*?) № 221  
*Men seni üçün süymeklik otda küydüm* (I'm burning for you in the fire of love) № 160  
*Meni alaşam boz horadı, oyra oy* (My horse is gray, *oyra oy*) ex.11.3.  
*Meni alaşam çabhan eted* (My horse races nicely) ex.2.2.  
*Meni aruwum kele da turad* (My sweetheart's coming) ex.12.6a  
*Meni Nanım ketib baradı* (My *Nani* is leaving) № 109  
*Meni qoylarım baralla Alan* (My flock of sheep scatters, my friend) № 203  
*Meni süygençigim oh armiyada* (My sweetheart is in the army) № 258  
*Meni süygenim ketib baradı* (My sweetheart is leaving) № 268  
*Meni wa qoyub başını suwğa qalay atarıqsa* (How do you go to bed with a black snake  
 in the dark night?) № 132  
*Min Aqtamağım a faytoñña* (Get into the coach, my *Aktamağ*) № 138  
*Muhammeddir özüm sözüm* (All my words are Muhammad) № 35  
*Muslimanlar aytayım siz mawlutha tıññılağız* (Muslims, listen to my death lament) ex.3.2.

## N

*Nart batırla cortuwulğa çıqğandıla* (The valiant Nart champions set out on a raid) № 48

## O

- O, burun zamanda oğarı Gidamlada qoyçu edim* (I used to be a shepherd among the  
 Upper *Gidam* folks) № 171  
*Ol tuwğanın çıqğanın* (The signs of his birth) № 93  
*Onekinçi baş keçe da* (On Monday night on the twelfth) № 38  
*Oqaçıq a peşçiklerinde* (On top of the oven *Okachik*) № 253  
*Oramnı örge keledile* (They're coming up the road) № 222  
*Orayda rayda Qanamat* (*Orayda rayda Kanamat*) № 84, № 85  
*Oy anam harib sen meni allıma* (Alas, my poor mother, you've never ceased watching  
 my road) № 238  
*Oy atasından a ol cigit tuwğan Biynöger* (His father's son, the valiant *Biynöger*) Ex.8.1.,  
 № 152  
*Oy ayt deysiz da qoymayısız meni* (You're yammering and don't leave me alone) ex.12.5b  
*Oy Eçkibaşlanı Domalay* (Oh, *Domalay* from the *Echkibash* clan) № 197

- Oy Erirey degen quwatdı* (Ey, Erirey means plenty) № 174  
*Oy Gezoh ulu da biyleni wa biyi Biynöger* (Ey, son of *Gezoh*, lord of the lords, *Biynöger!*) ex.10.1.  
*Oy hoy marcala deydi da bu küz qoyçula* (This autumn shepherds reached the valley of *Ujet*) № 275  
*Oy kökde bargan köksülle* (Birds flying in the sky) № 115  
*Oy kün çıqğandan bilay kün bathaŋŋa* (Ay, from the east to the west) ex.12.9b  
*Oy Mahar özen toymay seni körgen* (Ah, the *Mahar* valley, I can't have enough of this sight) № 228  
*Oy nença kere canjıldın* (Ay, you got disappointed so many times) № 83  
*Oy quwanç ete kelirse canım camağatıŋa, eliŋe* (You're coming home to your village in joy, my darling) ex.2.4a  
*Oy terezeden qarab turğanlay* (Ay, looking from the window) № 206  
*Oy Ullu Hojda da bir seyir bardı taŋ bardı orayda* (Alas, there's a noisy event in *Ullu Hozh*) № 102  
*Oy, Candar, canıŋ barsın Kabağa* (Alas, *Jandar*, may your soul reach the stone of the Kaaba!) № 177  
*Oy, sandıraq, sandıraq* (Ay, rubbish, rubbish) ex.7.4.  
*Oy, tay-tay! Qırımдан a kelgen Qırım semenle, Oy, semenle* (Ay, tay-tay! Crimean soldiers from Crimea) № 183  
*Oy, Ullu Hojdan a ma çıqğan elle ceti aruw, orayda* (Seven beautiful girls set out from the village of *Ullu Hozh*, *orayda*) № 101  
*Oy, oy, oy, ah, meni da süygenim a* (Alas, alas, alas my darling) № 251  
*Oyra, oyra Tepena oyra Tepena* (Oyra, oyra Tepena oyra Tepena) ex.5.2, № 66

**P**

- Payğambarla tüşünde közüw közüw keldile* (In his dream the prophets arrived one after the other) ex.6.7.

