János Sipos – Ufuk Tafkul

KARACHAY-BALKAR FOLKSONGS
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1. INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Report on my fieldwork series in researching folk music

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

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

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

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

Hungarian scholars of great stature – some of them outstanding musicians and performers as well – have made essential discoveries about the oriental strata of Hungarian folk music prior to the Magyars’ settlement in the Carpathian Basin. Work by the writing desk was coupled with extensive field research: Bé-
I. N THE WA K E OF THE EASTERN CONNECTIONS OF HUNGARIAN FOLK MUSIC

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

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

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

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

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

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

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

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

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

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

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

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

**Beginnings of research into eastern folk music**

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

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

»Kurt paşa çıktı Gozana
Akıl yetmez bu düzene «¹

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

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

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

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

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

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

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

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

On our research into eastern folk music


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

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

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

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

Research in Anatolia

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

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

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

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

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

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

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

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

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

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

Azeri research

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

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

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

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

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

Kyrgyz folk music

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

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

What is more I seemed to have enough reliable material of Kyrgyz vocal folk music to write the book Kyrgyz Folksongs. Via the music of the Kyrgyz people the Kazakh folk music can be linked up with the music of other Turkic and Mongolian people living more to the East. On the other hand, the exploration of Kyrgyz music has a value of its own, as there are very few analytic and comparative publications specifically highlighting it.
Chapter 1 is a brief introduction to Kyrgyzstan, followed by the main factors of Kyrgyz ethnogenesis and the main views concerning them. I touch on the Hungarian researchers’ earlier Kyrgyz investigations and give a colorful account of my own Kyrgyz folk music collecting trips. Chapter 2 acquaints the reader with Hungarian ethnomusicology’s tradition in researching Finno-Ugric and Turkic folk music. I list here the main old Hungarian folk music styles and examine their possible Turkic – and maybe Kyrgyz – connections.

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

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

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

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

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

All in all, the Kyrgyz music strongly differs from pentatonic folk music and widely deviates from the realm of familiar Kazakh folk music. However, to compare the music of the Kazakh and the Kyrgyz people speaking such closely related tongues we will need substantially more Kazakh tunes from reliable sources.
Turkic people live in Europe, too, e.g. numerous groups in Romania and Bulgaria, not only in Asia. In the last century there were several waves of emigration from Bulgaria to the European part of Turkey. The Alevi-Bektashi belief, the popular Islam of the refugees, differs from the Sunni religion of the majority in Turkey. The religion of the Alevi-Bektashis is heterodoxical, syncretic, gnostic, as it has absorbed several customs and religious elements from the environment over the centuries, drawing from neo-Platonism, Hebrew and Christian religion, even Buddhism and Manicheism. This was the religious practice of the Janissary corps, one of their saints Gül Baba being known in Hungary, too.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Computer-aided investigations

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Hungarian researchers in the Caucasus

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

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

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

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

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

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

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

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

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

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

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

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

### About our Karachay collecting field-trips

The examination of Karachay-Balkar folk music began – as is customary in Hungarian folk music research – with on-the-spot collection. Thus, the great part of our analyzed material is from two field trips in the Caucasus and three among Karachays in Turkey. In addition, I have studied Dr. Tamara Bittirova’s Caucasian collection from before 2000, some commercial cassettes and Omar
Otarov’s book (2001) on Karachay folksongs, and have inserted a few tunes from them into this volume.

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

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

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

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

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

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

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

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

Sincerely yours,

Dr. János Sipos

Budapest, September 20, 2000

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

The field research was highly successful, we returned with a stock of 280 tunes most of them recorded from reliable informants in the Balkar villages of Kasha Tau, Kara suv, Bizingi, Yanikoy and Ogari Malkar locations, and in the Karachay villages of Ögari Mara, Karachaevsk, and Teberdi. We also made important recordings at the Ethnographic Research Institute and the Radio in Nalchik, as well as at two folk music concerts. We recorded not only the songs and beliefs of Turkic people, but also some of the Cherkes and Kabard groups speaking Ibero-Caucasian tongues, and we also collected from Cherkes people who had come to the Nart conference from Turkey and Syria. We also received materials from the folk music collection of Balkar researcher Tamara Bittirova and acquired all accessible publications, most devoted to the folklore of the majority Kabards.
Since I go to Turkey like my second home, I decided that in addition to uncertain and dangerous research in the Caucasus, I would carry on fieldwork among the Karachays who fled from the Russian expansion to Turkey. I made the first trip with my wife Turkic scholar Éva Csáki, who has been my companion for several earlier and recent research expeditions.

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

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

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

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

\textit{Éva Csáki’s Karachay collecting trips in Turkey in 2001 and 2002}

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

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

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

János Sipos’ fieldwork in Turkey in August-September 2005

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

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

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

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

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

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

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

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

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

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

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

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


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

Ethnogenesis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Caucasian tribes**

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

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

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

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

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

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

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

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

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

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

Upon the raids of Scythians arriving from the east, the Kimmerians were forced to migrate south- and westward in the 7–5th centuries BC. In this period the concentration of people in the south Russian steppe caused by a ma-
A major wave of migration from Central Asia generated tensions. In the 7th century BC the Huns progressing from the northwestern borders of China pushed the Scythians towards the south. The Kimmerian tribes moving westward upon Scythian pressure merged with diverse other tribes and disappeared, while the Kimmerians migrating southward crossed the Caucasus, leaving a considerable number of their kind behind in the mountain range.

Scythians

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

At any rate, the ethnic and cultural legacy of the Scythians is strongly palpable in the culture of the Karachay-Balkar people, which means that in the second phase of their ethnogenesis the Scythians played an important role.
The arrival from the North of the Hun Turks in the Caucasus from the 3rd century AD and the seizure of dominion over the region launched the third phase of the evolution of the Karachay-Balkar people. In this phase they adopted the Turkic identity and language differentiating them from the rest of the Caucasian groups. The Bulghar branch of the Huns ruling the strip along the Kuban river fundamentally influenced the ancestors of the Abkhaz-Adyghe and Ossetian people living in the area, actively contributing to the emergence of a Central Caucasian people with a Turkic tongue. This people was the “mountainous” tavlu people of the deep valleys in the Central Caucasus who identify themselves as Karachay-Balkars today.

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

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

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

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

The Avar Turks who arrived in the Caucasus in 558 joined some Bulghar tribes and settled farther in the Balkans along the Danube. The Bulghar Turks migrating under the leadership of Asparuh in 671 to the Balkans and giving the name to today’s Bulgaria later disappeared, having been absorbed by the
Slavic majority living in the area. The Kuban Bulghars remaining in the Caucasus went on coexisting with the Alan and Adyghe tribes (Avcioglu 1982: 720).

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

**Khazars**

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

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

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

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

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

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

**Kipchaks**

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

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

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

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

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

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

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

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

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

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

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

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

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

*Modern-time history in brief*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“The Karachays live in great heights on the side of Mount Elbrus. Though they aren’t many, they are great champions, never being defeated by the enemy. Their hostile neighbours on the other side of the Kuban River are

9 The Imeretyalis and Mingrels are Georgian tribes beyond the Caucasus.

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

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

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

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

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

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

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

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

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

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

Byhan writes the following of the Karachays:

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

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

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

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

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

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

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

On their social life

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

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

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

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

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

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

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

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

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

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

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

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

**Social stratification**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Old customs, songs, gods

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

You are the protector of Apsati
You understand the tongue of stags,
You know when we’re well fed and when we hunger,
Give us a lot of deer,
Call Apsati,
Hearken to our entreaty!
Back from the hunt, they left some of the booty at the rock. *Astotur* was held in such high esteem that horsemen passing by always got off their horses there out of respect. There is a saying to this day:

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

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

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

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

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

**Folksongs**

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

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

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

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

### Heroic songs

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


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

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

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

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

**Ballads**

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

**Songs of the Soviet era**

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

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

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

Love songs, manis, plaintive and cursing songs

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

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

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

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

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

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

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

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

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

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

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

Religious songs

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

24 Cemaziyelevvel 302 ve 27 Şubat 300
Bende Rıza

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

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

Rostov, to the Office of the Grand Vizier

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

15 May 1885
Representing the Karachay inhabitants

Ümerâdan Tambiyev
Ümerâdan Haci Zekeriya Abayev

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

Stampulçula Stampulga ketdile
Mindâ kalghanлага ne kıynlıkla cedtile
Ol künlende bizge bolur bolgandi
Ak betleden kızıl nürle ongandi

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

Bizni elibiz kolan hudiyleden tolgandi
Ol küne maşharlam künnüdı
Allay koturbaşını ceti cahanım üyüdı
Cilâv boldu Teberdini ullu toyları

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

Mangirray kaldı Gata kıynımı
Buv Ölçende koynları
Teberdide kibik kara kozu soymayla
Para almayın üy salkınлага koymayla

Poor Gata’s herds of sheep
Go bleating in the valley of Buv Ölgen,
No black lamb is killed in Teberdi any more,
The houses do not give shelter for free.
How did the Karachay-Balkars get to Turkey?

Russia began to build the Trans-Siberian railway in 1891 and completed it in 1904, which lent it a great lead over China and Japan in the Far East. In the war of 1894–95 the Chinese defeated by the Japanese had to relinquish Port
Arthur to the latter. This area had long been set an eye on by the tsarist government, wishing to annex it to Russia. Now they occupied Port Arthur and thus they had access to the Chinese Sea. Trying to put a halt to the advance of the Russians, the Japanese concluded an alliance with the British. Since the Russians did not want to withdraw, the Japanese declared war on them in 1904. On 3 January 1905 the Russians lost Port Arthur and the Japanese took 30,000 Russians of the tsar’s army as pows. Russia was beset with domestic disturbances and socialist demonstrations, forcing the tsarist government to end the war. The Japanese and Russians signed a peace treaty on 23 August 1905. The Russian casualties (dead or wounded or captive) amounted this time to 400 people.

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

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

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

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

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

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

İnsallah biz İstanbulga keterbiz
İnsallah Kara tengizden öterbiz
Biz İstanbul’da zemzem kuyarbiz
kumganga
Biz İstanbul’da tüye soyarbiz
kurmanga

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

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

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

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

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

Today, the following Karachay villages are registered (county: village/district): Afyon: Doglat/Ichhisar, Ankara: Yağlıpınar/Gölbaşi, Eskişehir: Gökçeayla (Kilisa)/Han, Akhisar/Han, Yazılıkaya/Han, Belpınar/Chifteler, Er tugrul (Yakapınar)/Sivrihisar, Kayseri: EGISOGÜT/Pınarbashı, Konya: Bash höyük/Sarayönü, Sivas: Emirler/Yıldızeli, Tokat: Chilehane/Resadiye and Sulusaray Arpaği/Karachay.

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

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

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

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

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

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

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

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

Special tunes

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

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

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

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

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

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

**The classes of Karachay folk music**

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

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

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

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

Ex. 1. a) Descending-ascending Gollu tune of the old religion, b) Hungarian regős tune (MNT II, № 866)
Many Karachay tunes comprise one or two short lines and their variants. These variants end on the closing notes of preceding lines, but the tonal range gets ever narrower line by line. In some cases the strophic text arranges them into four-lined stanzas but the descent to the fundamental justifies taking them for one- and two-lined forms.

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

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

Ex.2.1a. One short line and its variants

The first line of the refrain of № 10 ends on C.
2.2. Eight of the tunes comprising two short lines have (2) main cadence, all moving on a scale with the major third, most of them using tones of a narrow range (1-4/5) (Ex.2.2, № 13-19). Some tunes are more or less similar to the small form of Hungarian laments, but in groups 6 and 10.3 closer similarities will be seen. № 15 starts like the rest of the class but descends further along two additional lines. This brings it close structurally to the downward extension of the small form of the Hungarian laments. (More about it see in the chapter on the connections between Hungarian and Karachay folk music.)

Ex.2.1b. One short line and its variants

\[ \text{Cüw cüw cüw a-la} \]
\[ \text{E-ki çip-ciq suw a-la} \]
\[ \text{Qaz' qu-muq-dan ke-le-me} \]
\[ \text{It çab-hand da ö-le-me} \]
\[ \text{Am-ma bo-za bi-si-rir} \]
\[ \text{Ak-ka aç-ha tū-şū-rür} \]
2.3. In this more populous group of Class 2 there are six two-lined tunes of aeolian-phrygian character with (b3) main cadence and six similar mixolydian tunes with (3) main cadence (Ex.2.3a, № 20-24, and Ex.2.3b, № 25-29, where the odd-numbered lines of № 27 are concave). The tunes of aeolian-phrygian character typically have a tonal range of 1-6, those of mixolydian character are narrower, often only 1-3 or 1-4, and consequently, the tunes of different scales in this group differ from each other more. In Karachay folk music the salient tones – e.g. the line-ending tones – are usually approached descending, which makes the rotating F-E-D-E motion in the first lines of some small-range tunes of mixolydian character rather singular. Another unique feature in this group is the refrain of Ex.2.3b skipping on A-E,. The genres are usually lullaby (böllew), zikir and dance tunes. Similarly to the previous groups of the class, the style of the performance is often tempo giusto.
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Ex.2.3a. Two short lines and their variants with x(1)a cadences

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

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

Rubato

Ex.2.4a. Two short lines with (4) main cadence
2.5. An even smaller group of mostly Turkish-language tunes consists of four aeolian-phrygian zikir tunes with (5) main cadence (Ex.2.5, № 35-37). The 2.5 group already anticipates the next class, but I ranged these melodies here because the second part of the tunes is a refrain that diverges from the first two lines metrically to. The lines usually trace a hill form or descend, and despite the higher main cadence, the range is 1-5/6 and exceptionally 1-7. This is where I present a tune from Otarov’s repertory (№ 37), whose structure and cadences range it here, but its ambitus 1-9 and the rhythmic pattern separate it from the rest of the class. Omar Otarov is a famous Karachay folk-song singer, whose repertoire mainly includes atypical, irregular tunes as compared to the 1200 tunes of my collection (Otarov 2001). This fact also underlines the importance of extensive fieldwork in our days, too, if the aim is to get a reliable picture of an ethnicity’s folk music.
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

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

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

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

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

The first line of tunes in group 3.2 end on the 4th degree. There are three aeolian-phrygian tunes progressing in a low register and two mixolydian-character tunes moving fairly high (Ex.3.2., № 43–44, № 50–51). The aeolian-phrygian tunes resemble each other very much. The related № 43 with the tripodic first line is also ranged here.
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Ex. 3.2. Four short lines with (1) main cadence

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

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

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

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

Ex. 3.3b. Four short lines with (I) main cadence
Class 4: Four short lines in (pseudo)domed form with I(X)Y cadences (№ 54–62)

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

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

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

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

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

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

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

4.3. Variants of the popular № 57 belong in this small group whose cadential sequence is 1(4)x; their close variant is also Ex.4.3. A tune of mixolydian character (№ 61) and a jir tune also belong here.
4.4. This group with 1(5)1 cadences is constituted by two highly popular tunes and their many variants (№ 58–59) and Ex.4.4. Here belong 36 (!) jir tunes and the mixolydian-scale № 62\(^{24}\) as well.

\(^{24}\) With 1(5)3 cadences.
There are only aeolian-phrygian tunes in Class 5. The (VII) main cadence itself lends a unique character to these tunes, for one can hardly come across notes below the closing note in Karachay tunes, except for a few plagal songs in Class 1. Like in the previous class, a few popular tunes and their variants constitute the class.

5.1. № 63–65 with the cadential sequence 1(VII)x and the dance tune of Ex.5.1. belong to this group.
5.2. The Tepena tune of indigenous religion (№ 66 and Ex.5.2) with 5(VII) 4 cadences has great popularity; its isometric variant is the zikir tune № 67 of Muslim religion.

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

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

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

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

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

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

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

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

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

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

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

The first line of tunes in groups 6.5 and 6.6 ends on the 5th degree, with the tunes of 6.6 moving higher in general. № 90–95\(^2\) and Ex.6.5 belong to group 6.5 with predominantly 5(b3)1 cadences, but № 90 has 5(b3)VII(!). Group 6.6 in which the descent starts higher includes № 96–98 and Ex.6.6. The cadence of the third line is normally 1, rarely b3 or 4. Ex.6.6, a Turkish religious song, clearly reveals the similarities – and differences – between Anatolian and Karachay tunes of this structure.

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

\(^2\) № 95 has four very short lines, and № 95 has 6(b3)1 cadences.
The distinguishing feature of the tunes in group 6.7 is the termination of their high first line on degree 7 or 8. № 99–10228 and Ex.6.7 have an aeolian-phrygian character. These tunes are closer to the Hungarian descending tunes than to the “psalmodic” ones. The group is rather heterogeneous, cohered mainly by formal rather than essential features. Besides, this is the only group in this class that also includes tunes using scales of mixolydian character (even though they only number three, and two have (2) for their main cadence, to boot) (№ 103–10529).

28 Several of them resemble the Hungarian descending tunes with 7(b3)x cadences. In some cases degree 6 appears to stand in place of 7. № 101–102 are close variants.
29 № 103–104 have (2) main cadence, № 103 is from Ötarov, № 104 from a professional Karachay singer.
The tunes in this class have the 4th or 5th degree for their cadence. One would easily jump to the conclusion that a higher second section will make traces of conjunct structures visible, that is, the register of the first part deviates from the register of the second – but that is not the case. What is frequent is the AB/AvC structure with the first and third lines being closely similar. We have already seen some structures like that in the apparently more archaic “domed” structures of Class 4. In build and character, these tunes resemble the tunes with the b3 main cadence in several regards.

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

Group 7.1 has b3(4/5)b3 cadences. Two tunes, Ex.7.1 and № 106, belong here.
Group 7.2 also contains two tunes, Ex.7.2 and № 108 of aeolian-phrygian character, and № 113 moving a mixolydian scale. The cadences are 5/4(4)/b3. The three melody outlines are quite different: Ex.7.2 displays a sequential descent, № 108 has two similar inner lines, and the first two lines of № 113 trace a finely rising hill.

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

Ex.7.2. Four short low lines with (4) main cadence and sequential descent
The cadences of the three tunes in group 7.3 are 5(4)4/2. Two tunes have aeolian-phrygian character (Ex.7.3) and one (№ 114) has a major third in its scale. As will be seen, this cadential sequence is very frequent with jir tunes.

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

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

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

\[
\begin{align*}
\text{Ex.7.5. Four short lines with (5) main cadence} \\
\end{align*}
\]

\[
\begin{align*}
\text{Suw boynuna barganma} \\
\text{Suw bila birge cilara} \\
\text{Birek'iynarla damen ayt-hanma} \\
\text{Se-nil halleri nisinaraga} \\
\end{align*}
\]

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

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

Group 8.1 consists of tunes whose tendency is descending as determined by the 5(4)b3 cadences. Some are in kinship with the narrower-range tunes with 5(b3)x cadences of Class 7. Some tunes in this group are the minor character № 116–117 and Ex.8.1a with 5(4)b3/6 cadences and № 128 and Ex.8.1b moving on a mixolydian scale.
Group 8.2 includes highly popular tunes with 4(5)x cadences, both mixolydian and aeolian, which are strongly represented among *jir* tunes. Here belong № 118–119 and Ex.8.2a of minor character and № 129–132 and Ex.8.2b of mixolydian character.
Group 8.3 is also large with most tunes using aeolian-phrygian scales. The typical feature is the 5(5)x cadential sequence. The very popular № 120–125\textsuperscript{30} Many have AABC form.
and Ex.8.3a of an aeolian-phrygian scale and the mixolydian-character № 133 and Ex.8.3b also belong here.

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

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

Group 8.4 contains three tunes with #6(5)4/5 cadences descending – sometimes by seconds – on a mixolydian scale (№ 134–135 and Ex.8.4).
Group 8.5 mainly contains mixolydian-scale tunes with 8(4)x cadences. Between their 2nd and 4th lines the fourth-shift is not infrequent (№ 136–138). The only phrygian tunes in the group are № 126 and Ex.8.5.

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

Ex.8.5. Four short lines with (4) main cadence
Group 8.6 consists of two tunes with 7(5)b3 cadences: № 127 and Ex.8.6.

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

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

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

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

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

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

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

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

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

Ex.10.1. Special three-lined tripodic tune

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

Ex.10.2. Mixolydian-character tune

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

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

---

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

\[\text{Rubato, } \dot{\text{=}} 120\]

\[
\begin{array}{c}
\text{Is-} \quad \text{ha-wat dey-le da,} \\
\text{Ca-n} \quad \text{m, is} \quad \text{h} \quad \text{a} \quad \text{w} \quad \text{a} \quad \text{t} \quad \text{d} \quad \text{a} \\
\text{Kő-züm a i-lin-di da} \\
\text{Sü-yüb a te-be-re-dim so-ra men da ba-ş} \quad \text{ş} \quad \text{dan, dey-di} \\
\end{array}
\]

\[\text{Ex.10.4. Tripodic tune with 3(1)x cadences}\]

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

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

\[\text{Ex.10.5a. Two-lined tripodic tune with (4) main cadence}\]

\[
\begin{array}{c}
\text{B} \quad \text{i} \quad \text{z} \\
\text{Al} \quad \text{l} \quad \text{ah} \quad \text{da} \quad \text{sal} \quad \text{š} \quad \text{m} \\
\text{1.} \\
\end{array}
\]
Ex.10.5b. Tripodic Karachay lament traceable to a bipodic structure

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

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

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

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

It is easy to find Hungarian analogies to the popular tunes in group 11.1 with 5/7(b3)b3 cadences (No 187 and Ex.11.1). Between lines 1 and 2, and 3 and 4 there are fourth/fifth-shift.
Group 11.2 contains tunes moving on aeolian-phrygian (Ex.11.2) and mixolydian scales (№ 197–198), whose melody outlines are fairly similar despite the 5(4)1 and 8(4)1 cadences.

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

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

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

Ex.11.3. Four-lined tripodic tune with 5(4)4 cadences
Ex. 11.5. Four-lined tripodic tune with 5(5)5 cadences

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

**Class 12: Jir Tunes (№ 200–278)**

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

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

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

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

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

Let us see now the groups one by one.

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

Ex.12.1. “Jir” tune with 5(1)5 cadences

Groups 12.2 and 12.3. One finds dome-like melody structures with low first and fourth lines and higher second and third lines among jir tunes with 1(4/5) x cadences. Some of these also sink to the base note in the middle of the first line (Ex.12.2), others have a descending or convex first line (Ex.12.3). These tunes do not resemble the Hungarian new style songs or the domed structures
of Class 13, as their AB/AC and even AB₅AB forms indicate. Though the
cadence of line 2 is often also (5), but line 3 is often a variant of the first or sinks
deep in other cases. Those whose first line has a base note in the middle move
on a minor-like scale, while those with a descending or hill-shaped first line
prefer mixolydian scale. In group 12.2 melodies № 204–206 and Ex.12.2 are
of a minor, № 207 of a mixolydian character. In 12.3 № 208–209 and Ex.12.3a
move on minor scales, the popular № 210–214 and Ex.12.3b move on mixolyd-
ian scales.

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

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

Though the items in 12.5 start like those in 12.2, with a valley in the middle of the first line, but their second line ends high on degree 4/5. Typical is the AB⁴⁵AB form. Here belong the popular aeolian-phrygian № 220–221 and Ex.12.5a, and № 222–224 and Ex.12.5b of mixolydian character.
The first line of tunes in group 12.6 is ascending or hill-shaped, their form being ABCD and AB^5CB typically. The second line is often high, as can be suspected from the (5) main cadence. Line 3 is often varied and line 4
mainly descends to the base note from around degree 7/5. Its tunes include № 225–229 and Ex.12.6a of an aeolian-phrygian character and the popular mixolydian № 230–234 and Ex.12.6b.

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

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

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

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

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

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

**Ex.12.8b. "Jir" tune with 4(5)4 cadences**
The melodies in the last jir group (12.9) begins with a line descending from around A’, the second line is also often high, and line 3 may be high or low, bringing the greatest variability to the tunes, anyway. Forms ABCD, AB^5CB (№ 257), AB^4-5CB (№ 256) are very frequent, with some special schemes also occurring, e.g. ABAC (№ 266). Many tunes of aeolian-phrygian character in this group have 4(5)b3 cadences, and the cadences of some melodies are 8(5) x (№ 265–266). The cadences of the mixolydian tunes are more diverse. The highly popular № 256–266 and Ex.12.9a of a minor scale and equally popular № 267–276 and Ex.12.9b of mixolydian character belong here.
Finally, I refer to two *jir* tunes starting particularly high, both unique in this class for their b3 main cadence (№ 277–278).

**CLASS 13: FOUR LONG LINES IN A RECURSIVE STRUCTURE (№ 279–287)**

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

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

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

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

Form. In Karachay music I have found merely nine single-core tunes and three tunes that comprise three different musical ideas. This music is fundamentally predominated by two- and four-core structures, with a diversity of subgroups. In the classification songs of two long divisible lines are taken for forms of four short lines, and the refrains are ignored. Tunes whose second line terminates on the base note and is followed by a plain narrow-range line ending on the base note again are taken for two-lined tunes in most cases.

Among two-core tunes the AB form is salient (13%), and four or five items of the following schemes can be found each: AAAB, AB,AB, ABBB or AB + refrain. This is all familiar to Hungarian folk music, with the AAAB form being rare. (A marks a line that closes on the same degree as A, its melody outline is similar, but it moves below A.)

By far the most populous group is that of tunes with four independent melodic lines (55%) with highly diverse but predominantly descending cadential sequences. This also parallels the Hungarian case today. The most frequent ABCD (34%) form plays an important role in both Karachay and Hungarian folk music. Considerable Karachay forms are also ABc/AB és AB/AC (9%), ABBC (1.4%) and AB/CB (2%) mostly of more archaic strata, but these forms
are not frequent in Hungarian folk music. $AA_{10}BC$ (9%) is also found in a lot of tunes, but they are mainly of art music origin.

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

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

The forms $A^4B^4AB$ (2 tunes), $A^5A^5A^2A$ (1) and many $A^5B^5AB$ (4) and $A^5A^5BA$ (3) resemble more closely the Hungarian fifth-shifting forms. A comparison between these Karachay tunes and the Hungarian pentatonic fifth-shifting songs will clearly reveal, however, that the similarity does not necessarily imply genetic identity. What we have in Karachay folk music is not some short pentatonic twin-bar motif repeated a fourth or fifth lower, but a more or less accidental parallel movements between a higher first and a lower second part (e.g. № 249).

Some four-lined tunes descend along step progression in the form of $A^4A^3A^2A$, $A^3A^2A^2A$. Such sequential descent is not infrequent in Anatolian music either. In Hungarian folk music tunes built of sequentially descending lines are partly subsumed in the lament style, but the long lines of these Hungarian tunes considerably deviate musically from the sequentially descending Karachay dance tunes.

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

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

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

Rhythmic formulae. There are saliently many |+&> @|, |>+> @|, and |+> &>| patterns, which are also the most important rhythmic formulae of Hungarian folk music. Some other patterns of relative significance in Hungarian folk music, too, include |+>@ @|, |++>+ @| and |@ @>&@| as well as |@ @| as well as |++>+ @|.

Similarities by melody outline

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

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

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

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

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

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

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

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

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

**Class 1. Tunes of Rotating or Plagal Motion**

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

Ex.15. a) rotating Karachay tune (№ 1), b) Hungarian children’s song (Magyar Népzene Tára I: № 77)

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

Eight of the tunes built of two short lines have (2) for their main cadence and all use a narrow gamut (1–4/5) of major character. In this way they display formal similarities with the small form of the Hungarian diatonic laments, but...
compared to their free performing style and variable, improvisatory lines most of them are dance tunes of short lines performed *giusto*. Some performed in diminished rhythm do resemble sections of Hungarian laments (Ex.2.2). Later, in groups 6 and 10.3 Karachay forms closer to Hungarian laments will also be seen.

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

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

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

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

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

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

CLASS 10: ONE- AND TWO-LINED TRIPODIC TUNES

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

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

Melody lines may extend in the direction (A-G)-F-E-C→B-G, downward. Extension downward also occurs in Hungarian and Anatolian laments, mostly in the forms F-D-C→bB-A, and F-D-C→bB-A-G,. A spectacular example of the Karachay extension downward is a type of Karachay style whose first lines descend from G to D or C as is customary in laments, but their third and fourth lines jump to the lower so and close on C (Ex.18).
There is an even larger divergence from the central two-core laments when the line undulating down to C is followed by a line sinking to G₆. Hungarian analogies can be found, but while the Karachay lament is fitted snugly into the voluminous group of Mixolydian Karachay tunes, in the Hungarian stock there are relatively few Mixolydian tunes.

The Karachay lament in Ex.10.5b was sung without words by a woman active as a wedding musician. It is symptomatic that she was only willing to do so when the local people, mainly the men, were sent out of the room. From the reactions of the remaining women and the plaintive mood that overcame
them during the song it could be inferred that the lament was authentic. The lament tune sung more than once descended basically on parts of the pentatonic A’-♯F-E-D-B-A, scale, touching on the G note at unaccented places at most. It has a two-lined variant in which the do-pentatonic descent of the first line is responded to by the sol-pentatonic descent in line 2. It is ample food for thought that in this distinctly non-pentatonic melodic world it is the lament of all genres that has a scale of pentatonic character.

**Class 11: Four-lined Tripodic Tunes**

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

**Class 12: Jir Tunes of Special Structure**

In some groups of Class 12 tunes with 1(4/5)1 cadences occur that have low first and fourth lines and higher inner lines. In some of these tunes line one descends to the key note in the middle, in others the first line is descending or hill-shaped. As their AB/AC or AB5AB structure confirms, they are not in kinship with the Hungarian domed tunes just like the tunes in Class 4, or with the domed tunes in Class 13. Although the cadence of line 2 is often (5), line 3 is often the variant of line 1 or it sinks deep even if it is different from line 1 (e.g. № 211).

**Class 13: Four Long Lines with Recursive (Domed) Structure**

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

*Further parallels and summary*

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

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

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

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

At any rate, the present research has confirmed that the music of no ethnic group can be handled in isolation, but the comparative examination of the culture of groups living over vast areas is necessary.
Picture 6. Two Karachay men from Ogari Malkar village
Next to the identifier of a tune I list the convincing Hungarian parallels, e.g. 16-087-0-1 alludes to that tune type in the Dobszay–Szendrei (1988) system of folk music types. In addition to the listed tunes there are several that more or less resemble the Karachay tunes.

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

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

* Tunes descending from the octave
  
  * Descending fifth-shifting pentatonic tunes
  * Descending shepherd’s tunes

* Psalmodic style tunes

* Lament style tunes

* Bagpipe-swineherd merry-making style

* Archaic small-ranged tunes

* New small-ranged tunes

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

³⁶ There are many among the new narrow-ranged tunes.
### Class 1: Rotating or plagal motion

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>№</th>
<th>Description</th>
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<tbody>
<tr>
<td>66</td>
<td>18-179 (I/20 – three-lined) – psalmodic, 18-163 (I/16) – psalmodic tunes</td>
</tr>
<tr>
<td>67</td>
<td>18-179 (1/20) – psalmodic, 18-163 (I/16) – psalmodic</td>
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<tr>
<td>70</td>
<td>18-232 – bagpipe-swineherd songs</td>
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### Class 6

<table>
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<th>№</th>
<th>Song Details</th>
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<tr>
<td>№ 72</td>
<td>18-456 (IV/31) – new-style narrow-ranged tunes</td>
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<tr>
<td>№ 75</td>
<td>18-456 (IV/31) – new-style narrow-ranged, 16-61 (IV/408) – lament</td>
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<tr>
<td>№ 77</td>
<td>18-456 (IV/31) – new-style narrow-ranged tunes</td>
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<tr>
<td>№ 78</td>
<td>16-61 (IV/408) – lament, 16-57 (II/6) – lament</td>
</tr>
<tr>
<td>№ 79</td>
<td>16-57 (II/6) – lament</td>
</tr>
<tr>
<td>№ 82</td>
<td>17-130 (III/91) – archaic narrow-ranged tunes</td>
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<tr>
<td>№ 84</td>
<td>16-120 – rising wide-ranged, 18-157 (I/8) – psalmodic, 18-82-0-1 – shepherd’s song</td>
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<tr>
<td>№ 86</td>
<td>18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic tunes</td>
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<td>№ 87</td>
<td>18-146 (I/60) – psalmodic, 18-148 (I/59) – psalmodic, 18-151 (I/58) – psalmodic</td>
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<td>№ 92</td>
<td>10-46 (III/159-160) – archaic small-ranged, 18-161-0-1 (I/11) – psalmodic, 16-51-0-1 (I/5) – psalmodic</td>
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<td>№ 93</td>
<td>16-49 (I/47) – psalmodic, 16-51-0-1 (I/5) – psalmodic, 17-51 (I/24) – psalmodic, 18-153 (I/45) – psalmodic tunes</td>
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<td>№ 94</td>
<td>10-46-1 – archaic narrow-ranged</td>
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<td>№ 97</td>
<td>16-29-0-1 – fifth-shifting, 16-31 – fifth-shifting, from 18-48 to 56 – fifth-shifting, 18-152 (I/44) – psalmodic, 18-154 (I/46) – psalmodic</td>
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### Class 7

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<tr>
<td>№ 107</td>
<td>16-198 (III/82a) – archaic narrow-ranged tunes</td>
</tr>
<tr>
<td>№ 109</td>
<td>18-79 and 80 – shepherd’s song, 18-299 and 301 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>№ 111</td>
<td>16-198 – archaic narrow-ranged</td>
</tr>
<tr>
<td>№ 112</td>
<td>18-185-189-193-194 – lament</td>
</tr>
</tbody>
</table>
### Class 8

**Four short lines with (4/5) main cadences and a higher start**

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

### Class 9

**Four short lines with (7/8) main cadences**

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

### Class 10

**One- or two-lined tripodic (archaic) tunes**

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

### Class 11

**Four-lined tripodic tunes**

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

---

37 The Hungarian material includes many tunes with 1(1)x cadences, especially among the bagpipe-swineherd tunes.
<table>
<thead>
<tr>
<th>Class 12</th>
<th>Jir tunes</th>
</tr>
</thead>
<tbody>
<tr>
<td>№ 201</td>
<td>10-21-0-1 – bagpipe-swineherd tunes</td>
</tr>
<tr>
<td>№ 202</td>
<td>10-1 – fifth-shifting</td>
</tr>
<tr>
<td>№ 204</td>
<td>10-36-1 – rising wind-ranged, 12-44 – rising wind-ranged, 12-51 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 205</td>
<td>11-91 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 209</td>
<td>15-10 – rising wind-ranged</td>
</tr>
<tr>
<td>№ 211</td>
<td>12-52 – rising wind-ranged</td>
</tr>
<tr>
<td>№ 221</td>
<td>18-81 – shepherd’s song</td>
</tr>
<tr>
<td>№ 223</td>
<td>12-37-0-1 – bagpipe-swineherd tunes</td>
</tr>
<tr>
<td>№ 233</td>
<td>12-33-5-1 – bagpipe-swineherd</td>
</tr>
<tr>
<td>№ 240</td>
<td>10-33 – rising broad-ranged tunes</td>
</tr>
<tr>
<td>№ 246</td>
<td>12-22 (II/16) – lament</td>
</tr>
<tr>
<td>№ 248</td>
<td>17-8-1 – fifth-shifting</td>
</tr>
<tr>
<td>№ 255</td>
<td>10-32-0-1 – rising wind-ranged tunes</td>
</tr>
<tr>
<td>№ 256</td>
<td>18-271 – bagpipe-swineherd</td>
</tr>
<tr>
<td>№ 258</td>
<td>17-8-1 – fifth-shifting</td>
</tr>
</tbody>
</table>

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

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

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

The groups within the classes are the following:

Class 1: Rotating or plagal motion (№ 1–8)

1.1. Rotating motion № 1, 8
1.2. Plagal motion № 2–7

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1.</td>
<td>1</td>
<td>(VII) VII</td>
<td>№ 63–65</td>
<td>5.1.</td>
<td>–</td>
</tr>
<tr>
<td>5.2.</td>
<td>5</td>
<td>(VII) 4</td>
<td>№ 66–67</td>
<td>5.2.</td>
<td>–</td>
</tr>
<tr>
<td>5.3.</td>
<td>unique</td>
<td></td>
<td>№ 68–70</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1a</td>
<td>2/b3</td>
<td>(2) 2</td>
<td>№ 71–74</td>
<td>6.1.</td>
<td></td>
</tr>
<tr>
<td>6.1b</td>
<td>4</td>
<td>(2) 2/b3</td>
<td>№ 75–77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.1c</td>
<td>5</td>
<td>(2) x</td>
<td>№ 78–81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.3.</td>
<td>4</td>
<td>(b3) 2/1</td>
<td>№ 84–88</td>
<td>6.3.</td>
<td></td>
</tr>
<tr>
<td>6.4.</td>
<td>4</td>
<td>(b3) b3</td>
<td>№ 89</td>
<td>6.4.</td>
<td></td>
</tr>
<tr>
<td>6.5.</td>
<td>5</td>
<td>(b3) b3/1</td>
<td>№ 90–95</td>
<td>6.5.</td>
<td></td>
</tr>
<tr>
<td>6.6.</td>
<td>5</td>
<td>(b3) b3/1</td>
<td>№ 96–98</td>
<td>6.6.</td>
<td></td>
</tr>
<tr>
<td>6.7.</td>
<td>7/8</td>
<td>(b3/2) 1/4</td>
<td>№ 99–102</td>
<td>6.7.</td>
<td>№ 103–105</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1.</td>
<td>b 4/5 b3</td>
<td>№ 106</td>
<td>7.1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.2.</td>
<td>5/4 4 1/b3</td>
<td>№ 112–113</td>
<td>7.2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.3.</td>
<td>5 4 4/2</td>
<td>№ 108</td>
<td>7.3.</td>
<td>№ 114</td>
<td></td>
</tr>
<tr>
<td>7.4.</td>
<td>5 5 b3/4/5</td>
<td>№ 107, 110, 111</td>
<td>7.4.</td>
<td>№ 115</td>
<td></td>
</tr>
<tr>
<td>7.5.</td>
<td>4 5 x</td>
<td>№ 109</td>
<td>7.5.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>groups</th>
<th>cadenses</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1.</td>
<td>5 4 b3/6</td>
<td>№ 116–117</td>
<td>8.1a</td>
<td>№ 128</td>
<td>8.1b</td>
</tr>
<tr>
<td>8.2.</td>
<td>4 4/5 x</td>
<td>№ 118–119</td>
<td>8.2a</td>
<td>№ 129–132</td>
<td>8.2b</td>
</tr>
<tr>
<td>8.3.</td>
<td>5 5 1/2</td>
<td>№ 120–125</td>
<td>8.3a</td>
<td>№ 133</td>
<td>8.3b</td>
</tr>
<tr>
<td>8.4.</td>
<td>#6 5 4/5</td>
<td>–</td>
<td>–</td>
<td>№ 134–135</td>
<td>8.4.</td>
</tr>
<tr>
<td>8.5.</td>
<td>8 4 x</td>
<td>№ 126</td>
<td>–</td>
<td>№ 136–138</td>
<td>8.5.</td>
</tr>
<tr>
<td>8.6.</td>
<td>7 5 b3</td>
<td>№ 127</td>
<td>8.6.</td>
<td>–</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

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

---

41 Kanamat, lament, orayda. I ranged here tunes with 1(1)x cadences as well.

42 Various melody outlines, oldish stratum, sometimes a jump down to E, occurs. № 150 can be interpreted with (2) main cadence and with 2(1)b3 cadences.

