

# Azeri Folksongs

At the Fountainhead of Music

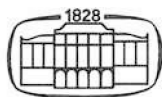


JÁNOS SIPOS

# AZERI FOLKSONGS

At the Fountain-Head of Music

JÁNOS SIPOS



AKADÉMIAI KIADÓ, BUDAPEST

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Mecazi sözlerin bahası nedir  
Zikr éyle heqiqeti ürekden.

*What value is there in mere words,  
Worship God with a true heart.*

## PREFACE

To what use does comparative ethnomusicological research over a vast area be put? It suffices for a nation to realise that it is imperative to know the music of its neighbours and language relatives in order to explore the particular and general features of its own folk music. It holds true in general, too, that a comparative examination is more informative and revelatory than the separate study of the music of the peoples concerned.

Comparative musicology also leads to more universal findings, illuminating fundamental human characteristics. "Indeed, all the world's tribes, peoples, and races have lived in continuous intercourse since the very beginning of history; they have met in marriage, trade, and war. In this process of exchange and merger, they discard their weapons, tools, and implements for better ones. But they preserve their ancient songs; for singing, an expression of man's soul and motor impulse, has little to do with the mutable surface of life, and nothing with the struggle for existence. This is why music is one of the steadiest elements in the evolution of mankind." (Sachs 1943: 21)

To spin on this thought: it is intriguing to determine the basic musical types of a large geographical-cultural expanse. It is also important to know what specific manifestations of these basic forms predominate in the music of various people or geographical areas.

Hungarian belongs to the Finno-Ugric language group, but Hungarian folk music does not show indisputable genetic connections to the folk music of any other Finno-Ugrian people.\* This is nothing to marvel at, for linguists and historians have found that the Hungarians are relatives of the Finno-Ugrians mainly by language, not ethnically.

The majority of Hungarian musicologists have emphasised the Turkic-Mongolian implications of Hungarian folk music. Béla Bartók and László Vikár began their oriental research among Finno-Ugrians, before turning to the Turks, where they found tune styles similar to some layers of Hungarian music. In my field in Asia, I have found styles corresponding to Hungarian folk music styles

\* Cheremiss pentatonic fifth-transposition might be an exception, but here, too, it can be strongly presumed that Turkic (Chuvash) influence is at work. Let me cite Bereczki (1994: 89), who collected extensively in the area: in Cheremiss areas "*certain Chuvash phonological phenomena spread as far as the fifth-shifting tunes typical of the Turks' do*". Similarly, there is no consensus among researchers about the Ugrian origin of the Hungarian laments.

in Anatolia, Azerbaijan, Kazakhstan, in the Caucasus, in Inner Mongolia, etc. Consequently, the Hungarians might be *musically* connected to various Turkic and Mongolian peoples.

However, taking a closer look, for instance, at laments, the 'psalmodic style', the children's game songs of E-D-C core, or the pentatonic descending fifth-shifting tunes, one must realise that they cannot be tied to a single people, ethnic group or geographical area. Between language and 'ethos' or ethnicity there is often a very complex or even contradictory relationship, since the ethnogenesis of most peoples is highly intricate. In the case of the French, for example, the leadership of Roman origin settled on a Celtic and partly Germanic population. The majority adopted the language of the minority but their ethnic identity remained unchanged. The reverse process though was more widespread: as when a conquering minority assimilated to the conquered majority. This took place in Bulgaria with the Slavified Turks of the Bulgar Empire, and at several other places of our globe.

Today's Turks are not the descendants of a single race tied by blood: in addition to a variety of Turkic components, they comprise various other Turkicised ethnic units. Besides, the 'ancient' Turkic tribes also had their ethnogenesis. Let it suffice to refer to the Iranian peoples who dominated the steppe before the Turks and some of whom gradually adapted to the Turks' growing predominance. In the same way the extremely heterogeneous Byzantine population assimilated to the also variegated conquering Turks. Mention can also be made of the Caucasus – 'home of nations' – where some peoples of the one-time Hunnish Empire: Kipchaks, Kazaks, Bulgars, Alans and other Caucasian peoples also took part in the ethnogenesis of Karachays and Balkars of Turkic tongue. The same complexity is apparent in the ethnogenesis of the Azeri people. Unfortunately, little is known of the proportion of contributory ethnicities involved in their ethnogenesis.

My ethnomusicological research has grown to include the comparative examination of the folk music of a vast area stretching from the Volga-Kama region to Anatolia and further east. One objective in this research was the exploration of Azeri folk music. The Azeris living between the two major regions mentioned above are close language relatives of the Anatolian Turks, but the ethnogenesis of the two peoples developed differently. It was illuminating to study how Azeri folk music related to the music of other peoples in the area, and to Anatolian folk music, and to discern more remote connections between Azeri musical layers and strata of other Turkic folk music and the folk music of Hungarians.

It is important to explore musical prehistory, since "prehistory is the overture to world history. It precedes the periods to come not as the tuning-up of instruments precedes the concerts, but as the first movement of a symphony precedes the following movements. That is why it is indispensable for an

understanding of the whole course of history ..." (Wiora 1965: 17). In Azerbaijan, an elementary tune style presumably rooted in the prehistory of music lives on in full bloom. The wonderful unfolding of musical rudiments, their survival in an extensive style can be witnessed in the simple yet complete world of Azeri folk music.

The preface of the book is followed by a history of Azerbaijan, after which the collecting expedition is described illustrated with maps and photos. The highlight of the book is the comparative presentation of Azeri musical styles with an ample anthology of music examples. Without reading the studies, one may get an impression of Azeri folk music from the music examples alone. The song texts, and their English and Hungarian translation may be useful for those interested in Azeri language and folk culture. The book ends with indices and notes, as well as an important supplement: a CD with the finest tunes of the collected stock.

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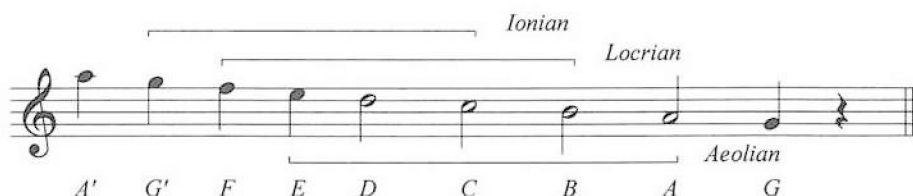
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## Notions, abbreviations

– Approximate *phonemic values* of Azeri letters different from English:

a	<i>a</i> in father (En.)
é	<i>é</i> in égalité (Fr.)
ı	<i>ı</i> in мы (Ru.)
ö	<i>u</i> in un (Fr.)
ü	<i>u</i> in une (Fr.)
c	<i>dj</i> in hadji (En.)
ç	<i>ch</i> in chain (En.)
ş	<i>sh</i> in show (En.)
x	<i>ch</i> in Bach (Ger.)
ğ	is the back variant of g

- *Transcription of names.* The place names in the text are usually given in English transcription so that they can be more easily looked up (*Microsoft Encarta World Atlas*, 1998 edition). Whenever I use a contemporary Azeri form in Latin script, I italicise it.
- №. The numbers indicated with this abbreviation are serial numbers of tunes in the anthology.
- The tones of the scale are marked by the following symbols: A' G' F E D C B A G. The figure below shows the major scales of Azeri folk music.



- In the book I often refer to the first notes of the scales as Aeolian, Locrian, Ionian, because in the Azeri folk music there is a close connection between melodies having large and small ambitus.
- The scales and scale segments are given in descending order.
- Modified notes are marked by  $\sharp$  and  $\flat$  after the symbol, such as *ais* = A $\sharp$ , *as* = A $\flat$ , etc.
- A note of the scale is put in brackets when it does not play an important role in the tune. For instance, in a melody with the (G')-E-D-C scale, the main role is played by the notes of the trichord E-D-C, with occasional G' added, but not in an accentuated role.
- A *cadential note* is the last note of a line. For tunes with more than two lines, I sometimes present a cadential formula. The line-ending notes are enumerated in them, with the note of the most important line being in parentheses. The last note of the last line is not shown. Example: for an Aeolian tune E (C) C signifies a tune whose cadential notes are E, C, C, A.
- The word *chord* designates penta-, tetra- and trichords alike. Instead of the cumbersome '(G'-F)-E-D-C penta-, tetra- and trichord' I use '(G'-F)-E-D-C chord'.
- *Conjunct movement* means that the tonal ranges of the lines overlap, and on the other hand, the tone steps are primes, seconds and rarely thirds.
- *Single-core tunes* consist of the usually varied repetition of a single musical idea, while *two-core melodies* are built from the varied repetition of two different musical ideas (A and B). In Azeri folk music, the two ideas are usually arranged so that a few varied repetition of A is followed by a few variants of B. This being so, I only took into account the characters of the musical ideas A and B when systematising the songs, ignoring the concrete forms they assumed.
- $A_v$  indicates a variation of the musical section A.
- $A_c$  and  $A^c$  indicate a variation of the musical section A where the deviation between the two lines is in the last part of the lines. In  $A_c$  the modified section is lower than the original, in  $A^c$  it is higher.
- $A_{ex}$  indicates an extended musical line in comparison to line A.
- I mark A the line that runs parallel, at times identically, with line A, and ends on the same note as line A. In the course of systematisation, I did not differentiate the lines A,  $A_v$  and  $A_{ex}$  from the A lines to which they can be retraced. At the same time I handled the  $A_c$  and  $A^c$  lines as separate.
- When the tempo indication is in parentheses, the melody was performed in *parlando-rubato* rhythm. However, it must be kept in mind that, in reality, there is a wide variety of rhythmically free performance.
- The arrows above some notes signify a pitch modification upward ( $\uparrow$ ) or downward ( $\downarrow$ ) by less than a semitone.



## ABOUT THE HISTORY OF AZERBAIJAN

At the time of this written account, Azerbaijan is an independent West Asian state with Baku as its capital.<sup>1</sup> A population of some 7.5 million live over 85,600 km<sup>2</sup>. Its neighbours are Dagestan to the north, Georgia to the northwest, Armenia to the west. On the east, it is bounded by the Caspian Sea, on the south by the Araxes River. South of the river is the area of Iran also called Azerbaijan, 15 million of the population of the area are estimated to speak Azeri. The two Azeri areas share language, Islam, and their history until the early 19<sup>th</sup> century. Two provinces have a special situation. One is Nakhchivan separated from the parent country by the southern stretch of Armenia, and Karabakh, occupied by the Armenians in 1992, who drove away the Azeris living there.

### Prehistory

The name Azerbaijan rang unfamiliar for a long time, which was not surprising as it has been part of various empires over its history. Historically, the territory of the republic corresponds to the Albania of the classical authors. It was called Caucasian Albania, and, subsequently, Arran.<sup>2</sup> After 900 B.C. the area belonged to the ancient Median Empire,<sup>3</sup> then in 600–400 B.C. to the Persian Empire.

In 330 B.C. it became part of Alexander the Great's empire. The name Azerbaijan derived from the Persian governor who was in office there from 328 B.C.,<sup>4</sup> when the dynasty of Atropates flourished under the Arshakids and married into the royal house.

In 323 B.C. Azerbaijan became a part of the Selucid Empire, and in 224 B.C. Caucasian Albania became a vassal of Sasanid Iran.<sup>5</sup> In 38 A.D. the kingdom

<sup>1</sup> In this chapter, most information is taken from Swietochowski–Collins (1999), Saray (1993a), Golden (1998) and the *Encyclopaedia of Islam* (1999).

<sup>2</sup> Arab sources describe Arran as the region situated between the rivers Araxes and Kura. In subsequent centuries, the name was used to describe the territory of today's Azerbaijan, north of the Araxes River.

<sup>3</sup> *Media* was an ancient kingdom located in the north-western part of the Iranian Plateau. It reached its peak in the 670s B.C., conquering, for example, the Assyrian Empire and Urartu. In 550 B.C. Media was conquered by the Achaemenid Empire of Iran and made a satrapy.

<sup>4</sup> Azarbâyjân < *ar.* Âdarbâjân < *per.* Âdarbâdagân < Âturpâtākân 'protected by fire'.

<sup>5</sup> Sasanids were a pre-Islamic Persian dynasty that ruled a large part of western Asia

was already incorporated by the Arshakids. Under the Sasanians, Azerbaijan was ruled by a *marzuban* (satrap) and towards the end of the period it belonged to the family of Farrukh-Hormizd.<sup>6</sup>

The early penetration by Turks into the area occurred from 48 A.D. to the mid-7<sup>th</sup> century, with ethnic groups from the Hunnish and later the Khazar Empire. When the Köktürks lost power in Asia, Turkic tribes migrated to the Caucasus, primarily to the area of today's Azerbaijan.<sup>7</sup> Most of these merged with the local populations.<sup>8</sup>

After 667, Arabs conquered the area and imposed Islamisation. Arab chieftains settled in various districts, and they were gradually absorbed by the native population.<sup>9</sup>

Major Turkic influx began in the 11<sup>th</sup> century with the incursion of the Oghuz tribes of the Seljuk dynasty, when Alp Arslan had defeated the Byzantines in Malazgirt in 1071.<sup>10</sup> As the indigenous Iranian population mixed with the Turks, Turkish gradually pushed Persian into the background, and the typical Azeri Turkic dialect emerged. The long process of Turkicisation was also compounded by newcomer Turkic nomadic tribes arriving later from Central Asia.

In 1136 Azerbaijan fell into the hands of the atabek Ildigiz (Eldigüz) whose descendants ruled, in competition with the Ahmadils, till the short-lived invasion of the Khwarezm-shah Djalar al-Din (1225–1231) in whose wake came the Mongols.<sup>11</sup>

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from 224 until 651 A.D. In Arabic and modern usage, the dynastic name is derived from Sasan, who is mentioned as a 'lord' in the inscription of Shapur I on the Ka'ba of Zoroaster.

<sup>6</sup> Marquart (1901: 108–114).

<sup>7</sup> The Köktürk Empire was centred on this region till its fall in 744 and supersession by an Uyghur group.

<sup>8</sup> Irons (1958: 94–98).

<sup>9</sup> The last energetic governors of the province were the Sadjids (889–929), who themselves ended in revolt. After their fall, native dynasties sprang up in Azerbaijan. After the Kharidjite Daysam (half Arab and half Kurd) came the Daylamites and the Rawwadids (983–1070). Rawwadids was a minor dynasty of north-western Persia which flourished during the period which Minorsky characterised as the 'Iranian intermezzo' between the decline of Arab power there and the incoming of Turkish peoples like the Seldjuks, essentially during the 10th–11th centuries. Although the Daylamis were the most prominent in this upsurge of northern Persian mountain peoples, the part of other races like the Kurds was not negligible. The Rawwadids were originally of Azdi Arab stock, but gradually became assimilated to their environment in Azerbaijan (and especially, the area around Tabriz) and became Kurdicised. A similar process was taking place in Shirwan, where the Yazidi Shirwan Shahs became Iranised.

<sup>10</sup> Sümer (1957: 429–445).

<sup>11</sup> Ahmadil was a descendant of the local branch of the originally Arab family of Rawwad (of Azd) established in Tabriz. In the course of time the family became Kurdicised, and even the name Ahmadil is apparently formed with an Iranian (Kurdish) diminutive suffix – *il*. Ahmadil took part in the anti-Crusade of 1111.

With the arrival of Hulagu (1256), Azerbaijan became the centre of a great Mongol empire extending from the Oxus to Syria. After the Mongols and their successors the Djalairs, Azerbaijan was occupied by the Turkmens returning from the west. The capital of the Qara Qoyunlus and Aq Qoyunlus was in Tabriz (1378–1502).<sup>12</sup>

From 1502 Azerbaijan became the power base of the native Safavid dynasty, originally speaking the local Iranian dialect. This dynasty was founded by Shah Ismail I of Iran (1501–1524) following his victory over the Aq Qoyunlu. The Safavids built a new Iranian Kingdom. In the meantime, between 1514 and 1603, the Ottomans frequently occupied Tabriz and other parts of the province.<sup>13</sup> In response to that, Shah Ismail, known also as a poet under the pen name Khatai, elevated the Shi'a branch of Islam<sup>14</sup> to the status of the state religion of his empire, an act that reinforced its internal cohesion and set the Azeris firmly apart from the ethnically and linguistically close, but Sunni Ottoman Turks. Nevertheless, there remained a large number of adherents to Sunnism.<sup>15</sup>

Persian control was restored by Shah Abbas, but during the Afghan invasion (1722–1728) the Ottomans recaptured Azerbaijan and other western provinces of Persia.

The latter half of the 18<sup>th</sup> century witnessed the weakening of the central power and the emergence of khanates of varying size, often engaged in fraternal strives. In the meantime, both Turkey and Russia tried to seize this strategically highly important area, more specifically the passageway between the Caspian and the Black Seas.

<sup>12</sup> The Turkic–Mongolian tribal alliance Qara Qoyunlu 'People of the Black Lamb' centring on Lake Van supported the Ottomans, and in the Mongolian era fought against Timur and his allies, the Aq Qoyunlus 'People of the White Lamb'. In 1410 they defeated the Jalairids, taking possession of Azerbaijan, Iraq and Armenia. In 1453 they became the vassals of the Timurids. Between 1453–1457 the Qara Qoyunlus conquered western Iran. In the 15<sup>th</sup> c. the Oghuz Aq Qoyunlus defeated the Qara Qoyunlus, and occupied Azerbaijan, Armenia, western Iran, Iraq and, in 1463, struck an alliance with Venice, the pope and Hungary against the Ottoman Empire. They were put down by the Qızılbaş in the early 16<sup>th</sup> century.

<sup>13</sup> Kütükoğlu (1962: 7–12).

<sup>14</sup> Within that, the Twelvers of the Jafarite rite, who claim that after the sixth imam Djafar as-Sadik (died 765) his second son, Musa (died 799) became the seventh imam. Upon the death of the 11<sup>th</sup> imam, al-Hasan al-Askari in 874, his son, Muhammed al-Mahdi succeeded him in power. Benevolent mist veils his fate, but the Shi'a leaders claim he is 'hidden' or far away, and he will return at the end of time to arrange all matters on earth. Till then, secular administration was passed from the imams, incompetent in public affairs, to people who were well-versed in administering the community's matters. See also Watt (2000: 128–129).

<sup>15</sup> This division was to have political implications even later, since the Shi'ite majority maintained links to Iran, and the Sunnis gravitated toward Turkey.

## The Russian era

In the early 19<sup>th</sup> century the Persian–Ottoman hostilities and the discord among the khanates of the area made it easy for even a small Russian army to push forward from the Caucasus. At the same time, during the dynasty of the Qajar tribe, Iran was consolidated and picked up the gauntlet. At the beginning of the first Russo–Iranian war (1804–1812), the Russians captured Ganca, and gradually the khanates of Derbent, Quba and Baku also surrendered.<sup>16</sup> Lenkeran Khanate closer geographically and politically to Iran fell under Russian rule in 1812. Next came the inner Azeri areas, the khanates of Sheki<sup>17</sup> and Shirvan. The war ended with the treaty of Gulistan in 1813. In vain did the Karabakh Khanate ask the Ottoman Empire for help. It was reduced to a tributary of the Russian tsar in 1822, and had to admit Russian settlers.<sup>18</sup> The last to surrender was Zagatala (Ilisu) Khanate. In 1825 Nakhchivan, in 1826 Revan Khanate were occupied, and the Russians ensured their rule down to the Araxes River.

In the second Russo–Iranian War (1826–1828) Iran, encouraged by the Ottomans and the British, turned against Russia in order to regain the lost Azeri territory, but it was defeated. In the north the final border with Russia (along the Araxes) was established in 1828 (treaty of Turkmanchai).<sup>19</sup> The western border with Turkey was demarcated only in 1914.

During both the Russian and the Soviet regime, the position of the Azeris alternated between dependence, colonial status and forced assimilation. In addition to the heavy tax levies, the Russians resettled thousands of Russian peasants on the fertile Azeri land. The Russian officers' most objectionable behaviour towards women and the anti-Islamic measures added insult to injury. In 1872, the Baku Oil Revolution began and, owing largely to oil, Baku became a major centre of the world.

## The Soviet regime

The First Russian Revolution which took place in 1905–1907, was followed by the Iranian Constitutional Revolution (1906–1911) and the Young Turkish Revolution (1908). International events reinforced the nationalistic sentiments in Azerbaijan, too. This led to an open clash between Azeris and Armenians in 1905, ending with the victory of the more organised Armenians. At the same time, the fact that Persian language and culture were cherished by the Azeri

<sup>16</sup> Zeyneloğlu (1924: 175–176).

<sup>17</sup> Barthold (1940: 402–403).

<sup>18</sup> *Başbakanlık Osmanlı Arşivi*, Hatt-i Hümayun №. 6677/A.

<sup>19</sup> Krausse (1973: 332–341).

elites worried the Russians. They encouraged the Azeri Turks to use their own Turkic language, and hence, unwittingly, further reinforced their national sentiments. This backfired on the Russians.

The Socialist Himmet Party, established in the meantime, after a Marxist start gradually assumed the platform of national liberation, so the Russians banned it in 1907. The leaders of the Himmet Party founded the Musavat Party in 1911, whose main aim was to create Muslim and Turkish unity and promote its progress.<sup>20</sup>

At the congress of the Association of Muslims in Russia the strengthening of the national Azeri movement was an important issue, and Pan-Turkist ideas were also raised. "The Turkish peoples share a common origin. It is owing to time and space that dialectal differences arose among them ..." <sup>21</sup> Suggestions were also made to reconstruct and disseminate the common Turkic language. Although periodicals and societies were established,<sup>22</sup> no substantial result was achieved in the teeth of the Russians and Iranians.

In 1917 the Bolsheviks overthrew the Provisional Government. In April 1918 the Transcaucasian Federation of Armenia, Georgia, and Azerbaijan was founded, but it disintegrated in May. Azerbaijan declared its independence in May 1918.

Independence, however, did not last long. After the evacuation of the Allies (1919), Soviet troops occupied Azerbaijan. The Azeri troops were engaged with the Armenian uprising in Nagorno-Karabakh. In April 1920 the Azerbaijani Soviet of People's Commissars was formed in Baku. Revolts against the Soviets broke out all over the country but all were crushed. In 1922 the Transcaucasian Soviet Federated Socialist Republic was formed. Azerbaijan became one of the three republics of the federated Transcaucasia.

Soviet nationality policy was at first *korenizatsiia* (nativisation). It meant that the native element was to be given preference in appointments to positions in the government bureaucracy. At the same time, the aim of the Soviet regime was to reshape the Azeri Turks culturally and economically. They wanted to eradicate the spirit of Turkish solidarity typical of the period between the late 19<sup>th</sup> century to 1920, and all contacts with Turkey were prohibited. Dissenting intellectuals were deported. Before the outbreak of World War II, Cyrillic script was introduced, in this way, too, separating the Azeris from Iran and Turkey and Russification was sped up in schools. The Baku oil discovered in the 1870 became one of the major sources of income for the Russians, with little profit going to the local population. In addition to all that, kolkhozes were set up between 1929 and 1933, thrusting rural people into a difficult plight.

<sup>20</sup> Baykara (1975: 203).

<sup>21</sup> Saray (1993b: 32).

<sup>22</sup> E.g., Türk Yurdu in 1911, and Rusya Türk Talebeleri Cemiyeti.

Despite all its drawbacks, Russian rule provided the Azeris – divided into khanates during most of their history – with central governance. With this help, and partly against it, the Azeris were gradually hammered into a unified nation.

In the 1930s Russian pressure increased, before turning into terror. The express aim of education controlled by Russians was to produce Soviet citizens devoid of religion and folk culture. One purpose was to strengthen Soviet unity on the verge of World War II. Although until 1936 children could learn in Azeri in primary education, the language of higher education was Russian, and Azeri was gradually demoted to the rank of a secondary language. Education became all-inclusive and compulsory, and illiteracy was practically eradicated.

The Stalinist purges included massacres, deportation, imprisonment first of all of the intellectuals involved in Pan-Islamism, Pan-Turkism and Musavatism, as well as of the old-fashioned Communists.<sup>23</sup> The Stalin Constitution of 1936 put an end to the federated Transcaucasia, and Azerbaijan was admitted into the USSR as one of the sixteen constituent republics. Direct contacts between each republic were restricted. The official name of the Azeris became Azerbaijani instead of Azeri-Turks, and their language changed from Turkish, Azeri-Turkish or Azeri to Azerbaijani.

When the Russians occupied Azerbaijan in Iran, various institutions and education contributed to the upswing of the national Turkish language so long suppressed by Persian. Hopes about a united Azerbaijan began to be cherished, but upon American and English pressure, the Soviets withdrew from Iranian Azerbaijan.

After Stalin's death in 1953, during the 'Khrushchev Thaw' literature, the press and education received more liberties. At the same time, in a wave of Russification and a campaign against religion, most of the *djams* (mosques) in Turkistan, Azerbaijan, the Crimea and Tataristan extant in the Soviet era were demolished, and the remaining ones were not allowed to be used for religious purposes. Religious education was prohibited. In 1960, the communists imposed atheist education on the Muslim Azeris, even the adults. All this notwithstanding, Islam retained much of its strength among the population as a way of life, with its traditional customs and prohibitions generally observed. In general, the population of Muslim regions in the USSR proved to be resistant to cultural assimilation by Russia. In the late 1970s, according to Soviet sources, approximately one thousand clandestine houses of prayer were in use and some three

<sup>23</sup> *Pan-Islamism* is a movement calling for the unity of Muslim peoples, regardless of their ethnic, national, or sectarian distinction. *Pan-Turkism* is a movement for cultural unity and cooperation of Turkic peoples. The motto of its leading prominent personage, the Crimean Tatar Ismail bey Gaspirali was 'unity of thought, language, and action'. *Musavat Party* was the most continuous Azerbaijani Political Party, holding at times a central position in the nation's politics.

hundred holy places as destinations of pilgrimage were designated. Today, thousands of mosques are being built, many with Tehran's aid. Iran and Turkey are in rivalry in lending assistance for the religious renaissance. The main Azeri parties agree on the separation of state and church.

The estimated number of the truly religious is about 10%, and about that many claim they are atheists. The overwhelming majority of Azeris are Muslims, but they do not strictly observe the prohibitions and dictates of Islam. They mainly conceive of Islam as a way of life and part of their national identity.<sup>24</sup>

By 1960, the most easily exploitable oil fields had been depleted, decreasing Moscow's interest and investment. With the decreasing rate of economic growth, the standard of living fell and dissatisfaction increased. Haidar Aliyev appointed by Moscow to head the Azeri Communist Party in 1969 managed to stabilise the situation.

In 1970–1980 Soviet pressure gradually slackened, with no alleviation on the question of religion, though. During *glasnost'* and *perestroika* (enlightenment and reconstruction) the peoples gradually received their right to protect their national character, culture, religion and language. The Azeris began to protest against the draining of most profits from oil and agriculture. This rekindled the old hostilities between the Azeris and Armenians living in peace within the Soviet state.

In 1988 Armenia laid claim to Nagorno-Karabakh. This triggered off a political upheaval reminiscent in intensity of 1905–1907 in Azerbaijan. Karabakh, where 60% Armenians and 40% Azeris lived according to Soviet statistics, had been under Azeri control for a long time. With Russian assistance, the Armenians set fire to the Azeri houses in Karabakh, killed many Azeris and drove away hundreds of thousands.

It was clear that the Communist Party was incapable of protecting the national interests. The events led to a general strike in Baku. To forestall a more extensive revolt, Gorbachev sent in the Red Army.

With the crumbling of the Soviet Union, the possibility arose in late 1991 for Azerbaijan to become the first Turkic nation of the former Soviet Union to declare independence. Presidents followed in quick succession because of the difficulties in handling the Karabakh conflict. Ayaz N. Mutallibov was followed in 1992 by Abulfaz Elchibey, then the will of the Azeri people helped Haidar Aliyev to power in 1993.

<sup>24</sup> In the Soviet period the visible manifestations of Islamic identity, such as observance of the Five Pillars of the Islam (Profession of Faith, Alms-giving, the Pilgrimage to Mecca, the Ramadan Fast, and the Five Daily Prayers) fell into disuse, except for Alms-giving. However, Azeris seldom married outside the community, refused to eat pork and only slowly succumbed to alcohol.

Azerbaijan's situation is still complicated. Oil extraction brings the country closer to the west, yet Russia is the greatest power in the region today and will probably be also tomorrow. Their ethnicity, Islamic religion, history and the cultural traditions of the population tie them to the Near East, first of all to Iran and Turkey.

## Azerbaijan today

The area of today's Azerbaijan is transected by the trade routes between Central Asia, Anatolia and the Caucasus. These and the control of the Azeri economy gradually shifted into the hands of the Russians. Azerbaijan became an important centre of the Russian economy. The fertile Azeri soil was of salient value, which has attracted thousands of Russian peasants here already since 1833. In the planned economy of the Soviet era, the assignment of Azerbaijan was to produce cotton, grapes, fruit, and vegetables. Eighty percent of the world's black caviar output comes from here, and the tobacco and tea crop is also large. There are considerable iron, aluminium, copper, zinc, graphite, cobalt, coal and other reserves as well.

More important still is the enormous oil and gas resource which used to be and still is a major export of the country. The energy sector based on oil and gas is also developed. The country's industry is relatively varied, including telecommunication, energy centres, metallurgy, carpet weaving, canning, etc., but the technologies are usually backward. In the Soviet period, raw materials were normally exported and manufactured goods imported. Thoughtless industrialisation led to high environmental pollution, resulting in the death of one child in four. Great efforts are now being made to develop up-to-date industry.

With the collapse of the Soviet Union, Azeri economy slumped rapidly, owing to the break-up of Soviet economic relations, the Karabakh conflict and the stoppage of a greater part of state industry. In 1994, a monthly hyperinflation of 50% set in. Economic measures managed to halt it, and to stabilise the national currency, the *manat*. Social inequalities increased at a quick rate, with more than three-quarters of the population living in poverty. The prospects are still not hopeless, as Azerbaijan has good human and natural resources.

Many factors have added to the salience of Islamic sentiment in the country: the ideological vacuum in Azerbaijani society; the Armenian–Azerbaijani conflict; the deteriorating social-economic situation, one million refugees; the destructive activity of foreign states, mainly Iran, in exporting radical Islamic ideas; and the Chechen war and refugees from the North Caucasus. All these factors contributed to the establishment of dozens of mostly illegal Islamic organisations. The absence of a thoughtful state policy on religion has led to a growing number of people wishing to change the current secular statehood of Azerbaijan.

The overwhelming majority of the population is Azeri Turks, and there are some 400,000 Russians.<sup>25</sup> Considerable number of Lesgins (171,000), Avars (44,000), Jews (25,000), Talyshs (21,000), Tsakhurs (13,000), Ukrainians (32,000), Kurds (12,000) and other people live here, too, from some of whom I also managed to collect. The population growth rate is 2.2% a year. The most important language is the Azeri of the Oghuz group of Turkic languages closely related to Turkish, Turkmen and Gagauz, but many people speak Russian, too, especially in the towns. The predominant religion is Islam, precisely its Shi'a Jafarite branch, with an adherence of some 70% of the population. The rest are Sunnis. There are a few Christians (Russian and Armenian) and Jews.

## Ethnogenesis

In accord with the rather tempestuous Azeri history, Azeri ethnogenesis is also intricate. In earlier times, Paleo-Caucasian peoples lived in the north.<sup>26</sup> Iranisation began in the south under the dominion of Iranian states. Of the Iranian languages, Tat and Talysh are still extant, but are more and more assimilating to Azeri.<sup>27</sup>

The first Turkic influence dates from the Hunnish and subsequent times, but it is still unsettled if the Turkic nomads of that time settled here or not. When, in the 11<sup>th</sup> century, the Oghuzes pushed into the area, this entailed massive Turkic settlement. The general Turkicisation of the area took place in the Ilhanid period, or the late Seljuk times at the latest. Some scholars hypothesise that Turkicisation went on in three phases: Seljuk, Mongol and Post-Mongol phases (Qara Qoyunlu, Aq Qoyunlu and Safavid). In the first two periods the Oghuz tribes penetrated Anatolia and North Azerbaijan. In the last period the Turkic elements in Iran (derived mainly from Oghuz, with lesser admixtures of Uyghur, Kipchak, Karluk and other Turks brought to Iran during the Djingissid Era, as well as Turkicised Mongols) were joined now by Anatolian Turks migrating back to Iran. Today's Azeris were settled without tribal identity. Anthropologically, they are practically identical with their neighbours.

The main aim of the book is to present the folk music of the area in a systematised form, but some other questions cannot be evaded. Most of them concern the ethnogenesis of the Azeri people. Let us list some of them. What layers can Azeri folk music be divided into? Are there any layers in the folk music of Turkic-speaking Azeris that resemble the music of other Turkic peoples? How do the music of other people living in the area relate to Azeri folk music?

<sup>25</sup> According to 1989 figures, 6 million or 82.7% of the population are Azeri, 392,000 (5.6%) Russian. The number of Russians declined for some time, and is rising again.

<sup>26</sup> Barthold (1940: 214).

<sup>27</sup> *Tat* is a south-western, and *Talish* is a north-western Iranian language.

Of course, no exhaustive answer can be given to all these questions within the scope of this book, just as no comparison with Iranian folk music can be made for lack of reliable material. It can, however, be hoped that the conclusions of the examinations will be useful for practitioners of other disciplines as well.



Photo 1. *The author of the book near Shamakhy*

## ACCOUNT OF THE AZERI EXPEDITION

Preparations for the Azeri trip go back to 1996 when, at the 5<sup>th</sup> International Turkish Folklore Congress in Ankara, I made the acquaintance of Fettaḥ Xalıqzade, a teacher of the Music Academy in Baku. We began planning an Azeri expedition and remained in touch. A great momentum was given to realising our plan by the friendship I made with Professor Gülnaz Abdullazade, deputy rector of the Baku Musical Academy, at the First International Izmir Music Congress in the autumn of 1998. She assured me that, if I raised the necessary funds for research, she would invite me and support my research trip. To my great delight, the British Academy Stein–Arnold Exploration Fund approved my



Map 1. Map of Azerbaijan with the centres of collection:  
*Baku, Shamakhy, Quba, Zagatala and Karabakh*

project in the same year. In 1999 I received the letter of invitation from F. Sh. Badalbeyli, the rector of the Baku Musical Academy. All external conditions were met for the Azeri expedition.

I must note in advance that although the expedition only lasted two months, it was full of events and rich in results. Since I returned to some areas more than once, I decided not to report chronologically but by regions. There might be skips in time in this way, but research done in one area is elucidated more completely.

The Azeri expedition included the partial expeditions to the following regions:

1. Baku and its vicinity,
2. Shamakhy and its surroundings,
3. Quba and its environs,
4. Zagatala and its environment (mostly collecting from minorities there) and
5. Karabakh refugees.

I went once to Quba and Zagatala regions, twice to Shamakhy. After collecting in these faraway areas, I always returned to Baku and collected in and around it, mostly from Azeris who had migrated there. My respondents were mainly Karabakh refugees around Baku, but also people from other regions.<sup>1</sup> In the course of my Azeri trips I collected 650 tunes from 140 singers and musicians of 6 ethnic groups in 46 settlements.<sup>2</sup>

It is beyond the scope of this book to report in detail on the adventures I experienced during my highly revealing Azeri expedition. I think, however, it might be useful to present excerpts from my travel diary, because this might bring some tunes closer to the reader.

<sup>1</sup> 1) *Baku and environment*. Here I collected from people from Tbilisi, Nakhichevan, Lenkeran, the villages of Zengilan and Quba-Shudukh, and recorded religious songs in djamis. Around Baku I collected in Sumgait (from respondents from Quba and Zengilan, too) and Merdekyan (also people from Dzhebrail and Karabakh) and in Shuvelyan. 2) *Shamakhy and vicinity*. Here I collected in Shamakhy (including peoples from the villages of Beylik, Esrik, Kilseli), and in the Shehriyar district of the town (here people from Zarat village, too), Melham, Chukhuryurd, Kirovka, Demirchi, Nabur (also from Shykhlyar village), Sündi, Kelakhana, Khil'milli (refugees from Turkey and Karabakh, too), Dagh Göyler (also some from Chayly village). 3) *Quba and environs* (5 settlements). Outside the town of Quba (where I met Mountain Jews in the 'Red District', too) I was in Talaby Gyshlag, Zargova, Qorkhmazoba, Amsar villages. 4) *Zagatala and vicinity* (11 settlements). Outside of Zagatala town (where I met Avar women, an ashik from Qazakh and various musicians at a festival), I collected in the villages of Ashagy-Tala (Tsakhurs), Suvagil (Tsakhurs), Makov (Avars), Dzhar (Avars), Chobankol and Qymyr. 5) *Karabakh refugees* (3 settlements). Near the small town of Merdekyan (from people originating in the Karabakh village of Khalafsha/Gazanzemi), in a holiday cottage near Merdekyan, and in Khil'milli among refugees from other part of Karabakh.

<sup>2</sup> Apart from Azeris, I did research among Tat, Avar, Russian, Tsahur, Mountain Jewish people. I collected from Turks who moved here from Georgia too.

## Excerpts from my Azeri travel diary

At our departure, the weather was gloomy and rainy in Budapest. I made a last phone call to Baku to be met at the airport. At the beginning of a collection all is uncertain: how will the expedition turn out? Success is gauged by an adequate number of authentic tunes, but there is no guarantee whatever that these will be collected. I expected to establish contacts, to find some two-three hundred tunes, good video recordings and photos, as well as special literature. And, last but not least, the possibility to transcribe the texts, or at least organise their transcription. Luckily, one of the fundamental prerequisites of successful collection, the locally familiar Azeri assistant, was ensured in the person of Fettah.

I went to the airport alone, embarking was delayed, we had to wait. After all, collecting is waiting, or more precisely, it is the often incalculable alternation of idleness and feverish work. Suddenly, in two hours' time, I was in the Istanbul transit, awaiting admission into the waiting room for the Azeri plane that was the same as the Bangkok-Singapore line. The world widened: there was a bustle of men and women in burnouses and kerchiefs, important-looking men with ample beards. Russian and Azeri I had used a long time earlier came to me rapidly, not to mention English, German and Turkish.

The call for the Baku plane appeared on the display and a flight of two and half hours took me to Baku, which is built of stone, actually on rocks, close to the Caspian Sea. The name of the town 'beaten by the wind' comes from the high winds blowing day and night in winter.

### COLLECTING IN AND AROUND BAKU

Let us get acquainted with Baku's history first. Politically, Baku at most times appears to have been subject to the Shirwan Shahs. The last dynasty of Shirwan Shahs came to an end in 1550, when the Safawid Shah Tahmasp occupied Shirwan. After vicissitudes in the course of which it belonged for a short time (1583-1606) to the Ottoman Turks, Baku finally became a Russian possession in 1806.<sup>3</sup>

Under Russian domination Baku was at first very slow to develop. In 1807 the town had only had 5,000 inhabitants, grouped in the old citadel. The motor of development was to be the oil. Owing to the 'oil rush' the population of the town had grown to 112,000 by 1879. On the eve of the Revolution, Baku, which provided 95% of all Russia's oil, already had a population of 300,000. Under the Soviet regime, the town continued to grow. In 1939, it was the fifth town of the Soviet Union with 809,300 inhabitants (about a third of whom were Russian

<sup>3</sup> Dunlop, Baku, in *E. I.*

and a third Armenian).<sup>4</sup> Baku is now a great modern industrial city, centre of the oil industry. It is also an important university centre, the seat of the State University and of the Azerbaijan Academy of Sciences.

At the airport I was met by Fettah Xalıqzade. It was indeed propitious that he welcomed me because his flat was in such an out-of-the-way place that local people could hardly find it. I slept there for three hours and in the morning we set out to find a flat to rent.

In Baku there are relatively many empty flats as in the Armenian–Azeri conflict of 1990 most Armenians fled. Before the Russian rule, Armenians lived mostly in Karabakh within Azerbaijan. After the treaties of Turkmenchai, many Armenians migrated from Turkey to Azerbaijan. The tsarist regime gave preference to Christian Armenians over of Muslim Azeris. For instance, in the local government and elective city councils or ‘dumas’ the Muslim representation was limited to one-third of the deputies. After the oil boom of Baku, many Armenians moved to the capital mainly to well-paid jobs, while the Azeris were badly-paid blue-collar workers.

Due to ‘nativisation’ during the Soviet regime, the Azeris’ fears from the Armenians were alleviated and with the decline of the oil boom, after 1959, Russians and Armenians began to move out. With the rekindling of the Karabakh conflict, the exodus of Armenians from Azeri areas picked up, as did the exit of Azeris from Armenian areas.

High rents were asked for the flats we looked at, and they did not look safe enough to leave parts of my equipment unguarded. In the morning I was expected in the conservatory where a series of lectures were held. Madame Gülnaz welcomed me, preparations began for the research. In the afternoon we roamed the town, I got acquainted with an uncle of Fettah, Mr. Yusif, who worked as a shoemaker. His grandfather was a ship captain, his father a factory director. I decided to stay up in his home.

**May 20.** Morning consultation with Fettah. I listened to some Azeri tunes he had recorded; most had a narrow range and simple structure. Especially rudimentary were the tunes sung by women, moving on a tri- or tetrachord. Pentatony was out of the question, and no trace of pre-pentatonic forms was found. I perused a book and got the same impression.<sup>5</sup> We discussed the main genres of music and the basic literature. It turned out quickly that no comprehensive archives of hundreds of thousands of tunes, or series of books presenting thousands of tunes in transcription existed here, unlike Hungary.

We walked over to the library of the conservatory, where all publications I looked at gave the same impression: Azeri folk music consisted of very simple basic forms. Especially typical was, apparently, the Locrian F-E-D-C-B pentachord.

<sup>4</sup> See also Benningsen, Baku, in *E.I.*

<sup>5</sup> Azerbaijan xalq mahnıları, 1997.

It turned out later to be indeed fundamental in Azeri folk music. So much so, that I cannot help presenting an example at this early point (ex. 1).<sup>6</sup>



Example 1. *Laylay* (lullaby)

I worked in the conservatory, then had lunch in town and took a walk. Late afternoon, collecting in Baku began. We visited an old woman whose flat we first wanted to hire, near the metro station *Gençlik* 'Youth'. Earlier, Armenians lived in the neighbourhood but they had fled in the ethnic conflict. They were replaced by Azeris driven out of Karabakh by Armenians. The woman was at home but she did not sing, only recited the texts of some folksongs. We went to another place where we recorded four songs sung by a woman from Zengilan in South-West Azerbaijan.

In the evening we visited a family in another Baku district. They emigrated from around Tbilisi in Georgia. The man recited a text, the woman said me rain prayer, and promised to gather some women a few days later to sing. Late in the evening another task awaited me at Yusif's: to record the host's children Seftir and Pervaz playing the *tar* and *kemence*.<sup>7</sup>

<sup>6</sup> Cited from Kerimova (1994: 34), transcribed and transposed in keeping with the principles of this book.

<sup>7</sup> *Kemence* is a necked box fiddle sounded by bowing. Picken (1975: 296, 324). The five-stringed *tar* consists of a double belly (minor and major), a neck and the head where the ends



Photo 2. *Memmedeliyev Vamiq Memmedeli oglu playing the tar at the Music Academy of Baku*

**May 21.** Everyone was coughing, though the weather brightened up. The air in Baku is unpleasant; especially unbearable is the underground where there is no ventilation. Today, we began in the State Conservatory of Azerbaijan again. It is the third day, I would like to leave the capital and do fieldwork. My eagerness is met with *hiç merak etme* "do not worry, take it easy" or *inşallah* "if Allah wishes".

The time passed usefully in the Conservatory. I videotaped Qanmemmedov's *Tar Concerto*. All musicians play the plucked *tar* in this piece. Then I attended the *tar* class of Memmedeliyev Vamiq Memmedeli oglu. Upon my request,

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of the strings are tied. On the face the heart-shaped bellies of the *tar* was covered with the skin of the cattle heart. The frets tied on its neck were of sheep gut in former times, but later it was substituted by kapron stuff. Abdulgassimov (1990: 15).

he played the most important makam scales here, and presented a ten-minute composition in *Rast makam*, with deep emotion and virtuosity.<sup>8</sup>

Later, in Fettah's room we collected from İsmayıllova Cemile Hüséynqulu qızı. She was born in Nakhchivan in 1929, since 1952 she is living in Quba. Aunt Cemile sang ten songs, which marked the real beginning of collection. All the major genres were included: *laylay* 'lullaby', *bayatı*<sup>9</sup> 'plaintive song', *méyxana* 'funny song', *mahnı* 'song', *ağı* 'lament', *uşaq oyunu* 'children's song', *mersiye* 'dirge', dance song, religious song, etc. I was especially glad that she was from Nakhchivan because I was sure I could not get there during this collecting trip.<sup>10</sup>

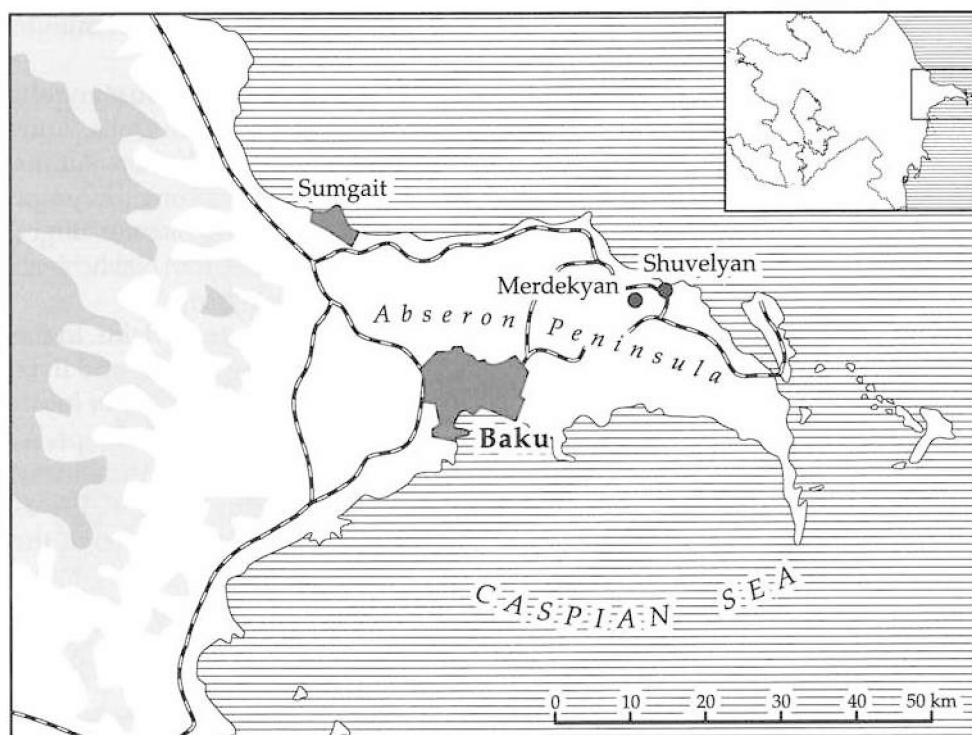
**May 22.** We went to the big town of Sumgait forty kms away from Baku. In the music school we met Eliyév Kamal Nuru oğlu who was born in Quba and lives in Sumgait. He played tunes on the *tütek* 'flute'. In addition to the *çoban bayatı* 'shepherd's plaintive song', I first recorded a few tunes of the most widespread Azeri dance-tune type, *terekeme*. We walked to a family living in a vast housing estate, and collected texts from the husband and tunes from the wife. It was conspicuous how easy it was to collect laments. Back in Baku we entered the Sultan Eli mosque where there was a holiday. They invited us and we ate and drank there. In the evening we visited the Azeri family who had left Tbilisi for Baku and got a repeated promise for later collection.

**May 23.** In the morning we went to Shuvelyan near Baku where Fettah's family had a *bağ* or 'garden'. In old Baku the air was good, but there was shortage of water. Since in consequence the district was infertile, provisions had to be brought from Shirwan, Lenkeran, Quba and Mukan, though their gardens, to which the inhabitants went in summer, were situated at a distance from the town, and produced figs, grapes and pomegranates. Gardens outside the town are still maintained. People partly grow crops and partly escape from the big city for recreation in these gardens.

<sup>8</sup> The concept of makam is interpreted differently in various areas, with shifts of emphasis on intervallic structure, the tetrachord and the melodic progression. Makam defines both the 'formulary mode', the Greek concept of the systemic mode, the 'scale-system' with the heptatonic octave or, going beyond the octave, the analysed modal structure, standardised or conceived on the *ud* through a joining together of tri-, tetra-, or pentachordal genres, the plan, process or 'operational protocol' of improvisation or interpretation of the mode according to the models, forms, formulas or musical cadences, and finally 'the ethos' or 'modal sentiment', linked to the conception or perception of the given musical mode. See Chabrier, Maqam, in E. I.

<sup>9</sup> The word *bayatı* has the following meanings: a) folksong in *parlando-rubato* performance, b) Azeri makam expressing sadness, c) a form of Azeri folk poetry with identical rhymes at the end of lines 1, 2 and 4. See Altaylı (1994).

<sup>10</sup> Nakhichevan Autonomous Soviet Socialist Republic was formed in 1924. It is geographically separated from the rest of Azerbaijan by a 25–30 mile wide strip of Armenian territory (Zangezur) on its northern border. With the passage of time, Nakhichevan lost most of its Armenian population through emigration. Under the post-soviet constitution of 1995, the status of Nakhichevan was redefined as an Autonomous State within the Azerbaijan Republic.



Map 2. Baku and its environs

The brother of a neighbour played the 'garmon' – a sort of accordion – well, so we arranged for a recording. More importantly, some Karabakh refugees lived in a hotel given them by the Azeri government. The hotel was dilapidated, water and electricity supplies were halting, the wind blew in the windows. But the seaside view was beautiful. We visited the refugees. They were wary at first, quite understandably, as they could not know who we were. Spirits soon soared after introductions and encouragement, and the collection went on well. The old woman sang laments, too, the deeply religious old man and his son sang Islamic songs. In the evening we went back to Baku, and the next day hired a car to Shamakhy.

**May 24–28.** We collected in Shamakhy. On the 29<sup>th</sup> we said farewell and returned to Baku. I slept most of the day, then half awake I copied the DAT cassettes to audio cassettes to leave the copies for the transcription of the texts. In the evening we went to Shuvelyan.

**May 30.** We woke in the *bağ* in Shuvelyan, took a little rest, and began transcribing the texts in the afternoon. So far, we had recorded 220 tunes from 64 persons – an unexpectedly good result. We had worked a lot, and had great luck.

**May 31.** We collected many dance tunes from the neighbour's accordion-playing brother, another two accordionists and some *darbuka*<sup>11</sup> players.

**June 1.** I arranged things in Baku: bought cassettes, phoned home, washed, prepared for the next expedition. In the afternoon we visited the folk music archives of the conservatory. It was rather poor, most material from the *ashiks*, without a detailed catalogue. In the evening we collected again among the immigrants from Georgia. The woman had moved from a small village to Tbilisi when she was 17. In addition to the customary laments (*bayatı, laylay*), she sang merry songs (*méyhane havası*) and a song to welcome the bride (*gelin qarşılama*). Her son sang mostly religious songs (*mersiye*). This material importantly showed that the music of the Azeri minority in Georgia was essentially similar to music here. The Quba expedition June 1–5 began the next day.

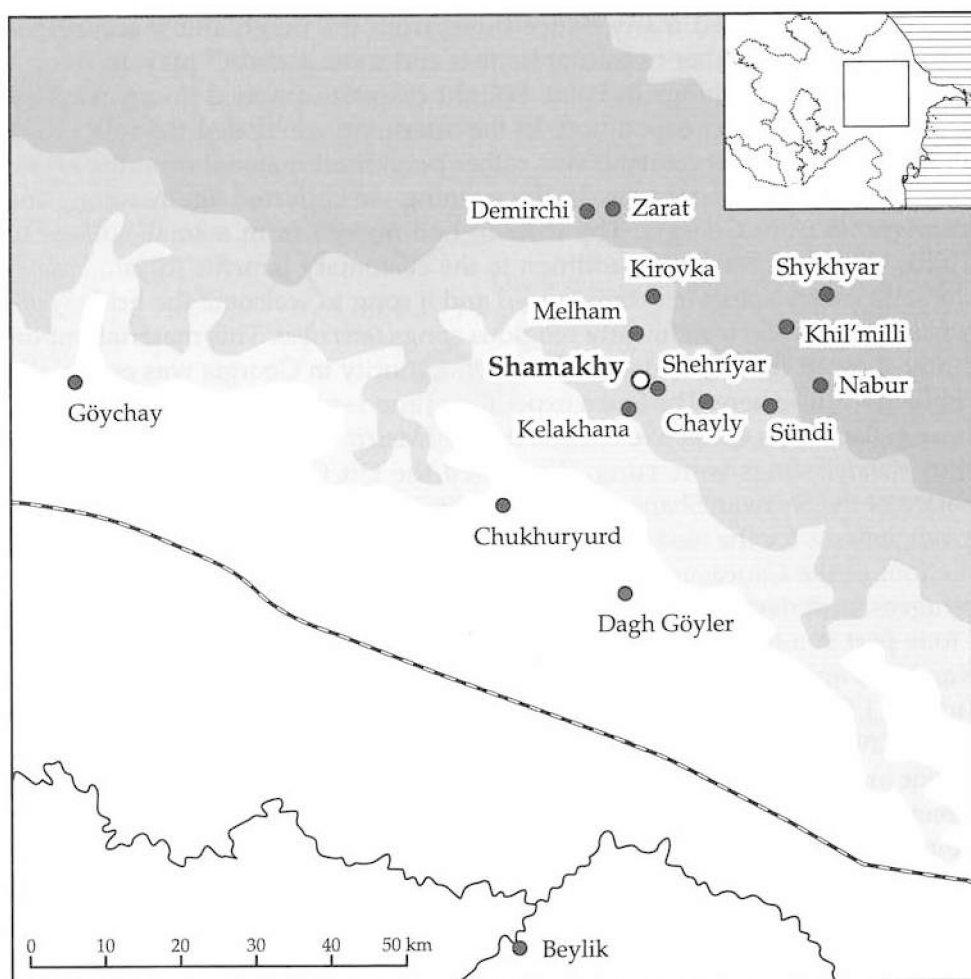
**June 5.** Back from Quba. We went to the *Göy Mescit* 'Blue mosque' where beautiful *mersiye* songs were sung. We visited the *Qız Qalası* (Girl Tower),<sup>12</sup> the palace of the Shirwan Shahs and other sights in *İçeri Şehir* (downtown). I began arrangements for the next journey, this time to north Azerbaijan, to Zagatala at the foot of the Caucasus. I organised another collection among the Karabakh refugees, and decided to return to Shamakhy for some time. In the evening, I took part in a family gathering of my friends. On June 6 we visited again the Karabakh immigrants nearby and returned to Baku in the evening.

**June 7.** I travelled to visit a musician who played wind instruments some 30 kms away from Baku, in Sumgait. Transport in Azerbaijan is like all over the Turkic areas: noisy, dangerous and requiring much invention. House numbers, street names are not marked, and if you do not know your destination exactly, you will have a hard time finding the address. Travelling of course can be exhilarating. Azeri people are good-looking: tall, slim, friendly men and women, with large eyes. There are, however, many who are jobless and needy: foreigners had better travel with a local friend. This time I travelled with the son of my host as my guide.

With some difficulty we found the home of Mr. Kemal. Despite his promise, Kemal *usta* – he called himself *usta* or 'master' – failed to summon his band, but out of respect for his guest, he played some folk tunes on the *tütek* 'flute', *klarnet* 'clarinet', *zurna* and *balaban*. He was a semi professional, he also studied with

<sup>11</sup> *Darbuka* (< ar. *darbukka, darabukka*), a cup-shaped drum with a membrane on top and uncovered at bottom. It is usually made of clay, but it may also be of wood or metal. A player holds it under his arm horizontally and plays it with his fingers. Two kinds of tones are produced, a lower and a higher. A detailed account of darabukka technique in Egypt has been given by Hickmann (1951–1952: 242–244), and many of the movements described there are executable also by Turkish and Azeri players. See Picken (1976: 115–133), too.

<sup>12</sup> A tall tower in which a girl was locked up for some reason in the legend. The story can be found with nearly every Turkic people.



Map 3. *Shamakhy and its surroundings*

professional teachers and had some knowledge of the makam theory, while he was also a popular performer at weddings.

Back in Baku in the evening, I conversed with friends. I learnt that here, too, the leading stratum scraped together fortunes, while the plight of broad masses was so deplorable that a revolt was also possible. In the evening we visited the mother of Mr. Yusif who lived in an interesting old neighbourhood of Baku. As we opened an ordinary gate in an ordinary street, a fabulous hidden alley appeared, with small huts on either side, the laundry drying between them on lines, with Mediterranean plants in the gardens. Heat was increasing; it was stuffy even late in the evening. On June 8 we would visit a company of Karabakh refugees near Baku.

## COLLECTING IN AND AROUND SHAMAKHY

I collected the largest volume of tunes around Shamakhy, which is no wonder as two field trips were conducted here. Let us return to May 24. At 11 a.m. I had an appointment with the rector asking for permission to have Fettah as my escort on my expedition. We got the 'komandirovka' or permit and a few hours' drive brought us to Shamakhy, the centre of Shirwan area. Long-distance taxis are a useful device in Azerbaijan. There are cars at the bus terminals which take passengers for standard fees. They mostly wait for four people going in one direction before they start, as the fare can then be shared. We were four travelling to Shamakhy.

Shirwan proper comprises the easternmost spurs of the Caucasus range and the lands which slope down from these mountains to the banks of the Kur River. Its ruler tried to seize the western shore of the Caspian Sea from Quba to Baku. North of the area was Derbend, west of it the Sheki area.

In 1859 Shamakhy perished in one of the frequent earthquakes and was rebuilt. Several Muslim buildings, mosques, graves survived the earthquake. In 1870, its population numbered 17,900 as against 21,550 in 1865 (when Baku only had 10,600 inhabitants). After the Bolshevik revolution of 1917, Shamakhy became a county centre. It is an important centre of fruit and agricultural produce manufacture and a notable wine region.

In Shamakhy I had an excellent guide: the English teacher of the Shamakhy Branch of Azerbaijan Pedagogical University, Mikayilov Şahseddin Sabiloğlu. Mr. Şahseddin knew the region very well and more important still, could speak the language of the local. The same day we went to a district in the outskirts, Shehriyar. Tats lived there, who had moved here from a tiny backwoods village, Zarat, when it had been swept away by a flood. Some thirty gathered in a small room. Mostly elderly women sang at first, later joined by some younger ones. Men were reluctant to sing, so only a single short tune could be recorded from them. This difficulty was characteristic of the entire collecting trip. We also collected songs in the Tat language, although people here are reluctant to talk or sing in their mother tongue. This was to be typical elsewhere, too. The character of the Tat songs I heard was highly similar to the Azeri tunes.

**May 25.** I first met an Azeri *ashik*.<sup>13</sup> I could collect little from Mr. Şerbet because the musicians of the *Shirvan Folklore Ensemble* arrived in the *Medeniyyet Evi* 'culture centre' to play for us. The orchestra consisted of two *zurna*-players

<sup>13</sup> *Aşık* (ashik) is an Arabic word meaning lover. This love, however, is not directed at a human being but at God (Allah). The word has been used in Anatolia and among the Azeri Turks since the 15th–16th century. The ashik is a wandering poet-minstrel, who sings religious and love songs, and also narrative heroic poems. They were most frequent in the 17th century, when there were some in the orders of dervishes and the janissaries as well.

who also played the wind instrument called *balaban*<sup>14</sup>, two drummers (on *nagara* and *def*),<sup>15</sup> and an ashik, called Ağamurad Merzengeli Balamurad oğlu, who accompanied his singing on *bağlama*.<sup>16</sup> The musicians made excellent music for more than two hours. Apart from the instrumental dance repertory, we also asked them to play wedding songs. In the afternoon we visited the village of Melham and returned with a rich stock.