**Q**

- Qab-qaradıla seni qaşlarıŋ* (Your eyebrows are coal-black) ex.4.3.  
*Qara ağaçda qar bardı* (The black tree is covered by snow) № 104  
*Qara qaşlarıŋ, burma çaçlarıŋ* (I look with admiration) № 218  
*Qara Şaway anasına tuwğanda* (Amikor az anyja megszülte *Kara Sawayt*) № 66  
*Qaraçay-Malqar Tawlula* (People of the Karachay-Balkar mountains) № 128  
*Qarahisarga barlıqma* (I'm going to *Qarahisar*) № 92  
*Qaranlık gece qara cılan bla qalay catayım hoy* (How shall I go to bed with a black serpent in a dark night?) ex.2.4b  
*Qarğalanı qonuşları qoldadı* (The nest of crows is in the valley) № 157  
*Qarınndağı caş bolsa* (If the baby you carry in your belly is a boy) № 71  
*Qaynatası cük boldu* (The father-in-law guaranteed) № 45

- Qaysı caylıqda otlay bolurla* (I wonder in which summer pasture) № 272  
*Qıçıradı Dawle hahay quwğun* (*Dawle* is shouting, alas, spread the news) № 154  
*Qış suwuklada cıluw beresiz* (In the cold of winter you give us warmth) № 76  
*Qış suwuqlada cıluw izlese* (In the cold of winter if we look for warmth) № 77  
*Qoban özende da sürüwçü caşları da Catday* (The young shepherds in the valley of the river *Kuban*, *Jatday*) ex.12.8a  
*Qobuz soğa turama* (I play the accordion) ex.7.3.  
*Qollarına temir toqmaq alırla* (Your hands are shackled) № 187

## S

- Salma qoluñu, salma qoluñu* (Don't embrace me, don't embrace me) № 42  
*Sarı gavur mülkübüznü algandı* (The blond gıaour has stolen our possessions) ex.11.1.  
*Savet lotçikle taw quşla kibik* (When the Soviet pilots) № 56  
*Saw ceti cılnı da ma Morh başında turğanem* (I spent seven years by the source of the river *Morh*) № 150  
*Saw ceti cılnı da men Qarağaçada caşadım* (I lived in *Karaagach* for as long as seven years) № 165  
*Sen da siyese men da siyeme* (You love me, I love you, too) № 181  
*Sen körüb turğaney tawnu wa suwuğun* (You have seen the cold of mountains) № 119  
*Senden sora qaysı tawdu* (Are there mountains other than you?) ex.5.1.  
*Seni ayayıñda da çuruqla Qanşawbiy* (*Kanshawbiy*, the boots on your feet) № 223  
*Seni qara çaçıñ tabanıñı cete* (Your black hair reaches your heels) № 128, № 249  
*Shurtuq elden çıgıb barabız* (We set out from *Shurtuk*'s country, *oy da orira, oy*) ex.4.4.  
*Sirtındağı iç kübesi aq kümüşden eşilgen* (The armour on your back was woven from silver) № 127  
*Sıylı bolğan mölekler* (Holy angels) № 73  
*Siz aythan hawle caş men da bolsam a* (I wish I had been the lad said to be good-for-nothing!) № 273  
*Siz cuqlağız da men aytayım* (Just sleep and let me sing) ex.12.7a  
*Şorhuldağan suw cağada olturub* (The water's gurgling by the streamside) № 158  
*Sözüm awwalı – bismillah* (My first word is *bismillah*) ex.2.3a  
*Şu cennetin ırmakları* (The streams of this heaven) ex.3.1.  
*Şupu, Tuwğan a desele anam* (If *Shupu* and *Tuwğan* are mentioned, mother) ex.12.5a  
*Suw boynuna barganma* (I got to the river bank) ex.7.5.  
*Suw ızında bal terek* (A sour cherry tree on the riverside) № 89  
*Süygenim cırıñı men aytırıqma* (Sweetheart, I'm going to sing your song) ex.12.2.  
*Süygenim sen alay aruw bolğansa* (Sweetheart, you've become so beautiful) № 280