43 Variants of a melody, the pertinent tunes with (7) main cadence also subsumed here.

44 (#6) main cadence!!
Class 11: Four-lined tripodic tunes (№ 187–199)

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

Class 12: Jir tunes (№ 200–278)

<table>
<thead>
<tr>
<th>groups</th>
<th>cadences</th>
<th>scales with minor third</th>
<th>examples</th>
<th>scales with major third</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.1.</td>
<td>4/5</td>
<td>1</td>
<td>№ 200–203</td>
<td>12.1.</td>
<td>–</td>
</tr>
<tr>
<td>12.2.</td>
<td>1 5</td>
<td>1</td>
<td>№ 204–205*</td>
<td>12.2.</td>
<td>№ 207</td>
</tr>
<tr>
<td>12.3.</td>
<td>1 4/5</td>
<td>1</td>
<td>№ 206–214**</td>
<td>12.3a</td>
<td>№ 210–214</td>
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<td>12.4.</td>
<td>(b)3</td>
<td>4/5</td>
<td>№ 215–216</td>
<td>12.4a</td>
<td>№ 217–21947</td>
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<td>4/5 4/5</td>
<td>№ 220–221*</td>
<td>12.5a</td>
<td>№ 222–224</td>
<td>12.5b</td>
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<td>12.6.</td>
<td>4/5 4/5</td>
<td>№ 225–229**</td>
<td>12.6a</td>
<td>№ 230–234</td>
<td>12.6b</td>
</tr>
<tr>
<td>12.7.</td>
<td>4/5 4/5</td>
<td>№ 235–243 two small hills in line 1</td>
<td>12.7a</td>
<td>№ 244–245</td>
<td>12.7b</td>
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<tr>
<td>12.8.</td>
<td>4/5 4/5</td>
<td>№ 246–253 tall hill</td>
<td>12.8a</td>
<td>№ 254–255</td>
<td>12.8b</td>
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<td>12.9.</td>
<td>4/5 4/5</td>
<td>№ 256–266 descending from high</td>
<td>12.9a</td>
<td>№ 267–276</td>
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<tr>
<td>12.10.</td>
<td>Spec.</td>
<td></td>
<td>№ 277–278</td>
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Class 13: Four long lines with recursive (domed) structure (№ 279–287)

<table>
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<tr>
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<td>13.2.</td>
<td>1 (5)</td>
<td>2</td>
<td>№ 281</td>
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<tr>
<td>13.3.</td>
<td>1 (5)</td>
<td>4</td>
<td>№ 282</td>
<td></td>
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<td>13.4.</td>
<td>1 (5)</td>
<td>5</td>
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<td>13. spec.</td>
<td>1 (5)</td>
<td>VII</td>
<td>№ 286</td>
<td></td>
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<td>1 (5)</td>
<td>1</td>
<td>№ 287</td>
<td></td>
<td>–</td>
</tr>
<tr>
<td>13. spec.</td>
<td>V (5)</td>
<td>b3</td>
<td>13</td>
<td></td>
<td>–</td>
</tr>
</tbody>
</table>

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

45 Variants with (8) of a melody.
46 With 4(5)2 cadences.
47 № 219: 2(5)2.
Class 1: Rotating and plagal motion (№ 1–8)

№ 1

\[ \text{Can-\text{\-}\text{\-}\text{\-}ur ca-wa-di Cik-\text{\-}\text{\-}\text{\-}ir a-wa-di} \]

\[ \text{Anam iy-nek sa-wa-di} \]

№ 2

\[ \text{many times} \]

\[ \text{accordion} \]

\[ \text{later} \]

№ 3

\[ \text{Böllay böllay bala sen} \]

\[ \text{Assirağan qala sen} \]

\[ \text{Böllay böllay bala çiq} \]

\[ \text{Assirağan qala çiq} \]
№ 4

Voy vo-ri vo-ra da-ra

Vo-ri vo-ra da-ra

Ot ba-şun-da e-men çi-kir

Vo-ri vo-ra da-ra

№ 5

accordion

refrain

168 FOLKSONG ANTHOLOGY
№ 6
Kürek biyçe den ca wun ti ley biz
La i la ha ill al lah
Biz kü ye biz, bi şe biz
Al lah dan ca wun ti ley biz

№ 7
Kürek biyçe den ca wun ti ley biz
La i la ha il lal lah
No 8

Biz küye biz, bişe biz
Alładan ca-wun tiley biz
Lia ha il-lal-lah

Ço-pu-na ket-gend ba-zar-ga
Ağ ögüzün sa-tar-ga
Para-si-na ba-tar-ga
Hay hay hay-da-si
Qay-da mu-nu fay-da-si
Qa-chan ti-yer fay-da-si
Kesin Allah bek sü yer
CLASS 2: ONE OR TWO SHORT LINES AND THEIR VARIATIONS (№ 9-37)

№ 9

\[=124\]

\[\begin{align*}
Böl - lay - böl - lay &\quad bö - le - yim \\
San - ṇa &\quad i - gi - lik - le tı - le - yim \\
Can - dan süy - gen &\quad can bala - lam \\
Ü - yür &\quad bo - lub kö - re - yim
\end{align*}\]

№ 10

\[=86\]

\[\begin{align*}
Al - lah ber - sin &\quad pu - b - mil - ler - ge \\
pay - ɣam - bar - ni &\quad şa - fa - ğa - tun - dan \\
Ya - hu &\quad ya - man hu \\
ya - ma - ni - lis - san &\quad il - la hu
\end{align*}\]
№ 15

\[ \text{Bergen zama-nnë qa-çà ed da} \]

\[ \text{Qa-çì biz ket-di caz bol-du} \]

\[ \text{Sêni i-zîn-dan aylana da} \]

\[ \text{Sabiy san-la-rim qart bol-du} \]

№ 16

\[ \text{accordion} \]

№ 17

\[ \text{accordion} \]
№ 18

Ay-lan ay-lan caw qa-laq

Çi-tur-ğan-lay ah ah

Ni-san-hım toy-ga ba-ra-di

Men tur-ğan-lay ah ah

№ 19

Ke-sek ke-sek bu-lut çiq-di

Ke-rte-me-li Kol-dan

Ke-sil-gin-ci ar-ğış çiq-di

Aq-sa-ray baş-dan

final line

Za-li-hat da, Ke-li-mat da iş-kal-la du
Class 2: One or Two Short Lines and Their Variations (№ 9-37) 175

№ 20

1) Bismillah deb başlayiq

2) Salat salam aytaayiq

3) Adet etib künde biz

4) Cetmis min tobege qaytaayiq

№ 21

1) Bellaw belaw böleyim

2) Sanña aşılıq tileyim

3) Can dan süygen can balam

4) Adam bolub köreyim
№ 22

\[ \text{flute and vocal} \]

№ 23

1) Bu du-nil-ya-ğa qa-ra-gız

2) Bu tuş-mü-dü, tün-mü-dü

3) Col-low-çu-la ke-ce qal-gan

Col boy-nun-da üy-mü-dü

№ 24

Bah-san el-de tö-re bol-du

ma-ral ba-la ma-ra-ghan

Hoy-ra hoy ma-ra-ghan
№ 25

88

Böl-lay-böl-lay ba-las-in

A-sti-ra-gan qa-las-in

Ul-lu bo-lub kö-re-yim

Se-ni er-ge be-re-yim

№ 26

100

Bul-lay-bul-lay bö-le-yim

Ha-yi-ri-ni kö-re-yim

№ 27

120

Taw-dan a-wub ke-le-di

Çil-le sa-tuw-cu Çu-wut-lu
№ 28

Sütğenim ve mey

Be ni attam Qu muq lu

№ 29

Ri na na na na ri na na na na

ri na na na na hay hay hay hay

accordion

№ 30

 Baş ha halq la kel die le

E sı gi mi aç di la

Bal ta al h min di le

Mi na ra mi ça di la
№ 31

İnanullah - nı oqub
Huşeyın öre turğan
Etgen qada rullahdan
Kim da bolmaz qu tulub

№ 32

Bu bir keçe toğuz kellecini
Bu bir keçe toğuz kellecini
Suwutan Gokka hay hay hay hay
Suwutan Gokka hay hay hay hay

№ 33

Allahümme salila la
Seyyidina Muhammedin ve ala
Ali Seyyidina Muhammed
No. 34

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

Hey _ ra hay-ray-da

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

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

No. 35

Muhammed-dir özüm sözüm

Kan a-li-yor i-ki gö-züm

Sürsem e-şi-gi-ne yü-züm
№ 36
Bu Han Al-lah sultan Al-lah
Her dert-le-re der-man Al-lah

№ 37
Ay-ca-yaq a-la caw-lu-guň
A-ruw ca-ra-sa-di boy-nu-ña.
Men a suq-la-na-ma, ö-le-me
Ma-muq-dan cu-mu-saç qoy-nu-ña.
**Class 3: Four short lines with (1) main cadence (№ 38-53)**

1.  
   No 38
   
   Rabiyu lawwal ayin da
   Tuwdu quwanç kob boldu
   Kökde cerde har qayda
   Ani nuru carrt di

   № 104

2.  
   Alahumme salil a-roll
   Muhammed ve alla
   Ali Muhammedin ves-sellim

   № 100
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

№ 40

\[ \text{Al-lahumme sal-li a-la} \]

\[ \text{Mu-ham-medin ve a-la} \]

\[ \text{a-lli Mu-ham-medin} \]

\[ \text{ves-sel-lim} \]

№ 41

\[ \text{1) Al-lah ad-dil-ler-de} \]

\[ \text{Su kor-ku-lu yer-ler-de} \]

\[ \text{Ken-di-si wa go-nul-ler-de} \]

\[ \text{Al-lah Al-lah ke-rim Al-lah} \]

\[ \text{Rah-man Al-lah} \]

\[ \text{Di-yel-lim Al-lah Al-lah} \]

rep.
№ 42

\[ \text{Ley-lu ley-lu ley-lu lay} \]

\[ \text{Ley-lu ley-lu ley-lu lay} \]

\[ \text{Ley-lu ley-lu ley-lu lay} \]

\[ \text{Ley-lu ley-lu ley-lu lay} \]

\[ \text{Ley-lu ley-lu ley-lu lay} \]

№ 43

\[ \text{Al-lah ber-sin fay-gam-bar-ni} \]

\[ \text{șa-fa-ğat-tun-dan} \]

\[ \text{Ya-hu ya-man hu} \]

\[ \text{ya-man i-gi-san il-la hu} \]
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

 스스로 132

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

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

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

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

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

\[\text{Emi na ga qar rar ga}
\]

\[\text{A ya ma ym kure shib}
\]

\[\text{Har isi ne car rar ga}
\]
№ 46

Kim-lér_ yap-ti bu Rav-
za’nın yap-sın
Me-la-ke-ler aç-ti
Ec-ra-il es va-bun
ta-vaf ka-pi-sın
gü-zel ko-ku-sun

№ 47

Allah ber-sin buq-mil-lér-ge
pay-ğam-bar-ni taq-di-rin-den
Ya_ hu ya-man hu
ya-man i-li-san il-la hu
CLASS 3: FOUR SHORT LINES WITH (1) MAIN CADENCE (№ 38-53)

№ 48

\begin{music}
\[ \text{\textbf{\textit{Nart batr-la cortu-wul-ga}}} \]
\[ \text{\textbf{\textit{çiq-gan-dila}}} \]
\[ \text{\textbf{\textit{At-la-ni urub al-ga a-}}} \]
\[ \text{\textbf{\textit{şiq-gan-dila.}}} \]
\end{music}

\begin{music}
\[ \text{\textbf{\textit{Bo-lat Himič-ni men ay-ta-yum}}} \]
\[ \text{\textbf{\textit{hoy waradara}}} \]
\[ \text{\textbf{\textit{Caw-run ken-gin a men ayt-sam}}} \]
\[ \text{\textbf{\textit{hoy waradara}}} \]
\end{music}
№ 50

\[Poco\ rubato, \ \frac{\dot{\ddot{\dddot{\text{}}} \ 132}}{\text{1.}}\]

1) Bu dun’ya da can bar-mu-di

2) Har mu-ra-tin tü-dür-ğan

3) A-cal kel-se el tir-ge

4) Aç ha be-rib tü-dür-ğan

№ 51

\[\frac{\dot{\text{108}}}{\text{1.}}\]

1) A-şır-di-la biz-ni Nart-la

2) qu-caq-la-şib Eli-ya

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

4) cu-wuq-la-şib Eli-ya
№ 52

accord

№ 53

Ar-baz-da bir da-wur-la

Çart-lab çaq-dum e-şik-ge

A-yaq col-da te-şik-ge
Class 4: Four short lines in domed form with 1(x)y cadences (No 54–62)

No 54

Bis - mil - lah deb baş - la - yiq

Sa - lat sa - lam ay - ta - yiq

A - det e - tib kün - de cet - miş

Biz to - ba - ga qay - ta - yiq

No 55

Taŋ a - la - şı çol - pan cul - duz

Mar’ - yam, Mar’ - yam, Mar’ - yam

U - zal - dim da ce - tal - ma - dim

Ne - çik bo - lur dun’ - yam
Class 4: Four short lines in domed form with 1(x)y cadences (№ 54–62) 191

refrain

E - hay kö - zür cay

Ne - çik bo - lur dun'-yam

№ 56

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

Kök mi - yi - gin - de uç - han - da

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

A - lim i - zin - dan bol - şan - da

№ 57

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

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

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

o - ray - da ray - da hey
№ 58

Taw - nu ba - şm - da ma - ral ki - yik - ni
Küŋ - ne ay - lam - b - d - i ca - tu - wu
Süy - ge - ni - ñi sañ - ña ber - se - le A - lan
An - da - di ca - şaw - nu ta - tu - wu

№ 59

O - ray - da ri - ray - da o - ray - da ri - ray - da
O - ray - da ri - ray - da ey
O - ray - da ri - ray - da o - ray - da ri - ray - da
O - ray - da ri - ray - da ey
No 60

Çüw çüw çüw a-la

E-ki çiç-han suw a-la

In-na bo-za bi-shi-re

Ap-pa ot-dan tü-şü-re

No 61

Köz-le-ri-mi aruw-lu-ğun

bil-me-gen-mi-se

Çe-get-le-de qa-ra du-ğum

kör-me-gen-mi-se
CLASS 5: FOUR SHORT LINES WITH (VII) MAIN CADENCE (№ 63–70)
№ 66

*Solo*

Oy - ra oy - ra Te - pe - na

*Choir*

Oy - ra Te - pe - na

Solo

Te - pe - na - ni tep - se - yik

Choir

Oy - ra Te - pe - na

 № 67

La i - la - ha il - la - lah

La i - la - ha il - la - lah

La i - la - ha il - la - lah

La i - la - ha il - la - lah

№ 68

Ec - ki - baş - la - ni a - ruw Ho - ra - san

A - ruw bo - la - sa hay, hay, hay
CLASS 5: FOUR SHORT LINES WITH (VII) MAIN CADENCE (№ 63–70)

№ 69
\[ \text{b.} 200 \]

\[ \text{Al-ğın da qı-lı-ğın a} \]

\[ \text{bir a i-gi e-dı} \]

\[ \text{Al-ğın qı-lı-gın qoy-gan-sa} \]

№ 70
\[ \text{b.} 76 \]

\[ \text{At min-dim Ay-man tüz-de} \]

\[ \text{A-tım cay-dım teŋ-țiz-ge} \]

\[ \text{Ay bu-lut-ha gir-gen-de} \]

\[ \text{refrain} \]

\[ \text{Ge-le-cek-men men siz-ge} \]

\[ \text{Ay-ray-di ney-ney-ne ri-nay-mi rey-di-day} \]

\[ \text{Ri-ra-ra-ra-ra ray-ra-ri ray-ra-ri-ray} \]
Class 6: Four short lines with (2) and (b3) main cadences (№ 71–105)

№ 71

Qar-ṃṇ đa-ğı ṭaš bọl-ṣa

Biz Muḥammad aṭ-arm-biz

Al-lah ayt-ṣa an-ḍan sor-a

Ra-hat-lam nib ṭaš-ṣar-biz

№ 72

La-i-la-hu Ḥu-da’ya

Se-fa i-le Me-və’ya

Muḥammed Mus-ta-fa’ya

Biz-den sel-am gö-tü-rün
№ 73

\[ \text{Sty - li bol - ğan mő - lek - ler} \]

\[ \text{Can ca - nim - dan çab - di - lar} \]

\[ \text{Baş - ha - la - dan ca - şi - rib} \]

\[ \text{Qanat - la - rın cab - di - lar} \]

\[ \text{Cu - wuq bol - ğan za - man - da} \]

\[ \text{Ol dun' - ya - dan ke - ter - ge} \]

\[ \text{Al - lah iy - di - ke - le - çi} \]

\[ \text{An - şa ha - par e - ter - ge} \]

\[ \text{Mar - yam bi - la Emi - na} \]

\[ \text{Mi - çi - ma - yın cet - di - le} \]
№ 76

Qiş su-wuk-la-da ci-luw be-re-siz

Biz u-şa-ta-biz caz-ğa

Caz iś-si-le-de teņ-leş-di-re-biz

Siz-ni sal-ｑｉn a-yaz-ğa

refrain

Co-lu-buz-ğa ti-ye-di ca-rıq kün

Biz-ge qu-wańc be-re-siz a-ruw qiż-la
№ 77

Qış su-wuq-la-da çí-luw iz-le-sek
Biz u-sa-ta-biz caz-ga
Cay is-si-le-de teň-leš-di-re-biz
Siz-ni sal-qım a-yaz-ga

№ 78

Aš-ha da coq qa-ru-wum
İș-ge da coq qa-ru-wum
Ti-ley-me da ti-ley-me
Dos bo-la-yiq a-ru-wum
№ 79

\[\text{Bis-millah deb başlasyq}\]

\[\text{Salat salam ayta-yiq}\]

\[\text{A-det etib künde cetmiş}\]

\[\text{Miň toba-ğa qayta-yiq}\]

\[\text{\textbf{No 80}}\]

\[\text{in Arabic}\]

\[\text{1)}\]

\[\text{1.}\]

\[\text{2.}\]
№ 81

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

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

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

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

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

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

№ 82

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

\[ \text{Caş chiği mi tar ra ra} \]

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

\[ \text{Saw qu tul sun qan na tüblü} \]

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

\[ \text{bë şik den} \]

\[ \text{bë şik den} \]

\[ \text{bë şik den} \]
CLASS 6: FOUR SHORT LINES WITH (2) AND (b3) MAIN CADENCES (№ 71–105) 205

№ 86

\[\text{Al - lah Al - lah Al - lah Al - lah}\]

\[\text{Rah - man Al - lah Ra - him Al - lah}\]

\[\text{Sen Rah - man - sa Sen Ra - him - se}\]

\[\text{İ - gi kün - le kör - güz Al - lah}\]

\[\text{orchestra}\]
№ 89

Suw ı̇ zı̇ n̄ - da  bạ̇ ḷ  tẹ̇ rẹ̇ k

Quş̣ - la qo̱ - naḍ  bạ̇ ḷ - ḥ̣ - na

Bal  bọ - ğeṛ̣ - łạ - g̣a  wa

A-daṃ - lar  ạ-ṣạ - yaḷ - maỵ - la  bạ̇ ḷ - ḷḍ - dan

№ 90

Aş - hạ - da coq̣  kạ - rụ - wum

İş̣ - ge  da  coq̣  kạ - rụ - wum

Tı̣ - lę̣ - me  da  tı̣ - lę̣ - me

Doṣ  bọ - lạ - yiq̣  ạ - rụ - wum
№ 91
$\text{\textit{Har bir iş ni al hind}}$
$\text{\textit{Bis millah ni o qu guz}}$
$\text{\textit{Bis millah siz is et se giz}}$
$\text{\textit{Ib lis bolur sho hu guz}}$
$\text{\textit{* might be A or C}}$

$\text{\textit{Qarahi sar ga bar hi ma}}$
$\text{\textit{Eski tonu mu da wu na}}$
$\text{\textit{Iy nan masa guz qa ra guz}}$
$\text{\textit{Nadim ni cu rek ca wu na}}$

$\text{\textit{Ol tuw ga nin ciq ga nin}}$
$\text{\textit{Cum la a lam bil gen de}}$

$\text{\textit{* might be A or C}}$
CLASS 6: FOUR SHORT LINES WITH (2) AND (b3) MAIN CADENCES (№ 71–105) 209

№ 94

Tartayta rayta
ritatta aymuş,
Tarrayta rita
tarayta aymuş.

№ 95

İncitmesin seni balam
can aluwçu mölekle
Bellaw bellaw bellaw bellaw
bellaw bóleym
№ 100

Poco rubato, \( \text{\textbullet} \) 132

Ay qabirgam qabirgam da,
canim mi algan a qabirgam

Çigit a börunü da
menley eşiği wa cabilgan

Oy ta oriraw cabilgan

№ 101

\( \text{\textbullet} \) 96

Oy, Ululu Hojdan a ma çiqgan élle
ceti aruw, orayda,

Da qamaladan a bir qan tarmuzgan a
eki aruw, orayda.
Rubato, $\frac{3}{8}$

№ 102

Oy Ul-lu Hoj-da da bir se-yir bar-di
tan bar-di o-ray-da
Ert-den-den baş-lab a in-nir-ge de-ri-çı
can bar-di o-ray-da

№ 103

Ey, min a-ruw Aq-ta-maq fay-ton-ţa
Ha-mut sa-la-yim to-rat-ha
Ey, ey, cay-gi cîl-le-de bez-gek bo-lur-sa
A-hb ke-te-yim na-rat-ha
№ 104

Qara ağac-da qar bardı,

Terk cürüsen, cesterse,

Emen terkek men bolup,

Cerge kiresem, neterse?

Poco rubato, \( \frac{3}{4} \)

№ 105

Biz çiqğan edik

Oytar Bahsandaniq qaray

Cürügen edik

calğan duniya-da kün sanay
CLASS 7: FOUR SHORT LINES WITH (4/5) MAIN CADENCES (№ 106–115)

№ 106

Dey-de hoy-la li-lay-la lay-la-wa
oy-la oy-la o-lay-lay

A-lay-la lay-la oy-la wa-lay-la
ho-wa lay-lay a-lay-la

№ 107

Ti-rak-tor rad-rad-iz bi-la

Kü-res tar-tul-gan siz bi-la

Bu qi-yın-hk-dan men bir qu-tul-sam

Kü-reș-mez e-dim qiz bi-la
№ 108

Poco rubato, \( \frac{1}{4} = 100 \)

Me - ni Naa - nm ke - tib ba - ra - di

A - wuș - la-dan a - wub, taw - la - dan

Ba - şı - mi da a - lib ket - ge - nem

E - li - biz - de qan - li caw - la - dan
№ 110

İy-nar-la-nı-mı ay-tıb teb-re-sem

Bor-bay-la-nı-qı-yar-ma

Suy-mek-li-gi-mı ay-tıb cırl-la-sam

Bar-hıq ca-shı-dan ti-yar-ma

Aş-kı-na dü-se-li

Mec-nu-nıa dön-düm

Efen-dım, sul-ta-nım

si-ğın-dım sa-na
№ 112

La i la he il la l lah,
Mu ham me din re sul ul lah
Şe faat ya re sul al lah

№ 113

Medir sa ga sal gan bi la aw ruw ti yib qayt han di
Aw ru wu nu har hal la

ran a na si na ayt han di
CLASS 7: FOUR SHORT LINES WITH (4/5) MAIN CADENCES (№ 106–115) 219

№ 114

\[ \text{accordone} \]

№ 115

\[ \text{Oy kök-de bar-gan kök-sül-le} \]

\[ \text{Ay-la-mib biz-ni kör-sün-le} \]

\[ \text{İy, e-ki patçah qol sa-lib} \]

\[ \text{Me-ni na-nıma da ber-sin-le} \]
**Class 8: Four short lines with (4/5) main cadences, higher start (№ 116–138)**

 № 116

\[\text{Ami} - \text{Ami} - \text{em sa} - \text{ri}\]

\[\text{Ami} - \text{ni kö} - \text{zü sab sa} - \text{ri}\]

\[\text{Ar} - \text{ruw qiz} - \text{la ke} - \text{lel} - \text{le}\]

\[\text{Gül} - \text{le} - \text{ni wa iz} - \text{ley} - \text{le}\]

№ 117

\[\text{Ma} - \text{bu Ge} - \text{zoh u} - \text{lu da ci} - \text{git tuw-gan Biy-nö} - \text{ger}\]

\[\text{Da se} - \text{ni ca} - \text{mi-ni bu ca} - \text{rat-han Al-lah süy-me} - \text{gen}\]
Number 118

B hãcã-da bit-gen bal ha-vun
Bar-ma-ğim bi-la sa-la-yım
Ter-mi-lib a tu-ra-ma oy A-lan
I-zê-dan a qa-rab qa-la-yım

Refrain
Oy riy ray ray ra oy riy ray ray ra
Oy riy ra ri ray ra ha

Number 119

Sen kô-rûb tur-ğâ-neñ taw-nu wa su-wu-ğun
Bir a-ruw so-ğâ-sa ol qo-bu-zuñ-da–

Suw-la-ñ mîr-quiv-la-rın
Cur-tu-mu tar-tuw-la-rın
№ 124

\[ \text{accord} \]

№ 125

\[ \text{accord} \]
№ 126

Poco rubato, \( \frac{3}{80} \)

Keçinirge dedile da

ol-turuşub qaldila

Bərliqəqə seyirisnib

Avalqa Astalğa cətdiyle

\( \frac{3}{69} \)

№ 127

Sərtin-dagı iç kübeysi

Aq kümuş-dən eşilgen Aq kümuş-dən eşilgen

Qəratorum bek aroutine,

Çiğir quşlay sekirgen
№ 128

Qa-ra-çay-Mal-qar Taw-lu-la
Bir qol-da bit-gen bar-maq-la
Qa-bar-ti, Çer-kes, A-ba-za, No-gay
Qız-dan da tuw-gan qar-naş-la

№ 129

Ma-şoq baş-la-ni tik-gen iy-ne-ça
Bar-di-la sen-de bar-maq-la
Aç-hiq cet-gen künça-baq tu-tar-sa
A-la-ni e-tib qar-maq-la
№ 132

Qa-rañ - ñi ke-çê qa-ra ci-lan bla
qa-lay ca-ta-rîq - sa
Meni wa qo-yub ba-çi-ñi suw-ğa
qa-lay a-ta-rîq - sa
O-ray-da ray-da o-ray-da hoy
o-ray-da ray-da hoy

№ 133

Ca-lan ba-şi-mi sa-lîp çat-han - ma
Ros-sey-ni su-wuq ta-şi-na,
I-gi u-mut e-te, i-gi u-mut e-te,
A-man kün kel-di ba-şi-ma.
№ 136

\[ \begin{align*}
\text{accordion} & \\
\text{Küz tav-la-da ta-la-la,} & \\
o hoy-ri o mar-ca, & \\
\text{Ça-li-a-hib ca-la-lal-la,} & \\
oy, oy, oy, & \\
\text{E-ki sűy-gen bir bol-sa,} & \\
o hoy-ri o mar-ca,
\end{align*} \]
CLASS 9: FOUR short lines with (7/8) main cadences (№ 139–145)

№ 139

\[ \text{orchestra} \]

\[ \text{A- la cuq- lab qa- lal- la, oy, oy, oy.} \]

№ 138

\[ \text{Min Aq- ta- ma- qım a fay- toņ- ηα} \]

\[ \text{Ha- mut sa- la- yım tar- paņ- ηα ey} \]

\[ \text{A- wuz mar- da- sim ber- li- gem, Tey- ri} \]

\[ \text{Saņ- ηα ke- le- či- lik ayt- haņ- ηα} \]

CLASS 9: FOUR short lines with (7/8) main cadences (№ 139–145)
№ 142

Boza kelsin deb aytiğiz

Tuqumçökge quwaniğiz

Oltruğuz ayalami bozadan

Toltruğuz ayalami bozadan

№ 143

accordion
№ 144

\[ \text{text unintelligible} \]

№ 145

\[ \text{Ya Allah hu ya Allah} \]

1) \[ \text{Ya Allah hu ya Allah} \]

\[ \text{Ya Allah hu ya Allah} \]

2) \[ \text{Ya Allah hu ya Allah} \]
CLASS 10: ONE- OR TWO-LINED TRIPODIC TUNES (№ 146–186)

№ 146

Ke-lin-ni a-lb ke-le-biz, coł be-ri-giz, ey,

Bek a-ru-wun say-la-gan-biz ma kö-rü-güz

№ 147

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

Oy Ga-pa-law se-ni soy-ğan i-ja-la-da kim bol-du

Rubato, $\frac{1}{138}$

№ 148

Ey, o-ray-da, o-ray-da ra a

Ey, ke-lin-ni çi-ğa-ra tu-ral-la o-ray-da ra

Ey, hey a ori-ra oy-ra ha

Ey, a-şiq-ğan e-te-biz, ter-ki-raq bo-lu-ğuz

Ey, hey i-ra ori-ra oy-ra a
No 149

Sol

Cal-bawur a tab biș-gendi qı-zarib

O-ri-ra-ra o-ray-da

Rubato, \( \frac{\dot{\text{d}}}{\text{d}} = 152 \)

No 150

Saw ce-ti cil-nı da ma Morh ba-shın-da tur-ga-nem

Oy iynamıqız a kıyık-le blawa qoș bo-lub

İt biy-le blawa açı qaza-wat e-te-rem

Aq-baş qa-ma-ma da ma e-ki qolum boş bo-lub

\textit{Poco rubato, } \( \frac{\dot{\text{d}}}{\text{d}} = 92 \)

No 151

Saw ce-ti cil-nı Am-ga-ta boy-nun saq-la-dın

Kıyık-le öl-tüb taw-la-da et-le qaqla-dın
№ 152

Oy at-a-sin-dan a ol ci-hit tuw-ğan Biy-nö-ger

Ta-ma-da qar-na-şîn ol it awarz-dan awarz-du

Oy awarz-du

Rubato, ↓ 88

№ 153

Ebz-e-le-ni da ci-hit a tuw-ğan Qa-na-mat

E-ki kö-zûn-den a cu-wub cu-wub qan a-ğad

E-te-r e-di-ni a san-la-ri-şâ boş bol-sanî

O, se-ni bî-la küres-ğen it-le bî-la qa-za-wat

Poco rubato, ↓ 76

№ 154

Qa-ça-ra-di Daw-le ha-hay quw-ğun

Qa-ra-cay-nî şo-hun, ba-rîn, cu-wu-ğun
№ 158

Poco rubato, \( \frac{4}{108} \)

Şor-hul-da-gan suw ca-ga-da ol-tu-rub

Şi-bir-da-dım qu-lağ-nə a-qı-rın

Şos tını-lab i-sar-dım da bu-ru-lub

Şor ta-rat-dım cü-re-gi-mi ta-mı-rın

№ 159

Ey ri-ray-ray-da ray-da ray-da ey

oy-ray-ray-da ho oy-ray-ri-ray-da ri-ray-da

qa-ra qaş-lım oy
№ 160

\[ \text{Men se-ni ü-cün sûy-mek-lik ot-da küy-düm...} \]

\[ \text{Sen aruw-çuq-nu da dun'-ya-da kem-siz sûy-düm} \]

\[ \text{Men se-ni kö-re da ma siz-ni üy-ge barsam} \]

\[ \text{Ma se-ni anaña a se-ni manña daw-suz ber-se} \]

Rubato, \[ \text{f} = 104 \]

№ 161

\[ \text{Cay-liq-la-ni qo-ruy ket-di hans bol-du} \]

\[ \text{Car-li balam du-ni-ya-dan tas bol-du} \]

\[ \text{A-na-si-na ci-git tuw-gan Ga-pa-law} \]

№ 162

\[ \text{Ga-pa-law-la taş ba-şın-da ca-şay-la} \]

\[ \text{Ga-pa-law-la cil-dan cil-ga a-dam et-le a-şay-la} \]
Class 10: One- or Two-lined Tripod Tunes (№ 146–186)

№ 163

\[ \begin{aligned} &\text{Can-} \text{sohl-} \text{a-ri-} \text{ Taš-} \text{li Qol-da ca-} \text{şay-la} \\ &\text{A-} \text{la ke-} \text{szi q} \text{i-} \text{yin-la-} \text{rin a-} \text{şay-la} \\ &\text{Bek ta-ma-} \text{ta-la-} \text{ri wa Či-bi-} \text{jya bol-} \text{gand-hi} \\ &\text{A-} \text{ni ba-} \text{şun-da bo-} \text{lur tül-kü bör-kü, dey-le oy-oy} \end{aligned} \]

№ 164

\[ \begin{aligned} &\text{Taş te-} \text{ge-ne, a-} \text{ğaç e-} \text{lek bol-} \text{gan-da} \\ &\text{Oy-} \text{ra oy-} \text{ra a-} \text{ğaç e-} \text{lek bol-} \text{gan-da} \end{aligned} \]

№ 165

\[ \begin{aligned} &\text{Sa} \text{w ce-} \text{ti cil} \text{-ni da men Qa-ra-} \text{gaç-da ca-} \text{şad-im} \\ &\text{Oy ke-} \text{če bö-} \text{rü-} \text{me da kün-} \text{düz it bo-} \text{lub} \\ &\text{Oy iy-} \text{nana-sağiz a bu qa-ra suw-la süt bo-} \text{lub} \\ &\text{A-} \text{si-} \text{ri aç-} \text{dan a bu qa-ra suw-la süt bo-} \text{lub} \end{aligned} \]
№ 170

\[\begin{align*}
\text{Wo, can-net-li bol-sun a Eč-ki-baş-la-nı Do-ma-lay} \\
\text{Tınc-hıq a coq-du da sen Uč-ku-lan-dan qo-ra-may}
\end{align*}\]

№ 171

\[\begin{align*}
\text{O, bu-run zama-n-da o-ğar-ı Gi-dam-la-da qoye-e-dım} \\
\text{Qoy-la qı-yı-rın-da men a cuq-la-dım da tüş kör-düm, o-tüş kör-düm} \\
\text{Ol a-ruw Kış-tay bi-la da ba-șı-ma ha-yı-rlı da iç kör-düm}
\end{align*}\]

№ 172

\[\begin{align*}
\text{Ar-ba-zı-nı-da al-tın te-rek or-nal-sın} \\
\text{Baş bul-cu-gu cul-duz-la-nı sa-na-sın} \\
\text{Menı ba-lam cet'-a-ta-ga ay-lan-sın}
\end{align*}\]
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№ 173

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

\[ \text{Al-ta-mi memur bolub köre-yim} \]

\[ \text{Bara corta ket-dı Şaway hoy-ra} \]

\[ \text{Üç kün-lük-ge cet-dı Şaway hoy hoy} \]

\[ \text{Rubato, } \text{\textdaggerdash 132} \]

\[ \text{Oy Eri-rey de-gen qu-wat-dı} \]

\[ \text{Oy carlı-ga ber-gen su-wab-dı} \]

\[ \text{Carlı-ga ber-gen cal üçün} \]

\[ \text{Bayğa biy-ge ber-gen a mal üçün} \]
Rubato, \( \frac{\text{\textdegree}}{\text{\textdegree}} \) 108

No 175

Oy oy oy oy oy o-ray-da

Oy o-ray-da o-ray-da hoy oy o-ray-da o-ray-da

Hoy či-ga e-seň čiq mar-ca oy,

oy Čiq-may e-seň a qo-yub ke-te-biz o-ray-da

Rubato, \( \frac{\text{\textdegree}}{\text{\textdegree}} \) 108

No 176

Men a caş-li-gum-da da or-ta Gi-dam-la-da da qoyče' e-dim

Qoy-la qi-yi-rin-da ca-tib cuq-lab a tüş kör-düm

Ol a-ruw Kiş-tay bi-la da başi-ma bir ha-yr-li da iş kör-düm

Ert-den-bi-la-sin-da da salib is-ha-wat-ha da men bar-düm

Isha-wat-da da bir kü-yow nö-ger a ciy-di-la
№ 177

\[ \begin{align*}
\text{Oy, Can- dar, ca-nıı bar-sıın Ka-ba-ğa,} \\
\text{It tam-li la ci-yıl-gan-di-la La-ba-ğa}
\end{align*} \]

\[ Poco rubato, \frac{3}{2} 208 \]

№ 178

\[ \begin{align*}
\text{Ha-sav-ka-ğa tus-man as-ker kir-gen-di} \\
\text{Tah-sa-gız-mı A-man-tıș-den bil-gen-di}
\end{align*} \]

\[ Poco rubato, \frac{3}{2} 132 \]

№ 179

\[ \begin{align*}
\text{Biz a çıq-gan e-dık Ul-lu Bas-han-dan kün qa-ray} \\
\text{Ke-lib a kir-ge-nek Şam Te-ber-di-ge cer sa-nay}
\end{align*} \]

\[ \frac{3}{2} 92 \]

№ 180

\[ \begin{align*}
\text{Bel-law bel-law bel-law bel-law be-lim-chık} \\
\text{Bu qız-qiı bol-sun bay üy-le-ge ke-lin-chık}
\end{align*} \]
Poco rubato, \( \frac{3}{4} \) 80

№ 181

\( \begin{array}{c}
\text{Sen da sü- ye - se} \\
\text{men da sü - ye - me}
\end{array} \)

\( \begin{array}{c}
\text{Qa - ra qaş- lim, a - naŋ} \\
\text{nek ber - meyd}
\end{array} \)

\( \begin{array}{c}
\text{Oy - ra o - ray - da ray - da ha ha}
\end{array} \)

№ 182

\( \begin{array}{c}
\text{Ga - pa - law- la e - ki el - le} \\
\text{bir bol - du - la}
\end{array} \)

\( \begin{array}{c}
\text{O Ga - pa - law, a - ni öl - tür - gen}
\end{array} \)

\( \begin{array}{c}
\text{İ - ja - la - n bol - du - la}
\end{array} \)

№ 183

\( \begin{array}{c}
\text{Oy, tay - tay! Qı - rim- dan a kel-gen} \\
\text{Qı - rim se - men - le,}
\end{array} \)

\( \begin{array}{c}
\text{Oy, se - men - le, A - çey u - lu} \\
\text{A - çe - mez - ge}
\end{array} \)

\( \begin{array}{c}
\text{biy - di, han - di de - mel - le, oy.}
\end{array} \)
Poco rubato, $\frac{\text{d}}{\text{m}} - 116$

№ 184

Ey Düğér Badi - na - tı da cor - tu-wul - şa da

Ay a - ri çiq - di - la dey - di Ta - gi - ni boy-nun-da kert - me

O te - rek - ge

№ 185

Ga - pa - law - la e - ki bol - du, bir bol - du

Oy Al-lah, I - ja - la - da sen' öl - tür - gen kim bol - du

Rubato, $\frac{\text{d}}{\text{m}} - 134$

№ 186

Er - i-ra - ra - da - e ri-ra - ri-ray ri- ra - ra


Ey ri-ray - ri-ray - da ray - ri-ray - ri ray - riy - ra-ra
Class 11: Tunes with four tripod lines (№ 187–199)

№ 187

\[
\begin{align*}
\text{Qol-la-rı-na te-mır toq-maq a-lır-la} \\
\text{Taş sa-nı-ña te-mır bu-gow sa-lır-la} \\
\text{Ur-ğan sa-yın ba-şı-ṇı tört ca-rır-la} \\
\text{Al-dan-ma-ğız a-hır za-man dun'-ya-ğa}
\end{align*}
\]

№ 188

\[
\begin{align*}
\text{Ba-tır Qar-ça Qa-ra-çay-nı ba-şı e-di} \\
\text{Ü-yü a-nı qa-ra sos-tar taş-dan e-di} \\
\text{Hal-qı bı-la Ul-lu Bas-han-da ca-say e-di} \\
\text{Bu-day, ar-pa, ta-rı sū-rüb a-şay e-di}
\end{align*}
\]
Number 189

*Rubato, ♩ 120*

Eç-ki-baş-la-ni da oy
bir ci-git tuw-ğan
Do-ma-lay

Sen a tu-ra e-diň a
bu Nar-sa-na-da
biy ki-bik

Oy çi-ğib kel-gen
ciľ-tu-rab çiğ-ğan
kün ki-bik

A-hib ba-ra-la
bu kö-mür ki-bik
kül ki-bik

Number 190

*Kumuk song*

Number 191

*Poco rubato, ♩ 80*

*accordion*
№ 192

Aq taw-la-mi baş-la-rn si-lay ba-ra-la

Bu kök-den ke-lgen ce-nil kök-sül bu-lut-la

Köl-len-dir-gen-leyin tu-ra-di a-la-ni

Kün-de-nil kün-ne can-nil dan can-nil u-mut-la

№ 193

accordion
№ 194

Ha-daw-cuq u-lu ba-tir Cam-bo-lat, oy, oy,

At-lan, Cam-bot, caş Cam-bo-lat, a Cam-bo-lat,

At-lan-ňan-da da, at ar-ba-la cek-dir-gen,

At ar-ba-ga da qı-zıl qan-la tök-dür-gen.

№ 195

Men se-ni bek sü-ye-me Suy-mek-lik ot-da kü-ye-me

Se-ni kör-sem a-ra-lb qa-la-ma

Bü-gün-ňu o-yun-da Caş tö-lü to-yun-da

Qol-tu-gun-dan kir-gen-le-yin ba-ra-ma
№ 196

Bismillah-ir-Rahman-ir-Rahim

Poco rubato, 60

№ 197

Eçki-başla-mi Doma-lay

Ol a bir keçe-ge da qurq ögüz-nü kes-dir-gen

Subay san-la-rmn a-dam haq bi-la ösdür-gen, ta-bu

Qırğy san-la-dan ha-ram haq-nü da ösdür-gen
№ 198

Poco rubato, \( \frac{7}{8}, 176 \)

Keç bol-du da Ayuw Çat-da qald' A-ta-lay

Cuq' ara-da tüs kör-dü da ayt-di bi-lay

Mar-ca-ma men ke-ce tu-rub ket-me-sem

I-liz-mi-ga Taş-ba-wat-ha cet-me-sem

№ 199

\( \frac{7}{8}, 100 \)

Taw baš-la-ri oy-ra bo-lur çu-wa-na

Ma-raw-çu da ke-le bo-lur qu-wa-na

Ar-qa-sin-da oy-ra a-ma qa-wa-lí

Ap-sati-ga bo-lur bi-lay cu-wa-bí
Rubato, $\frac{\cdot}{\cdot} - 100$

№ 200

Cuwum-la ca - wal-la taw cal - paq - la - ğa

Oy - ra köl - le - ge oy

Quw - gün-la kir - gen - di oy Qaraçay-da el - le - ge

Oy - ra bat - tur a Ta - tar - qan

Rubato, $\frac{\cdot}{\cdot} - 88$

Aq - baş da a - ruw kü - müş qa - ma - la

Qaraçay caş - lanı be - lin - de

O to - lu üy a bol - sun Ha - ci - Mu - rat

Bi - lay iç - gîb ket - gen e - lin - de
№ 202

Ey, kel, qi-zim a, kel, qi-zim,
Ul-lu Holam-ğa ba-ra-yiq, qi-zim.
Oy, u-gay, u-gay bar-may-ma, a-tam,
Men Holam el-ge kir-mey-me, a-tam.

