

KAZAKH FOLKSONGS

FROM THE TWO ENDS OF THE STEPPE

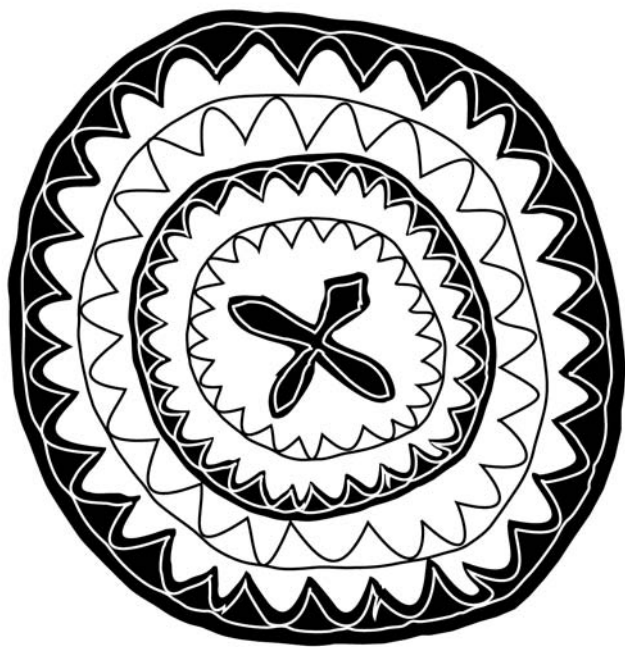
JÁNOS SIPOS



AKADÉMIAI KIADÓ, BUDAPEST

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*The expeditions were supported by
the Stein–Arnold Exploration Fund of the British Academy.
The CD was prepared by the help of the Pro Renovanda Cultura Hungariae.
The writing and publishing of the book was supported by the Research Supporting
Scheme of the OSS and the National Scientific Research Fund program
№ T029037 and № P33706.*

Published by Akadémiai Kiadó
P. O. Box 245, H-1519 Budapest, Hungary
www.akkrt.hu

ISBN 963 05 7754 2

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Printed in Hungary

In memory of my father

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

Gyula Sipos, Kazakh fair.

In: Védőbeszéd [Apologia], Budapest, 1984

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* Chapters with one asterisk were written by Dávid Somfai Kara.

** Chapters with two asterisks were written by Éva Csáki.

All remaining work in the book was done and the CD was prepared by János Sipos.

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FOREWORD

What business does a Hungarian ethnomusicologist have in the Kazakh steppe? Let us remember a beautiful phrase by Bence Szabolcsi: *The Hungarians are the outermost branch spreading this way from the age-old tree of the great Asian musical culture rooted in the souls of a variety of peoples, living from China through Central Asia to the Black Sea.*¹

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

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

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

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

The Kazakh collections were part of a more comprehensive project. As is known, the Chuvash, Tatar, Bashkir, Kazakh, Turkmen, Azeri and Anatolian Turkish

people (listing the great ethnic units from north to south) live in the western part of the immense Turkic language bloc.²

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

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

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

This volume is to afford a glimpse of the folk music of two Kazakh ethnic groups living some 3000 km apart. Besides presenting the material systematized and proportionately with the characteristics, we also try to give a comparison between the music of the two groups. Whenever possible, analogies or contacts with the musical styles of other Turkic peoples living elsewhere and with the Hungarians are also pointed out.

HUNGARIAN ETHNOMUSICOLOGICAL RESEARCHES AMONG TURKIC PEOPLES

Several Hungarian scholars searched for traces of the origin of the Hungarians in the East. Let it suffice to list Alexander Csoma de Kőrös, Antal Reguly, Ármin Vámbéry, Miklós Leitner, Gábor Bálint, Béla Széchenyi, Lajos Lóczy, Jenő Zichy, György Almásy and Aurél Stein. Since the culture of the Hungarians settling in the Carpathian Basin displayed strong Turkic influences, it is quite justified to presume that Hungarian folk music also incorporated significant Turkic effects or layers. It is no wonder that researching the eastern elements in Hungarian folk music has a great tradition. At the very beginning of this process such great names can be encountered as those of Béla Bartók and Zoltán Kodály.

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

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

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

Just a few months after having begun the systematic collection and study of Hungarian folksongs, in 1906 Béla Bartók started to explore the Slovak, and later the Romanian musical traditions in the Carpathian Basin.⁵ He was convinced that only in the thorough knowledge of the folk music of neighbouring peoples could it be established what was specifically Hungarian, what was common or different in the traditions of different ethnic groups.

He went on with this work of signal importance until the Trianon Peace Treaty, which put an end to collecting in areas disconnected from Hungary. After 1918 he practically carried out no fieldwork in areas populated by Hungarians. He recorded some six thousand Hungarian tunes, transcribing both their music and text, he wrote his fundamental book *The Hungarian Folksong*, created the Universal Collection and used some of the collected tunes in his compositions.

At the same time, he showed keen interest in the music of more distant but related and other ethnicities. In 1913 he went to North Africa, to the oases around Biskra to study the music of the Arabs there, and later in 1932 he travelled to Cairo. In 1919 he collected Carpatho-Ukrainian folksongs in Upper Hungary, in 1929 he had a concert tour in the Soviet Union where he visited the archive of phonogrammes in Leningrad. In 1924 he published three Cheremiss folksongs whose fifth-shifting pentatonic style he compared with Hungarian folksongs.⁶ In the post-script of his comparative study of 1934 he declared: “*There is an unquestionable connection between the Hungarian pentatonic material and the Cheremiss material.*”⁷ He ascribed such a great importance to the latter that he began to learn Russian and was planning to collect among the Cheremisses along the Volga. Although after the Trianon Peace Treaty he stopped collecting folksongs, this theme preoccupied him later on as well and he even wanted to extend the area of research towards the Turkic peoples.

As he put it, “*...when we got down to this work, the impression overpowered us that... the origin of the pentatonic style was Asia, suggesting the northern Turkic peoples... Apart from Hungarian tunes which are variants of Cheremiss tunes, we found Hungarian melodies that were versions of northern Turkic tunes from around Kazan. Lately I have received Mahmud Ragib Kösemihal’s book entitled ‘Questions of the tonal peculiarities of Turkish folk music’ in which I have found a few such melodies... Obviously, all tunes like this derive from a single common source, and this source is the mainstream of old north Turkic culture.*”⁸ Or, as he put it even more succinctly later: “*I first searched for Finno-Ugrian – Turkic similarities somewhere around the peoples living by the Volga and then, starting from there, in the direction of Turkey.*”⁹

Bartók collected in Turkey in 1936. About the collected material he concluded that some 43% showed startling relations with the old Hungarian tunes.¹⁰