**May 26.** We visited three settlements, with great success. In Chukhuryurd at last we recorded songs by men. In Kirovka we collected old Russian folksongs from a Russian peasant woman, in addition to Quran recitation. The day was finished in a Tat village named Dermichi. Here blacksmithing is still an important occupation and rhythmic hammering is accompanied by singing, thus ensuring concerted work and rhythm necessary for the handling of hammers. In the evening fine-voiced women gathered and several tunes could be collected from them in peaceful conditions.

**May 27.** We went to the villages of Nabur and Sündi. In Nabur we first visited weaving women who were spinning yarn with ancient tools under a huge tent. Here we collected *meyhane* songs and laments. Then we went to a house where an ashik was singing without accompaniment this time. The next village was Sündi. It happened here that they let me make video recording of the secret religious *zikr* dance of the women, which starts with slow prayers to Allah and ends with trance.

*Zikr* is the act of reminding the Lord, then the oral mention of the memory, especially the tireless repetition of an ejaculatory litaney, and finally the very technique of this mention.<sup>17</sup> In *zikr* the initial prayer, the dance and body postures may vary by community. The process is directed by the *shaykh*, the participants sit cross-legged (*tarabbu'*), holding their hands in a set gesture.

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The *ashiks* continued the tradition of the former bards called *ozans*. In the Alevi and Bektashi communities in Anatolia they still perform the music of rituals in the traditional way, singing and accompanying their song on the *saz*. Today's Azeri and Anatolian *ashiks* rarely wander, but you can meet some who go from guest to guest in restaurants playing for money, often very well. On the *ashiks* see also Köprülüzade (1929–1930).

<sup>14</sup> *Balaban* is a reed-pipe with integral or non-integral double reed, with cylindrical bore, with finger holes. The eight-hole *balaban* is a close kin to *mey* in Turkey.

<sup>15</sup> *Nagara* (< Ar. *naqqara*) is an individual double-skin cylinderic drum with membrane lapped on by a hoop, with tension loops. *Def* is a single-skin frame drum, pasted, nailed and/or laced, with or without concussion jingles.

<sup>16</sup> The *bağlama* is a necked lute plucked with fingers or plectrum. In Anatolia and Azerbaijan it mostly has three times two strings tuned differently. The instrument of the Azeri *ashiks* is identical with Anatolian *bağlama* which is excellently described by Picken (1975: 200–295). On polyphonic *bağlama* playing, see Picken (1975: 231).

<sup>17</sup> See Gardet, Dhikr, in *E. I.*



Photo 3. Women turning *sama'* in the village of Sündi

The 'session' generally begins with the recitation of Quranic verses and prayers, which serves as mental preparations for the *zīkr*. The first part (*wird*) is often accompanied by dance (*sama'*). At the beginning the participants recite *La ilaha ill' Allah* 'there is no God outside Allah' lengthily, before the endless repetition of the name of Allah.

The aim of *zīkr* is to reach a state of *ihsan*, spiritual perfection and beauty, and unification of the self with the self, and the self with the God. During *zīkr* the participants see lights which "sometimes pass like a flash of lightening, and sometimes stay, sometimes last and sometimes do not last, sometimes follow each other different from one another, sometimes blend into one single mood."<sup>18</sup> These inner lights and flames, i.e. divine enlightenment, are obligatory accessories of *zīkr*.<sup>19</sup> They claim that if you recite the *zīkr* with your innermost being, recite with yourself the Throne with all its worlds until the *zīkr* unites with the Divine Essence. To put it in another way: *zīkr* is a method of unifying the disciple's spirit and preparing him to receive, if the Lord wills,

<sup>18</sup> Abū Hāmid al-Ghazzālī (1933: 16–17).

<sup>19</sup> Yoga also describes similar phenomena.

the supreme Mercies. All this is facilitated by various physical techniques of different communities, such as the sacred dance of the *mevlevi*s (whirling dervishes), and in some cases drugs.

After recording the *zıkr* upstairs, we went into the garden where the old weaving looms and butter churners still in use were prepared, and we were shown how they worked and what was usually sung when using them. Our gratitude to the inventors of motion picture recording was again heartfelt. We recorded everything on the video. Back in Shamakhy we had a good rest. **May 28.** We collected in the village of Dagh-Göyler. Fettah had already recorded the singing of an old woman, so we first visited her. It was no surprise that upon some encouragement she sang gladly. I list the names of the songs as she called them: *laylay* 'lullaby', *ağı* 'lament', *bayatı* 'plaintive song', *mahnı* 'folksong', *inek oxşaması* 'song during milking', *nêhre havası* 'song during churning', *Koroğlu* 'epic song about Koroğlu',<sup>20</sup> *Şah İsmail* 'song about İsmail shah',<sup>21</sup> song about huris, song about a horse, and wedding and religious songs. We were led to another woman who was considered as an outstanding lamenter in the village. We did indeed record long laments from aunt Gövher aged 87 outside her house. Our next singer was Mövliyeva Beyistan Ehmed qızı, who sang lullabies, laments, jolly weddings songs, bridegroom's song and several plaintive songs. We collected from men, too, and again *zıkr* tunes. Religious gatherings are held at private homes where people come together more or less regularly. Our host promised that, if we returned on June 16, we could record the whole process of *zıkr* with dancing. He sang quite a few religious songs to us. We returned to Shamakhy very late and went back to Baku the next day. Next we went on our expeditions to Quba and Zagatala.

**June 14.** Back from Zagatala to Shamakhy, we discussed the experiences of the collection with Fettah who had to return to Baku. In the afternoon Mr. Şahseddin arrived, with whom I walked to a nearby village, Kelakhana, of one of his students. We were awaited, and we collected all night. This time men also sang. The ashik of the village performed a lot and men also joined him. I recorded the milking, churning and other household chores on videotape. Though unwilling in the evening, the women sang the next morning.

<sup>20</sup> Koroğlu (Köroğlu) was a rebel of the Anatolian *Djelali* movement in the 16<sup>th</sup> century and the hero of a popular romance. The real Köroğlu came from the region of Bolu (Turkey) and is probably the same person as the soldier-bard of that name who is said to have taken part in the campaigns in the Caucasus and Azerbaijan of Özdemiroğlu Pasha in the years 1584–1585. Episodes of this great epic-romantic cycle even passed into the story-telling repertoire of peripheral Turkish-speaking communities like the Kyrgyz, the Kazakh, and the Tatars of Tobol, as into that of non-Turkish peoples like the Armenians, Kurds, Georgians and Tadjiks. See Boratav (1999).

<sup>21</sup> Shah İsmail is discussed in more detail in the section on Azeri prehistory.



Photo 4. Women in Khil'milli in front of the mountains

**June 15.** We drove to a neighbouring village where we had a chat and returned to a former place of collection, Sündi, where despite an appointment, no one awaited us and we could not collect. We went on to farther Khil'milli. The town is in a splendid landscape, amidst mountains. Earlier Russians (Molokane) lived here, before Turks arrived from various places. The first family we visited came from Karabakh. I collected from the women in the kitchen while the men chatted in the room. Then I interviewed the leader of a Turkish community who had moved from Anatolia to Georgia, and had come here from there, and a Turkish woman, and also recorded their singing. Though these Turkish songs were simple, they were distinctly different from the Azeri musical realm. Later on I will return to them. In another house, an Azeri woman sang the well-known Azeri tune types. Finally we visited a hoary ashik who killed a goat in our honour for the evening meal, and in pitch-dark night we bumped back to Shamakhy – with Allah's help – as the old gas guzzler broke down a few times on the way.

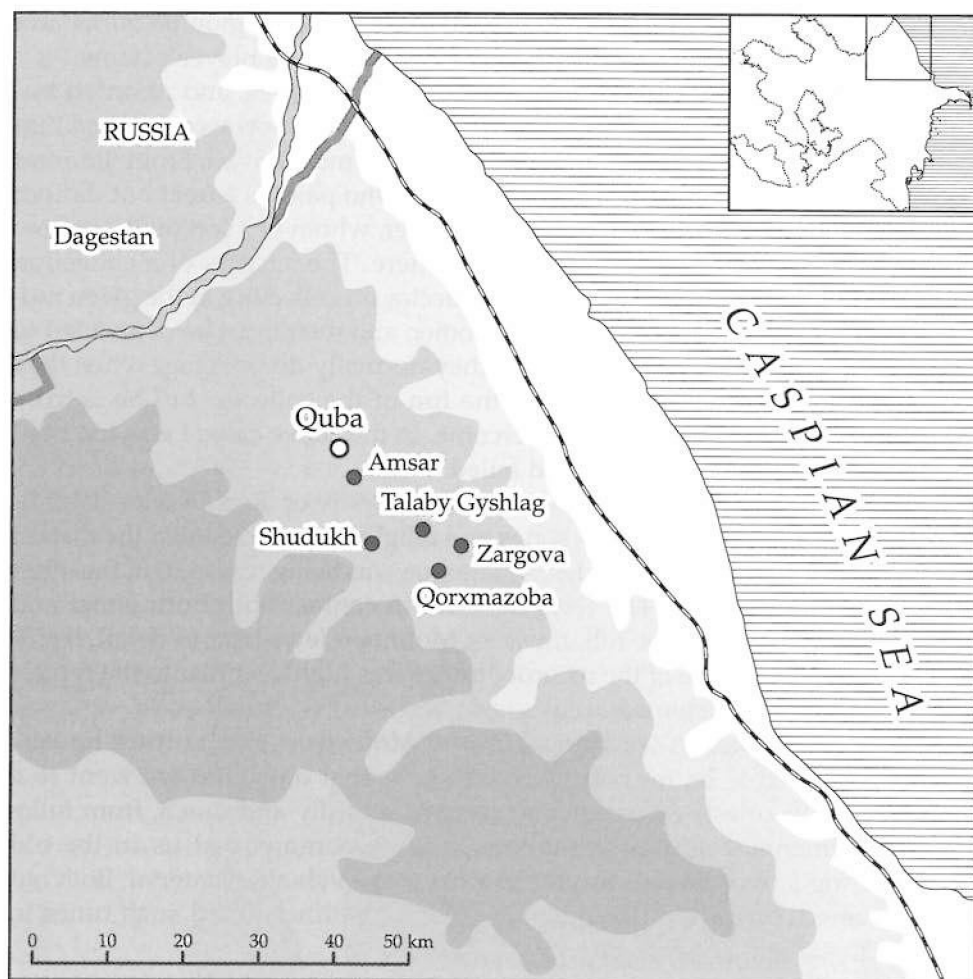
**June 16.** We were getting exhausted, though in high spirits over the rich treasure-trove of the collection. In the afternoon we went back to Dagħ Göyler to record the men's *zīkr*. We were here on May 28. After a friendly chat, we went upstairs where the *zīkr* ritual took place three times in a row. In the garden we continued the cordial conversation by the laid table. In the evening I said goodbye to Mr. Şahseddin and our driver. We were having dinner on the lake shore when an ashik came to our table and played lovely music. Though he made his living at it, he did not take money from me. The next day I returned to Baku.

#### COLLECTING IN AND AROUND QUBA

**June 2.** It marked the beginning of the Quba expedition. The Quba region is an important centre in North-East Azerbaijan. The district of Quba, with an area of 2,800 sq. miles, is bounded on the north by a large river, the Samur, which flows into the Caspian, on the west by the 'district' of Samur, which belongs to Dagestan, on the south by the southern slopes of the Caucasian range which separate Quba from Shamakhy, on the south-east by the district of Baku and on the east by the Caspian.

The town of Quba, only founded in about 1750, lies on the right bank of the river Kudial; on the left bank is the Jewish quarter of the town. The history of the district of Quba, which at first must have formed part of the ancient Caucasian Albania, is mixed up with that of Shirwan; Shabran had been an important centre inhabited by Christians before Shamakhy became the capital of Shirwan. From its incorporation in the Russian empire, Quba formed a 'government' of Shirwan (later of Baku). Since 1919 Quba has been part of the republic of Azerbaijan, at first independent and then a Soviet SSR.<sup>22</sup>

<sup>22</sup> Minorsky, Quba, in *E. I.*



Map 4. *Quba and its surroundings*

The population here is extremely mixed as is characteristic of the Caucasian region. The majority are Tats, Azerbaijani Turks, highlanders of the Kurae group and 8% highlanders. Muslims form 94% of the population (76.5% Sunnis and 17.5% Shi'is). Jews, Russians and Armenians together number several thousands. I mainly collected from Azeris and Mountain Jews here.

We first visited the mayor in Quba. He invited us to lunch and took me to a mountain village by car, Talaby Gyshlag. I and my escorts walked round, admired the beautiful horses, videotaped the making of adobe, and stopped by houses and recorded several tunes. With the recording of some thirty vocal tunes, however, the day did not end. We worked late hours in the local *zurna* player's

house. The outcome was the dance-tune series from the region on *zurna* and *balaban*, with *nagara* accompaniment. We slept in the *zurna* player's home.

**June 3.** In the morning we went to another village, Zargova, and recorded traditional dance tunes from an old *zurna* player. At first his son accompanied him on the *darbuka*, then his musician partner, the drummer arrived. From there we went to Qorkhmazoba to another *zurna* player, who paid us a treat but did not play. We visited a once famous ashik's daughter, whom her son did not allow to sing. Let me make a short interpolation here. The success of a collection largely depends on the insistence of the collector on collecting at the given moment. It is not surprising as the elderly women and men must be persuaded to sing at a time and in a setting in which they normally do not sing. When they sense, however, that it is not just for the fun of the collector but he is truly interested, then inhibitions can be overcome. In the above cases I was too tired to organise the collection myself and failed.

Next came the Jewish quarters of Quba, *Gızıl Qesebe* or 'Red District'. We collected folksongs, dance tunes, art songs and religious tunes, roamed the district and visited the cemetery. The oldest synagogue was being restored, in the other we joined the ceremony. The Jews here are in contact with both Israel and America. I will return to the folk music of Mountain Jews later in detail. It suffices here to say that one of the recorded tunes was highly similar to the typical Azeri tunes of Locrian tetrachordal scale.

**June 4.** In the morning we walked to the *Medeniyyet Evi* 'culture house'. We were warned to better collect inside Quba that day. First we went to a *mullah* (Muslim priest) whose mother sang beautifully and much, from lullabies and laments to Quran recitations. They recommended us to the old neighbouring lady, who also produced a large and valuable material. Both old women sang 'Hungarian-like' laments, too.<sup>23</sup> I had not heard such tunes in Azerbaijan earlier.

After lunch we went back to the culture house. The lady director and another woman took us to the village of Amsar. It began to rain. The women tried to find respondents, with little success. I and Fettah were led to a small hut where an old man was lying. The poor man was glad to be alive, he could not sing. We fled into a house from the pouring rain, where two women sang a few songs. The situation was slightly dangerous, the children paying too much attention to our equipment, but finally we escaped safe and sound. In the evening, we went back to Baku and started collecting in the environs until June 8.

<sup>23</sup> The small-form of Hungarian and Anatolian laments will be discussed later.



Photo 5. *Mosque in Quba*

**June 9.** The third long expedition began, now in the province of Zagatala. It is an northern projection of Azerbaijan, at the foot and first slopes of the Caucasus. Here the population is even more mixed than that of Quba. More than forty nationalities live in the centre and the neighbouring villages. I hoped I could collect from Azeris, but I was especially interested in the music of Avars.

The journey from Baku lasted from 9 a.m. to 5 p.m. We were received kindly in the mayor's office, given accommodations and an escort, who would have to lend assistance and exercise supervision. The town is not without dangers, as it is close to Dagestan, bordering on Chechnya and Georgia to the north.

In the evening there was a festival in Zagatala. A large crowd gathered, together with the mayors of nearby villages. Amplification was insufficient, and it was disturbing to hear deafening greetings butting in during music or singing. We witnessed a bardic contest, too, and agreed with an ashik to collect from him the next day.

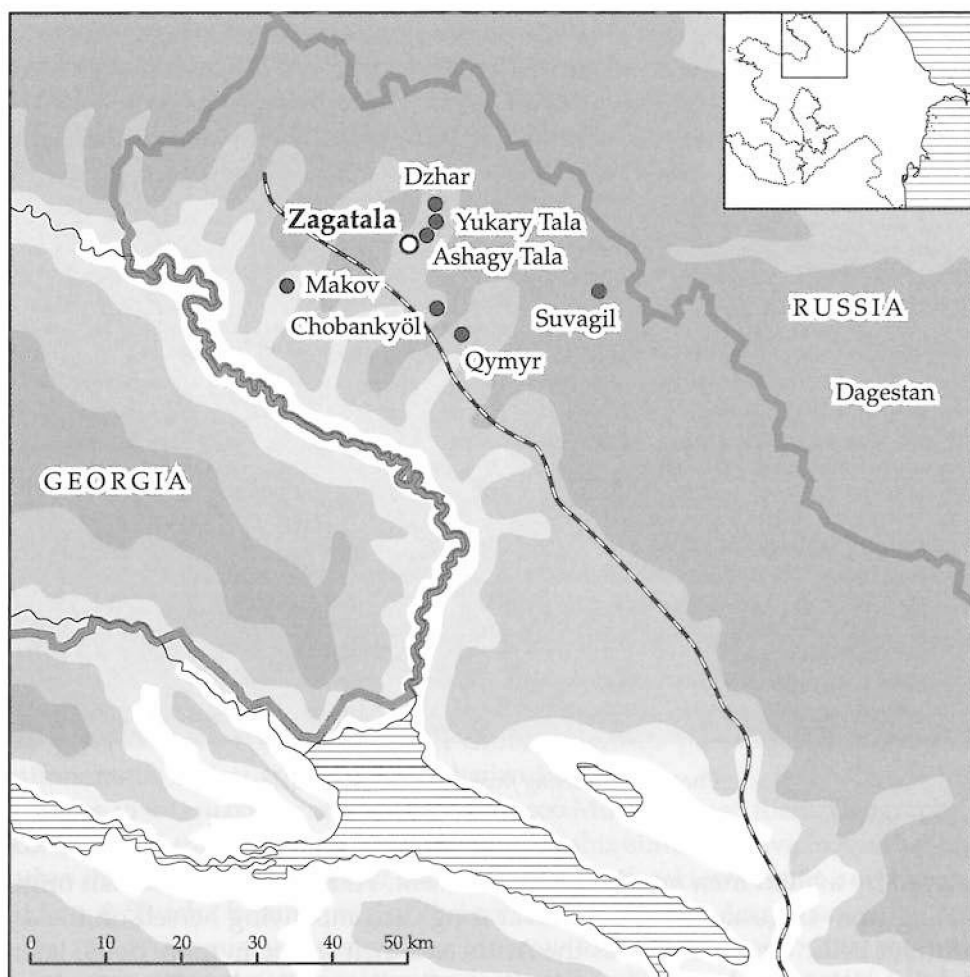
The most delightful were the rope dancers, not only their cycling stunt, but also their accompaniment of two *zurna* players and a drummer. On the stage, 'modern' pop music hits imbued with Azeri local colour alternated with real folk music, followed by the sentimental and mannered performance of the folk epic by the *ashiks*. I recorded the dance and songs of a Tsakhur girls' ensemble, which I later also collected in the villages. We slept in the *qonaq evi* (guest house).

**June 10.** We first went to the village Ashagy-Tala where they sang in a strong dialect. The next station was a Tsakhur village, Suvagil. Tunes were recorded here in Tsakhur, displaying musical deviations from the majority Azeri tunes. Back to Ashagy-Tala in the evening to collect from a few women and be treated to a meal by the mayor. At night we worked with an ashik from Göyce (Armenia), in our accommodation in Zagatala.

**June 11.** The mayor of Zagatala did not seem to be extremely happy with our activity. Not only did I videotape the map in his office on the first day, but we also went about in all kinds of villages. His anxiety was of course understandable. I could be a spy, and also, he might be worried about me: Dagestan was close and taking hostages, cutting off fingers was no rarity here.<sup>24</sup> At any rate, he wished to avoid trouble and sent word that there was no accommodation or car from the next day on.

This day we went to Avar villages and managed to collect a huge stock. First

<sup>24</sup> Dagestan (Land of the Mountains) is an autonomous republic within the Russian Federation, situated east of the Caucasus Mountains and the Caspian Sea. In 1989 its population was 1,802,000 of whom 26% were Avars; Dargins – 16%, Kumyks – 13%; Lesgins – 11%; Russian – 9%, etc.



Map 5. *Zagatala and its surroundings*

we drove to Makov where we were fascinated by an excellent musician couple. We recorded several dances accompanied by the customary *davul-zurna* pair;<sup>25</sup> in addition to the vocal tunes and ones played on the *dambura*. Unfortunately, when the musicians and dancers had warmed up, the escort all but commanded us to leave back for Zagatala. In the afternoon we visited the long-stretching Avar village of Dzhar, where we first collected vocal songs, then tunes

<sup>25</sup> *Zurna*: reed-pipes with a biamellate concussion reed, with conical, stepped, or stepped and conical bore, with finger holes. *Davul*: individual double-skin cylindrical drums with membrane lapped on by a hoop, with tension loops. See Picken (1975: 485, 66).

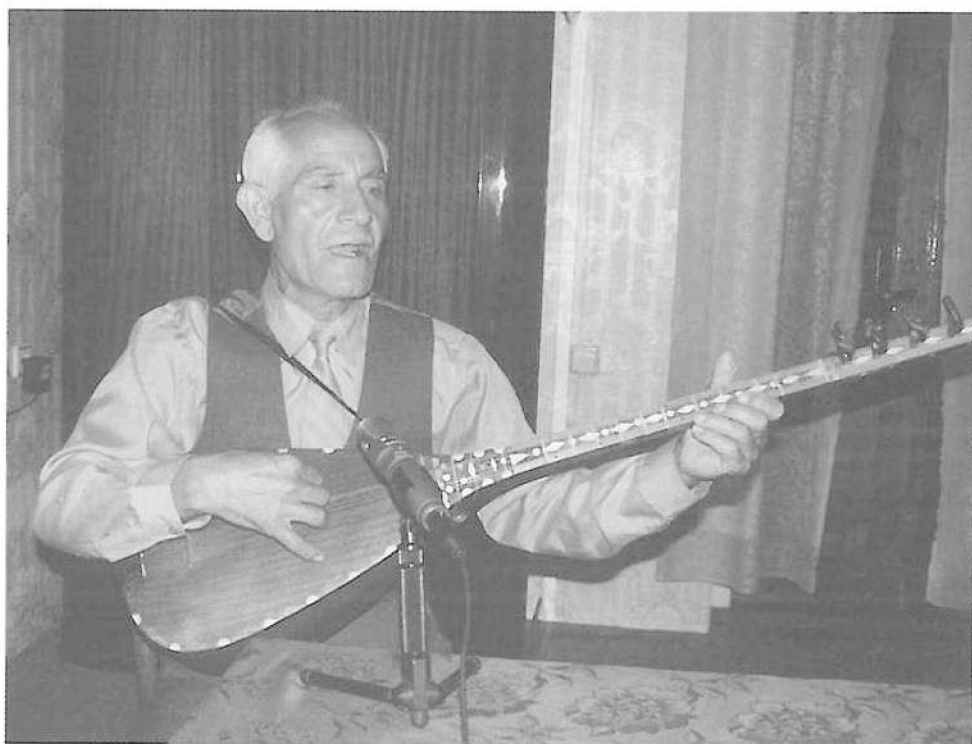


Photo 6. *Collecting from an ashik in Zagatala*

played by a blind man on a bowed instrument. Finally, an Avar woman originating from Dagestan sang to us Avar songs accompanying herself on the *def* without bells. We shall discuss the Avars and their music in more detail later.

**June 12.** We had to leave Zagatala. We took a bus and taxi to Suvagil where Mr. Şahseddin had some acquaintance. The wife was at home, who sang a few typical songs. Some inhabitants of the village had resettled here from Iran but they refused to sing. Around noon we went to Chobanköl and collected at two houses. At the first – like an ethnographic stage-set – some pie was being baked in the oven outdoors and butter was being churned in the wooden utensil called *nêhre*. Very good material was collected in the courtyard and in the house. Next door, we recorded songs from a woman and her husband. We slept in Suvagil.

**June 13.** The last day of collecting in Zagatala county. We took a bus to the village of Qymyr and waited outside the culture house for the helpful villagers to collect the names of those willing to sing. Again a marvellous collection was made, but the place itself was depressing. There was widespread unemployment, and there was even more trouble. The radioactivity was high, no wind blew, there was deep dust everywhere. Those who lived here said the high rate

of radioactivity did not affect them (those who were still alive, I guess), but it was dangerous for newcomers. The lands were distributed in the village, the majority got little plots, but there are very rich people, too. A peculiar slowness and depression had settled on the people. The next day we headed for Shamakhy.

#### COLLECTING AMONG REFUGEES FROM KARABAKH

Let us say a few more words about Nagorno-Karabakh. By possibly incorrect popular etymology, the words *qara bağ* mean 'black garden', referring to the fertility of valleys. The mountains here rise to a height of 12,000 feet and the population, now mainly Armenians, live in the deep valleys. Historically, this mountainous part was an area of tension between sedentary Armenian, and pastoral Muslim populations competing for grazing grounds. Armenian rule gave way to Seljuk rule from the 11<sup>th</sup> century when the gradual influx of Turkic peoples began. From then, the history of the area tallies with that of Azerbaijan. After the Mongols, they were dominated alternately by the Persians and Turks. After 1797, it was the buffer zone between Persia and the expanding Russian empire for a short time, then in 1805 it fell to the Russians. Under tsarist rule, Karabakh formed part of the 'Muslim governorship' of Baku till 1868, and thereafter part of the newly-established governorship of Elizavetpol or Ganja. During the short-lived Muslim republic of Azerbaijan (1918–1920) Karabakh enjoyed freedom. Within the Soviet Union it formed the Nagorno-Karabakh Autonomous Oblast within the Azerbaijan SSR.

In the 1830s, 19,000 Armenians along 34,000 Muslims lived there. Geography, economy and transportation linked Armenian this ethnic enclave to Azerbaijan rather than to Armenia beyond the mountain barrier. However, in 1905–1907, and 1908 Shusha became one of the centres of Muslim–Armenian violence.

In 1960, Armenians began asking Moscow to annex Nagorno-Karabakh to them saying that the Armenians there were discriminated against and Baku had failed to develop the area. The Azeris, at the same time, complained that it was the Azeris who were discriminated against, though the Azeri state gave bigger allocations to the area than to the more populous and larger Nakhchivan. The uproar ended in mass protests in 1988; 32 Armenians died in the Armenian and Azeri towns. By late 1988, the death toll had risen to 80; 250,000 Armenians and Azeris were forced to flee their homes. Upon rumours that the Armenians were planning to disannex Nagorno-Karabakh, an anti-Armenian uprising broke out in Baku in 1990. The Soviets occupied the town, which resulted in many Azeri deaths.

After the declaration of Azeri independence, the Azeris annulled the autonomous status of Karabakh. In response, in January 1992 Karabakh declared its independence. The Armenian troops occupied Shusha and Lachin to ensure the strategically important route of communication with Armenia. In Khodjaly

Azeris were massacred. For this and for the poor performance of the Azeri army, president Mutalibov had to resign. The elected Elchibey also retreated, lost one-fifth of the country's territory and nearly one million refugees flooded into Azerbaijan. Karabakh was then under Armenian governance.

The refugees we visited also came as part of the one million. Their plight was difficult. Driven out of their mountainous homes, houses, farms, they had to live on the Azeri state's charity, where amidst large general unemployment; it was hard to get any job. In the evening we went back to Baku, and the next day to Quba.

**May 31.** We went from Shuvelyan near Baku to Merdekyan to visit some Karabakh refugees. They lived in a one-time holiday resort in wooden bungalows. We could collect much, including beautiful songs. It has a peculiar, singular tone how several people lament at the same time, partly to different tunes, but still in perfect harmony. This process will be touched on in detail later. These women have marked the zenith in musical terms so far. We agreed to meet again some time later.

**June 6.** We went to the *bağ* again near Baku, and from there to the Karabakh people. The material would have been a treasure, had the microphone not gone wrong. But at the end of the recording it turned out that only the picture was taken, the sound was not. I hoped it could be made up for another time.

**June 8.** We visited the Karabakh people in Shuvelyan again, but the women did not want to sing. It was quite understandable; one cannot mourn day by day, on command. The single tune, however, that I managed to record from a woman was very interesting. This lament moves within a major second, on three semitones, doing practically the same motion as the rest of the laments do within a trichord. I can say now, which I did not know at that time, that when the women sang again together at our third meeting, this woman performed a peculiar counterpoint in this way to the more traditionally rendered laments of the rest, giving a modern tone to the overall sound. We promised again to return. The fourth expedition started, now to Zagatala, and then on to Shamakhy.

**June 17.** Back to Baku from Shamakhy, and soon on to Shuvelyan or the Karabakh refugee in the *Şimal DREŞ* holiday home. They were again ready to sing and I could record wonderful tunes of more than an hour, including polyphonic laments. We slept in the *bağ* and returned to Baku.

#### END OF THE FIELD-WORK

In late June, fieldwork was over. We reported to Madam Gülnaz in the conservatory about the expedition results. The weather had become unbearable in the meantime: 38 °C, and between 10 a.m. and 8 p.m. hardly tolerable in Baku for the high rate of humidity. At the foot of the Caucasus we had not noticed the change. In the afternoon, we xeroxed the collecting notebook and some books.



Photo 7. *Refugees from Karabakh singing a lament*

Next day: conservatory again. I got acquainted with woman researchers from Nakhchivan, who invited me to join them and recommended joint research between our Academies. In the afternoon I arranged the collected and acquired material, and prepared for the journey home.

Last day: at 3.30 a.m. I went to the airport. I was eager to get home and quietly listen to the recorded music, study the video tapes. First, however, a flight to Istanbul, 10 hours waiting there for the plane to Budapest. But the hours passed, and in the evening I was at home, hugging all my material in my handbag. The real work could start: elaborating the collected tunes, and exploring the phenomena in depth.

Let me say a few words about the difficulties. During my six year long Anatolian expeditions (1987–1993) I learned Anatolian Turkish, but the Azeri language, though closely related to Anatolian Turkish, is different. The local Azeri dialects caused special difficulties, too. I had to overcome this problem, because the leader of an expedition has to understand everything if he wants to control the research work effectively. Permanent translating would spoil communication and would break or even annihilate the impulse of the research work.

After my previous expeditions I was not much surprised to hear elderly women tell me that they knew nothing, they had forgotten everything, but had

we come the previous year – or day – we could have heard excellent singers who had died since. The researcher smiles and knows that patience, love and first of all the determination to collect yield fruit. Sometimes we needed intensive and long entreaty to make an old woman sing that it could conquer the hearts of a dozen beautiful young girls. But after the first song was sung, the rest came more easily. In Azerbaijan old people know the valuable layers of their folk music, at least in smaller villages.

Research work is never carried out without surprises. Here we could collect folk music mainly from women, very unusual in the Turkic world. I have not found the explanation of this fact yet. Men have good voices and they are as musical as women, as they proved while singing religious songs in the *zikr* ceremony. But in the sphere of folk songs, the role of the women is outstanding. They sing while milking cows, making butter, working with the sieve, they sing laments, ceremonial songs, lullabies and many other songs, too.

After the fall of the Soviet Union the economic situation of Azerbaijan has been gradually getting worse. Many people yearn for the return of the 'beautiful old days' when most of them could feel certain improvements in their lives from year to year. Now the standard of living is getting lower: lots of Azeri people struggle against very serious difficulties. For example, a teacher's monthly salary was not more than USD 22 while the price of bread (700g) was USD 1/4. Water and electricity are often cut off even in summer not to mention the very hard winter months.

In some small villages only a single lamp shimmers in the house, if there is electricity at all, and they cook in the garden in an oven, taking good care of every single piece of wood. The land was sold out to the people but the best and largest estates were given to the members of the Communist Party aristocracy who are among the few ones without economic problems here.

And yet the 'West' could learn here that money must not be the main thing in life. The hospitality, the long conversations, the tolerance and readiness to help each other are very characteristic of the Turkic world. One can enjoy these in the small villages, especially if he/she speaks the native language.

Although two months is a relatively short time, the expedition was very successful in many respects. First of all, I collected some 650 melodies from 46 places and 140 singers. I collected in detail in four major regions (Baku, Shamakhy, Quba and Zagatala), to which over one hundred recordings from Karabakh refugees are added. I also recorded tunes from Azeris originating from other areas (Nakhchivan, Qazakh, Lenkeran, Zengilan, etc). Last but not least, I carried on fieldwork among Tat, Avar, Anatolian Turkish, Russian, Jewish and Tsakhur people as well.

The audio recording of 21 hours is complemented with video recordings of 24 hours and 210 photos. All these surpassed my previous expectations. What is more, knowing the state of Azerbaijani research and archival activities,

my collection seems to be among the largest video and audio folksong archives of authentic Azeri folk music.

I collected the majority of the songs in small villages from authentic singers and performers. This was important because Azeri researchers do not often visit small villages to collect folk music; they prefer to work in centres with professional or semi-professional musicians. It was very important, too, that this time I carried a DAT recorder, a video camera and a photo camera with me. This small but excellent 'studio' was always on my shoulders. Consequently, the collected material contains digital audio recordings, and the video examples and photos are of excellent quality.

The question may be asked how representative this collection is, or, in other words, to what extent the conclusions to be drawn apply to the studied material only, or to Azeri folk music in general as well. There are two aspects that suggest that these materials may reveal the main types of Azeri folk music. One is the fact that after the first weeks of collecting, mainly the already recorded tunes were found all over the different areas, which makes it probable that we had registered the majority of the tune types. On the other hand, all the existing Azeri folksong collections I studied mainly contain the same tune categories as typical to different Azeri areas.

## AZERI FOLKSONGS

This book began with Curt Sachs' thought about the common primeval forms of music in the world. Another aspect of this idea is expressed by Péter Szőke, who has found conspicuous similarities between the tunes of bird-song and the melodies of vocal folk music: "... under 'social' impacts, physics and nervous functioning have brought, and still bring, convergent tendencies, theoretically identical regularities to such distant musical realms as the music of animals (birds) and humans."<sup>1</sup>

These convergent tendencies must assert themselves more intensely in the music of human groups. However, the fundamental, general, natural musical forms which do not originate in ethnic kinship have been sustained, modified or discarded by different groups of people in different ways during their history.

Walter Wiora has reviewed the 2-4-tone scales of European and primitive peoples, including descending and rotating ones, conjunct and disjunct ones. Let me cite the closing thought of his summary: "Sie gehören zu den ältesten Arten tonaler Ordnung, die wir kennen, und darüber hinaus wohl zu den ältesten, die es je gegeben hat; das erhellt auch ohne Parallelen zwischen Urgeschichte und frühestem Kindesalter durch systematische Überlegung. Sie zeugen von den Ursprüngen der Musik nach dem Vorstadium des prä-musikalischen Schalles und sind schon darum ein denkwürdiger Gegenstand der Musikgeschichte. Sie sind zudem durch ihre Auswirkungen bedeutsam, denn sie leben in archaischen Schichten des rituellen Gesanges im Morgen – und Abendland fort und haben sich zu fünf – und mehrstufigen Ordnungen weiterentwickelt."<sup>2</sup>

Admiring Azeri folk music which almost exclusively consists of elementary tunes, we may easily have the feeling that we are at the fountain-head of music.<sup>3</sup> Naturally, there is not a single beginning or headspring of music. Just as there is not a single nation that had a single original habitat, music also has several starting points and several initial forms; several initial stages from which later forms could evolve. "Music did not spring all at once into full being, but little

<sup>1</sup> Szőke (1982: 191-192).

<sup>2</sup> Wiora (1956: 185-208).

<sup>3</sup> In Hungarian folk music, for example, mostly children's games, laments and calendar customs have similarly simple tunes.

by little. It had to win through against other basic forms of sound productions that were partly musical, like rhythmic noise or speech without melody.”<sup>4</sup>

The emergence of music was associated with imitating animal sounds, courting the opposite sex and mating, as well as spoken language. However, such a complex physical, mental and psychic phenomenon cannot be ascribed to a single cause. What is more, the degree of development or complexity of folk music does not necessarily reflect the level of development of the society that uses it. As Sachs put it (1943: 21): “... music is one of the steadiest elements in the evolution of mankind. It is so steady that races of a relatively high cultural level – Polynesians and Micronesians, for example – and many groups of European peasants hold onto musical styles of an astonishingly archaic character; indeed, of the most primitive character we know. The general culture of a people, therefore, cannot be judged by its music.”

Before describing the Azeri tunes, let me introduce the corpus that I used to infer conclusions and present illustrative examples from. The primary source was the 650 tunes I had collected myself. Besides, I have also perused several Azeri publications, of which I have picked three, with a total of 247 tunes.<sup>5</sup> The character of this ‘control material’ largely coincided with my collection. Whenever I found a type in these publications of which I had not collected tunes, I included it in the analysis and supplementary anthology.

There is, however, no analysis of Azeri folk music relying on comprehensive collections and supplied with ample and annotated material and musical analysis among the available publications.

## Pre-melodic forms

In Azeri folk music I have not found the pre-musical forms of melody that exist, for example, in Hungarian folk music when information is exchanged in special intonation from one hill to the other.<sup>6</sup>

I have recorded a lot of Azeri rhymes, though. They adopt the main features of speech but also accentuate the divergence of the text or verse from ordinary

<sup>4</sup> Wiora (1965: 20).

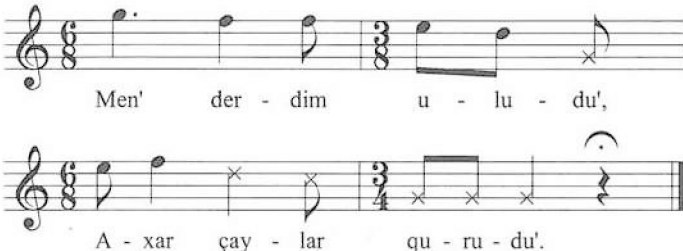
<sup>5</sup> I used the following publications as comparative material: *Azərbaycan Xalq Məhəmləri* Vols. 1–2. These volumes were completed by composers and contain good transcriptions of 250 tunes, but without informative data. A very good book combining cultural anthropological and musical aspects is Kerimova (1994 – 28 tunes), *Ana Folkloru* about Azeri lullabies and rhymes with 30 music examples. A highly useful comparative material is Eliyahu, *The Music of the Mountain Jews*. Out of the studies, let me mention a single one: Karagičeva, *Narodnaja muzyka Azerbajdžana*, with musical analyses and some transcriptions.

<sup>6</sup> Vargyas (1981: 15).

speech. It often happened during collecting that the first to be presented was the text and the tune only followed after some more promoting. Reciting the text is, of course, a sort of preliminary stage to singing, since musically untrained people retrieve a melody via the text, and not conversely. In reciting a text, elements of the melody also crop up. In some rhymes, they only belong to rhythm, but some rhymes are half said and half sung, still remaining within the spectrum of speech.<sup>7</sup>

It is revealing to compare the musical-rhythmic contents of recited text and sung text. I illustrate it in Example 2. The subdivision of the predominant syllabic scheme of 7 in Azerbaijan is basically 4 + 3, which is frequently varied. This is shown in ex. 2, where the 'recited' heptasyllabic text (2a) is changed in singing (2b). In the sung variant, lines 1 and 3 end with a long closing note sung by the performer to an additional syllable 'éy'. With this extension, the originally heptasyllabic line becomes octosyllabic. But there is another element to relax the knocking monotony of 7-syllable lines: in the sung variant, the beginning of the third line gets enlarged with the syllable *men* 'I'. When the recited text is taken a closer look at, it turns out that it does not lack melodic character. Though naturally not all pitches are exact, a more or less discernible melody can be made out. Both the recited and the sung versions are descending by line, with the sung variant having a characteristic cadential leap upwards at the end of lines one and three. The 'ambitus' of the recited variant is apparently larger than that of the sung one, which is due to the prosaic decline at the end of the lines. The basic pulse in 6/8 is also similar in the recited and sung text, together with the longer notes or pause at the end of (mostly the even-numbered) lines.

♩ = 140 *Plaintive song*

Audio a) 

Example 2. *Recited and sung variants of a plaintive song (bayatı):*  
a) recited (Continued on next page)

<sup>7</sup>For Hungarian analogies, recitation of school-children, prayers, pre-singing intonation petrified at a certain pitch, see e.g., Szendrei (1974: 65–123), Borsai-Kovács (1975). An interesting intercontinental comparison about children's songs and rhymes can be read in Lachmann (1929: 8).



b) *Plaintive song*

Me - nim der - dim u - lu - du',  y,  
A - xar ay - lar qu - ru - du'.

Men a - ıb der - di - mi d  - sem,  y,

Dert - li der - di' u - nu - du.

Example 2. *Recited and sung variants of a plaintive song (bayatı):*  
b) *sung (Continued, 2/2)*

## Bichordal tunes

Three-year-olds sing tunes of two, sometimes three notes, while three-and-a-half year-old-children already sing repeated tetrachords.<sup>8</sup> Observations have revealed that the simplest folk tunes consist of at least two notes. Such tunes can be found in many peoples' folk music; Hungarian, Anatolian, Patagonian, Central Brazilian, etc. music contain similar forms.<sup>9</sup> Examples can also be adduced from Turkmen, Kazak, Mongolian, Cheremis, Chuvash, etc. tunes.

Tunes moving on bichords i.e. on two neighbouring notes are not infrequent in Azeri folk music. They are mainly in the space between speech and music; they comprise what Sachs calls *logogenic* or word-born music, whose main function is to carry words although not without emotional charge. The singer begins to sing them on one pitch, occasionally and eventually changing over to another pitch which often constitutes an irrational interval with the first note.

Though these two notes may be at different distances from one another in the music of different peoples, most frequently the interval is a second or third. In the fundamentally conjunct Azeri folk music this minimal musical form typically contains a second and the 'motifs' are usually completed with a step upward or downward.

To illustrate it, let me show a song about a hunter which reiterates lines like C B C C C C B or C C C B C C B B (ex. 3a). More frequently, however, the tunes moving on a minor second get extended with a major second upwards and/or downwards. Extension upwards is shown in ex. 3b, which is a three-note close relative to the bitonal ex. 3a. These bichordal forms are, however, not always turned into trichordal tunes in which all three notes are equivalent, by the additional tones.

a) 

Ov - çu-yam, ov - la - na-mam, ay,

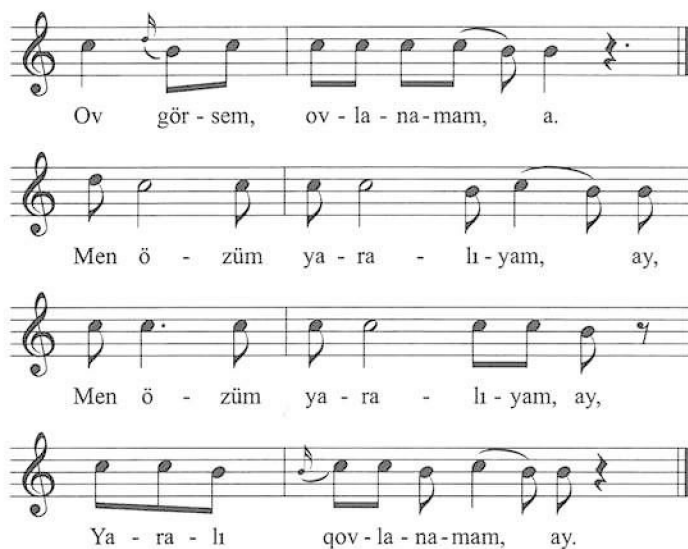
Ov - çu-yam, ov - la - na - mam, ay.

Example 3. *Tunes with minimal compass. (Continued on next page)*

a) *Song moving on a minor second*

<sup>8</sup> Werner (1917).

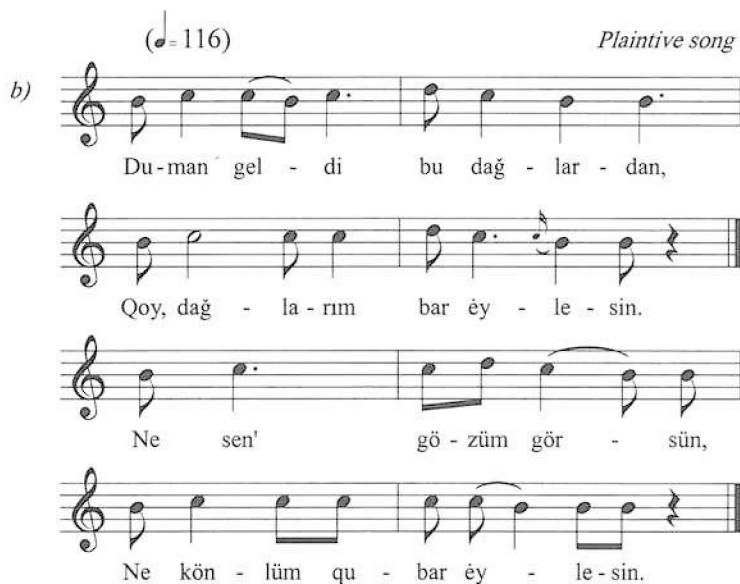
<sup>9</sup> On the interplay between bitonal Hungarian rhymes and tunes, see Vargyas (1981: 17, 19) and CMPH I, first tunes. For tunes of other types of folk musics see also Wiora (1956, ex. 2a, b), Vikár (1974: exs 1–6). The C-D bichord is also found in Azeri folk music, but the G'-E bichord (frequent in Hungarian music) is not. See Vargyas (1981: 17, 19) and CMPH I: ex. 1.



Ov gör - sem, ov - la - na - mam, a.  
Men ö - züm ya - ra - lı - yam, ay,  
Men ö - züm ya - ra - lı - yam, ay,  
Ya - ra - lı qov - la - na - mam, ay.

(♩ = 116) *Plaintive song*

b)



Du-man gel - di bu dağ - lar - dan,  
Qoy, dağ - la - rım bar ےy - le - sin.  
Ne sen' gö - züm gör - sün,  
Ne kōn - lüm qu - bar ےy - le - sin.

Example 3. *Tunes with minimal compass. (Continued, 2/2)*  
b) *variant of the former with three notes*

Azeri folk music also contains songs with the notes moving on a major second (ex. 4a). Similarly to the minor-second counterparts, they may also be extended upwards with another major second (ex. 13–1b) or with a minor second downwards (ex. 4b). The tunes of ex. 4 are sung during the *zıkr* ritual of the Shi'ite religion.

(♩ = 118) *Religious song during zıkr*

a)

Al - lah, Al - lah, Al - lah, Al - lah,  
Al - lah, Al - lah, Al - lah, Al - lah...

b)

Hez - ret Ba - ba - nin da - ğın - da - ya,  
Ma - ral ot - tar oy - la - ğın - da,  
Şix Ey - lüb - ün me - qa - mın - da  
Ka - mil - di us - ta - dım me - nim,  
Ka - mil - di us - ta - dım me - nim.

Example 4. *Religious songs with minimal compass.*  
a) Moving on a major second; b) variant extended downwards

There are some basically bichordal tunes in which a distinct recurrent motif emerges, such as in the spinning song of ex. 5.

$\text{♩} = 96$  *Spinning song*

Vu - rub se - ni sin - di - ra - ram,  
Ge - ze - rim ken - di, ceh - re.

Example 5. *Motif on two notes*

The road towards more advanced forms leads through question and answer where the first line ends with a semi-cadence, the second with a perfect cadence. Two notes are insufficient for that in Azeri folk music, but the range of a trichord is perfectly enough. The half-periods with cadential differences comprise the period, which consists typically of 2 + 2 bars here, rarely 4 + 4 bars. The illustrating tune also has 2 + 2 bars, with a repeated second line, constituting an A<sup>c</sup>A<sub>v</sub>A form (ex. 6).

$\text{♩} = 90$  *Churning song*

Çal - xan - çal - xan, ay, nəh - rem,  
Ya - ğın il - lah bol ol - sun,  
Ba - la - la - rı - mız yê - sin, sağ ol - sun.

Example 6. *Question-and-answer form on three notes*

## Tri-, tetra- and pentachordal tunes – the central tune style in Azeri music

The next stage of development after bichordal tunes is marked by trichordal tunes. Many kinds folk music of the world contain tritonic tunes moving on three disjunct notes, but they cannot be found in Azeri music. Trichordal tunes, with tetrachordal variants, are, by contrast, abundant. In this folk music, tunes moving on a trichord and those on a tetrachord are not sharply differentiated, which means that the upward extension of trichordal tunes does not entail a significant change in the melody. To put it another way, in the realm of Azeri music trichordal tunes practically imply the possible musical solutions which slightly expand within the tetrachordal (and even pentachordal) zone without a transformation of the basic character.

In several cases, one can trace the gradual unfolding of a small trichordal musical core towards tetra-, penta- and even hexachordal realisation. Example 8 contains Locrian–Ionian parallel melodies. The series of Locrian tunes extend from trichord to hexachord (ex. 8:  $a_1 > b_1 > c_1 > d_1$ ), while the Ionians grow from bichord to pentachord (ex. 8:  $a_2 > b_2 > c_2 > d_2$ ). It is easy to notice that the main deviation between these Ionian and Locrian melody parallels ( $a_1$ – $a_2$ ,  $b_1$ – $b_2$ , etc.) is only in the closing notes.

In Hungarian folk music, the simplest musical forms are the ones alternating the notes of a major second. They are followed by the trichordal E–D–C–D rotations, and the G'–E bitonal and G'–A'–G'–E convex tritonal motifs. These small-range tunes of children's games combine to constitute larger forms: G'–A'–G'–E + E–D–C–(D).

This rotating E–D–C–D nucleus can be found in various parts of the world. For instance, it is the centre of the children's songs in Anatolia.<sup>10</sup> Apart from the E–D bichordal tunes ending on D and the E–D–C–D trichordal motifs rotating around D, Anatolian and Hungarian children's songs are built of similar cores: the Anatolian G'–A'–G'–D trichord compares the Hungarian G'–A'–G'–E, the Anatolian G'–A'–G'–E–C tetrachord compares the Hungarian G'–A'–G'–E–D–C pentachord.<sup>11</sup>

The E–D–C trichordal range allows for three options to form melodies in both Hungarian and Anatolian folk music:<sup>12</sup> a) descending or convex lines with

<sup>10</sup> At the same time, I have not found this musical solution among Turkic peoples of either the eastern or the western Caucasus.

<sup>11</sup> Turkish examples: Akbulut (1997: 9–15).

<sup>12</sup> I often refer to Hungarian and Anatolian folk music as a basis for comparison. This has several reasons. First, a comparison with Anatolian folk music is made imperative by the linguistic kinship of the Anatolian and Azeri Turks; secondly, I have already carried out the comparative structural analysis of Hungarian and Anatolian folk music and the examina-

cadences on D or C followed perhaps by downward extension (lament), b) forms rotating on the middle note of a chord (tunes of children's games), and c) tunes moving basically on E-D-C (sometimes descending there from higher) and sinking further to A, usually constituting tetrapodal forms (psalmodic melodies).

From among these options, the descending and the hill-shaped lines are prevalent in Azeri folk music, but the downward extension so typical of Anatolian and Hungarian folk music cannot be found here.<sup>13</sup>

In Azeri folk music you only find sporadic variants of the E-D-C core and other trichordal-tetrachordal melody kernels which rotate around the central note. It is not typical of this folk music to build melodies of motifs and, instead of the quaternary, four-part forms; one mostly finds varied two-core constructions. It is therefore far from certain that all so-called elementary music formations such as the E-D-C-D rotating motif necessarily appear in some phase of every folk music, even if the trichordal tunes including E-D-C motifs play a salient role otherwise.

What Lajos Vargyas hypothesised about the E-D-C nucleus is thought-provoking: he said that as a first developmental phase, it might be a station of a developmental process with a beginning and direction different from pentatony. This is especially intriguing hearing the Azeri tunes with E-D-C core, all extending into diatonic (G')-F ← E-D-C → B.<sup>14</sup>

By way of a brief digression, let me ask if there can be two tune styles that characteristically differ from one another whereas their tunes rotate around the central note of the E-D-C trichord. Examining the Anatolian and Hungarian children's songs, one finds that their fundamental layer comprises such tunes. However, the direction of rotation is contrary: as opposed to the basic E-D-C-D valley of Hungarian children's songs, the Anatolian tunes have the C-D-E-D hill. Before finishing the rotation, the Hungarian tunes reinforce E by repetition (E E D D | C D), and the Anatolian ones reinforce C (C D C D | E E D).<sup>15</sup>

Let us return now to the conjunct realm of Azeri tunes without leaps, first of all to the most characteristic tune style.

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tion of the Turkic layers of Hungarian folk music. A contributory reason is that the music of both peoples contains some layers providing good grounds for comparison.

<sup>13</sup> On the downward enlargement of the Hungarian lament in detail, see Doboszay (1983: 40–48), on the downward extension of the Anatolian lament, see Sipos (1994: 16–19) and Sipos (2000: 57–92).

<sup>14</sup> Vargyas (1981: 50). This, of course, requires the presupposition that the tunes did expand, i.e. there was once an E-D-C basic motif assuming more and more complex and wide-ranging forms gradually.

<sup>15</sup> To exemplify the different formulations of elementary kernels, let me refer to the importance of the G'-E bitone in Hungarian and Iraqi children's songs. In Hungarian tunes, the nucleus is the several G'-E, G'-E downward steps, while in Iraqi children's songs the repeated E-G', E-G' upward leap and the E-G'-E convex motifs are salient. For Iraqi melody examples see Kapronyi (1981: 315–329).

## THE CENTRAL STYLE OF AZERI FOLKSONGS

The construction, scale and rhythm of the majority of Azeri folksongs are all simple. Their most prevalent features are the following:

- a) single or two-core construction,<sup>16</sup>
- b) tri- or tetrachordal, less frequently pentachordal and exceptionally hexachordal scales,
- c) 7–8-syllabic, rarely 11-syllabic or extended lines,
- d) descending or dome-shaped lines, the closing note being a lower (usually the lowest) note of the scale,
- e) 6/8 rhythm or a rhythmic scheme traceable to it, rarely 2/4 or parlando-rubato performance,
- f) tunes and lines are conjunct in character.<sup>17</sup>

The following two tunes illustrate these features. Both tunes consist of descending and domed brief musical lines using the tones of the Ionian pentachord (ex. 7a–b).

a) Plaintive song

(♩ = 120)

Sa - bah bin - dim, o - yan - dim,

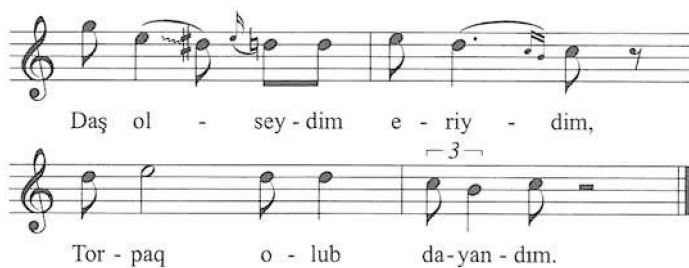
Der - de qe - me bo - yan - dim.

Example 7. Two-core Azeri tunes. (Continued on next pages)

a) Two-core Azeri tune in ABA<sup>c</sup>B form

<sup>16</sup> *Single-core* (or one-core) tunes consist of the usually varied repetition of a single musical idea, while *two-core* melodies are built from the varied repetition of two different musical ideas (A and B). In Azeri folk music, the two ideas are usually arranged so that a few varied repetitions of A are followed by a few variants of B (e.g., ABB | AAB or AABA | AB BB, etc.). This being so, I only took into account the characters of the musical ideas A and B when systematising the songs, ignoring the concrete forms the melody assumed.

<sup>17</sup> It means that the tonal ranges of the lines overlap, and on the other hand, the tone steps are primes, seconds and rarely (mostly between E–G') thirds.



*b)*  $\text{♩} = 74$  *Lament*

Bağ - ça - mız - da gül bit - ti,

La - la bit - ti, gül bit - ti, ay, lay - lay,

Tor - pa - ğı - mız, ay, lay - lay,

Tor - pa - ğı - mız, ay, lay - lay.

Yur - du - mu - za gêt - tik, bağ sal - dım,

Her ne ek - tim, gül bit - ti,

A, tor - paq - ta gül bit - ti.

Example 7. Two-core Azeri tunes. (Continued, 3/2)  
*b)* beginning of a two-core lament from Karabakh, in the form of  $AA_{ex}A_vA_v \mid B_{ex}A_vA_v \mid BA$



Example 7. *Two-core Azeri tunes. (Continued, 3/3)*

The cited tunes also suffice as an introduction to the typical method of formal construction in Azeri folk music. The tunes in ex. 7 consist of two musical ideas, i.e. they are 'two-core' melodies. The two musical ideas, however, do not appear in AB, AB ... regularity, but take the shape of ABBB | ABB, AAAB, AB<sub>v</sub>ABBB, AAAB<sub>v</sub>B, BAABAB and innumerable other variations.<sup>18</sup> When systematising the material, I reduced these tunes of diverse form built of identical musical materials to two-line forms, and worked with the two-line schemes afterwards.<sup>19</sup>

#### INTERRELATION OF TUNES AND TRANSPOSITION

Before going on with systematisation, or the elucidation of the interrelations in the material, let me make a short detour about transposition. The tunes of Azeri folk music move along the following tri- and tetrachords:<sup>20</sup>

(F)-E-D-C ~ (C)-B-A-G	<i>Ionian chord</i>
(E)-D-C-B ~ (A')-G'-F-E	<i>Locrian chord</i>
(D)-C-B-A ~ (G')-F-E-D	<i>Aeolian chord</i>

<sup>18</sup> It is often hard to decide when a musical line is the variant of another line and when it represents a new quality, but in the knowledge of the entire tune repertory this decision can mostly be taken with certainty.

<sup>19</sup> Similarly to Hungarian research, in which lament tunes of differently varied lines of identical musical material are not differentiated, or a song of ABCD form is taken to be equivalent with an ABCDCD form.

<sup>20</sup> The extension of trichords into tetrachords is logical but not necessary. E.g., in Hungarian folk music a trichord becomes enlarged almost always into a pentachord and when a minor third is involved, into a hexachord. It is, however, worth citing an idea by Wiora (1956): "Bi-, Tri- und Tetrachord: das heisst nicht nur 'jeweils eine Stufe mehr', sondern es treten immer weiter Urphänomene der Musik in Erscheinung. Allererst bei vier Tönen in gleicher Richtung entsteht der Eindruck linienartiger Erstreckung im Tonraum: der melodischen Linie, die von der prämelodischen Linie des Gleitgesanges zu unterschieden ist. Zugleich tritt eine Konsonanz, die Quarte, als Gerüst und Rahmen in Function."

The question is whether there are musical connections between the tunes of different chords which would require individual transposition. Two basic possibilities arise when scientifically well-grounded transposition is to be done. The use of the common closing note allows for a simple and unified solution, and at first sight it fits the Hungarian traditions well. The other solution is to disregard the common closing note for musical considerations and transpose the centre of the melodies in a common register. This allows for a better insight into the musical connections between tunes moving on different scales – provided that such connections exist at all.