№ 203

Rubato, ∆=100

Meni qoy-la-rim ba-ra-la Alan
Aq qir-ma-la-ni ay-lam-b
Yaqa-pi-nar qiz-la-ri qal-ğan-ya saw-lay
Qa-ra-çay el-le-de say-la-nib
№ 204

\[ \text{Kök-le tü-bün-de kök-baş üyle-de} \]

\[ \text{Caşay-di a-ruw Kö-ga-la} \]

\[ \text{E-kibi-zi bir-ge kü-yüb baa-ra-biz} \]

\[ \text{Kö-ga-la sañ-ña ta-ra-la} \]

\[ \text{Poco rubato,} \quad \frac{92}{\text{\large 86}} \]

\[ \text{Da me-ni a-nam da ba-la da kü-se-sin} \]

\[ \text{Ol men-den se-yir toy-gan-di} \]

\[ \text{Halq a-ra-sın-da ber-gen za-man-da wa} \]

\[ \text{Me-ni da tu-şın-da qoy-gan-di} \]
№ 206

Oy terezen_ qa-rab tur-ğan-lay_
Ay qa-ya ar-ti-na ta-şay-di
O-rus da bol-may, Tawlu da bol-may_
Minda Ven-ger-li-le ca-şay-di

№ 207

Poco rubato, ↓124

Di-la bi-ri-ga-dir bol-sam a a-lan
Pas-troy-ka-ğal sal-hq-ma(n)
Da sen da me-ni wa sü-yüb öl-señ da
Qa-çi-rib a-lay al-hq-ma(n)
№ 208

Rubato, \( \frac{\text{d}}{\text{e}} \cdot 88 \)

Qara-li-ğız-ṇi saq-la-ğız deyd da

Oldu da siylli borçu-ğuz

Qiyn-lhq üçün adam olmeydi

Acal ke-lir deb qorqu-ğuz

№ 209

Poco rubato, \( \frac{\text{d}}{\text{e}} \cdot 72 \)

Keće da tüşüm-de men bir tüş kör-ge-nem

Bizge bir qiyn-lhq cete-di

Meni kör-ge tüşüm kerti e-se anam

Qaraçay Kaf-kaz-dan ke-te-di
№ 210

\[\textit{Poco rubato, } \underline{\text{84}}\]

\[\text{ dúnya ba-ga-si qar-na-sım a Qa-dir}\]

\[\text{Ba-yram kün te-le fon et-gen-di}\]

\[\text{dünya ca-rığım Bay-qu-lum a a-nam}\]

\[\text{Bu-gün a s-ker-ge ket-gen-di}\]

\[\textit{Poco rubato, } \underline{\text{88}}\]

\[\text{ü-yü búz al-lında oy suw-çuq dey-le}\]

\[\text{ol be-tı ni qoł- nu cu-war-ğa}\]

\[\text{Al-ğın-ça me-nı qo-lum dan kel-me y-di}\]

\[\text{Tarl-tıby be-li-mı bu-war-ğa}\]
№ 212

No. 12: Jir tunes (№ 200–278)

№ 213

Ay-lan-a-cü-rüy ket-gen-me Alan

Tut-han-ma kök-sül kö-gür-çün
№ 214

Qanatçıqlarını keşim kəserijkme

İyərik tüşülme ölgünçün

 № 215

Men bek sûygen aq bayram-da
Sen bek sûygen aq bayram-da

Cağ-ını cil endi cete-di

Uzqarda bolsam da keşim
Tanşiq liq küçlegen e-sim

Seni bla uşaq etedi
Poco rubato, \( \frac{3}{4} \) - 104

№ 218

Bu-wun-çuq-ların kü-müş-ca cil-ti-ray

Bar-maq-çtiq-ların sar al-tin

İy-na-na e-seń iy-nan a-ruw-çuq

Ö-le-me se-ni a-ma-tin

Poco rubato, \( \frac{3}{4} \) - 63

№ 219

Tö-ben el-le-den kel-gen bir at-li

Bu sa-biy Na-nıq bo-lur-mu

Ca-riq cul-du-zum mut-huz bol-gan-dı

Na-nı-ğım öl-gen bo-lur-mu
Poco rubato, \( \frac{\text{#}}{\text{8}} \cdot 54 \)

№ 220

Çiğara barib kelgen di deyile

Camali ni tabhan atası

Camali ni tu-tub alib burala, ne eddi etgen hatasi

Poco rubato, \( \frac{\text{#}}{\text{8}} \cdot 88 \)

№ 221

Men se-ni süt-mey ne e-te-yim Nür-can

Sen aruwluqga çek kisgen

Narat havada mi-yik taw-la-da

Sen meni üçün deb əs-gen
№ 222

O-ram-ñi ör-ge ke-le-di-le

Süy-gen-le-ri-mi üçü-sü

Oñ ca-mm-da-ği ta-ma-ta-di dey-le

Oy da qay-st bol-lur ki-çi-si

Rubato, \( \dot{\text{\textbullet}} \) = 76

№ 223

Se-ni a-ya-ğñ-da daçu-ruq-la Qan-şaw-biy

İç-le-ri qan-dan töl-gan-di

Me-ni ba-lint-sa-ğä oy a-ti-ğrz teñ-le-rim

Meñ-ñe bol-lur kün da bol-gan-di
№ 224

Poco rubato, $\frac{\dd}{\dd}$ 72

Tey-ri mal-la tu-ya men mal-la tu-ya

Bir a-ğaç üy-ge cet-ge-nem

İt da Çer-kes-le-ni qa-rab a kör-gen-ley

Men köb sa-giş-la et-ge-nem

№ 225

Poco rubato, $\frac{\dd}{\dd}$ 72

Ey qa-ra ton-la cu-muşaq qol-la

Ha-ram a-ra-qı-dan to-ya-l-la

Kim-den tuw-gan-la-rı bel-gin-me-gen-le

İ-yıq-dan qa-tın qo yal-la
№ 226

\[\text{Rubato, } \frac{4}{4} \cdot 66\]

Abdulkeirimim, Abdulkeirimim

\[\frac{2}{4} \text{ Estir a qoyma qici nub}\]

Koksul da kogur-cun tuthanem da oy oy

\[\text{Ketgen di qolumdan ic himb}\]

№ 227

\[\text{Balihq aylan-cim dan tizi lib cigad}\]

Bu erkeçleni allari

\[\text{Ol oq tiygenley qirilib tuş geneed}\]

Abdulkeirimni sanlarin
№ 228

Rubato, $\frac{1}{8}$ 88

Oy Ma-har ö-zen toy-may se-ni kör-gen

Köz al-da-ğan ki-bik taw-la-rmə

Tik qu-laq-la-dan, o-ğarı bu-ğoy-la-dan

Sar-qa-di-la zem-zem suw-la-rmə

Rubato, $\frac{1}{8}$ 96

Biz Qa-za-gis-taş-ğer a bo-lu-rek

Ne-mis fa-şis-ti ni u-wun-dan

Meni wa cü-re-gim iç-çe-ğer ter-mi-led

Kaf-kaz-mı ga-ra su-wun-dan
№ 230

Poco rubato, \( \frac{1}{2} \) - 120

A-ni ana-si bir bek ci-lay-di,
ege-ge le-ri bu-ru-lub
İ-yin qay-da qa-lib ket-diň,
ti-bi-rni qu-ru-ruq

№ 231

Beş da al-ti ci-ni tü-süm-de da kö-rüb
Bi-yıl-ga da de-ri saq-la-dum
Sred-niy A-zi-ya-da ma bir a is-si kün
Te-rek saq-ınn-da cuq-la-dum
№ 232

Rubato, 1/104

Çu-ma-da-mi-ṇi a-çal-ma-yın

Tabu ma çuy-le bi-la aç-di-la

Quwanç-ha ciy-gan ha-rame-ti-ṇi

Ci-lay, bu-rul-la çaç-di-la

№ 233

Poco rubato, 1/80

Ü-yü-büz-nü al-ln-da kő-get te-rek-le

A-la-da bit-gen ba-liy-le

A-liy, A-liy deb da e-si-me sa-lal-la

A-man çeçek qir-liq sa-biy-le
№ 234

\[\text{A-lay hu-cu-su-na wa bo-su-na da qal-sın}\]

\[\text{A-tan Süm-en-ni ma-la-ri}\]

\[\text{Qan bi-la-i-rin bol-gan-dı dey-di-le da}\]

\[\text{Car-h A-lı-yı-mı sa-nla-ri}\]

№ 235

\[\text{Har in-nır sa-yın kök-baş-úy-çük-den}\]

\[\text{Aq kö-gür-cünçük qa-ray-dı}\]

\[\text{Gür-cü cı-bek-ca co-har çaş-çı-gın}\]

\[\text{Ol sa-bı-rı sa-bı-rı ta-ray-dı}\]
Rubato, \( \frac{\text{d}}{=88} \)

№ 236

Atam Mu-ha-cir Kürk-ge ket-gen e-di

Za-te-re mo-tor-nu sa-tar-ğa

Qar-naş-la-rım a nek ha-zir bol-may-siz

Sal a-ğa-çım-dan tu-tar-ğa

\( \frac{\text{d}}{=44} \)

№ 237

Text unintelligible
№ 238

Poco rubato, \( \frac{4}{4} = 72 \)

Oy anam harib sen me-ni al- li-ma

Köz qaq-may qa-ra-gan-li az-mi bol-du

Cü-re-giñ iy-nan-may tas bol-ga-m-ma

Oğur-lu bet-tiñ a-lay saz-mi bol-du

Rubato, \( \frac{4}{4} = 63 \)

flute

No 239
№ 240

Başı-biz-dağı ca-rıq cul-duz-çuq

Ol taw-la ar-tı-na ba-tad

Aruw sı-fatı e-şim-den ket-mey

Ta-ım a-man bla a-ta-di

Poco rubato, \( \frac{64}{4} \)

№ 241

Aq caw-luq-nu nek bay-la-ğan-sa

Bit-gen-mi et-gen-di boy-nuẓ-da

Süy-dü-rür du-waŋ bar-di dey-di-le, na-nım

Qa-ra-may qoy-mam qoy-nuẓ-da
No 242

\[\text{Poco rubato, } \frac{1}{4} \times 56\]

Bir canin dan ca-saw tarlıği

Bir si canin dan sümek lik

Oy me-ni kü-nüm qa-lay qi-yın-dı

Sümek lik den küymek lik

No 243

\[\text{Poco rubato, } \frac{1}{4} \times 72\]

\textit{flute}
 № 244

Poco rubato, \( \frac{4}{4} \) 72

Te-ber-di al-li-na bo-lub a tur-ga

Bir bô-lek at-hi kô-rün-dü

A-la-nî kör-gen-de sa-bi-y a cû-re-gim

Bi-lay taw-ôa taş-ha bô-lün-dü

№ 245

Poco rubato, \( \frac{4}{4} \) 56

Ya a-tan Kök-ge da ce-ge wa bo-lur

Ma qa-ra qo-lan ö-güz-le

Qa-rîn a ca-wun-da oy-nay bo-lur Zey-nep

Qa-ra qaş u-lan a e-giz-le
№ 246

Rubato, \( \frac{\cdot}{\cdot} \) 88

\[
\begin{array}{c}
\text{Ar-na-vut da çal-dan a cay-ı-hb ke-le-le} \\
\text{A-tam Mu-ha-cir-ni qoy-la-ri} \\
\text{Hu-cu-la-rı-na boş-la-rı-na qal-sun} \\
\text{Ma Te-mir-çi-le-nı toy-la-rı}
\end{array}
\]

№ 247

\( \frac{\cdot}{\cdot} \) 164

\[
\begin{array}{c}
\text{E-si-rib üy-ge men da ke-le-me} \\
\text{Üy-de-gi biy-çe-mı tü-ye-me} \\
\text{So-ra me-nı tür-me-ge} \\
\text{ke-lib a-hb ke-ter-le} \\
\text{Qal-lyay za-wuq kün-le e-ter-le le}
\end{array}
\]
No 248

\[ \text{flute} \]

No 249

\[ \text{Seni qa-ra ca-çın taba-nın ça-te,} \]

\[ \text{Köz-le-rin kü-le tur-gan-} \]

\[ \text{U-zun kir-pik-le-rin köz-le-rin ça} \]

\[ \text{Ca-riq} \]

\[ \text{li-ği-nı ca-şır-gan-} \]
№ 250

Poco rubato, $\frac{1}{\cdot} 90$

A-ruw-sa dey-le da i-gi-se dey-le

Kün-den da kö-re tu-ra-yım

Oy, a-ruw na-nım, qay-da ay-lan-saŋ da

Ca-mi-ña qur-man bo-la-yım

Rubato, $\frac{1}{\cdot} 46$

№ 251

Süy-ge-nım qoş-ha wa qa-çib a ket-gen-li

Oy i-şar-may-ma, kül-mey-me

A-lı-na qa-ray men bar-hq. e-dim a
№ 252

Ayt dey e-se-giz, ayt dey e-se-giz

Cir-la-may qa-lay qo-ya-yım

Qay-gi-la-rî-mî bir köb et-gen-se

Ca-nî-ña qu-r-man bo-la-yım

Qay-gi-la-rî-mî bir köb et-gen-se

Ca-nî-ña qu-r-man bo-la-yım
**№ 253**

*Poco rubato, \( \text{\textbf{j}=.48} \)*

\[ \text{\textbf{\textit{O qa\c{c}iq a pe\c{s}\text{-}cik\text{-}le\text{-}rin\text{-}de}} \]

\[ \text{\textbf{\textit{Ke\text{-}si ca\c{n} - \text{niz\text{-}lay ca\text{-}ta\text{-}di}}} \]

\[ \text{\textbf{\textit{Woy, woy ca\c{s}\text{-}la, \ da nek al\text{-}may\text{-}siz}}} \]

\[ \text{\textbf{\textit{A\text{-}wuz s\text{o}z\text{-}le\text{-}rin sa\text{-}ta\text{-}di}}} \]

\[ * \text{\textbf{\textit{E or D}}} \]

---

**№ 254**

\[ \text{\textbf{\textit{Men sen a\text{-}ruw\text{-}nu a\text{-}lay sü\text{-}ye\text{-}me}}} \]

\[ \text{\textbf{\textit{Ö\text{-}mür\text{-}de toy\text{-}mam kör\text{-}gen\text{-}den}}} \]

\[ \text{\textbf{\textit{Taw\text{-}nu ba\text{-}și\text{-}na çi\text{-}gib da a\text{-}li\text{-}rem}}} \]

\[ \text{\textbf{\textit{Men sen\text{-}den sa\text{-}lam ber\text{-}gen\text{-}den}}} \]
№ 255

Poco rubato, $\frac{3}{4}$ = 60

Taw-qan taw-la-ga ket-gen-di A-lan

Taw ki-yik-le-ni mar-rar-ga

Ke-li-giz qiz-la wa ma biz ba-ra-yiq

Taw-qan-ni al-h-na qa-rar-ga

№ 256

$\frac{3}{4}$ = 106

Aw-zun-dan ciq-gan a-wuz a til-pu-wun

Or-us gra-mo- fon tart-han-lay

Oy woy A-lan-la, siz kör-gen-me-giz

Ö-lo-ku te-rek çaq-gan-lay
№ 257

Poco rubato, \( \text{\textcopyright} 104 \)

Da ar-\( \breve{\text{g}} \)taw-l\( \breve{\text{a}} \) ar\( \breve{\text{r}} \) aw-sun dey-di

Da ber-gi taw-la be-ri aw-sun

Men Na-m\( \breve{\text{m}} \)kay-dan qal\( \breve{\text{g}} \)an\( \breve{\text{a}} \)n-dan e-se

K\( \breve{o} \)z\( \breve{\text{u}} \)m\( \breve{\text{m}} \) den qo-ra\( \breve{\text{g}} \)an-\( \breve{\text{c}} \)a bol-sun aw

№ 258

Poco rubato, \( \text{\textcopyright} 196 \)

Me-ni süy-gen-\( \breve{\text{c}} \)i-gim oh ar-mi-yada

Ol qa-\( \breve{\text{c}} \)an qay-tir, kog-da

Men er-ge ba-r\( \breve{\text{n}} \)b, oh qay-tib kel-sem

Ol ma\( \breve{n} \)\( \breve{\text{a}} \) n'ay-tir, ta-gi-da
№ 259

Rubato, \( \text{\textbullet} \cdot 76 \)

Kö - züm a çı-raq bar-ğan-di, bar-ğan-di

* E or D

Ay-ağlı - dağı mes-le - ge

Ke-te tu-rub a kim tüş - dü deb

Alan se - ni e-si - ne

№ 260

Cim-cim a - ruw cil-ti-ra-ti-rem

Ca-çi-mu, cu-wup, ta-ra-sam

Çi-la-mağan- la-nı men ci-la-ti-rem

Ta-rı-gu - wla - rı - mu sa-na - sam
№ 261

*Rubato, \( \frac{\dot{1}}{88} \)*

Men da öl•lü-gümü bi-ley - e-dim a-tam

Ma qoy-la-mı sa-war-ğa ol-tur-sam

Dun•ya-la-ğa ay-tıl-ğan bir qız bol-luq e-dim

Ma cı,yırm-a cı-lı-mı tol-tur-sam

---

№ 262

*Poco rubato, \( \frac{\dot{1}}{92} \)*

Ayt dey e-se-giz men da ay-ta-yım

İynar-la-rı-mı e-ki-sin

A-man ha-par-la-çı-gal-la a-ruw-çuq

Ke-sı-nı es-leb a cü-rü-cün

---

1) 2) 3) 4)
№ 263

Poco rubato, \( \frac{3}{8} \)-88

Kelçi-giz qız-la biz bə-ra-yiq a

Coll-la-ri ta-qir Baş-han-ña

Men Nən-kay-dan qal-liq tū-yül-me

Boy-num-dan əy-ra aș-han-ña

№ 264

Poco rubato, \( \frac{3}{8} \)-140

Kelç’ a-ruw çu-gum pay-toņ-ña

Ha-mut sal-ğan-ma sar’ aṭ-ha

Ey, cay çi-le-de bez-gek bo-lursa

A-hib ket-me-sem men na-rat-ha
№ 265

*Poco rubato, 138*

\[ \text{Ul lu Qa ra çay dan dey di} \]

\[ \text{as ker sot nya çi q di sa na lb} \]

\[ \text{An a la qal di la wa dey di} \]

\[ \text{ca ş la n'iz la rน dan ta ra lb} \]

№ 266

*Poco rubato, 48*

\[ \text{Ma suw nu ör ge cü ze di dey le} \]

\[ \text{Ol a la ça baq, aq ça baq} \]

\[ \text{Me ni ca nim dan süy ge nim sen se} \]

\[ \text{Ku li na de gen aq ta maq} \]
№ 267

\[\text{Poco rubato, } \frac{1}{4} \cdot 116\]

\[\text{Men ni sûy-ge-nim ke-tib barad} \]

\[\text{Us tol-da qal-gand su-rat} \]

\[\text{Oyr oy oy oy} \]

\[\text{Ayri ri ra ho} \]

\[\text{Ori ri ri ri ray ri ray ri} \]

\[\text{Ayri ri ri raw ri ra ra} \]

\[\text{O ruw - luq - çu-ğun bol-ma-sa} \]

\[\text{Aruw - ke-re-yem on-ma-sa} \]

\[\text{Adam - lí - gi - ña kö - züm qa - ra - mayd} \]

\[\text{O ba - şin - da - ã kök caw - lu - ãn da} \]

\[\text{refrain} \]

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№ 269

**Poco rubato, \( \frac{3}{160} \)**

E - ki - biz - den so - ra da bo - lur-la oy A - lan

Car - ti - lay qal - \( \ddot{g} \)an mu - ra - ti

En - di ge de - ri da kir - me - gen e - dim

En - di kir - gen - me tu - ma\( \ddot{n} \) - \( \ddot{n} \)a

A - ta - m\( \ddot{u} \) a - na - m\( \ddot{u} \) da ha - ram e - ter - \( \ddot{c} \)a

Ne a - ruw k\( \ddot{e} \)r\( \ddot{\imath} \)n-\( \ddot{n} \)en e - di\( \ddot{\imath} \)n sen ma\( \ddot{n} \) - \( \ddot{\imath} \)na

№ 270

**Poco rubato, \( \frac{3}{100} \)**

Az - ret biy a ca - \( \ddot{s} \)ay e - di da

Ol Mal - kar Ta - rm - da, oy

Oy bu bir üç qa - t\( \ddot{u} \)n al - \( \ddot{g} \)an e - di dey - di - le

Bol - may a mu - nu sa - bi - yi
№ 271

Kök le de uç han a lay kö gür cün

Qa-na t' ay la-nıb te nız ge

Ay, kün bulu t ha kir gin ci ça s la

Kü-yow da bol luq ma men siz ge

Poco rubato, \( \cdot \) 164

№ 272

Qa y si cay liq da ot lay bol ur la

İ ye siz qal ğan mal la rm

Süy gene ni şer ge kač di de gen de

Qı ri lıb tüş dü le san la rm
№ 273

Poco rubato, $\frac{\cdot}{\cdot} 96$

Siz ayt-han haw-le caş men da bol-sam a

Qər-qr-bo-yun ho-ra-la-ga min-me-zem

Siz ayt-han ho-muh caş men da bol-sam da

Ol a-ruv Za-w-ra-ni səy-me-zem

Poco rubato, $\frac{\cdot}{\cdot} 192$

№ 274

El-de sa-biy-çik-le da ci-lab a ke-le-le

Suw-ga bir at-li ke-t-di deb

A-liy-ni e-geç-le-ri bir a-man ci-lay-la ay

A-liy-ge qar-gış cet-di-deb
Poco rubato, $\uparrow$ 132

№ 275

Oy hoy marca-la dey-di da bu kız qoy-cu-la

U-cet aw-zu-nə kir-di-le dey-le

Hoy a-lay da kir-di-le

İt ga-wur-la da bi-la-nı qay-dan bil-di-le

Oy oy oy o-ray-da

Parlando, $\uparrow$ 116

№ 276

Bi-lay a-ri qa-ra-sam

Zın-da e-ki çal-qi-çi

Qa-tun, qoy-nu-ṇa kir-mey qal-ğı-yem

Men saŋ-ṇa şa-șib bar-ğın-ći
№ 277

Poco rubato, \( \frac{3}{4} \) 112

Men baş-la-ğan-ma da

bir baş a-aw-rut-han ha-par-ga

Qa-raçay ta-rih-ni a-nam

en-di-gi genç-le-ge sa-tar-ga

№ 278

Poco rubato, \( \frac{3}{4} \) 140

Taw-qan a-lay çaş ed' A-lan-la

Taw ki-yik-le-ni tu-tuw-çu

Nö-ger-le-ri da a-lay bol-ğan-dı-la da

Ol tut-han-la-ni cu-tuw-çu
CLASS 13: FOUR LONG LINES WITH ARCHED (DOMED) STRUCTURE (№ 279–287)

Poco rubato,  \( \frac{3}{4} \)

\( \text{№ 279} \)

A-ta curt-ha elt-gen col-la ke-si-lib

Oñ-lu-raq-la çuq-diš ent-da bir caz-ğa

Tü-ye cî-yîn ba-rad qum-nu ti-zî-lib

A-la ba-ra bo-lur-la-mî Kaf-kaz-ğa

\( \text{№ 280} \)

Sûy-ge-nîm sen a-lay aruw bol-ğans-a

Ay kûn da toh-tab qa-rar-ça sañ-ţa

Me-nî cû-rek tînç-li-gı-mî al-ğans-a

Îy-nan can-ţîz sen-se na-sib ber-lik mañ-ţa
№ 281

Kök kö-lek çaş me-ni ti-leyd, hoy

Men bar-sam ol al-ıq-ma deyd, hoy

Bil-mey-me qa-lay e-ter-ge, Kök kö-lek çaş-ha ne der-ge

Art-da so-qu-ra-nır-mam, hoy

№ 282

Toy ba-ra-di e-şik al-hn-da

Ke-lin kel-gen-di ca-rnąq ar-baż-ga

To-lu üy-de - gi-li bol-sun-la, ey

Et-gen mu-rat-la-ri tol-sun-la
№ 283

Taw do-rdan-ni teşib ći-ga-ma, o-ri o-ray-da

Qi-siรัน taş-la-ni sar-qib cuwa-ma, o-ri o-ray-da

Col u-zaq-di, men a-şi-ga-ma, o-ri o-ray-da

Taw cel-ni da ce-tib oza-ma, o-ri o-ray-da

refrain

Ey, te-ren ő-zen-le, çe-get-le

Ey, qo-tur qa-ya-la, kün-bet-le

Siz-ge cań-ńur kel-sin, kü-set-se

Suw tam-ći-la-rım, su-wuk a-ya-zım

Siz-ni iy-nak-lay o-za-ma
Noghay song

No 284

\( \frac{1}{124} \)

\[ \text{Ha-man cal-lab kü-reş-sem da sýy-mek-lik col-dan} \]

\[ \text{Qi-ým iş-ni ba-ca-rr-ga kel-mez deb qol-dan} \]

\[ \text{Boy-sun-ma-di ca-zuw men-ñe, al-di ces-ir-ge} \]

\[ \text{Bu-yur-du bir qäc-hi ke-ce se-ni sü-yer-ge} \]
№ 286

\[ \begin{align*}
\text{Kökge} & \quad \text{termi-lib ös-gen na-rat-la} \\
\text{Casıl} & \quad \text{çep-ken-li ta-bı-ğat} \\
\text{Ata} & \quad \text{cur-tu-mu se-yir ha-pa-ri} \\
\text{Sawlay} & \quad \text{dun'-ya-ğa ay-ti-lad}
\end{align*} \]

№ 287

\[ \begin{align*}
\text{Kök-kü-regim} & \quad \text{col bol-luq-du} \\
\text{Canım} & \quad \text{saņ-nə qor bol-luq-du} \\
\text{Süy-gen} & \quad \text{cü-rek sü-yül-me-di, sü-yül-me-di} \\
\text{Qara} & \quad \text{kün-nüm ol bol-luq-du}
\end{align*} \]
6. LYRICS OF THE MELODIES

About the Karachay-Balkar language

The Karachay-Balkar language spoken in the southern part of the Karachay-Cherkess and Kabard-Balkar republics of the Russian Federation in the middle strip of the Caucasus is a typical Kipchak Turkic tongue. Up to the recent years it was thought to be two different dialects by Turkish and European Turkologists: Karachay and Balkar. This misconception was caused by those who had never carried out field research among the Karachay-Balkars having adopted the earlier results and regarded the dictionaries of others as sources. In the early 20th century Vilmos Pröhle conducted research among the Karachay-Balkars and published his findings and glossaries in Keleti Szemle, which greatly contributed to the emergence of this erroneous view.

Karachay-Balkar belongs to the Caucasian group of the Kipchak branch of Turkic languages. On the basis of Nekotorie dopolnenija k klassifikacii tureckih jazykov ‘A few observations about the classification of Turkic languages’ published by A. N. Samoylovič in St Petersburg in 1922, Soviet Turkologists claim that Karachay-Balkar constitutes the tav, bol-, kalgan classes of the z-Turkic languages using y. That means that Old Turkic azak/adak gives way to ayak, tag ~ dağ to tav, olmak to bolmak, kalan to kalgan in Karachay-Balkar. Also, in Karachay-Balkar the use of men instead of ben, and j- in place of the initial y- is a Kipchak characteristics.

Karachay-Balkar dialects

The Karachay-Balkars call their language tavlu ‘mountaineer, highlander’. In the course of its evolution the language bifurcated, but not into a Karachay and a Balkar tongue. The language in the Karachay area and that in the Bashan and Chegem valleys in Balkaria are not different, which means that it is talked by 90% of the Karachay-Balkar people, and it is the foundation of their literary tongue as well. The other dialect evolved in the Cherek valley of the Balkar area; the tongue spoken in the Holam and Bizingi valleys is also influenced by this Cherek dialect.

Although the Karachay-Balkar language aroused the curiosity of several European scholars including Vilmos Pröhle and Omeljan Pritsak, it has not been elaborated in detail in Turkey so far.
So as to be able to thoroughly describe the characteristics of the Karachay-Balkar language, at first the origins and social and cultural stratification of the people must be examined. Superficial field research does not allow for the exploration of the language in its entirety.

In Turkey the majority of works on the Karachay-Balkar language are based on Vilmos Pröhle’s research and the linguistic material he collected. On the basis of the material he gathered in the Cherek valley Pröhle concluded: *In Balkaria ten thousand people are living and In our village the river called Cherek flows from high to low.*

The Bolsheviks pushing into the Caucasus after the 1917 Soviet revolution created a new power setup. Kabard, Besleney and Abkhaz groups were settled in Karachay territory and the Karachay-Cherkess Autonomous Republic was established. Those living in the Bashan, Chegem, Bizingi, Holam and Cherek valleys were united under the Balkar designation and together with the Kabardars they were administratively subjected to the Kabard-Balkar Autonomous Republic. That was how the Karachay and Balkar people were artificially separated in 1922.

The fact that Pröhle published his research of 1915 in the Cherek valley under the title *Balkarische Studien in Keleti Szemle*, and that the dwellers of the Bashan, Chegem and Cherek valleys were given the name Balkar by the Soviets introduced the view of the Balkars and Karachays being two different groups in special literature.

The Karachay-Balkar Turkic language has two branches: the Karachay-Bashan-Chegem dialect and the Cherek dialect. The differences lie in the below phonetic and morphological phenomena:

*Phonetic differences*

Č: j phonemes: č of the Karachay-Bashan-Chegem dialect changed into a voiceless affricate [ts] in the Cherek dialect: *bićak > bićak* ‘jack-knife’, *ačhč > atshits* ‘key’, *üč > üts* ‘three’, *küčük > kütsük* ‘puppy’. The Karachay-Bashan-Chegem j turned into the voiced affricate [dz] in the Cherek dialect: *jilən > dzilən* ‘snake’, *jaš > dzəš* ‘young man’, *jol > dzol* ‘road’, *juğutur > dzuğutur* ‘mountain goat’. One of the central mistakes of Turkish researchers concerns the initial *j* of Karachay-Balkar. Several studies in Turkey collate the Karachay initial *j* with Balkar *dz*. These researchers nearly all refer to Pröhle’s dictionary published in *Keleti Szemle*. However, the initial *dz-* only appears in the dialect spoken in the Cherek valley and not in the whole Balkar area. Besides, in the Holam-Bizingi valleys and some of the Chegem dialect *j-* is sometimes replaced by ž-. Where the initial *j-* is dominant, there the proxim-
ity of Kabards, where the initial ž-[dz] is typical, the influence of Ossetian and Georgian-Svan languages can be reckoned with. For instance, the Karachay-Balkar janbolat and janhot are Zanbolat and Zanhot in Ossetian. This phonetic change in Karachay-Balkar Turkic can be attributed to diverse other ethnic impacts beside the neighboring Caucasian groups, too.

B : p phonemes. b-p in the Karachay-Bashan-Chegem dialect often turns into a fricative close to f in the Cherek dialect: ajašib > adzašif ‘surprised’, tapjam > tajdzan ‘cedar’, tulpar > tulfar ‘champion’, köb > köf ‘many/much’. However, it is not a fast rule that in the Cherek dialect all b-p phonemes change to f.

k phoneme. While in Karachay-Balkar there is always a high k- before a palatal vowel, in the Cherek dialect a deep q-like sound is heard before a palatal vowel: kiyiz > qiyiz ‘felt’, keng > qeng ‘wide’, köz > qöz ‘eye’, küzgü > qüzgü ‘mirror’. The consonants k/g of the Karachay-Bashan-Chegem dialect sometimes becomes h in the Cherek dialect: ketgen > qethen ‘walking’, kengeşgen > qengeşhen ‘inquiring’.

Initial ž. In the Karachay-Bashan-Chegem dialect, particularly in the Chegem, Holam and Bızingı areas the initial ž also occurs: jangï > žangï ‘new’, julduz > žulduz ‘star’, jarïk > žarïk ‘light’, jay > žay ‘summer’ or jol > žol ‘road’.

Labialisation
In the Cherek dialect the labial phoneme of the first syllable requires the vowel in the second syllable to become labial, too: ölgen > ölgön ‘dying’, üyge > üygö ‘home’, özden > özdön ‘of noble birth’ or süygen > süygön ‘dear’.

Metathesis
It can be amply exemplified in the Cherek dialect: ečki > ehчи ‘goat’, eski > eksi ‘old’.

Morphological differences
The Karachay-Bashan-Chegem and the Cherek dialects are also separated by some morphological differences.

The expression of a wish in first person singular has the suffix -ayım/-eyım in the Karachay-Bashan-Chegem dialect, and -ayın/-eyın in the Cherek dialect: barayım > barayın ‘let me go!’, aytayım > aytayın ‘let me say!’, bereyım > bereyın ‘let me give!’

The Karachay-Bashan-Chegem first person singular suffix -ma/-me is -man/-men in the Cherek dialect. Similarly, the second person singular is
Peculiarities of the Karachay-Balkar vocabulary

WHY IS THE KARACHAY LANGUAGE SPECIAL FOR HUNGARIANS?

Similarly to all western Kipchak Turkic tongues, Karachay is derived from Cuman (Golden 1992: 47). Cuman merged with the Hungarian language by the end of the 17th century, which makes the Karachay-Balkar word stock particularly important for Hungarian. Below I compare this vocabulary with Hungarian in some cases and with Common Turkic in others.

Compared to the Turkish language, the Karachay lexicon includes a large number of loanwords from Caucasian languages, first of all Ossetian. In Karachay there are far more Middle Mongolic loanwords than in Turkish; these have developed large clusters of derivatives as their roots, and also live on in compound words.

Karachay has salient importance for the Hungarian language. Besides belonging to the same group in language typology, several similarly lexicalized phrases or linguistic aspects can be observed in the two. A part of the Turkic words in Hungarian dating prior to the settlement in the Carpathian Basin was borrowed more or less in the area where the Karachay-Balkars live today. Although Karachays entered the stage of history far later than Hungarians, the ethnic constituents who merged and the linguistic elements that were assimilated are worthy of attention.

Below I am presenting some findings of my examinations of the Karachay dictionary badly missed for a long time.

-san/-sen in the latter: alğanma > alğanman ‘allegedly I bought’, bolasan ‘you exist’, keleme > kelemen ‘I am coming’. The Cherek dialect preserved the final n while the other dialect lost it.

The marker of the future tense in the Cherek dialect is -arlïk/-erlik, while in the Karachay-Bashan-Chegem dialect we have something different. A closer examination reveals that the former dialect preserved the original form, and the latter dialect diverged from it: öserikdi > öserlikdi ‘will grow’, ašarïkdï > ašarlïkdï ‘will eat’, turlukdu > tururlukdu ‘will get up’, minerikdi > minerlikdi ‘will fly up’.

I use Karachay as a short form for Karachay-Balkar. Where the peculiarity is only Karachay or Balkarian, I make special mention of it.
On numerals

Within the basic Turkic word stock, there are conspicuous differences in Karachay numerals in comparison to Turkish:

<table>
<thead>
<tr>
<th>Karachay</th>
<th>Turkish</th>
</tr>
</thead>
<tbody>
<tr>
<td>duvu</td>
<td>‘one’</td>
</tr>
<tr>
<td>duva</td>
<td>‘two’</td>
</tr>
<tr>
<td>dis</td>
<td>‘five’</td>
</tr>
<tr>
<td>duvardis, ishiz</td>
<td>‘six’</td>
</tr>
<tr>
<td>as</td>
<td>‘eight’</td>
</tr>
</tbody>
</table>

The system of numerals is also different: jiyirma ‘twenty’ is extended with ‘ten’ to produce jiyirma bla on ‘thirty’; twice twenty is eki jiyirma ‘forty’, eki jiyirma bla on is then ‘fifty’, üc jiyirma ‘sixty’, üc jiyirma bla on ‘seventy’, tört jiyirma (four [times] twenty) ‘eighty’ and tört jiyirma bla on ‘ninety’.

On adjectives

Among adjectives, aruw ‘fair, innocent, pure’, Kumyk arū ‘beautiful, pleasant, clean, nice’ (Németh 1911: 97): Classical Mongolian arīγ ‘pure, clear’ (Lessing 52). It is known in Old Turkic arīγ ‘clean, pure’ (Clauson 1972: 213), but it is rarely used in Turkish today. In Ottoman Turkish it is documented until the 14th century. The word has several synonyms in Karachay: asuwlu ‘convenient, fine, good, suitable’, ašhī ‘good, fair, pleasant’, čiraylı ‘fine, good-looking’ [čirailı Lessing 191], jahši ‘good, pleasant’. Let us cite its occurrence in a Karachay folksong: Ariw sifatiŋ es+im+den ketmey, ‘Your fair face can’t be erased from my mind... ’.49

Nouns

I examined several semantic groups of nouns, e.g. the words of Karachay horse breeding (Csáki 2005: 169). Let me now pick a special group of words, those related to beliefs, which are wholly missing from Turkish. The listed words

49  The Hungarian word ész ‘mind, wit’ is es in Caucasian Turkic languages, while in the majority of Turkic tongues akil of Arabic origin is used. Cf. also Krch. esge al- ‘bear in mind’, Krch. es+li Hun. esz+es ‘smart, brainy, witty’ etc.
are documented from Tavkul’s dictionary published in 2000, page numbers given in brackets.

*Adüham* and *ašham* means ‘shaman’, but as I have not found it in any other Turkic language so far, it may as well be an areal Caucasian name, similarly to several of the words below.

*Batça* means ‘a young man/lad dancing at an old Karachay shaman ritual’, and there is a separate word for a young woman/lass dancing at such a ceremony: *horur*. In epic folk poetry sorcery often occurs: *halmeš* ‘magic’, *hiynë* or *hiynë halmeš* ‘charm’, *aytuwto* ‘cursing, slandering’, *kargiś* ‘curse’, *köz+baw*50 ‘magic, deception; hypnosis’, and *dever* ‘a worshipped idol of the Karachays at the time of the shamans’. *Hamma-hirsa* ‘shamaness, sorceress’, *kart-kurtha* ‘witch, sorceress, cunning old hag’, *hiynëci* ‘magician’, *adüham* ‘shaman, wizard’, *tubulçe* ‘shamaness’, *tüyürham* ‘shaman, magician’ [<*tüyur* ‘circle, ring’], *kïmsaçi* ‘shaman, sorcerer’ [<*këmsa* ‘letter’], *tabaltayci* ‘shaman, priest’, *korgançi* ‘man directing the dances at the old Karachay shaman ritual’, *purçan-taralik* ‘tree or rock shrine of the Karachays at the time of shamanism’, *Ravbazi* ‘pear tree’51 believed to be holy by the Balkars in the age of shamanism’. In earlier centuries the Karachays worshipped trees, mountains. *Pulgura*, ‘a tune played on the *kaval* so as to find drowned persons in the old Karachay tradition’ also belongs to this semantic group.

**Other archaic nouns**

In several cases Karachay appears to be more archaic than Turkish as it preserves older forms, e.g. the second part of the OT hendiaduoin *yer orun* ‘place’ (Clauson 1972: 233) survives in Karachay as ‘place’. The same word is used for ‘bed’. There are derivatives as well such as *orunduk* ‘resting place’, *ornal-* and *orunlan-* ‘settles’ and *ornat-* ‘makes sy settle’.

**Nouns with dual meaning**

Old Turkic *ešik* lives on in nearly every Turkic tongue (Clauson 1972: 260), in Chagatay also meaning ‘gate’ (Fazylov 1966: 175), similarly to *Codex Cumanicus*. Middle Mongolian *bosaga* also means threshold in Karachay, e.g. in this example: *Bosağğa juwuk orun bolsa, Aşıği törge ozma*. ‘When there is room near the threshold, don’t push into the main place.’ (Tavkul 2001: 87).

50 For the Turkic etymology of the Hun. *baj* ‘charm, gracefulness’ see WOT 83. Róna-Tas traces it to OT *ba* - ‘to bind’ verbal root. In Karachay the anterior member of the compound *köz+baw* ‘charm, witchcraft’ is the word ‘eye’.

51 I wrote about the possible tradition of the pear-tree cult in Acta Orientalia (Csáki 2002).
Ešik lives on in Karachay with two meanings:

a) ‘door, gate’ e.g. Kızın közü ešikde. ‘The girl’s eyes are on the gate.’ (Tavkul 2001: 164) or ešikni tart- ‘close the gate’. That is its meaning in neighbouring Kumyk: ešık ‘door’ (Gürsoy-Naskalı 1991: 72), in Middle Turkic: ešık ‘gate, entrance’ and in all sorts of Chagatay dictionaries. It is known in other Caucasian Turkic language, but in Azeri the ‘threshold’ is astana or kandar. For further Turkic data see Ligeti (1986: 83).

b) ‘external world, outside; threshold’. For example: Taza suwnu kişi ešikge tökmeydi. Clean water is not poured outward.’ (Tavkul 2001: 214) or Üy išlegen balta ešikde kalır. ‘The axe that has hewn the house must be left outside’ (Tavkul 2001: 234). The phrase ešikge çık- ‘goes out (viz. to the toilet)’ is also used in Hungarian in the same sense.

The same duality can be seen in Kumyk in which there is another phrase ešikke bar- ‘yield to the call of nature, go out’ (Gürsoy-Naskalı 1991: 78).

The preservation of Old Turkic words gives rise to divergences in the Karachay and Turkic languages.

One example is the Turkic word terek ‘poplar’, too (Clauson 1972: 543). In Karachay it simply lives on as ‘tree’, and the same applies to Codex Cumanicus and the rest of the contemporary Turkic tongues (Kumyk, Noghay) of the Caucasus. The word for ‘tree’ in the rest of the Turkic languages is ağač: [OT ağac (Clauson 1972: 79)], which means ‘wooded area, woodland’ in Karachay. Turkish ‘forest’ is orman, as against čeget ‘the woods’ in Karachay. In the latter tongue orman means ‘Slavic person’.

The word saban52 means both ‘stubble-field’ and ‘plough’, while it only means plough in all Turkic tongues. The word is Old Turkic (Clauson 1972: 790), and taking on a formative suffix +Ilk ‘suitable for sg’ means ‘stubble-field’ and ‘land for sowing’.


In Karachay sal means ‘corps, carcass’, but in Turkic folksongs it occurs in the meaning of ‘board used for carrying corpses’.