There came a long break in collecting with an aim to get to know the prehistory of Hungarian music, giving way to the writing of momentous theoretical studies, among which most salient were the achievements of Bence Szabolcsi. Szabolcsi’s goal was to explore broad connections on the basis of the study of immense musical materials. The examples he picked for demonstration still inspire ethnomusicological research today. He drew thought provoking analogies between Finnish and Hungarian *regös* songs; among Ostyak bear songs, Chinese laments and Hungarian laments; as well as among Hungarian, Cheremiss, Chuvash, Kalmuk, Mongol and Chinese tunes.¹¹ He said that Central Asian pentatony was a peculiar variant of pentatony characteristic of great ancient cultures whose five-note scale had fifth-shifting as a concomittant structural feature or the repetition of melody lines at lower pitches, with the addition of certain rhythmic and ornamental specificities. It is typical of the

impressiveness of his examples that the north Chinese tune he picked was indeed a central tune of a fifth-shifting style. I discovered it in the area of Dzō-Uda in Inner Mongolia in a quantity sufficient to constitute a distinct style.¹²

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

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

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

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

Béla Bartók's collection in Anatolia in 1936

In 1936, Bartók was invited by the Ankara organization of the *Halkevi* "Folk Centres" upon the recommendation of László Rásonyi, the professor of Ankara University, to hold lectures in Ankara, have concerts with the Ankara Orchestra and carry on ethnomusicological research work in an appropriately chosen Turkish village.

As Bartók wrote, *“I very gladly accepted the invitation as I had long desired to investigate Turkish folk music at first hand, and especially, to find out if there were any relations between Old Hungarian and Old Turkish folk music. To get an answer to this question became more and more imperative since a comparison between Old Hungarian folk music on the one hand and the folk music of the Cheremiss (Mari) people and of the Turko-Tatar inhabitants of the Kazan area in Russia on the other hand, resulted in the establishment of a definitive relationship between the folk music of these various people. It seems highly important to know whether Turkish folk music contains a similar stock of melodies, for this would suggest the possibility of far-reaching conclusions.”*¹⁷

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

Bartók systematized the collected tunes, creating tune types and classes, ascribing signal importance to the first two classes amounting to some 43% of the collection. After describing the Turkic octosyllabic *parlando* isometric tunes, he wrote: *“If we compare these characteristics with those of the Old-Hungarian melodies with 8-syllabic sections, we will see that they are literally identical.”*¹⁸ As for differences, he named the rarity of the VIIth degree¹⁹ in Turkish tunes, the weaker use of pentatony and the lack of the fifth shift.

He attached as a twin class the group of 11-syllabic isometric *parlando* tunes to that of the 8-syllabic ones. He also deemed the tunes of a smaller tonal range similar to the corresponding Hungarian melodies. Finally, he called attention to tunes in dotted rhythm, with the remark that *“We do not know precisely if ‘dotted’ rhythm occurs elsewhere. Therefore, this common feature in the Hungarian and Turkish material, however striking the similarity may be, cannot be taken as a convincing proof of the common origin of these rhythms.”*²⁰

“The melodies representing the remaining Classes are so few that no type description of them can be given, and no conclusions can be drawn,” Bartók concluded.²¹

My collection in Anatolia in 1987–1993

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

My research began in 1987 when I and my wife, Éva Csáki arrived in Turkey to teach Hungarian at Ankara University and lasted until early 1993. During the six years there, I recorded and transcribed a total of 1400 tunes from 233 informants at 85 places. To complement my collection, I have elaborated a reference material of some 3000 tunes from nearly all over Turkey.

This enormous material enabled me to extend, and at places modify, Bartók's comparative analyses of Hungarian and Turkish folk tunes and texts. It has turned out that the Anatolian tunes resembling Hungarian *psalmodic* melodies were spread not only in the southeast of Turkey but nearly everywhere in Anatolia, in style-defining multitude, too. (About psalmodic melodies see Abbreviations.)

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



Figure (1) Map showing places where Hungarian musicologists collected Turkic folk music

Extending the research to Kazakh folk music

Let us first reiterate some questions raised in the preface: Are there common layers in the folk tunes and texts of different Turkic peoples? Are there connections between certain Turkic and Hungarian folk music strata, and if there are, what can they be attributed to? The Kazakh research has made a step forward in answering these questions. With this investigation, research shifted towards Central Asia on the one hand, and on the other, it has reinforced the ground to conduct a broad areal comparative research by studying the folk music of Kazakhs living between the relatively well explored Volga-Kama region and Anatolia. What is more, the Kazakhs deserve special attention in their relationship to Hungarians because a part of the Comans set-

tled in Hungary after 1239 while many of those who remained in Asia took part in the ethnogenesis of the Kazakhs mixed with Turkic and Mongol ethnic groups. In the Middle Ages, Comans moved to Hungary in several waves from the territory of the Golden Horde. Researches have rendered it quite probable that the customs and language of the settled Comans were prevalent until the early 17th century when Magyarization gained momentum.²³

The first step in my Kazakh research was to travel to Almaty in the summer of 1995 to a conference in commemoration of Abay Kunanbaev, the great poet of the Kazakhs. I only conducted limited collecting work then in the that-time capital, and acquired some basic books on Kazakh folk music. In 1997, I and Dávid Somfai Kara organized a major collecting trip to Mangkístaw in southwest Kazakhstan. In the same year, my wife, Éva Csáki and Dávid Somfai Kara did some collecting among Mongolian Kazakhs in Nalayh near Ulan Bator. I have also made use of Dávid Somfai Kara and Kíyanatulí Babakumar's collection made among Kazakhs in the west Mongolian Bayan Ölgíy county in 1996. The basis for the present book's analysis of music and text is constituted by these three collections on the spot.

A FEW WORDS ABOUT THE HISTORY OF THE KAZAKH PEOPLE

In the 9th–7th centuries BC, Sarmatian tribes populated the area of today's Kazakhstan, giving way in the 7th–4th centuries BC to east-Iranian tribes. The first wave of the Huns' advance to the territory of Kazakhstan was in 47 BC, and the second wave in the first century AD. Their proliferation lasted nearly three centuries. From 552–554 the area was part of the Turkic Kaganate, a nomadic state. The Turkic tribes themselves had brought along strong Mongol elements that were reinforced by the Kara Kitay and later the Tatar invasion. By the 13th century, the basic elements – Iranian, Turkic and Mongol – were in place to produce the Kazakhs.

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

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

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

The census of 1989 revealed that 18 million people lived in Kazakhstan, 8.3 million of them Kazakhs, 6.4 million Russians, 1 million Ukrainian as well as 2.3 million others, including Germans, White Russians, Coreans, Poles, Moldavians, Jews, Tatars, Uzbeks, Uyghurs, Azeris, Chuvashes and Bashkirs. Thus, the Kazakhs are a minority in their own country. One of the main reasons for this is that the vacancy left by millions of Kazakhs who fled forced agricultural collectivization was filled by other nationalities, mainly Russians.

Considerable Kazakh minorities can be found in the northern regions of the Chinese province Xinjiang (more than one million), in the Russian Federation and in Uzbekistan. Smaller minorities live in western Mongolia (100,000) and Turkmenistan (80,000).