Hungarian ethnomusicology traditionally transcribes the tunes on the G closing note since Béla Bartók's and Zoltán Kodály's researches. At the same time, Zoltán Kodály's *Hungarian Folk Music* makes one ponder. While in the anthology of examples<sup>21</sup> the tunes always have G as their *tonus finalis*, in the main text of the book Kodály often compares tunes moving on different scales. He transposes them so that the similar centrepieces of the tunes are at identical heights, with different final notes.<sup>22</sup> In Bence Szabolcsi's *Manual of Hungarian Music History*, the closing note of folk tunes of a scale involving the minor third is usually D in the anthology, but the Ionian tunes ends on F. Here, too, tunes of identical melodic progression but divergent closing notes are also compared.<sup>23</sup> It is also a deviation from the common G *finalis* to transpose Ionian 'psalmodic' tunes and the small-form of the lament to B $\flat$ .<sup>24</sup>

The small-form of the lament has another F-E-D-C transposition. What justifies this transposition is the fact that in this way the closing note of the large form created from the small form by downward extension will be G. Extension downwards, however, does not always reach G but might stop on A. Thus the larger form lament ends on A to show up the logic and interconnections of the music.<sup>25</sup> Moreover, in laments the one-line lament descending on the Dorian tetrachord closes on D, indicating that this musical form is actually the emancipated part of a two-line lament of the small form.

CMPH II shows the systematisation of simple musical forms built of pairs of motifs: children's songs. The 'autonomous' small musical parts are again transposed according to the place they take in the larger form. The trichord consisting of two major second falls on B-A-G, irrespective of the fact whether the songs end on A or G. The other typical motif is transposed as D-E-D-B, as this motif does not only exist by itself but also as the first half of Aeolian

<sup>21</sup> Compiled by Lajos Vargyas.

<sup>22</sup> E.g., Kodály (1937–1976: 29, 31–33).

<sup>23</sup> Szabolcsi (1979: 107) Ostyak bear song and Hungarian lament tune.

<sup>24</sup> Vargyas (1981: 23) C-D-E (psalmodic) tune or Dobszay–Szendrei (1988: 62, 82) small-form of lament and psalmodic tune.

<sup>25</sup> Dobszay (1983: 30 l-p) Locrian laments.

children's songs of a wider compass. This applies even when the extension downwards fails to reach G and stops on A.<sup>26</sup> The tunes moving on a major second are transposed as A-G.

It was also the interconnections among tunes in a broad sense that László Vikár took into account when he defined the place of the Ionian trichord in tunes moving mainly on unhemitonic pentatonic scales as D-C-B $\flat$ .<sup>27</sup> In accordance with that, he transposed the tunes moving on the Locrian tetrachord on D-C-B $\flat$ -A.<sup>28</sup>

These solutions have been justified by the intention to show up the interrelations between tunes. What they share in common is the consideration of a larger form as a frame of reference which has often grown out of the small form, and implies and interprets it. In such cases the transposition of smaller independent musical forms is determined by their place within the larger fixed form. It is indeed justified to transpose tunes contrary to the customary, when there are musical connections, similarities between decisive sections of tunes moving on different scales. In cases like that, an appropriately chosen transposition helps orientation in the systematised material.<sup>29</sup> The question to be answered is whether there are such interconnections among the Azeri tunes moving on various tetrachords.

Let us first take a look at forms built of more than one motif in which the relations of the components (i.e. lines) are defined by the melody itself. The common features of the two most frequent Azeri two-core tune groups are the recitation up to the middle of the second melody line on (E)-D or a descent on (G')-F-E-D, and the first line closing on D. The only difference between the two groups is that the tunes in one end on C, the tunes in the other on B.

Let us examine four analogous melodies in this category. In ex. 8 I compared two-core Locrian and Ionian tunes. Only the tone set of the first lines differentiates the pairs of tunes: the first lines of ex. 8a1-a2 recite on D-C, the first lines of ex. 8b1-b2 on E-D-C, those of ex. 8c1-c2 on F-E-D. The first lines of ex. 8d1-d2 descend on the G'-F-E-D tetrachord.

<sup>26</sup> E.g., CMPH I № 290.

<sup>27</sup> Vikár-Bereczki (1971), (1979), (1999).

<sup>28</sup> Vikár (1993: 111, ex. 100).

<sup>29</sup> Naturally, when music is published for singing or other practical purposes, other considerations may be assertive. Just to cite a few examples: a) Járdányi (1961) the closing note of the tunes is C; b) Vargyas (1979) Aeolian tunes end on D, Myxliidian tunes end on C. c) Differently from the former, in Vikár-Szűj (1985) the tunes are transposed to D, irrespective of the scale of the tune. Let me note at this point that I chose A as the final note in the two volumes of my *Turkish Folk Music* because they were meant for Turkish audience too, and the Turkish colleagues would not have accepted the G closing note, especially with one, two or three flats as accidentals, because there is a different tradition of indicating key signatures there.

The image displays four systems of musical notation, each consisting of two staves labeled a1-a2, b1-b2, c1-c2, and d1-d2. The notation is in 8/8 time and features various melodic patterns. The first line of each system (a1, b1, c1, d1) and the second line (a2, b2, c2, d2) are shown. The notation includes various melodic patterns, including bichords, trichords, and tetrachords.

Example 8. Similarities between Locrian and Ionian tune types reduced to two-core forms.

a1–a2) First line reciting the bichord D–C;

b1–b2) first line reciting the bichord E–D–(C);

c1–c2) first line reciting the trichord F–E–D;

d1–d2) first line descending on the G' F–E–D tetrachord

After comparing these melody skeletons reduced to two motifs (ex. 8), let us compare real existing Ionian and Locrian tunes of many lines. Similarly to ex. 8, the melodies in ex. 9 succeed each other in the order of tone set. To be able to discern the similarities, let us first define the structure of the tunes: ex. 9a1 = BAAB|AB,<sup>30</sup> ex. 9a2 = AB(A/B)B, ex. 9b1, 9b2 and 9c2 = ABAB, ex. 9c1 = AB<sup>c</sup>ABBB, ex. 9d1 =  $\underline{A}AA_vB|A_vB$ <sup>31</sup> and ex. 9d2 = ABBB. As the schemes show, all tunes can be reduced to two-line AB structures; hence the pairs in ex. 9a1–a2 can be traced to ex. 8a1–8a2, ex. 9b1–b2 to ex. 8b1–b2, etc.

Let me just touch on a few phenomena to be detailed later. It is not easy to decide whether line 3 of ex. 9a2 (A/B) is closer to line A or line B. More important still, ex. 9c1 implies both the Ionian and the Locrian two-kernel forms. Yet, in the knowledge of the rest of the songs, the dominant form can be established.

a1)

Lay - lay ça - lam, ya - ta - san, B Lullaby

Qı - zıl gü - le ba - ta - san. A

Qı - zıl gü - lün i - çin - de A tr

Se - rin yu - xu ta - pa - san. B

Example 9. Pairs of parallel tunes ending on C and B. (Continued on next pages)

a1) First lines reciting on D

<sup>30</sup> I mark line 1 by B because in the typical occurrence of this tune, the first line (A) recites on D and the second line descends to B.

<sup>31</sup> I mark A the line that runs parallel, at times identically, with A and ends on the same note as A.

Ba - lam, lay - lay, a, lay - lay, A  
 Qu - zum, lay - lay, a, lay - lay. B

♩ = 112 Wedding song  
 a2) Al al - ma - ğa gel - mi - şem, A  
 Mal al - ma - ğa gel - mi - şem. B  
 Oğ - la - nın a - na - sı - yam, A/B  
 A - par - ma - ğa gel - mi - şem. B

♩ = 80 Petting a child  
 b1) Lay - lay ça - lam, ya - ta - san, A  
 Qı - zıl gü - le ba - ta - san. B

Example 9. Pairs of parallel tunes ending on C and B. (Continued, 6/2)  
 a2) First lines reciting on D; b1) first lines reciting on the bichord E-D

Qı - zıl gül köl - gen ol - sun, A  
Köl - ge - sin - de ya - ta - san. B

$\text{♩} = 108$  Wedding song

b2) Ay, la - le - zar - du' bu gè - ce, A  
Tü - kan - ba - zar - du' bu gè - ce. B  
Ağ el - le - re gül - gez xı - na, A  
Bey in - ti - zar - du' bu gè - ce. B

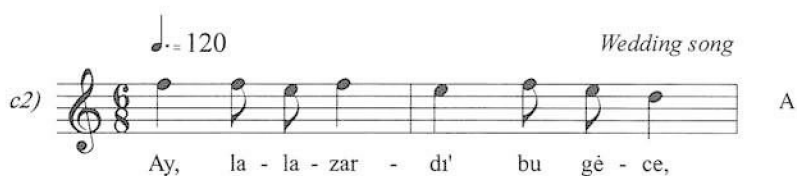
$\text{♩} = 104$  Folksong

c1) Ka - sa - la - rım i - ref - de - di', A  
Her bi - ri bir te - ref - te - di'. B<sup>c</sup>

Example 9. Pairs of parallel tunes ending on C and B. (Continued, 6/3)  
b2) first lines reciting on the bichord E-D; c1) first lines descending on the trichord F-E-D



*Refrain*



Example 9. Pairs of parallel tunes ending on C and B. (Continued, 6/4)  
c2) first lines descending on the trichord F-E-D

(♩ = 80) *Lullaby*

d1)

♫ Ba - şı - na men do - la - nım, A

♫ Ba - la, men du-rum, men do - la - nım. A

♫ Se-ne ver-se me-va - cib, Av

♫ Köl - ken - de men do - la - nım. B

♫ Lay - lay, ba-lam, lay - lay, A

♫ Lay - lay, kü-lüm, lay - lay. Bv

(♩ = 132) *Plaintive song*

d2)

♫ E - zi - zi-nem, dër, ne - çi - yem men, A

♫ <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> Derd e - lin - nen er - ze - çi - yem men. B

Example 9. Pairs of parallel tunes ending on C and B. (Continued, 6/5)  
d1–d2) first lines descending on the tetrachord G'-F-E-D



Example 9. Pairs of parallel tunes ending on C and B. (Continued, 6/6)

Exs 8–9 have demonstrated that applying the above transposition, similar tune segments move side by side, although the final note may differ. It is therefore advantageous to transpose the Ionian trichord to E-D-C, the Locrian trichord to D-C-B and the Aeolian trichord to C-B-A. This transposition has other advantages, too. When we fix the place of the Ionian trichord as E-D-C, the Azeri lament tunes and lullabies (a considerable portion of the collected material) with cadences on D and C will be transposed as are recently the small forms of Hungarian laments which can be compared to them.<sup>32</sup> It is also useful that no accidental need be applied with these elementary tri- and tetrachordal tunes. It is indeed peculiar to apply two or even three flats as accidentals to a trichordal tune, which would be required by transposing the tune to, e.g. the G closing note.

Another argument in support of this transposition is that in these tunes lines ending on C and B alternate and it is often hard to decide if the closing note would be C or B. Similarly, in some cases only detailed analysis and comparison with other tunes help decide whether a closing note is B or rather C developed by the singer to B via grace notes. The rapprochement of the C and B ends may take various shapes. In many cases, the line-ending notes waver between C and B trill-like (ex. 10a–b). Sometimes the performer further descends to B after the long-sustained actual line ending C, via some appendix of varying length or just a single note (ex. 10c–d).

<sup>32</sup> This lament form can be found in the folk music of other peoples, e.g., the Anatolian Turks as well.

a)  $\text{♩} = 84$  *Song*

Dağ - la - ra çen dü - şen - de,

Sün - bü - le den dü - şen - de,

Ru - hum be - den - nen oy - nar,

Sen ya - dı - ma dü - şen - de.

b)  $(\text{♩} = 104)$  *Lament*

De - niz qı - ra - ğın - da - yam,

Çeş - me qı - ra - ğın - da - yam.

İ - tir - mi - şem me - nim ba - cı - mı,

Men o - nun so - ra - ğın - da - yam, ba - cım, gel.

Example 10. Examples of melody lines ending on C and B. (Continued on next pages)

a-b) Line-endings hesitating between C and B

(♩ = 126)

*Plaintive song*

c)



Bül - bü - lem, a, ba - la, gü - le ben - dem,  
Gel, yu - va - mı qur - da - la - ma, ay,  
É - le bir şi - rin di - le ben - dem.  
Dè - dim: e - de, dağ - da ne var,  
İl - ler kèş - ti, der - de ne var,  
Me - nim a - tam - a - nam kö - çüb,  
Da - ha me - nim or - da ne - yim var.

Example 10. Examples of melody lines ending on C and B. (Continued, 3/2)

c) descent from C to B at the end of the line

♩ = 76 Wedding song

d)

Ö - yü - mü - ze ge - lin ge - lir,

Çı - raq vu - run, ge - lin ge - lir.

Çı - raq - la - rı a - lış - tı - rı,

Bü - gün bi - ze ge - lin ge - lir, hêy.

Example 10. Examples of melody lines ending on C and B. (Continued, 3/3)  
d) descent from C to B at the end of the line

Some lines of the two-core tunes discussed earlier may get emancipated sometimes, and to them the so-far used transposition should also be applied, as follows: when the tune had an Ionian trichord, it is to be notated E-D-C; by the same token, the Locrian tetrachord is E-D-C-B, the Aeolian tetrachord D-C-B-A.<sup>33</sup>

Of course, there are other pitch and note relations among melodies that could be examined. In Example 11, for instance, I present the schemes of the two major two-core Azeri tune groups of varying pitch levels, transposed to identical closing notes. It is striking that even within the narrow range there is a marked difference in pitch levels between these Ionian and Locrian melody pairs. This is especially pronounced if you take the example as a full score or play it in two parts. This transposition veils rather than accentuates the common features of the tunes. At the same time, the simultaneous performance of the parallel tunes transposed in the above manner produces a highly harmonious impression, despite the different final notes.

<sup>33</sup> The single-core lines descending on D-C-B-A (or G'-F-E-D) tetrachord are identical with the first lines of the laments with D and C cadences, so they could have been transposed to G'-F-E-D as well.

1a)

1b)

System 1a) and 1b) show two staves in 8/8 time. Staff 1a) contains a melody in G Ionian mode (one flat) with notes G, A, B, A, G, F, E, D. Staff 1b) contains a bass line with notes G, A, B, A, G, F, E, D. Both staves end with a whole note G.

2a)

2b)

System 2a) and 2b) show two staves in 8/8 time. Staff 2a) contains a melody in G Locrian mode (two flats) with notes G, A, B, A, G, F, E, D. Staff 2b) contains a bass line with notes G, A, B, A, G, F, E, D. Both staves end with a whole note G.

3a)

3b)

System 3a) and 3b) show two staves in 8/8 time. Staff 3a) contains a melody in G Ionian mode (one flat) with notes G, A, B, A, G, F, E, D. Staff 3b) contains a bass line with notes G, A, B, A, G, F, E, D. Both staves end with a whole note G.

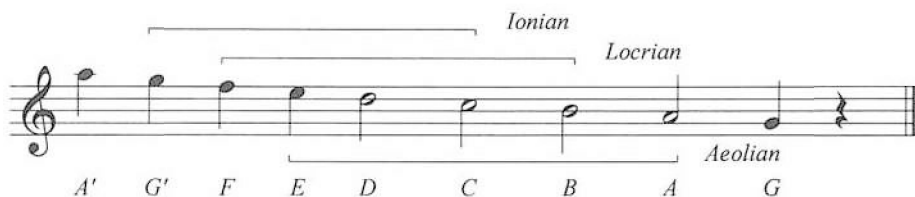
4a)

4b)

System 4a) and 4b) show two staves in 8/8 time. Staff 4a) contains a melody in G Ionian mode (one flat) with notes G, A, B, A, G, F, E, D. Staff 4b) contains a bass line with notes G, A, B, A, G, F, E, D. Both staves end with a whole note G.

Example 11. Schemes of two-line Azeri Ionian and Locrian tunes  
transposed to closing note G

Let us finally see the interconnection between the main tetrachords of the Azeri tunes (ex. 12).<sup>34</sup>



Example 12. Basic chords of Azeri folk music

The above scheme is reminiscent of the arrangement of Greek church modes. The scales of Azeri tunes often only span a third, a fifth or sometimes a fourth, but their melody progression and structure are similar to the Gregorian tunes. When one examines Azeri tunes, it is worth pondering that the character of the church modes is determined not only by the difference between individual degrees but also by the ambitus, the final note, the *tenor, tuba* (recitative note),<sup>35</sup> as well as the *beginning and closing melody turns*. As for Azeri folksongs the observation of compass, tuba and typical melody turns helps a lot in analysing and systematising the tunes.

Having clarified the interrelation of melody lines, let us settle down to the analysis of the tunes, taking the main types one by one. The title of the chapter 'The central style of Azeri folksong' was not chosen accidentally, as the following Ionian, Locrian and Aeolian tune groups comprise the overwhelming majority of Azeri tunes. To put it another way, the tunes in this chapter are held together by a tight stylistic bond and the tunes that deviate from them will be discussed later as special tunes.

For the discussion of the types, there were several optional orders to be chosen. The aim was to put the similar tune types close to one another, which would need at least a two-dimensional representation, but it is hard to achieve in book form. I discarded this possibility for its puzzling complexity.<sup>36</sup>

<sup>34</sup> Scale-like tetrachords also play an important role in Arabic and Turkic music theory. The Turkish names of tetratonic scales in Azeri folk music are: F-E-D-C = *Cärgâh*, G'-F-E-D (~D-C-B-A) = *Büşelik*, A-G-F-E (~E-D-C-B) = *Kürdî*. See also Özkan (1987: 42-43)

<sup>35</sup> In authentic church modes, the tuba is usually a fifth above the closing note, while in Azeri folk music it is different. Plagal modes have no analogies in Azeri folk music.

<sup>36</sup> A multidimensional figure showing more of the complex connections would be the following: the dipodal tune types would succeed each other along a straight line in the order of growing compass, with tripodal and larger tunes of similar backbones shown along the side and tunes moving on different chords in similar heights above them.

One option of linear presentation<sup>37</sup> would have been to arrange the tunes by compass, disregarding the melody shape and syllable number, etc. This would have resulted in the mixture of different syllabic numbers and structures within a group, which would have made it difficult to recognise the similarities and connections between the types.

Aware of that, I decided on the following sequence. I first divided the central Azeri style into tunes moving on Ionian, Locrian and Aeolian chords, producing three large blocks of tunes.<sup>38</sup> Within each block, the order is determined by the number of melody lines, then length of melody lines,<sup>39</sup> and their inner subdivision.<sup>40</sup> Within a tune group, the tunes are listed on the basis of the height of the starting line: the tunes of lower lines preceding those of higher lines.<sup>41</sup> It is important to know that in the course of a longer melody process, a line may shift into a slightly different pitch zone than the predominant. However, in most cases the typical tune height can be established with certainty. Naturally, in the world of such narrow-range varied music not all the types are sharply differentiated.

In some instances, individual criteria were also considered to determine a type, which are all noted in due place. Such is, for example, the subgroups of different main cadences within a type. This must be attributed to the fact that in Azeri music a tune is often better characterised by the motion of the melody than by the last note of a line. I mark the possible cadences with tilde (~) in the scheme of the tune, e.g., D~E indicates that in the given type tunes with both cadential E and D can be found.

In the discussion below, each type is illustrated by an example. The rest of the tunes belonging to the type are given in the supplement of examples in the order of their serial number (№). It is necessary to study the supplement to gain an insight into Azeri folk music because owing to the great flexibility of this musical stock, the tunes display considerable formal differences even within a type.

<sup>37</sup> I.e. discussing the tunes successively.

<sup>38</sup> In addition to the three major blocks, there is a small tune group ending on D, and there are some 'special' tunes, too. They are discussed later.

<sup>39</sup> I differentiated three line lengths: a) *small-size* (7- and/or 8-syllabic lines), b) *tripodal* (tripartite lines mainly of 11, but certainly more than 9 syllables), c) *large-size dipodal* tunes (bipartite lines mostly of 11, but certainly more than 9 syllables).

<sup>40</sup> E.g., I divided the tunes moving on Aeolian chords into the following groups: a) single-core small-size dipodal, b) two-core small-size dipodal, c) four-line small-size dipodal, d) single-core tripodal, e) two-core tripodal, f) single-core large-size dipodal, g) two-core large-size dipodal, h) four-lined large-size tunes.

<sup>41</sup> According to the height of the first lines, the group moving on Aeolian chords is subdivided as follows: a) first lines moving on B-A backbone, b) first line descending on C-B, c) first line moving on the C ridge, d) first lines moving on D-C and E backbone. The types are to be described in more detail later.

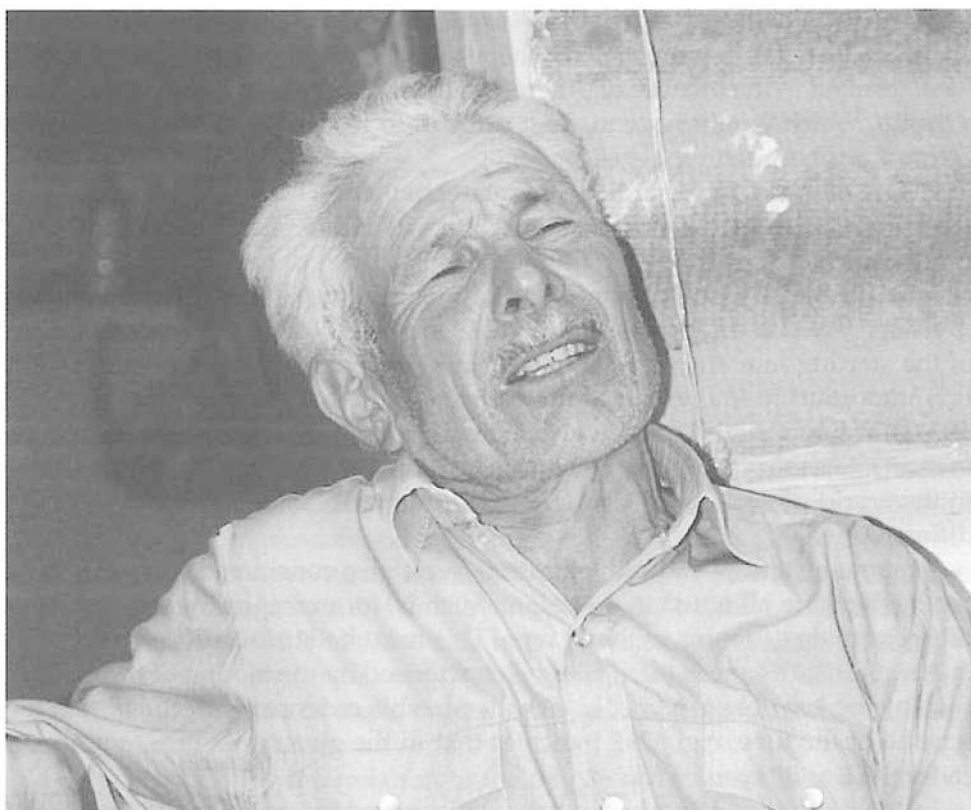


Photo 8. *A singer from Nabur*

#### TUNES MOVING ON IONIAN CHORDS

In Azeri folk music, the tunes moving on Ionian chords are found as equivalent pieces to tunes moving on other chords in every genre, while in Anatolian folk music they are chiefly concentrated among children's songs and laments.

Apart from one-line forms and forms derived from one-line forms ( $A_cA$ ,  $A_vA$ ,  $AA$ ), genuine two-core tunes ( $AB$ ) can also be found. In an actual performance, two-core forms may take a wide variety of line structures. The musical forms are intoned in different ranges: in addition to the D-C bichord and E-D-C trichord, they use F-E-D-C tetrachord and G'-F-E-D-C pentachord as well. Dipodal tunes usually have tripodic variants, too.

I present an example for each type in Exs 13–18, only giving the single or two-core forms reduced to two lines. The full wealth of the musical stock with text is given in the supplementary anthology. The type descriptions include the skeleton of a typical tune, giving the backbone of the first line, followed by the serial numbers of relevant tunes in the anthology.

**Ionian-1.** Types of the single-core small-size tunes.<sup>42</sup> This group contains five melody types moving in gradually expanding compasses. The lines of these melodies contain 7 or 8 syllables (ex. 13).

- 1a) D-C-(B) backbone (№ 1–4).<sup>43</sup> The tunes of 1a type basically move on the D-C bichord, with some involving B. The bulk of these tunes belong to the *zıkr* ritual. № 1 is an elementary tune, with a semitone or whole tone step – or some pitch between the two – taken upwards from the recited C. № 2 and № 3 are close variants, one being a spinning song, the other a love song. № 4 is a bit different in this homogeneous style on account of its starting A note.
- 1b) C-D-E-D-C hill (№ 5–7). The main lineament of the type is the convex first line. In these tunes the three notes already allow for an inchoate two-lined structure, i.e. an AA scheme. Some wider compass variants of the former *zıkr* tunes, as well as a wedding song belong here.
- 1c) E-D backbone and E-D-C descent (№ 8–15). The tunes move on E-D notes, some including B as well, especially around the line ends. It is hard to accurately separate the tunes moving on the E-D ridge and then declining to C from those realising the E-D-C descent; therefore I gathered both melody motions in one type. At the head of the type are tunes with a narrower range at the beginning, whose subsequent lines already belong here (№ 8–10). It is intriguing that the most representative tunes of the type are clearly one-lined, with rare parallel motion between the lines (№ 11–15).<sup>44</sup>
- 1d) F-E-D descent (№ 16–19). The note F crops up in the 1d type, further stretching the compass. The parallel AA structure is typical here.
- 1e) G'-F-E-D-C ridge (№ 20–21). In the context of predominantly narrow-range Azeri music, this type contains a tune in which G' not only crops up but also gets firmly incorporated. The children's song № 20 from south Azerbaijan deviates from the bulk of the collected material on account of its protruding line and the massive use of B, as well as the place of collection. Apart from the wider ambitus, the even descent of № 20 is customary.

<sup>42</sup> Let me stress again that I also subsume the tunes consisting of a higher and a lower line in parallel motion and closing on the same note under the category of single-core tunes (e.g. EEEE | EDC || EDDD | DCC). When, however, the cadences (line ends) differ distinctly, the given tune is ranged with two-core melodies.

<sup>43</sup> A first section have D-C backbone if it moves on the D-C bichord without a distinct direction. The D-C-(B) backbone also refers to the former undulation, with the occasional appearance of B at unstressed places.

<sup>44</sup> In № 11, for example, the third is unstable.



Example 13. *Types of single-core small-size tunes.*

1a) D-C-(B) backbone; 1b) C-D-E-D-C hill; 1c) E-D backbone and E-D-C descent;  
1d) F-E-D descent, 1e) G'-F-E-D-C ridge

**Ionian-2.** Types of the two-core small-size tunes. The group contains 7- and 8-syllable small-size tunes built of two musical motifs. Not only parallel motions ending on common closing notes can be found, but the different closing notes ascribe markedly different characters to the lines of the tune (ex. 14).

- 2a) E-D-C backbone (№ 22–26). The higher lines of the type recite on E-D-C (with E or D as the final note), while the lower lines descend to C after wobbling on E-D, or again, they gradually descend on the final C. At the beginning of the type I list a tune which only displays this scheme in a later (third) line (№ 22). The majority of the tunes belonging to this type can be reduced to A<sup>c</sup>A or AB form.
- 2b) E backbone (№ 27–31). The higher lines of the type recite E in the first bar or even longer; the closing note is D (№ 27–29) or E (№ 30–31). The lower lines descend from E to C.
- 2c) F-E-D descent (№ 32–44). This fairly voluminous type includes a more distinct F in the higher lines which close on E or D. Less frequently, F may appear in the lower lines as well. The type also includes a tune which ends on B instead of C, aptly illustrating the common root of C- and B-ending tunes (№ 44).

- 2d) G'-F-E-D descent (№ 45–59). As the large number of tunes shows, the type is highly popular. The higher lines most often decline from G to E or D, the lower lines progress parallel with the higher lines from G'-F to C. What differentiates this type from the preceding one is the appearance of G'.
- 2e) G' backbone with G' cadence (№ 60–62). While 2a–d types containing lines reciting or descending on a few notes have D or rarely E as their main cadence, the first lines of this type recite on G' and also end there. This marks this type with high incipit rather sharply off from the rest of the group, but typologically it must be put here on account of its two-core structure and low number of syllables.



Example 14. Two-core small-size Ionian tune types. 2a) E-D backbone; 2b) E backbone; 2c) F-E-D descent; 2d) G'-F-E-D descent; 2e) G' backbone with G' cadence

**Ionian-3.** Types of the single-core tripodic tunes. The third Ionian group contains the tripodic counterparts of the Ionian-1 small-sized tunes. As will be seen, it holds true in general that many tripodic types are musically similar to small-size and dipodal large-size tunes (ex. 15).

- 3a) Rotation on D-C-B (№ 63–64).
- 3b) Rotation on E-D-C (№ 65–68). The higher lines of the type descend to C after reciting on the E-D bichord. Although taken in a strict sense, there are convex (№ 65, № 67) and descending (№ 66, № 68) lines in this group, the narrow range and the tripodic structure hold them together.



Example 15. *Types of the single-core Ionian tripodic tune group.*

3a) Rotation on D-C-B; 3b) rotations on E-D

**Ionian-4.** Types of the two-core tripodic tunes. The songs in this group can be divided into two types (ex. 16).

- 4a) C-D backbone (№ 69). The higher lines of the single tune in the type move on the C-D ridge, the lower line wavering between D and C before ending on C. The tune № 69 is also unique because its higher lines are dipodic.
- 4b) E-D-C rotation (№ 70–71). The higher lines of 4b rotate on E-D-C, and take a rest on D. The second line also has a similar motion but ends on C.

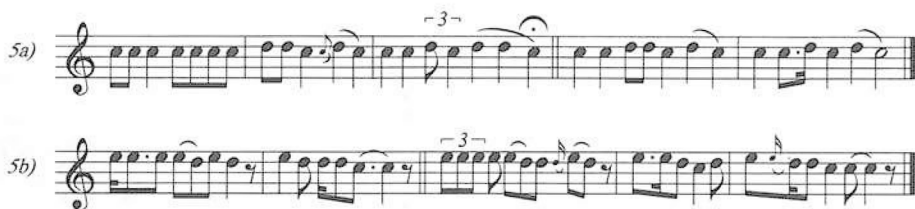


Example 16. *Types of the two-core Ionian tripodic tune group.*

4a) C-D backbone; 4b) E-D-C rotation

**Ionian-5.** Types of the single-core large-size dipodal tunes. They are built of a single long musical idea with a caesura somewhere in the middle. In addition to tunes belonging to the song stock of the *ashiks*, there are plaintive songs and laments (ex. 17).

- 5a) D-C backbone (№ 72). The lines of the only song in this type recite on the D-C bichord.
- 5b) E-D-C-(B) backbone (№ 73–75). The higher lines of the type move on the E-D-C ridge. F also appears in the second line of a single tune (№ 76).



Example 17. *Types of the single-core large-size dipodal tune group.*  
 5a) D-C backbone; 5b) E-D-C backbone

**Ionian-6.** Types of the two-core large-size dipodal tunes. The group contains dipodal tunes with long lines. The lines of the melodies end on D or C. These and some other melodic features liken the higher types to the basic forms of Hungarian and Anatolian laments, for example. The difference between the Azeri types derives from the pitch level of the first lines (ex. 18).

- 6a) E-D-C-(B) backbone (№ 77–78). There is an animated E-D-C-(B) motion in the first type, the first line ending on D, the second on C.
- 6b) E-D backbone (№ 79–80). The first line recites on E-D; the second descends from E to C.
- 6c) (G')-F-E-D backbone (№ 81–83). The higher lines of the religious tunes in the type descend on (G')-F-E-D, the lower lines move downwards on (F)-E-D-C. I also subsumed tunes of similar lines but ending on D in this category.



Example 18. *Types of the two-core large-size dipodal Ionian tune group.*  
 6a) E-D-C-(B) backbone; 6b) E-D backbone; 6c) (G')-F-E-D backbone



Photo 9. Butter being churned in the 'néhre' at Chobanköl

In Azeri folk music, tunes moving on Ionian, Locrian and Aeolian chords are close in style and are represented with nearly equal weight in the stock. Locrian chords, however, are far larger in number here than in the music of other Turkic peoples. Below, the Locrian Azeri tunes are listed. The tune groups and in them the tune types, are enumerated in the order of the pitch level of the first line. A music example is given for each type.

**Locrian-1.** Types of the single-core small-size tunes. This group consists of single-core, 7- and 8-syllabic tunes (ex. 19).

- 1a) (D)-C-B and C backbone (№ 84–89). Owing to the narrow range, no diversification can emerge either in tunes oscillating on C-B, or in the ones reciting C.
- 1b) D-C-B ridge, descending (№ 90–96). Parallel lines are rare. Although the note D is marked, C-B recitation is still predominant.
- 1c) D backbone (№ 97–114). The distinguishing feature of the type is the stable recitation of the first line on D. Unlike in the so-far mentioned types, there are second line stretches running parallel with the first (e.g., D D D D | D C B || B D C D | C C B).
- 1d) D-C-B backbone with F(♯) (№ 115–120). The tunes of this type predominantly move on the D-C backbone, but their first lines contain the D-F♯ leap which is ‘striking’ in the basically conjunct Azeri folk music, and moreover, the D-B-D-F♯ incipit is also frequent. Owing to this distinct motivic outline, I ranged a few similar two-line tunes here (№ 118, № 120).
- 1e) E-D backbone (№ 121–128). As the compass is larger, the two parallel lines are more frequent (e.g., D E D E | D C B || C D D C | D C B). As for the lament № 121, it is noteworthy that the D-C-B descent changes over to F-E-D lines.
- 1f) (F)-E-D backbone (№ 129–131). The note F enters the melodies of the type, although this entry is at a later point and is not decisive. № 131 finely exemplifies the successive series of B-ending tunes of various heights.



Example 19. *Types of single-core small-size Locrian tunes. (Continued on next page)*  
 1a) (D)-C-B and C backbone

<sup>45</sup> The Greek modal scales only theoretically included the Locrian (from B to B') because it involved the then prohibited diminished interval between the first and fifth degrees. In Azeri folk music, by contrast, it has a central place.



Example 19. *Types of single-core small-size Locrian tunes. (Continued 2/2)*

1b) D-C-B ridge; 1c) D backbone; 1d) D-C-B backbone with F#;

1e) E-D backbone, 1f) (F)-E-D backbone

**Locrian-2.** Types of two-core small-size tunes. The group comprises hepta- and octosyllabic tunes, arranged by growing compass into 8 types. There are no sharp lines between the types, yet in the simple realm of Azeri folk music, the types that are not radically differentiated constitute a separate entity (ex. 20).

- 2a) (D)-C-B backbone (№ 132–138). The melody lines of the type usually move on (D)-C-B notes reciting around C so that the lines alternately end on C and B. As has been seen, this musical form built of two notes is one of the simplest two-core Azeri melody schemes.
- 2b) Descending from D to B and stepping back to D (№ 139–148). The first line descending from D to B and leaping back to D is especially typical. This musical solution can be found in several types of Azeri folk music; by the cadential alteration of the line-ends, it turns a single-core tune into two-core melody.
- 2c) D-C backbone (№ 149–153). The lines of the type move on the D-C ridge: one line ends on D or C, the other declines to B. There are various different forms in this type, as the D- and C-ending lines may take any of a variety of sequences. Some melodies of the type only differ from the previous type in a single note.

- 2d) D backbone (№ 154–162). One line of the type recites on D throughout, and the other descends to B. Unlike the previous types, this one is very distinct and homogeneous.
- 2e) E-D-(C) backbone (№ 163–178). The first lines recite E-D (sometimes E-D-C) and end on D or C, the other line declines from E or D to B. Tunes № 163–164 unite the types reciting on D, those reciting on E-D and descending to B, then stepping upwards again.
- 2f) E (b) backbone (№ 179–181). The ridge of the higher lines is E, which sinks to D or C at the end. The other line descends from E or D to B.
- 2g) F-E-D backbone (№ 182–186). A characteristic feature of the higher lines is the appearance of F. These lines end on D or C. The other lines of the type usually descend parallel with the first, from E or D to B.
- 2h) G'-F-E-D descent (№ 187–192). The higher lines of the type descend from G to D, the lower ones run parallel with the higher ones, from E or D to B.

The image displays seven musical staves, each representing a different type of two-core small-size Locrian tune. The staves are labeled 2a) through 2g). Each staff shows a melodic line with various rhythmic values and accidentals, illustrating the specific backbone and descent patterns described in the text. The notation includes treble clefs, various key signatures (one flat, two flats, three flats), and time signatures (4/4, 3/4, 6/8).

Example 20. *Types of the two-core small-size Locrian tunes. (Continued on next page)*  
 2a) (D)-C-B backbone; 2b) descending from D to B and stepping back to D; 2c) D-C backbone;  
 2d) D backbone; 2e) E-D-(C) backbone; 2f) E backbone; 2g) F-E-D backbone



Example 20. *Types of the two-core small-size Locrian tunes. (Continued, 2/2)*  
 2h) G'-F-E-D descent

**Locrian-3.** Types of the single-core tripodic tunes. The group contains melodies built of a single tripodic musical idea. The types are highly similar to each other, and tripod only reinforces the similarity. The types are listed again in the order of growing compass (ex. 21).

- 3a) C-B backbone (№ 193–194). The lines move on C-B or C ridge.
- 3b) D-C-B backbone (№ 195–197). The lines move on the D-C-B ridge.
- 3c) D-C backbone (№ 198–201). The lines of the type move on D-C. I relegated here a tune which is higher in a few bars (№ 201).



Example 21. *Types of the single-core Locrian tripodic tunes.*  
 3a) C-B backbone; 3b) D-C-B backbone; 3c) D-C backbone

**Locrian-4.** Types of the two-core tripodic tunes.

The types in group Locrian-4 contain two tripodic musical ideas, which are listed in the usual order of growing compass (ex. 22).

- 4a) C-B backbone (№ 202). The lines of the only song in this type move on C-B and end on C or B.
- 4b) Descent on D-C-B, before an upward step (№ 203–207). It is common to types 4b–f that the higher lines end on D or C. What differentiates them is the motion which takes them to D or C. In the higher lines of 4b the notes of the D-C-B trichord are equivalent. Owing to the small compass, the second lines are usually similar to the first.

- 4c) D-C backbone (№ 208–209). The rising first lines of types 4c-f move on D-C (4c), D (4d), E-D (4e) and F-E (4f). The possibility has arisen here for the second line to move more or less precisely below the first at a distance of the prime, second or third. Of course, the A<sup>c</sup>A form also occurs.
- 4d) D backbone (№ 210).
- 4e) E-D backbone (№ 211).
- 4f) F-E backbone (№ 212).

Example 22. *Types of two-core tipodic Locrian tunes.*

- 4a) C-B backbone; 4b) descent on D-C-B, before an upward step; 4c) D-C backbone;  
4d) D backbone; 4e) E-D backbone; 4f) F-E backbone

**Locrian-5.** Types of single-core large-size bipodal tunes. There are only three long single-core tunes. In one most lines move on the C-B bichord (ex. 23/5a). The other two move on D-C before reaching the final B (ex. 23).

- 5a) C-B backbone (№ 213).
- 5b) D-C-B backbone (№ 214–215).



Example 23. *Types of single-core large-size Locrian tunes.*

5a) C-B backbone; 5b) D-C backbone

**Locrian-6.** Types of two-core large-size bipodal tunes. There are very few such songs, all having D main cadence which is frequent among two-core Phrygian tunes. The higher lines of all such tunes move on E-D-C notes, including two tunes on D-C, the rest on E-D (ex. 24).

6a) E-D-C backbone (№ 216–218).



Example 24. *Type of two-core large-size Locrian tunes. 6a) E-D-C backbone*

#### TUNES MOVING ON AEOLIAN CHORDS

There are also a large number of tunes in Azeri folk music that move on Aeolian chords. The only extraordinary feature of this stock is the overrepresentation of tetrapodic tunes among them. It is noteworthy that in the music of some Azeri minorities, first of all the Avars, as well as in Hungarian and Anatolian Turkish folk music, tetrapodic tunes of Aeolian scales play an important role. Let us take the Aeolian tune groups one by one.

**Aeolian-1.** Types of single-core small-size tunes. This tune group contains very simple single-motif 7- and 8-syllabic tunes. In this group the tunes can hardly be differentiated. For the sake of uniformity, however, I divide the group into types (ex. 25).



Photo 10. Aunt Gövher singing a lament in the village of Dagh-Göyler

- 1a) Reciting–descending on (D)–C–B (№ 219–223). The lines are built of two notes before declining to A. It is remarkable how two parallel lines can evolve in such a small form (№ 221–222).
- 1b) C backbone (№ 224). The tune of 1b reciting C in its higher line displays a markedly different character.
- 1c) D–C backbone (№ 225–228). Tunes with their first lines moving on the D–C ridge give an even higher impression; in addition to the common closing note, there are usually higher and lower moving lines in them (№ 226–228).



Example 25. *Types of single-core small-size Aeolian tunes.*

1a) reciting–descending on (D)–C–B; 1b) C backbone, 1c) D–C backbone

**Aeolian-2.** Types of two-core small-size tunes. The Aeolian group of 7- and 8-syllabic two-core tunes contains populous types (ex. 26).

- 2a) C(♯)–B backbone with C or B cadences (№ 229–239). The type is determined by the line reciting C–B, complemented by a line ending on A. The type also begins with tunes built of lower – here B and A – notes, and the subsequent ones keep rising (№ 229–230). A tune built exclusively of B and A notes is also included in this type (№ 231).
- 2b) D–C–(B) backbone (№ 240–253). One line of the 2b type recites on D–C–(B) and closes on B; the other descends from D or C to A.
- 2c) D backbone with C or B cadence (№ 254–267). In type 2c the well-known higher line reciting on D declines to C or B. At the end of these higher pitched lines it is often hard to decide if a C or B is heard. That is why I rallied the two cadential variants in one type. The other line typically descends from D or C to A. I first present the ones with B cadence (№ 245–258), followed by the C cadences (№ 259–264), and finally list those with both cadences (№ 265–267).
- 2d) Descent after an E ridge or hill (№ 268–276). The higher line of the type recites on E before declining to C or B. Sometimes it rises first to E and sinks

from there. I ranged here a few tunes in which D is the sporadic cadence (№ 275–276). The № 276 lament is especially noteworthy because after D-, C-, B- and A-ending lines it switches over to D cadence.

2e1–3) Various pitch levels with D or E cadence (№ 277–279). This subgroup is not a homogeneous type as it includes a higher line formulae moving on D-C (№ 277), another one moving on E-D (№ 278) and one that reaches up to A' (№ 279). The lower lines also vary. The cohering force of this subgroup is the D or E cadence of the higher line. As I did not collect any such tunes, all are cited from the AXM1–2 folksong collections.



Example 26. *Types of two-core small-size Aeolian tunes. 2a) C-B backbone with C or B cadences; 2b) D-C-(B) backbone; 2c) D backbone with C or B cadence; 2d) descent after an E ridge or hill; 2e1–3) various pitch levels with D or E cadence*

**Aeolian-3.** Four-lined small-size tune types (including ‘psalmodic’ ones). As for me, I found relatively few such tunes, but there were a considerable number of them in the control material. Since these structures play an important role in several other peoples’ music, I am going to present a few examples.

We have already seen tunes with three or more different lines, but the deviations are slight, and more importantly, the lines are not fixed in structures but succeed each other at random.

Fixed four-line structures, especially when the musical motion in their lines is similar, are well described by the relative heights of their lines and the line-ending notes. I therefore present the tunes in the following order: the first criterion of arrangement is the main cadence, that is the final note of the second line. Tunes with common ending notes in the second line are arranged by the end of the first, and then of the third lines, in increasing order.

A descending structure with D(A)G cadence is unique among the four-lined tunes (№ 280).

On the basis of cadences, the following main types can be differentiated (ex. 27).

- 3a) C(G)G and its cadential variants (№ 281–283).
- 3b) C(C)A cadences and variants (№ 284–285).
- 3c) C and D main cadences, with first line reciting on D (№ 286–290).
- 3d) C and D main cadences, with first line reciting on E (№ 291–298).
- 3e) Wider-compass tunes with E main cadence (№ 299–301).

The image displays three examples of four-lined Aeolian tunes, each consisting of two staves of music. Example 3a) shows a tune in 2/4 time with a C(G)G cadence. Example 3b) shows a tune in 2/4 time with a C(C)A cadence. Example 3c) shows a tune in 8/8 time with a C and D main cadence, with the first line reciting on D.

Example 27. Types of four-lined small-size Aeolian tunes including 'psalmodic' ones.  
(Continued on next page) 3a) C(G)G and its cadential variants; 3b) C(C)A cadences and variants;  
3c) C and D main cadences, with first line reciting on D



Example 27. Types of four-lined small-size Aeolian tunes including 'psalmodic' ones.  
 (Continued, 2/2) 3d) C and D main cadences, with first line reciting on E;  
 3e) wider-compass tunes with E main cadence

**Aeolian-4.** Types of single-core tripodic tunes. This group contains single-core tripodic tunes in the rising order of first lines. Similarly to psalmodic tunes, the majority of these songs are taken from AXM1–2 as there is but a single similar tune in my collection. The types only contain a few tunes each (ex. 28).

4a) D-C-B-A backbone (№ 302–305). The wider compass tunes of 4b undulate on the notes of the D-C-B-A tetrachord.

4b) E-D-C backbone (№ 306). The tunes included in this type oscillate on the E-D-C trichord, before declining.



Example 28. Types of single-core tripodic Aeolian tunes.  
 4a) D-C-B-A backbone, 4b) E-D-C backbone

### Aeolian-5. Types of two-core tripodic tunes (ex. 29).

- 5a) Various pitch levels with B cadence (№ 307–310). As there is just a tune or two to represent each height, and half the tunes are from AXM1–2, I gathered them in a single group. The lines of № 307 move on B-A, № 308 on (D)-C-B, № 309 on (A)-D-C-B, and № 310 on E-D-C-B.
- 5b) Various pitch levels with C cadence (№ 311–317). It is also a compound type including first lines with D-C-B-A-B-C-D valley (№ 311), with undulation on D-C-B-A (№ 312–314), rotating on E-D-C-A (№ 316) or descending from F to C (№ 317). The tunes containing ever higher-pitched ridges in the first line are strongly tied by the C closing note of the upper line. I did not range these tunes of varying line height into different types because they are sporadic and I only have a single specimen in my collection (the rest are cited from AXM1–2).
- 5c) Various pitch levels with D or E cadence (№ 318–321). The same applies to this type as to above. This subgroup also contains tunes with first lines rotating on E-D-C-B (№ 318, № 320), having a bulge D-E-F-G'-F-E-D (№ 319) or a valley F-E-D-C-B-A-C-D-E (№ 321), but apart from the general Azeri features, they are bound by the E and D cadences. There are only single tunes to show them, none being collected by myself.



Example 29. Types of two-core tripodic Aeolian tunes. 5a) Various pitch levels with B cadence; 5b) various pitch levels with C cadence; 5c) various pitch levels with D or E cadence

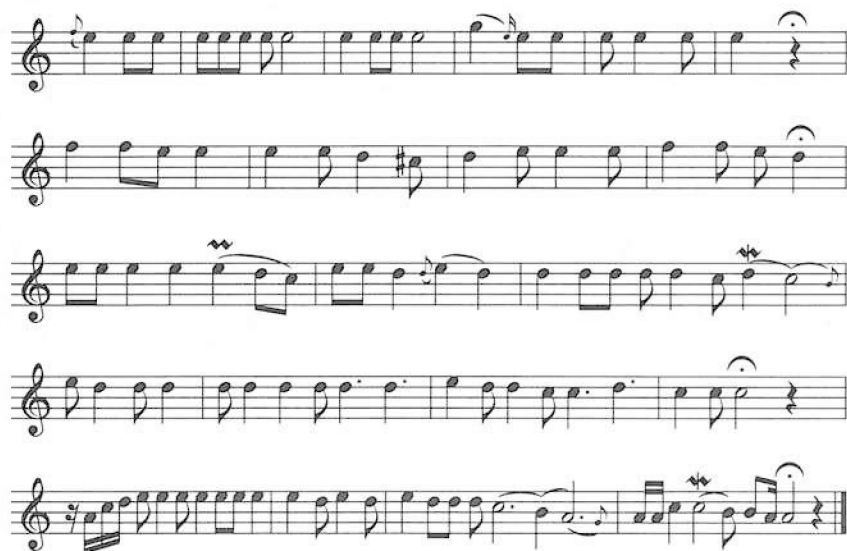
**Aeolian-6.** Single-core large-size bipodal tune group (№ 322–323). There are only two such tunes, both moving on (D)-C-B notes before declining to A. With its long embellished notes and wavering second degree, № 323 deviates from the bulk of Azeri tunes, which is no wonder as the performer learnt it from the radio and, as he noted, it resembled *mugamat kimi* or Azeri-composed music based on makams. Apart from these two features, however, the melody progression fits Azeri folk music perfectly, without any trace of art music influence (ex. 30a).

**Aeolian-7.** Types of two-core large-size bipodal tunes (№ 324–325). In my collection, there are a mere two specimens of this group, as it is also very rare in Azeri folk music (ex. 30b).



Example 30. Large-size Aeolian tunes. a) Single-core tune; b) two-core tune

**Aeolian-8.** Fixed large-size descending tunes of several lines (№ 326). Large-size tunes of four or more lines are just as rare in Azeri folk music as are the large-size two-core tunes. I can only cite a single example, sung by an ashik or semi-professional performer in folk music. The five-line descending structure of the tunes and the distant relationship with psalmodic melodies are worthy of note (ex. 31).



Example 31. Types of fixed large-size descending Aeolian tunes of many lines



Photo 11. *Father and son playing the zurna and darbuka in Zargova*

#### INDIVIDUAL TUNES

There are tunes in Azeri folk music that do not fit into any of the above tune types on account of some individual features. I am going to enumerate them with brief notes.

*Tunes rotating on (G')-F-E-D-C-(B) tetrachord*

Though sporadic, there can be found twin-bar tunes moving on (G'-F)-E-D-C-(B) or rotating around and ending on D. I cite some in ex. 32, three from the control material (32a-c) and one from my collection (32d). The latter is certainly original as the rotation around D is in the lines built of F-E-D-C notes in a longer tripodic tune performed rubato.

a) *Petting a child*

Lay - lay, ba - lam, a, qur - ban...

b) *Dancing melody*

Hay, lo - lo, lo - lo, lo - lo, ye - le - li...

c) *Song*

Hil - nen mi - xe - yi men is - te - yen - de...

d) *Plaintive song*

(♩ = 132)

Guş i - du', gê - der - dik bi - re - bi - ri - miz - den a - ra - lı,  
O' - çi - ler ur - muş - tu, ur - muş - tu, qa - na - dı - mız - dan ya - ra - lı.  
E - ger, dê - yir, on - nan da öl - mez - sem,  
Hêy - va tek men sa - ra - lım, sa - ra - lım.

*Example 32. Tunes rotating around D.*

a) Small-sized tune; b) small-sized tune; c) tripodic tune; d) tripodic tune

*Ascending incipit*

Seldom can one find in Azeri folk music tunes with a definitely ascending beginning. Let us see a series of tunes whose members display this melodic construction on various chords: a short ascent is answered by a short descent (ex. 33).

$\text{♩} = 104$  *Wedding song*

a)

At ke - her, oğ - lan ke - her,

Xoş gel - din, bi - zim ge - lin,

E - zi - zim, gö - züm, ge - lin.

$\text{♩} = 124$  *Love song*

b)

Sen - sen qı - zıl gül,

Saç - la - rı sün - bül.

$\text{♩} = 92$  *Wedding song*

c)

E - li ge - lir me - şe - den,

Na - na, nay, nay, na, nay,

Buğ - la - rı var kü - şe - den,

Na - nay, nay, na - nay.

Example 33. Ascending incipit. a) B-C-D trichord with C ending; b) B-C-D trichord with B ending; c) G-A-B-C chord with A ending

### Special tunes ending on C

As has been seen, the lower G note is very rare in Azeri folk music, missing even from grace notes. It is also rare to have the first line of a two-lined tune moving low, and more importantly, closing lower than the tune itself. Example 34a is unique on account of these two features. Also unique is the series of tunes outlining a twin-bar  $aa_0a_0b$  structure, whose building motifs include the characteristic C-F leap which is highly conspicuous in this musical realm (ex. 34b). In the control material there are a few tunes of C-C' and C-D' octave-ninth compass, of which I present one in ex. 34c. The latter serves as contrast in the vast sea of narrow-compass Azeri tunes. At the same time, I collected a very similar tune from a Turkish respondent in Khil'milli (ex. 50f).

Andante Love song

a)

Kiş-mi-ri şa - lın ol-lam, dad al - dı me - ni,  
Ağ üz - de xa - lın ol-lam, yad al - dı me - ni.

$\text{♩} = 170$  Wedding song

b)

At ge-lir a - par - ma - ğa, ma - ral xa - nim,  
A - tı - nı o - tar - ma - ğa, li - lay, li - lay.

Example 34. Special tunes ending on C. (Continued on next page)  
a) First line of a two-lined tune moving low; b) twin-bar  $aa_0a_0b$  structure

Allegro ma non troppo Love song

c)

So - na xa - num, çıx ək - va - na,

Bir bax bu gö - zel oğ - la - na.

Doğ - ru - sun söy - le mer - da - na,

Hüs - nü - ce - ma - lı yax - şı - dır.

Example 34. *Special tunes ending on C. (Continued, 2/2)*  
c) ninth compass tune

### *Special tunes ending on A*

I subsumed here a children's song because of its twin-bar construction, which is not typical of Azeri vocal music at all (ex. 35). In instrumental folk music, however, twin-bar structures will be far more frequent.

*Children's song*

Example 35. *Special tunes ending on A*



Photo 12. A Turkish informant from Khil'milli

### *A Mixolydian tune*

A single tune can be qualified as Mixolydian, primarily on account of its incipit G' G' G' E D | E D D C, which defines the place of transposition rather characteristically (ex. 36).

Andantino Plaintive song

Me-ni döv-ri - fe-lek qoy-muş

Bi-ya - ban - lar - da a - va - re,

Bi-ya - ban - lar - da a - va - re.

Example 36. A Mixolydian tune

## ANATOLIAN ANALOGIES OF AZERI TUNES

As mentioned earlier, Azeris and Anatolian Turks are close kins by language, so much so that they understand each other without great difficulties. As the section on history revealed, similar Turkic tribes participated in their ethnogenesis. It is therefore of salient importance to see whether the Azeri song types have Anatolian parallels, and if so, what weight this similarity bears in each folk music.

An extensive comparison is possible here, since the simple types of Azeri folk music have been outlined above, and the system of Anatolian folk music types is also known.<sup>1</sup> For the comparison, I have studied some 3000 tunes of the TRT (Turkish Radio and Television) repertoire<sup>2</sup> in addition to the two thousand tunes of my own Anatolian collection. As for Azeri tunes, I annotated some three hundred tunes in basic Azeri folk music publications in addition to my Azeri collection of 650 tunes. This stock of nearly six thousand Anatolian and Azeri tunes allows for the presentation of analogies and the description of the character of similarities.

Azeri folk music is predominated by elementary and hardly differentiated tune types. In this folk music not only the compass, rhythm, number of melody motifs, etc. are simple, but also the character of the melody motions is extremely homogeneous. By contrast, the Anatolian narrow-compass two-core melodies are far more diverse both in rhythm and melody contour. Still, however, much larger the number of types is even in the layers of simple tunes of Anatolian folk music, one cannot find Anatolian analogies to every Azeri tune.

A keen observer quickly realises that many of the Turkish examples are from eastern areas of Turkey mainly populated by Azeris and Kurds. I tried to find as close Turkish examples to the Azeri tunes as possible, and indeed, some tunes are almost identical, but some others are more distant. The degree of similarity usually also reveals which Azeri type has a larger amount of Anatolian counterparts. You must remember, too, that there are many similar tunes underlying the Anatolian examples. In many cases it is not merely the random coincidence of an Azeri and an Anatolian tune, but there is more profound similarity between tune groups.

<sup>1</sup> Sipos (1993, 1994, 1995, 2000, 2002).

<sup>2</sup> A panel of experts decides whether a submitted tune can be included or not. When accepted, it can be disseminated by the mass media. The advantage – and at the same time disadvantage – of the collection is that its (incessantly changing) curators try to include a tune type only once.

I refrain from a detailed comparison of each tune here, but let me point out two tune groups to the reader. One group has tunes moving on Ionian chords and their lines end on D or C, which features compare them to the small form of the Hungarian and Anatolian lament.<sup>3</sup> The other group contains four-lined Aeolian tunes, many of which fit in well with the 'psalmodic' style in several other peoples' folk music.<sup>4</sup> In the same group, some tune has a larger Turkish and Hungarian background, too.<sup>5</sup>

Let us first see the Anatolian correspondences to Azeri tunes moving on Ionian chords (ex. 37). Such tunes are not rare in Anatolian folk music, although it prefers scales including the minor third.<sup>6</sup> In Azeri folk music this chord is not exceptional, as exs 13–18 showed. Most narrow-range Anatolian Ionian tunes belong to the lament style, but – mainly in the eastern parts of Turkey – dance tunes of this character are not infrequent.

1a) 

1b) 

1c) 

1d) 

1e) 

Example 37. *Anatolian analogies of Ionian Azeri tunes (for corresponding Azeri tunes see exs 13–18). (Continued on next pages)*

1a) Kars; 1b) Ordu; 1c) Anatolia; 1d) Kars; 1e) Erzurum

<sup>3</sup> A detailed analysis of the Hungarian lament style can be found in Dobszay (1983). On similar Anatolian laments, see Sipos (1994, 2000).

<sup>4</sup> I discuss the psalmodic style in somewhat more detail in the section on Avar music.

<sup>5</sup> See Bartók (1976) I/8a–e Anatolian tune and *ibid.* the Hungarian analogy № 6. In more detail, Sipos (1994: 23–25, № 154–174).

<sup>6</sup> Sipos (1994: 267–270).

2a) 

2b) 

2c) 

2d) 

2e) 

3a) 

3b) 

4b) 

Example 37. Anatolian analogies of Ionian Azeri tunes (Continued, 3/2)  
2a) Şavşat; 2b) İçel; 2c) İçel; 2d) İçel; 2e) Trabzon; 3a) Diyarbakır; 3b) Sivas; 4b) Antalya

5b)

Yağ-mur ya - ğar, da, her yer - ler ot - la-nır, ot - la - nır,  
Qur-bet e - le gi-den - le - re ya - zı - sı - na, hn, kat - la - nır.

6a)

A - man hal - ka - lı şe - ker şe - ker - len - di,  
A - man hal - ka - lı şe - ker şe - ker - len - di.

6b)

Bir is-mi Hay - dar' dır a - e, bir is - mi A -  
li, Ha - sa - n'a Mur-ta-za de-miş, biz de-riz Be - kir.

6c)

Ben bu e - vin, de, ne - si - ne gel - dim,  
Şur-da bir ge - lin öl - müş, de, ya - sı - na gel - dim, oy.

Example 37. *Anatolian analogies of Ionian Azeri tunes (Continued, 3/3)*  
5b) Antalya; 6a) Ankara; 6b) İçel; 6c) Yozgat

As mentioned above, the importance of the Locrian scale is equivalent to that of the Ionian and Aeolian scales in Azeri music, and perhaps the popularity and frequency of this scale is what gives a special flavour to Azeri music within the folk music of Turkic peoples.<sup>7</sup> The Locrian scale is not rare in Anatolia, either, but it is far less widespread than in Azerbaijan. Typically, a significant part of the Anatolian examples are again from the eastern parts (ex. 38).

1a) 

1b) 

1c) 

2b) 

2c) 

2d) 

2e) 

Example 38. *Anatolian parallels of Locrian Azeri tunes (corresponding Azeri examples in exs 19–24). (Continued on next pages)*

1a) Kilis; 1b) Ordu; 1c) Sivas; 2b) Kars; 2c) Kars; 2d) Akdağmadeni; 2e) Tokat

<sup>7</sup> In Anatolian folk music one encounters the uncertainty of the second degree quite often (Saygun 1976: V). It can also be detected in Azeri folk music. Yet in both, it can mostly be established clearly when the distance between the first and second degrees is a major or just a minor second.