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52 Further data can be found among Central Asian Turks, also meaning ‘plough’ (Molnár 2001: 103-118).
**Place names**

The Karachays’ name-giving custom studied here with the help of Tavkul’s dictionary has special interest for Hungarians, too. E.g. ñindir orun ‘place of harvest’, or the more concrete tonguzorun ‘place for pigs to stay’ (Tavkul 2000: 485). Orun means ‘place’ (see in the section above on archaic nouns), and as such, it reminds us of some sporadic phrases in the *Deed of the foundation of the Tihany Abbey*\(^5^3\), e.g. kerthel ‘lit. garden place [for hay]’, petre zanaia hel ‘place for Petre’s hay’.

Similarly, Karachay place names with -baš ‘head, main, posterior member of sg.’ (e.g. Adïrsuwbašï, Alibekbašï, Čegetkarabašï, Garalikolbašï etc.) are analogous with Hungarian *Sar feu > Sárfő ‘lit. mud head*, *Azah fehe > Aszófő ‘lit. head/beginning of the dry area’ (TA) as opposed to Krch. baš oram (310) ‘main street’.

It seems probable that under diverse foreign influences some elements of the lexicon assumed different meanings in different tongues. E.g. the Karachays, who are said to be good hunters, have three words – *maral, kiyik*, and *buw* – for ‘deer’\(^5^4\). The middle one means ‘deer’ in Turkish in the form *geyik*, while in Karachay this word stands for ‘game’, ‘forest animal’, thus an archaism is preserved in this word. From it a verb is also formed: *kiyik+se- ‘grows wild’.*

**Calques**

What lends calques special significance is that they allow an insight into linguistic coexistence or close neighbourhood of different ethnic groups. Without taking over another language’s phrase unchanged, we translate its morphological elements to gain a newly lexicalized unit.

**Calques related to the family**

The question – “What explains that the Hungarians borrowed the words *asz-szony* ‘married woman’ and *özvegy* ‘widow’ from Alan?” – was raised in the preface to the reprint edition of the Hungarian prehistory edited by Lajos Lige-ti (1986:V).

The following question might also be posed: is it possible that the concept of marriage began in the life of the Hungarians when they were residing in

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\(^5^3\) *A tihanyi apátság alapítólevele (1055) ‘Establishing charter of the Abbey of Tihany’* is the oldest written Hungarian document. It contains proper names of major importance in the region.

\(^5^4\) Kumyk *bolan ‘deer’ (Németh 1911: 103) is most probably related to Hungarian *bölény ‘bison’ (WOT 172). That word is possibly also retraceable to the original habitat in the Caucasus, borrowed by the Hungarians north of the Black Sea.*
the Caucasus? The ethnic name denoting themselves of the Karachay-Balkars living next to the Alans is Alan, used to address one another when they are among themselves. The Hungarian házas ‘married’ lit. ‘with a house’, ‘having a house’ is the translation of each morphological units of Turkic evli. In Karachay, the phrases ‘take a wife, go to sy. i.e. in marriage’ are used today just like their Hungarian counterparts.

Karachay kimge keterin (№ 235) ‘Who shall I go to as wife? Who shall I marry?, Krch. er+ge ber- (№ 3) ‘gives [a girl] to a husband’ [i.e. marries a girl off], Krch. er+ge bar- (№ 258) ‘goes to a husband’ [i.e. marries] are examples from our collection. The number in parenthesis designates the number of the song it appears in. Further examples Krch. Men da seni alliğem ‘I wanted to take you [as wife]’ (Ex.3.4), Kök Teyrisi Cer Teyrisin alganda ‘When Sky God takes Earth Goddess [in marriage]’ (№ 164).

The phrase ‘tying up one’s head’ for ‘marrying sy.’ is used in both languages. Krch. Baš baylagan is the name of a special tax imposed on the peasants called karakiši. When the landowner’s daughter married, every villager had to donate a two- or two-and-a-half-year-old cow.

The idea that people get their children from God is alive in both language areas Krch. Allah berdi seni maña ‘Allah has given you to me’. Krch. kart ata/ana ‘grand [lit.old] father/mother’ (Tavkul 2000: 246) corresponds to the Hungarian counterparts: nagyapa/anya ~ öregapa/anya.

Other word-for-word translations
In the study of the old Turkic loanwords borrowed by the Hungarian language, an important role is played by literal, word-for-word translations, e.g. pl. saw+luk Hun. egész+ség ‘health’ [lit. whole-ness], saw+luk+suz : Hun. egész+ség+telen ‘unhealthy’.

Hun. fő ~ fej ‘head, main, chief’ is a frequent element in place names as we have seen before. kútʃő ‘source’ lit. well-head’, forráʃfő ‘fountain head’, Aszóʃő, Disznóʃő etc. It is just as active in Karachay: Alibekbaşi, Garalıkoʃbaşi, etc. In Krch. qiliʃ bla sermep, baʃlarin aladi ‘Striking with his sword he cut off heads.’ (Kovács 2005: 176) we also have a Hun. parallel feʃet veszi ‘take one’s head’. Further examples:
The impact of the Caucasian languages upon Karachay-Balkar is very strong, not only in the numeric system and the names of days and months, but in the usage of the most frequent common words.

On archaic verbs

There are several verbs in Karachay known from Old Turkic, e.g. ayt- ‘to say’ which also survives in Crimean Tatar. In Turkey, we only heard this word in Bektashi ritual songs in which its archaic character makes it fit for sacral hymns. Otherwise it is not used.

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55 Middle Turkic forms of the verb ay- ~ ayd- ‘govorit’ can also be found (Nadžip 1979: 129, 77).
Éva Csáki with a Karachay woman in Turkey
**On adverbs**

There are several parallels between Karachay and Hungarian adverb formation. I have already demonstrated it in the discussion of the ablative suffix \( +DA\text{n} \).\(^{56}\) Further Karachay examples: \( baštïn \) ‘from above’, \( jangïrtïndan \) ‘again’.

The Caucasus Mountains influenced the Karachay’s definition of the south: since they live on the northern slopes of the mountain range, for them south means \( ogarï jän \) ‘upward’.

Karachay \( közïw \) Hun. \( köz \) ‘interval, space between’ is documented from a very early date in the Hungarian place-name \( Ėtel+kôz \) (also Csallóköz, Ormánköz, etc.). Like in Hungarian, the word is active in Karachay in forming adverbs of place and time. For example: \( bir közïwde \) ‘in the meantime, sometimes’, \( közïw közïw \) ‘taking turns, one after the other’, \( kegeyle da közïw aylandïla \) ‘the spokes of the wheel turn one after the other’, \( köz baylangan közïw \), ‘twilight, the interval of time when the eye is bound by darkness’, \( jangurjavgan közïwde men tavda em \) ‘while it was raining, I was on the mountain’ and \( Arbanï tïngeregi közïw awnar \). ‘The wheels of the cart turn one after the other.’ (Tavkul 2001: 47)

Research has not come to an end here, on the contrary further tasks are being clearly outlined. The early Hungarian place-names should be examined as important results may be in store there. We know little of the early Hungarian pre-Christian religious customs, ways of life, names of places referring to them. In the early Hungarian language records startling similarities have already been found.

Today, Hungarians living beyond the border have preserved several archaic features in their language, and therefore the vocabularies of their dialects should be examined. For instance, several early Kipchak loanwords are part of the lexicon of Moldavian Hungarians and in most cases they are living words in Karachay as well.

**Lyrics and their translation**

The song texts were put down in Turkish ortography by Ufuk Tavkul with relevant commentaries, and he translated the Karachay texts into Turkish. Éva Csáki translated them from Turkish into Hungarian and she annotated the texts.

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\(^{56}\) In earlier periods of language history, Hungarian also used more verbs that went with the ablative case of the nouns. Later, the verbs attracted far more nouns in dative and locative cases (Csáki 2007).
• Ex.1. Gollu (Song of the ancient religion), Kabard-Balkar Republic, Janikoy, 2000
Aş aşamaydılma ba bizni ça, oyra Gollu
Da suw içmeyle da ba bizni qzla, oyra Gollu
Keçe teşinib da catmayla, deydi, oyra Gollu
Kündüz kiyinib da qaçmayla deydi, oyra Gollu
Our young men do not eat food,
Our young women do not drink water, oyra,\textsuperscript{57} Gollu,\textsuperscript{58}
They do not undress at night for bed,
They get dressed for the day, but they don’t sneak away, oyra, Gollu.

• Ex.2.1a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000
Kök bla cerni arası
Bashıq bolsun ya Allah
Türklüleni qlıçıları
Kesgiq bolsun ya Allah
Anwar biy bolğiye
Kafkazyani pasası
Bizni bu halğa salğan
Soltan Raşid çaşasın
Between Heaven and earth
Let there be a ladder, oh, Allah!
Let the sword of the Turks
Be sharp, oh, Allah!
If only Enver pasha had been
The lord of the Caucasus!
Long live Sultan Rashid
Whose grace brought us here!\textsuperscript{59}

• Ex.2.1b. Rhyme, Turkey, Yağlıpınar, 2005
Cüw cüw cüw ala\textsuperscript{60}
Eki çıçıq suw ala
Qazi qumuqdan keleme
İt çabhand da öleme
Amma boza bişirir
Akka aşça tüşürür
Chirp, chirp, twittering
Two sparrows are drinking water.
I’m coming from Gazi Kumyk\textsuperscript{61},
I’ve been attacked by a dog, I’ll die.
Grandma’s cooking boza\textsuperscript{62},
Grandpa’s earning money.

• Ex.2.2. Dance tune, Turkey, Eskişehir Karachay Society, 2005
Meni alaşam çabhan eted hay hay hay hay
Qızıganlay da qabhan eted hay hay hay hay
Ari aylan da salam aşa
Beri aylan da biçen aşa
Aşamasan talaw\textsuperscript{63} aşa!
My horse races nicely,
It bites if it’s upset.
Turn that way, eat some hay,
Turn this way, eat dried grass.
If you don’t eat, plague on you!

\textsuperscript{57} Oyra, orira, orayda nonsensical Karachay dance words, the last one also the name of a dance but it is often used as a padding word.
\textsuperscript{58} Gollu is a member of Karachay mythology, the deity of Plenty (Tavkul 2000: 206).
\textsuperscript{59} The ruler of the Ottoman Empire Sultan Rashid did a lot to save the Caucasian Turkic groups. This is why he is hailed here.
\textsuperscript{60} Hungarian children also sing this song to the words ’Csip-csip csóka’ [Peck, peck jackdaw].
The game is similar: hands are put one on the other, each pinching the back of the hand beneath (kind communication by Tekin Koçkar, Eskişehir, 26 January 2012).
\textsuperscript{61} The singer is from Daghestan.
\textsuperscript{62} Bewerage from fermented millet.
\textsuperscript{63} talaw ‘strangles’, an illness of horses (Tavkul 2000: 372), here included in a curse.
• Ex.2.3a. Zikir (religious song), Kabard-Balkar Republic, outskirts of Nalchik, 2000

Sözüm awwal – bismillah  
Ekinçi – alhamdulillah  
Salat-salam64 fayğambarğa  
Ahlusuna-ashablağa

My first word is bismillah65,  
The second is elhamdülillah66,  
We ask for blessing for the prophet,  
His relatives, his advocates.

Añana tabiy bolanlağa  
Din colunda turğanlağa  
Razı bolsun stylh Allah  
Din colunda tutsun illah

May the believers be loyal to him,  
May those who walk the path of religion  
Be accepted by Allah!  
May he keep them on the path of religion!

• Ex.2.3b. From the Nart epic (Eliya), Kabard-Balkar Republic, Kashha Tav, 2000

Aşırdila bizni Nartla quçalaşşb Eliya67  
Saqlaydila bizni Nartla cuvulaşşb Eliya  
Qara qarğa col nögerdi bizge barelğa Eliya  
Kim bileli qaytbizmi biz a endi Eliya

Before going to a battle, the Narts embrace, Eliya,  
The Narts are waiting, ever closer, Eliya.  
A black crow is the companion on the way to us, Eliya,  
Who knows if we will ever return, Eliya.

Taw başında Nartla tamır qazadila Eliya  
Alani qatınlari saqlaydila Eliya  
Ala bugün cortuwwula ketgendi Eliya  
Kim bileli ala sawlay qaytlamı Eliya

On the mountain top the Narts extract iron, Eliya,  
Women are waiting for them, Eliya.  
They have gone on a marauding raid today, Eliya,  
Who knows if they will return safe and sound, Eliya.

• Ex.2.4a. Jir – to a son joining the army, Turkey, Yağlıpınar, 2005

Oy quwanç ete kelirse canım camağatiña, eliñe  
Burulub burulub barادي ol Erzurumnu ullu colları  
Men minden qarab körmeyme Palantökeni tawların  
Seni amaltın eridi canım eki közümü cawları

You’re coming home to your village in joy, my darling,  
The long roads of Erzurum are meandering with you.  
I can’t see the mountains of Palandöken,  
I’ve cried my eyes out for you, my darling.

Altindan kamar tağarquma süygen qızını beline  
Quwanç bla kelgeyên canım camağatiña eliñe

I will tie a golden girth round your waist, darling,  
If only you’d come home to your village happily, my darling!

---

64 “If only Allah would reward the prophet on our behalf as much as he deserves it!” This prayer for blessing is registered by the angels upon Allah’s order; no matter who says it, it is worth one thousand days of good deeds.
65 ‘with the name of Allah’ – Muslims begin all activity with this saying.
66 ‘with God’s blessing’
67 Eliya is the God of lightning and thunder in Karachay mythology (Tavkul 2000: 191).
• Ex.2.4b. Jir, Turkey, Yakapınar – Ertuğrul, 2005
Qaranlık gece qara çıkan bla qalay catayım hoy
Seni amaaltım başımı suwğa qalay atayım hoy
How shall I go to bed with a black serpent in a
dark night?
How shall I plunge into the river for you?

• Ex.2.5. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin pubmillerge payğambarnı
şafagatından
Ya hu yaman hu zamanlișsan illa hu
May Allah give the believers through the inter-
cession of the prophet
Oh, Allah ...

• Ex.3.1. Zikir (Turkish), Turkey, Yazılıkaya, 2005
Şu cennetin ırmakları
Akar Allah deyu, deyu
Çıkmış İslam bülbülleri
Öter Allah deyu, deyu
The streams of this heaven
Are gurgling the name of Allah.
The larks of Islam have
flown off,
They are singing the name of Allah.

Aydın aydınndır yüzleri
Şekerden tatlı sözleri
Cennet huri kızları
Gezer Allah deyu deyu
His face is brighter than the Moon,
His words are sweeter than sugar.
The angels of Paradise are strolling
Saying and saying the name of Allah.

Note: This ilahi (religious hymn) was sung in Turkish.

• Ex.3.2. Mevlid (religious song), Turkey, Bolvadin, 2005
Muslimanlar aytayım siz mawluta tınılaşız
Payğambarnı hallarin başdan ayaq anılaşız
Men başlab aytayım boluslusun bolurun
Halqdan algın caratdi payğambar bolluq nurun
Muslims, listen to my death lament
About the life of the prophets from the begin-
ning to the end!
I’m going to sing it from the beginning to the
end:
He first created light that later turned into the
prophet.

Ani üçün caratdı ceti köknü cerleni
Ani üçün boldurdu tişileni erleni
Taza bolgan atadan sılya anağa aylana
Ata ana aşhısı payğambarğa saylana
He created seven heavens and the earth for him,
He created males and females for him.
He guided him from a true father to a noble
mother,
So that the prophet shall be born to the best of
the selected mothers and fathers!

Note: Allah picked the father and mother of the prophet from noble and pure people.

68 Incomprehensible imitation of Arabic text.
**• Ex.3.3a. Zikir, Turkey, outskirts of Eskishehir, 2005**

Muslimanlar aytayım siz mewlutte tırganlağız
Paygambarını hallarin başdan ayaq ağı隔着
Alğın başlab aytayım boluslusun bolurun
Halqdan alğın carathand paygambar bolluq nürün

Muslims, listen to my death lament
On the life of the prophets from the beginning to the end!
I'll sing the beginning up to the future:
He first created light, which later became the prophet.

**• Ex.3.3b. Dance tune, Turkey, Bashhüyük, 2003**

Ullu suwnu köpürü
Ekibiz minsek köTürür
Men da seni allığem
Ol gawur ataŋ öltürür
Qolundaği yüzüğüm
Qoğaşınley awurdu
Seni wa manча bermegen
Ceti Orusdan gawurdu

On the bridge of the great river
We can cross both of us, it can carry us.
I wanted to marry you,
Your ghiaour father is killing me.
The ring in my hand
Is heavy like lead.
The one who refuses to let me marry you
Is more ghiaour than seven Russians.

**• Ex.4.1. Dance tune on the accordion, Turkey, Bashhüyük, 2001**

Allah bizni da qaratdı
Kimni arı, kimni beri atdı
Şükur bılsun uulu Allahā
İslam dinine qaratdı
Paygambarla arasında
Köb zamanla ani ötdürdü
Şuqur bılsun uulu Allahha
Habibni bizye cettirdi

Allah has created us, too.
He placed one here, the other there,
Let us praise Allah!
He has guided us towards Islam.
He has often put him in front
Among the prophets.
Thanks to Allah the glorious,
He has sent us our beloved [prophet Mohammad].

**• Ex.4.2. Zikir, Kabard-Balkar Republic, outskirts of Nalchik, 2000**

Allah bizni da qaratdı
Kimni arı, kimni beri atdı
Şükur bılsun uulu Allahā
İslam dinine qaratdı

Allah has created us, too.
He placed one here, the other there,
Let us praise Allah!

**• Ex.4.3. Orayda, Karachay-Cherkess Republic, Teberdi, 2000**

Qab-qaraq lana seni qaşlarınığ
Aını tübünden közleriniğ
Cürek cawumu aşab baralla
Ol mençe aythan sözleriniğ

Your eyebrows are coal-black,
As are your eyes beneath them.
The shell around my heart
Is cracked off by your words to me.

**• Ex.4.4. from the Nart epic, Kabard-Balkar Republic, concert in Nalchik, 2000**

Şurtuq elden çığb barabiz, oy da orıra oy,
Nart Örüzmek a allıbzıdadi, oy da orıra oy,
Aını cüregi qanıbızıdadi, oy da orıra oy,
Anı öhtemliği barıbzıdadi, oy da orıra oy,
Qarlı tawlağba biz ceterikbiz, oy da orıra oy,
Dommayla qırb biz keltırlıkbiz, oy da orıra oy,

We set out from Shurtuk’s country, oy da orıra, oy,
Orüzmek Nart is going in front, oy da orıra, oy,
His courage is in our blood, oy da orıra, oy,
His bravery is shared by us all, oy da orıra, oy,
We reach the snow-capped peaks rapidly, oy da orıra, oy,
We kill bison and bring them, oy da orıra, oy.

69 One of the smartest, leading characters of the Nart epic who fathered the Narts to lady Satanay.
• Ex.5.1. Dance tune, Turkey, Bashhüyük, 2001
Senden sora qaysı tawdu
Aruwluq bla bay bolğan
Başı qış bolub, beli caz bolub
Eteklerinde cay bolğan
Are there mountains other than you,
That abound in so much beauty?
Winter on the summits, spring on the slopes,
There is summer at their feet.

• Ex.5.2. Tepena, Kabard-Balkar Republic, Ogari Malkar, 2000
Oyra, oyra Tepena oyra Tepena
Tepenani tebsegiz oyra Tepena
Oyra, oyra Tepena oyra Tepena
Oynça solğa barğız oyra Tepena
Oyra, oyra Tepena oyra Tepena
Çaşla aruw tebseyle oyra Tepena
Oyra, oyra Tepena oyra Tepena
Oynça aruw tebseyle oyra Tepena
Dance Tepena's dance, oyra, Tepena!
Move right, move left, oyra, Tepena!
Oyra, Tepena, oyra, Tepena,
Lads are dancing it real nicely, oyra, Tepena!
Oyra, Tepena, oyra, Tepena,
Lassies are dancing it finely, oyra, Tepena!

• Ex.6.1. Dance tune on the accordion, Kabard-Balkar Republic, Nalchik concert, 2000
Bu cennetin ırmakları
Akar Allah deyu, deyu
Çıkmış İslam bülbülleri
Öter Allah deyu, deyu
The streams of this heaven
Are gurgling the name of Allah.
The larks of Islam have flown off,
They are singing the name of Allah.

• Ex.6.2. Zikir in Turkish, Kabard-Balkar Republic, outskirts of Nalchik, 2000
Aydın aydınlık yüzleri
Şekerden tatlı sözleri
Cennet huri kızları
Gezer Allah deyu deyu
Their faces are brighter than the Moon,
Their words are sweeter than sugar,
The angels of heaven are strolling
Reiterating the name of Allah.

• Ex.6.3 Dance tune, Turkey, Bashhüyük, 2001
Zıngırdayı telefon
Uzatama qolumu
Aşınłathan qyındı
Cüregimi bolumun
The phone is ringing,
I reach out to answer,
It’s hard to pour out
The sorrow of my heart.

Tanınmasam da seni
Kürmesem da ömürde
Seni nazik awazın
İleşdirdi kesine
Though I don’t know you,
I have never seen you.
Hearing your thin voice
Has kindled my fire.

70 Tepena is one of the deities of fertility in Karachay mythology. At the spring festivities Karachay-Balkars turn to her in hope of a good harvest, and dance the dance of Tepena asking her for plentiful crops and wealth.
Lyrics and Their Translation

• Ex.6.4. Zikir in Arabic, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

• Ex.6.5. Zikir, Turkey, Belpınar, 2005

Bismillah deb başlayışq
Salat salam aytayışq
Adet etib künde cetmiş
Biz tobagā qaytayışq
Har bir işni allında
Bismillahi oquğuz
Bismillahsız iş etsegiz
İbilis bolur şoğuğuz

Let’s start with the name of God,
Let’s ask blessing for the prophet.
Seventy times a day, as usual,
Let us repent of our sins!
Before we do anything
Let us mention God’s name!
If you work without doing so,
Satan will be your friend.

• Ex.6.6. Zikir (in Turkish), Turkey, Yakapınar – Ertuğrul, 2001

Aman mü’minin, canım mü’min
Muhammedi gördün mü
Şimdi burdan geçip gitti
Çeşmeye de sorsan bilir
Aman çeşme, canım çeşme
Aman çeşme, canım çeşme
Muhammedi gördün mü
Şimdi burdan abdest aldı
Camiiye de sorsan bilir

Oh, true believer, dear true believer,
Have you seen Muhammad?
He has just passed by,
If you ask the spring, it will know.
Oh, spring, dear spring,
Have you seen Muhammad?
He has just done the ablution,
If you ask the mosque, it will know.

• Ex.6.7. Mevlid, Karachay-Cherkess Republic, Karachaevsk, 2005

Payğambarla tüşünde kızüzü kızüzü keldile
Qarnındağı caşından süymüşçülük berdile
Senden sıhlı ulu Allah bir qatını görmedi
Sanşja bergen balanı bir anağa bermedi

In his dream the prophets arrived one after the other,
They brought her news about the baby under her heart.
The Mighty Allah has never seen a woman dearer than you,
He has given his son to you of all mothers.

• Ex.7.1. Iynar, Turkey, outskirts of Eskishehir, 2005

Keçe cuqlab bir tüş kördüm
Allah da aytsa hayırdı
Seni da manşja almanın
Gavur ulu gavurdu

I had a dream at night,
I hope it is a divine signal.
He who does not buy you for me,71
Is the worst of all infidels.

71 It refers to an old custom: the representatives of the bridegroom (professionals or relatives, parent, friend, etc.) had to strike a bargain with the bride’s parents. If the price of the bride was too high to be paid, sometimes the groom abducted the bride, but he could be pursued and both of them could be killed in an extreme case.
• Ex.7.2. Zikir, Turkey, Belpınar, 2005

Ay qarnaşla tınılaşız
Mindan oyum alayıq
Ağña oylanıb tüzelib
Carq betden marayıq

Bir adam umut etmesin
Bu dunyada çarşara
Uzaq uzun har zaman
Dunyadagın aşarğa

Listen to me, brothers,
Let it be a lesson!
Let’s think over our matters and settle them,
Let’s listen with shining faces!72

No one should hope
They can live for ever!
For ever and ever,
Consuming worldly goods.

• Ex.7.3. Iynar (love song), Turkey, Bashhüyük, 2001

Qobuz soğça turama
On altı bardı tüyegi
Gabatiy biyge da uşaydı
Süygenimi da cüregi

Ustol üsünde bir alma
Men da almâyma sen da alma
Men barmagan toylağa
Da sen da barib qynalma

I play the accordion,
It has sixteen buttons.
The heart of my darling
Is like that of Mr Gabatiy.

There’s an apple on the table,
I won’t take it, you shouldn’t take it!
To the wedding feasts, where I never go,
You shouldn’t go, either!

• Ex.7.4. Funny song, Kabard-Balkar Republic, Nalchik, 2000

Oy, sandıraq, sandıraq
Sandıraqnı sanayım
Quwançığa barayım
Seyirişe qarayım

İndirisni Mahayı
Qaşhasında hahayı
Oy Mahayım, Mahaylay
Sırtha çığib hahaylay

Ay, rubbish, rubbish,
I’m counting the rubbishy talk.
I’ll go and see where he is,
So that he’ll be happy.

Indiris Mahay
Scalp disease, screaming.
Alas, my Mahay, my Mahay!
I keep shouting, climbing the peak.

Comment: The nonsensical text imitates how one raves while dreaming at night.

• Ex.7.5. Iynar (mocking song), Kabard-Balkar Republic, Bızıngı, 2000

Suw boyununa barğanma
Suw bla birge çklärğa
Bir-eki iynarla da men aythanma
Seni hallerini sinârğa

Seni hallerini snasam haman
Amandan aman çașsa sen
Senden igini dağı tabmasam
İzlerme deb aylanama men

If I try to describe you,
You’re a bad boy, worse than the worst,
I won’t find one better than you,
Yet I’ll try it, I’ll see about it.

72 Those who believe in Allah shall take it as a lesson, shall learn from the mistakes of others, if possible!
• Ex.8.1a. Biynöger (heroic song), Karachay-Cherkess Republic, Karachaevsk, 2000
Oy atasından a cigit tuwğan Biynöger
Tamada qarnuşt ol it awruwdan awruydu
Ol ança cararq ol aq maralını süttüdū

Anı tutarq a ana qarındaşiń itidi

His father’s valiant son, *Biynöger* has been born,
Your brother is lying in bed with scabies,
The milk of the white roe would be balm for him,
It’s your uncle’s dog alone that can catch the roe.

• Ex.8.1b. Iynar, Turkey, Kilisa – Orhaniye, 2001
Tawlada aylańńan kiyikle
Kiyikni ullusu cuğutur
Aman tişiruwga sırlısan da
Emegenden aman suwutur

Among the mountain game
The mountain goat is the biggest.
Coming across a bad woman
Is more harmful than a witch.

• Ex.8.2a. Iynar, Turkey, Doğlat, 2001
Biz çıqgan edik a voy Ullu Bashandan üzülüb
Da kirgen edik şam Teberdige voy voy tizilib
Biz umut etgenek ullu Teberdideçaşarga
Bizge buyurulmad Muhunu da budayından aşarga

Come on, sweetheart, let’s do it,
Come here to my right side!
I’ll make you my mother’s daughter-in-law,
Get into my new cart!

Comment: Ullu Bashan and Teberdi are among the best-known Karachay settlements. Muhu is the name of a Karachay plain.

• Ex.8.2b. Hummed dance tune, Turkey, Kilisa – Orhaniye, 2001
• Ex.8.3a. Iynar, Turkey, Bashhüyük, 2001
Alayda qarab körese
Meşina colnu qıyırin
Endige deri bilmey edim
Da süygenlikı qıyımın

The sweet melon growing in the garden
Is placed before them with my hands.
About the tortures of love.

Bahçada bitgen bal havun
Barmaşım blı salayım
Termilib a turama oy Alan
İzıändan a qarab qalayım

The sweet melon growing in the garden
Is placed before them with my hands.
I’m longing for you, Karachay boy,
If you leave me, I’ll follow you with my eyes.

• Ex.8.3b. Zikir (Turkish), Turkey, Yazılıkaya, 2005
Yeşildir sançağı, nurdan alemi
Yeşildir sançağı, nurdan alemi
Delilim Kur’andır, Allah kelami
Delilim Kur’andır, Allah kelami

Its flag is green, its world is from light.
Its flag is green, its world is from light.
My guide is the Quran, Allah’s word.
My guide is the Quran, Allah’s word.
Namaz kilmayanlar, yollar haramı
The way of those who don’t pray to him is sinful,

Namaz kilmayanlar, yollar haramı
The way of those who don’t pray to him is sinful.

Gel, ölüm gelmeden tedarik eyle
Come, get ready before your death!

Gezdiğin yerlerde Hakka şükür eyle
Wherever you walk by, keep praising God,

Gezdiğin yerlerde Hakka zikir eyle
Wherever you walk by, mention God’s name!

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<tbody>
<tr>
<td>Oy Gezoh ulu da biyleni wa biyi Biynöger</td>
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<td>Carathan Allah a seni çasarıni süymegen, ey tay woy Gezoh ulu Biynöger</td>
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<td>Tamada qarnışan ol it awruwdan awruydu</td>
</tr>
<tr>
<td>Da awruy ese wa ança da rmaña ne carar, ey tay woy Gezoh ulu Biynöger</td>
</tr>
</tbody>
</table>
The milk of the white roe is balm for him,
The Uncle’s dog would be able to catch it,
Alas, son of Gezoh, Biynöger!
I went to his place to borrow it,
I was not treated as a human being,
When I asked him for it, he even refused me the puppy.

Ijaları taş başına çaşydınla
Ijaları adam et aşydyla
Gapalawla eki elle bir boldula
Gapalawla eki elle bir boldula
Gapalawla eki elle bir boldu
Gapalawnu cathan ceri när toldu
The Izha family live on the mountain top,
The Izha family live on human flesh.73
The Gapalaws united from two sides,
The Gapalaws united from two sides.
The Gapalaws were two siblings, they became one.
The Gapalaw’s bed became filled with light.

Yüce dağ başına kiryanım başlı
Ağladım, ağladım gözlerim yaşlı
Hiç bayram etmedim silada yanim kardaşlı
My spinning-wheel is high on the mountain top,
I’ve weeped and cried, my eyes are tearful.
I’ve never enjoyed myself, at home I have sib-
lings.

Ishawat deyle da, ishawatdı deyle, qoymayla
Canım, ishawatda wa adam a môlekle oynayla
Közüm a ilindi da adam a môlekni qasına
Süyüb a tebredim sora men da başından
They call it Ishawat74, Ishawat, incessantly,
My dear, in Ishawat human angels are dancing.
The brows of a human-angel captured my eyes,
I fell in love with him the moment I caught sight of him.

Biz barabız İstanbulu coluna
Allah da salsın müsliman patçahnı coluna
Biz İstanbulu zemzem quyarbız qumğanja
Biz İstanbulu tüye soyarbiz qurmaŋa
We’re leaving for Istanbul,
May God place us in the hands of the Muslim ruler.
In Istanbul we’ll taste the water of life,
In Istanbul we’ll kill a camel for animal sacri-
face.

73 This is poetic exaggeration but they are really savage, quarrelsome, cruel. We met a descendant in Eskishehir on 27 January 2012 who told us the story of the Gapalaws and we recorded their lament from him.
74 Karachay livestock breeders keep the animals in separate stables (ishawat) close to the village. Right next to the dwelling houses they don’t keep animals, there are no stables there.
• Ex.10.5b. Lament, Kabard-Balkar Republic, Ogari Malkar, 2000

Aycayağım seni arbazıng tik bolsun
Qantor atla oynab oynab çabmazça
Oy ekibiz qayrı qazib buğarek
Sawlay Qaraçay izleb izleb tabmazça

My dear Moon, may your yard be so steep that
Not even brown horses with bright black tails and
manes could romp in it!
Where could the two of us have escaped to hide,
The whole Karachay land would have been
searched for us.

Alay Golałada baliy terekle
Caz başında alay aruw çagalla
Meni kibik aman tişiz qartla da
Seni kibik aruwlanı taballa

In the Gola family’s garden the sour cherry trees
Burst into beautiful bloom in spring.
Toothless old people like me,
Come across beauties like you.

• Ex.11.1. Zikir, Turkey, Bolvadin, 2005

Sarı gavur mülkübüznü alğandı
Cüreklege qara muhur salğandı
Mümin kafir tanılmayan qalgandı
Aldanmağız ahır zaman dunyaga

The blond giaour75 has stolen our possesions,
He has stamped the hearts with a black seal.
Believers and infidels have mingled,
Do not believe this transient world!

Nek salmaysız Payğambarqa salavat
Onu için (anı üçün) eter sızge şafaqat
İynanmahalına bolsun nalat
Aldanmağız ahır zaman dunyaga

Why don’t you pray to the prophet
And ask for his intercession?
Cursed be the infidels!
Do not believe this transient world!

• Ex.11.2. Folksong, Turkey, Doğlat, 2001

Çuwaq kökden kölek tiğib kiyseŋ da
Culduzladan tüyme etib tıkseŋ da
Sen ılyıqma ataŋ kiygen kiyimge
Qabdalinda ani halı tıymege76

Should you wear a shirt sewn from the bright sky,
Should you sew a button on it made from the
stars,
Even so, don’t be ashamed of your father’s cos-
tume,
The thread-button on his caftan!

• Ex.11.3 Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

Meni alaşam boz horadı, oyra oy
Anı kim da nek soradı, oyra oy
Alaşımı çaŋız tüğ, oyra oy
Sirtındağı kertme cügü, oyra oy

My horse is grey, oyra oy,
I am asked about it all the time, oyra oy,
Its only load is, oyra oy,
The pears packed on its back oyra oy

75 Among themselves the Karachays chiefly referred to Russians by the nickname blond giaour.
76 Hali tıyme ‘thread-button’. In old times there were no plastic or bone buttons in the Caucasus.
Buttons for costumes were made from thread.
Meni aşaşam Qırqız çırğa, oyra oy
My horse is a Kirghiz jennet, oyra oy,
Sekiredi arsun çırğa, oyra oy
It can jump over an arshin\(^77\) wide rift, oyra oy,
Alay ötkür meni aşaşam, oyra oy
My horse is so brave, oyra oy,
Oy aşaşam, boz aşaşam, oyra oy
Alas, my horse, my gray horse, oyra oy.

• Ex.11.5 Orayda, Kabard-Balkar Republic, Ogari Malkar, 2000
• Ex.12.1. Jir, Turkey, Yakapınar–Ertuğrul, 2005

Kafkaziya’də biz da bara bara
In the Caucasus, as we were wandering,
Sürüw da sürüw qoy korduk
We had seen lots of sheep flocks,
Ullu Qaraçay’də tögerekde wa tutub
In the great Karachay land we had seen
Tögerekde wa tutub a toy korduk
Rejoicing people dancing in circles.

• Ex.12.2. Jir (cursing song), Kabard-Balkar Republic, Bızingi, 2000

Süygenim cını men aytırmıma
Sweetheart, I’m going to sing your song,
Süymeydile seni tenlerini
Your friends don’t love you.
Başha zatına men qıznmawçuem
I don’t care about anything else,
Canmı qynaydı közleri
Your look fills me with anguish.

Birsileden başha koreyem seni
I had seen your costume and kindness
Kiyimin blı süyümün
As something special,
Börü terisinden erşı körünsün
May the garments you’re wearing
Üsüne kiygen kiyimin
Look uglier than wolfskin!

• Ex.12.3a. Lament, Kabard-Balkar Republic, Bızingi, 2000

Men Carahmatı ölmezlik sunuwçem
I thought Jarahmat was immortal,
Bel tögeregi qı edı
He had been shot in the waist.\(^78\)
Ne bek cılasan da oy aman Halimat
No matter how hard you cry, Halimat,
Senden süygençigi coq edı
He did not love anyone more than he loved you.

Huna canına kesim buqdurğanma
I myself had hidden
Çuruqların blı qaması
His boots and dagger behind the wall.
Carahmatha cılly te-li bolgand deyle
The pain she felt over Jarahmat deranged her,
Qalay tıyarıqma anı anasın
so they say.
How could I comfort his mother?

• Ex.12.3b. Küy on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000
• Ex.12.4a. Old lyrical song, Kabard-Balkar Republic, Kara Suv, 2000

Keş arbaz adamdan tölğandi baradı carıq toy
The spacious yard is full, the wedding folks are celebrating.
Cer cerde qazan asılğand soyladı köb koy
Couldrons are hanging here and there, a lot of sheep are killed,
Nasib quwanç kükü ulludu baradı carıq toy
Happiness, joy, lots of fun, the wedding folks are celebrating.

\(^77\) Arshin is a Turkish measure of length, about 68 cm. The word is of Russian origin, meaning ‘ell’ (0,71 m).
\(^78\) He was hit by a bullet from a shotgun.
It seems everyone has gathered here, boys and girls from the village,
But I don’t see anyone else but you,
No one else has caught my eyes but you.

Where do you come from, Majir bey?
If we take the Karabash descendants, Abat from the Karaköt family
Has had mournful days.

Woods in front of the house,
And wolves in the woods.
What shall I do if I don’t love Majir,
Light’s flaring in his eyes.

If Shupu and Tuwgan are mentioned, mother, Your mother almost dies [of shame].
How were they able to slaughter both of you?
Weren’t you brave enough?

You’re yammering and don’t leave me alone,
I don’t know her father.
For nine or ten years I also held the reins among them,79
I didn’t find fault with her.

The pigeon in the skies
Is flying towards the sea,
Before the sun hides behind the clouds, boys,
I will be your borther-in-law.

My sweetheart’s coming,
Her wavy hair is swaying.
When she speaks she looks nicer,
Her gold teeth are shining.

You tied your belt around her waist,
There are small silver mounts on it.
Turn back, talk to me,
It would be a good deed even for your dead!

79 ‘I also lived with them’ – a Karachay phrase.
Egeçlerime men pismo cazsam
Ala senden hapar aytmayla
Aythan sözlerişi a awzuşa aşadın
Pismolarıñ beri qaytmayla

Even if I wrote a letter to my sisters,
They wouldn’t send me news of you.
You haven’t kept your word,
Your letters don’t arrive.

• Ex.12.6b. Jir on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000

• Ex.12.7a. Iynar (dance tune), Turkey, Bashhüyük, 2001

Siz cuqlağız da men aytayım
İynarlarımızı uçûsun
Eki süygençinden a quru da qalğanını
Caw tôşkelede termilsin

Just sleep and let me sing
Three love songs!
May the enemy who hurt the two lovers
Suffer torments in his bed!

• Ex.12.7b. Love song, Kabard-Balkar Republic, Nalchik, 2000

Tawlanı başından biyik a taw bolmaz
Cağnîz terekden baw bolmaz
Süygençiginden a quru da qalğanını
Ne cüreginde caw bolmaz

There’s no higher mountain than the highest peak,
A lonely tree will never become a garden.
One who’s been torn away from his lover,
Has no joy left in his heart.

• Ex.12.8a. Lament, Karachay-Cherkess Republic, Ogari Mara, 2000

Qoban özende da sürüwçü caşlanı da Catday
Endi canın kibik körese
Menî da közümden da körüb tutu deb
Işım bawlarıñ berese

The young shepherds in the valley of the [river] Kuban, Jatday,
Are seen by you now as your own soul.
Hide them from me, you say, and
You give away boot laces as presents.

• Ex.12.8b. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Men senden aruw a körmegen edim
Bu men aylañanan cerlede
Seni aruwluğun alay aytılgandı
Da bu taw eteklede ellege

I’ve never seen anything fairer than you,
Wherever I walked by.
Your fabulous beauty’s been woven in tales,
In these mountains and villages.

• Ex.12.9a. Sarîn (lament), Kabard-Balkar Republic, Kashha Tav, 2000

Camal da deyle, Camal da deyle
Malqarda qawğa sözlege
Oy qara qanla, qan cawğand deyle
Camalda çolpan közlege

Jamal is talked about, Jamal is talked about,
In Balkaria with worried and anxious words.
Alas, black blood, black rain has fallen
On Jamal’s starry eyes.

Quru da qanşadan işlenşend deyle
Ullu da Malqarn köpürü
Qaysî Oruslu bolur edi anam
Can Camalımı ökülü

It was made of planks, they say,
The bridge of Great Balkaria.
Which Russian would have been, mother,
The defense attorney of the dear Jamal?
• Ex.12.9b. Jir, Kabard-Balkar Republic, Janikoy, 2000

Oy kün çığdan blay kün bathança
Qara tumanla keelle
Süymeklık üçün ol çañt cürekle da
Köb kriymłuqla körelle

Ay, from the east to the west,
A black fog’s approaching.
Because of love, tender hearts
Suffer a lot of pain.

Meni canimda da turadı, teyri
Bir da süygenim mor çebken
Duniyada menden a nasıbsız kim bolur
Süymeklık üçün zor çekgen

She’s standing beside me, honestly,
My beloved, in a drab dress.
Is there anyone in the world more miserable than me?
Suffering from love.

Comment: The second meaning of the word teyri ‘god; so help me God’ applies here, as the enamoured youth is pledging and swearing. The garment called čerkeska in Russian is čebken ‘Caucasian male wear’ in Karachay.

• Ex.13. Jir (new song), Kabard-Balkar Republic, Kara Suv, 2000

Carlı yüürde, calçı yüürde
Qazan şaharında tuwğanem
Aşawum bolmay, çəsawum bolmay
Andan keter aqıl alğanem

I was born in a poor family of daywagers
In the city of Kazan.
I had no food, I had no life,
I had to go away from there.