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



Picture (1) Collectors in the Kazakh steppe
From left to right: János Sipos, Amandik Kömekulı, Dávid Somfai Kara (Mangkistaw)

DESCRIPTION OF THE COLLECTING TRIPS

After the brief summary of the history of the Kazakhs, let us now present the travel notes of János Sipos about his collection in Mangkïstaw in 1997, followed by Éva Csáki's and Dávid Somfai Kara's travel accounts.

Collecting trip to Mangkïstaw in southwest Kazakhstan

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

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

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

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

Via Mangkïstaw, there ran a trade route from the Volga Basin to Khwarezm. Goods were unloaded in the Kabaklı landing-place on the Bozašši peninsula and taken to Khwarezm by caravans through the plateau of Üstürt. Mangkïstaw also served as the starting point of the sea-route to Shirwan in the late 16th and early 17th centuries used by Central Asian merchants and pilgrims to Mecca wishing to avoid travelling through Shii Iran.

In the 16th century, the Noghay raids forced a part of the Turkmens to leave Mangkïstaw. Another cause of emigration was, apparently, the growing desiccation of the steppe which began at the same time. Later in the 17th century, the Kalmyk pressure had the same effect. A part of the Turkmen tribes moved off voluntarily or were deported by the Kalmyks. There were some that drew off to the Volga Basin from where they moved to the Caucasus, while others fled towards Khwarezm. Mangkïstaw was finally abandoned by the Turkmens only in the 1840s, but a small section of the Chawdor Turkmens has continued to dwell near the Caspian shore till the present time. During our expedition, we managed to collect tunes from a few Turkmen families who stayed there.



Picture (2) Kazak girl with a young camel (Mangkïstaw)

In Mangkïstaw, the Turkmens were replaced by the Kazakhs in the mid-18th century. These Kazakhs belonged to the Aday clan of the Bayulï tribe (of the Little Horde). For the Aday, Mangkïstaw was the region of their winter pasture, their summer pastures being about 600 miles from there to the north. In 1834, the Russians founded a fortress in Mangkïstaw, preparing the Russian onslaughts against the Khanate of Khiwa. However, neither could overcome the other and both sides

tried to use the Aday Kazakhs against one another. The Russian Empire only managed to incorporate Mangkïstaw as late as after 1873. After the Russian conquest of Turkmenia in 1881, this district was integrated in the newly-organized Transcaspiian region. After the revolution of 1917, Mangkïstaw, except for its southernmost part around the Kara-Bogaz Bay, was separated from the land of the Turkmens and included in the Republic of Kazakhstan.

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

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

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

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

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

Our local guide, Amandïk Kömekov (or Kömekuli in Kazakh) and his family saw to our accommodations, meals and transportation for some remuneration. Amandïk drove us in his car and lent us immense help in getting people to sing. The latter is a hard job indeed. To collect songs, especially from women, is some of the hardest folklore collecting work. At the same time, natives seem to be more willing to sing to strangers than to local people since the stranger will leave and he is not bound by local customs so strictly. Therefore, we worked out the following procedure. In the first days we explained to our guide that we wanted to know simple tunes of

simple people, instead of professional programs. Arriving in a village, he informed the inhabitants of our goal, who, in turn, named elderly men and women who still knew the old songs and led us to their places. The potential informant was notified by the villagers of the aim of our coming, and often also asked to sing. When the ‘victim’ was a woman, my Kazakh attendants usually left and we Hungarians continued collecting, usually with good results.

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

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



Figure (2) Summary map of collecting in Mangkīstaw

Collecting among the Kazakhs of Bayan Ölgii in Mongolia

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

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

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

In recent years, a reliable folk music book was published in the Kazakh language about the music of the Mongolian Kazakhs, which claims that the area is predominated by a few clearcut and comparatively easily described folk music styles.²⁴ Dávid Somfai Kara also collected in this area in 1996. I transcribed the tunes and ascertained that the musical analysis also supported the above statement.

Bayan Ölgii county is the westernmost province of Mongolia.²⁵ The province is traversed by the Altay range. Mongolia's highest peak – Tawan Bogd – is here at 4374 m. The inhabitants of the area are nomads, characterized by nomadic livestock raising and alpine shepherding.

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

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

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

When Outer Mongolia became independent of China as Mongolia in 1921, the Kazakhs who lived there were severed from their brethren in Djungarian. In 1991, after the disintegration of the Soviet Union, Kazakhstan became an independent state. Thanks to the democratic changes in Mongolia and Kazakhstan, many Kazakhs resettled in the parent country from Mongolia, most of them young (about

50,000, one-third of the local population). This migration is still going on, the number of Kazakhs here decreasing.

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

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

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

Ölgüy exemplified well the county centres of nomadic administration and culture arising in Mongolia after the emergence of the Soviet power in 1925. People live in houses of wood and mud whiling away the winter here and as weather turns for the better, they move into felt tents. In summer, the settlement becomes almost completely deserted. The nomads move to the summer pastures with their livestock, set up tents and graze their animals there until cold weather returns. Earlier, camels carried the cargo, now trucks slowly replace them.



Picture (3) Landscape with shepherds and yurts (Bayan Ölgüy)

The formalities over, we set out to visit Babakumar's relatives at the summer camp of the Jantekey clan. The place being in the border zone adjacent to the Altay Republic of the Russian Federation where (in the Koš-Agaš area) another 5,000 Kazakhs live, foreigners need special permits for travelling. We took a jeep for the trip to Nogōn-Nūr district. On the way, Kazakh yurts began to crop up. We crossed a high pass where an *owō* or 'holy stone pile' erected in honour of the spirit of the mountain marked the presence of Mongolians. To the south, the snow-capped Cengel Hairhan could be seen. We descended to the Har-Gowi plain. The jeep took us to Cagān Nūr where the relatives gave us horses and we rode to the tribe's summer camp. We progressed along a valley uphill. At the top of the gorge the car road led to Russia through the Dōrbōt pass. Sometimes huge trucks whizzed by towards the capital Ulanbator.

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

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

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

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

The two white-scarved women, when they caught sight of each other, began lamenting loudly. One of them stepped out of the *yurt* to greet the guests, the other got off her horse, then both descended on one knee in front of each other, lent their heads on the other's shoulder and lamented with deep emotional involvement for the departed. The heart-rending lamentation was only calmed down by the soothing of

the men. The recordings I made were ill suited to make out the text. Later I asked the women to sing the laments to me. After long reluctance, they agreed and although they sang with less emotion, their eyes were still brimming with tears. During the dirge, they lamented for the orphaned children most woefully. The first two lines merely strike the mood in many laments, and only the second two are concerned more directly with the event.