2f)  Ay-na, ay - na el - le - re, Ay - na düş - tü göl - le - re.

2g)  Gi-de-riz biz i - ki - miz, Kes-ta-ne-dir yü - kü - müz.

2h)  Su ge - lir, gül - dür - gül - dür, Ge - lin des - ti - ni dol - dur.

3b)  Köp-rü-nün al - tı di-ken, türk - men - o, Yak - tın be-ni gül i-ken, emm - oğ - lu.

3c)  De-ğir-man sa-la ben-zer, a-nan ö - le, De-ğir-man sa-la ben-zer, a-nan ö - le.

4e)  Sa-man -lık-ta ke - di - ler, vıy, vıy, Mi-yav, mi-yav de - di - ler, vıy, vıy.

4f)  Ke-rem o - lup men o-du-na ya - na - ram, Dos-tu-ma dost düş-me-ni-me ya-ma - nam.

5b)  Gi - yip gül - lü tu - ma - nı - nı şe - ki - ne day, gi - zi, nay, nay.

Example 38. *Anatolian parallels of Locrian Azeri tunes. (Continued, 2/2)*

2f) Trabzon; 2g) Tekirdağ; 2h) Afyon; 3b) Ankara; 3c) Elazığ;

4e) Kars – Azeri ağzı; 4f) Kars; 5b) Kars – Azeri ağzı

In Anatolian Turkish (and Hungarian) folk music, Aeolian tunes are the overwhelming majority not only among more advanced forms but also among simple tunes. No wonder then that nearly every Aeolian Azeri tune can be paired with an analogy from Turkey (ex. 39).



Photo 13. *A musician from around Shamakhy*

Nonetheless, it comes as a surprise that these analogies are more remote than the parallels between the Azeri and Anatolian Locrian and Ionian tunes. Of course, it would be difficult to prove genetic connections between the studied Azeri and Anatolian songs. These musical forms of narrow compass, Aeolian, Locrian and Ionian scales and uncertain melody contours are not characteristic enough and could easily evolve independently among different peoples. It is also startling that the Turkish analogies of Aeolian scale were discovered in most diverse places of Turkey and not in the eastern parts closest to the Azeri land, as was the case with the Locrian and Ionian tunes.

1a)   
Ga - pı, ga - pı ge - ze - rim, Ga-pı-da bon-cuh dü - ze - rim.

1b)   
Yen - dim sa - man al - ma - ya, Sa - rı - da ge - lin sar - ma - ya.

1c)   
Git - me ya - rim u - za - ğa, A - man öv - me - lim, a - man.

2a)   
Bu dağ - da ot bit - mez mi, Var - ma yo - lu - ma, var - ma.

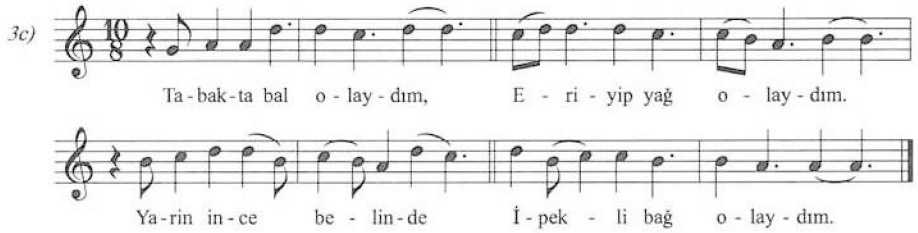
2b)   
İş - te gel - dim e - kim, bü - küm, Ar - kam - da da - vu - lum yü - küm.

2c)   
O - dun - cu - lar dağ - dan o - dun in - di - rir, Yü - rük su - lar de - ğir - me - ni dön - dü - rür.

2d)   
Si - yah ço - rap giy - se - na, Yar bi - zim e - ve gel - se - na.

Example 39. *Anatolian parallels of Aeolian Azeri tunes (respective Azeri tunes in exs 25-31). (Continued on next pages) 1a) Tercan; 1b) Erzurum; 1c) Sivas; 2a) Tercan; 2b) Anatolia; 2c) Kayseri; 2d) Acıpayam*

2e2) 

3c) 

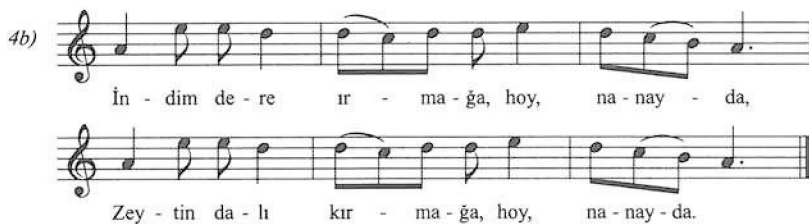
3d) 

3e) 

4a) 

Example 39. *Anatolian parallels of Aeolian Azeri tunes. (Continued, 3/2)*  
 2e2) *Acıpayam*; 2e3) *İzmir*; 3a) *Urfa*; 3d) *Kerkük*; 3e) *Malatya*; 4a) *Aşkale*

4b)



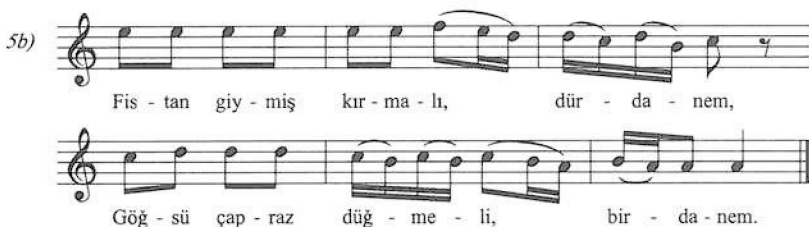
İn - dim de - re ır - ma - ğa, hoy, na - nay - da,  
Zey - tin da - lı kır - ma - ğa, hoy, na - nay - da.

5a)



As - ker ol - dun va - ta - na za - li - fim,  
Gi - di - yon mu ki - ta - na za - li - fim.

5b)



Fis - tan giy - miş kır - ma - lı, dūr - da - nem,  
Göğ - sü çap - raz dūğ - me - li, bir - da - nem.

5c)



Example 39. Anatolian parallels of Aeolian Azeri tunes. (Continued, 3/3)  
4b) Artvin; 5a) Ankara; 5b) Çorum; 5c) İzmir

## ABOUT A FEW MUSICAL PHENOMENA

Let us devote some thoughts to a few aspects of music such as the performance of tunes, the art of the *ashiks*, melodic arches, pentatonic scales, the special Azeri polyphony, rhythm and instrumental folk music. Some of these themes deserve a separate study, if not a monograph, therefore only the essential features can be touched on here.

### The performance of tunes, the *ashiks*

In folk music – and any other kind of music – the manner of performance and the timbre are very important in addition to the melodic line. It is known that in music we are affected by pitch and timbre jointly, although one is elaborated with the help of the right lobe, the other by the left lobe of the brain. Instincts put timbre ahead of pitch: the recognition of the mother's voice and its differentiation from other voices develops in the infant prior to crawling.<sup>1</sup> In the musical analysis of timbre the main difficulty is the lack of a descriptive system. It would be similarly important to define the manner of the tunes' performance, the style of their macro and micro ornamentation, as these elements may even divulge a common origin independently of the tunes themselves.<sup>2</sup>

It can be declared in general that the performing style of the tunes in Azeri areas is rather homogeneous. The simplicity of these syllabic, moderately embellished tunes is thus manifest not only in their musical structure but also in their unaffected parlando-rubato performance and gentle pulsation in triplets. Men are shy and it is more difficult to make them sing. When they sing, they sing the same tune types more loudly but not more ornately than the women.

From this syllabic trichordal-tetrachordal musical realm, Sachs' *pathogenic music* better suited for the expression of more passionate emotions is entirely missing. In it, the octave, the fifths and fourths are characteristically designated,

<sup>1</sup> Tarnóczy (1982: 245–247).

<sup>2</sup> The special singing style of South and North American Indians can be found among the Eskimos, among the Siberian tribes in cultural and somatic relationship with the Indians, e.g., the 'Palaeo-Asiatic' Chukchei and the Keto (Ostyak) on the Yenisei River, and among the semi-Tungus Orotchee on the lower Amur River, and in Korean folksongs. Hornbostel (1936), Herzog (1929: 455–458). See also Sachs (1943: 23–24).

giving the tune a distinct shell, and most tunes begin high, almost shouting, then fade into the lower registers via a descent.

One would expect to find individual idiosyncrasies in the performance of the popular poets of the Turkish world or their modern-time descendants, the semi professional *ashiks*. Many of these singers and poets only occasionally make music and pursue some other occupation, but there are some who live by their art. Some sing religious songs, others secular one, and some sing both. Some perform their own pieces; others also sing the poems of famous *ashiks* of bygone ages.

The Azeri *ashiks* also sing the analysed tunes of small form, even more loudly than the average men.<sup>3</sup> They usually accompany their singing on a long-necked lute with three pairs of strings, playing rather simple introductory and closing sections and interludes. During singing they do not always pluck the instrument. The main deviation between the tunes sung by the people in general and their repertory is that the *ashiks* prefer longer musical lines, in keeping with the longer lines of the performed poems. Out of the common basic musical forms, they prefer the ones moving on the popular Locrian (F)-E-D-C-B pentachord, extending the basic forms by repeating certain notes and melody sections.

The Azeri *ashiks* start the tunes on the highest pitches they can negotiate, and sometimes even higher. In this way, the incipits of the songs are similar to the *uzun hava* tunes sung by the *ashiks* around Adana in Turkey.<sup>4</sup> After a start like that the listener expects to hear a descent ensuing relaxation, which does follow in the Anatolian tunes after one, two, sometimes three lines in high register. While the Anatolian *uzun hava* tunes sink one and a half, or even two, octaves to the final note after a lengthy stay in the high register, the tunes of the Azeri *ashiks* remain in the high register right up to the end, within the range of a fourth or fifth. Another characteristic difference is that in the Anatolian tunes even the higher lines have a wider compass than the Azeri tunes. Example 40 illustrates the conceptual difference between the tunes of Azeri and Anatolian *ashiks*. For the sake of easier comparison, I have transposed the Azeri tune to the starting height of the Anatolian *uzun hava* (ex. 40).

<sup>3</sup> Rarely one may hear a four-lined descending form in their performance that the common people do not use.

<sup>4</sup> On the Anatolian *uzun hava*, *bozlak* tunes and their relations with the melodies of other peoples, see e.g., Saygun (1976: IX–XI) and Sipos (1994: 26–28).

$\text{♩} = 112$  *Plaintive song*

a)

É-le bil qa - na-dı qı-rıq qu-şam, u-ça bil-mi-rem, u - ça bil-mi-rem,

Za-lım düş-men ke-sib a-ra-nı, kè-çe bil-mi-rem, bi' kè-çe bil-mi-rem, hem, éy.

Dè-yi-rem: ay, ba-lam, ay, ba-lam, ay, ba-lam,

Me-za-rı-nız üs-sü-ne gè-de bil-mi-rem, gè-de bil-mi-rem, gè-de bil-mi - rem.

$\text{♩} = 90$  *Love song*

b)

A-la göz - le-rin' de, ne, ne, ne, sev-di-ğim dil - ber, oy,

Yurt - la - rı - nız ça - yır, a, çi-men, pı - nar mı, of, of, of, of, of,

a, bu-ra - sı, of, of, of.

Example 40. a) Tune of an Azeri ashik transposed to the corresponding place of the Anatolian tune; b) Turkish uzun hava tune the incipit of which shows certain similarities to the lines of the Azeri tune

## Tone set and melody motions

One can rarely detect close connections between the declamatory rules of a language and the melody forms of folk music.<sup>5</sup> Let me mention by way of example that the pronunciation system of the Hungarian language is fundamentally different from that of Anatolian Turkish, yet there are similar basic layers in the folk music of the two peoples. It is also food for thought that within the folk music of a nation, there are usually very different musical layers. For instance, the giusto children's songs rotating around the middle tone of a trichord are basically different from the rubato tunes descending from higher than an octave. And both layers can be found both in Hungarian and Anatolian folk music. It means that folk music strata governed by different musical rules may coexist in the folk music of a people. That is nothing to be surprised at, since normally several ethnic groups contributed – and still contribute – to the ethnogenesis of nations. Nor can it be precluded that at the 'ancient' stage a people also had essentially different musical forms, not to speak of the fact that in some cases the swapping of the musical mother tongue, similarly to that of the language, could take place.

The melody lines of the overwhelming majority of Azeri folk tunes are conjunct, i.e. built stepwise on neighbouring notes within the range of a tri- or tetrachord. There are three typical schemes: descending line, gently bulging line and, in two-core tunes, a first line sustained at a certain height, the tuba.

Most Azeri folk tunes have a narrow compass, hence the lack of disjunct tunes which have the first part in a different (higher) register than the second. Yet parallel motions between the melody lines are frequent. The elementary form of parallel motion especially characteristic of Azeri folk music has  $A^cA$  and  $A_vA$  structure. The first and second halves of the melody are largely identical, with merely the beginning ( $A_vA$ ) or the end ( $A^cA$ ) being different. It holds true of both cases that the different segment of the first half is higher than the corresponding segment in the second.<sup>6</sup> It is also frequent that the lower line echoes the form of the higher line. This means that a hill or a descent in the first line is imitated in the second, and if the first line is undulating, so is the second.<sup>7</sup>

The basic chords of Azeri folk music and their interrelations have been discussed in detail. Let us now examine two phenomena: chromaticism and pentatony. Some chromatic elements can be found in Azeri folk music but they do not coalesce into real chromaticism; instead of over-refinement, it means uncertainty, a hesitant, gliding intonation. These tunes are more characterised by an unstable third than by chromaticism. It is not prevalent in Azeri folk

<sup>5</sup> The opposite is stated by, e.g. Szomjas-Schiffert (1976).

<sup>6</sup> For example:  $A^cA: DDCC | BBD \parallel DDCC | BBB$ , or  $A_vA: EEFE | DDC \parallel EEDD | CCC$ .

<sup>7</sup> See e.g.,  $EFEF | EFED \parallel DEDE | DEDC$  of Ionian-2e type, as well as many others.

music but it is not exceptional, either. Such phenomena can be discerned in the music of a variety of different ethnic groups.<sup>8</sup>

How about the pentatonic scales that play such a central role in the folk music of several Turkic and non-Turkic peoples? From among the trichords used in Azeri areas only the anhemitonic E-D-C trichord is suitable for an extension towards anhemitonic pentatony. However, as was seen earlier, whenever this trichord is enlarged either upwards or downwards, it always obtains a semitone:  $F \leftarrow E-D-C \rightarrow B$ .

The highly coherent disjunct character of Azeri tunes does not allow the presence of bitonic, tritonic, tetratonic musical motifs containing large interval leaps which are indispensable for pentatony. These elementary motifs seem to crop up in areas where pentatony is also prevalent. Of course, even there it is not obligatory to have a bitonic > tritonic > tetratonic > pentatonic developmental sequence. They are rather the manifestations of a common musical taste in which large interval steps have a high aesthetic value.

The musical mother tongue of some of the Turkic tribes arriving from Central Asia must have included pentatony at the time when they conquered Anatolia populated by the native Byzantines and the area of later Azerbaijan peopled mostly by Iranians. Yet in today's folk music of Anatolia, at most some traces of the pentatonic scales, and in Azeri folk music not even that much, can only be discovered.

As there are no pentatonic scales here, one cannot discern the principle of motivic construction so typical of pentatonic folk music, nor can one find lines repeated a third, a fourth or a fifth lower. Practically not a single Azeri tune can be characterised by the typical disjunct structure of any layer in some Central Asian anhemitonic pentatonic kinds of folk music in which the first half of the melody is in a distinctly higher register than the second half.

Bartók wrote that traces of a pentatonic system appear in tunes of the Anatolian folk music class closest to Hungarian music: "The position of the sections' final tones on degrees  $b^3$ , 4, 5, 7 and 8 ... i.e. exclusively on the degrees of the pentatonic scale  $g^1-b^1 \text{ flat}-c^2-d^2-f^2-g^2$  gives sufficient evidence for the latent pentatonic structure existing in these melodies."<sup>9</sup> When discussing the pentatony of the Hungarian tunes, he noted that there were tunes in which pentatony was blurred. He only subsumed them in the Hungarian old style when their final notes were on degrees of the pentatonic scale and they contained C-D-E, D-C-A, C-A-G, A'-G'-E, G'-E-C-D or A'-E-D-A pentatonic turns, or A'-E, G'-D or D-A fourth steps.<sup>10</sup> Such turns are rare in Anatolian folk music and are practically missing from Azeri music.

<sup>8</sup> For other peoples, see Szabolcsi (1943: 26).

<sup>9</sup> Saygun (1976: V-VI).

<sup>10</sup> Bartók (1924).

While no indication of pentatony can be found in the historical development of Azeri folk music, there are signs of the evolution of penta- and hexachordal music. All this is diametrically opposed, for example, to Hungarian folk music, in which there are tri- and tetratonic formations but they either point towards or are derived from pentatony.

## Polyphony

Azeri folk music is basically homophonic, as expected, since in Islamic areas polyphony is not typical. Characteristically, in Ibn-Sina's (980–1037) theory of oriental music, polyphony is only mentioned as a mode of decoration: *tarkib* is "an ornament in which two consonant notes mingle in the same stroke. The noblest consonances are large intervals, and among these, the octave and the fourth are the best."

In this oriental world, the playing of the melody instruments is basically heterophonic: every instrumentalist performs the tune in his own way and style, adapting to the possibilities of the instrument. At the same time, the drone of the second zurna indicates a rudimentary form of polyphony which accompanies the melody irregularly at places. I observed this in Anatolia when two zurna players played at weddings, but it can also be found in the vocal (!) style of several ethnic groups of the Caucasus, e.g., the Karachay, Balkar and Kabar people.<sup>11</sup> Among the Azeris, all three phenomena: heterophony, regular and irregular drones can be come across.

Example 41 shows an example of irregular drone. In Shamakhy, members of the Shirvan folk ensemble who also played at neighbourhood weddings performed this dance tune on two zurnas with drum accompaniment. As is customary in Asian folk music, one zurna player rendered the tune, the other accompanied it. The accompanying zurna alternated two notes in keeping with the melody. Despite some adaptation to the melody, this accompaniment has no harmonic function but it reinforces the impact of the music by being incessantly at a minor or major second dissonance with the notes of the melody. Another irregular drone is illustrated in ex. 44a.

<sup>11</sup> Sipos (2001b: 155–184).

$\text{♩} = 86$  *Dancing melody, CD-61*

1st zurna

2nd zurna

5

1st zurna

2nd zurna

9

1st zurna

2nd zurna

13

1st zurna

2nd zurna

Example 41. Tune with an irregular drone  
played on two zurnas with drum accompaniment  
(Continued on next pages)

The musical score consists of five systems, each with two staves labeled '1st zurna' and '2nd zurna'. The 1st zurna part is written in a treble clef and includes various musical notations such as eighth notes, sixteenth notes, and ornaments (trills and wavy lines). The 2nd zurna part is written in a treble clef and features a steady drone accompaniment with long, sustained notes and occasional grace notes. The systems are numbered 16, 20, 24, 28, and 32 at the beginning of the 1st zurna staff.

Example 41. Tune with an irregular drone (Continued, 4/2)

36

1st zurna

2nd zurna

40

1st zurna

2nd zurna

44

1st zurna

2nd zurna

48

1st zurna

2nd zurna

52

1st zurna

2nd zurna

Example 41. Tune with an irregular drone (Continued, 4/3)

The image displays a musical score for two zurna parts. The first system, starting at measure 56, shows the '1st zurna' with a melodic line consisting of eighth and sixteenth notes, and the '2nd zurna' with a drone accompaniment of sustained notes. The second system, starting at measure 60, continues the '1st zurna' melody, which includes a triplet of eighth notes, and the '2nd zurna' accompaniment, which remains mostly sustained with some melodic movement.

Example 41. *Tune with an irregular drone (Continued, 4/4)*

A somewhat more advanced form of harmonic accompaniment is presented by lute players when they play the melody in the physically lowest string of the three-stringed lute and continuously pluck the rest of the strings unstopped or stopped from time to time. The upper strings thus mainly perform an accompanying function, though, stopped by the thumb, they can sometimes be used to play some melody notes as well.

When tunes are sung in groups, sometimes occasional polyphony can be detected. This polyphony derives from the structurally different variation of two-core tunes in the simplest cases. As we have seen, the order of melody lines is not strictly fixed in Azeri folk music. When, for example, a tune built of  $X = E E D D \mid C B D$  and  $Y = E E D C \mid B B B$  is sung by one of the singers in  $XXYY$  order and the other in  $XYXY$ , then we get a peculiar two-part sound flavoured with dissonances in the second and third lines. This is not prevalent, neither is it exceptional.

Three women refugees from Karabakh sang a series of laments lasting almost an hour. Two led the lamentation alternately, shuttling the lead between them. When one took the 'lead', the other kept silent withdrawing in the background or joined the leader with her variation, or again – and most interestingly – she coloured the leading part with interjections also including musical elements as well as inserting single musical notes. The singing of the third woman often moved on three neighbouring seconds, stepping from the middle note sometimes up, sometimes down. Similar phenomena could be observed in the joint performance of the religious tunes of the *zīkr* gatherings (ex. 42).

Though these manifestations of polyphony imply a lot of eventualities, they are not the product of sheer chance. The performers of the mentioned cases had excellent musicality and during the long processes they improvised like the professional members of a jazz trio within the frames of their own musical style. The singularity of the performance was further enhanced by the women slapping their knees in a steady beat during singing. This rhythmic function and the free vocal performance appeared to be independent of each other, but a more thorough investigation could discover definite interplay between them.

*Lament, CD-44*

Audio  1st singer

2nd singer

3rd singer

clap

Men a - şiq, ve - ten ağ - lar, Ay, köy - ney'

4

1st singer

2nd singer

3rd singer

clap

ke-ten ağ - lar. way, ey, way, ay, ey, ay, ay, ey, ay.

Éy, ey, way, ay, ey, way, ay, ey,



Example 42. Excerpt from the polyphonic performance of the Karabakh lament  
(Continued on next pages)

7

1st singer

Qa - rib - lik - de 'le - nin, ay, è - ler - rim, Ay, èl - le - rim,

2nd singer

3rd singer

clap

10

1st singer

ay, o - ba - la - rim. Ay, qa - rib - lik - de ö - le - nin,

2nd singer

3rd singer

clap

13

1st singer

Ay, ya - sı - nı tu - tan ağ - lar, ö - lü - rem, ay, a - man,

2nd singer

3rd singer

clap

Ay, ya - sı - nı tu - tan

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/2)

16 3 3

1st singer  
ö-lü-rem, a, ba - lam, ay, oy. Men a - şıq,

2nd singer  
Ben a-şiq, ke - ten yax - şı

3rd singer  
ağ - lar, lay - lay, ba - lam, - a, lay - lay, ba - lam, a, lay -

clap

19

1st singer  
ve - ten yax - şı, Gêy - me - ye ke - ten yax - şı.

2nd singer

3rd singer  
lay, lay - lay, lay, lay, lay.

clap

22 3 3

1st singer  
Gez - me - ye qe - rib êl - ler, Ay, si - ze

2nd singer  
Gêz - me - ye qe - rib êl - ler,

3rd singer  
Gez - me - ye qe - rib êl - ler si - ze

clap

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/3)

25

1st singer

2nd singer

3rd singer

clap

28

1st singer

2nd singer

3rd singer

clap

31

1st singer

2nd singer

3rd singer

clap

qur-ban o-lum. Ge-len a-yaq-la-rı-nı-za qur-ban o-lum.

Gör-me-ye ve-ten yax-şı, Ay, ve-ten

Öl-me-ye ve-ten yax-şı. Dê-yi-rem: Al-lah, sen rus-het

yax-şı, ay, ve-ten yax-şı.

Öl-me-ye ve-ten yax-şı, ay, yax-şı,

ver ma-na, Gê-dim o ve-ten-de ö-lüm, ba-la,

ba-la-mız, lay-lay, a, lay-lay, a, lay-lay, lay-

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/4)

34

1st singer

Öl - me - ye ve - ten yax - şı. Ay, dağ - lar sen - de

2nd singer

3rd singer

lay, lay - lay.

clap

37

1st singer

ne - yim qal - dı, Ay, dağ - lar sen - de ne - yim qal - dı - ı - yı,

2nd singer

3rd singer

Ay, dağ - lar sen - de ne - yim qal - dı

clap

40

1st singer

E - lim yét - mir, ü - nüm çat - mır, oy, dağ - lar, Yax - şı öv - li - ya -

2nd singer

3rd singer

E - lim yét - mir, ü - nüm e - he, ay, siz de

clap

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/5)

43

1st singer

la - rım qal - dı. Yaxş' iş - me - li su - la - rım qal - dı,

2nd singer

3rd singer

ne - yi - miz qal dı, ne - yi - miz qal -

clap

46

1st singer

Yax - şı ba - la - la - rı - mı - zın qe - bir - le - ri qal - dı. Ay, dağ - lar, ay, dağ - lar,

2nd singer

3rd singer

dı.

clap

49

1st singer

ay, dağ - lar, E - lim yèt - mir, ü - nüm çat - mır, oy,

2nd singer

3rd singer

Yax - şı de - de - mi - zin qe - bir' gör -

clap

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/6)

52

1st singer

Gö - rüm: tay sen - de ne - yim qal - di, Ay, dağ - lar, ay,

2nd singer

3rd singer

düm, lay - lay, lay - lay, lay - lay, ay, lay - lay, lay - lay,

clap

55

1st singer

yay, yay, yay, yay.

2nd singer

3rd singer

ay, ay, ay, ay, ay, ay, ay...

clap

Example 42. Excerpt from the polyphonic performance of the Karabakh lament (Continued, 7/7)

The accordion could present a more intricate harmonic accompaniment. Basically homophonic Azeri musical thinking, however, does well without a harmonic accompaniment even in the more complex instrumental forms. The instrumentalist plays a two-part drone, which does not follow the melody as closely as the zurna players do. The accordion usually plays a single sustained fifth beneath the melody, sometimes changing it in accord with the tune. A melody played on the accordion is usually accompanied by a drum (*darbuka*) which produces several pitches and as such, it contributes the simple polyphony of the music.

Drumming with its various pitches summarises and interprets the basic values in the bar. It is well known that in the eastern world there is a sophisticated system and theory of various rhythmic formulae and within that, of vari-



Photo 14. *The popular duo: accordion and darbuka*

ous pitches.<sup>12</sup> The performance of folksongs, religious songs and even laments is often accompanied by clapping or slapping the chest or knees. No instrumental performance can take place without a drum: *darbuka* or *def*. The *def* is a frame drum commonly held in the left hand, with the left thumb-cushion advanced well into the cavity of the shell, and with the axis of the thumb lying parallel to the plane of the head. The tips of the fingers of the left hand usually extend over the rim of the shell to the edge of the head. The strong beats are commonly marked by strokes of the palm of the right hand, striking towards the centre of the head, and thus producing the note of deepest pitch obtainable from the drum. Subsidiary beats are marked by fingers of the left hand. The right hand also may add subsidiary beats to the pattern by strokes on the rim of the shell, or on the rim and adjacent region of the skin.<sup>13</sup> In a *darbuka* or *def* performance, a lower and higher note can always be differentiated, but, thanks to the playing technique described above, several other tones of varying dynamics, pitch and timbre can be observed. A few typical rhythmic patterns of Azeri folk music are illustrated in exs 43 and 44a.

<sup>12</sup> Özkan (1982: 557–688).

<sup>13</sup> See. Picken (1975: 139–141).

$\text{♩} = 86$  *Koçeli dance song*

*Accordion*

*Def*

5

*Accordion*

*Def*

9

*Accordion*

*Def*

Example 43. *Koçeli dance tune in the form of a makam, played on the accordion with def accompaniment (Continued on next pages)*

13

Accordion

Def

17

Accordion

Def

21

Accordion

Def

25

Accordion

Def

Example 43. Kocheli dance tune in the form of a makam (Continued, 4/2)

29

Accordion

Def

33

Accordion

Def

37

Accordion

Def

41

Accordion

Def

Example 43. Kocheli dance tune in the form of a makam (Continued, 4/3)

45

Accordion

Def

49

Accordion

Def

53

Accordion

Def

57

Accordion

Def

Example 43. Kocheli dance tune in the form of a makam (Continued, 4/4)

## Rhythm, syllable number

In addition to *parlando* and *rubato* performance, Azeri folk music is characterised by 6/8 and 2/4 set rhythm. It is sometimes hard to decide whether to transcribe a tune in 6/8 or with triplets in 2/4. Moreover, 2/4 and 6/8 may alternate within a single tune. For the sake of uniformity, I mostly transcribed the tunes in 6/8, leaving the transcription in triplets to some parts of more freely performed tunes.

The majority of the melody lines have seven, eight, and eleven syllables or they can be reduced to these patterns leaving off the *ay*, *éy*, etc. syllables. It is, however, not always easy to determine the typical syllable scheme of a strophe or a song, as the number of syllables may change line by line, both increasing and decreasing. The performer easily adapts to this by omitting or inserting the necessary notes. Seven- and eight-syllabic lines are often mixed, and in the genres of *bayatı* 'plaintive song' and *laylay* 'lullaby, lament' lines of quite different syllable numbers may come one after the other.

## A few instrumental tunes

Some pieces of instrumental folk music present more complex forms than vocal tunes, as this stock is more open to external influences. At the same time, it is instrumental folk music that sometimes preserves archaisms. Just as, for example, the string bands preserve the one-time Hungarian bagpipe interludes, so Azeri instrumental folk music contains tunes of elementary motifs, although after the simple bars the *zurna* player often plunges into an improvisation of free rhythm while the drummer goes on with the set rhythm. Such a twin-bar structure is the basis for the *terekeme* tune in ex. 44a, and such was ex. 43. In addition to the rhythm of the *darbuka*, the changes in the accompanying note played on the wind instrument, *balaban*, can also be observed. Besides twin-bar structures, Azeri instrumental folk music also contains melody lines of twice two bars (ex. 44b) as well as periods (ex. 44c).

Unique tunes built of a single musical line and its variations are shown in ex. 44d–e–f. These tunes emphatically draw attention to the independence of some layers of instrumental folk music from the vocal styles. Rarely one can find four- or more-lined structures among the instrumental tunes. A sequentially descending tune is shown in ex. 44g.

*Dance melody, CD-1*

a)  $\text{♩} = 112$

6

11

17

Example 44. Instrumental tunes. (Z = zurna, B = balaban, D = drums).  
 a) twin-bar 'terekeme' tune (Continued on next pages)

23

Z.

B.

D.

30

Z.

B.

D.

35

Z.

B.

D.

41

Z.

B.

D.

Example 44. Instrumental tunes. (Z = zurna, B = balaban, D = drums) (Continued, 5/2)

47

Z.

B.

D.

53

Z.

B.

D.

♩. = 152

*Bakı dance song*

b)

(flute)

♩. = 104

*Dance song*

c)

(two flutes)

Example 44. Instrumental tunes. (Z = zurna, B = balaban, D = drums) (Continued, 5/3)  
b) tune built of twice two bars; c) periodic form

$\text{♩} = 88$  Dance song

d) *(zurna)*

$\text{♩} = 96$  Dance song, CD-21

e) Audio

Example 44. Instrumental tunes. (Continued, 5/4)  
 d) unique one-lined tunes; e) unique one-lined tunes



$\text{♩} = 126$

*Dance song*



$\text{♩} = 100$

*Müseli dance song*



Example 44. Instrumental tunes. (Continued, 5/5)

f) unique one-lined tunes; g) four-lined tune



Photo 15. *Clarinet, balaban, zurna and darbuka*

## SOME REMARKS ABOUT THE MUSIC OF A FEW MINORITIES LIVING IN THE REGION

In the valleys and on the hillsides divided by the enormous mountain range of the Caucasus, several ethnic groups live. In the north of Azerbaijan, one can meet, for example, Avars, Tsakhurs, Tats, Mountain Jews in villages on the southern slopes of the Caucasus, and inside the country there are Turks from Uzbekistan and Russians.<sup>1</sup> I am going to say a few words about these peoples and the tunes I collected among them.

### Avars

Avars live in the mountainous areas of Dagestan and in northern Azerbaijan. In the 18<sup>th</sup>–19<sup>th</sup> centuries the Avar Khaganate ruled upper Dagestan politically and culturally. Although after 1727 the Avars accepted the Russian suzerainty several times, they were always quick to reject it as well. In 1864, the Russians finally abolished the Avar Khaganate and annexed the area to the 'Avar okrug' they possessed. After the October Revolution, the Avar area became part of the Dagestan Socialist Republic federated with the Soviet Union.

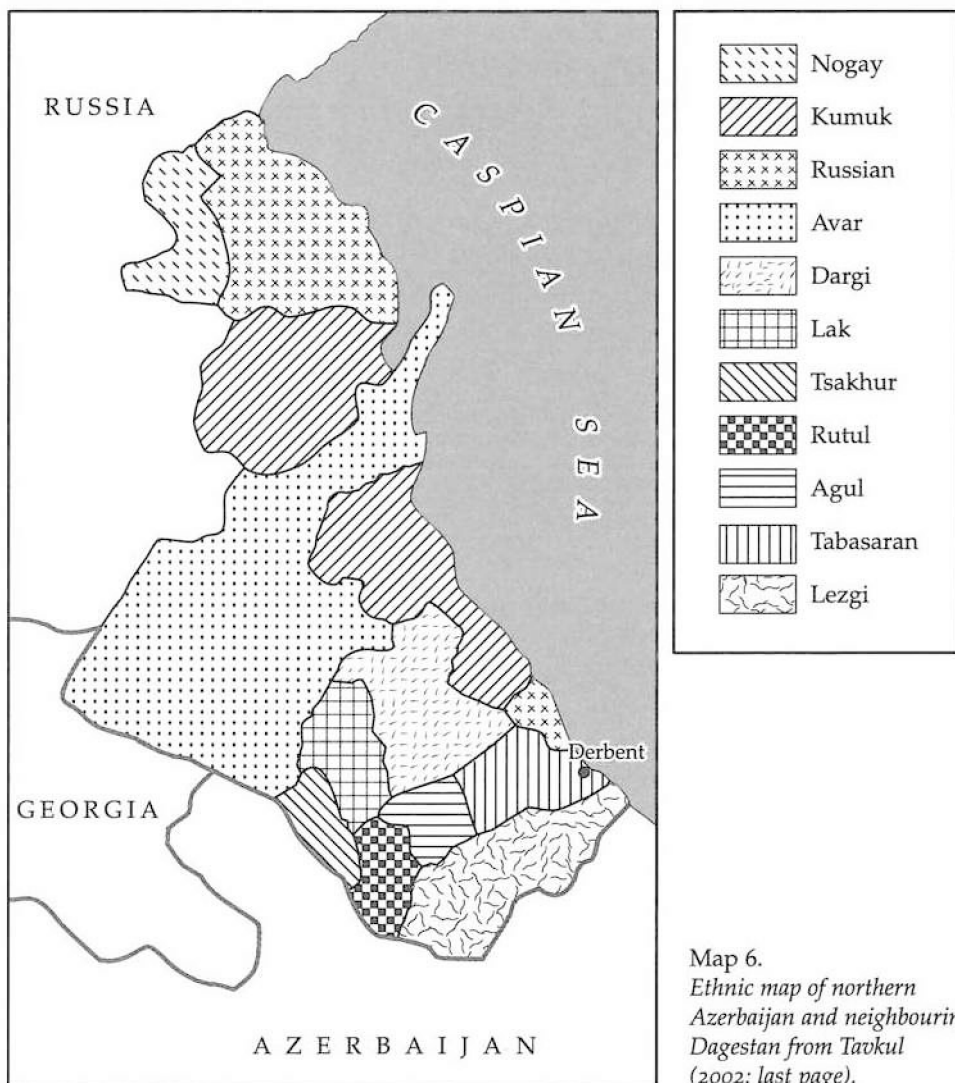
When the Arabs arrived in Dagestan,<sup>2</sup> Christianity and at some places the Jewish religion had already spread in the Avar society, so Islam could only advance slowly. The Islamisation of the area was completed during the Ottoman rule (1558–1606). The Avars are Sunni Muslims and constitute Dagestan's largest and most advanced populace. The standard Avar language is the second language for several other peoples in upper Dagestan who are under strong Avar cultural influence.

There is no evidence that the Caucasian Avars are connected to the Avars of the Carpathian Basin, as the empire of the latter comprised mainly Mongolian and Turkic tribes, while the language of the Caucasian Avars belonged to the north-eastern branch of the northern group of Ibero-Caucasian languages. The many Avar subdialects – almost one for each tribe – can be subsumed under the two main dialects: northern and southern.

In 1999, I visited Avar villages in the north of Azerbaijan, in Zagatala province.

<sup>1</sup> See also Map 6.

<sup>2</sup> Northern Dagestan was occupied by Caliph Hisham (724–743).



Map 6.  
Ethnic map of northern  
Azerbaijan and neighbouring  
Dagestan from Tavkul  
(2002: last page).

It is the centre of the southern Avar area. The Azerbaijanian Avars also speak Azeri and sometimes Russian. Although slowly losing their mother tongue and adopting Azeri Turkish, they still cherish their own culture: Avar tunes and dances substantially differ from the Azeri songs and dances.

Since no reliable transcription of the Avar tune texts has been provided, I present some typical tunes without the words. Let us first see two Avar tunes which have Azeri counterparts (ex. 45).<sup>3</sup>

<sup>3</sup> Azeri parallels to ex. 45a – ex. 20–2g–h, and to 45b – ex. 14–2c–d.

a)  $\text{♩} = 130$  *Lullaby*

Lay - lay dè - yim, ya - ta - san,  
Şi - rin yo - xu a - la - san.  
Qı - zıl gül - ler i - çin - de  
Şi - rin yo - xu ta - pa - san.

b)  $\text{♩} = 92$  *Song*

Şi - rin yo - xu ta - pa - san.

Example 45. *Avar tunes. a) Avar tune resembling Azeri lullabies;  
b) two-core Ionian Avar tune with D and C cadences*

A third of the 50 Avar tunes I collected are vocal, half of which – about one-sixth of the total – fitting into the so-called ‘psalmodic’ style.<sup>4</sup> This musical style is detectable in the music of several but not all peoples. It is very rare among the Azeris, nor is it typical among the Kazakhs of Mangishlak along the oppo-

<sup>4</sup> The core of the psalmodic style is a single melody type based on the C-D-E nucleus. These notes predominate in the melody around the main cadence, and the tune may extend symmetrically upwards and/or downwards by a minor third and major second. The upper and lower stretches of the tunes are linked by the central E-D-C zone. Typical cadential sequences

site shore of the Caspian Sea or among the Turkic Karachay-Balkars in the Transcaucasian region.

Example 46 shows a few Avar tunes that belong to the psalmodic style or display certain similarities with psalmodic tunes. Out of the ABCDEF lines of the six-line tune of ex. 46a, ABEF constitutes a psalmodic form with E(C)C cadences, and ABDF also fits in well with the psalmodic style. This is still concealed psalmodism, but tunes ex. 46b–d stands more clearly for various cadential schemes and melody forms of the psalmodic style. The psalmodic character of ex. 46e is undoubted, although it ends on B instead of A. The psalmodic features are also more hidden in tune ex. 46f.



Example 46. Avar 'psalmodic' tunes. (Continued on next pages)  
a) E(C)C cadences hidden in a two-line structure

in the style are: E(C)C, D(C)C/G, C(C)C/G and G'(C)C/G. Most lines cover small tonal ranges, and the overall range of a tune rarely goes beyond the octave, either. On the psalmodic style in more detail see Dobszay-Szendrei (1988: 53–232). On the relation between Hungarian and Anatolian psalmodic style, see Sipos (2000: 96–128).



Photo 16. *An Avar musician playing the dambura in Dzhar*

*Folksong*

*b)*  $\text{♩} = 172$

*Song*

*c)*  $\text{♩} = 112$

*Refrain*

Example 46. Avar 'psalmodic' tunes. (Continued, 4/2)  
*b) C(C)G cadences; c) E(C)A cadences*



d)  $\text{♩} = 84$  *Song*

A

B

C

Cv

D

E

e)  $\text{♩} = 112$  *Song*

Example 46. *Avar* 'psalmodic' tunes. (Continued, 4/3)  
 d) E(C)A cadences; e) psalmodic character with B ending



Example 46. Avar 'psalmodic' tunes. (Continued, 4/4)  
f) hidden psalmodism

## Tats

Speaking about the Tats, one has to dispel first a conceptual confusion. In Soviet times, the Mountain Jews were subsumed among the Muslim Tat population, while the Iranian-speaking Tats were combined with the Azeris in the censuses. That is how Tat became a synonym for Jew. Here I use the term Tat to denote the Iranian populace.

Some of the population self-reporting to be Azeri must also have Iranians among their ancestors, but there are quite a lot of Tats in Azerbaijan who speak the Indo-European south-Iranian dialect and preserve their national identity. The majority of this group is bilingual, speaking Azeri and Tat, although officially they cannot use their mother tongue. Tat believers are basically Shi'ite Muslims, though there are some Judaists and Christians. Culturally and according to their everyday life, the Tats are almost indistinguishable from the Azeris.



Photo 17. *Collecting from two Tat women in Demirchi*

There are about 20,000 Tats in the Caucasus, mostly along the north-east Caspian coastline of Azerbaijan and the adjoining coastal area of Dagestan. There is a large number of this language family in Iran. I carried on fieldwork among the Tats in Azerbaijan. Their folk music is largely similar to the layers of the majority Azeris. As mentioned in the research report, I collected in the village of Demirchi, among other places, and among the people who had moved to the outskirts of Shamakhy from the flood-destroyed village of Zarat. Tat tunes fit in with the rest of the Azeri tunes.

## Tsakhurs

Though I collected little material among Tsakhurs, it is perhaps illuminating to say a few words about this Caucasian people originally living in Dagestan but some of them moving to Azerbaijan already in the 13<sup>th</sup> century (map 6).

Similarly to the rest of the ethnic groups in the south Caucasus, they have fought for independence from the Turks and Persians throughout the years. In the beginning of the 19<sup>th</sup> century, they looked to Russia for help and became



Photo 18. *Tsakhurs in the village of Ashagy-Tala*

part of the Russian Empire. In the mid-19<sup>th</sup> century, the Tsakhurs of Dagestan were exiled to Azerbaijan, but returned to their homeland nine years later (Rurul district). However, others chose to remain in Azerbaijan, mainly in Kakh, Zagatala and Belokany districts. Of the total of some 20,000 Tsakhurs (figure for 1989), roughly two-thirds live in northern Azerbaijan.

Although the Tsakhurs are Muslim, they keep some pre-Islamic customs such as the fire-leap in spring or the rain prayer; their beliefs connected to stones and trees display traces of animism.

The language of the Azeri Tsakhurs is Tsakhury (Mikik), the largest religion is Muslim (Shafiite, 99.9%).<sup>5</sup> The Tsakhur language belongs to the south-eastern group of the Lezgi-Samur branch of Dagestan languages, with two main dialects. Although the Tsakhur literary language was founded in 1932, on the basis of the Latin alphabet, it was never used. Azerbaijani has always served as the language of instruction, and today, most Tsakhurs are fluent in it. Owing to the predominantly Russian mass media, nearly all speak Russian, too. Recently, the decision has been taken to make Tsakhur a written language again.

I collected among Tsakhurs in Zagatala province. The majority of the collected tunes fit in with the rest of my collection (e.g., № 167, 226, 254, 255, 257, 265); while a few Tsakhur tunes diverge markedly from Azeri ones (e.g., № 259 and № 261).

<sup>5</sup> Latest estimates from the World Evangelisation Research Centre.

In ex. 47 I present another two Tsakhur tunes. Ex. 47a is distinguished by its distinct but singular structure, though its melodic progression or range is not rare among Azeri tunes. By contrast, ex. 47b–c tune variants largely deviate from the majority tunes on account of their wider range, broadly arched lines and four-lined structure. Characteristically of local bilinguality, part of the text of ex. 47a is Azeri, part Tsakhur; the text of ex. 47b is Azeri while its close variant ex. 47c is in Tsakhury.

*a)*  $\text{♩} = 116$  *Song*

Ay, a - la - göz - lüm, a - la - göz - lüm.

*b)*  $\text{♩} = 184$  *Wedding song*

Te - ze pal - tar ti - ke - rem,  
Yax - şı gü - ne bü - ke - rem.  
Me - nim e - ziz qar - da - şım  
Si - zin to - yun mu - ba - rek.

Example 47. Individual Tsakhur tunes. (Continued on next pages)  
a) Song; b) wedding song

$\text{♩} = 168$  Wedding song

c)

Su - va - gil ni de - re - ka,

Ko - nu - bu ka - bi be - re - ka, a - man,

Zas - se uv - xas dev hu - na, a - man,

Vu - cab uv - fe be - re - ka.

*Refrain*

Oh, ay, a - man, tay - la - la, lay - lay, la - la - lay, lay, lay - lay, lay.

Example 47. *Individual Tsakhur tunes. (Continued, 2/2)*  
c) wedding song

## Mountain Jews

The music of Jews living in the Caucasus belongs to three major traditions: Derbendi (in northern Azerbaijan and southern Dagestan), Kheytoghi (the area of Kheytogh in northern Dagestan and Kabardino-Balkar), and Vartasheni (in the city of Oguz, Azerbaijan).<sup>6</sup>

Today, Azeri Jews mostly live in large towns. In Quba, for instance, where I also collected among them, they have a separate neighbourhood, *Qızıl Qesebe* or 'Red District'. Being town-dwellers, they no longer sing songs tied to rural life, such as rain-making tunes *gudil-gudil*, or churning tunes, *néhre*. Popular songs are spreading rapidly among them, and at weddings, the *komonche*, *tar*, *balaban* or *zurna* are replaced by the electric guitar, clarinet and synthesizer, similarly to so many different places in the world, e.g., in tiny Hungarian villages in Transylvania which appeared intact until a few decades ago.

The Caucasian Jews have some distant 'Hungarian connection'. At the beginning of the 7<sup>th</sup> century, the Khazars conquered the eastern Caucasus and

<sup>6</sup> Eliyahu (1999: 9).

the Hungarians also fell under Khazar rule. In the 8<sup>th</sup> century the king of Khazar converted to Judaism.<sup>7</sup> The existence of a Jewish kingdom in the eastern Caucasus attracted Jews from Persia and Byzantium, leaving a deep impression on the Mountain Jews' mythology. Until the 19<sup>th</sup> century they continued to refer to the king of Khazar as 'Our King'.

The Khazar Empire collapsed in the latter half of the 10<sup>th</sup> century, and this geopolitically important place was then alternately ruled by the Persians, Seljuks and Mongols. In the second half of the 18<sup>th</sup> century, the Russian Empire attacked Persia and the Ottoman Empire in order to seize the eastern Caucasus. In the uncertain situation, the Jews living in small Azeri villages fled to Quba under the protection of Husseyn Khan of Persia.<sup>8</sup> In bloody fights, the Russians conquered Dagestan in the early 19<sup>th</sup> century. In the meantime, many Jews converted to Islam.

Linguistically, the Jewish language of the Mountain Jews, '*Juhuri*' belongs to the family of the Iranian languages of Azerbaijan.<sup>9</sup> This fact highlights the geographical origin of this Jewish tribe. Most Mountain Jews are bi- or trilingual, e.g., in Azerbaijan they also speak Russian and Azeri with a strong *Juhuri* accent.

Over the past five hundred years the Jews have mixed with Muslim communities; in mixed villages they invited one another to their feasts, as is proven by the loanwords from each other's languages. No wonder their musical repertoires, genres, performance and instruments are common within a given area. However, the difference between the musical dialects of southern and northern parts of the Caucasus must not be forgotten. Playing instruments was a typical Jewish occupation in the eastern Caucasus, just as in other Islamic countries (e.g., Persia, Morocco) Jewish musicians often provided music at the feasts of other ethnic groups.

The only difference between the Jewish and Islamic repertoires is practically the language and the social occasion the music is tied to. For instance, they share the *mugham* repertory, and the tunes of the most wide spread dance, *terekeme*, are also similar. This close relationship, which developed between Jewish and non-Jewish cultures in the Caucasus, is due to their shared geopolitical and socio-economic heritage. Below, I present a few Mountain Jewish tunes, concentrating now on similarities with Azeri folk music.

Unlike the diversity of folksongs, religious songs are practically identical in all Jewish communities in the Caucasus, many of them comparable to some Azeri religious tunes or folk songs. One is e.g., the tune of ex. 48a moving convexly on B-C-D-C-B.<sup>10</sup>

<sup>7</sup> Altshuler (1990–91: 37).

<sup>8</sup> Bakikhanov (1991).

<sup>9</sup> Yarshater (1989: 238–245).

<sup>10</sup> Next to the place of collection, I also note which Azeri tune type the song may belong to.

The E-D-C nucleus has less weight in Mountain Jewish folk music than in the Azeri stock, and the majority of the tunes built on this nucleus differ from the Azeri tunes in construction. The form with D-C cadences, which is distantly reminiscent of the 'small form of the lament' can also be found here (ex. 48b).

The popular tune moving of tetratonic G'-F-E-D-C with the refrain *Éy, beri bax* also has its Jewish counterpart (ex. 48c). This variant is highly revealing as its third line is none other than a popular tune of Azeri music: D D D C | B B D || D D D C | B B B. It is not impossible that this Jewish tune of major (or Mixolydian) character did evolve from this melody germ of D-C-B trichord via downward expansion.

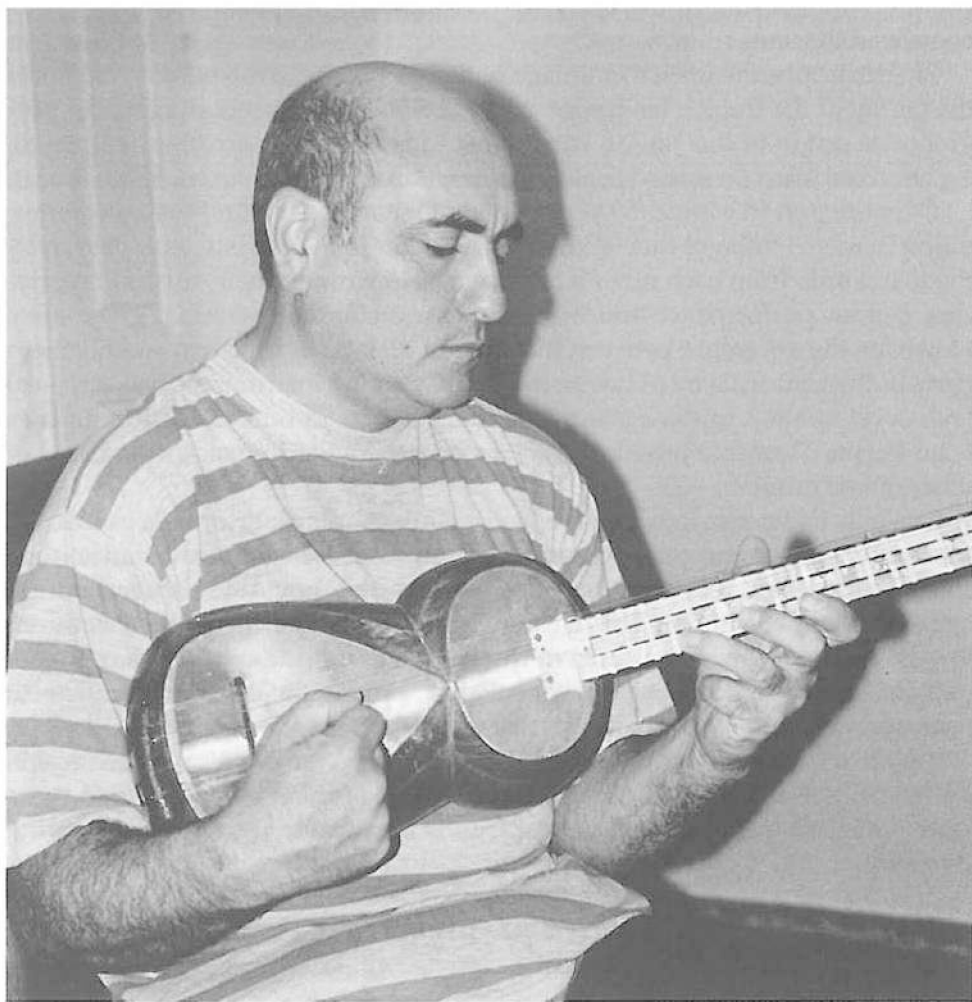


Photo 19. A mountain Jew from Quba playing the tar

Examples have also been seen of the well-known Azeri tune form built on the E-D-C-B tetrachord; it is also frequent in Mountain Jewish folk music (ex. 48d). Example 48e is also such a tune, a similar one I recorded in Quba.

There are four-lined tunes and more broadly arched two-lined ones in Mountain Jewish folk music. One may also find scales with augmented second and other unique scales, but the majority of these are recent developments or display foreign influence.

*Jewish melodies*

a)

Ho a - di - rit ve ho - i - mu - no, Le hay cū - lō - mim,  
Ha bi - no ve ha be - ro - kho, Le hay cū - lō - mim.

b)

Ye - ki büz - gho - le, ye - ki büz - gho - le, Khū - ro - bu - vo be - be e dü akh - che - le.

c)

As - ta - re - hoy zūm - zū - mi, Kil - che - le - hoy gen - dü - mi,  
Des - de - des - de ghū - zūr - gül, Des - de - des - de ghū - zūr - gül,  
Des - de - des - de ghū - zūr - gül, Ri - hon, be - nefsh, su - sen - gül,  
Dül - hoy, kuk - ho pekh - pekh, 'Ov nū - ke - re shakh - shakh.

Example 48. Caucasian Mountain Jewish tunes. (Continued on next page)

- a) Liturgical song on D-C-B nucleus (Eliyahu № 9, Azeri Locrian-2c);
- b) folk song with E-D-C nucleus and D-C cadences (Eliyahu № 17, Azeri Ionian-2b);
- c) G'-F-E-D-C tetrachord (Eliyahu № 43, Azeri Locrian-2b)

d) 

e) 

Example 48. *Caucasian Mountain Jewish tunes. (Continued, 2/2)*

d) E-D-C-B nucleus (Eliyahu № 18, Azeri Ionian-2c);

e) E-D-C-B nucleus (Eliyahu № 44, Azeri Locrian-1d)

## An old Russian tune

In the village of Kirovka in Shamakhy county, I also collected some tunes, e.g., in ex. 49, from a Russian peasant woman in addition to the Azeri tunes. The old woman recalled that they used to sing it in her childhood while strolling down the streets on Sundays. I cite the tune to demonstrate that although it moves within the range of a fourth like so many Azeri tunes, the D-C-A triton gives rise to the emergence of a tune of a far different character than the D-C-B-A tetrachord. In the sea of conjunct Azeri tunes, this triton makes a real change and suggests that the wider ranged Russian tunes are even more markedly different from the Azeri stock.

$\text{♩} = 88$  *Russian religious song*



Example 49. *An old Russian tritonic tune (Continued on next page)*



Example 49. *An old Russian tritonic tune (Continued, 2/2)*

## Anatolian Turks

In the village of Khil'milli, Shamakhy county, I collected from Turks who had come to Azerbaijan from Georgia. Tamara Shukurova, for example, sang many tunes, most of which can be taken for representatives of a single musical style. Let us see a few examples of this style.

The quintessence of the lines of ex. 50a is the C D E (F) E D C mound, and the line-ending duality of D-C can also be observed here. The abstract scheme of ex. 50b is F F F F | E E E E~D || D E E D | D D C, which is very much like the simple items of the small form of Hungarian and Turkish laments. This tune is also remarkable because it appears to be a central idea in this Turkic musical realm. The long lines of ex. 50c are produced by the contamination of two lines of ex. 50b. Ex. 50d also begins like the small lament of ex. 50b, then continues with two deeper lines, assuming a four-lined form. This places it between the Hungarian and Anatolian psalmodic and lament styles.

Ex. 50e-f show characteristic four-line tunes of Aeolian scale with a wider range: ex. 50e varies the common A, B and C lines as ABB<sub>v</sub>C, ex. 50f arranges them in ABABCD | ABCDD schemes.

The majority of the narrow-ranged tunes of this group belongs to the important basic layer of both Azeri and Anatolian folk music, and is prevalent in both areas.<sup>11</sup> Thus, if one is curious where the recorded Turkish tunes come from,

<sup>11</sup> On the lament style of Anatolian folk music and its Hungarian relevance, see Sipos (1994: 28-49), on the lament and psalmodic styles of Kazakh folk music, see Sipos (2001a: 41-54, 95).

one can consider tunes ex. 50e–f. I mainly found such Anatolian tunes in Silifke, then in Antakya, Konya, and the most closely similar ones in Tosya.<sup>12</sup> Anyhow, this tune type appears to be rare in Anatolia.

*Turkish folksong*

a)  $\text{♩} = 144$

Ay, bu - lut - ta', bu - lut - ta',  
 Li - vo - rum kal - dı tut - ta,  
 Düş - men gö - zü - ne dur - sun,  
 Kar - daş kal - dı fu - runt - ta.

b)  $\text{♩} = 120$

Nen - ni di - yem bu baş - ta,  
 Yü - zen ör - tüm ku - maş - ta.  
 Nen - ni ba - lam, can nen - ni,  
 Gö - zel kı - zım, can nen - ni.

Example 50. *Turkish tunes in Azerbaijan. (Continued on next pages)*

a) Lament: C-D-E-D-C mound; b) nenni 'lullaby': a short realisation of the small form of Hungarian and Turkish laments

<sup>12</sup> TRT repertory, № 1432.

c)  $\text{♩} = 144$

Bu gün o tağ-dan bu ta-ğa şa-han u-çur - dum,  
A - hı - ne - va-hı - ne dün-ya ge-çür - düm,  
Bu ha-na na hoş ha-na - dur, e - vi ne boş ha-na - dur.

d)  $\text{♩} = 104$

Bu de-re-nin u-zu-ni,  
K1-ra-ma-dım bu-zu-nı,  
Bu de-re-nin u-zu-ni,  
K1-ra-ma-dım bu-zu-nı,  
Al-dım Çer-kez k1-zı-nı,  
Çe-ke-me-dım na-zı-nı,  
Al-dım Çer-kez k1-zı-nı,  
Çe-ke-me-dım na-zı-nı.

Example 50. Turkish tunes in Azerbaijan. (Continued, 4/2) c) mani 'song': the long line of this tune is the contamination of two lines of the previous tune; d) bride's farewell and bride's reception: the small-form of the lament, descending further and extended to have four lines

e)

♩ = 92

Ge-lin ağ-lar; ba-ba, ba-ba,

Yaş-lar tö-ker ka-ba, ka-ba.

Ağ-la-ma, ge-lin, ağ-la-ma,

Kayn-a-tan-dur se-ne ba-ba.

Ge-lin ağ-lar, a-na, a-na,

Yaş-lar tö-ker ya-na-ya-na.

Ağ-la-ma, ge-lin, ağ-la-ma,

Kayn-a-nan-dur se-ne a-na.

Example 50. *Turkish tunes in Azerbaijan. (Continued, 4/3)*  
 e) *characteristic four-lined tune of ABBC form*

*f*  $\text{♩} = 104$

Bu - yur, gè - dax, ge - lin ha - nım,

Ni - şan - nın se - ni göz - li - yer.

El - ti - le - rin o - dan be - zi - yer,

Ni - şan - nın se - ni göz - li - yer.

Bu - yur, gè - dax, ge - lin ha - nım,

Hay - di, gè - dax, ge - lin ha - nım.