Aylana kelib tawlan beri
Ullu Qaraçayğa barğanem
Aşawun süyüb çəsawun süyüb
Anda qalrı aqıl alğanem

My wanderings on this side of the mountain
Took me to the great Karachay land.
I got to like its food and drink,
I decided to settle down there.

• № 1. Rain prayer, Turkey, outskirts of Eskishehir, 2005

Çañçuur cawadı
Cıkkır awadı
Anam iynek sawadı

It’s raining,
The barrel’s rolling,
Mother’s milking a cow.

• № 2. Gollu tune on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 3. Lullaby, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Böllay böllay bala sen
Aşıragon qala sen
Böllay böllay balaçq
Böllay böllay balaçq
Aşıragon qalaçq
Seni aruw eteyim
Erge berib köreyim

Hush little baby, hush,
The castle I have reared.
Hush my little, hush,
Hush my little, hush,
My castle I have reared.
I will make you beautiful,
Let me live to see your wedding.

Voy vori vora dara vori vora dara
Trallala, trallala...
Ot başında emen çıkık vori vora dara
Oak barrel above the fire,
Anı içinde zınthu boza vori vora dara
There’s oat brandy in it.
Andan ıddim kekirdim vori vora dara
I drank from it, I belched,
Arı beri sekirdim vori vora dara
I kept jumping to and fro.

• № 5. Dance tune on an accordion, Turkey, Ankara, 2003

Kürek biyçeden cawun tileybiz
We’re asking Princess Spade for rain,
La ilaha ıllallah
There’s no God other than Allah,
Biz küyebiz, bişebiz
We get burnt, we get boiled,
Allahdan cawun tileybiz
We ask Allah for rain.

• № 6. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz
We’re asking Princess Spade for rain,
La ilaha ıllallah
There’s no God other than Allah,
Biz küyebiz, bişebiz
We get burnt, we get boiled,
Allahdan cawun tileybiz
We ask Allah for rain.

• № 7. Rain prayer, Kabard-Balkar Republic, Ogari Malkar, 2000

Kürek biyçeden cawun tileybiz
We’re asking Princess Spade for rain,
La ilaha ıllallah
There’s no God other than Allah,
Biz küyebiz, bişebiz
We get burnt, we get boiled,
Allahdan cawun tileybiz
We ask Allah for rain.

• № 8. Rhyme, Turkey, Bashhüyük, 2001

Çopuna ketgend bazarğa
Chopuna went to the market,
Ağ öğüzün satarğa
To sell his white ox,
Parasına batarğa
To get money for it,
Hay hay haydasi
Ey, hey, heyda,
Qayda munu faydasi
What’s his use of it?
Qaçan tiyer faydasi
When will success reach him?
Caz tiymese düz tiyer
If not in spring, then in autumn,
Kesin Allah bek süyer
Allah loves him.

• № 9. Lullaby, Kabard-Balkar Republic, Bızing1, 2000

Böllay-böllay böleyim
Hush-hush, I’ll lay you in a cradle,
Sanşa igilike tileyim
I wish you good.
Candan süygen can balarım
My little one, dearer than my soul,
Üyür bolub köreyim
I wish I could live to see when you have a family!

• № 10. Zikir, Turkey, Eskişehir Karachay Society, 2005

(Allah bersin) pubmillergerge payğambarmı
May Allah give the true believers
şafağatından
from the grace of the prophet!
Ya hu yaman hu yamanlıssan illa hu
… (unintelligible words)

• № 11. Dance song on the accordion, Turkey, Ankara, 2005
• № 12. Dance song on the accordion, Bashhüyük, 2003

• № 13. Jir, Turkey, Bashhüyük, 2001

Kübür başında qozuzum  My accordion’s on your trunk,
Ber kelinçik soğayım  Give it to me, sweetheart, let me play on it!
Köme Qaraçaydan ketginçin  Where shall I hide from the smallpox
Men a qayrı buğayıım  Before I leave the Karachay land?

• № 14. Jir (funny song), Turkey, Bolvadin, 2005

Kelelle ketelle  They come and go,
Kilisahla çiğanlıldı  Those from Gokche yayla are Gipsies,
Cazıłça la kukallı  Those from Yazilıkaya are arrogant.

Kelelle ketelle  They come and go,
Agasardan qızla  The lassies from Akhisar
Kelelle ketelle  They come and go,
Caşarığızğa qızları  The lassies to your lads.

Comment: The aim of the song was probably to tease the Karachay inhabitants of the villages of Kilise and Yazilıkaya so that they might take wives from Akhisar where the finest lassies can be found.

• № 15. Dance song, Turkey, Eskishehir Karachay Society, 2005

Bergen zamanı qaça ed da  The date you gave me is over.
Qaçıbız ketdi caz boldu  Autumn is over, now it is spring.

Seni ızıdan aylana da  While following you,
Sabiy sanlarım qart boldu  My young body has grown old.

• № 16. Dance song on the accordion, Turkey, Ankara, 2003

• № 17. Dance song on the accordion, Turkey, Bashhüyük, 2003

• № 18. Iynar, Turkey, Yağlıpınar, 2001

Aylan aylan caw qalaq  Get on, get on greasy spoon,
Çılganlay ah ah  Broken, alas, oh!
Nişanlım80 toya baradı  My fiance is going to a wedding,
Men turğanlay ah ah  And I was left here, alas, oh!

Comment: The singing girl compares her fickle sweetheart who goes to parties alone to a greasy wooden spoon.

80 The Karachay word for nişanlı is süygen, but several other instances of the Karachays’ assimilation in Turkey can be recognized.
81 The Hungarian word körte ‘pear’ is of Turkic origin, but in most Turkic languages today a later Persian, Russian or Greek loanword is used. Among the Karachays the word also occurs denoting pear and as a place-name or part of compound place names.
Kesek kesek bulut çıdı Kertmeli Koldan
From the valley of Kertmeli fragments of clouds arose,
Kesilginçi arğış çıdı Aqşaray başdan
And in the shade of the clouds the caravan left for Aksaray.
Aqşarayını suwuq suwu, sohanı tatlı
In Aksaray the water’s cool and the onion’s sweet,
Sohanından etgen edim Hanmölek atlı
I’ve cooked from this onion for the one called Hanmölek.

Hanmölekge qabdal etdim çağası qat qat
I made a caftan for Hanmölek, with a layered neck,
Cağasına şemser urdum Sawsaslan batır
Onto its collar I had sewn the lad, Sawsaslan.
Dudalim, Alim, Salim
Let’s catch Alim, Salim
Zalihat da, Kelimat da işkalla du
Zeliha, too, Kelima, too, ey, hey!

• № 20. Zikir, Turkey, Bashhüyük, 2001
Bismillah deb başlayışq
Let’s start with God’s name!
Salat salam aytayışq
We ask for blessing on the prophet,
Adet etib künde biz
As we usually do, seventy times a day
Cetmiş mını təbege qayıtyışq
Let’s repent of our sins!
Har bir işni işlegende
Before we do anything
Bismillahını qoşuşq
Let’s mention God’s name!
Bismillahısız iş etsegiz
If you work without it,
İblis bolur şoğuğuz
Shatan will be your friend.

• № 21. Lullaby, Kabard-Balkar Republic, Ogari Malkar, 2000
Bellaw-bellaw böleyim
Hush-hush, I’ll lay you in a cradle,
Saŋŋa așhılıq tileyim
I wish you good.
Candan süygen can balam
My beloved little child dearer than my soul,
Adam bolub körüyim
Let me live to see you grow up!

• № 22. Dance song on the pipe, Karachay-Cherkess Republic, Karachevsk, 2003

Bu duniyağa qarağız
Look at this world,
Bu tüşmüdüş, tümümüşdü
Is it a dream or reality?
Colowçula keçe qalğan
Is the house beside the road
Col boynunda üyumüşdü
The shelter of those wandering at night?

82 Apsati is the God of wild beasts and hunters in Karachay mythology.
• № 24. From the Nart epic, Kabard-Balkar Republic, Janikoy, 2000
Bahsan elde töre boldu maral bala marağan,
Hoyra hoy marağan
Cantuğan a tar awuzda ayuw bala qoymağan,
Hoyra hoy qoymağan
Bahsan tawda az bolğandı Apsatını malları,
Hoyra hoy malları
Cantuğanını saqlay edи Apsatını nalati, Hoyra hoy nalati
In the village of Bashan deer fawn hunting became a custom,
In the mountain pass Jantuwgan caught a bear whelp.
In the mountain of Bashan Apsati’s82 herd grew sparse,
Apsati’s curse worked on Jantuwgan there.

Böllay-böllay balasını
Asrağan qalasını
Ullu bolub köreyim
Seni erge bereyim
Hush-hush little one,
The castle I have reared83,
Let me live to see you grow up,
Let me marry you off!

Bullay-bullay böleyim
Hayırını köreyim
Çabıb kirgin eşikden
Saw qutulğun beşikden
Hush-hush, I’ll lay you in a cradle,
Let me live to see your good deeds!
Let me see you run in through the gate,
As you slowly outgrow the cradle!

• № 27. Iynar, Turkey, Yağlıpınar, 2001
Tawdan awub keledi
Çılle satuwçu Çuwutlu
Süygenime vermeyor
Beni attam Qumuqlu
Men kömeden ölıb barama anam
The Jew who sells silk
Is coming across the mountain.
My Kumyk father
Won’t marry me off to my sweetheart.
I’m dying of smallpox, mother.

Comment: The performer mixed the Karachay text with Turkish words.

• № 28. Dance song, hummed, Turkey, Kilisa–Orhaniye, 2001
• № 29. Dance song on the accordion, Turkey, Ankara, 2003
• № 30. Zikir, Karachay-Cherkess Republic, Karachaevsk, 2005
Başha halqla keldile
Eşiğimi açdıla
Balta alıb mindile
Minaramı çacdila
Different folks arrived,
They opened my gate.
With an ax in their hands,
They destroyed my minaret.84

83 The mother compares her little daughter to a castle being built.
84 The Karachays were exiled in a merciless, cruel way by the Soviets and this is their lament on the event. When they were divened out, the Svans pushed into the empty villages, laying havoc to whatever they found.

İnanullahni oqb
Huseyin öre turgan
Etgen qadarullahdan
Kim da bolmaz qutulub

Saying Inanulla’s prayer
Husain stood up.
No one can avoid
His fate written by Allah.

Comment: It refers to the prophet’s grandson Husain being slain by Yezid.

• № 32. Zikir, Turkey, Eskişehir, 2005

Bu bir keçege toğuz keleçini85
suwuthan Gokka hay hay hay

Nine wooers being turned down
By Gokka one evening, hey, hey, hey!

• № 33. Zikir (in Arabic), Turkey, Kilisa – Orhaniye, 2001

Allahümme salli ala seyyidina Muhammedin
ve ala alı seyyidina Muhammed
Fil evvelîne vel âhirîne ve fil meleil e’lâ ila yevmiddin

• № 34. Orayda (in Arabic), Turkey, Bashhüyük, 2001

Muhammeddir özüm sözüm
Kan alıyor ıki gözüm
Sürsem eşğine yüzüm
Șefaat ya Resulallah
Şefaat ya Habiballah

All my words are Muhammad,
He wants to see my both eyes,
When my face touches his threshold,
Have mercy on us, oh, Allah,
Have mercy on us, oh, Almighty!

Terinden bitti bu güller
Zarından ötti bülbüller
Sana müşţaktur bu kullar
Șefaat ya Resulallah
Șefaat ya Habiballah

Roses soaked in sweat,
Sadly singing nightingales,
These servants are longing for you,
Have mercy on us, oh, Allah,
Have mercy on us, oh, Almighty!

• № 35. Zikir (in Turkish), Turkey, Eskişehir, 2005

Bu Han Allah Sultan Allah
Her dertlere derman Allah

Khan Allah, Sultan Allah,
Balm for all troubles, Allah.

85 In the Karachay country young people get acquainted at weddings (toy). A young man can show off to a lass in any way he choses; they part as is due after a first meeting. When, however, the affair turns serious, the lad sends a suitor to the lass. The suitor is usually a person both of them know, possibly the girl’s kin, who is more objective, less biased. From then on they behave and are regarded as a would-be couple. It is followed by the engagement and then the wedding (oral information by Tekin Koçkar). The Karachay keleći ‘envoy, suitor’ (this word of Middle Mongolian origin refers to the whole legation here) proposes marriage to the bride on behalf of the bridegroom.
• № 37. Jir (love song), Kabard-Balkar Republic, (Otarov 2001: 115)

Aycayaq ala cawluğun
Aruw caraşadı boynuña.
Men a suqlanama, öleme
Mamuqdan cumuşaq qoynuña.

Oy, çıłqi anangi – aq baytal,
Ol a qarşqulaq tay tabar.
Men seni anangi usta tanıyma,
Ol a qalğan qatinladan fayğambar.

Ayjayak, your colourful scarf
Suits your figure well.
I’m longing, I’ll die
In your lap softer than cotton.

The mother of the stud, a white mare
Gives birth to foals with different ears.
I know your mother well,
She’s more saintly than other mothers.

• № 38. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Onekinçi baş keçe da
Rabiyulawwal ayında
Tuwdu quwanç köb boldu
Kökde cerde har qayda

Ani närü cartdı
Kün çğağannı bathanı
Stylı etdı ullu Allah
Ani bizge tabanı

On Monday night on the twelfth
In the third month,
He was born, bringing joy
To heaven, earth and everywhere.

His light brightened
East and west,
Almighty Allah made him respectable,
The one who had brought him to this world.


Allahumme salli ala
Muhammedin ve ala
ali Muhammedin vessellim

• № 40. Zikir (in Arabic), Kabard-Balkar Republic, Kaşha Tav (Agócs–Lukács collection), 2007

Allahumme salli ala
Muhammedin ve ala
ali Muhammedin vessellim

• № 41. Zikir (in Turkish), Turkey, Yazılıkaya, 2005

Allah adı dillerde
Kendisi wa dönülerde
Şu korkulu yerlerde
Allah Allah kerim Allah
Rahman Allah
Diyelim Allah Allah

Allah’s name on the lips,
He himself in the hearts.
In these fearsome places,
Allah, Allah, holy Allah,
Merciful Allah,
Let’s say Allah, Allah!

• № 42. Lullaby, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007
• № 43. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin fayğambarnı şafaqatından
Ya hu yaman hu yaman igisan illa hu
May Allah give through the intercession of the
prophet
Oh, Allah the Almighty.

• № 44. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007
La ilaha illallah
There’s no God other than Allah.

• № 45. Mevlid, Kabard-Balkar Republic, Nalchik, 2005
Qaynatası küçük boldu
Eminağa qararga
Ayamayın küreşi
Har işine cararga
The father-in-law guaranteed
He’d take care of Emine.
He takes pains
To do his best.
Allah süygen payğambar
Tuğan köşüw cetgende
Anı tabhan anasın
Küçenmezlik etgende
Allah’s beloved prophet,
When the time of the birth arrived,
Did not torture
The mother who brought him to the world.

• № 46. Religious song (in Turkish), Turkey, Bashhüyük, 2001
Kimler yaptı bu Ravza’nın yapısın
Melakeler açtı tavaf kapısı
Ecrail esvabın (Hacerül-esved’in) güzel kokusu
Açın bu Ravza’yı habibim de var
Cümle dertlerin tabibi de var
Who has created the Paradise like this?87
Angels have opened this circle.
Hagar’s garments have a pleasant fragrance,
Open the Paradise, my sweetheart is in there!
Every sufferer finds his healer!

• № 47. Zikir, Turkey, Eskishehir Karachay Society, 2005
Allah bersin buqmillerge payğambarnı taqdirinden
Ya hu yaman hu yamanıllıssan illa hu
May Allah give the believers through the order of the prophet.
Oh Allah (unintelligible words imitating Arabic)!

86 Tavaf is the name of the religious ritual of going round the Kaba stone in Mecca.
87 The sky or heaven opening up is a recurrent motif in both Turkic and Hungarian folksongs.
There is a Turkish hymn with the incipit “the gate of heavenly Paradise is open”.

• № 48. From the Nart epic, Kabard-Balkar Republic, (Otarov 2001: 18)

Nart batrılaki cortuwulğa çıqğandıla
Atlanı urub álğa aşışıqandıla.
Nart Örüzmekdi başılar, başılar,  
Sosurukdu bek kiçileri-çaşları.

Nart uyadan çığ ib uzaq ketgendile
Köb tawladan, köb qolladan ötgendile.
Bara ketip, Nart-sanaga çetgendile,  
Alayda tohtarğa onow ötgendile.

The valiant Nart champions set out on a raid,  
Stimulating their horses with whips.
Their leader is Örüzmek, he’s riding in the front,  
Sosuruk is the youngest among the young.

• № 49. From the Nart epic, Kabard-Balkar Republic, Ogarı Chegem, 2003

Bolat Himichni men aytayım hoy woradara  
Let me talk about Bolat Himich
Cawrun kengin a men aytısam hoy woradara  
Let me tell you about the width of his shoulders,
Üç arışın bula ed  
It was three metres long,
Belin kezin men aytısam  
Let me detail his waist measurement,
Eki arışın cete ed  
It was nearly two metres.
Himichni eki aruw qatımı bar edi  
The two beautiful wives of Himich
Ala çamça etelle  
Made a felt saddle blanket,
Bir elisi da pud tarhtan  
A span of it weighed sixteen kilos.

• № 50. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Bu duniyada can barmdı  
Is there anyone in this world,
Har muratın tındırğan  
Whose every wish is fulfilled?
Açha berib tındırğan  
When his last hour arrives,
Açha berib tındırğan  
Can he delay it with money?

Ketib bargarı colundan  
Will you ever return
Qayırısma izınça  
From the way you are treading?
Açlıkçıği qoya bar  
Leave your key here, set out
Caşlarına qızıça  
To see your sons and daughters!

• № 51. From the Nart epic, Kabard-Balkar Republic, Kashha Tav, 2000

Aşırdıla bizni Nartla quçaqlaşib Eliya  
The Narts welcomed us with open arms, Eliya,
Saqlaydıla bizni Nartla cuwuqlaşib Eliya  
As we approach, the Narts are already waiting for us, Eliya.
Qara qarğa col nögerdi bizge barrıga Eliya  
A black crow is the companion on the way to us, Eliya.
Kim biledi qaytırbızmı biz a endi Eliya  
Who knows if we will ever return.

88 Name of a village in the Caucasus.
Taw başında Nartla tamır qazadila Eliya
Alani qatınları sağlaydila Eliya
On the mountain top the Narts dig up the tree,
Eliya,
Old women are waiting for them, Eliya.

Ala bugün cortuwulğa ketgendile Eliya
Kim biledi ala sawlay qaytılım Eliya
Today they set out on a raid, Eliya,
Who knows if they will return safe, Eliya.

• № 52. Dance song on the accordion, Turkey, Ankara, 2003

• № 53, Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

• № 54. Zikir, Turkey, Bashhüyük, 2001

• № 55. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio

• № 56. Dance song, Turkey, Bashhüyük, 2001

89 Several variants of this religious song change the words as folksongs do (e.g. № 20, № 79, № 91 and Ex.6.5).
• № 57. Dance song (in a wedding), Turkey, Bashhüyük, 2001

• № 58. Dance song on the accordion, Turkey, Bashhüyük, 2003

Tawnu başında maral kiyikni
Küngçe aylanbdı catuwu
Süygeninşi sanğa bersele Alan
Andadı caşawnu tatuwu

Qar cawgandı taw çatlağa
Erimey cayga deri catadı
Süygenim kelierge unamaydı Alan
Tağım aman ba atadı

The doe on the mountain top
Is lying facing the sun.
If you’re allowed to marry your sweetheart, my friend,
She will sweeten your life.

The mountain peak is covered by snow,
It’ll stay there until the summer thaw.
My sweetheart won’t marry me, my friend,
Slowly does the sun rise.

• № 59. Orayda (Dance song, hummed), Turkey, Yağlıpınar, 2005

• № 60. Counting-out rhyme, Kabard-Balkar Republic, Ogarı Malkar (Agócs–Lukács collection), 2007

Çüw çüw çüw ala
Eki çičhan suw ala
Inna boza bişire
Appa otdan tüşüre

Tshu, tshu, tshu, mottled
Two mice’re drinking water.
My aunt’s cooking boza90,
Grandpa takes it off the fire.

• № 61. Jir, Karachay-Cherkess Republic, Teberdi, 2000

Eşikleni ari bir aç, ari bir kireyim
Közlerini aruwlgunakan kesim bir koreyim
Közlerimi aruwlgunakan bilmegnemise
Çegetlede qara duğum körmegenmise

I wish you would open your gates one day and
I could go in
To discover the beauty of your eyes!
Don’t you know how beautiful my eyes are?
Have you never seen blackberries in the woods?91

• № 62. Dance song on the accordion, Turkey, Ankara, 2005

• № 63. Jir (love song on the accordion and flute), Kabard-Balkar Republic, Janikoy, 2000

• № 64. Dance song on the accordion, Turkey, Bolvadin, 2001

• № 65. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 66. Jir (Tepena), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

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90 *Boza* ‘fermented barley drink’ is popular in Central and Inner Asia, too.
91 The song is the dialogue between a boy and a girl, while they dance around the fire. The name of the dance is *Abezek*, perhaps of Ossetian origin, but via the migration of the Alans it spread through Sicily as far as Portugal (oral information from Tekin Koçkar).

La ilaha illallah
Allah Allah deb kelelle
Cennetleni suwları
Cennet ahlusu bolsunla
Siylı Allahını qulları

There’s no God other than Allah,
The waters of Paradise
Keep purling Allah, Allah.
May all who serve Allah
Know Heaven.

• № 68. Jir, Turkey, Kilisa – Orhaniye, 2001

Eçkibaşlanı aruw Horasan
Aruw bolasa hay, hay, hay
Suwğa barasa üçlü giluw bla o hayra hayra
hayra...

The beautiful Horasan comes from the Ech-kibash family.
You are beautiful, ey, hey,
She is fetching water on a three-year-old donkey, ey, hey.

Comment: the folksong was interrupted.

• № 69. Iynar, Karachay-Cherkess Republic, Teberdi, 2000

Alğın da qılgını a bir a gì edı
Alğın qılgını qoyğansa
Qayadan başını da sen a atar kibik
Qalay bek canındañdan toyğansa

Some time ago your behaviour was good indeed,
You’ve given up your old attitude!
Like someone getting ready to jump off a cliff,
You’ve got completely fed up with your life!

• № 70. Jir (in Kumyk), Kabard-Balkar Republic, Nalchik, 2000

At mindim Ayman tüzde
Atrim caydim teñizge
Ay bulutha girgende
Geleekmen men sizge

I mounted my horse in the field of Ayman,
And led him to the sea.
I’m coming to see you
When the moon’s hiding behind a cloud.

Ýüregimde yüz qayığı
Qaysin alğa aytayım
Sağa sinşen yanimını
Ne bila yubatayım

A hundred worries in my heart,
Which one shall I tell you first?
How shall I deceive my heart
That clings to you?

• № 71. Mevlid (Sura about Muhammad’s birth), Kabard-Balkar Republic, Ogari Malkar
(Agócs-Lukács collection), 2007

Qarnındağı çaş bolsa
Biz Muhammad atarbız
Allah aytça andan sora
Rahatlabça çaşarbız

If the baby you carry in your belly is a boy,
Let’s call him Muhammad.
If this is Allah’s wish,
We’ll live in peace and quiet.

• № 72. Zikir (in Turkish), Turkey, Yakapınar – Ertuğrul, 2005

La ilahu Huda’ya
Sefa ile Merva’ya
Muhammed Mustafa’ya
Bizden selam götürün

Praise be to God,
To Sefa and Merva,
Muhammad and Mustafa,
Take our greetings!
La ilaha illallah  There’s no God other than Allah,
La ilaha illallah  There’s no God other than Allah,
La ilaha illallah  There’s no God other than Allah,
Muhammeden resulullah Muhammad’s the prophet of Allah.

• № 73. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

styli bolgan mölekler Holy angels
Can canimdan çabdilar Ran to all my sides.
Başhaladan çaşırib Hidden from others,/They hid him from others,
Qanatların cabdilar Covered by their wings

Maryam bla Amina Maryam and Amina
Miçımayıncı cêtdiler Arrived without delay.
Eki hurî keldiler Two angels came
Anaçılıq cêdiler To help with the birth.

• № 74. Mevlid, Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Cuwuq bolgan zamanda When the time had come
Ol duniyadan keterge For him to leave this world,
Allah iyi keleç Allah sent a messenger
Ağża hapar eterge To tell him the news.

• № 75. Mevlid, Kabard-Balkar Republic, Nalchik, 2005

Maryam bla Emina Maryam and Amina
Miçımayıncı cêtdiler Arrived without delay.
Eki hurî keldiler Two angels came,
Anaçılıq cêdiler They helped with the birth.

Anasından tuwdu ol His mother had given birth to him,
Awrutmayın arıtub She did not get tired or sick,
Bu duniyagâ çuqdi ol He had come to this world,
Tolgan aylay carîtb Radiating the light of the full moon.

• № 76. Composed song, Turkey, Yazılıkaya, 2005

Qış suwuklada çülüw beresiz In the cold of winter you give us warmth,
Biz uşatabiz cazgâ We compare you to spring.
Caz issilede teleşdirebîz In the warmth of summer we take you
Sizni salçıq ayazgâ For a cool breeze.

Colubuzğa tiyedi çarîq kün The sun brightens our way,
Bizge quwanç beresiz aruw qızla You make us happy, beautiful lassies.
Bizden bek sûye bilgeniz üçün You can love better than we can,
Sizni arûtq sûyebiz tîşiruwla That’s why we love you, women, even more.

Comment: This song is not a folk song, it was written by a well-known Caucasian author. The performer in Turkey only partly remembered it.
• № 77. Artificial song, Turkey, Bolvadin, 2001
Qış suwuqlada çıluw izlesek  
Biz uşatabız cazğa  
Cay issilede teňeleşdirebiz  
Sizni salqa ayazğa
In the cold of winter if we look for warmth,  
You are like summer.  
In the heat of summer  
You are like a cool breeze.

Colubužğa tiyedı carıq kün  
Bizge qanat beresiz aruq qızla  
Bizden bek süye bilgenigiz üçün  
Sizni artıq süyebiz aruq qızla  
The sun brightens our way,  
You give us wings, beautiful lassies.  
You can love better than we can,  
That’s why we love you, beautiful girls, even more.

• № 78. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Aşha da coq qaruwum  
İşge da coq qaruwum  
Tileyme da tileyme  
Dos bolayıq aruwpum  
I have no strength to eat,  
I have no strength to work.  
If only, if only  
We could make friends, my beautiful!

• № 79. Zikir, Turkey, Kilisa – Orhaniye, 2001
Bismillah deb başlayıq  
Salat salam aytayıq  
Adet etib künde cetmiş  
Miŋ tobaŋa qaytáyıq  
Let’s begin with God’s name!  
We ask for blessing on the prophet,  
As we usually do, seventy times a day  
Let’s repent of our sins.

Har bir işni allında  
Bismillahını oğuçuz  
Bismillahız iş etsegiz  
İblis bolur şohuşuz  
Before we do anything,  
Let’s mention God’s name!  
If you work without it,  
Shatan will be your friend.

• № 80. Zikir in Arabic, Turkey, Kilisa – Orhaniye, 2001
La ilaha illallah  
Allah Allah deb kele lle  
Cennetleni suwarlı  
Cennet ahlusu bolsunla  
Siylı Alllahın quıııarı  
There’s no God other than Allah!  
The waters of Paradise  
Keep purling Allah, Allah!  
May all who serve Allah  
Know heaven.

• № 81. Zikir, Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007
Böllaw böllaw böleyim  
Caşçğiını tarara  
Tararara  
Saw qutulson qaŋqa tüblü beşikden  
Çabib kelsin tara rara eşikden  
Hush, hush, I’m laying down  
My little son, tarara,  
Tararara!  
May he get free from the wooden-bottom crib,  
May he run in through the door!
• № 83. Jir (funny song), Kabard-Balkar Republic, Nalchik, 2000

Oy nença kere cañındaŋ
Canğız kere da oṃmandaŋ
Harbuz qabuŋlay atildaŋ
Kișige kerek bolmandaŋ

Ay, you got disappointed so many times,
You’ve never known happiness.
You were thrown away like melon skin,
No one really needed you.

• № 84. Dance song on accordion, Turkey, Bashhüyük, 2003

• № 85. Jir, Turkey, Bashhüyük, 2003

• № 86. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Dert çekmekten usandı mı
Sen anaçdan ayrıldı mı
Küllhanla kibik candı mı
Allah kişini boş qoymaydı

Have you had enough of suffering?
Have you left your mother?
Have you burned in flames like a boiler?
No one is left alone by Allah.

Sen Allahha tayandı mı
Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa Sen Rahimse
İği künle körgüz Allah

Have you ever asked Allah for support?
Allah, Allah, Allah, Allah!
Allah the merciful, Allah the compassionate,
You are merciful, you are compassionate,
Show us better days, Allah!

Comment: Half of the song was sung in Karachay, the other half in Turkish. It is an interesting example of someone trying to perform a Turkish religious song in Karachay.

• № 87. Dance song on the accordion, Turkey, Bolvadin, 2001

• № 88. Dance song on the accordion, Kabard-Balkar Republic, Janikoy, 2000

• № 89. Iynar, Turkey, Bashhüyük, 2001

Suw ızinda bal terek
Quşla qonad balına
Bal boğanlığa wa
Adamlar aşayalmayla balından

A sour cherry tree on the riverside,
Birds’re flying onto the cherries,
Although they are sour cherries,
Humans may not eat them.

Suw ızinda terekle
Cıçqıla emedi çayırın
Kimleni sūygen balaların
Kimle kören hayırın

The sap of the trees over the river
Is drunk by sparrows.
Some feel happy about their beloved children,
Some feel happy about their beneficial deeds.

• № 90. Iynar, Kabard-Balkar Republic, collected by Tamara Bittirova

Așha da coq karuwum
İşge da coq karuwum
Tileyme da tileyme
Dos bolayıq aruwum

I have no strength to eat,
I have no strength to work either.
I wish, I wish
We could make friends, my dear!
Sözün aytma

I must admit this,
False words do not make you happy.
If I make friends with you,

My brothers are not happy.

- № 91. Zikir, Turkey, Kilisa – Orhaniye, 2001

Bismillah deb başlayışq
Salat salam aytayışq
Adet etib künde cetmiş
miğ tobağa qaytayışq

Let’s begin with God’s name!
We ask for blessing on the prophet,
As we usually do, seventy times a day
Let’s repent of our sins!

Har bir işni allinda
Bismillahni oquğuz
Bismillahısz iş etsegiz
İblis bolur şohuşuz

Before we do anything
Let’s mention God’s name!
If you work without this,
Shatan will be your friend.

- № 92. Jir (while making butter in the summer pasture), Turkey, Doğlat, 2005

Qarahısarga barlıqma
Eski tonumu dawuna
İynanmasağız qarağız
Nadamını cürek cawuna

I’m going to Karahisar
In the matter of my old fur coat.
If you don’t believe it,
Notice how excited Nadim is.

Onovlan bolub barayek
Biz dorbunla suwlaga
Allah razı bolmasın
Acakalanı Gulağa

We were ten together
Roaming the caves, waters,
Allah should not bless
Gula from the Ajaka family!

- № 93. Mevlid (Prophet Muhammad’s nativity), Kabard-Balkar Republic, Nalchik, 2005

Ol tuwğanın çuğanın
Cumla alam bilgende
Har bir qayğı tas boldu
Ullu quwanç üley kelgende

The signs of his birth
Reached the whole world.
All troubles disappeared,
Great happiness arrived.

Beri alını har bari
Tawuş etib marhaba
Marhaba way a marhaba
Way ahurat …

They all said greetings,
They wished good morning,
Good morning, good morning,
Oh, hereafter…


- № 95. Lullaby, Turkey, Yağlıpipnar, 2005

Bellaw bellaw bellaw bellaw böleyke
Aq betine balam kiriklerini kölekge
İncimesin seni balam can aluwçu mölekle
Bellaw bellaw bellaw böleyim

Hush, hush, hush, hush,
May your eyelashes shade your white cheeks,
So you can’t be hurt by soul-taking angels!
Hush, hush, hush, I’ll lay you in a cradle.
Laluv laluv laluv laluv laluv
Balam seni aşağıdan haluv
Haluv tüyülü balam börekdi
Ullu Allahdan bu balaga hayırlıň omur kerekdi
Laluv laluv laluv laluv lalavq
Cennet tabşin seni tabhan anaçq

Lala, lala, lala, lala,
My little one, the halva you eat
Is not halva but cakes.
May God Almighty give her a blessed life!
Lala, lala, lala, lala,
May your mother get to Paradise!

• № 96. Dance song on accordion, Turkey, Ankara, 2003

• № 97. Zikir, Turkey, Yakapinar – Ertuğrul, 2005

Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa sen Rahimse
Dertlerime darman Allah

Allah, Allah, Allah, Allah!
Merciful Allah, compassionate Allah!
You are merciful, you are compassionate,
Balm for my troubles, Allah.

Tawnu taşını kül eter
Sultanlanı quil eter
Haram qazanını pul eter
La ilaha illallah

Pulverizing mountains and rocks,
Taking sultans captive,
Annulling sinful profit,
There’s no God other than Allah.

Cerde kökde bir Allah
Cerde kökde nür Allah
Kalplede muratlanı
Seherlede ber Allah

In heaven and earth there is one Allah,
Light in heaven and earth, Allah,
May you fulfil wishes of the heart
By dawn, Allah!

Comment: This zikir might have been translated from Turkish into Karachay.

• № 98. Zikir, Turkey, Yakapinar – Ertuğrul, 2005

Allah Allah Allah Allah
Rahman Allah Rahim Allah
Sen Rahmansa sen Rahimse
İgi künle körgüz Allah

Allah, Allah, Allah, Allah!
Merciful Allah, compassionate Allah!
You are merciful, you are compassionate,
May you bring better days upon us, Allah!


Woy woy Cora bir kün erikgenden taw başlağa qaray çiğand ey
Ey Sukan başı caylıqlada çola malla körgendi
Ey andan qaytb nögerine hapar bergendi
Bugün erikgenden taw başlağa qaray çiğanəm deydi
Ey Sukan başı caylıqlada çola malla körgeme
Biz a barb ol malları sürüb keltirsek dedi
Ey alib barb Uçqulanda bazarlada satarbız
Ahçaların araqığa tartarbiz dedi az az

Oy, ey, once Jora with his grief went up the top of the mountain,
On the mountain of Sukan in the summer pasture he found a herd unattended,
He returned and told his friend:
Today my grief took me up to the mountain-top.
In the summer pasture of the Sukan mountain
I saw a herd unattended,
Let’s go up, let’s bring them down together!
We’ll catch them, take and sell them at the fair of Uchkulan,
And drink away the money we get for them - he said.
• № 100. Lament, Turkey, Kilisa – Orhaniye, 2001
Ay qabırğam qabırğam da, canımı alğan a qa-
birğam
Cigit a bürünü da menley eşiği wa cabılgan92
Oy ta oriraw cabılgan

Alas, my rib! My rib taking away my soul,
You have created a decent person, my kind, one
who was locked in,
Ay, ta rira, he was locked in.

Azrail kelgendi Tutaraslıda wa qışlaydı
Nede kelinleden da bir a cetgen qızładan
başlaydı
Oy ta oriraw, başlaydı

Ezraîl93 came to spend the winter with the Tu-
taras family.
Before the brides he began with the lassies,
Ey, hey, he began.

Qutas çацими da cuwub a כיydılar a eşmeyein
Ay anam, ölüb barama bir a qız tüymemi
t eşmeyein
Oy ta oriraw, eşmeyein

My gold hair was washed, not plaited, just tied
together,
Alas, mother, I will die before my maiden but-
tons are undone,
Ay, hey, before they are undone.

• № 101. Jir (Ullu Hozh), Kabard-Balkar Republic, (Otarov 2001: 54)
Oy, Ullu Hojdan a ma çığgan éle ceti aruw,
orayda,
Da qamaladan a bir qan tamızgan a ciki aruw,
orayda
Oy, uruş éte de bir alda barğan Urquyat,
orayda,
Urğan cerinden a qıb-qızıl aruw a qan quyad,
orayda.

Seven beautiful girls set out from the village of
Ullu Hozh, orayda.
Two beautiful girls making blood gush forth
with daggers, orayda
Urkuyat was the first in the battle front, orayda,
Wherever she hit, she brought blood gushing
forth, orayda.

Oy köküde oynaydı da aruw Urkuyatını bilegi,
orayda,
Da qabıl bolsun a bu carlı halqını wa tilegi,
orayda.

Now the arms of fair Urkuyat are waving in the
sky, orayda.
May the wish of this poor people be fulfilled,
orayda!

• № 102. Jir (Ullu Hozh), Kabard-Balkar Republic, Nalchik, 2000
Oy Ullu Hojda da bir seyir bardı taş bardı
orayda
Ertdenden başlab a içnırge dericiği qan bardı
orayda
Oy Ullu Hojda da bir seyir bardı alamat orayda
Qatınlə bla wa qızla etelle da qazawat orayda

Alas, there’s a noisy event in Ullu Hozh,
Bloody fighting is going on from morning till
night.
A miracle’s happening in famous Hozh,
Maidens are at war with women.

92 Karachays never close the gate except when there is someone gravely ill, dying or dead inside.
Cumans were told to have the same habit.
93 Ezraîl is the angel of death.
• № 103. Jir, Turkey, Ankara, 2005

Hey, beautiful Aktamak, get into the coach!

Hey, if you get sick in the heat of summer,

I’ll take you to the pine-forest.

Hey, they dive into the river like fish,

Hey, our horses are swimming!

Hey, the Karachay people are very strong,

Our praise is sung aloud.

• № 104. Jir (love song), Kabard-Balkar Republic, (Otarov 2001: 135)

The black tree is covered by snow,

If you hurry, you’ll get there.

If I turned into an oak tree

With my roots in the ground, what would you do?

If you turned into an oak tree

With your roots in the ground,

And I became a sharp ax

And cut you down, what would you do?


We set out from the valley of Bashan to look for a place,

We wandered in this false world, counting the days.

We fled and left behind the valley of Bashan,

And wandered till we got to holy Teberdi.

Comment: tar ‘tight, strait; a narrow and steep valley between mountains’, it can also be the name of such a place. The village of Bashan is in such a narrow valley. Via metathesis, the name of the village has now two forms: Bashsan and Bashan. The Karachays and the villagers call it Bashan. The Balkars in Chegem and elsewhere call it Bahsan.

• № 106. Iynar (funny Noghay song), Karachay-Cherkess Republic, Khalk (Ayagi) (Agócs–Lukács collection), 2007

Karachay bezek ~ Hun. beteg ‘ill, sick’ might have been incorporated by the Hungarian language. The Hungarian etymological dictionary (TESZ) says beteg is of unknown origin and the Turkic derivation is erroneous. The stem of the Turkic word is bez ‘gland; tonsil’.

A relic of the cult of trees is this holy tree, ĵanţiž terek in Karachay. It can be any large solitary tree, even a fruit tree. In its ample shade they gather, light a fire and perform rituals in Karachay villages.
• № 107. Iynar (funny song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Tiraktor baradız bla The tractor’s proceeding in the track,
Küres tartılığan sız bla Gathering hayricks from below.
Bu qıyınlıkdan96 men bir qutulsam If I ever get rid of this anguish,
Küreşmez edim qız bla I won’t look at girls any more.

• № 108. Dance song, hummed, Turkey, Bashhüyük, 2001

Kökde uçhan eki qız97 Two geese flying high,
Biri ala biri boz One’s pied, the other’s grey.
Ala seni boz meni Yours is the pied one, mine is the grey one.
Qatin seni qız meni Yours is the woman, mine is the maiden.

Kökge baçış salganma I leaned a ladder against the sky,
Bulutları çarçarga To dissolve the clouds.
Allah nasib etgeyed I wish Allah had allowed me
Seni alıb çarçarga To elope with you.

• № 109. Jir (outlaw’s song), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Meni Nanım ketib baradı My Nani is leaving,
Awuşladan avub, tawladen Over high mountains and passes.
Başımı da alıb ketgenem I got myself and fled
Elibızde qanlı cawladen From the enemy ravaging our village.

• № 110. Iynar, Turkey, Yağlıpınar, 2005

İýnarlılarını aytıb tebresem If I started singing for you,
Borbaylarıği qıymar It would make you ill.
Süymekligimi aytıq urlasam If I sang a song of my love,
Barlıq cașıdan trıyarma You’d leave your bridegroom.

• № 111. Zikir (in Turkish), Turkey, Eskişehir, 2005

... yanım dedim özümüzden uyandım ...I said, I woke up by myself.
Ben seni seveli candan usandım Since I’ve been loving you I’ve become surfeit-
Aşkına düşeli Mecnun’a döndüm Since I fell in love I’ve become Majnun98.
Efendim, sultanım sığındım sana You are my lord, my sultan, my shelter,
Aman resulullah yarım et bize Oh, gracious, help us!

96 The Hungarian word kín ‘pain, anguish’ is included in the text with suffixes including low vowels.
97 This stanza type is known in Thracian folksongs in Turkey, too: the singer chooses the maiden and resigns from the woman.
98 The legendary love of Leyla and Majnun ended in tragedy.
• № 112. Zikir, Turkey, Yakapınar – Ertuğrul, 2005

La ilәhe illallah, There’s no God other than Allah,
La ilәhe illallah There’s no God other than Allah,
La ilәhe illallah, There’s no God other than Allah,
Muhammedin resulullah Muhammad, Allah’s prophet
Şefaat (senden) ya resulullah Intercede, oh, Allah’s prophet!