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

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

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



Figure (3) Summary map of collecting in Bayan Ölgii and Nalayh



Picture (4) Arrival at the summer pasture, putting up tents (Bayan Ölgüy)

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

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

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

Last to be mentioned is *jür*, the major genre of Kazakh epic poetry. Depending on length and text from two hundred to some ten thousand lines, it can be a long song, legend or even an epic. The most sacred ones are the *batırlık jür* or ‘heroic epic’ songs. By singing epics, they pay tribute to the spirit of the ancestors whom the ‘bard’ invokes by singing the song in a semi-trance, as it were. In old nomadic

societies, the epic was indispensable being almost the only form of public education, acquainting the people with their history as it lived on in their minds. The epics were passed by word of mouth, with the help of the famous *jiraw* or ‘epic poets’. For nomads the epic is what is the library for literate cultures. An epic consists of four-line unites of 7- or 11-syllabic lines, its monotonous simple tune enhancing the state of trance.

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



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

Collecting in a Mongolian Kazakh mining village: Nalayh

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

Nalayh is a mining town of mixed Kazakh and Mongol population, southeast of the Mongolian capital nearby. The Kazakhs living here derived from Bayan Ölgüy district some 1500 km away. At that time socialist principles required that several hundred Kazakh families be resettled here to join the Mongols – allegedly, they were

more hard-working. The wealthier peasants – so-called kulaks – were shifted from Bayan Ölgüy here, but there were some who came of their own will. It was forbidden to settle back but they could visit home. In Mongolia, there were no paved roads and the head of the Muslim community, the *molla* remembered the times when they set out for a one-week trip across the endless steppe on a motorbike. Another small Kazakh group was transferred to Bugant, some 460 km northeast of Nalayh, where there is a Kazakh colony to this day. Their main occupation is washing gold.

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

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

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

Nalayh was known for its coal mining, but the mine has recently been shut down and unemployment has risen. Life is hard, the Kazakhs are very poor, but they



Picture (6) Drinking tea and mourning in the yurt (Nalayh)

somehow keep going. Men take care of the women who bear children, cook and embroider the *kepeš* or the small round cap adorned with Kazakh motifs, mainly tendrils.

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

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

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

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

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

The collected songs well complemented the large material we gathered in Bayan Ölgii.

TYPES OF THE SOUTHWESTERN KAZAKH TUNES

Before embarking upon the musical analyses, let us explain the basic concepts and abbreviations without which the next section cannot be understood. We are going to get acquainted with the Kazakh musical genres too, before looking into the tunes themselves.

Abbreviations

In the majority of Kazakh tunes, the *mi-re-do* trichord could be pinpointed and tunes could be transposed to *mi-re-do=d²-c²-b¹ flat*. As regards degrees, *do*= \flat 3rd degree, *re*=4th, *mi*=5th degree, etc. The note below *do*=2nd degree (*ti*), minor third below *do*=1st degree (*la*), then, stepwise, the VIIth, VIth, etc. degrees follow. The second degree lowered by a semitone is marked with *ti* \flat , the sixth degree raised by a semitone is marked with *fa*#. Solfa syllables are sometimes only indicated by their initial letters, e.g. *d*=*do*, *r*=*re*, etc.



Figure (4) Degrees and pitches

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

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

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

By *padding* words, *padding* syllables, I understand words or syllables that are either devoid of meaning (*ay*, *oy*, *vay*, *da*, *de*, etc.) or, when meaningful, have no connection with the main text (*aman*, *anam*, *gelin*, etc.).

A cadential note is the last note of the line. When the pitch was not clear, I tried to define it on the basis of similar tunes and analyses.

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

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

The numbers indicated with the abbreviation *M* are serial numbers of tunes collected in Mangkistaw. I refer to the melodies from Bayan Ölgüy with the abbreviation *B№*.

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

Genres

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

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

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

Other ceremonial songs are the calendric songs, marking exceptional moments in the work year, and also invocations to the forces of nature, giving thanks for

the success of man's work, e.g. calls for rain during drought, among other things. Healing songs also belong to this group. The main feasts celebrated by the Kazakhs include the *nawrız* 'lunar new year', *oraza* 'fasting', *sündet* when boys are circumcised, *kurban ayt* 'sacrificial feast', *şilde-xana* celebrated when a child is forty days old. That is when outsiders can first take a look at a child.



Picture (7)

Nurmuhambet singing and playing the *dombıra* (Mangkistaw)

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

Kazakhs, just as most Turkic peoples, are Muslim. From among religious songs, we collected *jarapazan* tunes sung during the Ramadan fast and prayers thanking for gifts. The *terme* style will be embarked on in more details later. Let it

be noted here that epic songs and the related recitative forms are usually simple in rhythm and motifs but complex and irregular in form.

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

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

We collected few instrumental pieces (*k y*) while men often accompany themselves on the two-stringed plucked *domb ra* found in many homes which they often handle masterfully. Earlier they had had a bowed *kob z*, no longer in use. Anyhow, the Kazakh musical instrumentarium is small. It includes the *domb ra* (a lute), *kob z* (a horsehair fiddle), *sib zgi* (an end-blown flute) and * a  kob z* (jew’s harp).

The Kazakh *domb ra* has two strings, tuned a fourth (or, less frequently, to a fifth) and tied-on frets. It may be the forerunner of the Russian *balalaika*. Its western form is pearl-shaped and has 14 frets, while the eastern model has a spade-shaped or triangular body and seven or eight frets. The *domb ra* is played with a strum, i. e. striking both strings simultaneously. The scale of the *domb ra* varies regionally in Kazakhstan. In the next figure we show the scales of the *domb ras*. Fretless play can extend the scales somewhat.²⁸



Figure (5) The most typical scales of the Kazakh *dombira*
a) West-Kazakhstan, b) East-Kazakhstan

I classified the tunes of Mangk staw into the following musical blocks:

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

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

Kazakh epic songs, the ‘terme’ types

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

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

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

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

Although the *terme* tunes are not strophic, descending strophic tunes can often be reduced from them. It is typical of the performance of *terme* tunes that the first line is the highest and the closing line is the lowest in register, while in between the lines are quite irregularly alternated. Some *terme* tunes are worthy of note for their simple, archaic musical patterns. Another noteworthy feature is that a great part of *terme* tunes have *do* finals while most tunes in the area move along a scale with the minor third.

I have introduced abbreviations to indicate the structure of terme performances. Most melody lines move on or around a central note, or descend a few notes. This prompted me to identify the line with the solfa syllable of the central note around which it moves or to which it descends. The following forms can be differentiated among terme lines reciting on, or centered around *do*:


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

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

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

Terme tunes of the smallest compass (1- \flat 3/4)

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

The next example shows such a terme tune. The tune is launched by an introduction of one or two longer notes (*iy*, *aw*) as usual. The flexible alternation of syllable number is apparent, while in line three the rhythm outlines the usual  scheme, though at times it strays from it quite far. The terme is closed by a longer cadence this time including the VIIth degree, a unique occurrence.