Example 50. Turkish tunes in Azerbaijan. (Continued, 4/4)  
*f*) four-lined tune of ABABCD | CD form

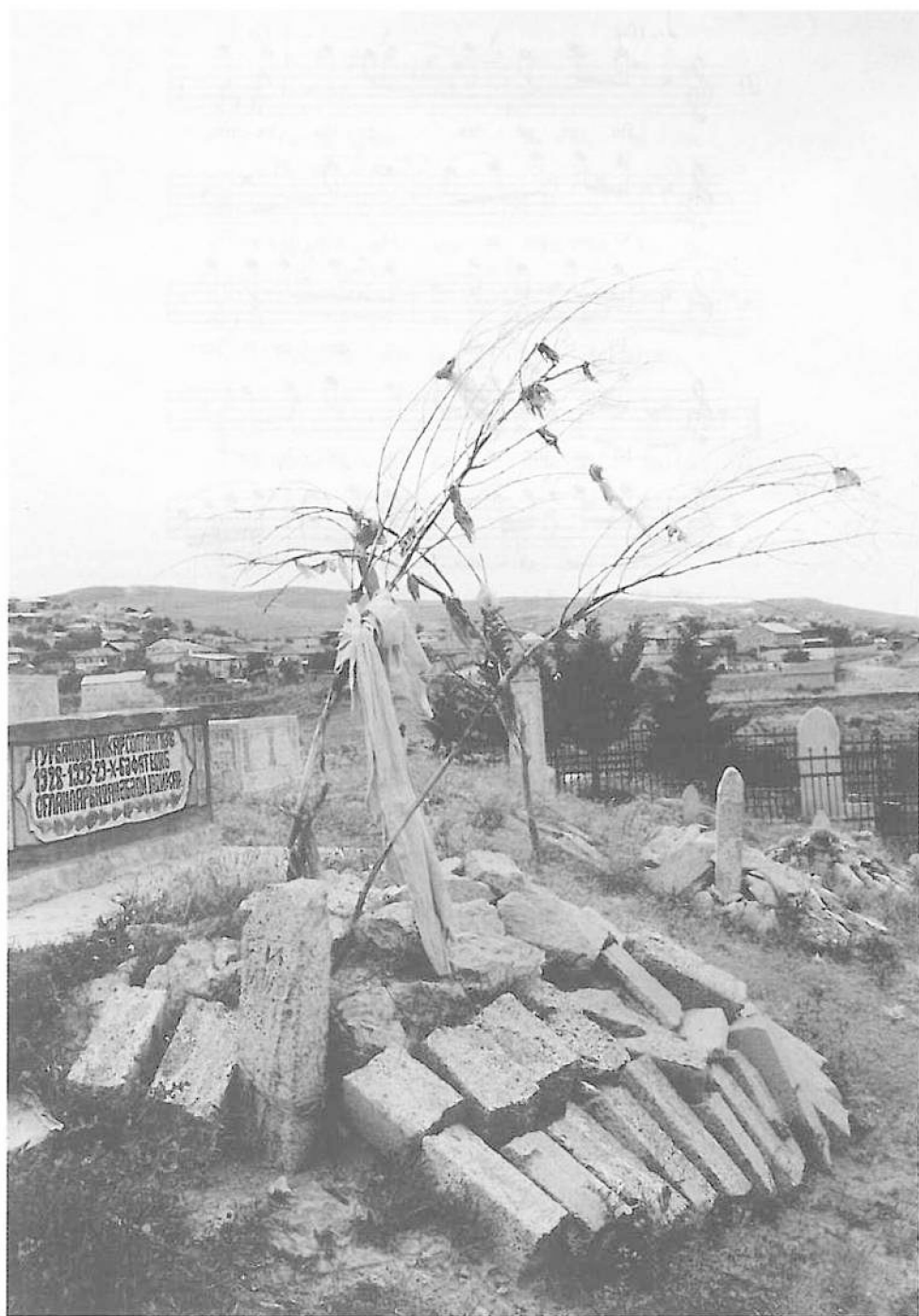


Photo 20. Sacrificial tree in the cemetery

## CONNECTIONS BETWEEN AZERI FOLK MUSIC AND THE MUSIC OF OTHER TURKIC PEOPLES AND HUNGARIANS

Let us finally devote a few words to the relations between Azeri folk music and the music of some Turkic peoples close to them as well as the music of Hungarians.<sup>1</sup> The difference that immediately strikes the eye is between the few simple styles constituting the Azeri folk stock as against many essentially different tune layers in most Turkic and Hungarian music.

The majority of Azeri tunes have Anatolian parallels. The most convincing analogies derive from north-eastern Anatolia which has a considerable rate of Iranian Kurdish and Azeri populations. The analogies from the coastal region of Anatolia and from the Turkish heartland are less convincing, though there is a multitude of elementary tune forms of a few tunes from all over Turkey.

As compared to Hungarian and Anatolian folk music, Azeri folk music is characterised by the predominance of narrow compass and the extremely rare occurrence of fixed four-part structures. There is practically no plagal melody construction in Azeri folk music.

The Hungarian narrow-compass material is identified by Hungarian research as a development upon ancient European and mediaeval music culture, as well as upon the impact of 15<sup>th</sup>–17<sup>th</sup> century tunes, but it is clearly qualified as folk tradition. The mentioned cultures have little to do with the cultures that were in touch with Azeri culture, and indeed, there are hardly any common traits between Hungarian and Azeri narrow-range tunes.

The few-tone motifs rotating around the middle note, which are so typical of the simpler layers of Hungarian and Anatolian materials, mostly occur among instrumental tunes in Azeri music, and only infrequently.

By contrast, there is an abundance of Azeri tunes that somewhat resemble the small-form of Hungarian and Anatolian laments. That is perhaps the only musical form that displays considerable similarities.

The lack of pentatony and of larger melody structures precludes a closer connection between Azeri folk music layers on the one hand and the basically pentatonic folk music styles of Mongolian, Northern Kazakh and Volga-region Turkic groups as well as Hungarians, on the other. Not only is pentatony

<sup>1</sup> On research into narrow-range Hungarian tunes see Dobszay-Szendrei (1988: 327–536), on Turkish small-compass tunes see Sipos (1995).

missing, but also steps larger than a second are extremely rare, and the cadences are also rarely wider apart than a second. Non-pentatonic psalmodic tunes may be found in Azeri music but they are exceptional.

As for the Turkic music of the Volga region such as the music of Tatar, Bashkir and Chuvash people, wholly diatonic Azeri music of narrow compasses shows no connections whatsoever with them. It is only among the eastern Chuvash minorities and the Christian Tatars of the Volga-region Turks that small-range motifs can be found in their music, but these tunes are always tri- or tetratonic including larger leaps.<sup>2</sup> The Mordvins and Votyaks of the region have single-core convex Ionian motifs of 3–4 notes but their character is different from the Ionian Azeris' tunes.<sup>3</sup>

Let us take a fleeting glance at the music of two closer Turkic peoples, the Kazakhs on the other side of the Caspian Sea and the Karachay–Balkars over the Caucasus. As the forbidding mountains of the Caucasus separate the peoples living on the two sides of the range, it is not surprising that one discovers hardly any similar layers between the varied musics of the Karachays and Balkars of Kipchak Turkic tongues, and the Azeris.<sup>4</sup>

Slightly different is the case of the Kazakhs of Mangishlak on the other side of the Caspian Sea, who also lack direct communication with the Azeris on account of the sea. The central lament form of these Aday Kazakhs also moves on Locrian chords as one of the most typical tune groups of the Azeris does, though the musical logic is somewhat different.<sup>5</sup> Among them, psalmodic tunes are represented with greater weight than in Azeri folk music, but with less weight than in Anatolian and Hungarian music.<sup>6</sup> Generally speaking, the Kazakhs of Mangishlak have far more, and more diverse musical styles than the Azeris, yet their musical styles considerably differ from the pentatonic styles of the Mongolian Kazakhs living east of them.<sup>7</sup>

To conclude: Azeri folk music represents a unique hue in the music of Turkic peoples, significantly deviating from the folk music of both neighbouring and more distant Turkic ethnicities. It is well known that Asian pentatonic descending

<sup>2</sup> In Vikár–Bereczki's (1999), Christian Tatar tunes one senses the 'tonic' background even in tunes moving on chords, e.g., in tetrachordal № 15 built of D C A C | A A A ... D C A A | A B A motifs the D-C-A tritone, in № 153 of C A A A C D E | C A B A A base the E-D-C-B-A tetratone.

<sup>3</sup> In Azerbaijan, there is a single Ionian type of this kind, the rest being descending and wider ranged.

<sup>4</sup> On the Hungarian relevance of Karachay folk music see Sipos (2001b).

<sup>5</sup> For its detailed description and its comparison with the small form of Kazakh and Hungarian laments, see Sipos (2001a: 43–48).

<sup>6</sup> See Sipos (2001a: 48–54).

<sup>7</sup> I made an attempt to compare the music of the southern and western Kazakhs in Sipos (2001a).

folk music exclusively predominates the Mongolian areas, spreading westward through the northern Kazakh areas up to the Volga–Kama region, to the one-time centre of the Golden Horde. The Azeri research also confirms that this musical solution is far more infrequent in the south where elementary musical forms of minimal compass and one- or two-core structures are preponderant.



Photo 21. *Refugees from Karabakh in Merdekyan*



## ANTHOLOGY OF AZERI FOLKSONGS

Before you become immersed in a study of the music, let me remind you that our system of notation is often insufficient. The score cannot give back the slight deviations in pitch or the tone of lament tunes sung in a more or less free rhythm. Using arrows would suggest that we speak of deviation from the correct pitch, while using an utterly new system would endanger legibility. It is therefore advantageous to append a sounding supplement to the book, because reading a tune in notes and listening to it at the same time quickly acquaints the reader with the real sound of these tunes.

Transcriptions are meant to reflect the lived sense of folk music, but this is hard with Azeri folk music because of its great flexibility and changeability, as it is impossible to present all the audible forms of all the tunes. The line structures that are repeated with relative stability are given in two or twice two lines. The majority of tunes transcribed in more lines usually have several further lines casting the basic musical nuclei in ever newer forms but remaining within the frames of the style. The chosen lines, however, suggest more or less accurately the character of the subsequent lines. You can read in detail about the tune groups and types in the previous chapters.

Unique Azeri tunes are in exs 32–36, instrumental Azeri tunes are to be found in exs 41, 43–44 and tunes of Azerbaijani minorities are in exs 45–50.

TUNES MOVING ON IONIAN CHORD	173
Single-core small-size Ionian tunes (№ 1–21)	173
Two-core small-size Ionian tunes (№ 22–62)	191
Single-core tripodic Ionian tunes (№ 63–68)	229
Two-core tripodic Ionian tunes (№ 69–71)	232
Single-core large-size bipodal Ionian tunes (№ 72–76)	234
Two-core large-size bipodal Ionian tunes (№ 77–83)	237
TUNES MOVING ON LOCRIAN CHORDS	242
Single-core small-size Locrian tunes (№ 84–131)	242
Two-core small-size Locrian tunes (№ 132–192)	277
Single-core tripodic Locrian tunes (№ 193–202)	327
Two-core tripodic Locrian tunes (№ 203–212)	339
Single-core large-size bipodal Locrian tunes (№ 213–215)	345
Two-core large-size bipodal Locrian tunes (№ 216–218)	347
TUNES MOVING ON AEOLIAN CHORDS	349
Single-core small-size Aeolian tunes (№ 219–228)	349
Two-core small-size Aeolian tunes (№ 229–279)	355
Four-line small-size Aeolian tunes (№ 280–301)	399
Single-core tripodic Aeolian tunes (№ 302–306)	413
Two-core tripodic Aeolian tunes (№ 307–321)	420
Single-core large-size bipodal Aeolian tunes (№ 322–323)	428
Two-core large-size bipodal Aeolian tunes (№ 324–325)	429
Fixed large-size descending Aeolian tunes of several lines (№ 326)	431

## Tunes moving on Ionian chord

### SINGLE-CORE SMALL-SIZE IONIAN TUNES (№ 1–21)

#### № 1

(♩ = 132)

*Lament, CD-2*

Audio



Su - dan ol - dum, ay, qar - daş bu men,

Su - dan ol - dum bu men, ay.

Hn, na - dir quş, göz - den ol - dum, ay,

Bir - ce ba - cı, ay, bir - ce ba - cı, ay.

Év tik - mek e - lim - nen gel - me - di, ay,

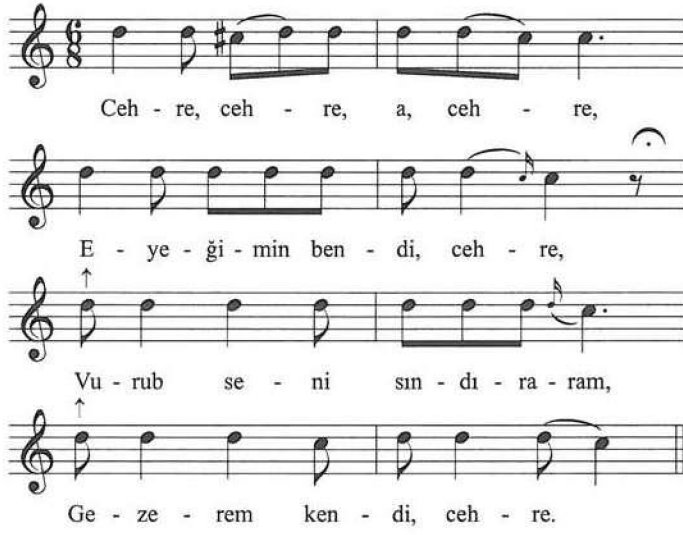
A - nam, oğ - lı, a, qar - daş, ay,

Ne bağ - la - rım yu - va men, a.

## No 2

♩ = 96

*Spinning song*



Ceh - re, ceh - re, a, ceh - re,

E - ye - ği - min ben - di, ceh - re,

Vu - rub se - ni sın - dı - ra - ram,

Ge - ze - rem ken - di, ceh - re.

## No 3

♩ = 126

*Love song, CD-9*

Audio



E - zi - zi - yem Gül - en - da - ma,

Şeh dü - şüb - dūr gül en - da - ma.

O - ley - dim taf - ta köy - nek,

Sar - ma - şey - dim gül en - da - ma,  
Gül - lü ba - lam, a, lay - lay.

#### № 4

$\text{♩} = 104$  *Churning song*

Çal - xa - çal - xa, yağ ol - sun,  
Ba - lam yè - sin, sağ ol - sun.  
Baş kö - te - ren yağ ol - sun,  
Ba - lam yè - sin, sağ ol - sun.

#### № 5

$\text{♩} = 116$  *Religious song during zikir, CD-8*

Al - lah, Al - lah, Al - lah, Al - lah...


## No 6

$\text{♩} = 72$  *Religious song during zikr*

E-zel söy - le bis - mil - lah, èy,  
Gel Al - la - ha, gel, ay, göy - lüm.  
Gèd - den zi - kir, èy, Al - lah, èy,  
Gel Al - la - ha, gel, ay, göy - lüm.

## No 7

$(\text{♩} = 100)$  *Wedding song, CD-5*

Audio 

Öv' - mü - ze ge - lin ge - lir,  
Öv' - miz - in sır - rın a - çan ge - lir.  
Gün - düz yı - ğıb yı - ğış - tı - ran,  
Gè - ce ya - zı ya - zan ge - lir.

# № 8

*Religious song during zikir, CD-12*

♩ = 63

Audio  

Sen Ke - re - min qa - nı - san,

Şah Hû - sêyn, vah, Hû - sêyn,

A - şî - qin hêy - ra - nı - san,

Şah Hû - sêyn, vah, Hû - sêyn,

Da - dı - ma yêt, ya, E - li,

Şah Hû - sêyn, vah, Hû - sêyn,

Yê - rin - gö - yün len - ge - ri,

Şah Hû - sêyn, vah, Hû - sêyn,

# № 9

*Lament*

(♩ = 134) ↓

Men a - şı-qam, èy, ü - züm qa - ra,

Men a - şı-qam, èy, ü - züm qa - ra.

Ay, neft qa - ra, ü - züm qa - ra,

Neft qa - ra, ü - züm qa - ra.

Biz si - ne - def - ter dèy' - lik,

A, si - ze qur - ban o - lum,

Biz si - ne - def - ter dè - yi - lik,

Derd e - lin - nen da - nı - şı - rıq dè' - rik dè - dik - le - ri - mi - zi.

Fe - lek bir iş iş - le - dif - di,

Fe - ley bir iş iş - le - dif - di, Al - lah.

É - le dos ya - nın - da, ay, ay,

Qa - lib ü - zü - müz qa', ay, vay, vay,

Fe - lek, vay, vay, ay, vay, vay,

Ay, vay, vay, ay, vay, vay.

Ay, lay - lay, fe - le', lay - lay,

Ay, lay - lay, fe - le', lay - lay.

İns - al - lah, fe - le', lay - lay.

Hêç bir öl - ke - le - rin, ay, sa'a qur - ban o - lum, Al - lah,

Hêç bir el - le - rin, o - ba - la - rın,

Ne ca - van - la - rı, ne qo - ca - la - rı,

Ay, gör - me - sin biz' gör - dü - yü - müz gü - nü,

Gör - me - sin bê - le, lay, lay.

Bê - le, lay - lay, ay, vay, vay, bê - le, lay - lay, ay.

Ay, men a - şiq Sal - ya - na,

Men a - şî - qam Sal - ya - na,

Da - ra zül - fûn, sal ya - na,

Da - ra zül - fûn, sal ya - na,

Ö - len - ne - ri - mi - ze dê - yi - rem:

Ay, si - zi ge - ti - rib bu - ra - la - ra çı - xar - dan,

Qê - dên - le - ri - ni - ze qur - ban o - lum, ay, oğ - lan - nar.

Ö - len - ne - ri - miz' öl - dük - çen dê - yi - rem:

Ay, nê - ce - sen, bir ah çe - kem,

Ay, ne - ce - sen, bir ah çe - kem,

Ay, kür 'ye sal ya-na, sal ya-na, sal ya-na.

Ay, a - tım ba - şı - na gel - sin,

Gö - rüm: ay, tu - şu - na gel - sin,

Ay, bi-zim ba - şı - mı - za ge-len, Al - lah,

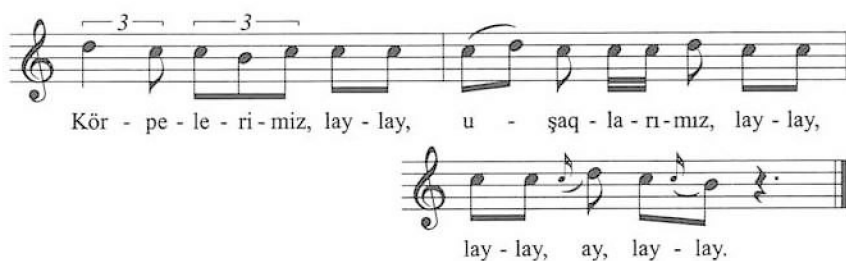
Dos ba - şı - na gel - me - sin,

Duş - ma - nın, èy, ba - şı - na gel - sin.

Lay - lay, èl - le - ri-miz, lay - lay,

Lay - lay, kör-pe-le-ri-miz, lay - lay,

Lay - lay, o tor-pa'-lar, ay, . . . . .



# № 10

(♩ = 96) *Love song*

A - raz, A - raz, èy, xan A - raz,  
Sul - tan A - raz, xan A - raz,  
Men ki se - ni sèv - mi - şem,  
Gel èy - le - me qan A - ra - ya - ya - ya - yaz.  
A - raz ge - lir li - li - nen,  
Des - te - des - te gü - li - nen.

Men ki se - ni se - vi - rem,  
 Şi - rin - şi - rin di - li - nen.  
 A - - - ra - zı a - yır - dı - ler,  
 Qu - mu - nan qa - yır - dı - ler.  
 Biz siz - den ay - rıl - mez - dik,  
 Ay, ve-tan, ay, el - ler, ay, qız - dar.  
 He - ke - ri çay deh - şet çay,  
 Zül - mü - nen bi - zi a - yır - dı - ler.

# № 11

$\text{♩} = 100$  *Song*

O - 'xu, o - xu, a - lım yar,

O - xu qa - dan' a - lım yar,

Sen or - dan çıx, men bur - dan,

Kor ol - sun düş - me - ni-miz.

# № 12

$\text{♩} = 188$  *Petting a child*

A - tım - tu - tum bu ba - la - nı,

Şe - ke - re qa - tum bu ba - la - nı.

Şe - ker - ci - ler al - ma - sa,

Tu - tum - sa - tım bu ba - la - nı.

# No 13

*Lullaby*

$\text{♩} = 120$

Lay - la çal - dım, ya - ta - san,

Qı - zıl gü - le ba - ta - san.

Qı - zıl gül bağ - ın ol - sun,

Sen de on' köl - ge - sin - de ya - ta - san.

# No 14

*Religious song during zikr*

$\text{♩} = 48$

Al - lah vè - rir, Re - sul haqq,

A - men - de i - nan - mı - şıq.

La i - la - ha ill' Al - lah,

Biz i - ma - na gel - mi - şüq,



## No 15

*Love song, CD-3*

(♩ = 88)

Audio 

Ba - kı - nın ağ al - ma - sı, è - è - èy,

Yè - me - ye bağ al - ma - sı, è - è - èy,

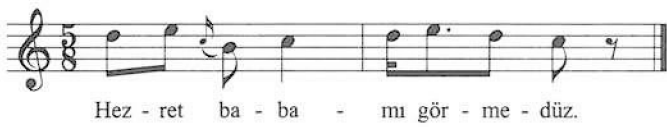
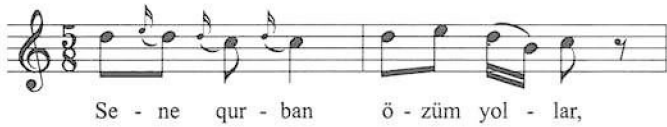
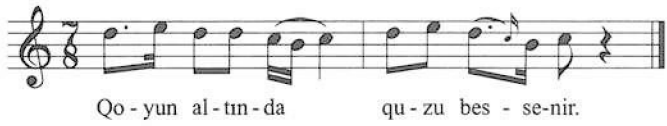
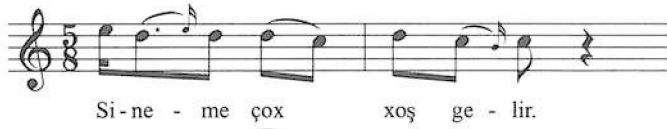
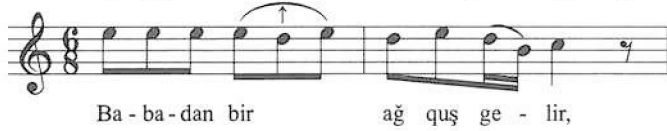
É - le sen ge - le - ne qa - lıb qar - daş, è - è - èy,

Ya - ra - mın sa - ğal - ma - sı, è - è - èy.

# № 16

♩ = 84

*Religious song during zikr*



# No 17

♩ = 132

Wedding song, CD-11

Audio



At ge - lir a - par - ma - ğa,

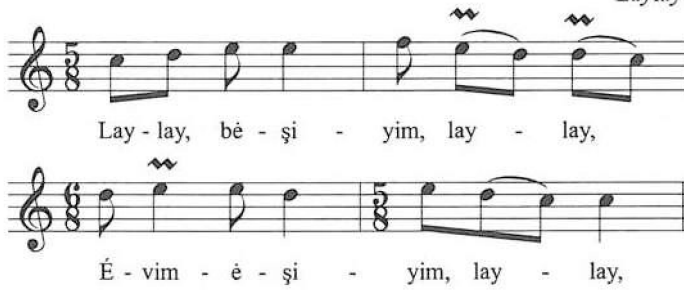
Ay, li - lay, li - lay, li - lay.

Toz - tor - pak qo - par - ma - ğa,

Can li - lay, li - lay, li - lay.

# No 18

Laylay



Lay - lay, bè - ši - yim, lay - lay,

É - vim - è - ši - yim, lay - lay,



Sen gèt şî - rin yu - xu - ya,

Çe - kim kê - şî - yin, lay - lay.

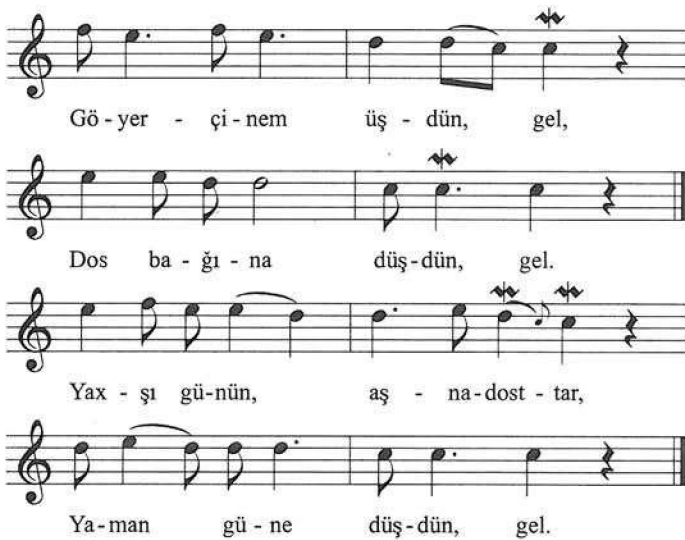
Lay - lay, ba - lam, a, lay - lay.

## No 19

$\text{♩} = 122$

*Plaintive song, CD-13*

Audio



Gö - yer - çi - nem üş - dün, gel,

Dos ba - ğı - na düş - dün, gel.

Yax - şî gü - nün, aş - na - dost - tar,

Ya - man gü - ne düş - dün, gel.

## No 20

$\text{♩} = 96$

*Children's song*

Dov - şa - nım mē - şe - ye gi - rer,

Ba - la - ca dov-şan mē - şe - ye gi - rer.

Dov - şa - nım e - li - ni yu - yar,

Ba - la - ca dov-şan e - li - ni yu-yar.

## No 21

$(\text{♩} = 100)$

*Song during milking*

A-nam ba - cım, ay, a - la - göz cey-ran,

A-nam, ba-cım, a, Mer - can,

A - nam, ba - cım, ay, a - la - göz.

TWO-CORE SMALL-SIZE  
IONIAN TUNES (№ 22–62)

№ 22

$\text{♩} = 84$  *Wedding song*

A - nam, ba - cım, qız - ge - lin,  
El' - a - ya - ğı düz ge - lin.  
Yéd - di o - ğul is - te - rem,  
Bir - ce de - ne qız ge - lin.

№ 23

$(\text{♩} = 138)$  *Lullaby*

A - ra - zım, lay - le, lay - le, - ye,  
Lay - la dè - yim, yat - gi - ne',

Şi - rin yux' - lar tap - gi-nen,

Lay - la, ba-lam, lay - le,

A - man, ba - lam, lay - le.

Ne - nön qur - ban ba-lam, lay - le,

Ca - nım qur - ban, ba-lam, lay - le,

Lay - la, A - ra - zım, lay - le,

Gö - zel A - ra - zım, lay - le,

Şi - rin ba - lam, lay - le,

Lay - la, ba - lam, lay - le.

No 24

*Lullaby*

(♩ = 112)

Lay - lay, bê - ši - yim, lay - lay,

Ê - vim - è - ši - yim, lay - lay,

Lay - lay, ba - lam, lay - lay,

Sen kör - pe ba - lam, lay - lay,

Lay - lay, qu - zum, lay - lay,

Ba - lam, a, lay - lay, lay - lay, lay,

Gü - lüm, ay, lay - lay, lay - lay.

Lay - lay ça - lım, ya - ta - san,

Qı - zıl gü - le ba - ta - san,

Qı - zıl gül qol - qa - nad a' - sım,

Köl - ge - sin - de ya - ta - san.

Lay - la, ba - lam, lay - lay,

A, kör - pe ba - lam, lay - lay.

## No 25

(♩ = 72) *Lament*

Qar - daş, qar - daş, xan qa - qar - daş,

Qar - daş, bö - yü, ba - şa çat,

Qar - daş, bö - yü, ba - şa çat.

Sa' 'fa - raq ni - şan, qar - daş,

A - fa - raq ni-şan, qar - daş.

Qar - daş, qar - daş, a, qar - daş,

Lay - lay, qar - daş, lay - lay,

Lay - lay, qar - daş, lay - lay.

No 26

$\text{♩} = 88$

*Lullaby*

Lay - la, lay - la, lay - lay, lay,

Lay - la ça - la - ram a - du - va,

Ay - lay, lay - lay, lay - lay, lay,

É - le bir Al - lah yét - sin da - du - va,

Lay - la, ba - lam, lay - lay, lay.

## No 27

$\text{♩} = 108$  *Wedding song*

Ay, a - şı süz, qoy, qu - da,

Kef - gi - ri düz qoy, qu - da.

## No 28

$\text{♩} = 98$  *Plaintive song*

Si - ma - ve - re od sal - mı - şım,

İs - te - ka - na qend sal - mı - şım,

Ya - rım gè - dib tek qal - mı - şım,

Ay, lay, ay, lay - ay, lay - ay, gü-lüm, lay - lay, lay.

№ 29

(♩ = 104) *Plaintive song*

Ağ - ılı - yıx - nan gül - sen, a - man, of,

Ba - ğı - rın ba - şı - nı gör - sem, a - man, of,

Men de bu dert - nen öl - sem,

Düş - men da - ğı ge - ze - rem,

A, düş - men dağ, ga - vu - ru - ma ge - ze - rem.

№ 30

(♩ = 138) *Love song*

Al - ma - nı at - tım xa - ra - la,

Qal - dı sa - ra - la, sa - ra - la.

Yol üs - sü - ne ké - çen za - man

Gö - zü - mü dü - şü - dü bir ma - ra - la.

Na - na, nay, na - na, nay, na - nay, nay,

Na - na, nay, na - nay, nay,

Na - na, nay, na - nay, nay.

## № 31

$\text{♩} = 108$  *Lullaby*

Dağ - lar, dağ - lar, a, der - dim, èy,

Lay - la, ba - lam, ay, lay - lay, èy.

Gül der - dim, la - la der - dim.

Èy, a - nam oğ - lu, vé - è - èy.

O - ley - di, ay, ba - cı, bir - ce ba - cım è - è - èy,  
Men dè-yend' ağ - zım-nan a - la der - dim, èy.

## № 32

$\text{♩} = 108$

Song, CD-17

Audio

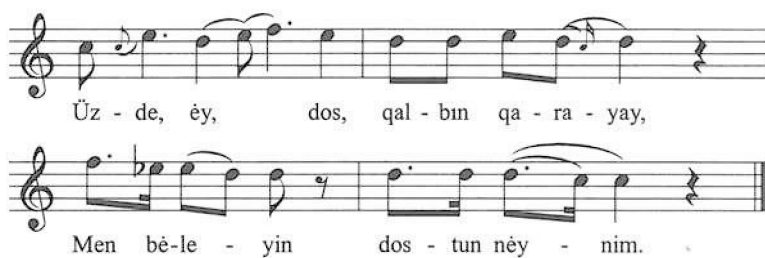
As - ta - na - dan as - ta - na,  
Kür - kü qoy - dum bos - ta - na.  
As - ta - na - dan as - ta na,  
Kür - kü qoy - dum bos - ta - na.  
Gi - rey - dim yar, qoy - nu - na,  
A - şay - dım Da - ğıs - ta - na.

Gül, ma - ral xa - nım, Lèy - la,  
 Lèy - la, Lèy - la, Lèy - la,  
 Gül, ma - ral xa - nım, Lèy - la,  
 Lèy - la, Lèy - la, Lèy - la.

### № 33

(♩ = 116) *Plaintive song*

Q1 - z1 - y1 gül es - di - ni - yèy - nèy,  
 Q1 - z1 gül es - di - ni - yèy - nèy,  
 Seb - ri - yi - mi kes - di nèy - èy - nim.  
 Üz - de dos, qal - bın qa - ra,  
 Men bè - le dos - tu nèy - èy - nim.



# No 34

$\text{♩} = 88$

*Wedding song*

A, bey bax - ti mü - ba - rek,  
Ge - lin tax - ti mü - ba - rek.  
Hü, su ü - zün - de nar gè - der,  
Gah èy - le - ner, gah gè - der.  
Qur - ban o - lum qar - da - şa,  
Bey - le - re dar - ğa gè - der.

## No 35

(♩ = 116) *Lament*

Ar - pa ça - yı aş - dı, daş - dı,  
 Sel Sa - ra - mı göt - dü, qaş - dı.  
 A - par - ma sel - ler Sa - ra - mı,  
 Bir a - la - göz - lü ba - la - mı.  
 Ar - pa çay' de - rin ol - maz,  
 Sa - ram ki - mi ge - lin ol maz.

## No 36

(♩ = 132) *Lament*

Lay - lay, ve - te - nim lay - lay,  
 Gez - me - ye yad öl - ke,

Öl - me - ye ve - ten yax - şı.

Ve - ten, ay, ve - ten,

Ve - ten, ay, ve - ten.

Da - ğı - lan ve - ten, ay, ve - ten,

Kor ve - ten, ay, ve - ten.

### No 37

(♩ = 116) *Plaintive song*

İş - çi ol - sey - dim iş - lér - dim,

Tem - mel i - dim da - yan - dım.

Ö - ne vax - tı - dı o - yan - dım,

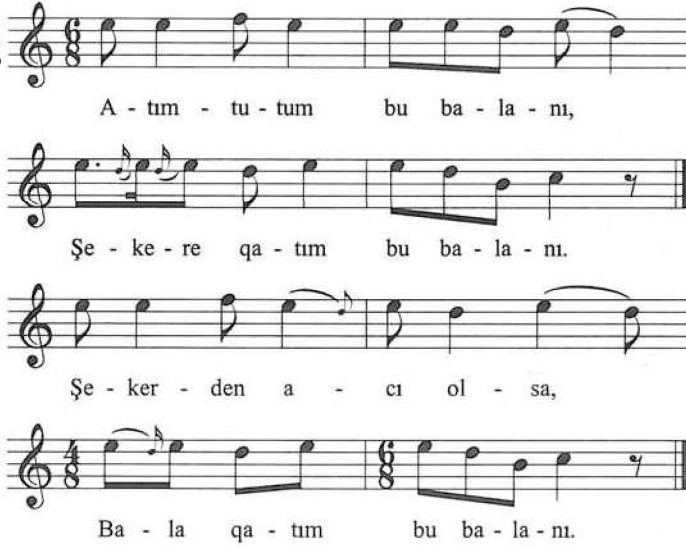
Ya - xan - tı - ya bo - yan - dım.

## № 38

♩ = 88

*Petting a child, CD-16*

Audio

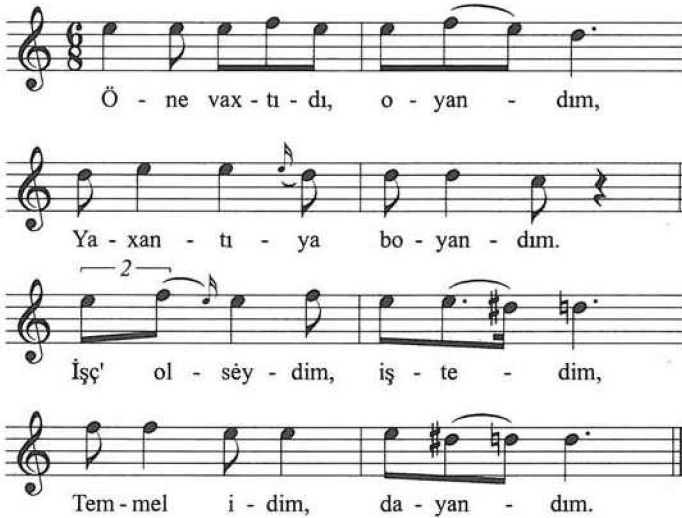


A - tum - tu - tum bu ba - la - nı,  
 Şe - ke - re qa - tum bu ba - la - nı.  
 Şe - ker - den a - cı ol - sa,  
 Ba - la qa - tum bu ba - la - nı.

## № 39

♩ = 104

*Plaintive song*



Ö - ne vax - tı - dı, o - yan - dım,  
 Ya - xan - tı - ya bo - yan - dım.  
 İşç' ol - séy - dım, iş - te - dım,  
 Tem - mel i - dım, da - yan - dım.

## No 40

(♩ = 138)

*Plaintive song*



Kor o - la - san, ay, göz - le - rim,



Ağ - la - ma - ğın de - mi gel - di.



Ba - lam, a, cèy - ran,



Cèy - ran,      ba-lam,    ay,      cèy      -      ran,



A - ğıl - lı ba-lam, ay, cey - ran.

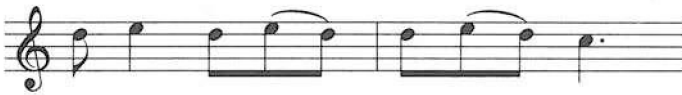
## No 41

$\bullet = 114$

*Lullaby, CD-18*



Lay - la    dè - dim,      ya - ta - san,



Q<sub>1</sub> - zıl      gü - le      ba - ta      -      san,



Lay - la, ba - lam, a, lay - lay.

Qı - zıl gü - lün i - çin - de,

Şi - rin yu - xi ya - ta - san.

Lay - la, ba - lam, a, lay - lay,

A - non qur - ban, a, lay - lay,

Xa - lon qur - ban, a, lay - lay,

Bi - bin qur - ban, a, lay - lay.

## No 42

$\bullet = 126$  *Wedding song*

Ay, la - la - zar - dır bu ge - ce,

Tü - ken - ba - zar - dır bu ge - ce.



### No 43

(♩ = 128) *Lullaby*

Ba-lam, lay - lay, ill' Al - la', ba-lam, lay - lay.  
Sen gèt şi - rin yu - xu - ya,  
Çe - kim kê - şi - yin, lay - la.  
Lay - la - sı var ba - la - mın, ill' -  
Al - la' - sı var ba - la - mın.

# № 44

*Lament, CD-7*

Audio

(♩ = 96)



Dè-yir: der - ya - da gül bi - tib - di',

Der - ya - da bir gül bi - tib - ti',

Der - ya su dè - yin ağ - lar,

Der - ya su dè - yin ağ - lar.

Sün - bül su dè - yin ağ - lar,

Der - ya su dè - yin ağ - lar.

Sün - bül su dè - yin ağ - lar,

Der - ya - da bir gül bi - tib - di', ay, ba - la,

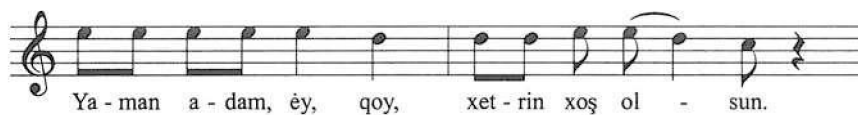
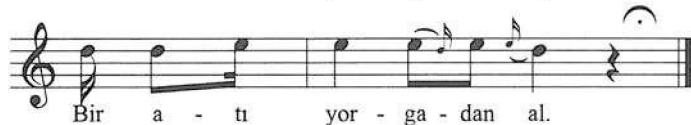
O da su dè - yin ağ - lar.

# № 45

(♩ = 132)

*Lament, CD-6*

Audio



Ay, ve - tan, ay, ve - tan.

Ez' - zim ve - te - na gel - lem, ay, èl - ler,

Gè - de - rem, gè - ne gel - lem,

Zer - re - cen ü - zü - nü gör - sem, ay, ve - ten,

İ - ma - na - di - ne gel - lem.

# № 46

(♩ = 126) *Lament*

Ü - re - yi - miz - de ya - ra var,

a, ge - lib ya - zan - nar.

Ü - re - yi - miz - de ya - ra - lar,

Gü - müş - den xa - lı qa - ra - lar,

A, gè - dib bi - zim der - di - mi - ze qa - lan - nar,  
 ay, si - ze qur - ban o - lum.

Bir siz a - çın öz e - li - ni - zin, ba - şın',  
 Gö - rün: Şu - şa sa - rı - dan, göl, göl sa - rı - dan,  
 ve - ten sa - rı - dan,  
 Gö - rün: yağ' al - ma - mış ha - ra - lar', ey,  
 ha - ra - lar', ey.

## No 47

(♩ = 138) *Lullaby*

Lay - la, lay - la, lay - lay,  
 Ba - lam, lay - la, lay - la, lay - lay,



Se - ne ne - nön qur - ban, ba - lam, lay - la,

Ba - lam, lay - la, lay - la, lay - la, lay - lay.

Gel, ba - şu - va dö - ne - rem, ba - lam, a, lay - la, lay - la, lay - lay,

Gö - zel ba - lam, lay - la, lay - la, lay - la, lay - lay.

## No 48

(♩ = 120)

*Lament*



Göy - de bu - lud yan gè - de - yer,

Aş - ma ya - ram, éy, a - na, qan gè - der,

Ge - lin - le - ri - miz, qız - da - rı - mız gi - rev gè - der.

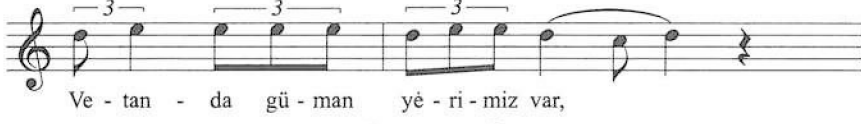
Dağ - da du - man yé - ri var, ay, ba - la,



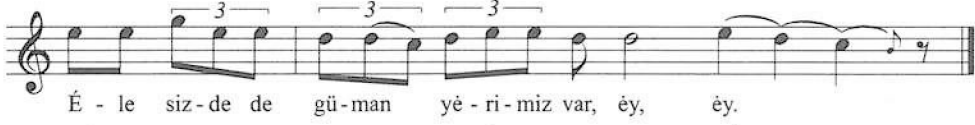
Qaş - da ke - man yè - ri var.



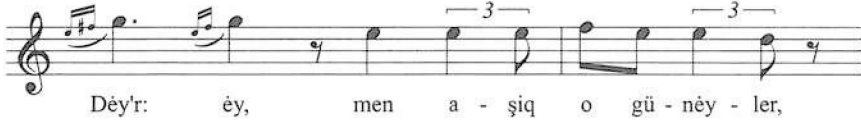
Biz d'is - ti - ri' ve - te - ne gè - dek,



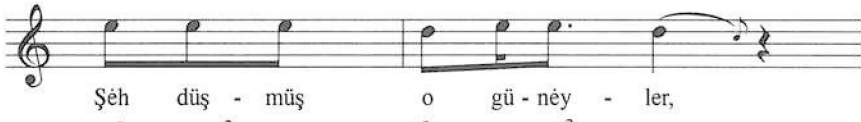
Ve - tan - da gü - man yè - ri - miz var,



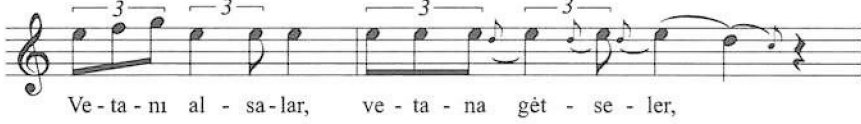
É - le siz - de de gü - man yè - ri - miz var, èy, èy.



Dèy'r: èy, men a - şiq o gü - nøy - ler,



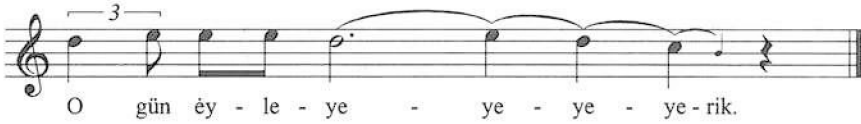
Şèh düş - müş o gü - nøy - ler,



Ve - ta - nı al - sa - lar, ve - ta - na gèt - se - ler,



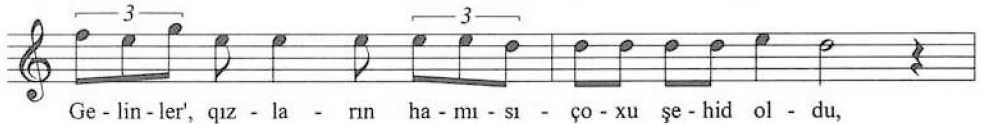
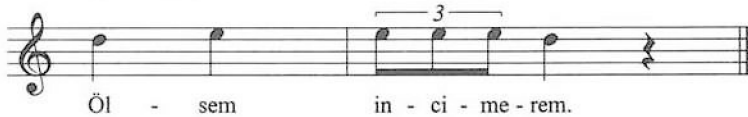
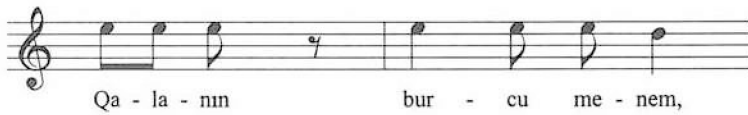
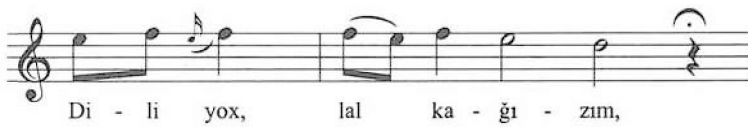
Gèt - sek, bay - ram' - mı - zı o gün èy - le - rik.



O gün èy - le - ye - ye - ye - rik.



Dèy'r: ay, me - nim, ağ ka - ğı - zım,



Oğ - lan - na - rın çox' şe - hid ol - du, év - ler yan - dı,

Bir ya - ğı e - li - ne gè - çen ol - ma - dı, . . . . .

# No 49

(♩ = 120) *Lament*

Des - mal - ın gü - lü yan - sın,

Od tu' - sun, gü - lü yan - sın.

Êr - me - ni - ye gül - le' vè - re - nin,

Êr - me - ni - ye gül - le' vè - re - nin,

Ay, bi - zi düz - le - re da - ğı - da - nın

Ağ - zın - da di - li yan - sın,

Ağ - zın - da di - li yan - sın.

Tor-paq, lay - lay, ay, lay - lay,

Ve - ten, lay - lay, a, lay - lay,

Ve - ten, lay - lay, a, lay - lay.

Men a - şı - gam yad   l - de,

  l - den ge - lir yad    - le.

  s - te - yi - rem    - lem me - ni,

  s - te - yi - rem g   - dem ve - te - ne,

Ve - ten - de    - lem me - ni,

Ve - ten - de    - lem me - ni.

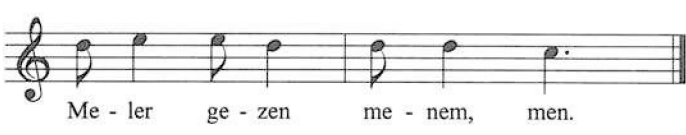
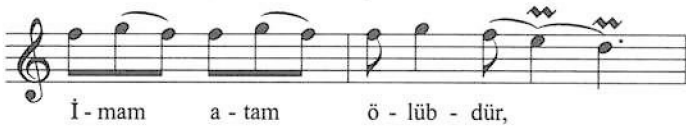
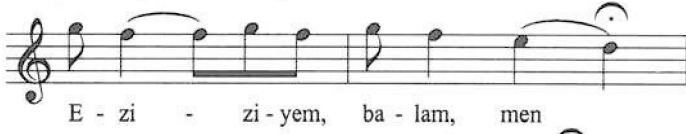
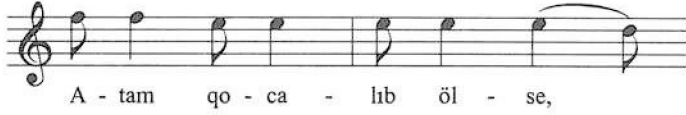
Ve - ten, lay - lay, a, lay lay,

Tor-paq, a, lay - lay, a, lay - lay,

№ 50

(♩ = 104)

*Lament*



# № 51

(♩ = 126) *Lament*

Men a - şı - gam öl - ke sen - nen,  
 Gə - de - rik, o, öl - ke sen - nen,  
 A - lı - lar tor - paq, Al - lah,  
 Gə - der' é - li - mi - ze.  
 Çı - xa - rıq bu é l sen - nen, éy,  
 Çı - xa - rıq bu é l sen - nen, éy,  
 Bur' - a se - ni zıkr éy - le - rik,  
 O - xu - ruq, zıkr éy - le - rik.  
 Gə - de - rik ve - te - ne, çı - xa - rıq - sa,  
 İnd' 'e - min yol Al - la - ha şuur éy - le - rik,

Ve - ten, ay, lay - lay, lay,

Ve - ten, ay, lay - lay, lay - lay,

Ve - te - ne gèt - tik, i - ma - na - di - ne gel - lik,

Yay, ve - te - ne gèt - sek, i - ma - na - di - ne gel - lik,

Ay, sa - na qur - ban o - lum,

Ve - ten is - teyr', èy,

Tor - paq is - teyr', èy,

Ve - ten is - teyr, èy.

# No 52

$\text{♩} = 100$

*Lullaby*

Qı - zıl gü - lün i - çin - de

Şi - rin yu - xi ya - ta - san,

Lay - la, ba - lam, a, lay - lay,

A - non qur - ban, a, lay - lay.

Xa - lon qur - ban, a, lay - lay,

Bi - bin qur - ban, a, lay - lay.

# No 53

$(\text{♩} = 120)$

*Lament*

Men a - şiq 'le vi - ran - dı',

Men a - şiq é - le vi - ran - dı'.



Ay, ba - şı - nı - za dö - nüm . . . ey,



Kõn - lüm è - le vi - ran - dı'.



Kõn - lüm è - le vi - ran - dı'.



Sul - ta - nı öl - müş be - ye'.



Sul - ta - nı öl - müş be - ye'.



Öl - kem è - le vi - ran - dı'.



Öl - kem è - le vi - ran - dı'.



Men a - şıq ağ - lar me - ni,



Hef - te - ler - ay - lar me - ni.



Yü - küm qur - ğu - şun yü - kü - dü', ay, oğ - lan - la - rım,



Vu - rub - du' ay - ler me-ni.



E' - zim tês kês - di, ay, it - kin - ler, ay, e - sir gè - den - ner.



E' - zim tês kês - ti,



Ü - re - yi - miz - den ne - ler kês - ti,



Ez - zel gü - nü - müz xoş kês - ti.



Bu da, èy, si - zin, èy,



mağ - mun o - lan gü - nü - müz - du - u - yu.



Ba - ğa gir - dim, ol - ma - dı,



Ba - ğa gir - dim, ol - ma - dı,



Yığ - dım, beş qoy - num dol - ma - dı,



Çox yal - var - dım öv - li - ya - la - ra, e - sa - ba - la - ra,

Hêş bir dè - yen ol - ma - dı.

Ga - vur gel - di, her yè - ri al - dı,

Hêş bir dè - yen ol - ma - dı,

Hêş bir dè - yen ol - ma - dı.

## Nº 54

$\text{♩} = 88$  *Petting a child*

Ay, Al - lah, bun - nan bês de - ne vër,

Göy - de gè - den quş - de - re vër,

Der - din - nen yan - mış - de - re vër,

Me - ni ki - mi qar - daş - sız ba - cı - le - re vër.

# № 55

(♩ = 144)

*Plaintive song*

Der - ya-lar - dan bir ge - mi gel - di,

Sa - na - mı-şam, dər, ha - mi gel - di.

Gel, qol - bo - yun o - laq bir, ay, ya-ra-lı qe-rib qar - daş,

Ay - rı - lıq - la - rın de - mi gel - di.

# № 56

(♩ = 128)

*Plaintive song*

Mi - xek ek - dim, tal - xın - dı,

Men bir oğ - lan söv - dim.

Tut - tu-lar, e - lim - nen al - dı - lar,

Oğ - lan in - di xal - xın - dı.

Men a - şiq ders a - la - na,

O - xu - yub ders a - la - na.

Ay, a - na, ca - nım qur - ban èy - le - rem

O èy - van - da yèr sa - la - na.

# № 57

(♩ = 116) *Song*

Qo - yun ol - sa gè - de - rem,

Qu - zu ol - sa gü - de - rem.

Sı - zı - mız - sız bir ço - ba - nam,

A - yı - mı vè - rin, ç1 - x1b gè - de - rem.

# № 58

(♩ = 126) *Song*

Dér: ot yè - ri, ö - rüş yè - ri,

Ot yè - ri, ö - rüş yè - ri,

Qo - yun - na - rın za - ğa - la - rı,

Qız - dar - ın gö - rüş yè - ri.

# № 59

♩ = 96 *Wedding song*

A - nam, ba - cım, qız - ge - lin,

E - li - a - ya - ğı düz ge - lin.

Yéd - di o - ğul is - te - rem,

Bir - ce de - ne qız ge - lin.

# № 60

$\text{♩} = 126$  *Song*

Pen - ce - re - den daş ge - lir,

Ay, be - ri bax, be - ri bax,

Pen - ce - re - den daş ge - lir,

Ay, be - ri bax, be - ri bax.

Xu - ma' göz - den yaş ge - lir,

Ay, be - ri bax, be - ri bax.

# № 61

$\text{♩} = 92$  *Petting a child*

Dağ - da da - rı - lar,

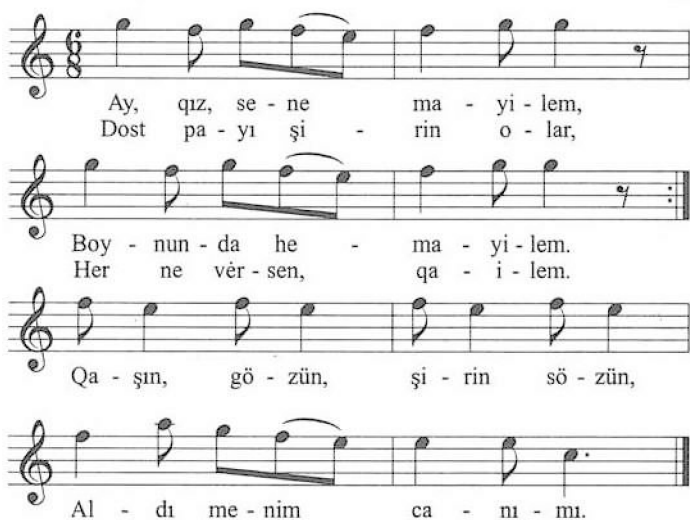
Sün - bü - lü sa - rı - lar.



## No 62

Allegretto

Love song



SINGLE-CORE TRIPODIC  
IONIAN TUNES (№ 63–68)

№ 63

$\text{♩} = 120$  *Song*

Dé - rem, dé - rem, tay ge - lir, bu - lèy - li.

№ 64

$\text{♩} = 86$  *Plaintive song*

Déyr: éy, bè-le . . . e - lac - sız ya - zım,  
e - lac - sız ya - zım.  
Sen o - la - san me - nim ca - nım, ağ - la - ma,  
Ağ - la - ma, ağ - la - ma, ağ - la - ma.

# № 65

$\text{♩} = 118$  *Wedding song*

A - raz ge - lir li - li - nen, Təl - lo,

Des - te - des - te gü - lü - nen, Təl - lo,

Men se - ni çox sə - vi - rem, Təl - lo,

Şi - rin - şi - rin di - li - nen, Təl - lo.

# № 66

$(\text{♩} = 116)$  *Lament*

Men a - şiq bə - le der - de, è - è - èy,

Gül - lü ba - lam, ay, Re - him, è - è - èy,

Can ge - rek dö - ze der - de, è - è - èy,

Gel, è - vin Loğ - man he - kim', è - è - èy.

# No 67

 = 116

*Merry tune, CD-14*

Audio 




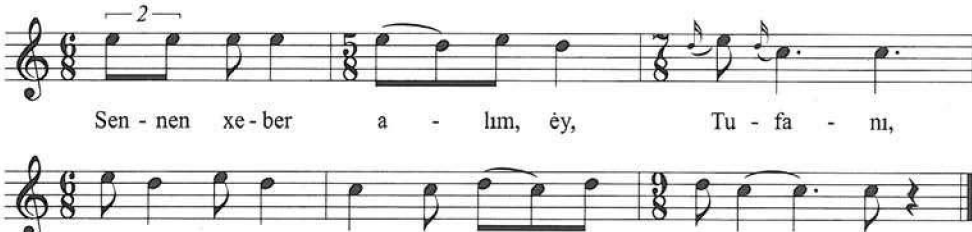
Ma - yil e - mi gèt - ti, dè - yir, qo - şu - na,  
Tü - fen - gi e - lin - de vur - du dı - şı - na.

# No 68

 = 112

*Religious song, CD-15*

Audio 



Sen - nen xe - ber a - lım, èy, Tu - fa - nı,  
Bu ca - ha - na ge - len xa - nı nêy - ne - dôn.

TWO-CORE TRIPODIC  
IONIAN TUNES (№ 69–71)

№ 69

Wedding song, CD-10

Audio





Dam 'ste - di da - mı - mız,



Öy be - ze - yi', xa - lı dö - şe - yin, oğ - lan a - na - sı,



Ge - ri - den ba - xa - ba - xa, èy, qız a - na - sı.



Qo - şa - dı' xar - ma - nı - mız,



Öy be - ze - yi', xa - lı dö - şe - yin, oğ - lan a - na - sı,



Ge - ri - den ba - xa - ba - xa, èy, qız a - na - sı.

## № 70

$\text{♩} = 72$

*Song*

Pa - yız o - lar, cüt - tü cü - tün cüt - ter,

Qo - şar ko - ta - nın, e - ker, cü - tün cü e - ker.

## № 71

$(\text{♩} = 72)$

*Plaintive song*

A - nam ağ - lı - yır, dè - yir - di,

Bir ba - ya - tı . . . . . çe - ki - rem, ağ - lı - rım,

Bir ba - ya - tı çe - ki - rem se - ni gö - ren - me - yen.

SINGLE-CORE LARGE-SIZE BIPODAL  
IONIAN TUNES (№ 72–76)

№ 72

(♩ = 172)

*Religious song*

Dè-yir, èy, bè-le bi-ça-re İ-ma-nem, men bex-ti-qa-re,

Növ-res-te İ-ma-nem, men bex-ti-qa-re,

Xu-da-ya kim è-der der-di-me ça-re,

Se-ni ağ-la-dan-lar düş-sün be-la-ya,

Bêş qa-lıb öm-rüm-den sa-nıb, ay, ağ-la-ma,

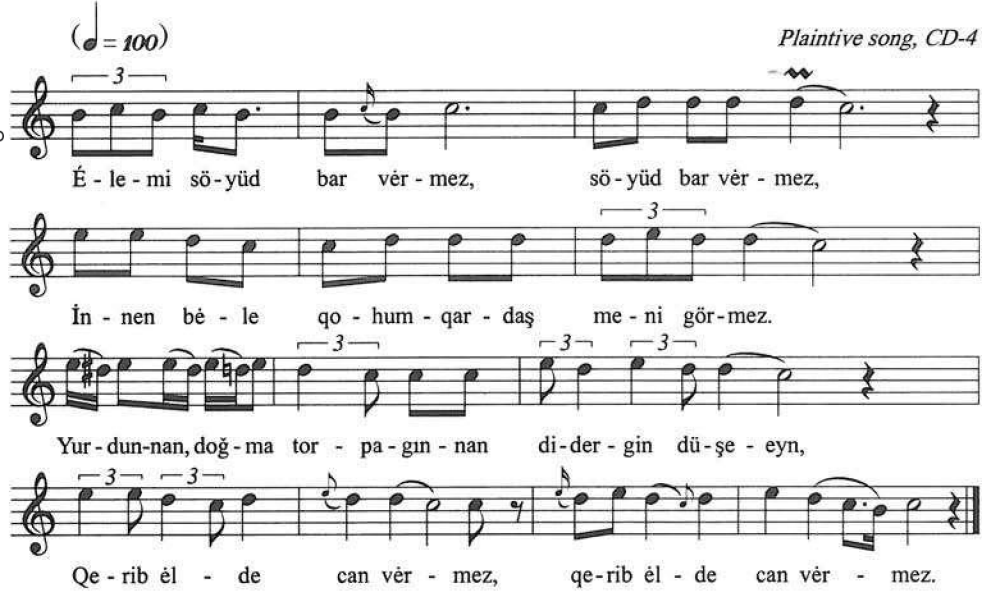
Sa-nıb, ay, ağ-la-ma, ağ-la-ma, ay, ağ-la-ma.