## T

- Tağ alası çolpan culduz* (In the blush of dawn the Star of Venus) № 55  
*Tarata tayra ritata Aymus* (*Tarata tayra ritata Aymus*) № 94

- Taş tegene ağaç elek bolğanda* (When the wash-tub was made of stone and the sieve was wooden) № 164
- Taw başları oyra bolur çuwana* (The mountain peaks are steep) № 199
- Taw dordanni teşib çığama, oy orayda* (I make a hole in the side of the mountain, I step out from there, oy, orayda) № 283
- Tawdan awub keledi* ([The Jew who sells silk] is coming across the mountain) № 27
- Tawlada aylanğan kiyikle* (Among the mountain game) ex.8.1b
- Tawlanı başından biyik a taw bolmaz* (There's no higher mountain than the highest peak) ex.12.7b
- Tawnu başında maral kiyikni* (The doe on the mountain top) № 58
- Tawqan tawladan ketgendi qızla* (*Tawkan* went to the mountains, lassies) № 278
- Tawqan tawlağa ketgendi Alan* (*Tawkan* went to the mountains, my friend) № 255
- Teyri malla tıya men malla tıya* (Sure enough, driving the flock) № 224
- Tiraktor barad ız bla* (The tractor's proceeding in the track) № 107
- Tirmenli qolnu da başına çıqsan* (If you go up to the spring of the *Tirmenli* brook) ex.9.1.
- Toy baradı eşik allında* (The wedding is going on outside the gate) № 282
- Toyğa kirib tebsemegiz* (Don't go to parties, don't dance) ex.8.5.
- Töben elleden kelgen bir atlı* (A rider's approaching from the villages below) № 219
- Tülkü çıqğandı meni allımdan a* (A fox showed up in front of me) № 257

## U

- Ullu Qaraçaydan deydi asker sotnya çıqdı sanalıb* (A troop of soldiers set out from the great Karachay land) № 265
- Ullu suwnu köpürü* (On the bridge of the great river) ex.3.3b
- Üyübüz allında oy suwçuq deyle* (A stream is flowing in front of our house) № 211
- Üyübüznü allında köget terekle* (There are fruit trees in front of our house) № 233

## W

- Woy vori vora dara vori vora dara* (Oak barrel above the fire) № 4
- Wo, cannetli bolsun a Eçkibaşlanı Domalay* (May heaven be your home, *Echkibash Domalay!*) № 170
- Woy woy Cora bir kün erikgenden taw başlağa qaray çıqğand* (Oy, ey, once *Jora* with his grief went up the top of the mountain) № 99

## Y

- Ya Allah hu ya Allah* (Oh, he's Allah, oh, Allah!) № 145
- Ya atañ Kökge da cege wa bolur* (Your father ran to *Kök*) № 245
- Yeşildir sancağı, nurdan alemi* (Its flag is green, its world is from light) ex.8.3b
- Yüce dağ başında kirmanum başlı* (My spinning-wheel is high on the mountain top) ex.10.3.

**Z**

*Zıңırdaydı telefon* (The phone is ringing) ex.6.3.

...

... *qaraqaşlım, oy* (... My dear with black eyebrows, oy!) № 159

... *yanım dedim özümden uyandım* (... I said, I woke up by myself.) № 111

*Other*

Text unintelligible: № 140, № 144, № 217, № 237

Unintelligible syllables: ex.8.2b, ex.10.5b, № 28, № 59, № 169, № 190

Orayda: ex.8.6, ex.11.5, № 34, № 148, № 166–168, № 175, № 186

Nogay song: № 106, № 284

In Arabic language: ex.6.4, № 39–40, № 80

Flute: ex.12.3b, ex.12.6b, № 22, № 243, № 239

Accordion: ex.6.1, ex.8.4, № 2, № 5, № 11–12, № 16–17, № 29, № 52, № 57, № 62–65,

№ 87–88, № 96, № 114, № 122–125, № 131, № 134–136, № 143, № 191, № 193,

№ 212, № 214, ex.4.1

Orchestra: № 139

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