Atadan öksüz qalɡan malхun sabiçik The innocent little fatherless orphan
Anï tabhan anası médirşəğa saɫǝndı Was sent to school by his own mother,
Medirşəğa saɫgan bla awruw tiyib qaythandi The child became sick there,
Awruwunu har halların anasına aythandi He told every detail to his mother.
Anï anasi ayt diplomacy men darmanla suraýın His mother said: if only I could find balm for your illness!
Men canıña qorqama qalay tözüb turayın I worry about your soul, how shall I endure this?

• № 114. Dance song on the accordion, Turkey, Ankara, 2005

• № 115. Iynar, Karachay-Cherkess Republic, Teberdi, 2000

Oy kökde barqan köksülle Birds flying in the sky
Aylanb bizni körsünle Should turn back and notice us!
İy, eki patçah qol salb Two rulers should undersign it,
Meni nanima da bersinle That I should be married to my darling!


Amiy-Amiý em sarí Amiy, Amiy is the blondest,
Amiynı közü sab sarí Amiy’s eyes are lemon yellow.
Aruw qzla kelelle Fair lassies are coming,
Gülleni wa izleyle They want roses.

• № 117. Jir (Biynöger), Karachay-Cherkess Republic, Ogarı Mara, 2000

Ma bu Gezoh ulu da cigit tuwğan Biynöger Look, Biynöger, the son of Gezoh was born to be a champion!
Da seni canıși bu carathan Allah süymegen Your brother Umar, who doesn’t like Allah, the creator of your soul
Tamada qarnaşış Umar it awruwdan awruydu Is lying in bed with scabbies.
Awruy ese da anja darmarpnæ ne carar What medicine can cure his illness?
Anja cararqu bu aq maralni süýtündü Can the milk of a white roe help?
Ani da tutariq ana qarnaşışti itidi His uncle’s dog can catch the roe.

• № 118. Iynar, Turkey, Bashhüyük, 2001

Bahçada bitgen bal havun My hands place in front of them
Barmqamı bala salayım The sweet melon that grows in the garden.
Termilib a turama oy Alan I long for you, sweetheart,
İzından a qarab qalayım I follow you with my eyes.
• № 119. Jir, Turkey, Bolvadin, 2001

Sen körüb turganë tawnu wa suwuğun You have seen the cold of mountains
Suwlanı sirquwların The whim of the rivers.
Bir aruw soğasa ol qobuzuŋda On your accordion you wonderfully play
Curtumu tartuwların The songs of my people.

Soçu soçu culduzum Play, play, my dear,
Qaracayını tartuwların The songs of Karachay land.
Soçu soçu soçu soq Come on, play them now, play
Qaracayını tartuwların The songs of Karachay land.

Comment: The original text of the song is as follows:

Sen körüb turğansa tawnu aq buzun You marvelled at the white ice of the mountain,
Suwlanı sarquwların The current of the rivers.
Bir aruw soğadı Laba qobuzuŋ On your Laba accordion they sound beautifully,
Curtumu tartuwların The songs of my people.
Soçu soçu culduzum Play, play, my dear,
Curtumu tartuwların The songs of my people!

Oy, säygen elimi tatl qizisa You’re a sweet girl of my beloved country,
Cürekni cubançsa The comforter of hearts,
Cerimi casagan subay nizisa A beautiful tree of my homeland,
Halqını quwançsa The joy of my people,
Soçu soçu culduzum Play, play, my precious,
Curtumu tartuwların The songs of my people!

• № 120. Zikir, Turkey, Yazılıkaya, 2005

Halisan, muhlisan la ilaha illallah Truly, there’s no other God than Allah, indeed,
Halisan, muhlisan la ilaha illallah Truly, there’s no other God than Allah, indeed.
Sadıhan, musaddikan, Muhammeden Honestly, truly, Muhammad’s the prophet of
resulullah Allah,
Halisan, musaddikan, Muhammeden Truly, really, Muhammad’s the prophet of
resulullah Allah.

• № 121. Counting-out rhyme, Kabard-Balkar Republic, Ogarı Malkar (Agócs–Lukács collection), 2007

Çüw çüw çüwala Slurping noisily
Eki çiçhan suw ala Two rats are drinking water.
Anna boza bişire The woman’s cooking boza¹⁰¹
Akka¹⁰⁰ otadan tüşüre Grandpa’s taking it off the cooker now.

⁹⁹ A rhyme like the Hungarian children’s rhyme csip-csip csóka ‘peck, peck, jackdaw’, it is played mostly when Karachay babies are bathed. Its function is to encourage the little child to wash itself.

¹⁰⁰ Akka ~ appa ‘grand-dad’ used alternately.

¹⁰¹ Beverage from fermented cereals originating in Inner Asia. It probably spread among the Caucasians with the Mongolian expansion.
• № 122. Dance song on the accordion, Turkey, Bashhüyük, 2003

• № 123. Dance song on the accordion, Turkey, Ankara, 2003

• № 124. Dance song on the accordion, Turkey, Yakapınar – Ertuğrul, 2005

• № 125. Dance song on the accordion, Turkey, Ankara, 2003

• № 126. Jir (blessing for those who leave), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Ertde ertde zamanda
Altawlan tösgé keldile
Elge kirmey tohtalla
Alayda keçinirge dedile

Keçinirge dedile da olturuşub qaldıla
Batırluqğa seyirsinib Awalğa Astalğa cedtile

Mizlerin da tüşürüb colda olturub qaldıla

• № 127. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Sirtındaği iç kübesi aq kümüsden eşilgen

Aq kümüsden eşilgen
Qaratorum bek aridi, çıçır quşlay sekerigen
Qaratorum col salgandı Nart uyanı başına
Nart uyanı başına
Qat bişgen nartüh qurmac bereme tüş aşına

• № 128. Jir, Karachay-Cherkess Republic, Karachaevsk, 2005

Qaraçay-Malqar Tawlula
Bir golda bitgen barmاقلa
Qabarti, Çerkes, Abaza, Noğay
Qızdandan tuşqan qarnaşla

Ert, long ago
Six people went up to the summit.
They stopped before the village,
Let’s have a short rest, they said.

They went to have a rest, but stayed there,
They were filled with heroism, they got as far as Aval and Astal102,
They confused everything, they couldn’t find their knives,
They even dropped their leather puncheon103, they stayed there halfway.

The armour on your back was woven from silver,
It was made of white silver.
My Qarator104 spiringing like a vulture got tired,
My Qarator set out for the country of the Narts, For the country of the Narts.
I gave him well-fried corn for lunch.

People of the Karachay-Balkar mountains, Are almost like the fingers of a hand.
The Kabard, Cherkess, Abkhaz and Noghay Are like children of our sister.

102 Aval and Astal are famous Caucasian heroes.
103 Karachay miz is ‘leather puncheon, awl’.
104 Qarator is the steed of Sosurka in the Nart epic.
• № 129. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2005
Maşoq başlañ tikgen iynèça  With your sack-needle-like
Bardinla sende barmaqla  Long pointed fingers
Ačlq cetgen kün çabaq tutarsa  You catch fish in famine,
Alani etib şarmaqla  As if they were hooks.

Seni başçığını ayay saydamdi  On your hairless bald head
Çibin da tayib tôŋgerer  Even a mosquito slips.
Tübü wa qalayd qaydan bileyim  What is under it, I don’t know,
Siyına ese da saw cer  Even the world could have room in it.

Comment: The informant mocks the bald fat man he was singing about.

• № 130. Jir (Jörme), Karachay-Cherkess Republic, Karachaevsk, 1998
Hoyra hoy hoy hoy  *Hoyra, hoy, hoy, hoy,*
Caşla barib taw başna örledile  The valiant soldiers climbed up the mountain top,
İzledile cörmelerin105 körmedile  They looked for their sausages but couldn’t find them.
Bizni cörme cörmeleden bazq edı  Our sausages are thicker than those of others,
Bizni cörme saw askerge azıq edi  Our sausage is good food for every soldier.

• № 131. Dance song on the accordion, Turkey, Ankara, 2003

• № 132. Dance song, Turkey, Bashhüyük, 2003
Qaraŋtı keçe qara çılın bla qalay catariqsı  How do you go to bed with a black snake in the dark night?
Meni wa qoyub başını suwuq qalay atariqsı  Having left me, how do you throw yourself into the river?
Orayda rayda orayda hoy orayda rayda hoy  *Orayda rayda, orayda hoy, orayda rayda, hoy.*

Calan başını salıp cathanma  I lay down bareheaded
Rosseyni suwuq taşına  On the cold stones of Russia.
İgi umut ete igi umut ete  While I was dreaming about my two hopes,
Aman kün keldi başına  A bad day settled upon my head.

• № 134. Dance song on the accordion, Turkey, Ankara, 2003

• № 135. Dance song on the accordion, Turkey, Yazılıkaya, 2005

• № 136. Dance song on the accordion, Karachay-Cherkess Republic, Karachay, 2005

105 *Jörme* is a Karachay dish made of tripe with lard.
• №137. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000
Küz tavlada talala, o hoyri o marca,
Çalqi alb çalalla, oy, oy, oy
Eki süygen bir bolsa, o hoyri o marca,
Ala cuqlab qalalla, oy, oy, oy.
Atla cekdim arbağa, o hoyri o marca,
Armavirge barğa, oy, oy, oy
Qadar mañña buyursun, o hoyri o marca,
Sen aruwnu alırğa, oy, oy, oy.

Every autumn in the mountains, oyri, o,
The fields are mowed with a scythe, oy, oy.
If two lovers are together, oyri, o,
They sleep together, oy, oy, oy.

I put horses before my cart, oyri, o,
So we can go to Armavir, oy, oy, oy.
May God allow me, oyri, o,
To marry you, my beautiful, oy, oy, oy!

Min Aqtamağım a faytonña
Hamut salayım tarpaŋŋa
Ey, awuz mardasın berligem, Teyri
Sanña keleçilik aythaŋŋa

Get into the coach, my Akdamag106,
I harness the wild horse for you.
I honestly reward the one
Whom you’re sending to propose to me.

• №139. Dance song with orchestra, Turkey, Ankara, 2003

• №140. Jir (love song), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

• №141. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007
Men seni körgenli beri tinçliğım ketdi
Sipatığ ketmeyin keçe cuqsuş etdi
Sen mañña cuwab bermeyin aytça nenç ça ay ötdü
Sense meni quwandırığ
Caşawumu qurarığ
Keçe kün da birgemese eureka da kirib
Ornalğansa nek körkemyse, barama erib
Çılı söz a sen bilmeyse, meni halımı körüb
Sense meni quwandırığ
Caşawumu qurarığ

I have had no peace since I caught sight of you,
Your face has stolen my sleep.
How many months have passed since you have not answered me?
You are the one who can make me happy,
You may become my companion.
You are with me day and night I carry you in my heart.
You have settled in me can not you see? It slowly kills me.
You have no good words to say, you see what has happened to me,
You are the one who can make me happy,
You may become my companion.

106 Girl’s proper name meaning ‘white necked’.
• № 142. Jir (while drinking boza), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007

Boza kelsin deb ıytız  Say, it is time for boza,
Tuqum-çökge quwanıtgız  Have fun in the celebration!
Olturuğuz ayaklana bozadan  Sit down with your cups,
Toltur uğu uz ayaqlanı bozadan  And fill them with boza!

Egeçlerigiz aruw qızla  Your sisters are beautiful girls,
Qarnaşlarigiz a cigit çaça  Your brothers are fine young men.
Boza ayaqını költürelle qollarına  They hold the cups with boza with their hands,
Boza boza dedigiz da  Say boza, boza!

Tuqum-çökge107 keldigiz da  You have come to the celebration of kinship,
Aruwla, alamat adamla  The beautiful ones, the marvellous people.
Qız aruwun kördügz da  You have seen the most beautiful girl,
Seyirlıkçe qalğıdz da  Interesting things have happened,
Qonaklarım, canlarım  My dear, my guests,
Olturuğuz meni bla boluğuz  Sit down and stay with me!

• № 143. Dance song on the accordion, Kabard-Balkar Republic, Ogari Malkar, 2000

• № 144. Unintelligible text, Karachay-Cherkess Republic, Karachaevsk, 2005

• № 145. Zikir, Turkey, Bolvadin, 2005

Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!
Ya Allah hu, ya Allah  Oh, he’s Allah, oh, Allah!

Ölüm degen alaydı  Such is this death,
Marlab kelib tutadı  It watches you in secret, it comes and catches you.
Cılab turğan etini  His crying body
Aqıralba cutadı  Is devoured by scorpions.

• № 146. Wedding song, Kabard-Balkar Republic, Kashha Tav, 2000

Kelinni alıb kelebiz col berigiz  We’re bringing the bride, give way!
Ey, bek aruwun saylağanbıza ma körgüz  Ey, we’ve chosen the nicest one, look!
Qolan küyüzle caygıbz colubuzga  Lay colourful patterned carpets in front of us!
Ey, algış ayaq tuduruğuz qolubuzga  Ey, give the cup of blessing into our hands!

107 Tukum çök is a ‘traditional feast of kinship’. In times of yore members of a tribe gathered once a year for a day-long celebration. They feasted, danced, sang, made merry, contested, wrestled. The word çök ‘banquet, christening feast’ appears in Old Turkic (WOT 299), in Uyghur sacrificial texts: ‘kneel down at a ritual, lower oneself on a knee before god’. Hungarian csőkken ‘decrease’ and sekély ‘shallow’ can be derived from this root.
Kelin keled, üyge kired, col qoyuğuz
Ey, toy etigiz, qonaqla qoy soyuğuz
Quwanç keled eşikleni keç açığız
Ey, üynü tübüne aruw gülleni çacığız
A bride’s arriving, she enters the house now, give way!
Ey, make a wedding feast, slaughter sheep for the guests!
Happiness is arriving, open the gates wide!
Ey, sprinkle the floor of the house with beautiful roses!

• № 147. Jir (Gapalaw), Turkey, Bolvadin, 2001
Gapalawla eki elle bir boldu
Oy Gapalaw seni soy anjalada kim boldu
Istawatı çilan a çırmaz mursadı…
The Gapalaws united from two sides, Alas, Gapalaw from the Izha family, who killed you?
Your sheep pen is covered by nettle, not even snakes can penetrate it.

• № 148. Orayda (at a wedding), Kabard-Balkar Republic, Ogari Malkar, 2000
Ey, orayda, orayda ra
Ey, kelinni çıgarra turalla orayda ra
Ey, hey orira oyra
Ey, aşuşgan etebiz, terkiraq boluğuz
Ey, hey orira oyra
Hey, orayda, orayda, ra.
Hey, a bride’s being carried, orayda, ra.
Ey, hey, orira, oyra,
Hey, let’s hurry,
Ey, hey, orira, oyra!

• № 149. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Calbawur a tab bişgendi qzarib
Keldi allıma suwumayın tuzlanüb
Calbawurnu qolğa alama quvana
Söz aytama sizni bla cubana
The liver is served for me
Freshly fried, hot and salted.
I take it with pleasure,
I’m talking with you, the time’s flying.

Munu kibik tatlı körün anaña
Aşaganda arı beri qarama
Közün qırdılınını sanama
Qartlınwa sıylağandan arıma
May your mother see you so sweet,
Don’t keep fidgeting while you eat!
Your eyes should not count the beams,
You should never get tired of entertaining the old!

Comment: Jalbawur is liver fried richly spiced in lard over the fire.

• № 150. Jir (Qanamat), Kabard-Balkar Republic, Ogari Malkar, 2000
Saw ceti çılın da ma Morh başında turğanem
Oy iynanızız a kiyikle bla wa qoş bolub
İt biyle bla wa aççı qazawat eterem
Aqbaş qamama da ma eki qolum boş bolub
I spent seven years by the source of the river Morh,
Believe it or not, I lived with deer.
I’d have fought a fierce battle with bad lords
If I’d had a chance to fight freely with my white bone handled dagger.

108 The aqbaş qama is a Caucasian dagger with a white bone handle, almost every boy gets one from his father.
• № 151. Jir (Qanamat), Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

Ebizeleni wa sen cigit tuwğan Qanamat

Közleriñden a bir cuwub cuwub qan ağad
Saw ceti çilimi Amgata boynun saqladığ
Kiyikle öltürüb tawlada etle qaqladığ

Öksüz bolub ösgen edin Gapalaw
Köb qyınıñ körgen edin Gapalaw
Qaruwsuzqa nöger edin Gapalaw
Anasından cigit tuwğan Gapalaw

Carhlğa sen tayançaq boluwçen
Ala üçün söznü tawkel saluwçen
Qaruwsuzça sen a köpir saluwçen
Anasından cigit tuwğan Gapalaw

Ebiżeleni wa sen cigit tuwğan Qanamat Valiant Qanamat is the offspring of the Ebze family,

Közleriñden a bir cuwub cuwub qan ağad Streams of blood flow from his eyes.
Saw ceti çilimi Amgata boynun saqladığ He lived by the side of the river Amagata for seven years.
Kiyikle öltürüb tawlada etle qaqladığ Hunting, he lived on dried meat.

Öksüz bolub ösgen edin Gapalaw You remained an orphan, that’s how you grew up, Gapalaw;
Köb qyınıñ körgen edin Gapalaw You lived a lot in want, Gapalaw.
Qaruwsuzqa nöger edin Gapalaw The protector of the weak, Gapalaw;
Anasından cigit tuwğan Gapalaw Your mother bore you to become valiant, Gapalaw.

Carhlğa sen tayançaq boluwçen Protector of the poor, Gapalaw;
Ala üçün söznü tawkel saluwçen You stood up for them bravely.
Qaruwsuzça sen a köpir saluwçen You became the bridge of the powerless,
Anasından cigit tuwğan Gapalaw Your mother bore you to become valiant, Gapalaw.

• № 152. Jir (Biynöger), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy atasından a ol cigit tuwğan Biynöger His father’s son, the valiant Biynöger,
Tamada qarnaşığ ol it awruwdan awruydu Your brother is lying in bed with scabies.
Ol anığa cararıq ol aq maralını sütüdü The milk of the white roe would be balm for him,
Anı tutallıq a ana qarnaşığını itidi Only your uncle’s dog can catch it.

• № 153. Jir (Qanamat), Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Ebzeleni da cigit a tuwğan Qanamat Valiant Qanamat was born into the Ebze family,

Eki közüñden cuwub cuwub qan ağad Blood is streaming from his eyes.
Eter edin a sanlarığa boş bolsan If you had not been hog-tied,
Seni bla küreşgen itle bla qazawat You would have fought against the wicked dogs.


Qıçıradi Dawle hahay quwğun Dawle is shouting, alas, spread the news,
Qaraçayıñ şohun, barın, cuwuğun Call the friends of the Karachays, their family and relatives,
Çaqrırığız beri çençil cetsinle Call them to come here all
Qara künde bir bolusułq etsinle And help in this plight!
Caw kirgendi Hasawqağa kelgendi
Tab collanı Amantishen bilgendi
Çanka, biydi bizni sat
ı
Qaraçaynı bağasından toyariq
The enemy broke into Hasawka,¹⁰⁹
Amantish¹¹⁰ told them the way.
Princes, the lords sold us to them
Who’d got fed up with the wealth of the Karachay.

• № 155. Lullaby, Turkey, Bolvadin, 2001
Arbazında altın terek ornalsın
 Baş bulçuğu culduzları sanasın
 Tüb tamırı Rafat tawdan qarasın
 Allah Allah Allah Allah eteyim…
You’re planting a gold tree in your garden,
May its highest branches count the stars.
May its roots reach out from Mount Arafat,
Let me say Allah, Allah, Allah, Allah!

• № 156. Lullaby, Turkey, Belpinar, 2005
Bellaw bellaw bellaw bellaw böleyim
 Seni asker bolub koreyim
 Bellaw bellaw bellaw beşiğe
 Quwanç bla kelgin sen bu eşikge
Hush, hush, hush, hush, I’ll swaddle you,
Let me see you when you are a soldier!
Hush, hush, hush, hush, in the cradle,
Come home happily!

Bellaw bellaw arbazinda qurmanlıqlar
 qaynasın
Arbazında at oyunlar oynalsın
Bellaw bellaw baylaw bawun açılsın
Seni başından bir hayırli qarga quçırın
Hush, hush, may sacrificial food simmer in your yard,
Let there be a game on horseback there!
Hush, hush, may you escape from your cradle,
May a crow bringing good news sing by your head!
The head of the singing crow is black,
Your mother keeps nine or ten slave women for you.

• № 157. Lullaby, Turkey, Yağlıpınar, 2005
Qarın alan qonular qoldadı
 Kele ese seni daycoldadı
 Coluqganın senden hapar soradı
 Sorub aльнın hurcununa saladi
The nest of crows is in the valley,
If your brother’s coming, he’s on the way.
Whoever he sees he’s asking about you,
Whatever he gets he puts in his pocket.

H urcununda bolur ani caavlugu
Esen kelsin camaghatha sawluçu
Kişit kışuwla, kişt kışuwla, kışuwla
Etmegeyem sizge açi pusuwwla¹¹¹
His kerchief is in his pocket,
May he bring health to our people!
Puss-puss, cats, puss-puss, cats, cats!
I wish I had been grieving less for you!

¹⁰⁹ Hasawqa was the first Karachay settlement to be occupied by Russians; this lament commemorates that event.
¹¹⁰ Amantish is a Karachay sobriquet.
¹¹¹ The initial phoneme got voiceless secondarily. The Hungarian verb búsul ‘grieve, brood’ is a Turkic loanword derived from Old Turkic bung > mung ‘sorrow’ (Ligeti 1986:499).
• № 158 Jir about the deportation, Kabard-Balkar Republic, Ogari Malkar, 2000

The water’s gurgling by the streamside,
I softly whispered into his / her ear.
You listened silently, didn’t smile, turned away,
My heart was bleeding.

• № 159. Orayda, Turkey, Yakapınar – Ertuğrul, 2005

My dear with black eyebrows, oy!

• № 160. Jir, Kabard-Balkar Republic, Ogari Malkar, 2000

I’m burning for you in the fire of love,
What a lot of beauties I’ve loved in this world!
I wish I could go to see you,
And your mother would let you marry me without a debate!

• № 161. Jir (Gapalaw), Kabard-Balkar Republic, Ogari Malkar, 2000

He went up to guard the summer pasture, grass was growing in it,
My unfortunate little one departed from this world.
His mother bore Gapalaw to be a valiant soldier,
But in their yard the nettle is so thick that even snakes can’t pass through.
Musa from Ižas’s family bacame your murderer,
In your yard the nettle is so thick that even a snake can’t get through.

• № 162. Jir (Gapalaw), Turkey, Yağlıpınar, 2005

The Gapalaws live in a rocky place,
The Gapalaws eat human flesh every year.
My Gapalaw, you were killed by Musa of the Ižas,
In your yard the nettle is so thick that even a snake can’t get through.

• № 163. Jir (Heroic song), Kabard-Balkar Republic, Kashha Tav, 2000

The Jansoh family live in the valley of Tashli,
They consume as much as they earn.
Chibizhiya is the oldest among them,
His shoulders are covered by wolf fur,
He has his silver pipestem in his mouth,
His grey horse under him.

112 This famous Karachay family changed their name to Umar over the time and are still influential among Karachays under the name Umarov today.
• № 164. Jir (Heroic song), Kabard-Balkar Republic, Kashha Tav, 2000

Taş tegene, ağaç elek bolğanda
Kök Teyrisi Cer Teyrisin alganda
Kök küküreb cer a buwaz bolğanda
Cer carılıb sora Debet tuwğanda

Suw Teyrisi ağıb anı cuwğanda
Otdan bolğandin Debetni cüregi
Qurçdan bolğand sanların keregi
Körük bassa Miñji Taw titiregend

When the wash-tub was made of stone and the sieve was wooden,
The God of Heaven and the God of Earth united.
It was thundering when the Earth conceived,
The Earth broke into two when Debet was born.

The queen of waters had seen him washing himself,
Debet’s heart was from fire.
The other parts of his body being steel,
When he stepped onto the bellows, Mount Elbrus trembled.

• № 165. Jir (Qanamat), Kabard-Balkar Republic, Janikoy, 2000

Saw ceti cılım da men Qaraagachda çasadım
Oy keçe börüme da kündüz it bolub
Oy iynansız a bu qara suwla süt bolub
Astrı açdan a bu qara suwla süt bolub

Sav ceti cılım da men Morh başında turğanma
Oy iynansız a kiyikle bla qoş bolub
Oy ıgi sagan a açıq qazawat eterem
Aqbaş qamağa bu eki qolum boş bolub

I lived in Karaagach for as long as seven years,
Alas, at night I was a wolf, during the day a dog,
Alas, you would not believe it, for me spring water was milk!
Hunger made me feel spring water was milk.

For seven long years I lived by the source of the river Morh,
In fact I lived with the deer,
If only I had fought openly,
My hand would have used my white bone-handled dagger freely!

Comment: This song is about Kanamat, who lived alone for seven years, far from human settlements. He was hiding from the Russians in the area around the source of the river Morh.

• № 166. Orayda, Turkey, Yakapınar – Ertuğrul, 2001

• № 167. Orayda, Turkey, Yakapınar – Ertuğrul, 2005

• № 168. Orayda (for a bride), Turkey, Akhisar, 2005

Ohoho rayra rayra oyra marcala orayda orayda
Ohoho rayra rayra oyra ma teyle alib kelebizi hoy
Ohoho rayra rayra oyra marcala orayda orayda
Ohoho rayra rayra oyra marcala alib kelebizi hoy

Ohoho rayra rayra oyra, come on, orayda orayda,
Ohoho rayra rayra oyra, my friends, let’s bring her, hey!
Ohoho rayra rayra oyra, come on, orayda orayda,
Ohoho rayra rayra oyra, come on, let’s bring her, we’re coming, hey!

In Karachay epics Debet the blacksmith was born of the union of the gods of Heaven and Earth. Debet taught the Narts to make arms. The stars in the sky are from the sparkles Debet’s blows at the glowing iron on the anvil sent flying.
• № 169. Lament, Kabardin-Balkar Republic, Ogari Malkar, 2000
Without words

• № 170. Jir (Domalay), Kabard-Balkar Republic, Billim (Agocs–Lukacs collection), 2007
Wo, cannetli bolsun a Eçkibashlı Domalay
May heaven be your home, Echkibash Domalay!
Tınçlıq a coqdu da sen Uçkulandan qoramay
There’s no solace in Uchkulan till you’ve disappeared from.

• № 171. Jir, Turkey, Bolvadin, 2001
O, burun zamanda Oğari Gidamlada qoyçu edim
I used to be a shepherd among the Upper Gidam folks,
Qoyla qyrıinda men a cuqladım da tüş kördüm, o tüş kördüm
I fell asleep beside the herd, I saw a dream.
Ol aruw Kıştay bla da başıma hayırlı da iş kördüm
I did good for the beautiful Kishtay,
Dağda ne körmedim, ow teğle bilay ne kördüm
What didn’t I see, my friends, what did I see?
O, Çomalada ma çalman tolu da qoy kördüm
I saw a pen full of sheep at the Chomas’,
Dağda ne körmedim, ow teğle tabu ne kördüm
What didn’t I see, my friends, oh, my, what did I see?

• № 172. Lullaby, Turkey, Bashhüyük, 2001
Bellaw bellaw böleyim a bala seni wa
Hush, hush, I’ll lay you in the cradle, my little.
Arbaziında toru atla(r) oynatb a köreyim a
Let me see chestnut horses jumping in your yard!
Arbaziında altın terek ornalsın
May gold trees grow in your yard,
Baş bulçuğu culduzlanyı sanasın
May their branches count the stars!
Meni balam cetti ataga aylansın
May the family of my little one multiply,
Bellaw bellaw bellaw bellaw böleyim
Hush, hush, hush, hush!
Altanimı memur bolub köreyim
Let me see my Altan as an official,
Altanim a biyle paşala bla aylansın
Let my Altan mingle with lords, pashas!
Altan balam cetti ataga aylansın
May my little Altan have a big family,
Biyle paşala bla patçahlıqqa saylansın
May the lords, pashas elect him padishah!

• № 173. From the Nart epic, Kabard-Balkar Republic, Ogari Chegem, 1998
Bara corta ketdi Şaway hoyra
Shavay left running, hoyra,
Üç künlükge cetdi Şaway hoy hoy
Three days were just enough to cover his way.
Bara bara ketdi Şaway hoy hoy
Shavay kept wandering and wandering,
Em bla alaşa tillengen ed hoy hoy
And suddenly his horse started speaking in a human voice:
Andağılanı köremise hoy hoy
Can you see those over there?
Közüm cetney köralmayma hoy hoy
My eyes are not good enough for that.
Qart bolğansa igı saq bol hoy hoy
You’ve grown old, you’ve got to be more careful!
• № 174. Jir (about a shepherd), Karachay-Cherkess Republic, Karachaevsk, 2000

Oy Erirey degen quwatdı
Oy carlığa bergen suwabdı
Carlığa bergen cal üçün
Bayğa biyge bergen a mal üçün

Ey, Erirey means plenty,
Ey, it’s a good deed to give to the poor.
To give to the poor for his daily work,
To give to the rich and the masters for the animal.

• № 175. Orayda, Karachay-Cherkess Republic, Ogari Mara, 2000

Hoy, hoy orayda
Hoy orayda ra rayda hoy
Hoy, orayda orayda
Hoy çığa esen çiq marca
Çiqmay esen a qoyub ketebiz orayda

Hoy-hoy orayda,
Hoy orayda ra rayda hoy,
Hoy, orayda orayda!
Hoy, if you come out, come now,
But if you don’t, we’ll leave you here, we’ll go away orayda!

• № 176. Jir, Turkey, Doğu, 2001

Men a çaşlığında da Orta Gidamlada da qoyçu edim
Qoyla qyırında catub çuqlab a tüş kördüm
Ol aruw Kıştay bla da başıma bir hayırlı da iş kördüm
Ertdenblasında da sahib ishawatha da men bardım
Ishawatda da bir küyöw nöger a çiydila
Men a çığan edim da küyöw nögerge sanalıb

In my youth I used to be a shepherd at the Middle Gidam folks,
I fell asleep beside the herd, I saw a dream.
What did I do with the beautiful Kıştay,
I left in the morning, I went to the pen.
In the pen best men were gathering,
I was counted among them.

• № 177. Jir, Kabard-Balkar Republic, (Otarov 2001: 90)

Oy, Candar, canış bursın Kabağa,
It tamlı116 çiylgandı117 Labğa.
Murduh başında bir bölke atlı köründü –
Ala tosmu éken, sora cawmu éken?
Ala bizni tashabzı bilgenle,
Üslerine kık gebenekle kıyıgenle.

Alas, Jandar, may your soul reach the stone of the Kaaba!
Wicked Abkhazians gathered by the river Laba.
Beside the river Murduh some riders showed up,
Are they friends or enemies?
They had got to know our secret,
They covered their backs with grey felt coats.

114 Erirey was the god of plenty in the pagan age.
115 When the bride is taken out of the parental house.
116 The ethnonym Tamlı derives from Tam ‘Abkhazia’.
117 In this stanza there are two words that the Hungarian language borrowed from Old Turkic verb çiyil- > Hun. győl- ‘gather’, kık > kék ‘blue’.
118 Tributary of the river Laba.
Hasavkağa tuşman asker kirgendi  Soldiers of the enemy invaded Hasavka,
Tahsağızını Amantişden bilgendi They got to know your secrets from Amantish.
Hasavkağa tuşman asker kirgendi Enemy troops invaded Hasavka,
Batır Umar qazawatda ölgendi The valiant Umar was killed in action.

• № 179. Jir (Emena), Karachay-Cherkess Republic, Karachaevsk, 2000
Biz a çığıqan edik Ullu Bashandan¹¹⁹ kün qaray We left Ullu Bashan looking for a good day,
Kelib kirgenek Şam Teberdige cer sanay We arrived at Sham Teberdi, we settled down.
Biz umut etgenek Ullu Teberdide çarş ar We had hoped we would live in Sham Teberdi,
Bizge buyurulmad Muhunu da budayımdan We had no chance to eat from Muhu’s wheat.

• № 180. Lullaby, Turkey, Bashhüyük, 2001
Bellaw bellaw bellaw bellaw belimçik Hush, hush, hush, I’ll put her to bed.
Bu qızçıq bolsun bay üylege kelinçik May this girl be a bride at a rich house!
Bellaw bellaw bellaw böleyim Let me take great delight in my little one!
Balaçqan dan men quwançla köreyim

• № 181. Jir, Turkey, Bolvadin, 2001
Sen da süyese men da süyeme You love me, I love you, too.
Qara qalşım, anaŋ nek bermeyd My dear with black brows, why doesn’t your
Oyra orayda rayda ha ha mother let you marry me?

• № 182. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005
Gapalawla eki elle bir boldula The Gapalaws united from two sides,
O Gapalaw, anı öltüremen ljlari boldula Oh, Gapalaw, he was killed by the Izha family.

Oy, tay-tay! Qırımdan a kelgen Qırım semenle, Ay, tay-tay! Crimean soldiers from Crimea,
Oy, semenle, They didn’t say that Achey’s son, Achemez was
Açey ulu Açemezge biyi, handi demelle, oy. a great lord.
Oy, Tay-tay! Açemezge qonaq bolub tüşdül, They went to see Achemez,
oy, tüşdül! Ay, tay-tay! They went to see Achemez,
Qonaqlaqa birer qaŋŋa iydile. There were tables laid before the guests.
Oy, tay-tay! Ol qaŋŋadan aşab-içib toymalla, Ay, tay-tay! They were not sated from those ta-
oy, toymalla, bles,
Caw cerinde sawut-saba qoymalla, They didn’t leave their weapons in hostile lands.
Oy, tay-tay! Ékinçi birer qaŋŋa iydile, oy, iydile, Ay, tay-tay! Some more tables were laid for
Ol qaŋŋadan aşab-içib toydula, them,
Oy, tay-tay! Ol qaŋŋada cüreklerin basdıla, oy, And then they were satisfied.
basdıla.

¹¹⁹ Ullu Bashan is the upper part of Bashan. There is a ‘Small’ and a ‘Great’ Karachay land. The
former includes: Kitche/Jani Teberdi, Sham Teberdi and Krort Teberdi. The latter is a woodland.
• № 184. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio
Ey Düger Badinatı da cortuwulğa da çıqdıla degendi
Ay arı çıqdıla deydi Tagını boynunda kertme terekge
Ey onow etelle bila tonow da kerekge
Ay alay da kerekge deydi
Kişiňi da aşhısın surayla oy ketàde degendi
Alas, Ossetian noble youths set out on a raid, They went to the pear tree on the side of the river Tagi. Instead of the robbery they had a debate. It must have happened so, They brought the most valiant lad to account.

• № 185. Jir (Gapalaw), Turkey, Yakapınar – Ertuğrul, 2005
Gapalawla eki boldu, bir boldu
Oy Allah, İ jalada seni öltürgen kim boldu
Üç kişi da bir kişiğe ayıbdı
Oy Allah, İ jalada seni öltürgen Ayıpr120
The Gapalaws had two branches, they united. Alas, Allah, who killed you from the Izha family? Three against one, it’s a shame, Alas, Allah, Ayıp from the Izha family did it.

• № 186. Orayda, Karachay-Cherkess Republic, Teberdi, 2000
Qollarına temir toqmaq alırla
Taş şanına temir buğow salırla
Urgan sayını başını tört carrırla
Aldanmazız ahır zaman duniyağa
Your hands are shackled, Your tense body is forced into an iron trap. Your head is broken into four with every stroke, Don’t give in to this passing world!

Qara kültüm tüşer seni sanıňa
Aqrabla çabar aşın qanıňa
Madar işle mında carlı canıňa
Aldanmazız ahır zaman duniyağa
Your body is covered by black-and-blue spots, Your outflowing blood is licked by scorpions. Seek shelter for your peaceless soul, Don’t give in to this passing world!

• № 188. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Batır Qarça Qaraçaýmı başı edi
Üyű ani qara sostar taşdan edi
Halqı bla Ullu Bashanda çasay edi
Buday, arpa, târî sürüb aşay edi
Vailant Karcha was the prince of Karachay, His house was built from black granite, He lived in Ullu Bashan with his people, They grew wheat and barley.

Qıyınlıqda halqın cawdan saqlay edi
Üsün teşib bir keçenî catmay edi
Hanla, biyle ç équipulda ot salsala
Sabanladan halqı hayır tabmay edi
He protected his people from the enemy, One evening he didn’t take off his clothes, he didn’t even go to bed. Rulers, leaders attacked him, they set fire to the wheat, The people had no crop.

120 There is a systematic vowel difference here from Anatolian Turkish Eyüp.
• № 189. Wedding song, Karachay-Cherkess Republic, Karachaevsk, 2000

Eçkibaşlañı da oy bir cigit tuwğan Domalay
Sen a tura edinç a bu Narsanada biy kibik
Oy çīğb kelgen cīltəq McClıq ën kibik
Alb baralla bu kömürl kibik kül kibik

Domalay was born to the Echkibash\(^{121}\) family
to become a champion,
You could have lived like a prince in Narsana\(^{122}\),
He was born to be a radiant sun,
But all of a sudden off he goes, just like coal turns into ash.

• № 190. Jir (Gapalaw, Kumyk song), Karachay-Cherkess Republic, Khalk-Ayag (Agócs–Lukács collection), 2007

• № 191. Dance song on accordion, Turkey, Ankara, 2007


• № 193. Dance song on the accordion, Turkey, Ankara, 2003

• № 194. Jir (historical song), Kabard-Balkar Republic, (Otarov 2001: 84)

• № 195. Jir, Kabard-Balkar Republic, the outskirts of Nalchik, 2000

Hadawcuq\(^{123}\) ulu batır Cambolat, oy, oy, Atlan, Cambolat, caş Cambolat, a Cambolat, Atlança da, at arbala cekdirgen, At arbağa da qızıl qanla tökdürgen.

Hadawcuq’s son, valiant Jambolat, Start Jambolat, young Jambolat! When he sets out, he drives a cart, He lets red blood flow onto the carts.

Hadawcuq ulu Cambolat, Atlança ğane Islameyge barırga Anda cesir borçla éndi alırğa, Umutu çoğed andan qaytmay qalırğa.

Hadawcuq’s son, Jambolat, You left for the village of Islamey. To take the due amount of captives, You had no hope you could ever return.

Men seni bek sümeme Sümeklik otça küyeme Seni körsem aralb qalama Büğünği oyuunda Caş tölü toyunda Qoltuğudan kirgenleyin barama

I love you so much,
I’m burning in the fire of love.
When I catch sight of you, I forget everything.
In the dance today
In the feast of the young
I walk taking your arm.

\(^{121}\) By now the so-called great Karachay families (Nawruz, Budiyan, Adurhay, Tram) no longer include the Echkibash. The large families were united into a coherent entity by the leader Karcha around Bashan in the late 1300s (information from Tekin Koçkar).

\(^{122}\) It is called Kislovodsk today.

\(^{123}\) Hadawjuk is a known Karachay sobriquet.
Taw başında miyikde
On the mountain top, on the peaks,
Sekiredile kiyikle
Deer are leaping.
İlişan men birin salama
I aim at one of them,
Sen da ançasa
You are like it.
Tепsевde uçasa
You fly while dancing,
Qoltuşuñdan kirgenleyin barama
I walk taking your arm.

Comment: This is the song of the dance Abezek. The lads and the girls dance it arm in arm.


Bellaw bellaw bellaw bellaw böleyim
Hush, hush, hush, hush I’ll lay you in a cradle.
Balaçığım senden algın öleyim
My little one, let me die before you!
Balaçığım baldan tolsun tamağış
My little one, may honey trickle down your throat!
Küren tartsın gişçeğşim qabağıñ
May your village be surrounded all around, my little!
Qabağıñda düz miñ atlı otłasın
May a hundred thousand horsemen graze their horses in your village!
Arbazında düz qonakla tohtasın
May you entertain a hundred guests in your yard!

Bismillahirrahmanirrahim
Bismillahirrahmanirrahim
Let me start my word with the name of the merciful and Allmighty Allah!
Bismillahirrahmanirrahim
Let me keep my eye on the path of God!
Bismillahirrahmanirrahim
I know nothing, alas, what shall I do?
Bismillah bla men başlayma sözümü
Let me extol and praise Allah, the sublime!

Comment: In old times in the Caucasus the villages used to be surrounded by walls to defend them from the enemy. This is also mentioned in the lullaby.

• № 197. Jir, Turkey, Eskitsehir, 2005

Oy Eçkibaşlñi Domalay
Oh, Domalay from the Echkibash clan,
Ol a bir keçege da qırq ögüznü kesdirgen
One night he slaughters an ox.
Subay sanların adam haq bla ösdürgen, tabu
Growing his wonderful body as the son of God,
Qırgıñ sanladan haram haqçu da ösdürgen
Feeding his beautiful body with forbidden foods,
Candetli da bolsun Eçkibaşlñi Domalay
May Paradise be the home of Domalay from the Echkibash clan!
Domalayim da oy sabiy boldu çaş boldu
My Domalay became a child and grew into a young man,
Keçe ortada Naçalnikden tas boldu, tabu
At midnight he disappeared from beside the Russian commander.

124 An invocation said as a good wish.
• № 198. Jir (about Atalay), Kabard-Balkar Republic, Hasaniya (Agócs–Lukács collection), 2007
Keç boldu da Ayuw Çatda qaldı Atalay
Çuçu arada tüş kordu da aytdı bilay
Marcama men keçe turub ketmesem
Ilizmığa Taşbawatha cetmesem
Ormanantıı kara kültüm etmesem
Atalay a keçe ilgenib uyandı
Örge turub taşhuna ğa tayandı
Bir tartıb erlay atha mığendi
Ayuw Çatdan ullu colğa enğendi
Atalay a Düger elge barğındı

Comment: Atalay is the hero of a Balkar legend. The story of the song is preceded by Atalay’s returning home from a successful raid, and as evening fell, he had no other choice but spend the night in the Ayuw ‘bear’ mountain. He has a bad dream, he mounts his horse in the dark of the night, continues his way and arrives at an Ossetian village where his friends live. He meets no one he knows, so he’s inquiring of what has happened. He is told that a terrible epidemic of the plague broke out and all his friends got sick and died. After this many Ossetian families settled in Balkar territories and became assimilated.