## No 73

(♩ = 100)

Plaintive song, CD-4

Audio



É - le - mi sö - yüd bar vër - mez, sö - yüd bar vër - mez,  
 İn - nen bè - le qo - hum - qar - daş me - ni gör - mez.  
 Yur - dun - nan, doğ - ma tor - pa - gın - nan di - der - gin dü - şe - eyn,  
 Qe - rib èl - de can vër - mez, qe - rib èl - de can vër - mez.

## No 74

♩ = 160

Lament



Me - za - rın ba - şın - da da - yan - mı - şam men,  
 Ü - re - yi - mi derd al' b, ay, qar - daş, a, qar - daş, qar - daş, a, qar - daş.

# № 75

$\text{♩} = 164$

*Ashik's song, CD-19*

Audio



Él se - ni is - te - yib

qa - ba - ğa çek - se,



A - ğır ol, al - ça - ğa

düş - me dün - ya - da, düş - me dün - ya - da.

# № 76

$(\text{♩} = 104)$

*Plaintive song*



Bu dün - ya - da

üç şey

ba - şa be - la - dır:



Ya - man ar - vad,

ya - man

o - ğul, ya - man at.

TWO-CORE LARGE-SIZE BIPODAL  
IONIAN TUNES (№ 77-83)

№ 77

(♩ = 176)

*Wedding song*

Q1 - zıl gül bu - ta - sı, ner - giz bu - ta - sı,

Gö-rüm: ay, o - ğul se-ni o-la-sen yèdd' o-ğul a - ta - sı.

Q1 - zıl gül des - te - sı, ner - giz bu - ta - sı,

Gö-rüm: ay, o - ğul, sen o-la - sen yèdd' o-ğul a - ta - sı.

№ 78

(♩ = 88)

*Love song*

Ay, ba-la ge-lin, i - gi-di söz, ka-ba - bı köz,

Yan-dı-rıb kü-le dön-de-rer, ay, der-din, alm', ay, der-din alm', ay, der-din a - lim.

Söz qa-na-nı, éy, bir - ce kel-me: men ney - lim, men ney - lim,

Na-zik bir gü - le dön - de - rer yé - ri cey - lan, yé - ri ter - lan,  
A-lım der-din, a-lım, a-lım, a-lım, alm', ay, der-din, ay.

## No 79

$\text{♩} = 126$

*Religious song during zikr*

Dê-yir: me - ca - zi söz - le - rin ba - ha - sı ne - di',  
Me - ca - zi söz - le - rin ba - ha - sı ne - di',  
Zi - kir êy - le he - qi - qe - ti ü - rek - den.

## No 80

$(\text{♩} = 114)$

*Plaintive song*

Ya - xın sir - daş ki - mi, e - ziz dos ki - mi,  
Qol - la - rın boy - nu - ma sal - dı bu yér - ler.

Ay - dın nis - gi - lim var - dı' me - nim e - zel - den,  
 Ox - şa - yıb kôn - lü - mü al - dı bu yêr - - - ler,  
 èy, a, ter - lan ba - lam.

# № 81

(♩ = 160) *Prayer*

En - zi - bil - la - hi mi - net şey - tan i re - cim,  
 Bis - mil - lah - i reh - man ir - re - him.  
 E - şe - dü en - lah i - la - ha ill' Al - lah,  
 Ve e - şe - dü en - ne Mü - ham - me - den ra - sul il - la - hi,  
 Sel Al - la - hım ta - le - li - hi me - se - li.

E - şe - dü en - lah i - la - ha ill' Al - lah,

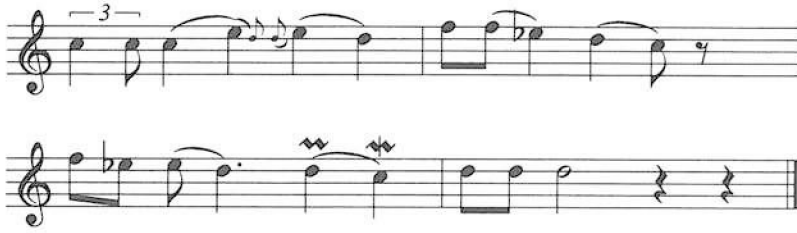
Ve e - şe - dü en - ne Mü - ham - me - den ra - sul i - la - hi,

Sel Al - la - hım ta - le - li - hi me - se - li.

# No 82

(♩ = 112)

*Religious song*



### № 83

(♩ = 100) *Religious song during zikir*

Tö - kü - ler üs - tün - nen dür - rü - dür - rü gü - nah - lar,

Na - ma - za des - te - maz a - lan za - man - da.

Mev - lam bi - ze cen - net qa - pı - sını a - çar,

Se - her na - ma - zı - nı qı - lan za - man - da.

## Tunes moving on Locrian chords

SINGLE-CORE SMALL-SIZE  
LOCRIAN TUNES (№ 84–131)

### № 84

*Lullaby, CD-22*

Audio

(♩ = 120)

Qı - zıl gü - le ba - ta - san,

Ba - lam, a, lay - lay, ay, lay - lay, a, lay - lay,

Lay - lay, ba - lam, ay, lay - lay.

Qı - zıl gü - lün i - çin - de - ye,

Şi - rin yu - xu ta - pa - san,

Ba - lam, a, lay - lay, a, lay - lay, a, lay - lay, lay.

№ 85

(♩ = 120)

*Plaintive song*

Dê-yir: ay, dağ - lar ha - va - sîn - nan ne - fes a - lan mil - let,

Ay, in - di sa - ra - lîb so - lan mil - let,

Ne çe - kir - siz zil - let,

Gün ge - ler, a - çî - lar bext,

Düş - men - le - ri - niz qı - rı - lar, i - çer - siz şer - bet.

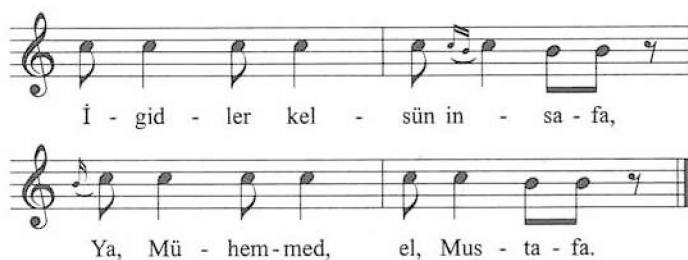
№ 86

♩ = 126

*Religious song during zîkr*

Sen - nen me - det . . . len - de

Ya, Mü - hem-med, el, Mus - ta - fa.



# № 87



# No 88

♩ = 92

*Wedding song*

Ay, la - le - zar - du' bu gè - ce,

Nu - ba - rek, de, nu - ba - rek.

Bey in - ti - zar - du' bu gè - ce,

Nu - ba - rek, de, nu - ba - rek.

Ağ el - le - re gül - gez xı - na,



Bey in - ti - zar - dur bu gè - ce,

Ay, mu - ba - rek, ne, mu - ba - rek.

# № 89

*Religious song during zikr, CD-29*

♩ = 69

Audio  



Kim - ler gel - di, kim - ler gét - ti,

Bu dün - ya - dan, bu dün - ya - dan.

# № 90

*Churning song, CD-32*

♩ = 60

Audio  

Néh - rem gel - sin, yağ ol - sun,

Ba - la - mız yé - sin, sağ ol - sun.

Néh - rem, gel, néh - rem, gel.

*speaking*

Her - den qon - şu - la - ra da vè - rek,

Néh - rem, gel, néh - rem, gel.

# No 91

$\text{♩} = 96$  *Churning song*

Nèh - rem, gel, nèh - rem, gel,

Nèh - rem gel - sin, yağ ol - sun,

Çal - xa - çal - xa, yağ ol - sun,

Ba - lam yè - sin, sağ ol - sun,

Nèh - rem, gel, nèh - rem, gel.

# No 92

$\text{♩} = 100$  *Churning song*

Nèh - rem, gel, nèh - rem, gel,

Nèh - rem gel - sün, yağ ol - sun,

Çal - xa - çal - xa yağ ol - sun,

Ba - lam yè - sin, sağ ol - sun,

Nèh - rem, gel, nèh - rem, gel.

## No 93

(♩ = 164)

*Plaintive song*

Ez' - zi - nem o - da yan - sin,

Per - va - ne o - da yan - sin.

Xal - qı - ma zülm è - den - ler

Bè - den' o - da yan - sin, o - da yan - sin.

## No 94

(♩ = 108)

*Love song, CD-27*

Audio

Lem - pe-nin şa - rı ya - şıl,

Gün düş - tük - çe ı - şıl - da - ya - şır.

O - ğul ya - dı - ma dü - şen - de, dër,

Di - lim ağ - zım - da do - la - na - şır.

# № 95

♩ = 132

*Plaintive song*

Dağ - la - rın ba - şı - na bax,

Şeh dü - şüb - dü, dö - şü - ne bax.

Har - da do - ğul - dum, har - da öl - düm,

Sen fe - le - yin i - şı - ne ba - yax.

# № 96

♩ = 66

*Lament*

Dağ - lar ma - ra - - - la qal - dı,

Ot - tar sa - ra - - la qal - dı,

So - yuq bu - laq, göy çe - men,



## No 97



## No 98

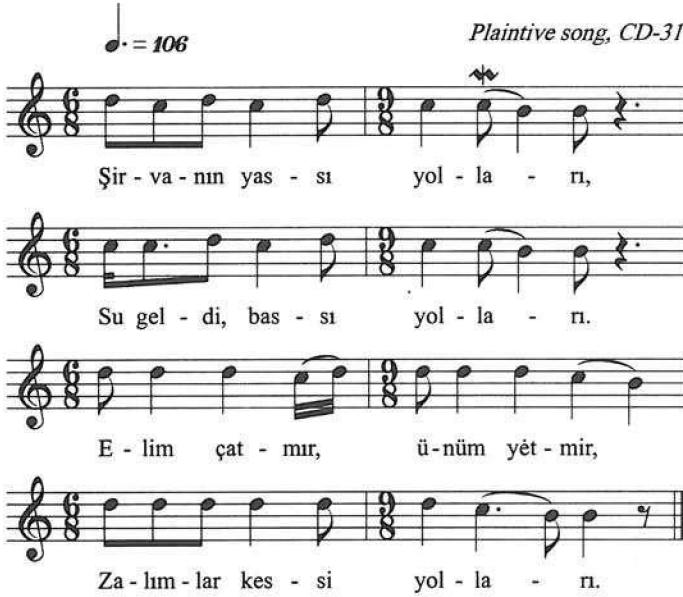


# No 99

$\bullet = 106$

*Plaintive song, CD-31*

Audio



Şir - va - nın yas - sı yol - la - rı,

Su gel - di, bas - sı yol - la - rı.

E - lim çat - mır, ü - nüm yêt - mir,

Za - lım - lar kes - si yol - la - rı.

# No 100

$\bullet = 144$

*Ashik's song*

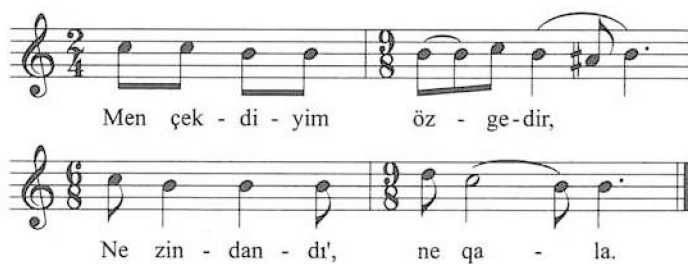


A - lın - mı - yan, èy, ne sen - ger var, ne qa - la,

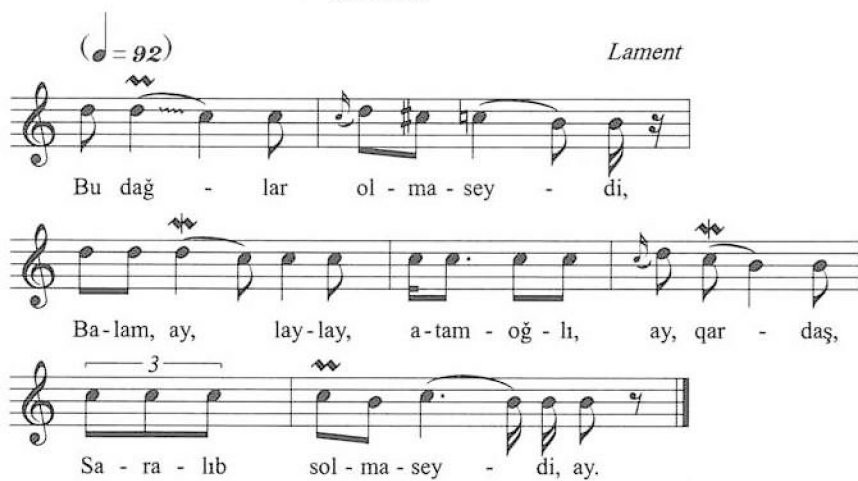
Yan - maz o - da, mèy - ne' ne sal, ne qa - la.

A - şıq dè - yer, ne qa - la,

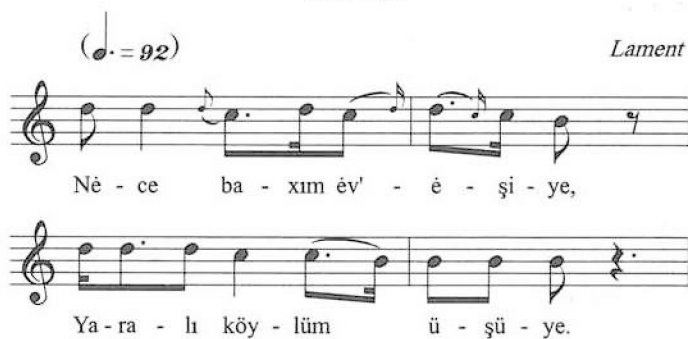
Bu düin - ye - de ne qa - la,

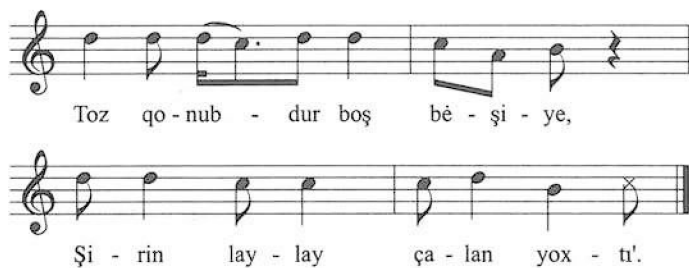


## No 101



## No 102





### Nº 103

(♩ = 92) *Lament*

Ay, qe - rib dè - di' - mi - ze bax - ma,  
É - le gèn' öz tor - pa - ğı - mız - da - yıq,  
Am - ma qaş - qın dè - yil - ler a - dı - mı - za.  
Ay, ve - ten, ve - ten, dè - mek - ten, ay, èl - ler, ay, o - ba - lar,  
Ay, gel - di' - niz a - yaq - la - ra qur - ban o - lum,  
Ay, ol - mu - şuq qa - ra - çı, men

Ol - mu-şam qa - ra - çı, men.

Ay, ve - ten, ve - ten, dè - mek - ten, ay, èl - ler,

Ol - mu-şam qa - ra - çı, men.

Ay, bu dağ - lar ol - mi - yey - di,

Ay, bu dağ - lar ol - mi - yey - di,

Sa - ra - lıb sol - mi - yey - di.

Al - lah, bir ay - rı - lıq bir ö - lüm,

Bu - nun ha - mı - sı Al - lah em - ri - di',

Ö - lüm de Al - lah em - ri - di',

Ay - rı - lıq d'Al - lah em - ri - di'.

Kêş - ke bir - ce bu qaş - qn' ol - mi - yey - di,  
 Lay - lay, è - vim, ay, lay - lay,  
 Lay - lay, tor - pa - ğım, ay, lay - lay,  
 Düş - man a - ya' - nın al - tın - da tap - taq,  
 Qeb - ris - san - lıq - la - rım, ay, lay - lay.  
 Lay - lay, yè - rin - gö - yün, yè - rin - gö - yün,  
 Ham' - sı - nı ye - rin - yur - dun bi - len,  
 A - ay - lay, Mir - se - di ba - bam, ay, lay - lay,  
 A, ha - sa - rım, ay, ay, lay - lay,  
 Pir Mû - hem - me - dim, ay, lay - lay, ay, lay - lay,  
 Gel - me - yen ba - la - la - rım çöl - ler - de qa - lan - nar, a, lay - lay - lay.

Yah-yam, ay, lay - lay, He-ce-rim, bir il - de ik' e - sir çe - ken,

İ - ki qaş-qın-lıq çe - ken He-ce-rim, ay, lay-la, Hū-sēy-nim, ay, lay-la,

Ya, İ - mam Hū - sēyn' - im, ay, lay - lay.

Oy, me' Hu-sēyn - . im da, İ-mam Hū-sēyn è - vin-de,

Ham' - sı - na èl - le - ri - miz qur-ban a, lay - lay, la - ay - lay.

# № 104

(♩ = 126) *Lament*

Ay, men a - şıq o gü - nēy - ler,

Ay, men a - şıq o gü - nēy - ler,

Ay, gün doğ - muş o gü - nēy - ler,

Gün doğ - muş o gü - nêy - ler,  
 Êl - ler, êy, ay, êl - ler, ay, o - ba - lar, êy.  
 Qay' - dıb ê - le ve - te - ne gêt - sek,  
 Qay' - dıb ê - le ve - te - ne gêt - sek,  
 Ay, biz de bay - ra' - mız' o gün êy - le - ri',  
 Ay, êy, vay, ay, êy, vay, ay, êy, vay, ay, êy, vay.

# No 105

$\text{♩} = 96$  *Churning song*

Ay, nêh - re bol, nêh - re bol,  
 Nêh - re çal - xa, yağ ol - sun,  
 Ge - li - nin ü - zü ağ ol - sun.

Nəh - re - de yağ çox o - lan - da,  
 Qa - yın - a - na - sı şad ol - sun.  
 Nəh - re bol, nəh - re bol,  
 Ax - şa - ma - tan çal - xa, oy.

# No 106

*Ashik's song*  
 E - ze - lin - er, gel èy - le - di,  
 E - ze - lin - er, gel èy - le - di,  
 Ax' - rın ol - du ya - lan dün - ya,  
 Ax' - rın ol - du, yay, ya - lan dün - ya.  
 Gel, gö - rüm, ki - me ta - lib - san,

Gel, gö-rüm, a, ki-me ta-lib-san.

Der-sin', ya-ay, kim-nen a-lır-san,

Heş-tad yol-lan bo-şa-lib-san.

# No 107

$\text{♩} = 88$  *Song during milking*

Ne-nem, ne-nem, ne-nem, phü-sü, ne-nem, ne-nem, ne-nem,

Ne-nem, ne-nem, phü-sü, ne-nem, ne-nem.

A, phü-sü, ne-nem, ay, ne-nem, ne-nem,

Ay, ba-cım, ne-nem, phü-sü, ne-nem.

№ 108

♩ = 76

*Song during milking*

İ - ne - yim, ay, i - ne - yim, ba - lam, a, i - ne - yim,

A - ğar - tı - sı var ba - la - mın,

Yax - şı sü - tü var ba - la - mın.

Gö - zel, gö - zel ba - la - sı,

Yer - göy ham' - sı o - nun - dı',

Ba - la - sı var i - ne - yim - in,

Sü - tü sa - ğı - ler ba - la - mın.

# No 109

$\text{♩} = 84$

*Spinning song*

A, ceh - re, ceh - re, ceh - re,

E - ye - ği - min ben - di, ceh - re,

Vu - rub se - ni sın - dır' - ram,

Ge - ze - rem ken - di, ceh - re.

# No 110

$\text{♩} = 102$

*Lullaby*

Lay - lay de - dim, ya - ta - san,

Qı - zıl gü - le ba - ta - san.

Lay - lay, ba - lam, a, lay - lay, ay, lay - lay,

Lay - lay, a, ba - lam, lay - lay.

# № 111

(♩ = 116) *Plaintive song*

De - yir - man çi - çek - çi - çek,

E - lim - de var gül çi - çe - ye - ye - ye - yek.

Me - nim bir qar - da - şı - mın ni - şan - lı - sı var i - di,

Bes - te - boy bir qa - ra - bir - çek.

# № 112

(♩ = 160) *Prayer*

Bu dün - ya - dan gè - der ol - dum,

Qa - lan - la - ra sa - lam ol - su - yun.

Bi - zim ü - çün xey - ri - du - a

É - den - le - re sa - lam ol - su - yu - yun.

# № 113

(♩ = 65) *Lament*

Ba - ra - ma bax, ba - ra - ma,  
 El vur - ma - yın ya - ra - ma.  
 Ba - cım tut - sun çı - ra - - - ğı,  
 A - nam bax - sın ya - ra - ma.

# № 114

(♩ = 108) *Lament*

Ben qa - ri - bem ö - ten - de,  
 Qe - rip yol - dan ö - ten - de.

# № 115

♩ = 80

*Lullaby, CD-38*

Audio



Lay-lay dè-dim ya - ta - san,

Gül yas - to - va ba - ta - san.

Gül yas - to - lar i - çin - de

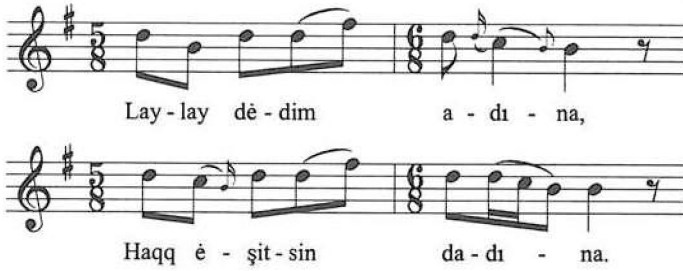
Şi - rin yo - xı ta - pa - san,

Lay-lay, ba-lam, a, lay - lay.

# № 116

♩ = 160

*Lullaby*



Lay-lay dè-dim a - dı - na,

Haqq è - şit-sin da - dı - na.



# № 117


$\text{♩} = 152$  *Lullaby*

Lay-lay, ba-lam, a, lay - lay,  
Lay-lay, gü-lüm, a, lay - lay,  
Lay-lay, ba-lam, sen-sen ki,  
Gün o - ta-ğım sen-sen ki,  
É - şı-yım lay - lay, bê - şı-yım, lay-lay,  
Ö-yim, é-şı-yım, ba-lam, lay - lay, lay.

No 118

 = 144

*Lullaby*



Yu - xu bil - mez göz - le - rim,

Da - yan - mı - şam kè - şik - de.


Lay - lay, ba - lam, a, lay - lay,

Lay - lay, gü - lüm, a, lay - lay,

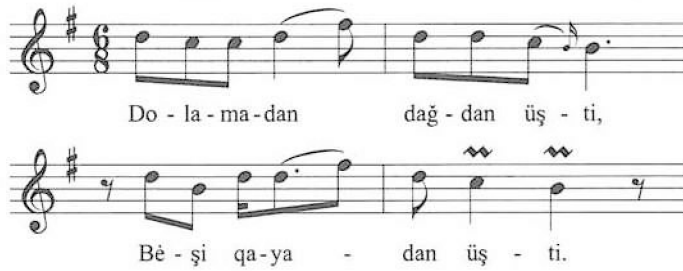
Lay - lay, lay - lay, a, lay - lay,

Lay - lay, gü - lüm, a, lay - lay.

No 119

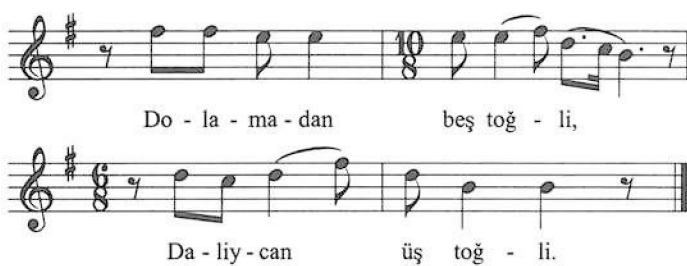
 = 192

*Merry tune*



Do - la - ma - dan dağ - dan üş - ti,

Bè - şî qa - ya - dan üş - ti.



## № 120

= 184

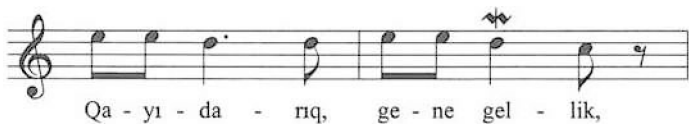
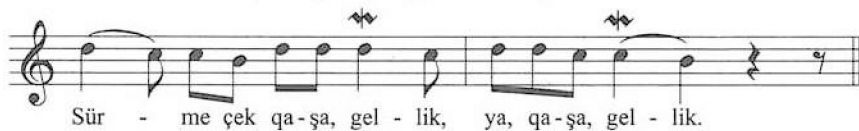
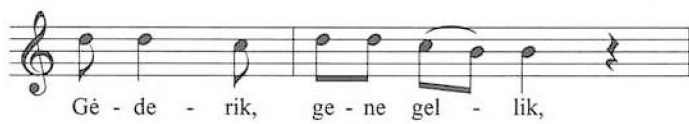
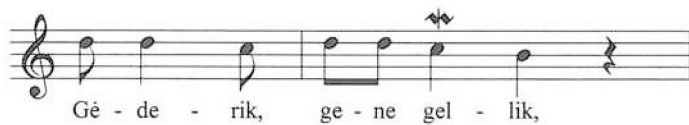
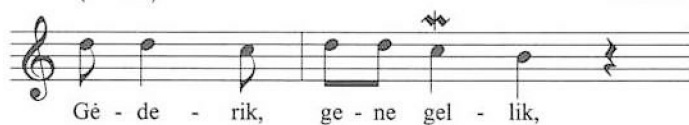
*Plaintive song*

Bir ay - rı - lıq ol - ma - sey - di,  
Ay - rı - lıq ol - ma - sey - di,  
Qı - zıl gül - ler sol - ma - sey - di,  
Bir ay - rı - lıq, bir yox - sul - luq,  
Öl - mek Al - lah i - ş i - dir,  
Həç bi - ri - ni Al - lah qa - bul è - de - mez.

# № 121

(♩ = 92)

*Lament*



Ay, ve - ten, ge - ne gel - lik,

Ay, ve - ten, ge - ne gel - lik.

Lay - lay, lay - la,

Da-ğ1-lan è - vi-miz, ay, lay - lay,

Gi-rov ne - ne - miz, de - de - miz, ay, lay - lay,

Ya - nan èv - ler, ay, lay - lay,

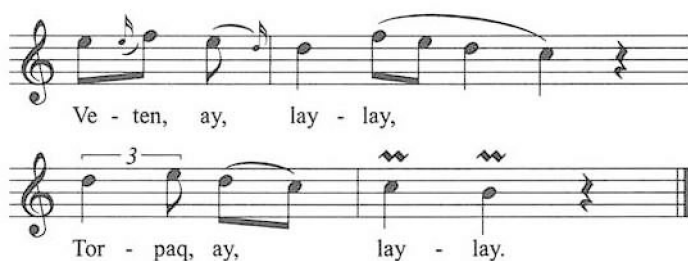
Su yè - ri - ne qan i - çen oğ - lan - nar, ay, lay - lay,

Ve - ten, ay, ve - ten, ve - ten, ay, ve - ten.

İs - te - ye - rem, kön - lü - me bir şey dü - şüb - dür,

Ka - fîr, yol vèr, ö - lü - rem, gè - dem, ve - tend' ö - lem, oy,

Ay, ve - tend' ö - lem, èy,



# No 122

(♩ = 96)

*Lament*

Lay - lay, ba - lam, a, lay - lay, lay - lay, lay - lay, lay - lay,

Lay - lay dè - dim ya - tın - ca,

Göz - le - rem ay, ba - tın - ca,

Ba - lam, a, lay - lay, lay - lay.

Ca - nım, ce - za - ne gel - di, a, ba - la,

Se' ha - si - le ça - tın - ca,

Ba - lam, a, lay - lay, lay, lay - lay, lay.

# No 123

Churning song, CD-36

Audio  

$\text{♩} = 76$

Nèh - rem, gel, gel, gel,

Nèh - rem, gel, gel, gel,

Ba - la - la - rim, gel, gel, gel,

Ö' - mi - ze qo - naq ge - lib - tir,

Çö - re - yi ya - van qa - lib - tir.

Nèh - rem, gel, gel, gel,

Yağ - lı - ca ol, a, nèh - rem,

Bol - lu - ca ol, a, nèh - rem.

# № 124

(♩ = 116)

*Song during milking*

Ne - nem, dur, ay, dur, ay, dur, ay,

Süd - dü - ce ol, ay, ne - nem, ı,

Be - re - ket - li ol, ay, ne - nem, ı,

Ne - nem, qa - da - la - rı - nı al - lam, a, ne - nem, ne - nem,

Ne - nem, ba - şu - va do - la - nım, a, ne - nem, ne - nem, ne - nem, ne - nem.

# № 125

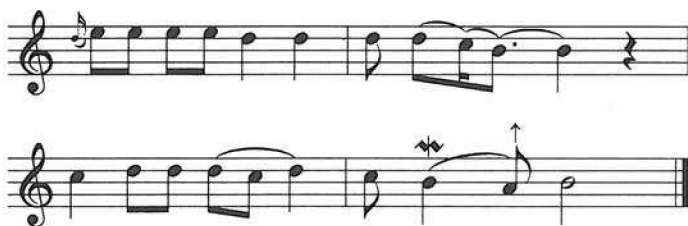
(♩ = 130)

*Song*

Yay - lı - ğı nef - ti, nef - ti - i - iy - èy - èy,

Yay - lı - ğı nef - ti, nef - ti,

Bül - bül bi - ri va - raf di...



## No 126

 **Audio**

$\text{♩} = 96$  *Religious song during zikr, CD-35*

La i - la - ha, ill' Al - lah,

Me - hem - med re - sul Al - lah.

## No 127

$\text{♩} = 138$  *Song*

Si - ma - va - rım ağ ol - sun,

İ - çi do - lu yağ ol - sun.

Men dé - yen mah - nı - la - rı,

Ay, li - lay, li - lay, li - lay,

É - şî - den - ler sağ ol - sun,

Can li - lay, li - lay, li - lay.

# No 128

$\text{♩} = 96$  *Lullaby*

Lay - lay, ba - lam, ya - ta - san,

Şî - rin yo - xu ta - pa - san.

Şî - rin yo - xu i - çin - de

Ba - lam, ar - zu ta - pa - san.

№ 129

*Lullaby*

Lay - lon ge - lir el - le - re,

E - lün qo - lun gül - ler - de.

Se - ni Al - lah sax - la - sun

Ge - len a - ğır il - ler - den.

№ 130

*Epic song*

(♩ = 116)

Kor-oğ - lu - nun kö - çün gör - düm,

İ - çin - de bir la - çın gör - düm.

Doq - quz ö - rüy bir ya - na,

Doq - quz ö - rüy sa - çın gör - düm.

№ 131

(♩ = 116) *Lament*

Ay, men a-şiq o gü-nəy - ler,

Ay, men a-şi-gam o gü-nəy - ler,

O qu-zəy - ler, o gü - nəy - ler,

O qu - zəy - ler, o gü-nəy - ler.

Qe - rib qon-şu-la-riy-nan gö-rüş - se,

Qe - rib tor - pa - ğıy-nan gö - rüş - se,

Qe - rib ö-len-ne-rin qeb - riy-nen gö-rüş - se,

Val - lah, bay - ra - mın o gün əy - le - rin.

bay - ra - mın o gün əy - le - rin.

Lay - lay, tor - pa - ğım, lay - lay,

Lay - lay, è - vim - è - ši - yim, lay - lay,

Lay - lay, qo - şa bu - laq - la - rım, lay - lay,

Lay - lay, yax - şı . . . , lay,

İn - di ge - lib bur - da qaş - qın ol - mu - şuq,

Qaş - qın də - yi - lend' è - le bi - lil - ler ki,

Gö - ren, qaş - kın ne - de', a - şıq, ay, Al - lah.

TWO-CORE SMALL-SIZE  
LOCRIAN TUNES (№ 132–192)

№ 132

(♩ = 72) *Lullaby*

Lay - lay, qar - da - şım, lay - lay, lay, ay, lay - lay,

Lay - la ça - lım, ya - ta - san, ba - la,

Şi - rin yu - xı - ya ba - ta - san,  
Lay - lay, ba - la - mız, ma - lım, a, lay - lay, a, lay - lay.

# № 133

(♩ = 126) *Lament*

Ay, men a - şiq ve - ten sar',  
Ay, men a - şiq ve - ten sa - rı.  
Ay, gey - me - ye ke - ten sar',  
Ay, gey - me - ye ke - ten sar'.  
Al - lah bir yol aş - gi - nen,  
Al - lah da - da yët, im - dad è - le, Al - lah ba - şı - na dön'.

Ay, biz de dö - nek ve - te - ne sa - rı,

Lay - lay, əl - le - ri - miz, ay, lay - lay,

Lay - lay, əl - le - ri - miz, lay - lay, lay.

Da - ğı - lan əl - le - ri - miz ay, lay - lay,

Da - ğı - lan o - ba - la - rı - mız, ay, lay - lay,

E - sir gè - den qız - ge - lin - le - ri - miz, ay, lay - lay.

## № 134

(♩ = 120) *Lament*

İ - ten - ler din - di - rey - dik,

Din - di - rib gül - dü - rey - dik.

Ve - te - ni biz - den a - lıf, ey, ga - vu - ra vè - ren,

E - li - mi - ze dü - şey - di.

Al - lah göz - de - rin a - lıp dèy - dik,

Ve - ten, ay, lay - lay,

Ve - ten, ay, lay - lay, lay - lay.

# № 135

(♩ = 116) *Plaintive song*

Ez' - zim, èy, qa - la - sız,

Şe - her ol - maz qa - la - sız.

Men gè - de - rim ol - dım,

Süz sa - la - mat qa - la - sız.

# № 136

(♩ = 138)

*Lament*

Qe - rib öl - ke - de o - lan, ba - la, lay - lay,

Tü - kon - la - ra gi - rer,

Ma - qa - zin - le - re gi - rer,

Pal - tar gö - rür, ba - la gör - mi - yir, ba - la, lay - la.

# № 137

(♩ = 116)

*Lament, CD-23*

Audio

Cây - ra - nım çö - le düş - ti, èy,

Ör - değ - ci-ğim gö - le düş - ti, è,

Lay - lay dè - dim ya - tın - ca, èy,

Göz - ler - em ay ba - tın - ca, è.

# № 138

(♩ = 120)

*Plaintive song*

Dè-yir: bè-le xoş di-le-yi-min, èy, sa-la-mı bu dost-ta-ra,

Ya-zı-ram sen yè-tir, ay, ya-zım me-nin.

A-çıq a-ya-zım me-nim,

Ba-ha-rım, ya-zım me-nim,

Bax-tım sa-ga bağ-lı-dır, hêy,

Ya-zı-lan ya-zım me-nim.

# № 139

(♩ = 120)

*Lament*

Ay, men a-şiq, ü-züm qa-ra,

Ay, men a-şiq, ü-züm qa-ra,

Yê - me - ye ü - züm qa - ra,

Ay, tor - paq, ay, èl - ler, èy,

Ay, de - de, ne - ne, ay, de - de, ne - ne,

Ay, ya - nı - nız - da ü - züm qa - ra,

Ya - nı - nız - da ü - züm qa - ra,

Ü - züm qa - ra - zad dè - yil!

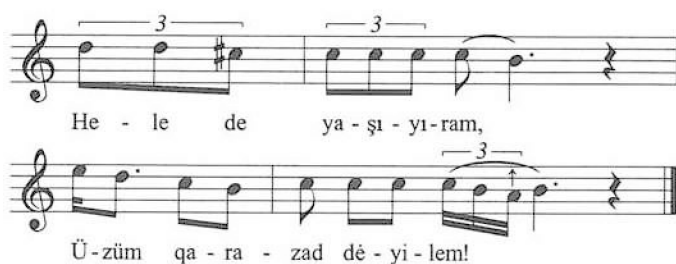
A - xı - rın - cı son nōq - te - si - ne - cen év - de or' - mu - şam,

Töv - le - ye gir - mi - şem, or' - ya od vu - rub - lar,

O - dun i - çin - den qa - çıb gel - mi - şem, ney - se,

Tam è - vim - de ö - lüm ol - mu - yuf - tu.

Düş - man tut - mu - yu' - tu, qa - çıb ge - lib de,



# No 140

(♩ = 126) *Lament*

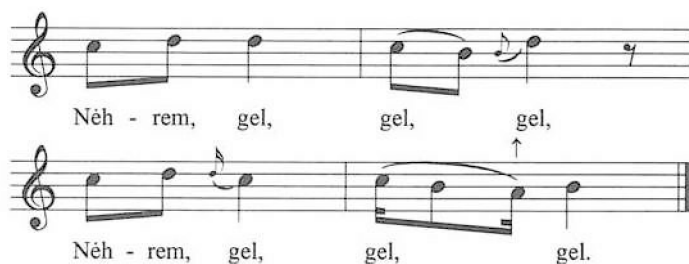
Qe - rib öl - dü, gö - tü - rün,  
Dar kü - çe - den ö - tü - rün,  
Qe - rib ö - lür, tor - pa - ğı yox - tu',  
Qe - rib ö - lür, tor - pa - ğı yox - tu'.  
Qeb-rin qaz - ma - ya qeb - ri yox - tu'.  
Gez - me - ye é - li yox - tu',  
Qe - ri - bin, vay, xe - be - rin,

Qa - ra - bağ tor - pa - ğı - na yè - ti - rin, èy,  
 Qa - ra - bağ tor - pa - ğı - na yè - ti - rin, èy, a,  
 Tor - paq, ay, lay - lay.

# No 141

(♩ = 92) *Churning song*

Nèh - rem, gel, gel, gel,  
 Nèh - rem, gel - sin, gel - sin,  
 Ö - yü - mi - ze qo - naq ge - lib - di',  
 Çox - lu qo - naq ba - la - la - rım ge - lib.  
 Çox - lu ya - ğım gel - sün,  
 Göz - ya - şıy - can ey - ra - nım,



# No 142

$\text{♩} = 150$

*Plaintive song*

Éy, ve - ten o - ğul - la - rı,  
Hêç ê - yil - me - sin ba - şı - nız,  
Haq - tan u - cal - sin bay - ra - ğı - nız,  
Têz gel - sin qe - le - be - nız,  
Hêç vaxt di - li - nız - den düş - me - sin  
'E - li Ek - ber' sö - zü - nüz,  
'E - li Ek - ber' sö - zü - nüz.

# No 143

(♩ = 104)

*Plaintive song*

A, sol - du gül - le - rim, dağ - la - a - a - ar,  
 Lal - di dil - le - rim, dağ - la - a - ar.  
 Sen - den di - der - gin dü - şüb,  
 A - ğır el - le - rim dağ - la - a - ar.

# No 144

(♩ = 76)

*Churning song*

Neh - re sa - ğım, yağ ol - sun,  
 Ay - ra - nı göz ya - şın - ca,  
 Di - bek ta - şın ya - ğın ta - şın - ca.  
 İ - nek pü - tü - yüm ay, i - ne - yim,

İ - ne - yim, i - ne - yim, ay, i - ne - yim.

Sa - ğım se - ni, sūd ēl' - im,

Çax - lı - yım yaĝ ēl' - im.

Ay - ra - nın göz ya - şın - ca,


Ya - ğın di - bek ta - şın - ca,

İ - ne - yim, i - ne - yim, ay, i - ne - yim.

## No 145

 = 92

Wedding song, CD-33

Audio 

Al al - ma - ğa gel - mi - şik,  
Şal al - ma - ğa gel - mi - şik.

Oĝ - la - nan a - da - mı - yık,

A - par - ma - ğa gel - mi - şik.

# No 146

$\text{♩} = 104$

*Song during milking*

İ - nek sa - ğan ö - zü - di,

Bal - dan şi - rin sö - zü - di.

Vè - di - re dol - mu - yan - da,

Ge - li - nin ü - zi ö - zü - di.

*Refrain*

Gel, ya - rım, gül, ya - rım,

Vè - di - re - no tol - dur, ya - rım.

Gel, ya - rım, gül, ya - rım,

Me - nim naz - lı cèy - ra - nım.

# No 147

$\text{♩} = 116$

*Wedding song*



A, ben - di - ben - di gel' - ni - miz,  
 Bey - ler be - gen - di gel' - ni - miz.  
 Kêş - ti - mez bi - zim ken - di - miz,  
 O da se' qur - ban gel' - ni - miz.

# No 148

$\text{♩} = 92$

*Religious song*



Kim se - ne tut - sa e - zab,  
 Val - lah, o - nun der - ma - nı - san,  
 Val - lah, o - nun der - ma - nı - san.

# № 149

$\text{♩} = 168$  *Love song*

Bir yar ge - lir o - ba - sın - nan,

A - lım der - di ga - da - sın - nan.

Ça' - xı fe - le - yi mad - de - sın - nen

İ - çib ser - xoş o - lan kön - lüm.

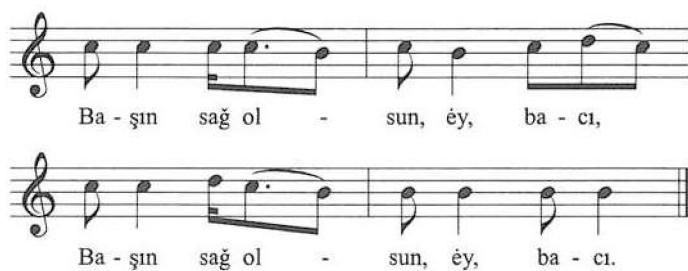
# № 150

$\text{♩} = 88$  *Religious song*

Sa - lam ol - sun se - ne ba - cı,

Ba - şın sağ ol - sun, èy, ba - cı,

E - ceb toy èy - le - din me - ne,



# No 151

$\text{♩} = 84$

*Ashik's song, CD-30*

Audio 

Yè-ne yay - laq gül be - ze - nib,

Yè-ne yay - laq gül be - ze - nib,

Sür-ve çe - kib qa - şa dağ - lar,

Qa - şay dağ - lar, qa - dan a - lım.

# No 152

Wedding song, CD-34

$\text{♩} = 72$

Audio



Ge - lin gel - di o - ta - ğa,

Ge - lin dur - du on - lu - ğa, a - ta.

Ge - lin ge - len yol - la - ra,

Ca - nım su - da - ğa ol - sun.

Ay, oğ - lan, to - yun nu - ba - rek,

Ay, qız, to - yun nu - ba - rek.

# No 153

Plaintive song

$(\text{♩} = 132)$



Dər, e' - zim, èy, gè - der, qal - maz,

A - xar su gè - der, qal - maz.

Ve - fa - lı ya - ra can qur - ban  y - ler,  
 Bi - ve - fa g  - der, qal - maz.  
 Gel, a - nam, qur - ban, a.

# No 154

(♩ = 156) *Love song*

Ta -  ım - da du - man a  - lar,  
 D  -  en - de Po - lad ya - da,  
 Ta - mar - da qan - qan a  - lar.  
 Bax -  am - da g  - l m yan - dı,  
  y - le - di z  - l m, yan - dı.

Po - la - dım ya - da düş - tü,

Ağ - zım - da di - lim yan - dı.

## No 155

$\bullet = 112$  *Lullaby*

Ba - la - ma qur - ban al - ça - lar,

Ba - lam ha - çan el ça - lar.

## No 156

$(\bullet = 54)$  *Ashik's song*

Men a - şiq qa - la yər - de, a, ba - la,

Düz yər - de, qa - la yər - de.

Qor - xu - ram, qe - rib ö - lem,

Ce - na - zam qa - la yér - de.

# No 157

$\text{♩} = 78$  *Plaintive song*

Ez' - zi - yem ve - te - ne sa - ri,

Yol gè - der ve - te - ne sa - ri.

Qur - bet - te can vèr - sem,

Ü - zü - mü qo - yun ve - te - ne sa - ri.

# No 158

(♩ = 92)

*Plaintive song*

Ya - lım ya - laq - da qal - dım,

Ço - ma-ğım, yo, yal - da qal - dı.

Be - ney, ha, be - ney,

Be - ney, be - ney, ha, be - ney, be - ney.

# No 159

♩ = 196

*Plaintive song, CD-25*

Audio

Men a - şiq sen sa - rı gül,

Sa - rı çi - çek, sa - rı gül.

Téz a - cıl - dın, téz sol - dun,

A - cıl - mey - din ba - rı gül.

# № 160

$\text{♩} = 164$

*Religious song during zikr*

Gel, sen - den, ay, xe-ber a - lım,  
Sü-lây - man - dan qa - lan dūn-ya.

# № 161

$\text{♩} = 64$

*Lament, CD-28*

Audio

He - le gül - ler' - min gü-lü sol - ma-yıb,  
He-le sa - hi-bi he-lak ol - ma-yıb,  
He-le qol - la - rı qe-lem ol - ma-yıb.  
A-nam, ağ - la - ma, ba-cım, ağ - la - ma,  
A-nam, ağ - la - ma, ba - cım, ağ - la - ma.

# № 162

(♩ = 140) *Plaintive song*

Ez' - zi - nem, qa - zan ağ - lar,

Od vu - rar, qa - zan ağ - lar, qa - zan ağ - lar.

Qur-bet el - de ö - le - nin

Qe - bi - ri - ni qa - zan ağ - lar, qa - zan ağ - lar.

# № 163

♩ = 112 *Wedding song*

Ge - li - ne bax, ge - li - ne,



E - li - ni vu - rub bə - li - ne.

El dəy - mö - yin ge - li - ne,

Çı - xar, gə - der è - vi - ne.



# № 164

$\text{♩} = 126$  *Wedding song, CD-37*

Ço - ban qay - tar qu - zu - ni,  
Yax - tın be - ra - kal - lah, ge - lin,  
Tax - tın be - ra - kal - lah, ge - lin.  
Ağ el - le - re gül - ler xı - na,  
Yax - tın be - ra - kal - lah, ge - lin,  
Tax - tın be - ra - kal - lah, ge - lin.

# № 165

(♩ = 152) *Plaintive song*

Fe - lek se - ni ya - na - san,

Od - la - ra qa - la - na - san.

Bi - zi nè - ce yan - dir - din,

Sen de è - le ya - na - san.

# № 166

(♩ = 84) *Plaintive song*

Gé - de - rem a - na,

Yol üst - de dur - ma,

Bu qe - der, a - na

Zül - fū - nū yol - ma.

# № 167

$\text{♩} = 80$  *Plaintive song*

Dert - ti - yem, ya - ra - lı - yem,  
 Ca - nı - ma dert bağ - lı - rem.  
 Ya - rım gè - dif dè - di - yi, ba - la,  
 O - tu - rub ağ - le - yi - rem.

# № 168

*Allegro* *Song*

Qa - pı - da du - ran me - nem, men,  
 Boy - nu - nu bu - ran me - nem, men.  
 Boy - nu - nu bu - ran me - nem, men.

# № 169

Allegretto

Song

O - tur - muş - dum  y - van - da,

Ay, oğ - lan, na - merd oğ - lan.

Ya - rım qa - lib Şir - van - da, ba - şı be - la - lı,   - rek,

ya - ra - lı, ay, na - merd oğ - lan.

# № 170

$\text{♩} = 114$

Lullaby

Lay - lay, lay - lay, ba - lam, lay - lay,

G  - l m, lay - lay, lay - lay, lay.

Men a - şı - qem, o g n -  y - ler',

Lay - la, ba - lam, a, lay - lay, lay.



# № 171

♩ = 120

*Wedding song*



№ 172

$\text{♩} = 104$  *Churning song*

Nêh - rem, o, mo, mo.

Ya - ğın da - na ba - şıy - can,

Ay - ra - nın göz ya - şıy - can,

Nêh - rem, o, mo, mo,

Ya - ğın ta - na ba - şıy - can,

Ay - ra - nın göz ya - şıy - can,

Nêh - rem, o, mo, mo, mo.

№ 173

 *Lullaby*

Lay - lay, bè - şî - yim, lay - lay,

Lay - lay, bè - şî - yim, lay - lay,

Ê - vim - è - şî - yim, lay - lay,

Ê - vim - è - şî - - - yim, lay - lay.

Sen kês şî - rin yo - xu - ya, ba - la,

Çe - kim kê - şî - yin, lay - lay.

Lay - lay, ba - lam, ay, lay - lay,

Lay - lay, gü - lüm, ay, lay - lay.

Lay - lay dè - dim ya - ta - san,

Qı - zıl gü - le ba - ta - san.

Qı - zıl gü - lün i - çin - de, ba - lam,

Şi - rin yo - xu ta - pa - san.

# No 174

$\text{♩} = 50$

*Religious song*

Şam - nan yo - la düş - mü - şem,

Təş - ne qe - rib qar - daş, vay,

Qem - ler üş - te gel - mi - şem,

Təş - ne qe - rib qar - daş, vay,

Der - diñ me - ni a - lıf - tır,

Hal - dan ha - la sa - lıf - tır.

## No 175

$\bullet = 144$

*Churning song*

A - şım ya - van a - lıf - tu',  
Ö - yü - me qo - naq ge - luf - tu'.  
Nəh - re, boy, nəh - re, boy.  
Nəh - re, boy, nəh - re, boy,  
A - şım ya - van qa - lıf - tu'.  
Ö - yü - me qo - naq ga - luf - tu',  
Nəh - re, bol, nəh - re, bol.

No 176

(♩ = 124)

*Plaintive song*

Dağ - lar, da - ğım - dı' me - nim,

Qem oy - la - ğım - dı' me - nim.

Qar - daş - la - rım u - za - ğa gè - dif - di',

Ay - rı - lıq - ta ya - man ça - ğım - dı me - nim.

No 177

(♩ = 140)

*Lullaby*

Lay-lay dè - dım he - me - şe,

Kar-van gè - der, ay, ba - lam, yè - ni - şe.

Yor - ğa - nı - na dèy - nen, ay, ba - la, gül dü - ze - rem,

Yas - tı - ğı - na be - növ - şe.

Lay - lay, ba - lam, a, lay - lay,

Lay - lay, gü - lüm, a, lay - lay.

# № 178

$\text{♩} = 120$  *Song*

Her i - yid' i - ši dö - yül,

Ay, li - lay, li - lay, li - lay,

Dos o - lub ba - şa ver - baq,

Can li - lay, li - lay, li - lay.

No 179

 = 138

*Prayer*



Öm - rü - mü' pa - yı bi - tib,

Ta - nı - ya - na sa-lam ol - sun.

Me-ne de' - vet - na - me ça - tib

É - ši - de - ne sa-lam ol - sun.

A - ğu-yu dön - der - di yağ - bal,

Ü - re - yi - me vu-rub bir xal.

Gét - me-li ol - mu-şam men da,

Dal qa - la - na sa-lam ol - sun.

# № 180

$\text{♩} = 54$  *Lullaby*

Lay-lay, bè - ši - yim, lay - lay,

É - vim - è - ši - yim, lay - lay,

Sen gèt ši - rin yu - xu - ya,

Çe - kim kè - ši - yin, lay - lay,

Ba - lam, lay - lay, a, lay - lay,

Gü - lüm, lay - lay, a, lay - lay.

# № 181

$\text{♩} = 112$  *Plaintive song*

Gé - ce - ler, ay, gè - ce - ler,

U - zun o - lar gè - ce - ler.

Men' der - dim o qe - der - di',

Mol - la ge - rek hê - ce - ler,

Mol - la ge - ti - rin, hê - ce - ler.

## No 182

♩ = 184 *Lullaby*

Lay-lay ça-lam u - ca - dan,

Se - sin çıx - mır ba - ca - dan.

Sen yê - ri bir men ba - xım,

Lay-lay, ba-lam, a, lay - lay.

Lay-lay dè - dim ya - tar - san,

Qı - zıl gü - le ba - tar - san.

# No 183

$\text{♩} = 58$  *Lullaby*

Lay - lay, ba - lam, a, lay - lay,

Kör - pe ba - lam, a, lay - lay.

Lay - lay de - dim ya - ta - san,

Qı - zıl gül - ler i - çin - de ya - ta - san.

Lay - lay, ba - lam, a, lay - lay,

Lay - lay, kör - pem, a, lay - lay.

# No 184

$\text{♩} = 126$  *Spinning song*

Güd - rü dü - zün - de,

Es - ki e - lin - de.



# № 185

Audio 

$\text{♩} = 80$  *Lullaby, CD-39*

Lay - lay, bè - şi-yim, lay - lay,

Lay-lay, bè - şi - yim, lay - lay.

É - vim - è - şi - yim, lay - lay.

Sen kè' şi-rin yu - xu - ya, ba-lam,

Çe-kim kè - şi - yin, lay - lay.

(♩ = 104) *Lament*

E' - zi - yem o - yan, gül,

A, ay, e' - zi - yem o - yan, gül,

O - yan, bül - bül, o - yan, gül,

O - yan, bül - bül, o - yan, gül.

Ne - yi - se, bi - zim da ta - lè - yi - mi - ze bə - le ya - zıl - dı,

Ay, èl - ler, ay, o - ba - lar, ay, bi - zim ya - nı - mı - za ge - len o - ğul - lar,

Ya - man bu vax - tı - mız - da, ya - man bu ça - ğı - mız - da,

Bi - zi mağ - mun qo - yan gül,

Ay, ey, vay, ay, ey, vay, ay, ey, vay.

Ay, dağ - lar sen - de ne - yim qal - dı,

Ay, dağ - lar sen - de ne-yim qal - dı,

Ay, e - lim çat - mır, ü - nüm çat - mır, ü - nüm yet - mir,

Ay, dağ - la - rım, ay, dağ - lar, ey,

Ay, sen - de Ha - cı Qa - ra-man ki-mi öv - li - yam qal - dı,

Ya - sin Çe - le - bi kim' öv - li - yam qal - dı.

Ha - cı Qa - sım Çe - le - bi ki - mi, E - li Çe - le - bi ki - mi,

Şıx E - li Çe - le - bi kim' öv - li - ya - la - rım qal - dı.

Tu - ma - sa - ta ki - mi, öv - li - ya - la - rım qal - dı,

Av - dıx Pi - ri kim' öv - li - ya - la - rım qal - dı.

Şıx Haz - red - din kim' öv - li - ya - la - rım qal - dı,

Zi - ya - ret Pi - ri kim' öv - li - ya - la - rım qal - dı,

Öz ba - bam kim' öv - li - yam qal - dı.

Ay, dağ - lar, ay, dağ - lar, ay, dağ - lar, ay, dağ - lar,

Si - zi de bi - zim ki - mi qan ağ - lar,

E - li - miz yèt - mir, ü - nü - müz çat - mır,

Ay, dağ - lar, ay, ay, ay, dağ - lar, oy, oy.

Ay, sen - de bir xəy - li öv - li - ya - la - rı - mız qal - dı,

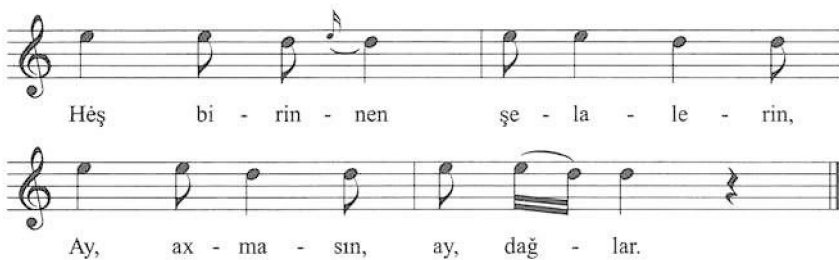
Yax - şı mes - çit - te - ri - miz qal - dı,

Yax - şı öv - li - ya - la - rı - mız qal - dı.

Yax - şı gi - rov oğ - lan - la - rı - mız qal - dı.

Ay, dağ - lar, ay, dağ - lar, se - nin, éy,

Hêş bir çi - çe - yin bit - me - sin,



# No 187

(♩ = 120)

*Lament*

A - şiq i - şin ağ - la - ram,  
A - şiq i - şin ağ - la - ram,  
Ay, ya - zın - qı - şın ağ - la - ram,  
Ya - zın - qı - şın ağ - la - ram.  
Ay, in - sa - nın ba - şı - na her iş ge - lir,  
Ay əl - le - rim, ay, oğ - lan - lar,  
Si - ze qur - ban o - lum,



Am - ma bi - ze ya - man düş - man - lıq èy - le - yib - ler,

Ya - man qes - be - qar - lıq èy - l'ib ler,

Ay, si - ze qur - ban o - lum.

Ay, men a - şıq, o - yan gül,

Ez' - zi - yem o - yan gül,

O - yan bül - bül, o - yan gül,

O - yan bül - bül, o - yan gül,

Téz a - çıl - dı', téz sol - dun,

Téz a - çıl - dın, téz sol - dun.

Ay, ve - te - nim, èy, vay,

Ay, oğ - lan - la - rı - mız, èy, vay.



## № 188

♩ = 96

*Petting a child, CD-40*

Audio



Bu ba - la - ma qur - ban.

Çe - men - de at - tar,

Bağ - rı çat - tar,

Bu ba - la - ma qur - ban,

Bu ba - la - ma qur - ban.

# No 189

(♩ = 118) *Lament*

Qa - ra - bağ - da bağ ol - maz, ay, èl - ler,

Qa - ra sal - xım ağ ol - maz.

Qe - rib yèr - de ge - ze - nin,

Ü - re - yin - de yağ ol - maz, èy, èy, yè, yè, yè, èy.

Qa - ra - bağ - da ta - lan var, ay, ɛl - ler,  
Zül - fün ü - ze sa - lan var.  
Ne ge - den var, ne ge - len,  
Gö - zü yol - da qa - lan var, ɛy,  
Gö - zü yol - da qa - lan var.  
Qa - ra - bağ - da quş dur - maz, ɛl - ler,  
Qa - ra - bağ - da quş dur - maz,  
Bağ - la - san da quş dur - maz.  
Kü - sü - lü - sen, gel, ba - rı - şaq, ay, ga - vur,  
Bi - zim di - li - miz din' dur - maz.

# No 190

$\text{♩} = 126$  *Song*

Sè - ma - ve - re od sal - mı-şam,

İs - si - ka - na qe' sal - mı-şam.

Ya - rım gè - dib tek qal - mı-şam,

Ha - çan ge - ler, Al-lah, ha-çan ge-ler.

# No 191

$(\text{♩} = 96)$  *Lament*

Ez' - zi'm o gü-nèy - ler,

O qu - zèy - ler, o gü-nèy - ler.

İ - ki hes - ret qo - vuş - sa,



## № 192

(♩ = 120) *Lament*

Qa - ra - bağ - da bağ ol - maz,

Qa - ra sal - xım ağ ol - maz.

Qur - bet - te yar sé - ve - nin

Ü - re - yin - de yağ ol - maz,

Ü - re - yin - de yağ ol - - - maz.

SINGLE-CORE TRIPODIC  
LOCRIAN TUNES (№ 193–202)

№ 193

♩ = 138

*Wedding song*

Ge - li - ni - mi - zi ge - tir - mü - şok i' - şal - lah,  
A - me - li - nen qur - tar - mu - şok i' - şal - lah.  
Ge - lin tax - tı nu - ba - rek,  
Ge - lin bax - tı nu - ba - rek.

№ 194

♩ = 132

*Religious song during zikir, CD-24*

Nu - run sa - hi - bi - dir Re - su - li Al - lah  
Al - lah bir - di' la i - la - ha il - la Al - lah.