Picture (8) Koşakan playing the *dombira* (Mangköstaw)

Terme tunes of medium compass (1-5/6)

What differentiates the termes of medium compass from the above class is that some of their lines persist on the 5th, 6th, 7th degrees for some time. The tunes of the former group clacking on a few notes in the manner of twin-bar tunes give way to more singeable forms. No definite song form can be outlined, however. The melody contour of the short lines is largely incidental and chance or the singer's mood also has a great say in the succession of the lines. The lines follow each other in descending order, but there are some terme tunes that begin low and gradually rise, only to close deep down again. As the structural schemes of the table reveal, melody lines centered around *fa* are frequent. Before turning to the examples at the back of the book, let us see a terme tune of medium large compass (ex. 2). It can be seen well that if a line progresses high, then the terme returns to the lower register.

♩ = 126



Ey, Bi - lim - siz tuw - sa ul ja - man,



E - ki de - se ne ja - man,



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



Bi - le de bil - se kiz ja - man.



Ey, üş dö - gön - de ne ja - man,



Üş - kil - siz ki - yim bul ja - man,



Tört dö - gön - de ne ja - man,



Tö - re - sin tuw - ra ber - me - se,



Pa - ra - kor bol - sa biy ja - man,



Bes de - gen - de ne ja - man.



Bes u - wak - tiŋ na - ma - zin,

Cad. Ka - za gıl - sa er ja - man...

Kim - nen kal - mas bul dü - ni - ye

Ka - pı - da ö - ter bul za - man ey.

Example (2)

Terme tune of medium large compass (see also № 2a-i, № 3a-c)

Structural scheme: *R^kR^kM^kR^k|*D^kT^kT^kT^kT^k|T^kT^kDD^k+T_{cad}

The structure of the examples in the appended collection are as follows:

	reduced structure	detailed structure
№ 2a	MR ^k D ^k D	* MR ^k D ^k D ^k DD
№ 2b	MR ^k D ^k ~L	* MR ^k R ^k D ^k ~D~ M _k M _k *M ^k D ^k ~D~D~ MRM+L _{cad} +L _{cad} D~L'+L _{cad}
№ 2c	M _k D ^k TL'	M _k M _k D ^k D ^k T ^k T ^k M _k L'L
№ 2d	M _k RRD _{cad}	* RRRM _k D ^k M _k RRR * D _{cad}
№ 2e	F _k M _k D ^k D	* FF _k M _k F _k M _k D ^k D ^k D ^k D ^k F _k M _k S _k M _k F _k D ^k D ^k D ^k
№ 2f	M~D ^k TL	* M~M~M~D ^k D ^k D~*T'L
№ 2g	FM ^k RD	FM ^k RRR ^k R ^k DDD RRR ^k M ^k R ^k D ^k F~D ^k DD
№ 2h	MRM ^k D	MRM ^k R ^k D ^k RF + D _{cad} RRRR ^k +D _{cad}
№ 2i	SR ^k M~D	* SR ^k D ^k DDDD ^k D ^k *SFRDDDD M~DDDD M~D

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

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

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

♩ = 132

Ew - e, za-man - da - sım da A - ral - bay,

Bil-mey bir gal-dım ba-laıd', ay,

Tä - we - kel en - di, goy, şü - kir ed',

Aw - zı - ıa al - ma ja - man - d'ay,

Men bil-mey kal-dım da ka - pı - da,

Ey,ayt' al - may söz - diı par - kın, ay,

Ö - kün - gön men, goy, pay - da jok,

Ka - yı - rın ber - sin ar - ti - n'ay,

Ay - na - la - yın, daw, A - ral - bay,

A - yı bit - ken - de ay d'ö - lör,

Jı - lı bit - ken jıl d'ö - lör...

Cad.



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

№ 4 in the collection is also like that. The tune outlines the following scheme: S^kS^kM^kRR MMR^kDDDD | S^kS^kF^kR^k | F^kR^kDDDD_kD^kD^kD | D^kDD | R^kT^kL | T^kT^kL^k S,S,S,L + S_{cad}. Towards the end, the tune sinks to lower *so*, which is a unique feature. The four-line scheme reduced from that suggests a round song form S^kM^kDL, as the next example shows (ex. 4). Such tunes can also be found in the descending fifth-shifting pentatonic strata of Hungarian and other folk music.



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

Special terme tunes

An informant sang mixolydian tunes quite different from the rest of the terme tunes (№ 5a-b). Apart from their tonality, the tunes share the common feature of not being recitative but sung in an easily transcribed rhythm, in even quavers. Tunes № 6a-b also sung by the same singer have a more distinct structure, more melody-like construction in rhythms tending towards 9/8 and 9/4, and ending on *do* and *la*, respectively.

Lament style

Let us now take a look at other small-compass tunes after the terme songs. Narrow compass (1-5/6) Kazakh songs ought anyway to be handled separately from tunes of larger tonal ranges. It seems that in west Kazakh folk music it is the compass close to the octave that produces a melody pattern with the first half in another register than the second. Smaller-range tunes naturally tend to inspire conjunct melody construction. A large part of terme songs also had a narrow range and examples were quoted to illustrate the interrelation between termes and other folksongs. Two relatively well demarcated groups – those of the *laments* and the *psalmodic* tunes – also take shape among the small-gamut tunes with the minor third.

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

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

The simplest and possibly most archaic tune of the style has the typical *so-la-so-(fa)-mi = re-mi-re-(do)-ti* small convex motif. It is noteworthy within this elementary motion that at the end of a line, the tune often takes a leap (*re-ti*) instead of the gradual descent. This mound-motif is often realized in the form of a musical line repeated again and again (№ 7a-b). Yet, already with this elementary melodic progression a rudimentary two-line structure begins to take shape. The second line progresses below the first, but the two end on the same note (ex. 5). Sometimes only a segment of the lamenting process displays this simple form, a 2 or $\flat 3$ degree also being intoned at the end of a line quite often, but its incidental, unfixed character is still predominant (№ 7c-d).

(♩ = 120) CD track 9

E - sik - tiŋ al - d'ây ka - ra tas,
Ka - bï - gïn al d'ây mal - ga šaš.

Example (5) Simplest one-line lament (see also № 7a-d)

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

(♩ = 60)

Bis - si - - - m'la dew, oy, bas - ta - yin,
A - lis - ka ši - ga - rip tas - ta - yin, ay.
O dü - - - ni - y'aw kī - yin - dī,
Oy - lan - bāy je - tip - āy bar - gay - sīṅ,
Kī - ya - met de - gen, aw, kī - yin - dī,
Kīy - nal - māy je - tip, oy, bar - gay - sīṅ, ṇay.

Example (6) Two-line lament descending additionally to *re* (see also № 8a-c)

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

(♩ = 60)

Ak sur at a - yaη - day kör bü - gün el jok,
Al - diη - da kus kon - gan - day ηay - diη köl jok.

Example (7) Two-line lament descending upon *re* (see also № 9a-f)²⁹

In two-line lamenting tunes the most frequent 2nd degree may be replaced at times by the 3rd, 4th or even the 5th degrees as the cadence. Stabilized two-line forms often recur, but it is not infrequent to hear different line-ending notes within a single lamenting process. Despite the different cadences, the typically small-compass convex lamenting melody outline unites these tunes in a class.