• № 199. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova
Taw başları oyra bolur çuwana
Marawçu da kele bolur quwana
Arqasında oyra ani qawalı
Apsatığa bolur bilay cuwabı
Apsatını berir künü süt kibik
Bermez künü bolur ani it kibik
Berbolı básan tar qošunda ulutma
Berüwçünü oyra bizge unutma

• № 200. Heroic poem (about Tatar Khan), Karachay-Cherkess Republic, Hurzuk (Agócs-Lukács collection), 2007
Cawumla cawalla taw calpaqlağa oyra kölleğe
Quwğunla kirgendi oy Qaraçayda ellege, oyra batır a Tatarqan
Nihit başından uzatıldı bizge oyra üç quruq
Duwut ayağında a çqüdí açı quwğun qçıtırq,
oyra batır a Tatarqan
Duwut özene wa Qızılbek asker oyra kirgendi
Qatinnı qızını wa calan ayaq etib sürgendi, oyra batır a Tatarqan

Rain is falling onto the mountain pastures and into the lakes.
News reached Karachay land; forward valiant Tatarkan!
From the mountain pass of Nihit three flags were sent with the news,
From the lower part of the Duwut we got tragic news, valiant Tatarkan.
Abkhaz soldiers invaded the valley of the Duwut, Driving women and girls barefoot, kidnapping them. Forward, valiant Tatarkan!
• № 201. Jir, Turkey, Eskishehir, 2001

Aqbaş da aruw kümüş qamala
Qaraçay çaşlamı belinde
O tolu üy a bolsun Haci-Murat
Bilay çigib ketgen elinde

Bizni minirdile oya minirdile
Meşinani artı bölgenden
Kelmegiz a çaşla canazı coqdu
Capon qazawatda ölgenle125

White-handled beautiful silver daggers,
Stuck in the belts of Karachay lads,
May Haji-Murat have a big family
In the village where he settled down.

We were transported
In a waggon at the rear.
Don’t come here lads, there’s no funeral service
For those who were killed in the Japanese war.


Ey, kel, qızım a, kel, qızım,
Ullu Holamğa barayıq, qızım.

Oy, uğay, uğay barmayma, atam,
Men Holam élge kirmeyme, atam.
Oy, közlewen suw bermez a, atam,
Oy qațınları kûn körmez, atam.

Come, my daughter, come, my daughter,
Let’s go to the village of Ullu Holam, my daughter!

No, I’m not going, daddy dear,
I won’t set foot in the village of Holam.
Its spring gives no water, daddy,
Women don’t stay alive there, daddy.

• № 203. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Meni qoyları baralla Alan
Aq qırmalani aylanib
Yaqapınar qızları qalğanla sawlay
Qaraçay ellede saylanib

Közüm a çıraq a baradı anam
Aq qırmada taşlağa
Alay carağan toyla kerekdi
Bizni hoyubuzda çaşlağa

My flock of sheep scatters, my friend,
While returning from Ak Kırma.
Every lass remained in the village of Yakapınar,
They’d been chosen in Karachay villages.

I can’t take my eyes, mother,
Off the stones in Ak Kırma.
The lads in our village
Need such a beautiful feast.

• № 204. Jir, Karachay-Cherkess Republic, Commercial Karachay CD, 2000

Kökle tübünde kökbaş üylede
Caşaydı aruw Kōgala
Ekibiz birge kıyıb barabız
Kōgala saŋŋa tarala

Kökle tübünde kökbaş üylede
Men bir qaygısız çaşayem
Toyga oyuŋça qoşulmay edim
Men süymelikden taşayem

Under the sky in a tin-roof house
Lives beautiful Kōgala.
We are two at the same time
Who burn with desire for Kōgala.

Under the sky in a tin-roof house
I lived happily with no trouble at all,
I never went to a wedding or a party either,
I didn’t know what love was.

125 Lament for those killed in the Russian-Japanese war of 1905.
• № 205. Jir, Kabardino-Balkar Republic, Janikoy, 2000

Da meni anam da bala da küsesin
Ol menden seyir toygändi
Halq arasında bergen zamanda wa
Meni da tışında qoygändi

Ani da başinda wa bir a buhar börkü
Bir aruwa uşayd da başına
Men a anasına da aman bolma dedim
Nek ala bolmaz caşnda

May my mother long for a child,
She has had enough of me.
She was ready to serve everyone,
She left me outside.

On her head her Astrakhan hat,
It suits her very well.
I told her not to be wicked to her mother.
Why doesn’t she accept me as her son?

Comment: A child’s cursing his mother.

• № 206. Song by a known author126, Kabard-Balkar Republic, Nalchik, 2000

Oy terezeden qarab turğanlay
Ay qaya artına taşaydı
Orus da bolmay, Tawlu da bolmay
Mında Vengerlile caşaydı

Ay, looking from the window,
Ay, he disappeared behind the cliff.
Instead of Russians and Karachay-Balkars
Hungarians live here.

• № 207. Jir, Kabard-Balkar Republic, Kara Suv, 2000

Dila127 brigadir bolsam a alan
Pastroykağə sallığma(n)
Da sen da meni wa süyüb ölşehir da
Qaçırıb ari alay allığma(n)

If I was the brigade leader,
I’d move into the building.
However much you’d love me,
I’d abduct you to marry you.

Da tübünlədi ațişığ a caşim
Bardırallığmasa çürüşin
Kesim süymegenley tiyse a Rasul
Ciyırma çığla etdirirme südüşün

Your horse is under you, my son,
Can you still encourage it?
Rasul, if you get angry with me for everything,
I’ll get you in gaol for twenty years.

• № 208. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Çille bayraq çañdila
Budapeşt degen gorodda
Uruş boshellğə cüregim quwanən
Men sizni körür muratda

Silk flags were distributed
In the town called Budapest.
The war was over, my heart rejoiced,
I was burning with desire to see you.

Qaraliğinizı saqlağız deyd da
Oldu da sılı boçuçğuz
Qiynlıq üçün adam ölmezdi
Acal kelir deb qorquğuz

He says: defend your country!
That’s our sacred duty!
Hardships don’t kill you,
Yet do not forget the end!

---

126 In memory of a soldier who died in Hungary.
127 At the beginning of Russian dlja ‘for’ the consonant cluster is resolved.
• № 209. Lament, Kabard-Balkar Republic, Nalchik, 1998
Keçe da tüşümde men bir tüş körgenem
Bizge bir qynlîq cetedi
Meni körgen tüşüm kerti ese anam
Qaraçay Kafkazdan ketedi
Woy Kafkaz tawla, woy miyik aruwla
Bizni demoğnîli qalbîz
Woy siz da çilağz, da biz da çilaçybiz
Sizden ayırlîlb barabîz

Last night I had a dream,
A tragedy was approaching us.
If my vision became true,
My mother would leave the Karachay Caucasus.

Ay, the Caucasian mountains are beautiful and high,
They are our strong castles.
We’re crying, you should cry, too.
We’re parting with you, we’re leaving.

• № 210. Jir, Turkey, Yakapınar – Ertuğrul, 2005
Dunya bagasî qarnasîm a Qadir
Bayram kün telefon etgendi
Dunya carîgım Bayqulum a anam
Bûgün askerge ketgendi
Ataŋ a Cahit muhtar bolgand deydile
Endî alay islege kirmesin
Eki dunyanı da halq etgen Allah
Anı açıçın mençe bermesin

The world’s treasure, my brother Kadir
Called me during our celebration,
The world’s light, my Baykul, mother,
Today joined the army.

Your father Jahit, so they say, became a muhtar,
He shouldn’t get involved in anything like that.
Allah who created two worlds,
Should not torture me like that.

• № 211. Jir, Kabard-Balkar Republic, Janikoy, 2000
Üyübüz allînda oy suwçuq deyle
Ol betni-qolnu cuwarğa
Alçınça meni qolumdan kelmeydi
Tartîb belimi buwarğa

A stream is flowing in front of our house,
We can wash our hands and face in it.
No longer can I do as I used to,
I can’t gird myself tightly now.128

• № 212. Lament, Kabard-Balkar Republic, Janikoy, 2000

Aylana-cûrûy ketgenme Alan
Tûthanma köksül köğürçün
Qanaçîqlarîni kesim keserikme
Iyêrik tüyülme ölgünçün
Kelçi aruwum, kelçin aruwum
Ma bizni elge barayq
Sen tûman bolub, men cawun bolub129
Sîrtladan birge awayq

I’ve been wandering about, my friend,
I’ve caught a blue bird.
I’ll cut its wings myself,
I won’t leave it till I die.
Come, my beautiful, come, my beautiful,
Let’s go to our village!
You should turn into fog and I’ll become rain,
Let’s fly like that over the rocks!

128 The girl became pregnant, that’s why she can’t bind her belt tight.
129 In Karachay land this line is Sen tuban bolub, men cawun bolub ‘You should become fog, me rain’.
• № 214. Jir on the accordion, Kabard-Balkar Republic, Janikoy, 2000

Men bek süygen aq bayramda130
Sen bek süygen aq bayramda
Çanlı çıl endi cetedi
Uzaqda bolsam da kesim
Tansıqlı küçlegen esim
Seni bla uşaq etedi

On our white holiday, which I like so much,131
On our white holiday, which you like so much,
The new year is approaching,
Even though I am far away,
All my thoughts are you,
In my thoughts I’m talking with you.

Cer da aqdi, kök da aqdi
Qar suwuqdu, cumuşaşdı
Qarğa atını cazama
Suuq bolsa barmaq uçum
Atını cazğanınız içün
Erinlerime salama

The earth is white, the sky is white, too,
The snow is cold, it is freshly fallen,
I’m writing your name into it.
When my finger tip is cold,
The one I’ve written down your name with,
I lift it to my lips.

• № 216. Lament, Kabard-Balkar Republic, Kara Suv, 2000

Cerleni talğır çılani bolub
Men suwnu örge barsayem
Duniyağa urluq132 menmi bolluqem
Caratılmayın qalğayem
Biz a birbiri bir bek süygenek
Sen menden cençil önğeleb
Endi meni içün qiyam aylansın
Tawladan taşla töŋnereb

As a yellow land snake
I would have swum upstream.
I was to have remained a seed in the world,
I wish I had remained a promise!
We loved each other so much,
But you soon grew cold towards me.
I don’t even mind rocks
Rolling down from the mountain.

• № 217. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bitti-rova

• № 218. Iynar, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007

Qara qaşların, burma çaşların
Qarab turama men sańňa
Keçe tusümde seni körgenley
Çiğib qalama men tańña

I look with admiration
At your black eyebrows and wavy hair.
At night in my dream when you appear,
I can’t go back to sleep till morning.

Buwunçuqların kümişça ciltRAY
Barmaqçuqların sarı altın
Iynana esen iyinan aruçuq
Öleme sensi amaltın

Your wrist shines like silver,
Your fingers are yellow gold.
Believe me, my beautiful,
I am dying for you.

130 This well-known and popular song was written by Albert Özdenov.
131 The day became festive because his/her sweetheart was to arrive.
132 Urluq means ‘seed suitable for sowing, good for reproduction’. This Karachay item can be added to the Turkic etymology of the Hungarian word ür ‘lord’ (WOT 969).
• № 219. Lament, Turkey, Yakapınar – Ertuğrul, 2001

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Töben elleden kelgen bir atlı</td>
<td>A rider’s approaching from the villages below,</td>
</tr>
<tr>
<td>Bu sabi Naniq bolumru</td>
<td>I wonder if this child is Nanic.</td>
</tr>
<tr>
<td>Cariq culduzum muthuz bolğandı</td>
<td>My bright star has grown dim,</td>
</tr>
<tr>
<td>Naniqim ölgen bolumru</td>
<td>I wonder if my Nanic is dead.</td>
</tr>
<tr>
<td>Men halal çabaq bolğayem Naniq</td>
<td>I could have become an edible fish, Nanic,</td>
</tr>
<tr>
<td>Bu suwnu eşişe barğayem</td>
<td>Swimming down this river.</td>
</tr>
<tr>
<td>Duniyağa urluq men mi bolluqem</td>
<td>Was I to become the source of the world?</td>
</tr>
<tr>
<td>Caratılmayın qalğayem</td>
<td>I wish I hadn’t been created!</td>
</tr>
</tbody>
</table>

• № 220. Lament, Karachay-Cherkess Republic, Hurzuk (Agócs–Lukács collection), 2007

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahay da Kün da qarnlaşdıla, ay da cartu.digital</td>
<td>Mahay and Kün were siblings, the moon was half and the sun was full.133</td>
</tr>
<tr>
<td>kün sawdu</td>
<td>Why did black blood have to flow in the court of Egyptian rulers?</td>
</tr>
<tr>
<td>Ol Misirlanı ulu arbzığa bu qara qanla nek cawdu</td>
<td>Jamal is called by his own father: they’ve come for you,</td>
</tr>
<tr>
<td>Çığara barib kelgendi deyde Camalını tabhan atasi</td>
<td>Jamal’s been caught, taken away, what could he have done?</td>
</tr>
<tr>
<td>Camalını tutub alıb baralla, ne edi etgen hatası</td>
<td></td>
</tr>
</tbody>
</table>

• № 221. Jir, Turkey, Yakapınar – Ertuğrul, 2001

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men seni süymey ne eteyim Nürcan</td>
<td>What shall I do not to love you, Nurjan?</td>
</tr>
<tr>
<td>Sen aruwlugça çek kesgen</td>
<td>You’re the most beautiful.</td>
</tr>
<tr>
<td>Narat hawada miyik tawlada</td>
<td>In the scent of pine, in high mountains,</td>
</tr>
<tr>
<td>Sen meni üçün deb ösgen</td>
<td>You’ve been created for me.</td>
</tr>
<tr>
<td>Men seni süymey ne eteyim Nürcan</td>
<td>What shall I do not to love you Nurjan?</td>
</tr>
<tr>
<td>Kızıße qarab uyala</td>
<td>You look into my eyes modestly,</td>
</tr>
<tr>
<td>Keçe cuqlamay bir tınclıq tabmay</td>
<td>At night, wide awake, unable to find peace,</td>
</tr>
<tr>
<td>Sınça termile turama</td>
<td>I’m longing for you.</td>
</tr>
</tbody>
</table>

• № 222. Jir, Kabard-Balkar Republic, the outskirts of Nalchik, 2000

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oramnı örge keledile</td>
<td>They’re coming up the road,</td>
</tr>
<tr>
<td>Suygenlerimi üçüşü</td>
<td>Three of my lovers.</td>
</tr>
<tr>
<td>Oğ canındağı tamatadi deyde</td>
<td>The one on the right looks the oldest,</td>
</tr>
<tr>
<td>Oy da qayşı bolur kiçisi</td>
<td>I wonder which of them is the youngest.</td>
</tr>
<tr>
<td>Canındağı ağacqab geroh</td>
<td>Your wooden-stock rifle</td>
</tr>
<tr>
<td>Ol burulub altı atılad</td>
<td>Revolves and fires six times.</td>
</tr>
<tr>
<td>Oy oy qzla nege almaysız</td>
<td>Ay, ay, lassie, why don’t you buy some?</td>
</tr>
<tr>
<td>Bizni elde kezbaw satılad</td>
<td>Secrets are sold in our village.</td>
</tr>
</tbody>
</table>

133 Mahay ‘Moon’, kün ‘Sun’.
• № 223. Lament, Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Seni ayağında da çuruqla Qanşawbiy
İçleri qandan tolğandı
Meni balıntşa oyt ağız teşlerim
Menne bolur kün da bolğandı
Meni balıntşa oyt ağız teşlerim
Eşikleni usüme tartdila
Qışrıl qaqlıb a carlı egeçlerim
Terlegenim sayın çabdila

Kanshawbiy, the boots on your feet
Are filled with blood.
My friends, take me to hospital,
What could have happened has happened to me.
Alas, mother, I was put into hospital,
And the door was closed.
My poor sisters ran
Crying when I was sweating.

• № 224. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Teyri malla tiya men malla tiya
Bir ağ aç üyge cetgenem
İt da Çerkesleni qarab a körgenley
Men köb şağlış etegenem

Sure enough, driving the flock
I got to a wooden house.
Seeing the treacherous Cherkesses
Hundreds of things occurred to me!

Absorbed in my thoughts
I remembered my rifle.
I have no friend other than Allah,
I encouraged myself like this.


Ey qara tonla cumuşaq qolla
Haram araqdan toyalla
Kimden tuwağanları belgimnegenle
İyıqdan qatıqToyalla
Geten da könçekle geten da kölle
Endi gelepeyle kiyelle
Üyünde tawuçu bolmağan caşla
Birem toru acirge minele

Ey, black fur-coated, soft-handed lot,
Who get drunk on drinks forbidden by Islam!
They don’t even know whose offspring they are,
They throw over a woman each week.
The ones in linen trousers and linen shirts
Are wearing hussar trousers now.
Lads with not a single hen at home,
Are riding black-tailed brown horses.

Comment: The song is about Caucasian people who joined the bolsheviks in the 1920s and suddenly became rich.

• № 226. Lament (Abdulkerim’s song), Karachay-Cherkess Republic, Jögetey (Jangi) (Agócs–Lukács collection), 2007

Abdulkerimim, Abdulkerimim
Eşir a qoyma qışrıl
Köksül da kögürçin tuthanem da oyt oyt
Ketgendi qolmundan ıçhınb

My Abdulkerim, my Abdulkerim,
You keep shouting this!
I have caught the blue bird, but
It escaped from me, it flew away.

Lads, no matter what you ask about Abdulkerim,
Let me answer it myself.
Whoever had been his murderer,
He’ll not escape.
• № 227. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova
Balık aylançından tizilib çığad
Bu erkeçleni alları
Ol oq tiygenlen qırılıb tüşgened
Abdulkerimini sanları

He left from the bend of the river Balik,
The forerunner of this flock of goats.
As the bullet ran into his body, he fell onto the ground,
The body of Abdulkerim.

Abdulkerimin, meni Hızırım
Mallani tawdan awdurğan
Oy, Bekka uluçuq alay a köreme
Bizge qara qanla cawdurğan

My Abdulkerim, my Hizir,134
Driving the flock down from the mountain peak,
Alas, it was Bekka’s son,
Who’d brought this disaster on us.

• № 228. Jir, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007
Oy Mahar özen toymay seni körgen
Köz aldağ kibik tawları
Tik qulaqlidan, oğarı buğayladan
Tarqadila zemzem suwları

Ah, the Mahar valley, I can’t have enough of this sight.
Your mountains are dazzling!
From your steep canyons and spiky glaciers
The water of Paradise is flowing.

• № 229. Lament, Kabard-Balkar Republic, collected by Tamara Bittirova
Biz Qazağıstañña kelgen a bolurek
Nemis faşıstını uwundan
Meni wa cüregim içerge termiled
Kafkaznı gara suwundan

We arrived in Kazakhstan
Because of the German fascists.
My heart’s only desire is
To drink water from a spring in the Caucasus.

Biz Qazağıstañña kelgen a bolurek
Ömürübüz mında tururça
Ölsem qabırımı sırth wa salğız
Kafkazdan hawa ururça

We arrived in Kazakhstan
To get stuck in here till our death.
When I die, place my grave high enough,
Let it be reached by the wind of the Caucasus!

• № 230. Lament, Turkey, Eskishehir Karachay Derneği, 2005
Anı anası bir bek cilaydı, egeçleri burulub
İyi qayda qalb ketdiñ, tibirñ qururuq

His mother’s crying for him, his sisters are grieving.
Alas, where did you get stuck, you who reduced our hearth to ashes?

• № 231. Jir, Karachay-Cherkess Republic, Teberdi, 2000
Beş da altı çılın tüşümde da körüb
Biylığa da deri saqladım
Sredniy Aziyada ma bir a issi kün
Terek salqında cuqladım

In my dreams I’ve seen him for five or six years,
I’ve been waiting for his arrival till now.
In Central Asia on a warm day
I fell asleep in the shade of a tree.

Aybüdi mañça ma bu süymeklikden
2Qalay da esimi taşladım
Alayçığa kelib cuqlağanımda wa
Tüşümde da köre başladım

Shame on me, this love
Has driven me crazy.
When I got there I fell asleep,
And saw him in my dream, too.

134 Hızır is the grey horseman, the wonder-working saint of Muslims to whom every one prays before their death. He can give back the soul to one who earnestly prays to him.
• № 232. Lament, Turkey, Doğlat, 2001
Çumadanı açılmayı tabu ma çülle blala açdila
Quwançha ciýan haraketiçi çılay, burula çılay
Her suitcase couldn’t be opened, it had to be forced open.
The trousseau collected for your happy days was distributed sadly, amidst tears.

• № 233. Lament, Turkey, Bashhüyük, 2001
Üyübüzñi allinda köget terekle
Alada bitgen baliyle
Aliy, Aliy deb de esime salalla
Aman çeçek qurluq sabiyle
There are fruit trees in front of our house, They grow sour cherries. Aliy, Aliy, they keep mentioning The child that died of chickenpox.

• № 234. Lament, Turkey, Bashhüyük, 2001
Alay hucusuna wa boșuna da qalın
Ataŋ Sülemmenni malları
Qan bla irin bolğandi deydile da
Carlı Aliyimi sanlari.
May your father Suleyman’s livestock Remain abandoned like that! It is said poor Aliyim’s body Was covered by blood and pus.

• № 235. Jir, Turkey, Doğlat, 2001
Har iŋŋın sayın kökbäş üçükden
Aq kögürçünçük qaraydı
Gürçü cibekça cohar çarşığı
Ol sabir sabır taraydı
A white pigeon is looking out. Slowly she is combing Her silken wavy Georgian hair.

• № 236. Lament, Turkey, Bashhüyük, 2001
Atam Muhacir Kürkge ketgen edi
Zatere motornu satarğa
Qarnaşlarım a nek hazır bolmaysız
Sal ağçaçımdan tutarğa
My father went to Kürk, who’d been expelled from his country, To sell his tractor. My brothers, why aren’t you ready To hold my coffin?

Üstümde de ceşil kırdık bitgelley
İği bolğanımı bilirsiz
Ser qızılmışda etgen kölegimi
Teŋ qizlarımı berirsziz
When green grass is growing above me, You’ll understand that I’m all right. Give my shirts sewn when I was a small girl To my friends!

Qiyını da anam, ol cazıq egeçim
Ketmegiz meni canımdan
Hasan bla da Hüseyin kelib
Tutsunla da meni salımdan
My poor mother and sister, Don’t go away from me, Hasan and Husein should come here, They should carry my coffin!
Süygen teŋ kızım, Sabriya egeçim
Ala ketmesin katımından
Fevzi bla da Ali İhsan a tutsunla
Sal ağaca atımdan

My dear friend, my sister Sabriye,
Don’t go away from me!
Fevzi and Ali İhsan
Should lift my coffin from the side!

• № 237. The text is unintelligible, Kabard-Balkar Republic, collected by Tamara Bitti-rovaa

• № 238. Jir, Turkey, Yakapınar – Ertuğrul, 2001

Oy anam harib sen meni allıma
Köz qaqmay qarağanlı azmı boldu
Cüregi iynanmay tas bolanıma
Ogurlu betığ alay sazmı boldu

Alas, my poor mother, you’ve never ceased watching my road,
It was too much for you to bear.
Your soul won’t believe it even today that I’ve disappeared.
Will your blessed face fade away like this?

• № 239. Jir on the pipe, Karachay-Cherkess Republic, Karachaevsk, 2000

Başbızdağı carq culduçuq
Ol tawla artına batad
Aruw sıfatıq esımden ketmey135
Taŋım aman bla atadı

A shining little star above our heads
Sinks down behind the mountains.
Before I could forget your beautiful face,
I awake to an ugly morning.

Men colğa çıqıb allına wa qaray
Eki közünden boşayma
Iynan aruwum men ant a eteme
Seni sağına çaşayma.

I set out, I keep watching the road.
I’ve lost both my eyes.
I swear, darling, believe me,
Your memory keeps me alive.

Men colğa çıqıb allına wa qaray
Eki közünden boşayma
Bu süymekliğim elge wa bilinib
Bolmaz qayğılağa qalğanma

I set out, I’m watching your way.
I am all eyes.
When they heard about our love,
I got into incredible troubles.

• № 241. Jir (funny love song), Kabard-Balkar Republic, Kara Suv, 2000

Aq cawluqunu nek baylağansa
Bitgenmi etgendi boynunda
Süydürür duvan bardı deydile, nanım
Qaramay qoymam qoynunda

Why did you wear a white kerchief?
Have the seeds sprouted all right?
You have a talisman that brings love, so they say, my darling,
I can’t leave you here till I’ve seen it in your lap.

Comment: bit- here means ‘sprout, come up from the soil’, nani means ‘my dear, my darling’ in Karachay.

135 Hungarian ész ‘brain’ is of Turkic origin; it acquires suffixes of identical function in the same order as in Karachay (Kar. es+im+den, Hun. esz+em+böl ‘from my brain’.)
• № 242. Jir (love song), Kabard-Balkar Republic, Kara Suv, 2000

Bir canından çaşaw tarlığı The difficulties of life on the one hand,
Birsi canından süymeklik And love on the other.
Oy meni kümüm qalay quyندı Alas, my day is full of torment,
Süymeklikden kümuklik I’m burning with the pain of love.

Öksüz a da qalğan kiyik a ulaqça Like a little orphaned deer,
Tawnu arasinda qalğanma I stayed in the mountains.
Quş buyuqduɾan tawuq a balaça Like a little chicken frightened by the eagle,
Ölür saɾışında da alğanma Tortured by the fear of death.


• № 244. Jir (Emina), Kabard-Balkar Republic, Janikoy, 2000

Biz çוɾan edik ullu da Bashandan We left Ullu Bashan
Şam Teberdige qonaqqa For the wonderful Teberdi, for a visit.
Oy da meni başım bilay da qalğandı That’s how I stayed alive,
Da tawruh blə comaqqa And became the hero of tales.

Teberdi allina bolub a turğanlay We arrived near Teberdi,
Bir bölεk atlı köründü We saw a group of horsemen.
Alanı körgende sabiy a küregim As soon as we had noticed them,
Bilay tawq taɾa taɾa bolundü Fear broke my young heart.

Comment: Here the performer confused the names of places, the original text starts like this:

Men barğan edim Ullu Teberdiden I left Ullu Teberdi
Taɾkıpür eline qonaqqa For Tashköyür for a visit.

The title of the song is Akbiyche and Ramazan. Akbiyche was a young girl of noble origin living in Teberdi, and Ramazan a young lad from slave ancestors living in the village of Tashköyür. The girl’s uncle opposed to their relationship and forbade their marriage, that’s why Ramazan ran away with Akbiyche. Her uncle took back the girl and killed her.

• № 245. Jir, Turkey, Bolvadin, 2005

Ya ataɾ Kökge da cege wa bolur Your father ran to Kök,
Ma qara qolan özgüzdü Black-mottled oxen,
Qarıɾ a cawunda oynay bolur Zeynep Playing in their bellies is Zeynep,
Qara qaɾ ulan a egızle The man with black eyebrows, twins.

Comment: The text is confused.

• № 246. Jir, Turkey, Akhisar, 2005

Arnavut da çaldan a çaylıb kelele Scattered from the field of Albania,
Atam Muhacirni qoyları The sheep of my father Muhajir are approaching
Hucularına boşlarına qalsın Cursed be the weddings
Ma Temirçileni toylar Of the Temirji family!

136 The pasture is in Central Anatolia, near the village of Belpinar.
Men da öllügümü bileyedim atam
Ma qoylanı sawağa oltursam
Duniyalağa aytilğan bir qız bolluq edim
Ma cıyırma cılımı toltursam

I knew, father, that I would die,
When I sit there to milk the sheep.
I’d have been a famous girl in the world,
If I’d had a chance to turn twenty.

• № 247. Jir (funny song), Karachay-Cherkess Republic, Ogari Mara, 2000

Esirib üyge men da keleme
Üydeği biçşeremi tüyeme
Sora menı türmege kelib alib keterle
Qallay zawuq künle eterle

I’m coming home drunken,
I beat up my woman at home.
Then they put me in prison,
They live very happy days without me!

• № 248. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Its text see: № 249

Seni qara çaçıng tabanıng cete
Közlerin küle turğanlay
Uzun kirpiklerin közlerini caba
Carışığıngı casırğanlay

Your black hair reaches your heels,
Your long eyelashes
Cover your smiling eyes,
Hiding their glitter.

Senden aruw bolmaz oy cerni üsünde
Aruwluşuşuş ay bla erișe
Süymeklik qabhança tüşgenme men alay
Qynalmam çığarğa küreşe

You’re the most beautiful in this world,
Your beauty rivals that of the Moon.
I’ve fallen into the trap of love,
I can’t wriggle out of it.

• № 250. Jir (love song), Kabard-Balkar Republic, Kashha Tav (Agócs–Lukács collection), 2007

Aruwsa deyle da igise deyle
Künden da köre turayım
Aruw nanım, qayda aylansa da
Canağa qurman bolayım

You’re said to be nice and good,
I wish I could see you every day!
My beautiful darling, wherever I wander,
I love you very much.

• № 251. Love song, Kabard-Balkar Republic, Janikoy, 2000

Oy-oy-oy, ah meni da süygenim a
Bir aman açuw etgendi
Ol bolcalından şaşarğa süye da
Bilay qoşaq qaçib ketgendi

Alas, alas, alas my darling
Flew into a fury,
He didn’t mind it was not yet time,
He ran away to the summer pasture.

Süygenim qoşaqa qaçib a ketgenli
Oy ışarmayma, külmeyme
Allına qaray men barlıq edim
Kellik bolcalın bilmeyme

Since my darling fled to the summer pasture,
I can’t laugh.
I’d go to meet him on the way,
But I don’t know when he’ll come back.

• № 252. Iynar, Kabard-Balkar Republic, Ogari Malkar, 2000

Ayt dey esegiz, ayt dey esegiz
Çırlamay qalay qoyayım
Qaygılarını bir köb etgense
Canağa qurman bolayım

If you encourage me to sing,
How could I resist.
You’ve multiplied my sorrow,
I love you very much.
• № 253. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Oqaçq a peşciklerinde
Kesi çañıñlay catadi
Woy, woy caşla, da nek almysız
Awuz sözlerin satadi

Awuz sözlerin a ne eterigem
Ne bolur ani bagası
Aruw Oqaçq bir bek midahdı
Urüşhan boluru anası

On top of the oven Okachik
Is lying all alone.
Ay, lads, why don’t you marry her,
She would plant herself on you.

What shall I do if she inflicts herself upon me?
What’s the point in it?
Beautiful Okachik is very sad,
Has she been scolded by her mother?

• № 254. Jir (love song), Karachay-Cherkess Republic, Jögetey (Ayagi) (Agócs–Lukács collection), 2007

Men sen aruwnu alay süyeme
Ömürde toymam körgenden
Tawnu bañina çığib da alirem
Men senden salam bergenden

Oy Candar, Candar canınq a barsın Kabağa
İt Tamlıla da çırlğandila Babağa orayda
Ala wa bizni tahsabzıñ bilgenle
Üslerine wa kök gebenekle kiygenle orayda

My beautiful, I love you so,
I take delight in you until my death.
I’d climb up to the mountain peak
To meet the person who brings your greetings.

Alas, Jandar, Jandar, may your soul reach the Kaaba Stone
Wicked Abkhaz gathered at Baba’s,
They learned our secret,
They wore grey felt coats.

• № 255. Jir (heroic song), Kabard-Balkar Republic, Bizıngı, 2000

Tawqan tawlağa ketgendi Alan¹³⁷
Taw kiyikleni mararğa
Keligiz qızla wa ma biz barayıq
Tawqannı allına qararğa

Tawkan went to the mountains, my friend,
To hunt on mountain goats.
Come on, lassies, let’s set out,
Let’s see where he is!

• № 256. Lament, Kabard-Balkar Republic, Nalchik, 2000

Awzuğdan çığån awuz a tilpuwuñ
Orus gramofon tarthanlay
Oy woy Alanla, siz körmenmegiz
Öloku tërek çaqğanlay

Orus gramofon tarthanlay
Oy woy Alanla, siz körmenmegiz
Öloku tërek çaqğanlay

The song from your mouth sounded
Like it was coming from a gramophone.
Alas, my fellow country men,
Have you ever seen a wilde rose blooming?

We’ll show you your lover, they said,
Bringing your body towards me.
In half an hour they took him away,
They took away my darling murdered.

When you entered our place,
The sun brightened up our home.
My darling in the grey hat was killed,
Poison was poured into his Raki bottle.

Comment: The performer conffused some lines, the right order is as follows:

¹³⁷ Karachay-Balkars address each other alan, which is for the rhyme’s sake here. It is used to denote ‘friend, companion, member of the clan’, too.
Süygen çaşı köğzætæbiz deb
Ölgenni allima keltirib
Jarım sañgatha alib çëqðïla
Ol aruwççuñu öltürüb

Sen bizni ÿyge kirgen a zamanda
Ma bizni ÿyge kün tiyib
Kökbörk nanimi öltürüb qoydula
Araqi ÿşaqa ot iyib

• № 257. Jir (love song), Kabard-Balkar Republic, Ðizingï, 2000

Tülkü çqægændi meni allîmdan a
Tügü qæzîldî qanîmdan
Men Nanîqayîñ saylub allîqma
Saw dûnîyæni malîndan

Da arqî tawla arî awsun deydi
Da bærgî tawla beri awsun
Men Nanikaydan qælgänd ase
Közûmden qoraðançâ bolsun

A fox showed up in front of me,
Its fur redder than my blood.
Nanikay is more precious to me
Than all the treasures of the world!

The mountians there should turn that way,
The ones here should turn this way!
I'd rather not see them again
Than be deprived of Nanikay!

• № 258. Jir (soldiers’ song), Kabard-Balkar Republic, Ðizingï, 2000

Meni süygençigim oh armiyada
Ol qaçæn qaytær, kogyda
Men erge barbî, oh qaýtæb kelsem
Ol mænæa ne qytær, tagida

My sweetheart is in the army,
When will he come back, when?
If I get married before that,
What will he tell me then?

• № 259. Jir, Turkey, Bashhüyük, 2001

Közûm a çiraq bærgændi, bærgændi
Ayaqanqældî mesleqe
Kete turub a kîm tüsðü deb
Alan seni esiæe

My eyes stared at
The slippers on your feet.
When you left, my friend,
Who did you think of?

Qæræ ketib barasa, barasa
Oy teñæerænden al bolub
Men süyqæney süymesæn a oy Alan
Anaða da kelgin a sal bolub

You’re walking in fields
In front of your friends.
If you don’t love me so much as I love you, alas,
Return dead to your mother!

• № 260. Jir (love song), Kabard-Balkar Republic, (Otarov 2001: 158)

Cim-cim aruw çilmæatærem
Çaçæîmi, cuwup, tarasam.
Çılamaqanlanî men çilmæatærem,
Tarîqûwarîmi sanasam.

I washed and brushed my hair
Till it became shiny and bright.
If I listed all my troubles,
Even those who never cry would weep.

I’m going to recount my troubles,
The others will all listen to me.
I wonder if my darling in the grey hat is all right.
What can I find, crying?

138 Nanikay is a popular girl’s name among Karachays.
• № 261. Lament, Turkey, Akhisar, 2005

Arnavut da çaldan a caylıb kelelle The sheep of my father Muhajir are approaching
Atam Muhacirni qoyları Scattered from the field of Albania.
Hucularına boşlara qalsın Cursed be the weddings
Ma Temirçileni toylar Of the Temirji family.

Men da öllügümü bileyedim atam I knew, father, that I would die,
Ma qoylanı sawarga oltursam When I sit there to milk the sheep.
Duniyalağa aytrılgan bir qız boluq edim I’d have been a famous girl in the world,
Ma çiyrma cilimi toltursam If I’d had a chance to turn twenty.

• № 262. İynar, Turkey, Yakapınar – Ertuğrul, 2001

Ayt dey esegiz men da aytayım If you encourage me so much, I’m going to sing,
İynarlımı altısın too
Qayda köreyim, qayda tabayım Six love songs from my own.
Canımı çanız cartısın Where shall I see, where shall I find

Men Nanıkaydan qallıq tüyülme The other half of my soul?

If you encourage me so much, I’m going to sing,
Qolundağı da qobuzun As a token of our relationship.

• № 263. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Kelçigiz qızla ay biz barayq a Come on girls, let’s go
Colları taqr Bashanğa To the village of Bashan with the narrow streets!
Men Nanıkaydan qallıq tüyülme I can’t leave Nanıkay
Boynumdan oyra așan ça I can’t leave Nanıkay

Ey, arğı taw da arı awsun deyle The mountain over there should turn that way,
Da berti taw da berti awsun The one here should turn this way!
Men Nanıkaydan qallıqda ece wa May red blood
Közümüzden qara qan cawsun Rather than be separated from Nanıkay!

• № 264. Jir (Aktamak), Kabard-Balkar Republic, Kara Suv, 2000

Kelçi aruwçuğum paytoğna Come my beautiful, get into the carriage,
Hamut salqanma sari atha I’ve harnessed the yellow horse.
Ey, çilléde bezgek bolursa In the heat of the summer you’ll have a bout of fever
Alim ketmesem men naratha If I don’t take you to the pine forest.

Kelçi aruwçuğum paytoğna Come my beautiful, get into the carriage,
Qobuzunu soğa çayqala Playing the accordion, dancing!
Ey, sol canınıda olturub men barıma Let me sit on your left side,
Sorganıça cuwab a qaytara Let me answer if you’re asked!

Comment: This song is a part of İsmail Semenov’s famous Aktamak song.
Ullu Qaracha'yan daydi asker sotnya çiqdi sanalib
Anala qaldila wa daydi cašlanı ızlarından talalib
Asker sotnya çiğand daydi çoyun mašinağa basımb
Otovala qaldila wa daydi bilay eşkleri tartılıb
A troop of soldiers set out from the great Kara-
chay land,
Leaving mothers behind who wait for their sons.
The soldiers got onto a train,
The gates of the abandoned houses remained
locked.

• № 266. Jir, Kabard-Balkar Republic, Archive of the Nalchik Radio
Ma suwnu örge cüzedi deyle
Ol ala çabaq, aq çabaq
Meni canımdan süygenim sense
Kulina degen aqtamaq
Oy senden aruw körmedim Kulina
Oy men caşgan curtıla
Sanıa uşatıb gökka hanslanı
Basmay cúrüyme sırtıla
It swims upstream, so they say,
The pied trout, a white fish.
I adore you more than my own soul,
Kulina, the one with the white neck.
I have seen no one nicer than you, my Kulina,
No matter where I’ve lived.
I roam the mountain peaks
Not stepping on flowers that are like you.

• № 267. Jir, Turkey, Bolvadin, 2001
Başındağı kık cawluçuŋ da
Aruw köräyem oğması
Adamlığiŋa küzüm qaramayd
Aruwluçuŋ bolmasa
On your head your blue kerchief,
It’s nice unless it fades.
I don’t mind if you’re a good man,
If you’re not beautiful.

• № 268. Lament, Karachay-Cherkess Republic, Uchkulan (Agócs–Lukács collection), 2007
Meni süygenim ketib baradı
Ustolda qalqand suratı
Ekibizden sora da bolurla oy Alan
Cartilay qalğan muratı
My sweetheart is leaving,
His photo was left on the table.
There are others, alas, besides the two of us,
Whose goal’s got broken.
Newspapers should write about us,
About you and me, my darling!
Deprived of you, my world
Should turn upside down!

• № 269. Jir (love song), Kabard-Balkar Republic, Kashha Tav, 2000
Har ertden sayın a bet qol cuvama
Tawladan aq çabag qar suwğa
Sen aruwcuqnu da qaydan a süygenem
Caş cúregime carswğa
In the mornings I wash my hands and face,
In the snow-broth running down from the moun-
tains.
Why did I get to love you,
You’ve become the trouble of my young heart.
I haven’t walked so far,
I’ve flown in the fog now.
I opposed to my father and mother,
You looked so beautiful to me!
• № 270. Jir (historic song), Kabard-Balkar Republic, Kashha Tav, 2000

Azret biy a çasay edı da
Ol Malkar Tarında, oy
Oy bu bir üç qatın alğan edı deydile
Bolmay a munu sabiyi

Azret bey lived there
In the valley of the river Balkar.
Ay, they say, he had three women,
But had no children all the same.

Oy artda bilay qatın alğan ed
Aŋŋa ezigle tuwdula
Atlärına wa Bekmirza bla
Biymırza deb a atalla

Ay, then he married a woman,
Who gave birth to twins.
One was called Bekmirza,
The other Biymırza.

• № 271. Jir (love song), Kabard-Balkar Republic, Nalchik, 2000

Kökledä uçhan alay kögürçün
Qanatı aylanıb tenğiçe
Ay, kün bulutha kirişçi çasla
Küyow da boltuqma men sizge

A pigeon flying in the sky,
Flaps its wings towards the sea.
Ey, before the sun’s covered by the clouds, lads,
I’ll be your brother-in-law.

• № 272. Jir, Kabard-Balkar Republic, collected by Tamara Bittirova

Qaysı çaylıqda otlay bolurla
İyesiz qalğan mallırm
Süygeniş erge kaçı degende
QRılbı tüşdüle sanırm

I wonder in which summer pasture
My unattended flock is grazing.
When they said my sweetheart got married,
I dropped dead.