# № 195

$\text{♩} = 132$  *Religious song during zikr*

Sen - de - di' her der', sen - de - di' der - man,

Ba - ba da - ğı e - ken üs - tün - de xar - man.

# № 196

$\text{♩} = 118$  *Ashik's song*

Ca - van - lı - ğın, ay, me - heb - be - tin, ay, ay, eş - qi - ne,

Ca - van - lı - ğın, ay, ay, me - heb - be - tin, ay, ay, eş - qi - ne,

A - ğar - may - nan, ay, saç - la - rım,

A - man - dır, a, qar - daş, a - man - dır, a, qar - daş, a - man - dır.

# No 197

*Religious song during zikr*

$\text{♩} = 69$

Gèt - miş i - dim, su ge - ti - rem Ek - be - re,  
rem Ek - be - re,

4

Şah Hü-sëyn, be - re,  
Gèt - miş i - dim, su ge - ti - rem Ek - be - re,

7

Şah Hü-sëyn, vah, Hü-sëyn,

Şah Hü-sëyn, vah, Hü-sëyn, Ek - be - re,

Gët - miş i - dim, ge - ti - rem Ek - be -

2

10

Şah Hü-sëyn, vah, Hü-sëyn,

Şah Hü-sëyn, vah, Hü-sëyn, Kes - me yo - lum,

Hü-sëyn, vah, Hü-sëyn, Şah Hü-sëyn,

2

13

Şah Hü-sèyn,

qoy, gè - dım, èy, bi - ha - ye, Şah Hü-sèyn,

vah, Hü-sèyn, me yo - lum,

16

vah, Hü-sèyn,

vah, Hü-sèyn, Şah Hü-sèyn,

qoy, gè - dım, èy, Şah Hü-sèyn,

2

19

ar - ma - ğa, Şah Hû-sèyn,

Şah Hû-sèyn, vah, Hû-sèyn, Şah Hû-sèyn,

vah, Hû-sèyn,

2

22

vah, Hû-sèyn,

vah, Hû-sèyn, Ge - lin gel - di o - ta - ğa,

25

Şah Hü-səyn, vah, Hü-səyn,

Şah Hü-səyn, vah, Hü-səyn, O - ğul, sen qalx

Şah Hü-səyn, vah, Hü-səyn,

28

Şah Hü-səyn, vah, Hü-səyn,

a - ya - ğa, Şah Hü-səyn, vah, Hü-səyn,

Şah Hü-səyn, vah, Hü-səyn,

31

Şah Hü - sèyn,

To - yun mü - ba - rek ol - sun,

Şah Hü - sèyn,

rek ol - sun,

Şah Hü - sèyn,

34

vah, Hü - sèyn,

vah, Hü - sèyn, Bè - le toy nu - bek ol - maz,

vah, Hü - sèyn, Bè - le toy nu - bek ol - maz,

2 2

37

Şah Hü-sèyn, vah, Hü - sèyn, Şah

Şah Hü-sèyn, vah, Hü - sèyn. Şah Hü-sèyn,

Şah Hü-sèyn, vah, Hü - sèyn. sèyn,

2

40

Hü - sèyn, vah, Hü - sèyn.

vah, Hü - sèyn.

vah, Hü - sèyn.

# № 198

Allegretto

Love song

Gü - nü - gün - den ar - tır ü - rek - te ya - ram,

Ay, na - dan ba - lam, ay, na - dan.

# № 199

(♩ = 132)

Song during milking

Dur, bay - cim, a, bay - cim, a, bay - cim,

Qa - do - vi a - la - ram, a, bay - cim,

Süd - di me - me - le - rü - ve qur - ban o - lum,

Dur, bay - cim, a, bay - cim, ay, bay - cim.

## No 200

$\text{♩} = 52$

*Religious song during zikr*

Hü - nü ru - hu Mus - ta - fa - ya pen - cer,

Ey, hü - nü ru - hu Mus - ta - fa - ya pen - zer,

Aş bir bu qan - lı göz - le - rin, ay, bax ek - ber,

Şah Hü - sêyn, vah, Hü - sêyn,

Ya - ra - lan - mı - şam du - ra bil - mi - rem,

Şah Hü - sêyn, vah, Hü - sêyn.

## No 201

$\text{♩} = 168$

*Wedding song, CD-43*

bir, ay, Al - lah - ın eş - qi - ne,

bir Al - lah - ın eş - qi - ne.

Gö-rüm: ay, bey, to - yun mu - ba - rek ol - sun,

Qo - hu - mu - qar - da - şı be - yin var ol - sun.

## No 202

(♩ = 108)

*Lament*

Ay, he - ze - ret gè - de - ne, gè - den', èy, èy,

Me - ni in - ti - zar - da qo - yub yar gè - der.

Yük - le - nib - di gef - le - te bar xa - nam,

É - le bil - lem kül - lü a - lem var, gè - der, èy.

TWO-CORE TRIPODIC  
LOCRIAN TUNES (№ 203–212)

№ 203

♩ = 138

*Funny song, CD-41*

Audio

Ay, ne dè-yim, mec-lis - ler - de men ge-ze-rim a-ra-nı,  
Sa - ni - ta - ram, men bağ - la - ram ya - ra - nı.  
Vu - run çirt - ma, qı - zış - tı - rın a - ra - nı,  
Ay, can a - lan, can me - ni dil - len - di - rin,  
Bir bè - le mèy - dan me - ni dil - len - di - rin.  
O, er - me - yir, er - me - yir,  
Des - te tu - tub qı - zıl gü - lü der - me - yir,  
Çirt - ma - nın hêç se - da - sı de gel - me - yir,



## No 204

$\text{♩} = 138$

*Plaintive song*

Dè'r: men o - xu' - ram, yar yu - xu - dan o - yan - sin,

O - xu - mu - ram, men - de o - lan mö - hüb - be - te i - nan - sin.

Cel - lad ki - mi baş qoy - mu - şam yo - lun - da,

Gür - ya - ti var, o da me - ni' ki - mi da - yan - sin,

gel, a - nam, qur - ban, a.

# № 205

Andante Love song

Ge - lin, gè - dek dü - zü - ne, dü - zü - ne,  
Xo - roz - lu' - nun

Ay, gül - le de - yib, U - rus - ta - mın di - zi - ne.

# № 206

$\text{♩} = 72$  Religious song

Kes - me yo - lum, qoy gè - dim, èy, bi - ha - ya,  
Re - him è - le, za - lım men, E - li Ek - be - rem,  
Re - him è - le, za - lım men, E - li Ek - be - rem.

# № 207

Moderato Love song

Bir qız sêv - dim u - ca dağ - lar ba - şın - da,  
 Éy - bi yox - dur ne gö - zün - de, qa - şın - da,  
 E - ceb êş - qe düş - düm ca - van ya - şım - da.

# № 208

(♩ = 110) Plaintive song

Bu dün - ya - da üç ne - sil - den qor - xu - ram,  
 Bir ay - rı - lıq, bir yox - sul - luq, bir ö - lüm.  
 Bun - la - rın hêç bi - rin - de es - la kö - nül xoş ol - maz,  
 Bir ay - rı - lıq, bir yox - sul - suq, bir ö - lüm.

# No 209

Allegretto

Plaintive song

Heş - ter - xa - na gè - den ge - mi gel - me - di...

Ay, öl - lem, öl - lem, gè - de - rem El - xa - na.

# No 210

Moderato

Love song

Qa - la - nın di - bin - de a - lag èy - le - rem.

Ba - lam, ya - rın me - nem, men.

# No 211

♩ = 104

Love song

Hü - ri - ler, pe - ri - ler yı - ğıl - sın ba - ğa,

Hü - ri - ler, pe - ri - ler yı - ğıl - sın ba - ğa,



## No 212

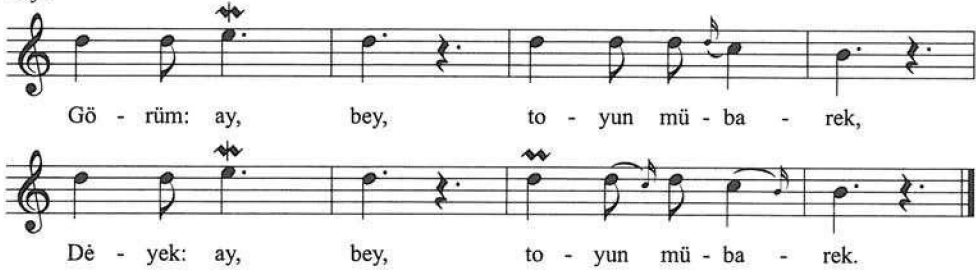
$\bullet = 100$

Wedding song, CD-42

Audio



Refr:



Gö - rüm: ay, bey, to - yun mü - ba - rek,  
Dè - yek: ay, bey, to - yun mü - ba - rek.

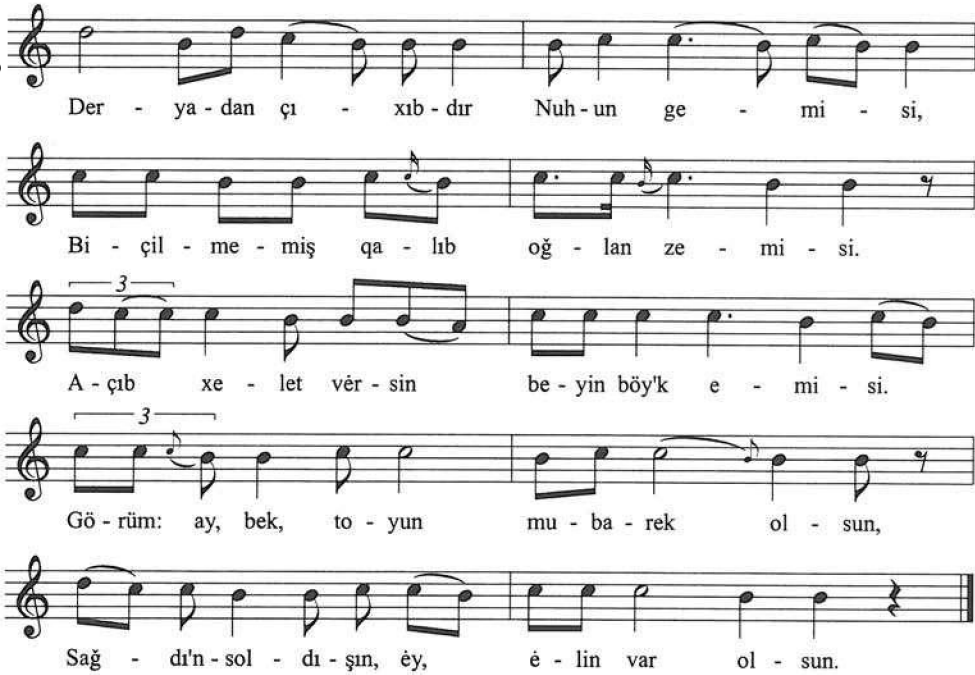
SINGLE-CORE LARGE-SIZE BIPODAL  
LOCRIAN TUNES (№ 213-215)

№ 213

 = 116

Wedding song, CD-26

Audio



Der - ya - dan çı - xıb - dır Nuh - un ge - mi - si,  
Bi - çil - me - miş qa - lıb oğ - lan ze - mi - si.  
A - çıb xe - let vèr - sin be - yin böy'k e - mi - si.  
Gö - rüm: ay, bek, to - yun mu - ba - rek ol - sun,  
Sağ - dı'n - sol - dı - şın, èy, é - lin var ol - sun.

№ 214

(♩ = 132) *Plaintive song*

Dè-yir: ov-çu, vur-ma, èy, ma-ra-lı, öz ha-yı-nın üs-de-di',

Ov - çu, vur - ma ma-ra - lı, öz ha-yı-nın üs - te-di'.

İn - saf èy - le, gel, at - ma, ba - la - sı - nın üs - te-di',

Sen na-haq - dan, èy, qan tök - me, ba - la - sın-nan a - yır-ma,

Ba - la - sı - nın her qeh - ri a - na - sı - nın üs - te-di'.

№ 215

(♩ = 132) *Religious song during zikr*

Ev - vel, ev - vel Hez - ret ba - ba - dı', qar - lı-dır ba - şı,

Xı - dır Zın - da ba - ba - dı' ca - van - dı' ya - şı,



TWO-CORE LARGE-SIZE BIPODAL  
LOCRIAN TUNES (№ 216–218)

№ 216

(♩ = 120) *Plaintive song*

Der - ya ke - na - rın - da tik - dir - dim güm - bez,  
O - xu - dum der - si - mi, ay, o - ğul - lar dè - di - ler, bil - mez,  
Si - ze kö - mek ol - sun o gö - ze gö - rük - mez,  
Ne in - di me - nim qel - bim ö - lüb, ne dè - yim, ağ - le - yi'.

№ 217

(♩ = 88)

*Plaintive song*

Hn, èy, qı - rıq dağ - lar, ço-ba - a - a - yan,

Ax - ta - rır dağ - lar ço - va - yan, der - din a - lım, ay.

Ço-ban - sız yay-laq - la - ra a - nam qur-ban,

Ba - ya - tı bağ - lar ço-ba - a - yin, gel, a - nam qur-ba - yın,

gel, ay.

№ 218

(♩ = 138)

*Plaintive song*

Men a - şı-qam, ay, in-ci kôn-lü - yü - yü - - - üm,

Dür kôn-lüm, in - ci kôn - lüm.



## Tunes moving on Aeolian chords

### SINGLE-CORE SMALL-SIZE AEOLIAN TUNES (№ 219–228)

#### № 219



# No 220

(♩ = 92)

*Churning song*



Nêh - rem, gel, gel,

Çö - rey' ya - van qa - lıb - dı'.

Yağ' bol èl', a, nêh - rem,

Çox - lu yağ vêr - gi-nen, ay, nêh - rem,

Ba - şu - va dô-nüm, ay, nêh - rem,

Ya - ğu' vêr - gi-nen, ay, nêh-rem.

# No 221

♩ = 144

*Plaintive song, CD-46*

Audio 



Gét - di gü-lüm, ağ - la-ram,

Al - dı zü - lüm, ağ - la - ram.



## No 222

(♩ = 125) *Religious song*

Ma - ra - lın di - zi qan - lı,  
Di - zi - nin kö - zü qan - lı.  
Bir iş fe - lek - ten ol - sa,  
Qoy - la - rı bi - ze qal - dı.

# No 223

$\text{♩} = 108$

*Plaintive song*

Du-man gel - di dağ - la-ra,

Ya - yıl - dı yay - laq - la-ra.

A - na - lar qur - ban ol - sun

Av - to-mat tu - tan bar-maq - la - ra.

# No 224

$(\text{♩} = 84)$

*Plaintive song, CD-45*

Audio

E - zi - zim si - ni, si - ni,

Tol-dur - lar si - ni, si - ni.

Me - ne öz qar - de-şim ge - ley - di,

Néy - ne - rem öz - ge - si - ni.

# No 225

Moderato Love song

Ya - ğış ya - ğar, şı - rıl - dar,

Qız, ke - me - rin bağ - la - ma.

# No 226

$\text{♩} = 84$  Plaintive song

Sa - ral - dım mē-şe ki-mi-yi-yi,

Sol - dum be - nōv-şe ki - mi.

Ni - ye me - ni sınırdır-dım, ay, oğ-lan,

On - lu - ğun şü - şe ki - mi.

No 227

(♩ = 98) *Wedding song*

Ge - lin ge - lir, xan ge - lir di - yê,  
 Öv - le - ri yı-xan ge - lir.  
 Ge - lin ge - lir xan ge-lir, ay, oğ - lan,  
 Ö - vü - nü ti-kan ge - lir.

No 228

♩ = 112 *Wedding song, CD-52*

Audio

Év - ler - de çox söz o - lar,  
 Ü - re - yi - ne sal - ma ge - lin. 1. ma ge - lin. 2.  
 Am - ma - nı am - man ge - lin.

TWO-CORE SMALL-SIZE  
AEOLIAN TUNES (№ 229–279)

№ 229

$\text{♩} = 66$  *Religious song*

İ - mam şe - hid o - luf - du',

Şah - ba - la qan do - luf - tu',

Oğ - lan - lar qe - ret do - luf - tu',

İ - mam 'səyn - e qur - ban o - luf - tu',

İ - mam 'səyn - e qur - ban o - luf - tu',

Şah Hu - səyn, vah, Hu - səyn.

Lay - la, oğ - lan - nar, lay - lay,

Ay - lay, 'mam 'səyn - i - miz, lay - lay,



№ 230

(♩ = 92) *Lament*

Der - ya, sen - den kim geş - ti,

Der - ya, sen - den kim geş - ti.

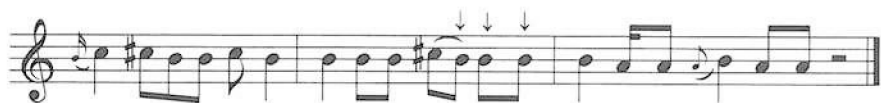
Ay, kim çal - xa - dı, kim geş - ti, ay,

Kim çal - xa - dı, kim geş - ti, ay kim geş - ti.

Ay, el - le - rin ca - van ge - lin - ner',

Ay, el - le - rin ca - van oğ - lan - nar',

Ay, kö - nül - süz ö - len ge - lin - ner,



Ay, te-ze-ce dü-nen qıx vè-rif gel - di-yim, ay, ge-lin, ay, ge-lin.



Ez - ra - yil boy - nu - nun da - lın ke - sen - de,



Ez - ra - yil boy - nu - nun da - lın ke-sen-de,



Gèn he - ya - tın ya - dı - na düş - tüm', ay, ge-lin, ay, ge-lin,



Ay, èl - le - ri' ya - dı - na düş - tü', ay, ge-lin,



Bi - ley - dim, gö-rüm, ay, èy, vay, ay, xa - ya - lın - nan, ay,



Ay, ne gèş - ti, ne gèş - ti, ba-lam, ne gèş - ti.



Ay, men a - şiq a - la çi-men,



Men a - şiq a - la çi-men,



Göy çi - men, a - la çi - men,



Göy çi - men, a - la çi - men.

# № 231

$\text{♩} = 190$

*Lullaby*

Lay - lay dè - dim, ya - ta - san,

Qı - zıl gü - le ba - ta - san.

Qı - zıl gü - lün i - çin - de

Şi - rin yu - qi ta - pa - san.

# № 232

$\text{♩} = 100$

*Churning song, CD-50*

▶  
Audio

Nèh - rem, gel, nèh - rem, gel,

Çö - re - yim ya - van qa - lıf - dır,

Nèh - rem, gel, nèh - rem, gel.

№ 233

♩ = 88

*Wedding song*

Ge - lin, ge - lin, gel ha - dı,

So - ra - ğı yel - den al - dı.

Qur - ban o - lam ge - li - ne, o

Or - xan i - çin gel ha - dı.

Ge - li - ne bax, ge - li - ne,

Kü - ser, gè - der è - li - ne.

Ge - li - ne söz dè - me - yün,

Çı - xıb gè - der è - li - ne.

# № 234

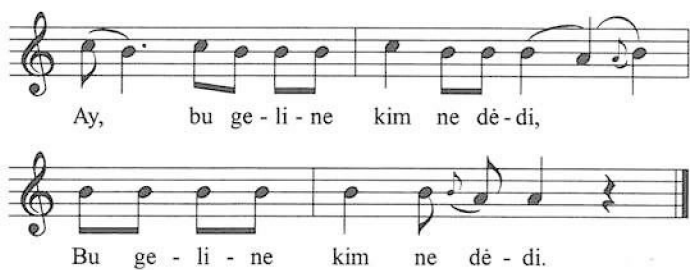
*(♩ = 126)* *Lullaby*

Lay - la dè - dim, ya - ta - san,  
 Q1-zıl gü - le ba - ta - san, èy.  
 Q1 - zıl gül ba - ğın ol - sun,  
 Dal - da - sım - da ya - ta - san, èy.

# № 235

*(♩ = 108)* *Wedding song*

Bu ge - lin saç - tı ge - lin, ay, ba - la,  
 Bu ge - lin saç - tı ge - lin, ay, ba - la,  
 Ay, ge - di' - den aş - tı ge - lin,  
 Ay, ba - lam, ay, ba - lam, ay, ba - lam, ay, ay.



# № 236

$\text{♩} = 144$

*Lament*

Su - lan gül - tek u - zun qem - tek,  
Ca - ha - na doy - ma - dım sen - den.  
A - nam, lay - lay, a - nam, lay - lay,  
Qe - rib ö - len a - nam, lay - lay,  
Qe - rib ö - len a - nam, lay - lay.

## Lament

(♩ = (112))

Dağ - lar ma - ra - la qal - dı,

Dağ - lar ma - ra - la qal - dı,

Ay, o - tu sa - ra - la qal - dı,

O - tu sa - ra - la qal - dı,

Men kö - çü - rem, ay, ıl sen - nen, ay, o - ba, sen - nen.

Se - rin su - lay, göy çe - men - nen,

O da ma - ra - la qal - dı,

O da ma - ra - la qal - dı.

Ay, bu dağ - lar, ıl, ge - dek, ır - ge - li dağ - lar,

Ba - - şı köl - ge - li dağ - lar,

Sen - nen a - ğır  l - ler k -  f - t ',

Sen - nen a - ğır  l - ler k -  f - t ',

Ay, se - ni g -r m,  y, g -ne de  r - ge - li dağ - lar,

Sa - na g -ne de  r - ge - li dağ - lar, ay, dağ - lar,  y,

Dağ - lar, o - tun qu - ru - sun,

O - tun, tu - tun qu - ru - sun.

Daş - tar, men sen - nen k  -    - rem, men g  - den - nen soo - ra

Se - nin o - tun qu - ru - sun,

O - tun, su - yun qu - ru - sun,

Dağ - lar, ay, dağ - lar, lay - la - l  dağ - lar, ay, dağ - lar.

№ 238

♩ = 80

*Song during milking*

The musical score is written for a single melodic line in treble clef. It consists of seven staves of music. The first staff begins with a treble clef and a 6/8 time signature. The second staff has a 12/8 time signature. The third staff has a 9/8 time signature. The fourth staff has a 9/8 time signature. The fifth staff has a 9/8 time signature. The sixth staff has a 9/8 time signature. The seventh staff has a 9/8 time signature. The lyrics are written below the notes. There are some musical markings, such as a downward arrow above the note 'ne' in the second staff and a downward arrow above the note 'ay' in the fifth staff.

Ne - neş, ne - neş, ay, ne - neş,

Qur - ban o - lum süt - tü ca - mı - na, ne - neş.

Dur, ne - ne - şim, ay, ne - neş.

Sa - rış ne - nem, ay, ne - nem,

Dur, ne - ne - şim, ay, ne - neş.

Sü - dü - ne qur - ban o - lum,

Dur, ne - ne - şim, ay, ne - neş.


# № 239

(♩ = 108) *Lullaby*

Lay - lay, ba - lam, lay - lay,  
 Des - te, ba - lam, lay - lay,  
 Ya - tıb yu - xu gö - rer-sen,  
 Ba-lam, lay - lay, ba-lam, lay - lay,  
 Köl - fe ba - la, lay - lay,  
 Dert - te ba - la, lay - lay.

# № 240

(♩ = 144) *Plaintive song, CD-47*

Audio 

A - man, a - na, can a - na,  
 Gö - zel mê - hir - ban a - na,

A - na - nin qè - dir' - ni

Bil - mek la - zım - dır, ba - la,

A - man, ba - la - ca, ba - la - ca, ba - la - ca.

## No 241

(♩ = 112)

*Lament*

Bağ - da yū - züm a - ğa - cı,

Bağ - da yū - züm a - ğa - cı,

Él - ler ū - züm, ay, dü - züm a - ğa - cı,

Ü - züm, ay, dü - züm a - ğa - cı.

Lay - lay, lay, ba - la - lar, lay - lay,

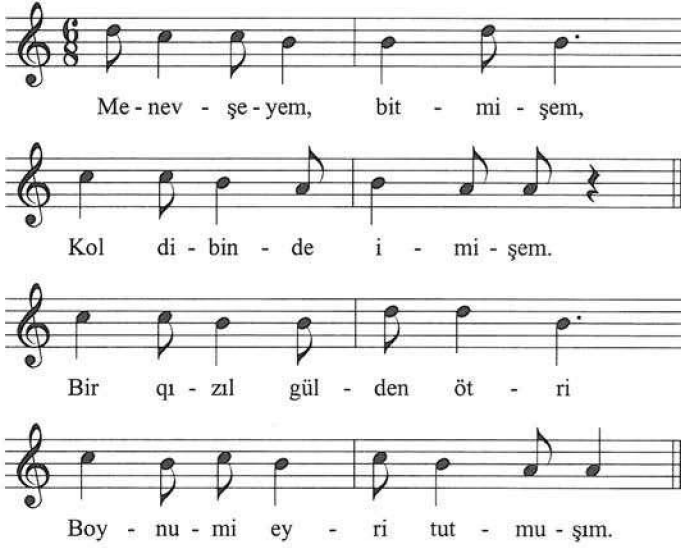
Lay - lay, èl - le - rim, lay - lay.

## No 242

♩ = 112

*Love song, CD-51*

Audio



Me - nev - şe - yem, bit - mi - şem,  
Kol di - bin - de i - mi - şem.  
Bir qı - zıl gül - den öt - ri  
Boy - nu - mi ey - ri tut - mu - şım.

## No 243

♩ = 108

*Wedding song*



Ay, la - le - zar - dı' bu gè - ce,  
Tü - kan - ba - zar - dı' bu gè - ce.  
Ge - li - ne xı - na ya - xın,  
Bey in - ti - zar - dı' bu gè - ce.

# No 244



$\text{♩} = 126$  *Laylay, CD-48*

Lay - lay, ba-lam, a, lay - lay,

Gül - lü ba-lam, a, lay - lay.

Lay - lay dè - dim, ya - ta - san, *tr*

Qı - zıl gü - le ba - ta - san.

# No 245

$\text{♩} = 156$  *Lullaby*

Lay-lay, ay, dè-ye-rem a - du - va,

Qur-ban ke-se-rem ca-nu-va.

Lay - lay, bè - şı-yim, lay - lay, ay - a,

É - vim - è - şı-yim, lay - lay.

No 246

(♩ = 126) *Lament*

A - şiq mè - şe - li yər - de,

Gül - lü, be - növ - şe - li yər - de.

Ba - la ca - van - na - rı-mız me - nim qar - da - şım oğ - lu,

Vu-ran è - le vur - du, qal - dı dö - şe - li, yər - de.

Lay - lay, a, ca - van - la - rı-mız, ay, lay - lay,

Lay - lay, ay, qar - da - şım' ca-van ba - la - sı, lay - lay.

Lay-lay, ay, ne-ne-min geb-rin', qoy', gel - dim,

De - de - mi' qeb - ri' qoy - dum, gel - dim,

Al - tı'n o - ta' - mı-zı qay - duq, gel - di',

Bül-bül - lü ba - ğı - mı-zı qoy - duq, gel - di'.



# № 247

(♩ = 132) *Lament*

Bu dağ - lar, bu dağ - lar,

Bu dağ - lar, u - lu dağ - lar, u - lu dağ - lar,

İs - may' - lim, ay, lay - lay, ca - van oğ - lan, ay, lay - lay.

lay - lay, ay, lay - lay, ay, lay - lay,

Ca - van oğ - lan - nar ay, lay - lay, lay - lay.

Gel - dim, ey, gö - rem se - ni, gel - dim, gö - rem se - ni,

İs - may' - lim, lay - lay, lay - lay, lay - lay, lay.

Gët - dım, se - ni, ba - la, bı - aq - da g r - d m,  
G r - d m se - ni, bı - aq - da g r - d m.  
Ay, g y kiş - ner, bu - lud ađ - lar,  
İs-may' - lım, lay - lay, İs-may' - lım, lay - lay, İs-may' - lım, lay - lay,  
Ca - van ođ - lan - na-rım, lay - lay.  
Xes - te de - den de qur - ban,  
Yaz e - me - nin da qur - ba - yan,  
Ne-nen de qur - ban, a, qar - daş, ne-nen sa - na qur-ban,  
İs - may' - lım, ay, lay - lay, ay, lay - lay,  
Ca - van ođ - lan - lar, ay, lay - lay.

№ 248

*Song*

$\text{♩} = 108$

Gét, ay,

Gè - de gèt ey - len, gel - gi - nen,

Bi - zim dil' öy - ren, gel - gi - nen.

A - nem yox - ti öy - ren,

Gèt, e-mel-li öy - ren, gel - gi - nen.

Al - man' at - tum ho - vu - za qal - di

O hov' - za, bu hov' - za,

Tat qı - zı dö - nüb don' - za,

A, gè - de gèt, ey - len, gel - gi - nen,

Bi - zim dil öy - ren, gel - gi - nen.

## No 249

$\bullet = 120$

*Love song, CD-53*

Audio

E - zi - zi - yem, Gül - en - da - ma,

Şeh dü - şüb - dür gül en - da - ma.

O - ley - dim taf - ta köy - nek,

Sar - ma - şey - dim gül en - da - ma.

## No 250

$\bullet = 120$

*Love song*

E - zi - zi - yem, Gü - len - da - ma,

Şeh dü - şüb - dür gül en - da - ma.

O - ley - dim taf - ta köy - nek

Sar - ma - şey - dim gül en - da - ma.

# № 251

♩ = 92

*Lullaby*

Lay - lay dè - dim he - me - şe,

Kar - van gè - der yè - ni - şe.

Yas - tı - ğı - na gül bit - sin,

Dö - şe - yi - ne be - növ - şe.

Lay - lay, ba - lam, a, lay - lay,

Lay - lay, gü - lüm, a, lay - lay.

# № 252

♩ = 116

*Love song*

Şa - ma - ma - ya ox - şu - yu' - san,

Li - le - za - rım, gel, gel,

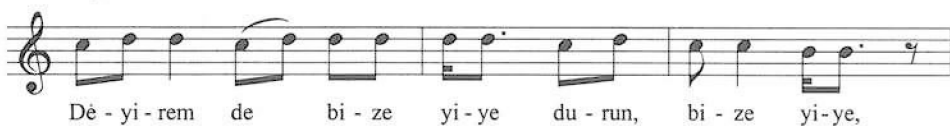
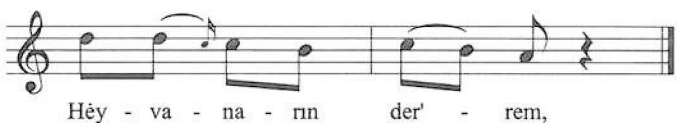
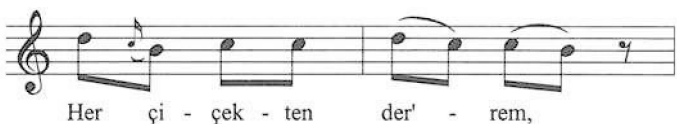
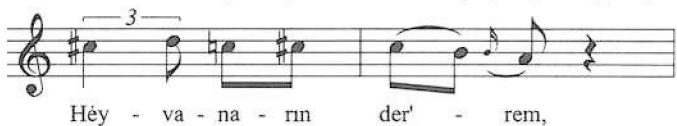
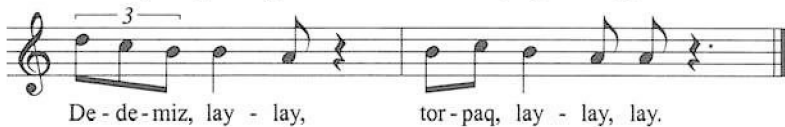


№ 253

(♩ = 134) *Lament*

E' - zi-yem, ba - şa dol - sun,  
Sür - me çek qa - şa, dol - sun.  
Bi - zim tor - pa - ğı' biz - den,  
Bi - zim mül - kü - mü - zü, bi - zim tor - pa - ğı - mız',  
Bi - zim ve - ten' a - lib ga - vu - ra vè - re - nin,  
Ne gül - sün, ne şad ol - sun, ne şad ol - sun.

Lay - lay, tor - paq, ay, lay - lay, lay,  
 Ve - ten, lay - lay, ay, lay - lay, ay, lay - lay, ay,  
 Lay - lay, ça - lım a - dı - na,  
 Xu - da yê - ter da - dı - na.  
 Bi - ze tor - paq qıs - met o - lar, Al - lah,  
 Gê - de - rik tor - pa - ğı - na.  
 Tor - paq, lay - lay, ay, lay - lay,  
 Ve - ten, lay - lay, ay, lay - lay, ay, lay - lay.  
 Men a - şı - qam yad êl - de,  
 Yad öl - ke - de, yad êl - de,  
 Ne xal - xa yad êl - de ge - zin - sin,



A, ga - vu - ra tor - paq vè - ren,

Ge', tor - pağ' - mı - zı al vèr - gi - nen.

Tor - paq, ay, lay - lay,

Ve - tan, ay, lay - lay, lay,

gü - nah yox - tu,

Tor - paq

Ay - lay, tor - pa' - ğı - mız,

Ve - ten, lay - lay, lay.

# No 254

(♩ = 170) *Lullaby*

Dèy - dèy, ba - la, dèy - dèy,

Dèy - dèy, ba - la, dèy - dèy,

Dèy - dèy, dèy - dèy, ba - la, dèy - dèy.

# No 255

(♩ = 112) *Lullaby*

Lèy - lèy, ba - lam, lèy - loy,

Kör - pe ba - lam, lèy - loy,

Kör - pe ba - lam, a, lèy - loy,

Çè - çe ba - lam, a, lèy - loy.

# № 256

♩ = 96

*Love song*

Mi - xe - yi ek - tim le - yen - de, Mi -  
 xe - yi boy - nun e - yen - de.  
 On i - ki qur - ban de - mi - şem,  
 Yar e - li e - li - me de - yen - de.

# № 257

♩ = 96

*Plaintive song, CD-49*

Audio

Su gel - di, bas - tı yo - lu,  
 Su gel - di, kes - ti yo - lu.  
 Ge - dir - dim dos gör - me - ye,  
 Düş - man - nar kes - ti yo - lu.



# № 258

$\text{♩} = 104$  *Lullaby*

Lay - lay dè-dim ba - la - ma ya - tın - ca,  
Göz - le-rem, ay, ba - tın - ca.  
Ba - lam, lay - lay, a, lay - lay.  
Ca - nım ce - za - ne gel di,  
Lay - lay, ba - lam, a, lay - lay.


# № 259

$\text{♩} = 54$  *Song*

Gel, yol - daş, mah - nı dè - yek,  
Ay, li - ma - nı so - yub yè - yek.  
Bi - ze ha - mı - sı bir - dir,  
Ay, si - ze han - sın - nan dè - yek.

# № 260

$\text{♩} = 63$  *Song, CD-54*

Audio 

Tam - bu - run bès ben - din - ne',  
Ay, dos gè - dif - di' ken - din - ne'.  
Ol xu - dam kù - mag ol - sun,  
Ay, ha - mı - mı - zın der - din - nen.

# No 261

$\text{♩} = 52$  *Wedding song*

Ge - lin ge - lir, dü - şü - rün,  
Ay, ge - lin a - - - şı bi - şı - rin.

# No 262

$\text{♩} = 63$  *Song*

E - zi - zi - yem, yüz il gez,  
Ay, yüz il do - lan, yüz il gez.  
Be - fa - lı yar yo - lun - da  
Ax heç kes - nen sen yüz il gez.

№ 263

$\text{♩} = 56$  *Plaintive song*

Bu boy - da derd çek - mez - dim,

Ay, der - de sal - - - dın sen me - ni.

Öl - se, ba - - cı - lar öl - sün,

Ah, öl - me - sin ba - la qar - daş - la - rım.

№ 264

$\text{♩} = 80$  *Plaintive song*

Gè - di - rem, yo - lum dal - dır,

Ay, bu ne - ve e - li bal - dır.

Çe - ki - rem, ba - lam der - di,

Ax çek - sem de, ca - nım sağ - dır.

№ 265

(♩ = 144)

*Lullaby*

Lay - lay, ba-lam, a, lay - lay,

Lay - lay, ba-lam, lay - lay, lay - lay.

Şi - rin yu - xu ta - pa-san, ba-lam,

Qı - zıl gül - ler i - çin - de

Şi - rin yu - xu ta - pa - san.

Lay - lay, ba-lam, a, lay - lay,

Şi - rin ba-lam, a, lay - lay.

# № 266

$\text{♩} = 152$  *Religious song during zikr*

La i - la - ha, ill' Al - lah,

La i - la - ha, ill' Al - lah,

La i - la - ha, ill' Al - lah,

La i - la - ha, ill' Al - lah...

# № 267

$\text{♩} = 88$  *Lament*

Éy, i - yid - le - rim tağ - la - rı ya - rır,

Köh - lel - le - ri yo - rur,

Qar - tal - la - ra qıy vu - rur,

Tor - pa - ğı - mı - zı ge - ri a - lır.

Tor - pa - ğın gö - zü nem - li - dir,

Éy, i - yit - ler, siz - den kö - mek di - le - di,

Me - ne u - za - nan düş - men e - li - di hiç kes - kin.

## No 268

(♩ = 100) *Lullaby*

E - zi - zim, ba - lam, lay - lay,

Gü - lüm, bül - bü - lüm, ba - lam, lay - lay,

Lay - lay de - ye - rem a - du - va, ba - lam,

Qı - zıl gü - lüm ba - lam, lay - lay,

Bir Al - lah çat - sın da - du - va, ba - lam, lay - la, lay - lay.

№ 269

(♩ = 116)

*Lullaby*

Dağ - lar da - ğın ol - sun,

Qı - zıl gül ba - ğın ol - sun,

B6 - yü - yüb bo - ya - ba - şa çat, o - ğul,

At sü - ren ça - ğın ol - sun.

Lay - lay, ba - lam, a, lay - lay,

Der - dim a - lan, a, lay - lay.

No 270

$\text{♩} = 120$  *Lament*

Lay-lay, a, gü - lü yan - sîn,

Od tus - sun gü - lü yan - sîn,

Bi - zi . . bu yè-re sūr-gün è - li - ye-nin,

Ağ - zın - da di - li yan - sîn.

Dağ - lar, qo - şa dağ - lar,

Vè - rif - i baş - ba - şa dağ - lar.

Dağ - lar men ne dè - yim ki,

Dağ - lar sa - na ne dè - yim.

Qa - lıf - tı' bir cût ba - lam,

Qa - lıf - tı' èl - ler, ba - lam.

№ 271

$\text{♩} = 116$

*Lament*

İs - te - ye - rem öl', is - te - ye - rem,

Gè - dem è - li - mi - ze, a, lay, lay-lay.

Vè - rif - i baş - ba - şa dağ - lar,

Ga - vur ke - sif yol - la - rı.

Qor - xu - ram ga - vur - dan men,

Ga - vur ke - sif yol - la - rı.

Qoy - mur gè - dek ve - te - ne,

Ve - ten, lay - lay, a, lay - lay,

Tor - paq, lay - lay, a, lay - lay.

A - ya - ğım ba - şı - na gel - sin, ay, lay - lay,

Qa - dam kaş, o da gel - sin,

Ay - lay, lay - lay, - lay, a, lay - lay.

## No 272

(♩. = 116) *Lullaby*

Qı - zıl gül bu - tam, lay - lay,

E - ti - ne bu - tam, lay - lay.

Bö - yü - yüb bo - ya - ba - şa çat, o - ğul,

To - yu - nu tu - tam, lay - lay.

# No 273

$\text{♩} = 74$

*Lament*

Bi - zim ba - şı - mı - za ge - len,  
Lay - lay, lay - lay, a, lay - lay,  
Düş - man ba - şı - na gel - sin,  
Lay - lay, ba - lam, a, lay - lay,  
Ve - ten, lay - lay, a, lay - lay.

# No 274

$(\text{♩} = 92)$

*Lament*

Ca - nım, qo - yu - nun ke - li - ni,  
Ov - şa - ra gel - mir yê - li - ni.



## No 275

(♩ = 180)

Lament, CD-57

Audio





Er - me - ni - ye ruh - sat vè - ren,

Gö - zel ve - te - ni da - ğı - da - nın,

Ay, se - ni gö - rüm sı - na - san.

Ay, bi - zim ba - şı - mı - za ge - len

Gel - sin ba - şı - nı - za, ga - vur,

Lay - lay, ve - ten, a, lay - lay,

Lay - lay, ve - ten, a, lay - lay,

Lay - lay, ve - ten, a, lay - lay.

№ 276

(♩ = 132) *Lament*

Dağ - lar, sen-de ne - yim qal dı,

Göz - le - ri ba - xan dağ - lar,

Ay, év - le - ri ba - xan dağ - lar,

Ay, bi-zim sen - de ne - yi - miz qal - dı,

Ay, bi - zim sen - de ne - yi - miz qal - dı,

De-de - miz, ne - ne - miz gi - rov qal - dı.

Ya - na - san se - ni, ka - fir,

Lay - lay, ve - ten, lay - lay, a, lay - lay,

Ve - ten, lay - lay, a, lay - lay,

Ve - ten, lay - lay, a, lay - lay.

Ha-cı Qa-ra-man kim' tor - paq - la-rı-mız qal-dı,

Zi - ya - ret - gah - la - rı-mız qal - dı,

Yax - şı - yax - şı èl - le - ri-mız qal - dı,

Yax - şı zi - ya - ret - gah - la - rı-mız qal - dı,

Yax - şı - la - rı-mız qal - dı,

Yax - şı dün - ya - mız qal - dı,

Ham' - sı-nı e - li - miz-den al - dı,

Gür - ye - ti - mi - zi, va - rı - mı - zı

düş - man e - li - miz - den al - dı,

Ba - la, ne də - yek, ne ağ - lı - yaq,

ne te - her da - nı - şaq.

# No 277

Allegretto

Song

Al - ma al - ma - ya ben - zer,

Al - ma a - ğa - cı gö - zel, cı gö - zel.

# No 278

Allegro

Song

Ba - zar - da bal var, lay - lay,

Ağ üz - de xal var, lay - lay.

# No 279

Allegretto

Song

Q1-zım, se - ne baş - maq a - lım,  
Q1-zım, se - ne pal - tar a - lım,

Gèy, ba - lam, gèy, ba - lam, bi - ze gel,  
Gèy, gü - lüm, gèy, na - zım, dü - ze gel.

FOUR-LINE SMALL-SIZE  
AEOLIAN TUNES (№ 280–301)

№ 280

$\text{♩} = 104$  *Song*

Por - ta - ğal o - yum, o - yum,

O - yum qoy - nu - ma qo - yum.

Ya - ğış ya - ğar, yêr doy - maz, ay, ba-lam,

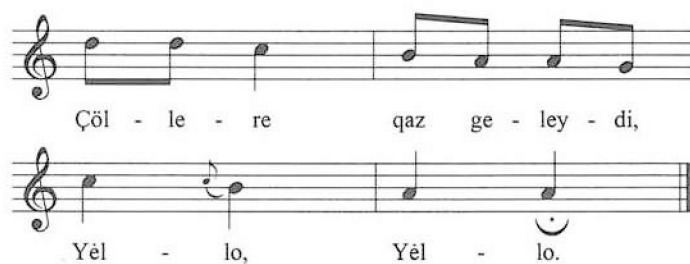
Men sen-nen nê - ce do - yum.

№ 281

$\text{♩} = 112$  *Song*

Ay, Al - lah, yaz ge - ley - di,

Yêl - lo, yê - le - le - rim,



## No 282

$\text{♩} = 120$

*Song*



# № 283

$\text{♩} = 124$

*Song, CD-59*

Audio

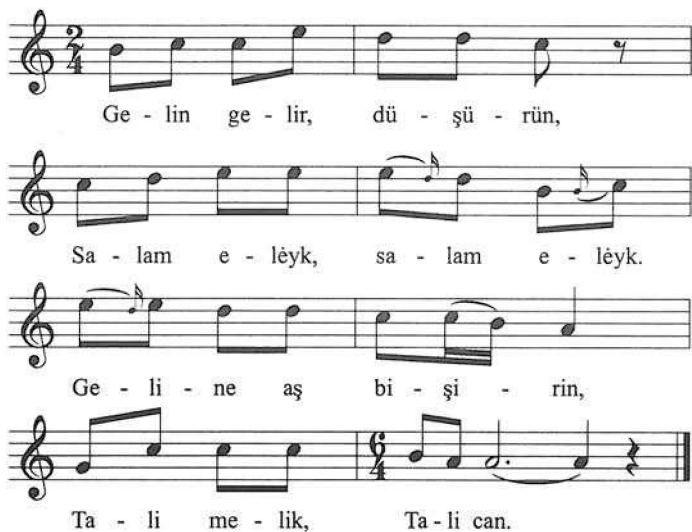


Gel, gè - dek daş bu - la - ğa,  
Yèl - lo, yè - le - le - rim,  
Su - yu sar - xoş bu - la - ğa.

# № 284

$\text{♩} = 108$

*Wedding song*



Ge - lin ge - lir, dü - şü - rün,  
Sa - lam e - lëyk, sa - lam e - lëyk.  
Ge - li - ne aş bi - şî - rin,  
Ta - li me - lik, Ta - li can.

# № 285

♩ = 96

*Lullaby*

Lay - lay də - yim ya - ta - san,

Gül bə - şı - ye ba - ta - san.

Ne - ne ley - ley də - yen - de

Qu - laq a - sıb ya - tar - san.

Lay - lay, ba - lam, a, lay - lay,

Gül ba - lam, a, lay - lay,

Ne - ne lay - lay də - yen - de

Qu - laq a - sıb ya - tar - san.

# No 286

$\text{♩} = 86$

*Religious song during zikir*

Yax - şı din - le e - za - nı,

Ya - ra - da - nı, ya - za - nı.

Ye - rin - gö - yün mi - za - nı

Al - lah - u Ek - ber - de - dir,

Ye - rin - gö - yün mi - za - nı

Al - lah - u Ek - ber - de - dir.

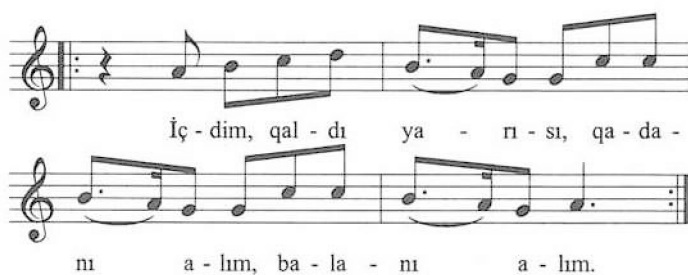
# No 287

*Moderato*

*Love song*

İs - te - ka - nın sa - rı - sı,

ay, qız, ay, qız, ay, qız, a - man - dir,



## No 288

Moderato

Love song



No 289

Moderato *Love song*

Men gè - di - rem, ağ - la - ma,

A - man, a - man, a - man, ö - lü - rem.

Ü - re - yi - mi dağ - la - ma,

A - man, qa - da - nı a - lım.

No 290

Andantino *Song*

Bu ge - len dörd at - lı - dır,

Can gü - lüm, can - can.

Dör - dü ke - her at - lı - dır,

Gel, gü - lüm, yar, hây, hây.

# № 291

$\text{♩} = 80$  *Lament*

Dağ - lar, qo - şa dağ - lar,

Və - rif baş - ba - şa dağ - lar.

Və - rif baş - ba - şa dağ - lar, a, lay - lay,

Ve - ten, lay - lay, a, lay - lay.

# № 292

$(\text{♩} = 76)$  *Lullaby*

Lay - la, lay - la, lay - lay,

Ba - la - mün ba - la - sı, ba - lam, lay - la,

Ü - rey' - min pa - ra - sı, ba - lam, lay - la,

Ba - lam, lay - la, lay - la, lay - lay.

Lay - lay ça - la-ram a - du-va, ba-lam,  
 Bir Al - lah çat - sını da - du - va.  
 Ba-lam, lay - la, lay - lay,  
 Lay - lu - va ne - nün qur - ban,  
 Ba-lam, lay - la, lay - lay.

# No 293

Moderato *Song*

Qa - la - nın di - bin - de,  
 héy, qır - ğı ses - le - nir, yar,  
 Qo - yu - nun al - tın - da  
 qu - zu bes - le - nir, yar.

# No 294

Allegro

Love song

A - ran - da qal - dım, ay, ne - ne,  
Hes - ret - den yan - dım, ay, ne - ne.

Me - ni da - ğa gön - der,  
Çi - ye - le - ye gön - der,

Me - ni da - ğa gön - der, ay, ne - ne,

Çi - ye - le - ye gön - der.

# No 295

Allegretto

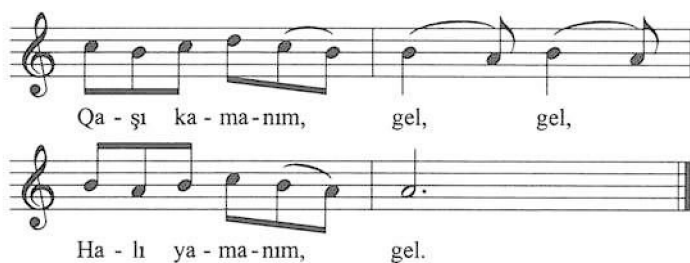
Love song

Ne ba - xır - san ya - nı - ya - nı,  
O - lum göz - le - ri nı qur - ba - nı,

A - man, yar, a - man, yar,  
A - man, yar, a - man, yar.

Ev - vel - ki me - heb - bet ha - nı,

Di - nim - i - ma - nım, gel, gel,



## No 296

Andantino

Love song

Ne ba - xır - san ya - nı - ya - nı,  
O - lum göz - le - rin qur - ba - nı,

A - man, yar, a - man, yar,  
A - man, yar, a - man, yar.

Ev - vel - ki me - heb - bet ha - nı,  
A - man, gel, gel, gel,

Di - nim - i - ma - nım, gel, gel,

Qa - şı ka - ma - nım, gel, gel.

№ 297

Allegretto

Plaintive song

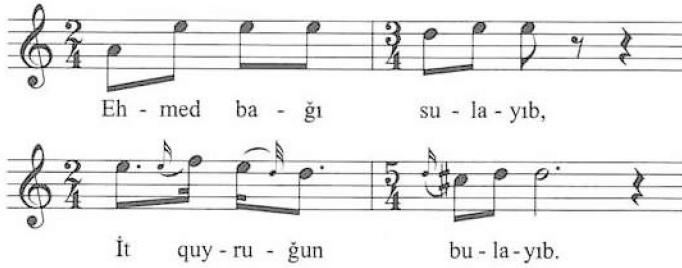


Éy - le - mi, daş - lı dağ - lar,  
Çın - qıl - lı daş - lı dağ - lar.  
Qor - xu - ram gəc ge - le - sen, èy,  
Göz qa - la yaş - lı, dağ - lar.  
Qor - xu - ram gəc ge - le - sen, èy,  
Göz qa - la yaş - lı, dağ - lar.

№ 298

$\text{♩} = 92$

Song



Eh - med ba - ğı su - la - yıb,  
İt quy - ru - ğun bu - la - yıb.

Mah - nı bil - me - yen şey - ler, ay, ba - cı,  
Çaq - qal ki - mi u - la - yıb.

# № 299

Moderato *Love song*

Bu ge - len ya - ra ben - zer,  
Təl - le - ri ka - ra ben - zer,  
Ay, qız, ay, qız, bir be - ri bax, be - ri bax, be - ri bax.  
Qo - şa xal var ü - zün - de,  
Sal - la - na - sal - la - na təl - le - ri var.

# № 300

Allegretto

Song

İ - re - van - da bir qu - yu var,

Ay, a-man, ay, a-man, ay, a-man, ay, a-man, a - man.

Ay, dil, ay, dil, ay, dil, ay, dil,

Ay, can, ay, can, ay, can, ay, can.

# № 301

Andantino

Love song

A - raz üs - te, buz üs - te,

Ka - bab ya - nar köz üs - te.

Qoy, me - ni öl - dür - sün - ler,

Bir a - la - göz qız üs - te.

SINGLE-CORE TRIPODIC  
AEOLIAN TUNES (№ 302-306)

№ 302

Moderato Song

Hay, qar - da - şın kü - ren a - tı, Ul - duz, ay, a - man,  
Ay, a - man, ay, a - man, ay, a - man, ay, a - man.

№ 303

Allegro Song

Al - tum - da may - dan, kê - çir - dim çay - dan,  
Qır - mı - zı *tr* fay - dan tu - man al me - ne.

# № 304

Allegro moderato

Song

A, dağ - lar, qı - zıl gül o - yum - o - yum,

A, dağ - lar, de - rim, qoy - nu - ma qo - yum.

# № 305

Religious song during zikir, CD-55

♩ = 69

Audio

Clack

E - cef qal - dı qa - ran - lıq tür - be - ler - de,

Şah Hü - sèyn vah, Hü - sèyn,

Şah Hü - sèyn, vah, Hü - sèyn,

Clack

4

2

3

7

6

Ay, su - suz ca - nı - na qur - ban o - lum,

Clack

8

Şah Hü - sèyn vah, Hü - sèyn,

Şah Hü - sèyn, vah, Hü - sèyn,

Clack

10

Çıl - paq - ta - ra de dü - şen - le - ri ne qur - ban o - lum,

Gèt - miş i - dim su ge - ti - rem Ek - be - re,

Clack

13

Şah Hü - sèyn vah, Hü - sèyn,

Şah Hü - sèyn, vah, Hü - sèyn,

Clack

15

Men a - şiq öz gü - lü - me,

Clack

17

Şah Hü - sèyn vah, Hü - sèyn,

şah Hü - sèyn, vah, Hü - sèyn,

Clack

19

Ya - zı yaz öz gü - nü - me,

gü - nü - me,

Clack

21

Şah Hü - sèyn vah, Hü - sèyn,

Şah Hü - sèyn, vah, Hü - sèyn,

Clack

23

Derd - ler be - ga - xıl ol - du,

du,

Clack

25

Şah Hū - sēyn vah, Hū - sēyn,

Şah Hū - sēyn, 2 vah, 2 Hū - sēyn, 2

Clack

27

Ben - de - ni da sal - dın öz gü - nü - ne,

hn, na - a, öz - gü - nü - ne,

Clack

29

Şah Hū - sēyn vah, Hū - sēyn,

Şah Hū - sēyn, vah, 2 Hū - sēyn, 2

Clack

31

Men a - şiq nêy - lim si - ze,

Gët - miş i - dim Hü - sêy - ne,

Clack

33

Şah Hü - sêyn vah, Hü - sêyn,

Şah Hü - sêyn, vah, Hü - sêyn,

Clack

35

Men a - şiq, nêy - lim si - ze,

Men a - şiq, nêy - lim si - ze,

Clack

37

Şah Hü - sêyn vah, Hü - sêyn,

Şah Hü - sêyn, vah, Hü - sêyn,

Clack

39

Men siz - den dön - mez i - dim,

siz - den, ay, mez - - - dim,

Clack

41

Şah Hü - sèyn vah, Hü - sèyn,

Şah Hü - sèyn, vah, Hü - sèyn.

Clack

43

Siz dön - sen, nèy - lim si - ze,

Siz den - sen, nèy - lim si - ze,

Clack

45

Şah Hü - sèyn vah, Hü - sèyn.

Şah Hü - sèyn, vah, Hü - sèyn.

Clack

# № 306

Allegro

*Plaintive song*

A - ğac - da lèy - lek yu - va bağ - lar, gè - der,  
Ay, qız, sè - ven oğ - lan ha - ra ağ - lar, gè - der.

## TWO-CORE TRIPODIC AEOLIAN TUNES (№ 307–321)

# № 307

$\text{♩} = 164$

*Wedding song*

Ay, ge - lin tax - ti nu - ba - rek,  
Ay, ge - lin bax - ti nu - ba - rek.  
Ay, ge - lin, nu - ba - rek, de, nu - ba - rek,  
Ay, ge - lin bax - ti nu - ba - rek.

# № 308

(♩ = 118)

*Lament*

Düz - de - rin - de ma - ral - la - rın ge - zer - di,

Dağ - la - rın - da cəy - ran - la - rın, cü - yür - le - rin ge - zer - di,

Taş - ta - rın - da kek - lik - le - rin qağ - qıl - dar,

Su - la - rın şaq - qıl - dar, ay, dağ - lar,

Men gə - de - rem, sa - la - mat qal, ay, dağ - lar, ay, dağ - lar, ey.

# № 309

*Andantino*

*Love song*

Bi - zim dağ - lar si - zin dağ - dan gez - me - li,

Qe - lem a - lıb qaş - gö - zü - nü yaz - ma - lı, ba - lam,

Yar - dan ay - rıl - dım, ba - lam, gül - den ay - rıl - dım.

# № 310

Andante moderato

*Love song*

Éy, lal-la, bir quş i - din, éy, lal - la,  
 Çe - pe-re gon - muş i - din, éy, lal - la.

Gét - dim o - nu tut - ma - ğa, éy, lal - la,  
 Yad oğ - lu kör - müş i - di, éy, lal - la.

# № 311

Andantino

*Love song*

Yè-ri, yè-ri, bes - te bo - yu - na qur - ban,  
 O ya - ra - şı - ğı - na, so - yu - na qur - ban.

# № 312

Moderato

*Plaintive song*

Qar-ğı - mı - şam: be - növ - şe - ler bit - me - sin...

Se - ni kö - rüm e - lin e - le yêt - me - sin. Ha-ray,

men öl - lem, ha-ray, men öl - lem.

# № 313

Allegro

*Love song*

Ne dur - mu - san dağ ba - şın - da qar ki - mi,  
Bağ - ça - mız - da həy - va ki - mi, nar ki - mi.

Qü - le - qü - le, qü - le - qü - le, ay, xa - num,

Se - ne qur - ban ol - sun bu şi - rin ca - num.

# № 314

Andantino

Love song

Çay - da ba - lıq tor - dan kè - çer, gel - mi - şik,  
Her bu - laq - dan bir su i - çek, gel - mi - şik.

Oğ - lan - lar sè - vib gö - ze - li sè - çer, gel - mi - şik,  
Ya - rın, ca - ma - lın gör - me - ye gel - mi - şik.

# № 315

Andantino

Love song

Meş - di - yem, keb - lè - yi - yem, men ha - cı - yam,  
Ü - zün - de qa - ra xa - lın möh - ta - cı - yam.

## No 316

$\text{♩} = 104$

*Song, CD-58*

Audio



Ay, Al - lah, yaz ge - ley - di, bu - lèy - li,  
 Çöl - le - re qaz ge - ley - di, bu - lèy - li.

## No 317

*Moderato*

*Love song*



Bè-le ba - la - nı, hay, ba - zar - da he - sir,  
 Bè-le ba - la - nı, hay, bağ - da gül e - sir,  
 Bè-le ba - la - nı, hay, oğ - lan te - le - sir,  
 Bè - le ba - la - nı, hay, a - şiq ba - la - nı.

# № 318

Allegro moderato

Wedding song

Çel - tik - ler dir - çe - lib - dir, ay, mü - ba - rek,

Sün - bül - ler in - ce - lib - dir, ay, mü - ba - rek.

# № 319

Moderato

Love song

Ay, So - na, gün gêt - di dağ ba - şı - na,

Ay, So - na, yar ör - tüb ağ ba - şı - na,

Yar ör - tüb ağ ba - şı - na.

# № 320

Andantino *tr* *tr* Song

Su ge - lir, ar - xa ne var, hêy, nar, èy, nar,

Çi - men - den çar - xa ne var, gül, èy, rèy - han.

# № 321

Allegretto Love song

Ya - rın ba - ğın - da ũ - züm es - ge - ri,

Ba - ğın ya - rın - dan he - zin ses ge - lir.

Sağ ol, gel, var ol, gel,

Sen me - ne mēh - man ol, gel.