In ex. 8 the 3rd and 2nd main cadences alternate. The same applies to № 10a-d. In addition to the slightly convex lines and typical line construction, this line-ending deviation is insignificant. № 10a is instructive with the line-ending notes easily alternating in successive strophes. More remotely connected are the tunes № 10e-f.

(♩ = 68)

Ay me - nen kü - nim tu - til - d'ay,
Al - tın bir sa - kam u - til - d'ew.
Ut - kan bir ki - si be - rer - me,
Jez - de - kem kay - tip ke - ler - m'ay.

Example (8) Various lamenting tunes of low cadence (see also № 10a-f)³⁰

The 4th and 2nd degrees as the finals in ex. 9 and № 11a-b alternate, while in № 11c-h only the 4th degree ends the process. It must be noted, however, that the line-ending notes are often uncertain and tend to decline from the 4th to the 2nd degree, at least in ornamentation. Fine examples are № 11c-d. It must also be remembered that even in the simplest case the end of the tune leaps from the 4th to the 2nd degree, that is, the 4th degree at the end of a line has a distinguished role.

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

(♩ = 120)

Ba - zar - dan kel - gen, ey, ke - se - ler,
 Šäy sa - - - maw - rīn, aw, e - se - ler.
 Ja - nīm - dāy kōr - gen, ay, jan a - nām,
 Jol - da bir ke - lip, oy, tur - gay - sīŋ, aw.

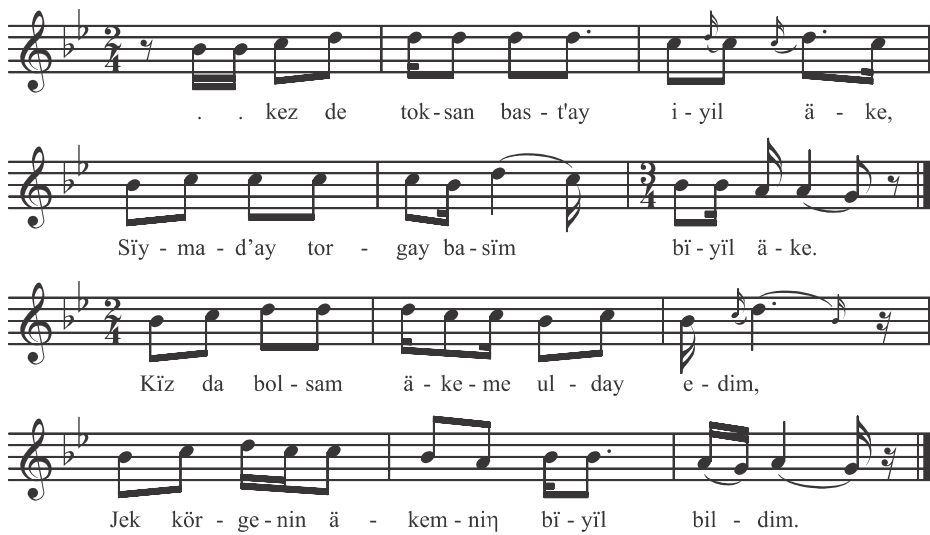
Example (9) Lament tunes with 4 cadence (see also № 11a-h)

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

The rest of the tunes in this subgroup were collected from a single singer who improvised various forms from a single two-line musical core in a trance. The basic form was № 12a, which grows into № 12b with a closing formula. It is illuminating

that tunes № 12c and more particularly № 12d imply the much-discussed two-line lament form. Let us take a closer look at the first line which differentiates these tunes from the majority of the lament tunes. This melody progression is going to be the characteristic feature of another tune type.³¹

♩ = 112



kez de tok-san bas - t'ay i - yil ä - ke,
Sïy - ma - d'ay tor - gay ba - sïm bï - yïl ä - ke.
Kız da bol - sam ä - ke - me ul - day e - dim,
Jek kör - ge - nin ä - kem - niñ bï - yïl bil - dim.

Example (10) Lament with a first line moving on the *mi-re-do* trichord (see also № 12a-d)



Picture (9) Akles singing lament in Jetibay (Mangkïstaw)

The 'psalmodic' style

There are small-range tunes collected in Mangkistaw that are analogous with the Hungarian and the Anatolian psalmodic style (see p. 32). Their typical feature is the melody construction on the *mi-re-do* core, the 5- \flat 3- \flat 3 or 5- \flat 3-4 cadences and most frequently a recitative performance. The nuclear *mi-re-do* can be extended with *so* above and the end of the tune mostly sinks to *la*. The songs include wedding songs, termes, lullabies, love songs and dance tunes.

The main representative of the style is the two-line *ak böbek* 'white baby' tune of 1-5/6 compass, 11-syllabic lines with 5- \flat 3-4 or 5- \flat 3- \flat 3 inner cadences. It is a highly popular tune, confirmed by the fact that seven variants were collected without any specific inquiry (ex. 11-12 and № 13a-c).

♩ = 100 CD track 15

Bir küy bar - ĩ dom-bĩ - ram - da, a, he,
tar - tĩl - ma - gan - a - - - - la,
Bir sĩr bar k - i - lim - de, o - o - o - o - o,
way - tĩl - ma - gan, ĩ - - - - yĩ.
Refr.
Őĩ - nar, ay, Őĩ - nar, ay, ga - Őĩ - gĩ siz - g'a - ya ku - mar, aw,
Őĩ - ni - di ayt - Őĩ k - ne - kiy jas j - rk ka - Őan tĩ - nar, ay - a.

Example (11) *Ak böbek* tune with refrain (see also № 13a-c)

♩ = 100

Ak B - bek ket - ke - ni - be, e - ley - he - e.

sert - ten ta - yip, a - y - e - aw,
A - dam - d'ay al - d'ay - ra - t'iy dü - ni - ya, haw,
er - l'ay za - yib, aw, e - iy, er - l'ay za - yib, wey.

Example (12) *Ak böbek* tune

Other 7-8-syllabic two-line tunes of 1-5 compass and 5- \flat 3-2 cadences as well as distinctly four-line 11-syllable tunes with 5- \flat 3- \flat 3/2 cadences also belong to the psalmodic style. Although giusto performance may also be found as ex. 13 of a four-line, 11-syllabic tune shows, that the recitative performing style is more prevalent (ex. 14).

CD track 16

Biz-din el kay - tuw - š'e - d'ay Ar - ka jay - lap.
Kep - sen - ge suw tüs - e - tin bi - ye bay - lap.
Sa - maw - rin saz - din suw' ay sa - ri gi - zil šay,
Säs - ke - lep tu - riw - š'ed' ay ä - zer gay - nap.