QRılbı tüşgen meni sanırlırm
Endi tirilmyélde őrge
Ay, bu bedişge qalğandan es
Kirib qalğıyem men körge

I dropped dead,
I never stood up again.
I should have died of the flu,
Rather than live to see such a shame!

• № 273. Jir, Turkey, Yakapınar – Ertuğrul, 2005

Siz aythan hawle caş men da bolsam a
Qınąrboyun horalaga minmezem
Siz aythan homuh caş men da bolsam da
Ol aruv Zawranı süymezem

I wish I had been the lad said to be good-for-nothing!
I would not have ridden curved-backed horses.
I wish I had been the lad said to be clumsy!
I would not have fallen in love with beautiful Zawra!

• № 274. Lament, Kabard-Balkar Republic, Kashha Tav, 2000

Elde sabiyçıkle da cilab a keälle
Suwna bir atlı ketdi deb
Alıynı eçeçleri bir aman çelayla
Alıyge qarğış cetdi deb

The children are coming in the village crying,
They say a rider has fallen into the river.
Aliy’s sisters are crying bitterly,
A curse has fallen on Aliy, they say.

Oy suwna ketgen alay atlımı
Qıızıl qantor atlı barmedi?
Suwnu da başına bənb qarağanda
Suwnu başı qızıl qanmedi?

Alas, did the rider that fell into the river
Have a red bay horse?
Was the river bank close to the river
Covered by red blood?

Oy hoy marcala deydi da bu küz qoycula
The autumn shepherds reached the valley of
Ujei,\(^{140}\)

Ucet awzuna kirdile deyle hoy alay da kirdile
They reached the valley.

İt gawurla bılanqı qaydan bildile
How did the miserable giaours hear about it?

Oy hoy marca deydi da bu Tuwdulanı da wa qaraturnu sürdüle deyle
The Tuwdu family’s brown horses,

Hoy alay da sürdüle
The flocks got stolen.

Küz qoycula da ulaq\(^{139}\) soydula aşarğa
The autumn shepherds killed a goatling for dinner.

• № 276. Jir (love song), Kabard-Balkar Republic, Ogari Malkar (Agócs–Lukács collection), 2007

Bilay arı qarasam
If I look this way,

Zinada eki călçı
Two reapers in Zina.

Qatın, qoyunça kirmey qalğıyem
I wish I had not lain in your lap, woman,

Men saňňa şašib barğinci
When you confused me before I left.

• № 277. Jir (Gapalaw), Turkey, Bolvadin, 2005

Men başlaţanma da bir baş awruthan haparğa
I’ve started a heartbreaking story,

Qaraçay tarihni anam endigi gençlege\(^{141}\) satarğa
I’m going to tell Karachay history to young people of today.

• № 278. Jir (Tavkan), Kabard-Balkar Republic, Töben Chegem, 1998

Tawqan tawladan ketgendi qızla
Tawkan went to the mountains, lassies,

Taw kiyikleni mararğa
To hunt for mountain goats.

Keligiz qızla da birge barayıq
Come on, lassies, let’s go together

Tawqanını allına qararğa
To keep watch on Tawkan’s routes.

Tawqan alay caş edi Alanla
Tawkan was a brave young man, my friends,

Taw kiyikleni tutuwçu
Who caught mountain goats.

Nögerleri da alay bolgandıla da
His friends were of the same sort,

Ol tuthanlanı cutuwçu
Those who consumed his prey.

• № 279. Jir, Karachay-Cherkess Republic, commercial Karachay CD, 2005

Ata curtha eltgen colla kesilib
We the stronger ones have lived another spring.

Oňluraqla çiqdiq entda bir cazğa
A camel caravan’s proceeding in the sand in line,

Tüye cryin barad qumnu tizilib
I wonder if they’ll ever reach the Caucasus.

Ala bara bolurlamı Kafkazğa
The leading camel’s encouraging the others,

\(^{139}\) The Old Hungarian word olló for ‘goatling, kid’ now gida is an early Western Old Turkic word in the Hungarian language (WOT 638).

\(^{140}\) The shepherds who drive the flocks off the summer pastures.

\(^{141}\) The informant used here a Turkish word in the text sung in Karachay-Balkar.
There’s no way back home,
Walking boldly and untiringly.
Once he’s a leader, faithful to his oath,
We’ll reach the Caucasus even if we have to creep on our knees. 142

Sweetheart, you’ve become so beautiful
That even the sun and the moon admire you.
You’ve taken away the peace of my heart,
Believe me, you’re the only one to make me happy.

A lad in a blue shirt wants me.
If I go away with him, he says he’ll marry me.
I don’t know what to do.
I wonder if I’ll regret it later.

The wedding is going on outside the gate, too.
The bride has arrived at the happy house.
May they have a big family,
May their wishes be fulfilled!

I make a hole in the side of the mountain, I step out from there, oy, orayda,
I gush forth from above slippery cliffs, oy, orayda,
The way is long, I hurry, oy, orayda,
I proceed on the wings of mountain breezes, oy, orayda.

Hey, deep valleys, forests!
Hey, mossy cliffs, mountain peaks,
May you be soaked by rain, may your longing
For my water drops, my cool winds not be in vain.

I proceed caressing all of you.

142 The song is about the Karachay-Balkars who got stuck in Syria.
Your whirling streams calm down, oy, orayda,
Reaching the plain from a narrow valley, oy, orayda,
Where need be, they are satisfied oy, orayda,
Serving the people, oy, orayda.

Hey, deep valleys, forests!
Hey, mossy cliffs, mountain peaks,
May you be soaked by rain, may your longing
For my water drops, my cool winds not be in vain.
I proceed caressing all of you.

I’d like to disappear from the way of your love,
It’s a hard task, I can’t cope with it.
I couldn’t avoid it, I became captive,
One autumn evening I succumbed to the order of fate, I fell in love with you.

You are, Karachay land, my father and my mother,
Your mountains run as a mountain range,
You are my home and also my sun, Karachay land,
Until all your ice melt.

Your brows are black, your hair’s black.
Your hair is even blacker than your brows.
You’ve inflicted a wound upon my heart,
If you don’t believe it, come and see it yourself!
7. MUSICAL INDICES

Rhythmic formulae of melodic lines

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<td>sp3</td>
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</table>
Let us adduce the more frequent rhythmic patterns. Most frequent are those that occur more than 15 times, frequent ones have 5-14 occurrences and less frequent ones occur 3-4 times. I ignore those that only have 1 or 2 occurrences.

Isometric tunes. Most frequent: 7a (41) and 11a (31), frequent: 8a (13), sp3 (12), 8b (8) and 9b (5), less frequent: 6b (3).

Heterometric tunes. Most frequent: 8a-7a (30) and 13/14 (16), frequent: 7a-8a (12), 7a-6b (7), 8a-6b (7) and rubato (6), less frequent: 5a-7a (3), 8a-5a-7a (3).

On the whole, salient patterns are 7a, 8a, 11a, further significant formulae are 8b, 6b, sp3 and 5a is also represented in heterometric forms.

In metrically special jir tunes the most frequent formula is 5b-5b (20), also frequent are 5c-5c (11), 6b-6b (10), 6b-5c (8), 5b-6b (7), 6b-5b (6) and 5c-6b (5), while rarer are 4a-5c (4) and 8a-8c (3). Lines 1–3 most frequently adopt the 5b, 5c, 6b, lines 2–4 the 8c, 9b and 7d patterns.
### Rhythmic Formulae of Isometric Tunes

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<td>5c</td>
<td>Ex.11a, Ex.11.5</td>
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<td>6b</td>
<td>Ex.8.4, № 5, № 134</td>
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<td>6b+</td>
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<td>7a</td>
<td>Ex.3.2, Ex.3.3a, Ex.3.3b, Ex.6.3, Ex.6.4, Ex.6.7, Ex.7.2, Ex.7.4, № 3, № 8, № 9, № 11, № 13, № 20, № 21, № 23, № 25, № 26, № 27, № 30, № 31, № 42, № 44, № 45, № 67, № 70, № 72, № 75, № 78, № 80, № 81, № 83, № 89, № 90, № 92, № 93, № 104, № 112, № 116, № 126, № 145</td>
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<td>Ex.4.2, Ex.6.6, Ex.8.1b, № 12, № 16, № 22, № 29, № 35, № 36, № 50, № 85, № 87, № 97, № 98</td>
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<td>8b</td>
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<td>Ex.4.4, Ex.8.2b, Ex.8.3b, № 46, № 77, № 124, № 125, № 139, № 141, № 143, № 283, № 285</td>
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### Rhythmic Patterns of Lines 1 and 2 of Heterometric Tunes

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<td>5a, 8c</td>
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<td>6c, 5c</td>
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<td>6c, 9b</td>
<td>Ex.12.2, Ex.13</td>
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<td>Ex.5.2, № 34, № 66</td>
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<td>№ 142</td>
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<td>8a, 4a</td>
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<td>8a, 4a</td>
<td>Ex.7a, № 41</td>
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RHYTHMIC FORMULAE OF MELODIC LINES

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<td>Ex.2.4b, № 49, № 51, № 96, № 131</td>
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<td>Changeable and rubato</td>
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RHYTHMIC FORMULAE OF JIR TUNES

Let us now see the rhythmic patterns of the first two lines of jir tunes. It is to be noted that in jir tunes performed giusto the barlines sometimes conceal the rhythmic formulae.

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<td>4a, 5c, 8c</td>
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<td>4a, 5c, 8d</td>
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143 | ♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩ Carlton quot 12:41 .
| 5a, 3(!), 8c | № 259 |
| 5b, 4a(!), 8c | № 278 |
| 5b, 5b, 6b, 8c | № 222 |
| 5b, 5b, 7d | № 264 |
| 5b, 5b, 8c | № 229, № 231, № 248 |
| 5b, 5b, 9b | № 220, № 232 |
| 5b, 5b, spec Ex.12.5a |
| 5b, 5b, 8c | № 229, № 231, № 248 |
| 5b, 6b, 8c | № 228 |
| 5b, 6b, spec | № 238 |
| 5b, 6c, 9b | № 236 |
| 5c, 5b, 8c | № 221 |
| 5c, 5c, 7d | № 230 |
| 5c, 5c, 8c | № 201, № 203, № 233, № 255–268 |
| 5c, 5c, 9b | № 225, № 241, № 247 |
| 5c, 6b, 7d | № 217, № 226 |
| 5c, 6b, 8c | № 210 |
| 5c, 8c | № 207 |
| 6a, 5b, 8c | № 101 |
| 6a, 6b, 8c | № 101 |
| 6b, 8c | № 277 |
| 6b, 5b, 8c | № 211, № 224, № 227, № 244, № 245, № 250 |
| 6b, 5c, 7a(!) | № 258 |
| 6b, 5c, 8c | № 229, № 231, № 248 |
| 6b, 6b, 8c | Ex.12.1, № 242, № 249, № 251 |
| 6b, 6b, 9b | № 236, № 238, № 240, № 242, № 249, № 251 |
| 6b, 6b, 8c | № 217, № 226 |
| 6b, 6b, 9b | № 210 |
| 6b, 6c, 9b | № 209 |
Time signatures

It is a sign of the archaic character of the material that *rubato, parlando* performance can quite often be heard, and there are often changing time signatures, which is also an indicative of a more liberal performance. Nearly the other half of the material is performed *tempo giusto*, largely predominated by 2/4 time, with more or less equal rates of 4/4, 5/8 and 6/8 times also found.

*Tempo giusto performance with fixed time signature (196):* 2/4 (139 tunes), 4/4 (18), 5/8 (18), 6/8 (18), 5/4 (1) as well as 7/8 (1 tune) and 9/8 (1).

Free performing style or changing meter (240):
*Giusto with changing time, mainly 2/4 and 3/4 basis (17 tunes):* *Jir*, mostly with changing time (95 tunes), *poco rubato* (37) and a few *parlando*.

The following table gives a detailed overview.

**Giusto performance in a fixed meter**

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 (139 tunes)</td>
<td>Ex.1, Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.4.1, Ex.5.1, Ex.5.2, Ex.6.3, Ex.6.4, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.1b, Ex.8.2b, Ex.8.3a, Ex.8.3b, Ex.8.4, Ex.8.6, Ex.9.1, Ex.11.5, No. 1–5, No. 8–9, No. 11–12, No. 14–15, No. 17–26, No. 28–29, No. 33–34, No. 38–40, No. 42, No. 44–45, No. 47–49, No. 51–55, No. 57–63, No. 66–68, No. 71–76, No. 81–82, No. 84, No. 90–91, No. 93, No. 95–96, No. 103–104, No. 107–108, No. 110–112, No. 114, No. 116–117, No. 119–126, No. 129–132, No. 134–137, No. 140, No. 147, No. 149, No. 156–157, No. 159, No. 164, No. 173, No. 180–183, No. 185, No. 191–196, No. 279, No. 282–283, No. 284, No. 286–287.</td>
</tr>
<tr>
<td>5/4</td>
<td>No. 179.</td>
</tr>
</tbody>
</table>
5/8 (19 tunes) Ex.3.1, Ex.3.2, Ex.3.3a, Ex.6.2, Ex.6.5, Ex.8.5, Ex.11.1, № 10, № 35, № 79, № 85, № 86, № 97, № 98, № 155, № 162, № 178, № 187, № 198.


4/4 (18 tunes) Ex.4.4, Ex.8.2a, Ex.10.5a, № 6, № 7, № 30, № 36–37, № 46, № 50, № 64–65, № 77, № 80, № 83, № 87, № 128, № 280.

9/8 Ex.6.6.

Parlando performance and changing time


Jir (mostly in changing time and poco rubato performance – 95 tunes) Ex.12.1, Ex.12.2, Ex.12.3a, Ex.12.3b, Ex.12.4a, Ex.12.4b, Ex.12.5a, Ex.12.5b, Ex.12.6a, Ex.12.6b, Ex.12.7a, Ex.12.7b, Ex.12.8a, Ex.12.8b, Ex.12.9a, Ex.12.9b, № 200–278.

Rubato (37 tunes) Ex.4.2, Ex.10.1, Ex.10.2, Ex.10.3, Ex.10.4, Ex.10.5b, Ex.11.2, Ex.11.3, № 99, № 100, № 102, № 105, № 115, № 148, № 150–154, № 160–161, № 163, № 165–171, № 174–177, № 184, № 186, № 189, № 197.

Parlando № 190.

Number of melody cores/lines and cadences

There are merely four tunes that can be reduced to a single musical line, so this elementary musical form is represented even less in Karachay folk music than in the Hungarian stock. Negligible is the number of three- and five-lined tunes that cannot be traced back to two- or four-lined forms (3).

144 Tunes of two long divisible lines are taken for constructions of four (short) lines (№ 159). Separate refrains are ignored (Ex.2.5). Tunes that end on the keynote in their second line followed by two plain narrow-range lines ending on the key note are regarded as two-lined tunes. By contrast, there are some tunes whose each line ends on the base note yet they are considered four-lined forms (e.g. № 5).
There are far more numerous two-core or two-line tunes (65), while similarly to Hungarian folk music, the dominant form is the four-lined tune. This subset is relatively evenly divided between those that descend to the key note in the middle of the first line and those that descend to the base note at the end of the first line (40). Some of the latter has a more recent rising-falling construction, while another part traces a more archaic ABcAB form.

By far the most populous group is that of tunes comprising four wholly or relatively independent lines (197 tunes), with most varied but descending cadential series as required by the typical melody progression.

1-CORE TUNES AND THOSE TRACEABLE TO A SINGLE MELODIC LINE (4 TUNES):
№ 11, № 166, Ex.2.1a, Ex.2.1b.

2-LINE TUNES AND THOSE TRACEABLE TO 2 MELODIC LINES (65 TUNES).

<table>
<thead>
<tr>
<th>main cadence</th>
<th>identifier</th>
</tr>
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<tbody>
<tr>
<td>IV</td>
<td>Ex.1</td>
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<tr>
<td>VII</td>
<td>№ 68, № 146</td>
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<tr>
<td>#VII</td>
<td>№ 4</td>
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<td>1</td>
<td>№ 1–2, № 12, № 148–149, № 163–164, № 167–169</td>
</tr>
<tr>
<td>2</td>
<td>Ex.2.2, № 3, № 8, № 13–14, № 16–19, № 147, № 170–174, № 176–179</td>
</tr>
<tr>
<td>b3</td>
<td>Ex.2.3a, Ex.10.4(^{145}), № 20–22, № 24, № 151, № 155–156</td>
</tr>
<tr>
<td>3</td>
<td>Ex.2.3b, № 25–29, № 180–181</td>
</tr>
<tr>
<td>4</td>
<td>Ex.2.4a, Ex.2.4b, Ex.10.1, Ex.10.5a, № 31, № 33, № 157, № 182–184</td>
</tr>
<tr>
<td>5</td>
<td>Ex.2.5, № 36, № 37, № 185</td>
</tr>
<tr>
<td>7</td>
<td>№ 162</td>
</tr>
</tbody>
</table>

\(^{145}\) Its cadences are b3(1)2, and what is more, the penultimate note in line 2 and the very last note of the tune jump down to degree VI.
### 4-line Tunes and Those Derived from 4-lined Forms

4-lined tunes ending on the base note in line 2 (41 tunes)

<table>
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<td>1, 1, VII</td>
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<tr>
<td>1, 1, 1</td>
<td>№ 5, № 9</td>
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<tr>
<td>1, 1, b3</td>
<td>Ex.10.2, № 10</td>
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<tr>
<td>1, 1, 3</td>
<td>№ 165</td>
</tr>
<tr>
<td>2, 1, b3</td>
<td>№ 150</td>
</tr>
<tr>
<td>b3, 1, 1</td>
<td>№ 23, № 39</td>
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<tr>
<td>b3, 1, 2</td>
<td>№ 38, № 40</td>
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<tr>
<td>b3, 1, 4</td>
<td>Ex.3.1, № 41, № 42, № 153</td>
</tr>
<tr>
<td>3, 1, VII</td>
<td>№ 49</td>
</tr>
<tr>
<td>3, 1, 2</td>
<td>№ 48</td>
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<tr>
<td>4, 1, 1</td>
<td>№ 30, № 32, № 34, № 44</td>
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<tr>
<td>4, 1, 2</td>
<td>№ 43, № 51</td>
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<td>4, 1, 3</td>
<td>№ 158</td>
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<td>4, 1, 4</td>
<td>Ex.3.2, № 50, № 201, № 203, № 245</td>
</tr>
<tr>
<td>4, 1, 5</td>
<td>№ 200</td>
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<td>5, 1, 1</td>
<td>№ 35, № 46, № 202</td>
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<td>5, 1, 2</td>
<td>№ 45</td>
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<tr>
<td>5, 1, b3</td>
<td>Ex.3.3b, № 160</td>
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<td>5, 1, 4</td>
<td>Ex.3.3a, № 52</td>
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<td>5, 1, 5</td>
<td>Ex.12.1, № 47</td>
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<tr>
<td>#6, 1, 3</td>
<td>№ 53</td>
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4-line tunes closing on (or below) the key note in the first line (43 tunes)

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<td>1, VII, 2</td>
<td>Ex.5.1, № 69</td>
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<td>1, 2, 1</td>
<td>Ex.4.1, № 60</td>
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<td>1,2, VII</td>
<td>№ 54</td>
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<td>1, b3, 1</td>
<td>Ex.4.2, № 55–56</td>
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<td>1, 4, 1</td>
<td>№ 57, № 61</td>
</tr>
<tr>
<td>1, 4, b3</td>
<td>Ex.4.3, № 279</td>
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<td>№ 280</td>
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<td>1, 4, 5</td>
<td>№ 7</td>
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<td>1, 5, VII</td>
<td>№ 286</td>
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<td>1, 5, 1</td>
<td>Ex.4.4, Ex.12.3b, № 58, № 59, № 204, № 206–212, № 287</td>
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<tr>
<td>1, 5, 2</td>
<td>№ 213, № 214, № 281</td>
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<td>1, 5, 3</td>
<td>№ 62</td>
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<td>1, 5, 4</td>
<td>Ex.12.3a, № 205, № 282</td>
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<td>1, 5, 5</td>
<td>Ex.12.2, № 283–285</td>
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<tr>
<td>VII, b3, b3</td>
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Descending 4-line tunes (227)

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<td>5, VII, 4</td>
<td>Ex.5.2, № 66–67</td>
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<td>2, 2, 1</td>
<td>№ 15, № 71</td>
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<td>b3, 2, 1</td>
<td>№ 74</td>
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<td>b3, 2, 2</td>
<td>Ex.6.1, № 72–73</td>
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<td>4, 2, 2</td>
<td>№ 75</td>
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<td>4, 2, b3</td>
<td>№ 76–77</td>
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<td>5, 2, VII</td>
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<td>5, 2, 2</td>
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<td>Ex.6.2, № 82</td>
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<td>Ex.6.7</td>
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<td>№ 277</td>
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<td>№ 101–102</td>
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<td>№ 103</td>
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<td>№ 186</td>
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<tr>
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<td>№ 106</td>
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3- and 5-lined tunes

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Scales

The great majority of tunes move on scales of minor character (225), on Aeolian (196), Phrygian (20) and Dorian (9). This distribution more or less tallies with the Hungarian picture.

The number of tunes using major-character scales is also considerable (123), with 117 using the Mixolydian, and only 6 tunes of the Ionian scale. The scale with an augmented second ($B\flat-C\sharp$) is also special (2), only appearing in Karachay tunes in Turkey, obviously upon Turkish influence.

There are two archaic tune types of scattered occurrence whose scale and melodic outline must both be considered for the determination of their modality. One is the motif rotating A-E,-B or E-D-C; the other is the sinking-rising C-B-A-B-C and (F-E)-D-C-B-C-D.

**Minor-character scales (224 tunes)**

*Aeolian* (196 tunes): Ex.2.1a, Ex.2.4a, Ex.2.5, Ex.3.1, Ex.3.3a, Ex.4.1, Ex.4.2, Ex.4.3, Ex.4.4, Ex.5.1, Ex.5.2, Ex.6.1, Ex.6.2, Ex.6.3, Ex.6.4, Ex.6.5, Ex.6.6, Ex.6.7, Ex.7.1, Ex.7.2, Ex.7.3, Ex.7.4, Ex.8.1a, Ex.8.2a, Ex.8.3a, Ex.10.1, Ex.10.4, Ex.10.5a, Ex.11.1, Ex.11.3, Ex.11.5, Ex.12.1, Ex.12.2, Ex.12.3a, Ex.12.4a, Ex.12.5a, Ex.12.6a, Ex.12.7a, Ex.12.9a, Ex.13, № 9–10, № 20–24, № 30–33, № 35–36, № 37–45, № 46–47, № 54–59, № 63–68, № 71–102, № 106–114, № 116–121, № 124–127, № 139–142, № 146, № 148–156, № 162, № 187–193, № 195–196, № 200–202, № 204–206, № 208–209, № 215–216, № 220–221, № 225–227, № 229, № 235, № 237–239, № 241–242, № 246–253, № 257, № 262–263, № 265, № 277–287.

*Phrygian* (19 tunes): Ex.2.3a, Ex.8.6, Ex.9.1, № 122–123, № 143–144, № 159, № 161, № 194, № 228, № 236, № 240, № 256, № 258–260, № 264, № 266.

*Dorian* (9 tunes): Ex.11.2, Ex.12.8a, № 6, № 7, № 69–70, № 231, № 243, № 261.

**Scales of major character (121 tunes)**

*Mixolydian* (115 tunes): Ex.2.1b, Ex.2.2, Ex.2.3b, Ex.2.4b, Ex.3.3b, Ex.7.5, Ex.8.1b, Ex.8.2b, Ex.8.3b, Ex.8.4, Ex.8.5, Ex.9.2, Ex.10.3, Ex.10.5b, Ex.12.3b, Ex.12.4b, Ex.12.5b, Ex.12.6b, Ex.12.7b, Ex.12.8b, Ex.12.9b, № 11–12, № 14–19, № 25–29, № 34, № 48–53, № 60–62, № 103–105, № 115, № 128–138, № 145, № 147, № 158, № 163–170, № 173–174,

Ionian (6 tunes): Ex.10.2, № 13, № 171, № 172, № 175, № 186.

Special

Scale with augmented second (2 tunes): Ex.3.2, № 157.
Motivic rotation (2 tunes): A-E,-A (№ 8) and E-D-C (№ 1).
Sinking-rising (5 tunes): C-B-A-B-C (№ 4, № 5) and (F-E)-D-C-B-C-D
(Ex.1, № 2–3).

Forms

Although Karachay folk music is fundamentally characterized by four-lined
and two-lined structures, there are widely diverse subforms as well.

Among two-lined forms AB is most frequent (47, 23 of them tripodic).
In addition, the following forms can be found: AAAB (5 – AABAB, AAAAB),
AABB (1), ABAB (4 – ABAB, ABAB, ABAB, ABAB), ABBB (9 – BBBBBB,
ABAB) and AB + refl. (3). Relatively few are the disjoint parallel lines among
two-core tunes (A^{2-3}A, A^{2}A and A^{4-5}A^{4-5}A, A one each).

Second- and third-shifts between lines can be found in quite some four-
lined tunes: A^{2}ABC (2), A^{2}CAB (1), A^{3}B_{2}AB (1), A^{3}B_{2}AB (1), A^{2}BAC (3),
A^{3}BAC (1), A^{3}B_{2}AB (2), A^{2}CB (1) and A^{3}B_{3}B (1).

More intriguing is the high number of fourth- and fifth-shifts:
AB^{4}AB (1), AB^{4}AB (1), AB^{4}AB (1), A_{k}B^{4}AB (1),
AB^{4}CB (5)
AB^{5}AB (6), AB^{4-5}AB (3), AB^{4-5}AB (8), AB_{v}^{5}AB (1), AB_{v}^{5}AB (2),
A^{2}B^{5}AB (1)
AB^{5}CB (18), AB^{4-5}CB (1), AB_{k}^{5}CB (1), AB_{v}^{5}CB (1),
AB^{5}CB (1)
A^{4}B^{4}AB (1), A_{k}^{4}B^{4}AB (1)
A^{5}B^{5}AB (1), A^{5-6}B^{5}AB (1), A^{5}B^{4-5}AB (1), A^{4-5} A^{4-5}BA (1)
A^{3}A^{5}BA (2), A_{k}^{5}A^{5}BA (1)
A^{5}A^{5}A^{2}A (1), and
A^{5}BAC (1).

Some tunes descend sequentially: A^{3}A^{2}A^{2}A (1), A^{3}A^{2}AB (1), A^{4}A^{3}A^{2}A (3),
A^{4}A^{3}A^{2}A (2) and the recursive, domed structure is also quite frequent:
AA^{3-4}A^{3-4}A_{k} (1), AA^{5}A^{5}A (1), AA^{5}A^{5}A (1), ABB_{k}A (1), ABCA (1), AABA (3).
Let me finally list the typical four-core forms. The large number of AB/AC and AB/CB forms is conspicuous here as well.

AABC (6), AAₐBC (25), AAₐBC (2)
ABAC (22), ABAₐC (4); ABAₐC (2), ABAₐC (4)
ABBC (3), ABₐBC (2)
ABCB (4)
ABCC (1), ABCₐC (2), ABCC (4), ABCCₐ (1) and ABDC (119), ABₐCD (1).

As mentioned earlier, there are few single-core or three-core structures: Single-core (9), A (3), AAAₐA¹⁴⁶ (1), AₐₐA (1), AₐA (3) and AₐₐA (1).

Three-core (3): ABC (2) and AₐBA (1).

Let us see the list in detail.

**SINGLE-CORE FORMS (9)**

A:  № 11, № 163 (tripodic), № 166 (trip.)
AAAA:  Ex.2.1a
AₐₐₐA:  Ex.2.1b
A, A:  № 148 (trip.), № 168 (trip.), № 169 (trip.)
AₐA:  № 2.

**TWO-CORE FORMS (47)**

AB (47):  Ex.1, Ex.2.2, Ex.2.4a, Ex.2.4b, Ex.10.5a, № 1, № 4, № 5, № 12–14, № 16, № 18–22, № 24, № 26–27, № 29, № 36–37, № 68, № 146–147(trip.), № 149(trip.), № 151 (trip.), № 156–157 (trip.), № 162 (trip.), № 164 (trip.), № 167 (trip.), № 170–174 (trip.), № 176–180 (trip.), № 182–185 (trip.)
ABₐB (1):  № 28
AAAB (5):  № 82, AAAB: Ex.6.2, AAAₐB: № 188, AAₐAₐB: № 9, AAₐB: Ex.4.1
AABB (1):  Ex.10.5b
ABAB (4):  № 201, AB,AB: № 203, ABₐ,AB: Ex.2.5, ABₐB: № 33

¹⁴⁶ ₐ denotes a melody line that progresses similarly but somewhat lower than A, and closes on the same note.
ABBB (9): Ex.2.3a, No 25, No 31–32, No 35, ABB, B, : No 23, No 34, No 46, AB, B: Ex.10.3
AB + Refr. (3): Ex.2.3b, No 8, No 181 (trip.)
2-core parallel lines: A^2^3^A: No 155 (trip.), A^2^A: No 3, No 17 and A^4^5^A, A^4^5^A, A:
No 121.

FOUR-CORE FORMS

Four-lined forms with parallel seconds and thirds (13)
A^2^ABC: No 86, No 89
A^2^B, AB: No 158 (trip.)
A^2^B^2^AB: No 76
A^2^B^3^AB: No 94
A^2^BAC: Ex.5.2, No 48, No 66
A^3^BAC: Ex.3.3b
A^3^B^3^AB: No 96, No 160 (trip.)
AB^2^CB: No 105
AB^3^B^3^B: Ex.6.6.

Four-lined forms with parallel fourths and fifths (65!)
AB^4^AB (4): No 61, AB^4^A, B: No 106, AB^4^AB: No 57, A, B^4^AB: Ex.4.3
AB^4^CB (5): Ex.8.1a, Ex.11.2, No 131, No 136, No 247
AB^5^AB (21): Ex.12.5b, No 208, No 209, No 221, No 222, No 240
AB^4^5^AB: No 58, No 196, No 219
AB^4^5^A, B: Ex.12.6b (trip.), Ex.12.9b (trip.), No 84 (trip.), No 126 (trip.), No 154 (trip.), No 250 (trip.), No 256 (trip.), No 262 (trip.)
AB^5^5^AB: Ex.12.9a
AB^5^A, B: No 274, No 243.
A^2^B^5^AB: No 236
AB^2^CB (22): Ex.11.5, Ex.12.8a, Ex.12.8b, No 119, No 125, No 144, No 217, No 228, No 232, No 233, No 234, No 253, No 255, No 257, No 260, No 263, No 264, No 265
AB^4^5^CB: No 102, AB, 5^CB: Ex.9.2
AB^5^CB: Ex.8.2a
AB^5^C+B: Ex.8.6
A^4^B^4^AB (2): No 130, A, ^4^A^4^AB: No 187
A^5^B^5^AB (10): No 249, A^5^B^4^5^AB: No 124, A^5^B^4^5^AB: No 248, A^4^5^A^4^5^BA: No 191, No 194
A^5^A^5^BA: No 122, No 123, A, ^5^A^5^BA: No 192
A^5^A^5^A^2^A: No 193
A^5^BAC: Ex.9.1.
Sequential descent over 4 lines (7)

A$^3$A$^2$A$^2$A: Ex.6.1
A$^3$A$^2$AB: № 134
A$^4$A$^3$A$^2$A: Ex.6.3, № 87, № 88
A$^4$A$^3$A$^2$Ac: Ex.7.2, № 135.

Recursive, domed structure (8)

AA$^3$-4A$^3$-4Av: № 280
AA 5A$^5$ cA: № 281, AA5 vA5 vA: № 283
ABB vA: № 284
ABCA: № 287
AABA: Ex.10.2, № 10, № 165 (trip.).

Descending four-lined forms

AABC (6): Ex.7.4, № 70, № 83, № 107, № 120, № 128
AA,BC: № 273
AA,BC: № 189, № 285
ABAC (30): Ex.4.2, Ex.7.1, Ex.12.1, Ex.12.7a, № 56, № 59, № 132, № 139, № 206, № 210, № 212, № 216, № 220, № 223, № 231, № 239, № 244, № 245, № 266, № 268, № 277
ABA,C: Ex.12.3a, Ex.12.3b, Ex.12.4b, № 211; ABAC: Ex.4.4, № 207
ABA,C: Ex.12.5a, Ex.12.7b, № 109, № 258
ABBC (5): № 65, № 190, № 252, AB,BC: Ex.6.5, Ex.11.3
ABCB (4): № 44, № 49, № 51, № 52
ABCC (8): № 175 (trip.)
AB$^c$CD: № 62.
Ambitus

Like Anatolian tunes and unlike Hungarian ones, the typical Karachay tunes do not sink below the key note. Consequently, the dominant tonal range is 1-8 (92), followed by four relatively populous groups: 1-7 (56), 1-6 (52), 1-5 (44) and 1-9 (36), and four smaller groups: 1-10 (11), 1-b9 (9), 1-4 (8) and 1-#6 (5). The narrowest gamut is 1-3, with a single tune (№ 60). The broadest ambitus – 1-11 – is also represented by a single tune (№ 138).

The tunes that sink below the base note also display other singular features. The most important tonal range going beneath the key note is VII-5 (10).

The rest of the tunes sinking lower than the key note are presented among the unique features.

Plagal, sinking-rising tunes

#VI-1 (1): № 2
#VI-2 (1): № 3
#VI-3 (1): № 4
#VI-4 (1): № 5 (in lines 1, 2 and 4)
#VI-5 (1): № 7
VII-4 (1): № 6
IV-b3 (1): Ex.1.

Motif skipping on a tritone

V-2 (1): № 8 (B-A-E,

Line end jumping/descending to degree V

V-6 (2): Ex.10.4, Ex.13
V-7 (3): Ex.10.1, № 152, № 171
**Melodic line ending on degree VII**

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**Before the end the tune sinks to a lower degree, usually (#)VII**

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**Low supporting note at the beginning of line**

VI-6 (1): № 94.

Tonal ranges in detail:

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Genres

It is informative to review how genres are distributed among the different musical classes, particularly if we keep in mind that the consecutive classes contain tunes of growing complexity.

The special tunes of class 1 are usually of more archaic genres. In classes 2–3 there is a high number of religious tunes and instrumental dance tunes, in classes 4–8 instrumental dance tunes are also numerous. *Jir* tunes appearing from class 6 gradually become predominant.

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M
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**Oyra, oyra Tepena oyra Tepena** (Oyra, oyra Tepena oyra Tepena) Ex.5.2, № 66

**P**

**Payğambarla tüşünde közüw közüw keldile** (In his dream the prophets arrived one after the other) Ex.6.7.

**Q**

**Qab-qaradila seni qaşlariŋ** (Your eyebrows are coal-black) Ex.4.3.

**Qara ağaçda qar bardi** (The black tree is covered by snow) № 104

**Qara qaşlariŋ, burma çacılariŋ** (I look with admiration) № 218

**Qara Saway anasına tuwğanda** (When Kara Saway was born) № 66

**Qaraçay-Malqar Tawlula** (People of the Karachay-Balkar mountains) № 128

**Qarahisarğa bariŋma** (I’m going to Qarahisar) № 92

**Qaranlık gece qara cilan bla qalay catayım hoy** (How shall I go to bed with a black serpent in a dark night?) Ex.2.4b

**Qarşalami qonuşlari qoldadı** (The nest of crows is in the valley) № 157

**Qarınıdağça caʃ bolsa** (If the baby you carry in your belly is a boy) № 71

**Qaynatası çıc boldu** (The father-in-law guaranteed) № 45
Qaysı caylıqda olay bolurla (I wonder in which summer pasture) № 272
Qiçıradı Dawle hahay quwägün (Dawle is shouting, alas, spread the news) № 154
Qiş suwuklada ciluw beresiz (In the cold of winter you give us warmth) № 76
Qiş suwûqâlada ciluw izlesek (In the cold of winter if we look for warmth) № 77
Qoban özende da süriwçü caštâm da Catday (The young shepherds in the valley of the river Kuban, Jatday) Ex.12.8a
Qobuz soğâ turama (I play the accordion) Ex.7.3.
Qollarına temir toqmaq alırla (Your hands are shackled) № 187
Salma qoluŋu, salma qoluŋu (Don’t embrace me, don’t embrace me) № 42
Sarı gavur mülkübiznü alğandi (The blond giaour has stolen our possesions) Ex.11.1.
Savet lo tü克莱 taw qışla kibik (When the Soviet pilots) № 56
Saw cetlı cilın da ma Morh başında turğanem (I spent seven years by the source of the river Morh) № 150
Saw cetlı cilın da men Qarağaçça caşadım (I lived in Karaagach for as long as seven years) № 165
Sen da süyese men da süyeme (You love me, I love you, too) № 181
Sen körüब turğanen tawnu wa suwuğun (You have seen the cold of mountains) № 119
Senden sora qaysı tawdu (Are there mountains other than you?) Ex.5.1.
Seni ayağında da çuruğla Qansâwbıy (Kanshawbiy, the boots on your feet) № 223
Seni qara çaçını tabanını cete (Your black hair reaches your heels) № 128, № 249
Shurtuq elden çığını barabız (We set out from Shurtuk’s country, oy da orira, oy) Ex.4.4.
Sırtındaği iç kübesi aq kümişden eşilgen (The armour on your back was woven from silver) № 127
Styly bolğan môleklar (Holy angels) № 73
Siz aytıhan hawle caş men da bolsam a (I wish I had been the lad said to be good-for-nothing!) № 273
Siz cuqlağıź da men aytayım (Just sleep and let me sing) Ex.12.7a
Şorhudanın suw cağada əlturub (The water’s gurgling by the streamside) № 158
Sözüm awwali – bismillahi (My first word is bismillahi) Ex.2.3a
Şu cennetin irmakları (The streams of this heaven) Ex.3.1.
Şupu, Tuğan a desele anam (If Shupu and Tuwgan are mentioned, mother) Ex.12.5a
Suw boyununa bağmanıa (I got to the river bank) Ex.7.5.
Suw izinda bal terek (A sour cherry tree on the riverside) № 89
Süyyenim çırıba men aytarıqma (Sweetheart, I’m going to sing your song) Ex.12.2.
Süyyenim sen alay aruw bolğansa (Sweetheart, you’ve become so beautiful) № 280

T
Tail alasi çolpan culduz (In the blush of dawn the Star of Venus) № 55
Tarata tayra ritata Aymus (Tarata tayra ritata Aymus) № 94
Taş tegene ağac elek bolganda (When the wash-tub was made of stone and the sieve was wooden) № 164
Taw başları oyra bolur çuwana (The mountain peaks are steep) № 199
Taw dordann teşib çığama, oy orayda (I make a hole in the side of the mountain, I step out from there, oy, orayda) № 283
Tawdan avub keledi ([The Jew who sells silk] is coming across the mountain) № 27
Tawlada aylanın kiyikle (Among the mountain game) Ex.8.1b
Tawlanı başından biyik a taw bolmaz (There’s no higher mountain than the highest peak) Ex.12.7b
Tawnu başında maral kiyikni (The doe on the mountain top) № 58
Tawqan tawladan ketgendi qızla (Tawkan went to the mountains, lassies) № 278
Tawqan tawlağa ketgendi Alan (Tawkan went to the mountains, my friend) № 255
Teyri malla tiya men malla tiya (Sure enough, driving the flock) № 224
Tiraktor baradız bla (The tractor’s proceeding in the track) № 107
Tirmenli golnu da başına çiğan (If you go up to the spring of the Tirmenli brook) Ex.9.1.
Toy baradı eşik allinda (The wedding is going on outside the gate) № 282
Toyğa kirib tebsemegiz (Don’t go to parties, don’t dance) Ex.8.5.
Töben elleden kelgen bir atlı (A rider’s approaching from the villages below) № 219
Tülkü çığandi meni allımdan a (A fox showed up in front of me) № 257

U
Ullu Qaraçaydan deydi asker sotnya çiğdi sanalıb (A troop of soldiers set out from the great Karachay land) № 265
Ullu suwnu köprü (On the bridge of the great river) Ex.3.3b
Üyübüz allinda oy suwcq deyle (A stream is flowing in front of our house) № 211
Üyübüznü allinda köget terekle (There are fruit trees in front of our house) № 233

W
Woy vori vora dara vori vora dara (Oak barrel above the fire) № 4
Wo, cannellı bolsun a Echkibaşlamı Domalay (May heaven be your home, Echkibash Domalay!) № 170
Woy woy Cora bir kın erikenden taw başlaşma qaray çığgand (Oy, ey, once Jora with his grief went up the top of the mountain) № 99

Y
Ya Allah hu ya Allah (Oh, he’s Allah, oh, Allah!) № 145
Ya atañ Kökge da cege wa bolur (Your father ran to Kök) № 245
Yeşildir sancağı, nurdan alemi (Its flag is green, its world is from light) Ex.8.3b
Yüce dağ başında kirmanın başlı (My spinning-wheel is high on the mountain top) Ex.10.3.
Z

Zımyrdaydı telefon (The phone is ringing) Ex.6.3.

...

... qaraqaşlım, oy (… My dear with black eyebrows, oy!) № 159
... yanim dedim özümden uyandım (… I said, I woke up by myself.) № 111

Other

Text unintelligible: № 140, № 144, № 217, № 237
Unintelligible syllables: Ex.8.2b, Ex.10.5b, № 28, № 59, № 169, № 190
Orayda: Ex.8.6, Ex.11.5, № 34, № 148, № 166–168, № 175, № 186
Nogay song: № 106, № 284
In Arabic language: Ex.6.4, № 39–40, № 80
Flute: Ex.12.3b, Ex.12.6b, № 22, № 243, № 239
Orchestra: № 139
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