SINGLE-CORE LARGE-SIZE BIPODAL  
AEOLIAN TUNES (№ 322–323)

№ 322

$\text{♩} = 120$  *Plaintive song*

Al-lah, ge-zer-sen Qa-ra - bağ-dan a - ra - lı, a - ra - lı, a - ra - lı,

Dè - mir-sen, ne - den giy-lèy-li - sen, ne-den ya-ra-lı, ya-ra-lı, ya-ra - lı.

№ 323

$(\text{♩} = 86)$  *Religious song*

Dün - ya ve - fa - sız - dır, i - nan - maq ol - maz,

Ar - zu bir qu-yu-dur, dol - dur - maq ol - maz.

Ü - re - yi - mi vèr - dim se - ne ya - di - gar,

Ü - re - yi - mi vèr - dim se - ne ya - di - gar,

Men sol - sam da, ya - di - gar sol - maz.

TWO-CORE LARGE-SIZE BIPODAL  
AEOLIAN TUNES (№ 324–325)

№ 324

♩ = 92

*Lament, CD-56*

Audio



E - zi - zim, ba - lam, ve - ten yax - şı,

Gey - me - ye, ba - lam, ke - ten yax - şı.

Se - nin bir gü - nü - vi gö - rey - dim, ba - la,

Soo - ra ö - ley - dim, ne yax - şı.

E - zi - zim, ba - lam, ay, ba - lam - dı',

E - zi - zim, ba - la - mın ba - la - sı ba - lam - dı', ba - la - am - dı'.

No 325

$\text{♩} = 86$

*Religious song during zikr*

Hez - re - ti Be - kir, di - lin - de zi - kir,

Hu - de - yib dö - ner eşq mēy - da - nın - da,

Al - lah de - yib dö - ner eşq mēy - da - nın - da.

Hez - re - ti Ö - mer, bē - lin - de ke - mer,

Hu - de - yib dö - ner eşq mēy - da - nın - da,

Al - lah de - yib dö - ner eşq mēy - da - nın - da.

FIXED LARGE-SIZE DESCENDING AEOLIAN TUNES  
OF SEVERAL LINES (№ 326)

№ 326

*Ashik's song, CD-60*

Audio

$\text{♩} = 168$

Hèy, ne ba-la dè-yi-rem se-ne şö-re-ti-mi, sa - hi-bi - hü-ner me - nem,

Da - va gü-nü qor - xu bil - mez bir ner oğ - lu ner me-nem.

Çi - da düş-düm ve-te-nim - nen qür-be-te di-yar di-yar,

Xe-zi-ne-ler ya-ra-şı-ğı bir le'-li-göv-her me-nem, bir le'-li-göv-her me-nem,

A, ba-la, xe-zi-ne-ler ya-ra-şı-ğı a-man, a-man, a-man, a - man,

bir le' - li-göv - her me-nem.



## THE TEXTS OF THE TUNES AND THEIR ENGLISH TRANSLATION

Similarly to Gagauz and the slightly more removed Turkmen, the Azeri language is a close kin to the Turkish language. Some scholars even take Azeri and Anatolian Turkish to represent one language with dialects covering a large area, from the Balkans to the Caucasus and into Iran. According to the latest morphological classification of Turkish dialects, it forms the 'Southern Turkic' group, along with the Turkish of Anatolia, Turkmenistan, the Balkan Peninsula and the Crimean littoral.

In the past centuries, the Azeri and Anatolian Turkish languages have changed under considerably different conditions. The former language was also influenced by the division of the Azeri areas, with the annexation of the southern part to Iran and the northern part to the Russian Empire. Northern Azerbaijan has been an oil-producing country since the second half of the 19<sup>th</sup> century, and modern tendencies have had a stronger imprint there owing partly to the more advanced schooling system of the Russians.

The Azeri language has four closely related dialect groups, each with a number of subdialects:<sup>1</sup>

- a) eastern (including *Quba*, *Baku* and *Shamakhy* dialects),<sup>2</sup>
- b) western (including *Qazaq*, *Ganja*, *Qarabagh* and *Airum* dialects),
- c) northern (including *Şeki* and *Zagatala-Qakh* dialects),
- d) southern (including *Nakhichevan* and *Erivan* dialects),
- e) the dialects spoken in Iran.

Just as in all Islamic countries, after the adoption of Islam, the Azeris also began to use Arabic script. This script, however, failed to render the phonetics of the Turkic languages, and its complexity caused a high rate of illiteracy. Although in 1926 the Latin alphabet was accepted as the official script of the Azerbaijani SSR, it was not unequivocally successful. Not only did the conservers of the traditions oppose it, but those who advocated the fraternity of Turkic peoples preferred Arabic script as well. By marking the vowels ambiguously, or not at all, Arabic script veils the differences among various Turkic languages. For the latter reason,

<sup>1</sup> In the following list I have italicised the areas where I carried on fieldwork, collecting more material in areas a–b) and less in c–d).

<sup>2</sup> Modern Standard Azerbaijanian is based on the dialect of Baku.



Example 51. (~ Ex. 13). *Types of single-core small-size tunes. (Continued, 2/2)*  
 1d) F-E-D descent (№ 16-19); 1e) D-C-B-A-G ridge (№ 20-21)

**Ionian-2.** Types of the two-core small-size tunes. The group contains 7- and 8-syllable small-size tunes built of two musical motifs. Not only parallel motions ending on common closing notes can be found, but the different closing notes ascribe markedly different characters to the lines of the tune.



Example 52. (~Ex. 14.). *Two-core small-size Ionian tune types.*  
 2a) B-A backbone; 2b) B backbone; 2c) C-B-A descent;  
 2d) D-C-B-A descent; 2e) D backbone with D cadence

**Ionian-3.** Types of the single-core tripodic tunes. The third group contains the tripodic counterparts of the Ionian-1 small-sized tunes. As will be seen, it holds true in general that many tripodic types are musically similar to small-size and dipodal large-size tunes.



Example 53. (~Ex. 15). *Types of the single-core Ionian tripodic tune group.*

3a) Rotation on A-G-F#; 3b) rotations on B-A

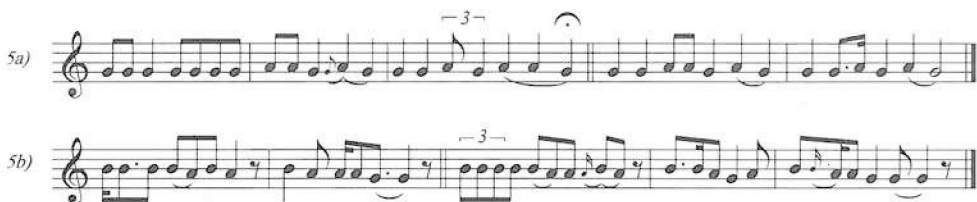
**Ionian-4.** Types of the two-core tripodic tunes. The songs in this group can be divided into two types.



Example 54. (~Ex. 16). *Types of the two-core Ionian tripodic tune group.*

4a) G-A backbone; 4b) B-A-G backbone

**Ionian-5.** Types of the single-core large-size dipodal tunes. They are built of a single long musical idea with a caesura somewhere in the middle. In addition to tunes belonging to the song stock of the ashiks, there are plaintive songs and laments.



Example 55. (~Ex. 17). *Types of the single-core large-size dipodal tune group.*

5a) A-G backbone; 5b) B-A-G backbone

**Ionian-6.** Types of the two-core large-size dipodal tunes. The group contains dipodal tunes with long lines. The lines of the melodies end on A or G. These and some other melodic features liken the higher types to the basic forms of Hungarian and Anatolian laments. The difference between the Azeri types derives from the pitch level of the first lines.



Example 56. (~Ex. 18). *Types of the two-core large-size dipodal Ionian tune group.*  
 6a) B-A-G-(F#) backbone; 6b) B-A backbone; 6c) (D)-C-B-A backbone

#### TUNES MOVING ON LOCRIAN CHORDS

**Locrian-1.** Types of the single-core small-size tunes. This group consists of single-core, 7- and 8-syllabic tunes.



Example 57. (~Ex. 19). *Types of single-core small-size Locrian tunes. (Continued on next page)*  
 1a) (Bb)-Ab-G and Ab backbone; 1b) Bb-Ab-G ridge; 1c) Bb backbone; 1d) Bb-Ab-G backbone with D



Example 57. (~Ex. 19). *Types of single-core small-size Locrian tunes. (Continued, 2/2)*  
 1e) C-B $\flat$  backbone; 1f) D $\flat$ -C-B $\flat$  backbone

**Locrian-2.** Types of two-core small-size tunes. The group comprises hepta- and octosyllabic tunes, arranged by growing compass into 8 types. There are no sharp lines between the types, yet in the simple realm of Azeri folk music the types that are not radically differentiated constitute a separate entity.



Example 58. (~Ex. 20). *Types of the two-core small-size Locrian tunes. (Continued on next page)*

2a) B $\flat$ -A $\flat$ -G backbone; 2b) descending from B $\flat$  to G and stepping back to B $\flat$ ;  
 2c) B $\flat$ -A $\flat$  backbone; 2d) B $\flat$  backbone; 2e) C-B $\flat$ -(A $\flat$ ) backbone; 2f) C backbone; 2g) D $\flat$ -C-B $\flat$  backbone



Example 58. (~Ex. 20). *Types of the two-core small-size Locrian tunes. (Continued 2/2)*  
 2h) *E $\flat$ -D $\flat$ -C-B $\flat$  descent*

**Locrian-3.** Types of the single-core tripodic tunes. The group contains melodies built of a single tripodic musical idea. The types are highly similar to each other, and tripody only reinforces the similarity. The types are listed again in order of growing compass.



Example 59. (~Ex. 21). *Types of the single-core Locrian tripodic tunes.*  
 3a) *A $\flat$ -G backbone; 3b) B $\flat$ -A $\flat$ -G backbone; 3c) B $\flat$ -A $\flat$  backbone*

**Locrian-4.** Types of the two-core tripodic tunes. The types in group Locrian-4 contain two tripodic musical ideas, which are listed in the usual order of growing compass.



Example. 60. (~Ex. 22). *Types of two-core tipodic Locrian tunes. (Continued on next page)*  
 4a) *A $\flat$ -G backbone; 4b) descent on B $\flat$ -A $\flat$ -G, before an upward step; 4c) B $\flat$ -A $\flat$  backbone*



Example 60. (~Ex. 22). *Types of two-core tripodic Locrian tunes. (Continued 2/2)*  
 4d) B $\flat$  backbone; 4e) C-B $\flat$  backbone; 4f) D $\flat$ -C backbone

**Locrian-5.** Types of single-core large-size tunes. There are only three long single-core tunes. In one, most lines move on the A $\flat$ -G bichord (ex. 61/5a); the other two move on B $\flat$ -A $\flat$  before reaching the final B.



Example 61. (~Ex. 23). *Types of single-core large-size Locrian tunes.*  
 5a) A $\flat$ -G backbone; 5b) B $\flat$ -A $\flat$  backbone

**Locrian-6.** Types of two-core large-size tunes. There are very few such songs, all having B $\flat$  main cadence which is frequent among two-core Phrygian tunes. The higher lines of all such tunes move on C-B $\flat$ -A $\flat$  notes, including two tunes on B $\flat$ -A $\flat$ , the rest on C-B $\flat$ .



Example 62. (~Ex. 24). *Type of two-core large-size Locrian tunes. 6a) C-B $\flat$ -A $\flat$  backbone*

## TUNES MOVING ON AEOLIAN CHORDS

**Aeolian-1.** Types of single-core small-size tunes. This tune group contains very simple single-motif 7- and 8-syllabic tunes. In this group the tunes can hardly be differentiated; they are almost like a single large type. For the sake of uniformity, however, I divide the group into types.



Example 63. (~Ex. 25). *Types of single-core small-size Aeolian tunes.*  
 1a) Reciting-descending on (C)-Bb-A, 1b) Bb backbone; 1c) C-Bb backbone

**Aeolian-2.** Types of two-core small-size tunes. The Aeolian group of 7- and 8-syllabic two-core tunes contains populous types:



Example 64. (~Ex. 26). *Types of two-core small-size Aeolian tunes. (Continued on next page)*  
 2a) Bb-A backbone with Bb/A cadences; 2b) C-Bb-(A) backbone;  
 2c) C backbone with Bb or A cadence; 2d) descent after D ridge or hill



Example 64. (~Ex. 26). *Types of two-core small-size Aeolian tunes. (Continued, 2/2)  
2e1-3) various pitch levels with C or D cadence*

### Aeolian-3. Four-lined small-size tune types (including 'psalmodic' ones)



Example 65. (~Ex. 27). *Types of four-lined small-size Aeolian tunes including 'psalmodic' ones. (Continued on next page) 3a) B $\flat$ (F)F and its cadential variants; 3b) B $\flat$ (B $\flat$ )G cadences and variants; 3c) B $\flat$  and C main cadences, with first line reciting on C*



Example 65. (~Ex. 27). Types of four-lined small-size Aeolian tunes including 'psalmodic' ones.  
 (Continued, 2/2) 3d) B $\flat$  and C main cadences, with first line reciting on D;  
 3e) wider-compass tunes with D main cadence

**Aeolian-4.** Types of single-core tripodic tunes. This group contains single-core tripodic tunes in the rising order of first lines. Similarly to psalmodic tunes, the majority of these songs are taken from AXM1–2 as there is but a single such tune in my collection. The types only contain a few tunes each.



Example 66. (~Ex. 28). Types of single-core tripodic Aeolian tunes.  
 4a) C-B $\flat$ -A-G backbone; 4b) D-C-B $\flat$  backbone

**Aeolian-5.** Types of two-core tripodic tunes



Example 67. (~Ex. 29). Types of two-core tripodic Aeolian tunes. (Continued on next page)  
 5a) various pitch levels with A cadence



Example 67. (~Ex. 29). *Types of two-core tripodic Aeolian tunes. (Continued, 2/2)*  
 5b) various pitch levels with B $\flat$  cadence; 5c) Various pitch levels with C or D cadence

**Aeolian-6.** Single-core large-size tune group (N $^{\circ}$  322–323) (ex. 68a)

**Aeolian-7.** Types of two-core large-size tunes (N $^{\circ}$  324–325) (ex. 68b)



Example 68. (~Ex. 30). *Large-size Aeolian tunes.*  
 a) single-core tune; b) two-core tune

**Aeolian-8.** Fixed large-size descending tunes of several lines (N $^{\circ}$  326)



Example 69. (~Ex. 31). *Types of fixed large-size descending Aeolian tunes of many lines.*  
 (Continued on next page)



Example 69. (~Ex. 31). *Types of fixed large-size descending Aeolian tunes of many lines.*  
(Continued, 2/2)

## 2. Name of singers in alphabetical order

Apart from those listed below, I recorded music from another seventy musicians or singers whose material was omitted from the book. During the expedition I collected from a total of 140 informants.

1. Abasova Hebibе Mustafa qızı (68)
2. Ağamurad Merzengeli Balamurad oğlu İsrailov (35, ashik)
3. Ağasova Mina Mehmed qızı (45)
4. Ahmadov Alsuar Zakir oğlu (59)
5. Allahyarova Gövhер Ёyyub qızı (87)
6. Almazov Ekrem Memmed oğlu (36)
7. Ariqov Yunus Şirin oğlu (45)
8. Balayev Nuru Şahbala oğlu (1929)
9. Bedelova Xatun Ehmed-paşa qızı (69)
10. Celilova Refize Gülmehmed qızı (45)
11. Davudova Huri Mehmed qızı (80)
12. Delivelov Eldar Qadim oğlu (45)
13. Delivelova Qulabatın Mahmud Qızı (74)
14. Efruz Mikayıl qızı (96)
15. Ehlimanova Yaxşınım Qocakışı qızı (73)
16. Ehmedova Cemile Misir qızı (36)
17. Ehmedova Şefiqе Hesен qızı (60)
18. Eliyev Bayram Balakışı oğlu (71)
19. Eliyev Kamal Nuru oğlu (69)
20. Eliyeva Gülxanım (86)
21. Esedova Dilşad Ehmed qızı (68)
22. Ferecova Ziyaret Miteyib qızı (73)
23. Hacıyeva Qırqovul Mehmed qızı (76)
24. Haşımova Adile İsaq qızı (66)
25. Heraçiyeva Cemile Şemseddin qızı (44)
26. Hesenbeyova Séyidxanım Kerbelayı Mirehed qızı (96)
27. Hesenov Veléh Rehim oğlu (62, ashik)
28. İbrahimova Xalide Algül qızı (75)
29. İskenderova Fatmasoltan Hüséyn qızı (95)
30. İsmayılova Cemile Hüséynqulu qızı (70)
31. İsmayılova Qızbeş Rza qızı (60)
32. Kerimov Abbas Rzaxan oğlu (72)
33. Kerimov Nebi Süleyman oğlu (71)
34. Mahmudova Bayramxatın Danyal qızı (69)
35. Mehdiyeva Şemsiyyet (75)
36. Meherremova Töhve İmanxan qızı (84)
37. Memmedeliyev Vamiq Memmedeli oğlu (53)
38. Memmedova Gülgez (60)
39. Memmedova Şeker Nureddin qızı (67)
40. Mövliyeva Beyistan Ehmed qızı (79)
41. Muradova Hafizet Zabibulla qızı (70)
42. Nebiyev Seftер Hacı oğlu (86)
43. Nezer Yareliyev Mecid oğlu (75)
44. Novruzova Qemer Ali qızı (67)
45. Nureliyeva Hacınene Sefer qızı (75)
46. Qallayev Feyzulla Müslüm oğlu (50)

47. Qasimova Réyhan (72)
48. Qedirova Nıcat Mehmedali qızı (78)
49. Qehramanova Tavar Necefqulu qızı (69)
50. Qocayéva Hemayıl Füzuli qızı (46)
51. Qocayéva Sahab Sefiqulu qızı (79)
52. Quliyéva Zéyneb Xanlar qızı (68)
53. Qurbanova İmamet İbadulla qızı (48)
54. Qurbanova Kelimet Hesén qızı (70)
55. Sadıqov Hüséyn Rahim oğlu (50)
56. Semenova Alma (99)
57. Söhbətova Hanim Veli qızı (68)
58. Sultanova Mixek Rehim qızı (38)
59. Sultanova Nazile Misir qızı (55)
60. Sultanova Semaye Ejder qızı (62)
61. Şerifov Vahid (33)
62. Şixeliyéva Xanım (85)
63. Şükürova Tamara Domac qızı (50)
64. Tağıyéva Mehfuza (56)
65. Terane Oktay qızı (26)
66. Umarova Rehimey (70)
67. Xalıqova Rübare (93)
68. Xalilov Ağapaşa Terlan oğlu (55)
69. Yareliyév İbadulla Nezer oğlu (42)
70. Yusifova Xanım Hesén qızı (77)
71. Yusifova Zerife Ebdürrehman qızı (71)
72. Zahidov Xanuş (67)

### 3. List of songs in alphabetical order of first words of Azeri text

When arranging the songs in order, I ignored the padding words such as *éy*, *ay*, *déyir* except the ones being the first syllable of the song.

- |   |  |
|---|--|
| <p>A, bendi-bendi gelinimiz • 147</p> <p>A, bey baxtı mübarek • 34</p> <p>A, cehre, cehre • 109</p> <p>A, soldu güllerim dağlar • 143</p> <p>Ağaçda léylek yuva bağlar, géder • 306</p> <p>Ağlıyınan gülsen • 29</p> <p>Al almağa gelmişem • ex. 9a2</p> <p>Al almağa gelmişik • 145</p> <p>Alınmıyan ne senger ver ne qala • 100</p> <p>Allah vérir, alır haqq • 14</p> <p>Allah, Allah • 5, ex. 4a</p> <p>Allah, gezersen Qarabağdan aralı • 322</p> <p>Alma almaya benzer • 277</p> <p>Almanı attım xarala • 30</p> <p>Altımda maydan, kéçirdim çaydan • 303</p> <p>Aman, ana, can ana • 240</p> <p>Anam ağlayır • 71</p> <p>Anam, bacım, alagöz céyran • 21</p> <p>Anam, bacım, qız-gelin • 22, 59</p> <p>Aranda qaldım, ay, nene • 294</p> <p>Araz gelir lilinen, Téllö • 65</p> <p>Araz üste, buz üste • 301</p> <p>Araz, Araz, xan Araz • 10</p> <p>Arazım, layle, layle • 23</p> <p>Arpa çay aşdı, daşdı • 35</p> | <p>Aşım yavan qalıbdır • 175</p> <p>Aşiq üçün ağlaram • 187</p> <p>Astanadan astana • 32</p> <p>At gelir aparmağa • 17</p> <p>At keher, oğlan keher • ex. 33a</p> <p>Atım-tutum bu balanı • 12, 38</p> <p>Ay, Allah, bundan bés dene vér • 54</p> <p>Ay, Allah, yaz geleydi • 281, 316</p> <p>Ay, Allahın eşqine • 201</p> <p>Ay, aşı süz, qoy, quda • 27</p> <p>Ay, bala gelin • 78</p> <p>Ay, gelin taxtı nubarek • 307</p> <p>Ay, hezerat gédene • 202</p> <p>Ay, lalezardır bu géce • 42, ex. 9b2, ex. 9c2</p> <p>Ay, ne déyim meclislerde • 203</p> <p>Babadan bir ağ quş gelir • 16</p> <p>Bağçamızda gül bitdi • ex. 7b</p> <p>Bağda yüzüm ağacı • 241</p> <p>Bakının ağ alması • 15</p> <p>Balam, laylay • 43, 219</p> <p>Balama qurban alçalar • 155</p> <p>Barama bax, barama • 113</p> <p>Başına men dolanım • ex. 9d1</p> <p>Bazarda bal var, laylay • 278</p> |
|---|--|

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 Béle xoş dileyimin, salanı bu dostlara • 138  
 Béle, biçare İmanem men bextiqare • 72  
 Ben qaribem ötende • 114  
 Benövşeyem, bitmişem • 242  
 Bir ayrılıq olmasaydı • 120  
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 • ex. 40a  
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 Laylay déyim yatasan • 285, ex. 45a  
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 Laylay, layla, laylay • 47  
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Qızıl gül oyum-oyum • 304  
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Qızıl gülsen, butasan • 288  
Qızıl gülün içinde • 52  
Qızım, sene başmaq alım • 279  
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Senden meded • 86  
Senden xeber alım, Tufanı • 68  
Sene gülüm démerem • 87  
Sensen qızıl gül • ex. 33b  
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Su gelir, arxa ne var • 320  
Sudan oldum, ay, qardaş • 1

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Üreyimizde yara var • 46

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Yarın bağında üzüm esgeri • 321  
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Yéne yaylaq gül bezenib • 151  
Yéri, yéri, beste boyuna qurban • 311  
Yuxu bilmez gözlerim • 118

*Azeri songs with text not transcribed*  
82, ex. 35

*Songs of other peoples*

Avar melodies (text not transcribed) • ex. 45b,  
ex. 46a–f  
Tzakhur melody • ex. 47a–c

Mountain Jewish melodies • ex. 48a–e  
Russian melody (text not transcribed) •  
ex. 49  
Turkish melodies • ex. 37–1a–ex. 39–5c, ex. 40b,  
ex. 50a–f  
Turkish melody with text not transcribed  
• ex. 39–5c  
Prayer in Arabic • 81

#### 4. List of songs grouped by localities and a comprehensive map



Map 7. A comprehensive map  
(the explanation of the numbers can be found in the following table)

Num.	Centre	Place	Melodies
1	Baku	<i>Baku town</i>	
2		<i>Merdekyan</i>	116 • ex. 43
3		<i>Shuvelyan</i>	
4		<i>Sumgait</i>	
5	Shamakhy	<i>Shamakhy town</i>	18, 73, 76, 79, 93, 162, 201, 212 • exs. 1, 41
6		<i>Shehriyar</i>	
7		<i>Melham</i>	69, 150, 161, 164, 166, 182, 221, 243 • exs. 9a2, 33a
8		<i>Kirovka</i>	ex. 39
9		<i>Demirchi</i>	60, 108, 110, 113, 117–120, 122–126, 141, 177, 184, 199, 203, 208, 218, 223, 238, 323 • exs. 32d, 33c
10		<i>Zarat</i>	3, 27, 34, 38, 88, 145, 163, 219, 220, 228, 231, 233, 242, 244, 249–251, 307 • ex. 9b2 (rec: Shamakhy/Shehriyar distr.)
11		<i>Shykhyar</i>	
12		<i>Khil'milli</i>	188, 222, 234 • ex. 50a–f
13		<i>Nabur</i>	39, 40, 43, 149, 202, 37, 216 • ex. 33b
14		<i>Sündi</i>	2, 5, 41, 42, 52, 86, 87, 90–92, 109, 135, 137 • exs. 3b, 4b, 5, 9c2
15		<i>Chayly</i>	
16		<i>Kelakhana</i>	64, 72, 74, 75, 95, 99, 106, 154, 157, 160, 165, 196, 264
17		<i>Chukhuryurd</i>	30, 143, 158, 217
18		<i>Dagh Göyler</i>	1, 6, 13–16, 21, 26, 28, 31, 56–59, 66, 68, 70, 84, 89, 101, 102, 130, 147, 170, 172, 181, 190, 194, 195, 211, 213, 215, 248, 256, 274, 286, 325 • exs. 2a–b, 3a, 4a
19		<i>Kelbedjer/Beylik</i>	ex. 49
20	Shirvan	<i>Göychay</i>	129
21	Quba	<i>Quba town</i>	47 • ex. 44d–f
22		<i>Amsar</i>	23, 54, 115
23		<i>Shudukh</i>	exs. 44b–c, 44g (rec: Sumgait)
24		<i>Talaby Gyshlag</i>	7, 11, 19, 22, 33, 55, 67, 82, 94, 111, 136, 171, 183, 224, 232, 239, 240, 245, 268, 292, 324 • exs. 7a, 9d2, 44a
25		<i>Zargova</i>	
26		<i>Qorxmazoba</i>	

Num.	Centre	Place	Melodies
27	Zagatala	<i>Zagatala town</i>	32, 326 • ex. 46c–d
28		<i>Ashagy Tala</i>	167, 175, 226, 227, 255, 257, 259–261, 265, 284, 285a–b
29		<i>Yukary-Tala</i>	
30		<i>Dzhar</i>	ex. 45a,e
31		<i>Makov</i>	exs. 45b, 46a–b,f
32		<i>Chobanköl</i>	17, 50, 63, 81, 105, 112, 114, 127, 128, 146, 176, 178, 179, 236, 262, 263, 266, 281–283, 316 • ex. 10d
33		<i>Qymyr</i>	4, 83, 252, 258, 269, 272, 298 • exs. 10b, 34b
34	Karabakh	<i>Suvagil</i>	254 • ex. 47a–c
35		<i>Dzhebrail/Gazanzemi</i>	8–10, 29, 44, 45, 48, 53, 65, 71, 98, 103, 104, 107, 121a–b, 131–133, 139, 173, 185, 186a–b, 187, 189, 193, 197, 200, 230, 235, 237, 241, 246, 247, 270, 271, 275, 276a–b, 305, 308 • exs. 6, 10c, 42 (rec: Merdekyan)
36		<i>Khalafsha</i>	24, 25, 35, 36, 46, 49, 51, 96, 134, 140, 144, 152, 229, 253a–b, 273, 291 • ex. 7b (rec: Merdekyan)
37	Zengilan	<i>Dellyakly</i>	97, 156, 159, 180 • ex. 9a1 (rec: Sumgait)
38		<i>Kazax</i>	
39	Lenkaran	<i>Salyan</i>	153, 155, 204 (rec: Baku/Gendzhlik)
40	Georgia	<i>Bashkechid</i>	78, 80, 100, 138, 151, 214 (rec: Shamakhy / Kelakhana)
41		<i>Tbilisi</i>	12, 61, 77, 174, 206 (rec: Baku/Merdekyan)
42–44	Armenia	<i>Poladkent/Ijevan</i>	85, 142, 267, 322 • ex. 40a (rec: Shamakhy)
45	Nakhchivan		20, 148, 191, 192, 280 • exs. 9c1, 9d1, 10a, 35 (rec: Baku)

## 5. Genres

### ▪ *Laments, plaintive songs*

Lament (ağı) • 9, 25, 35, 36, 44–46, 48–51, 53, 66, 74, 96, 101–104, 113, 114, 121a–b, 122, 131, 133, 134, 136, 137, 139, 140, 161, 186a–b, 187, 189, 191, 192, 202, 230, 240, 241, 246, 247, 253a–b, 267, 270, 271, 273–275, 276a–b, 291, 308, 324 • exs. 7b, 10b, 40a, 42  
 Plaintive song (ağı) • 1, 19, 28, 29, 33, 37, 39, 40, 55, 56, 64, 71, 73, 76, 80, 85, 93, 95, 99, 111, 120, 135, 138, 142, 143, 153, 157–159, 162, 165–167, 176, 181, 204, 208, 209, 214, 216–218, 221, 223, 224, 226, 237, 257, 263, 264, 297, 306, 312, 322 • exs. 2a–b, 3a–b, 7a, 9d2, 10c, 32d, 36

### ▪ *Lullabies, petting a child, children's songs*

Lullaby (bayatı) • 13, 18, 23, 24, 26, 31, 41, 43, 47, 52, 84, 87, 98, 110, 115–118, 128, 129, 132, 155, 170, 173, 177, 180, 182, 183, 185, 219, 231, 234, 239, 244, 245, 251, 254, 255, 258, 265, 268, 269, 272, 285a–b, 292 • exs. 1, 9a1, 9d1, 45a, 50b  
 Petting a child (uşaq oxşaması) • 12, 38, 54, 61, 188 • ex. 32a  
 Children's song (uşaq oyunu) • 20 • ex. 35

### ▪ *Ashik's songs, epic songs*

Ashik's song (aşık havası) • 75, 100, 106, 156, 196, 151, 326  
 Epic song (epik neğme) • 130 • ex. 9b1  
 Song during ashik competition (deyişme) • 298

### ▪ *Religious songs*

Prayer (ilahi) • 112, 179  
 Prayer (ezan) • 81

Religious song (mersiye) • 72, 82, 148, 150, 174, 206, 222, 229, 236, 323

Religious song during zikr (zikr havası) • 5, 6, 8, 14, 16, 68, 79, 83, 86, 89, 126, 160, 194, 195, 197, 200, 215, 266, 286, 305, 325 • ex. 4a–b

### ▪ *Love songs, songs, merry tunes*

Love song (sevgi haqqında) • 3, 10, 15, 30, 62, 78, 94, 149, 154, 198, 205, 207, 210, 211, 225, 242, 249, 250, 252, 256, 287–289, 294–296, 299, 301, 309–311, 313–315, 317, 319, 321 • exs. 33b, 34a, 34c, 40b

Song (mahnu) • 11, 32, 57, 58, 60, 63, 70, 125, 127, 168, 169, 178, 190, 248, 259, 260, 262, 277–283, 290, 293, 300, 302–304, 316, 320 • exs. 9c1, 10a, 32c, 50a,d  
 Merry tunes (meyxana, letife) • 119, 67, 203

### ▪ *Working songs*

Song during milking (inek oxşaması) • 21, 107, 108, 124, 146, 199, 238  
 Spinning song (cehre havası) • 2, 109, 184 • ex. 5  
 Churning song (néhre havası) • 4, 90–97, 105, 123, 141, 144, 172, 175, 220, 232 • ex. 6

### ▪ *Wedding songs*

Wedding song (toy havası) • 7, 17, 22, 27, 34, 42, 59, 65, 69, 77, 88, 145, 147, 152, 163, 164, 171, 193, 201, 212, 213, 227, 228, 233, 235, 243, 261, 284, 307, 318 • exs. 9a2, 9b2, 9c2, 10d, 33a, 33c, 34b, 47b–c, 50c, 50e–f

### ▪ *Dance song*

Dance song (oyun havası) • exs. 32b, 41, 43, 44a–g, 45b, 46a–f, 47a

## 6. Classification of melodic-forms

When there is so little melodic motion, it is hard to decide if a line is A, A or B. The following summary, however, may provide comprehensive information.

### ▪ *A section and its variants*

A, A<sub>v</sub> ▪ 1–5, 7, 11–13, 15, 17, 63–67, 72–76, 84–87, 89–91, 95–99, 100–102, 104, 106–111, 113, 119, 123, 124, 128, 134, 193, 198, 199, 201, 202, 213–215, 223, 231, 304, 322, 323 ▪ exs. 3a–b, 4a–b, 5, 10c, 32a–d, 34b, 35, 40a, 44b  
A, A ▪ 6, 8, 9, 10, 14, 16, 18–21, 68, 76, 92–94, 100, 104, 112, 115–117, 122, 125–127, 129, 130, 133, 194, 195, 197, 200, 219–222, 224, 226, 227, 305 ▪ exs. 1, 10a–b, 42a–b, 49  
A<sup>c</sup>, A ▪ 22–24, 31, 118, 143, 147, 148, 150, 204, 225, 228, 229, 305, 311 ▪ ex. 34a

### ▪ *Two core melodies*

A, B ▪ 25–32, 34, 35, 37–47, 50, 52, 55, 57, 60, 61, 69, 70–72, 77, 79, 80, 83, 88, 92–94, 100, 105, 119, 132, 135, 136, 137, 138, 145, 151, 152, 155–161, 163, 166, 170, 171, 175–178, 181, 182, 184, 185, 189, 192, 195, 196, 200, 203, 205, 208–211, 216–218, 232–236, 239–242, 244, 245, 250, 255, 256, 258–264, 270, 272–274, 278, 280, 285b, 302–304, 306, 307–309, 312, 314–317, 318–320, 324 ▪ exs. 2b, 7b, 9a1–2, b1–2, c2, d2, 33b, 40b, 41, 44c–d, 48a–e, 45b, 50a–c  
A, B, A<sup>c</sup>, B<sup>c</sup> ▪ 58, 59, 120, 153, 163, 167, 168, 172, 183, 188, 206, 207, 238, 243, 277, 279, 310, 313, 325 ▪ exs. 7a, 9c1, 33a, 36  
A, B, A, B ▪ 54, 165, 173, 174, 191, 257, 266 ▪ exs. 9d1, 10d, 45a

### ▪ *A, B and C sections*

ABBC ▪ ex. 47b–c; ABBC<sup>c</sup>BC: 286; AB<sup>c</sup>BC: 290; ABC: 254, 283  
AABC ▪ 62, 295, 296, 321 ▪ ex. 46a; ABAC: ex. 33c; ABA<sup>c</sup>C: 288  
ABCB ▪ 249; ABC/CBC: 164; AB<sup>c</sup>ABCB/BB: 212; ABB<sup>c</sup>C: 190

### ▪ *A, B, C and D sections*

ABCD ▪ 162, 169, 252, 281, 282, 284, 285a, 287, 289–291, 293, 294, 298–301 ▪ exs. 34c, 44g, 46b–c, 46e–f, 50e  
ABABCD ▪ exs. 47a, 50d,f; ABCCD: 326; ABCDkCD: 297; ABCCkDD: 46d  
ABCDDB ▪ 78

### ▪ *Motifs*

exs. 43, 44a (instrumental)

### ▪ *Speech-like*

ex. 2a

In longer processes several different cadences and different lines may often be found. In such cases the form of a tune cannot be characterised in the above way. I can merely list these tunes now:

▪ 48, 49, 51, 53, 56, 81, 82, 103, 121, 131, 139, 140–142, 144, 146, 154, 179, 186, 187, 230, 237, 246–248, 251, 253, 265, 267–269, 271, 275, 276, 292.

## 7. Classification of the tunes by tone-set

I ignored the grace notes when determining the range of a melody.

### • *Ionian*

G-D • 64 • exs. 34a, 48c  
 A-E • 4  
 Bb-G' • 54  
 B-D • 63, 72 • exs. 4b, 33a  
 B-E • 9, 10, 14, 26, 35, 65, 73 • exs. 9b2, 41  
 B-F • 16, 18, 38, 75  
 B-G' • 12, 20, 48, 55, 58, 59, 77  
 B-C' • ex. 34c  
 C-D • 1-3, 69  
 C-E • 5-8, 11, 13, 15, 22-24, 17-31, 65-68, 70, 71, 74, 78, 80 • ex. 9a2 • exs. 4a, 44c  
 C-F • 17, 19, 25, 32-34, 36, 37, 40-43, 76  
 • exs. 7b, 9c2, 34b, 48b, 50a-b  
 C-G' • 21, 46, 47, 50-52, 56, 57, 60-61, 79  
 • exs. 9d2, 50c  
 C-A' • 62, 83 • exs. 44f, 45b  
 C-C' • ex. 50e  
 C-E' • ex. 50f

### • *Locrian*

G-D • 103  
 A-C • 85  
 A-D • 144, 149  
 A#-D • 203  
 A#-E • 88, 125  
 A#-G' • 192  
 B-C • 84, 86, 137, 194 • exs. 3a, 5  
 B-D • 89-97, 99-102, 104-107, 112-114, 121a, 132, 134-136, 138, 140, 141, 143, 145-147, 150-163, 193, 195-199, 202, 204, 205, 210, 213-215, 253b • exs. 3b, 6, 9a1, 33b, 42b, 48a,d  
 B-Eb • 166, 200 • exs. 2b, 10c  
 B-E • 87, 98, 108-111, 122-124, 126-128, 133, 139, 142, 148, 164, 165, 167-170, 173, 175-178, 180, 181, 206, 207-209, 211, 216, 217  
 • exs. 9b1, 10a-b,d  
 B-F • 129-131, 171, 172, 174, 179, 182-184, 186a • ex. 1  
 B-F# • 115-120, 218  
 B-G' • 44, 53, 185, 187-191, 201, 212 • exs. 9c1, 9d1, 45a, 46e, 48e

### • *Aeolian*

G-D • 237 • ex. 44e  
 G-A' • 301  
 G-C • 222, 234, 323  
 G-D • 225 • ex. 33c  
 G-E • 281, 284, 285a, 287, 294, 306, 315  
 • exs. 40a, 44b  
 G-F • 280, 317 • ex. 46a  
 G-G' • 300, 319 • exs. 44g, 46b, 47b-c  
 G#-B • 307  
 G#-C# • 230  
 A-B • 231  
 A-C • 219-221, 223, 224, 229, 232, 235, 236, 239  
 A-C# • 233  
 A-D • 226-228, 238, 240-262, 265-268, 303-305, 308, 309, 311, 312, 322, 324 • exs. 35, 42a, 49  
 A-E • 262-264, 269-273, 275, 276a, 277, 278, 282, 283, 285b, 286, 288-292, 297, 302, 310, 313, 314, 316, 318, 320, 325 • exs. 47a, 50d  
 A-F • 274, 295, 298, 321 • ex. 46d  
 A-G' • 293, 296, 326 • exs. 7a, 46f  
 A-A' • 279, 299 • ex. 46c  
 A-F'' • ex. 40b

### • *Dorian*

C-F • 39, end of 121  
 C-G' • 45, 49, 81  
 D-F • end of 186, end of 276

### *E-D-C nucleus rotating around D*

B-D • ex. 32c  
 B-G' • 82  
 C-E • ex. 32a  
 C-F • ex. 32b  
 C-G' • ex. 32d

### • *Mixolydian*

G-G' • ex. 36  
 G-F • ex. 44d

## 8. Classification by cadences

A few remarks:

- In Azeri folk music, the last important note of a line can often only be obtained by analysis, through comparison with similar tunes.
- The most important, central cadence of a tune is put in parentheses, e.g. E (C) C. When a strophe has not a fixed form, I only list the different cadences, e.g. C, B.
- The obvious final cadences (Aeolian–A, Ionian–C, Locrian–B) are not noted.

### IONIAN MELODIES

- *Single core melodies*  
C • 1–21, 63–68, 72–76 • exs. 4a–b, 34b
- *Two-core melodies*  
G • ex. 34a  
D • 24, 27–29, 32, 33, 35–38, 40–42, 46, 50, 52, 54, 55, 69–71, 77–80, 83 • exs. 9a2, 9b2, 9c2, 9d2, 33a, 41, 45b, 48b, 50a, 50c, 7a–b  
E • 22, 23, 26, 31, 34, 57 • exs. 44c, 50b  
G' • 60, 61 • ex. 48c
- *Three-core melodies*  
D, B • 47  
E, D • 25, 30, 38, 47, 48, 51, 56, 58  
F, E • 59
- *Four-sectioned melodies with fix structure*  
G' (E) C • ex. 50e  
G' (G') E • 62  
C' (E) C • ex. 50f  
C' (E) D • ex. 34c

### LOCRIAN MELODIES

- *Single core melodies*  
B • 84–87, 89–102, 104, 106–111, 113–117, 119, 122–131, 193–202, 213–215 • exs. 1, 3a–b, 5, 10a–c, 42b
- *Two-core melodies*  
C • 88, 105, 112, 132, 133–138, 149, 176, 197, 209, 210 • ex. 48d–e  
D • 44, 118, 120, 121a, 139–141, 143, 145, 147, 148, 150–152, 155, 157, 159–161, 163–166, 170, 171, 173–175, 177–185, 188, 189, 192, 203–206, 208, 211, 212, 216–218 • exs. 2b, 6, 9a1, 9b1, 9d1, 33b, 45a, 48a
- *Three-core melodies*  
D, C • 103, 144, 146, 153, 154, 156, 172, 186a, 191, 212  
E, D • 142, 190, 207 • ex. 9c1  
E, D, C • 53, 187
- *Four-sectioned melodies with fix structure*  
C (C) D • 167  
D (C) B • 162 • ex. 10d  
D (C) D • 169  
D (D) C • 168  
E (C) D • ex. 46e
- *Melodies rotating on E–D–C*  
D • ex. 32a–d, 82  
E, D • 81

## AEOLIAN MELODIES

### ▪ *Single core melodies*

A • 219–221, 223–224, 226, 227, 306, 322, 323  
 ▪ exs. 35, 40a, 42a, 44b, 44e, 49

### ▪ *Two-core melodies*

G • 222, 225  
 B • 229–238, 240–242, 244, 245, 254–258, 266,  
 307–309, 324  
 C • 250, 259, 261–264, 270, 272–274, 311–312,  
 315–317  
 D • 228, 318, 319 • ex. 7a  
 E • 278, 320, 321  
 A' • ex. 40b

### ▪ *Three-core melodies*

C, B • 238, 239, 243, 246, 247–249, 251, 253,  
 260, 265, 267–269, 271  
 C, D • 313  
 D, B • 325

### ▪ *Four-core melodies*

D, C, B • 275, 276a

### ▪ *Three-sectioned melody with fix structure*

C (A) • 283

### ▪ *Four-sectioned melodies with fix structure*

A (A) C • 314  
 B (B) E • 310  
 C (A) A • 282  
 C (A) C • ex. 47a

### ▪ *Four-sectioned melodies with fix structure (continued)*

C (B) A • 252  
 C (C) A • 284, 285a  
 C (C) C • 285b • ex. 33c  
 C (C) G • ex. 46a–b  
 C (D) B • 288, 290  
 C (G) G • 281  
 D (A) G • 280  
 D (C) B • ex. 44g  
 D (C) C • 287, 291  
 D (C) C • 292  
 D (D) C • 289  
 D (D) E • 277  
 D (G) G • ex. 47b–c  
 E (C) A • ex. 46c–d  
 E (C) C • ex. 50d  
 E (C) D • 293  
 E (C) E • ex. 46f  
 E (D) A • 297  
 E (D) B • 298  
 E (D) C • 295, 296  
 E (D) G • 294  
 E (E) A • 299, 301  
 E (E) D • 279, 300

### ▪ *More than four sectioned melodies with fix structure*

D (C) C) D) C • 286  
 E (D) (C) C • 326

### ▪ *Aeolian melody transposed to D* 121b, 186b, 276b

## MIXOLYDIAN MELODIES

G • ex. 44d

C (C) C • ex. 36

## 9. Classification of tunes by syllable count of first stanza

Below, the tunes are listed by number of syllables. The order is determined by the syllable number in the first, then second, then third and finally fourth line. I considered the padding words (*ay*, *éy*, etc.) as well.

### 5 syllables

5	5	5	5	• 166, 188 • ex. 33b
5	5	5	7	• 184
5	5	7	9	• 123
5	6	5	6	• ex. 37-1c
5	6	7	6	• 61
5	6	9	10	• 141
5	7	7	5	• 172
5	8	7	6+3	• 220

### 6 syllables

5+1	5+1	5+1	7	• 33
6	6	6+1	6	• 255
6	6	7	8	• 239
6	6	8		• 254
6	6	6+3	7	• 219
6	7	7	7	• 91, 92
6	7	7+3	7	• 291
6	7	8+2	7	• 269
6	8	6		• 232
6	8	10	10	• 47
6	8+2	9+2	8	• 292
6	7+3	11	6	• 247
6	11+1	11	12+3	• 217

### 7 syllables

7	5	7	6	• 290
7	6			• ex. 38-2e
7	6	7		• 283
7	6	7	4	• 281, 282
7	6	7	5	• 36
7	6	7	6	• ex. 39-3e
7	6	9	7	• 56
5+2	5+2			• 278
7	7			• exs. 37-1a, 37-2e
7	7	5	7	• 135
7	7	5	7+3	• 158
7	7	6	7	• 24
7	7	6	8	• 146
7	7	7		• 154, 277
7	7	7	6	• 23

### 7 syllables (continued)

7	7			• exs. 38-1a, 38-1b, 38-2c, 38-2f, 38-2g, 38-2h, 39-1b, 39-1c, 39-2a, 39-2e3
7	7	7	7	• 4, 10-11, 17, 18, 22, 27, 32, 34, 41, 50, 52, 60, 62, 97, 98, 113-118, 125, 126-129, 131, 133, 143, 145, 159, 165, 173, 174, 180, 182, 186, 187, 191, 192, 222, 225, 231, 233, 234, 237, 244, 251, 257, 259-262, 266, 275, 285, 286, 297, 301 • exs. 1, 3a, 7a, 9a1-a2, 9b1, 10a, 33a, 39-2e2, 39-3c, 39-3d, 45a, 47b, 50a-b,d
7	7	7	8	• 66, 221, 242, 264
7	7	7	7+2	• 185
7	7	7	9	• 25, 223, 263
7	7	7	7+3	• 93, 183, 230
7	7	7	11	• 13
7	7	7	7+5+8	• 96
7	7	8	7	• 14, 19, 58, 181 • ex. 2
7	7	8	8	• 105
7	7	8	10	• 57, 229
7	7	8	7+6	• 45
7	7	9	7	• 224
7	7	9	7+1	• 241
7	7	9	9	• 49, 140, 144
7	7	9	7+4	• ex. 42
7	7	9	8+3	• ex. 10b
7	7	10		• ex. 6
7	7	7+3	7	• 110, 226, 227, 280, 298, 307
7	7	8+2	7	• 272
7	7	10	11	• 176
7	7	11	7	• 270
7	7	7+4	7	• 167
7	7	10+1	7+1	• 15
7	7	10+2	11+3	• 240
7	7	14	8	• 111
7	7	19+1	7	• 134

# *7 syllables (continued)*

7	7	7+15		• 169
7	7+1			• ex. 39-2d
7	8			• ex. 39-1a
7	8	6		• 175
7	8	6	9	• 90
7	8	7	7	• 44, 59, 163, 284
7	8	7	8	• 243
7	8	7	7+3	• 26
7	6+2	6+2		• 164
7	8	8		• 148
7	8	8	7	• 2, 109, 228
7	8	8	8	• 94, 179
7	8	7+2	7	• 265
7	8	9	7	• 142
7	8	9	8	• 95
7	7+2	7	7	• 152 • ex. 9d1
7	9	7	7	• 289
7	9	8+2	8	• 268
7	7+3	7	7	• ex. 7b
7	7+3	7	7+3	• 87
7	7+3	13	7+3	• 48
7	7+3	10+3	7	• 177
7	8+3	7		• 84
7	11	7	7	• 238
7	12	7+1		• 101
7	14	12		• 69

# *8 syllables*

8	6	7	6	• 252
8	6	8	6	• 295, 296
8	6	7+1	8+2	• 1
8	7			• 155 • ex. 5
8	7	7	6	• 119
8	7	7	7	• 178, 273
8	7	7	13	• 253
7+1	7	8	7	• 88
8	7	8	7	• 37, 39
8	7	8	8	• 120, 170 • ex. 37-2d
8	7	8	9	• 256
8	7	8	10	• 16
8	7	8	9+1	• 276
8	7	8	9+5	• 124
8	8			• exs. 37-1b, 2a, 2c, 38-1c, 2b, 2d, 39-2b
8	8	5	7	• 40
5+3	5+3	6	6	• 294

# *8 syllables (continued)*

7+1	8	7	6	• 31
8	8	7	6	• 51
8	8	7	7	• 139, 245
8	8	7	8	• 3, 42, 130, 249, 250
				• exs. 3b, 9c2
8	8	8		• ex. 36
8	8	6+2	7	• 53
6+2	8	8	7	• 274
8	8	8	8	• 5, 6, 30, 35, 46, 89, 99, 102, 104, 112, 151, 160, 168, 236
				• exs. 4a-b, 9b2, 34c, 50e
8	8	8	8+1	• ex. 10d
8	8	8	9	• 150
8	8	8	8+2	• 190 • exs. 9c1, 37-2b
8	8	8	10	• 147
8	8	8	8+4	• 28
8	8	9	8	• 149 • ex. 5of
8	8	9	9	• 279
7+1	7+1	7+3	7+1	• 307
8	8	14	13	• 246
7+1	8+1	6	6	• 137
8	9	7	8	• 12, 38
7+1	8+1	8	8	• 121
8	9	8	8	• 171
8	9	9	10	• ex. 9d2
8	10	8	8	• 7, 106
8	5+5	8	5+5	• 20
8	10	12		• 71
8	7+4	7	7+4	• 162
8	11	8	8	• 300

# *9 syllables*

7+2	7			• ex. 32a
7+2	7	7+2	7	• 288
8+1	7	12+1	9+11	• 218
7+2	8			• ex. 37-1d
9	8	6	10	• 157
8+1	8	8	12	• 54
8+1	8+1	8	7	• 9
7+2	7+2			• ex. 38-4e
7+2	7+2	7+2	7+2	• 65 • exs. 37-1e, 37-3a
9	9	11	9	• 199
9	9	12		• ex. 37-6c

### 9 syllables (continued)

9	9	9+2	8	* 324
9	9	15	9	* 55
9	11	7	7	* 29
8+1	11	11	15	* 103
9	6+4	7	7	* 271

### 10 syllables

10				* ex. 32b
9+1	6	7	9	* 267
7+3	7	7	7	* 156, 258
7+3	7	7	7+3	* 189
9+1	6+1	7+1		* 21
7+3	7	10	7	* 153
7+3	5+3	6	6+3	* 248
10	9	9	8	* ex. 10c
10	10			* 303, 304 * ex. 32c
10	10	6	7	* 321
10	10	7		* 319
7+3	7+3	8	9+2	* 235
10	10	10	10	* 161
7+3	7+3			* exs. 38-3b, 39-4a, 5a-b
7+3	7+3	7+3	7+3	* 63, 310, 316
10	10	11	10	* 325
10	10	8+4	6	* 200
10	11			* 68, 70, 195
10	11	15		* ex. 37-5b

### 11 syllables

7+4				* ex. 38-3c
11	7			* 210
11	7	7	7	* 43, 122
11	8			* 198
7+4	7+4			* 320
8+3	8+3			* ex. 37-4b
7+4	7+4			* 318 * ex. 39-4b
9+2	11			* ex. 37-3b
11	11			* 67, 74, 76, 79, 194, 207, 209, 211, 212, 311, 315, 317 * exs. 38-4f, 39-2c
11	11	5	5	* 312
7+4	7+4	7	7	* ex. 34b
11	11	11	9	* 323
11	11	11	11	* 313
11	11	12	a11+6	* 80

### 11 syllables (continued)

8+3	8+3	10+3	11	* 314
11	11	13	11	* 213
11	11	14	11	* 208
11	12			* 306
11	12	12		* 206
11	12	14		* ex. 37-6a
11	11+2			* 309
7+4	6+7	9+4		* 136
11	13	13	11+3	* ex. 37-6b
11	15	11	9	* 308
11	15	11	13+6	* 204
11	10+5	12	15	* 216
11	11+5			* 75
11	13+3			* 77

### 12 syllables

8+4	7+2	8	7+6	* 132
12	9	11	15	* 81
12	11	7	7	* 193
12	12			* ex. 34a
11+1	11+1			* 293
12	12	7	7	* 100

### 13 syllables

13	8	8	7	* 108
13	10	6	7	* 85
13	11	11	11	* 83
13	11	15		* ex. 50c
10+3	12			* 302
8+5	12	14	7+7	* 73
7+6	7+6			* ex. 33c
7+6	7+6	7+6	7+6	* 8
13	12+9	12+4	12+4	* 78

### 14 syllables

14	11	7	7	* 138
11+3	11	10	12	* 202
11+3	11+1			* 205
12+2	12	11	11	* 215
14	14	14	14+1	* 214
11+3	11+4	8	15	* 196
14	17	8	10	* ex. 32d

### 15 syllables

14+1	10	10	9	* 107
11+4	11	11	11	* 203
15+5	14+7	12	12+10	* ex. 40a

### 16 syllables

7+9	7+10			• 287
11+5	11	11	11	• 72
11+5				• ex. 38-5b

### 17 syllables

11+6	10+6	14+6	7+6	• 305
11+6	11+6 <i>fragment</i>	7+6		• 197

### 18–19 syllables

12+6	14+6			• 322
16+3	15	15	15+7	• 326

### Other

x	11+			• 64
x	8	8	8	• 86
x	x	9	11	• 201

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<sup>4</sup> Apart from the description of relatively widespread Caucasian dances, the volume also contains a few music examples.

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<sup>7</sup> It provides an insight into Azeri classical music.

## CD-SUPPLEMENT

The sequence of the tunes on the CD is different from that in the book. The reason is that it is not meant as a collection of examples but also as an enjoyable selection of musical pieces as they gradually unfold the peculiar beauty of Azeri folk music.

Framed by the opening and closing instrumental pieces, the CD contains the three large blocks of Ionian (tracks 2–21), Locrian (tracks 22–44) and Aeolian (45–60) tunes. Within each block, first to be heard are the free *rubato* tunes, followed by *parlando* songs closer to speech, and last to come are the brisk *tempo giusto* tunes, thus the the listener can follow the process of development from unfixed rhythm to the merrier mood of tightly set rhythm.

It is to be noted that the compilation for the CD reflects another possible version of systematising the Azeri material.

track 1	<i>Terekeme</i> dance song ( <i>oyun havası</i> )	0:41
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### *Ionian melodies*

track 2	Plaintive song ( <i>bayatı</i> ): № 1	1:02
track 3	Love song ( <i>sevgi haqqında</i> ): № 15	1:30
track 4	Plaintive song ( <i>bayatı</i> ): № 73	0:54
track 5	Wedding song ( <i>toy mahnısı</i> ): № 7	0:23
track 6	Lament ( <i>ağı</i> ): № 45	1:01
track 7	Lament ( <i>ağı</i> ): № 44	0:33
track 8	Religious song during <i>zıkr</i> ( <i>zıkr havası</i> ): № 5	1:28
track 9	Love song ( <i>sevgi haqqında</i> ): № 3	0:14
track 10	Wedding song ( <i>toy mahnısı</i> ): № 69	0:43
track 11	Wedding song ( <i>toy mahnısı</i> ): № 17	1:00
track 12	Religious song during <i>zıkr</i> : № 8	2:05
track 13	Plaintive song ( <i>bayatı</i> ): № 19	0:19
track 14	Merry tune ( <i>mahnı</i> ): № 67	0:32
track 15	Religious song during <i>zıkr</i> : № 68	1:55
track 16	Petting a child ( <i>uşaq oxşaması</i> ): № 38	0:15
track 17	Song ( <i>mahnı</i> ): № 32	0:54
track 18	Lullaby ( <i>laylay</i> ): № 41	0:37
track 19	Ashik's song ( <i>asıq havası</i> ): № 75	2:45
track 20	Plaintive song ( <i>bayatı</i> )	4:13
track 21	Dance song ( <i>oyun havası</i> )	0:53

### *Locrian melodies*

♫ track 22	Lullaby ( <i>laylay</i> ): № 84	1:04
track 23	Lament ( <i>ağı</i> ): № 137	1:19
track 24	Religious song during zikr: № 194	1:30
track 25	Plaintive song ( <i>bayatı</i> ): № 159	0:16
track 26	Wedding song ( <i>bey te'rifı</i> ): № 213	1:21
track 27	Love song ( <i>sevgi haqqında</i> ): № 94	0:37
track 28	Lament ( <i>ağı</i> ): № 161	1:22
track 29	Religious song during zikr: № 89	1:10
track 30	Ashik's song ( <i>aşiq havası</i> ): № 151	1:21
track 31	Plaintive song ( <i>bayatı</i> ): № 99	0:38
track 32	Churning song ( <i>nəhre havası</i> ): № 90	0:29
track 33	Wedding song ( <i>toy mahnısı</i> ): № 145	1:05
track 34	Wedding song ( <i>toy mahnısı</i> ): № 152	0:52
track 35	Religious song during zikr: № 126	0:42
track 36	Churning song ( <i>nəhre havası</i> ): № 123	0:30
track 37	Wedding song ( <i>toy mahnısı</i> ): № 164	1:18
♫ track 38	Lullaby ( <i>laylay</i> ): № 115	0:39
♫ track 39	Lullaby ( <i>laylay</i> ): № 185	1:53
track 40	Petting a child ( <i>uşaq oxşaması</i> ): № 188	0:34
track 41	Funny song ( <i>meyxana</i> ): № 203	0:45
track 42	Wedding song ( <i>bey te'rifı</i> ): № 212	1:31
track 43	Wedding song ( <i>toy mahnısı</i> ): № 201	3:45
track 44	Lament ( <i>ağı</i> ): ex. 42	1:45

### *Aeolian melodies*

track 45	Plaintive song ( <i>bayatı</i> ): № 224	1:26
track 46	Plaintive song ( <i>bayatı</i> ): № 221	1:02
track 47	Plaintive song ( <i>bayatı</i> ): № 240	0:31
♫ track 48	Lullaby ( <i>laylay</i> ): № 244	1:23
track 49	Plaintive song ( <i>bayatı</i> ): № 257	0:36
track 50	Churning song ( <i>nəhre havası</i> ): № 232	0:18
track 51	Love song ( <i>sevgi haqqında</i> ): № 242	0:15
track 52	Wedding song ( <i>toy mahnısı</i> ): № 228	0:46
track 53	Love song ( <i>sevgi haqqında</i> ): № 249	0:31
track 54	Song ( <i>mahnı</i> ): № 260	1:09
track 55	Religious song during zikr: № 305	2:33
track 56	Lament ( <i>ağı</i> ): № 324	1:26
track 57	Lament ( <i>ağı</i> ): № 275	1:21
track 58	Song ( <i>mahnı</i> ): № 316	0:26
track 59	Song ( <i>mahnı</i> ): № 283	1:35
track 60	Ashik's song ( <i>aşık havası</i> ): № 326	1:34
total		1:7:15

■ János Sipos has been conducting expeditions to the Kazakh, Kyrgyz, Anatolian and Thracian Turk and Karachay-Balkar people since 1987. The Azeri expedition and this volume is an important step of his research.

The Azeri Folksongs – At the Fountainhead of Music volume introduces those elementary styles of Azeri folk music, which bring us back to the old history of music. The preface of the book is followed by a history of Azerbaijan, after which the collecting expeditions are described illustrated with maps and photos. The highlight of the book is the comparative presentation of Azeri musical styles.

You find an ample anthology of music examples in the book. The song texts and their English and Hungarian translation may be useful for those interested in Azeri language and folk culture.

In addition to becoming acquainted with Azeri folk music, we learn how these musical styles relate to the folk music of people living in this area and to the folk music of the Anatolian Turks and the Hungarians.

The book ends with indices and notes, as well as an important supplement: a CD with the finest tunes of the collected stock.

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