Example (13) Giusto psalmodic tune

CD track 17

Ey, ä - we - li tuw - gan - nan soñ bir - ge jet - tim, ey,
Eñ - bek - tep e - ki jas - ta tör - gö jet - tim,

Üş pe-nen tört ja - sım - da ti - lim şı - gıp,
 Şül - dür - lep at' a - nam - d'aw er - mek et - tim.
 Kel - gen soñ beş ja - sı - ma o - yın bil - dim,
 O - yın - nan kal - ga - nım - da wa - yım bil - dim,
Cad. Al - tı - da ba - la - lar men a - sık a - tıp...
 O - yın-niñ, e - hey ne - şe tür-lü, oy, ja-yin bil-dim, iy.

Example (14) Recitative psalmodic tune

A few four-line descending tunes of narrow compass and 4-3-x cadences also belong here the lines of which mainly use the *do-re-mi* trichord. One is e.g. the lullaby in ex. 15.

♩ = 116
 Ay - na - la - yın ak bö - pem,
 Ap - pak bo - lıp jü - re - di,
 Ak kö - ten - ge ka - ga - di,

Ma - ma - si ö - zi ba - ga - di,

Kö - ten - ge ka - ga - di.

Example (15) Psalmodic tune with 4-b3-x cadences

A separate substratum of Kazakh psalmodic style is constituted by songs whose first line closes on the 7th degree and at the end there is no descent to *la* but the final close is on *ti*, but otherwise the tunes are identical with the above tunes closing on *la*. As they typically move on (*so*)-*mi-re-do* notes, I transposed them to *mi-re-do*=*d-c-b flat*, and included them here (№ 14a-b). Ex. 16 is a tune which after several closes on *do* and *ti* finally ends on *la* with a refrain-like section.

CD track 18

Ay, a - ga-lar, a - ga - lar,

Ja - ši da ül-kön, ay, a - na - lar.

Ka-rin - das jeŋ - ke - jay a - pa-lar,

Al - di-ŋiz - da, goy, ay - ta - tin,

Bir az-gân-tay, aw, sö-züm bar.

Ba-ya-gi yil - ki ji - lin - d'ay,

Men a - nam - nan, goy, tuwip - pin.

Sar' Ar-ka-nim da ki-rin-da,

Ä-we-li A-day a-ta-miz da, goy,

Je-tip-ti ko-nis, ay, bu-rin-da...
Cad.

Ey, bir ne-she mal-di,

goy, kir-gan, ay-day, aw,

Ay-day, ay, ay-day, ay, ay-day, ay,

ay-day, ay-day, aw.

Example (16) Psalmodic tune with a high-pitched first line (see also № 14a-b)

More distantly, some sequential lullabies may be perhaps also subsumed under the psalmodic style. Their features allowing for the analogy include the narrow tonal range and the descending character (ex. 17 and № 15a-c). These tunes imply characteristic features of laments, psalmodic tunes and sequentially descending tunes. In Hungarian folk music, these tunes are ranged with archaic narrow-compass tunes.

♩ = 112 CD track 19

Äl-diy-äl-diy, bö-be-gim,

Aw-zim-da-gi ö-le-nim.

Be - sik jï - rïn ay - ta - yïn,
 Tün uy - kïm - dï tört bö - lip,
 Be - sik jï - rïn ay - ta - yïn.

Example (17) Sequential tune with small compass (see also № 15a-c)³²

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

♩ = 116

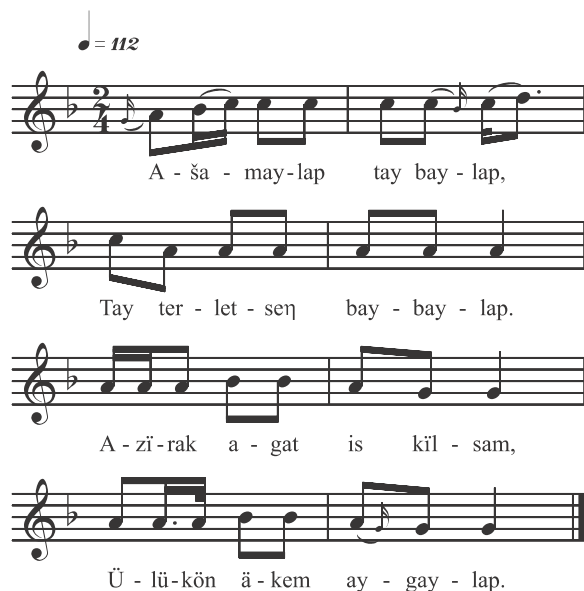
Ak be - sik - ke bö - le - yin,
 Ak tö - sek - ke ja - la - yïn.
 Ja - rï - gïm me - niñ ja - tır, aw,
 Äl - diy de bö - pe bo - lip aw, aw.

Example (18) Narrow-compass sequential tune

Small-gamut songs with ascending first line

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

♩ = 112



A - ša - may-lap tay bay - lap,
Tay ter - let - seŋ bay - bay - lap.
A - zī-rak a - gat is kil - sam,
Ü - lü-kön ä - kem ay - gay - lap.

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

‘Melodious’ tunes of a larger compass

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

Convex first line

The distinguishing feature of one class is the convex first section rising from around 3rd to the 7th or 8th degree, then sinking back to the 5th. The second lines descend from various heights. These tunes are divided here into two groups.

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

(♩ = 92)

O, Döŋ-gey, ew, mī-naw Döŋ-gey, ew, Döŋ-gey, Döŋ-gey,
 Da-wī - sim, aw, a - šil-may - dī, nay, way, waw,
 dü-ni - ye šī-ga jel-mey, a - a.

Example (20) Middle-compass tune with convex first line (see also № 17)

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

(♩ = 112)

Ke - le - min jo - gar'-dan, ay, ker - ge mi - nip,
 Ak bas al - ta-yī to - ga gāw er - ge mi - nip, aw,
 Ay - ri - lip Ak Bö - bek - ten jür - gen - nen,
 O - nan da, öl - gen jak - sī, d'aw, jer - ge gi - rip, oy.

Example (21) A relatively broad-compass tune with convex first line (see also № 18a-d)

The area of Mangkīstaw is dominated by tunes that use the minor third, and apart from the *do* termes, there is a single homogeneous tune class among other tunes

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

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

(♩ = 80) CD track 25

Su-ra-saᅇ, a - ey, ay, me - niᅇat'm, ey, Zül - gar e - dim,
 Kel - gen - de ka - ra söz - ge, wey, dil - mär e - dim.
 Ji - yir - ma bes ek' ay - na - lıp, ew, kel - sem kay - ta,
 Cad. Dün' - ye - niᅇ tört bu - ruş - in, ey.
 Ey, ay - da, bil - gar e - dim, ey.

Example (22) A tune with *do* final and a first line with medium compass (see also № 19a-d)

(♩ = 96) CD track 26

Är kim-diᅇ, aw öz or - ni - naᅇ, goy, aw, ä - dil go - yıp, i - la - la,
 Bä - ri bir wa - kit ö - zi, ᅇoy, ay, je - tek - tey - di, ᅇay...

Jür-gön-de, ɲaw, or - ta-miz-daɲ, goy, ay, ar - dak - ta - yik,
 Refr. Bir gü - ni bə - ri - miz - di, ɲay.
 Haw, sa-gin-di-ra - a - d'ay, d'ay, aw, sa-gin - di -
 i - i - i - i - i - i, aw, sa - gin - di - ra - di.

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

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

(♩ = 126) CD track 27
 Ey, A-wi-lim je-ri, ay, Er-ko-nay-diɲ, aw, bi-yi - gin - d'ew,
 Kus ko - nar ka-ra jer-diɲ šel' ew bi-yi-gi - ne.
 Bür - kit - tey jel aw-dar-gan, ay, to-lük - sıy-mın, e - lew,
 A, ke - še - gi get-ken er-kem, aw, küy' - gü-ne, ɲe.

Example (24) Convex tunes and concatenation (see also № 20a-c)

Hill-and-dale first lines

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

♩ = 100

Men get-ke-l'ay je - ŋe-š'ay köp jil öt-ti, ŋaw,
Köp sar-ga-yip kö-ke-šim gas'-ret çek-tiŋ, ay, je-ŋe-š'aw.

Example (25) Hill-and-dale outline in the first line (see also № 21, № 22a-d and № 23)

Ascending lines

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

♩ = 100

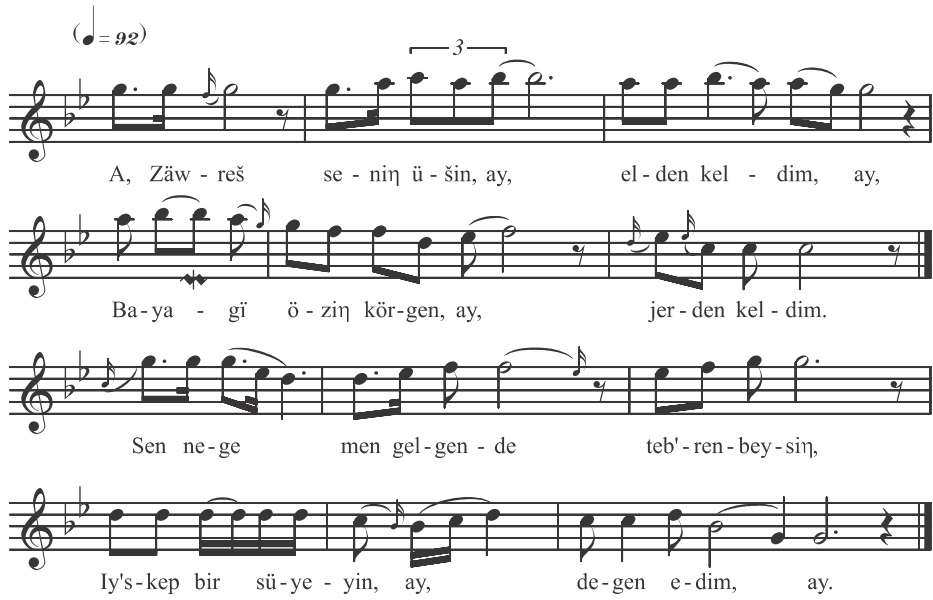
Xal-kim-niŋ ji - la - ga - niŋ ne g'la-yin,
Ar - tīm - da bir az ji-lap, oy, baw-rim kal - d'aw, way.

Example (26) Tune with a rising line (see also № 24a-b and № 25)

First line shaped like a tall hill

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

(♩ = 92)



A, Zäv - reš se - niη ü - šin, ay, el - den kel - dim, ay,
 Ba - ya - gi ö - ziη kör - gen, ay, jer - den kel - dim.
 Sen ne - ge men gel - gen - de teb' - ren - bey - siη,
 Iy's - kep bir sü - ye - yin, ay, de - gen e - dim, ay.

Example (27) Tune whose first line delineates a tall high



Picture (10) Buried settlement on the edge of the desert (Mangkïstaw)

Unique but apparently authentic tunes

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

Unique tunes ending on la

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

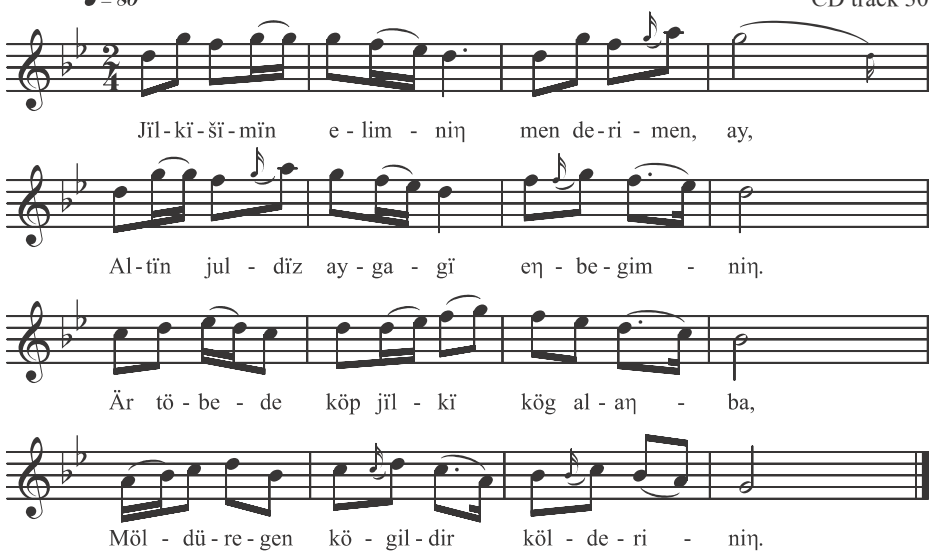
$\bullet = 96$ CD track 29



İ - zıl - day - dī ä - we - de ja - sıl so - na,
Ay, da - la - da ka - lıp - ti jal - gız mo - la.

Example (28) Tune with third and fourth shifting (see also № 26)

$\bullet = 80$ CD track 30



Jıl - kī - şī - mın e - lim - niņ men de - ri - men, ay,
Al - tın jul - dız ay - ga - gi eņ - be - gim - niņ.
Är tö - be - de köp jıl - kī kög al - aņ - ba,
Möl - dü - re - gen kö - gil - dir köl - de - ri - niņ.

Refr:

Kü - len - gen ja - li war, Jel - den jü - rük ja - ni - war,
Sen' ay bak - kan a - dam - niñ, Eñ - be - gi - niñ ba - g'ay bar.

Example (29) Tune with fourth and fifth shifting

We recorded the recitative № 27a-b tunes in the performance of a horseherd living at a nomadic camp. What renders them unique is the first line rising to the 6th degree. The individuality of № 28 lies in the gradual descent over eight lines. № 29 consists of three gradually lower convex lines, its form being a⁴a³a.

Unique tunes ending on do and so

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

In addition to the seemingly most prevalent lament form, one may come across individual laments of bride's farewell songs. An old woman of 90, apparently a reliable informant, sang a bride's farewell that was very much like the laments I had collected in Anatolia, moving downward on the (*so*)-*mi-re-do* core with lines ending on *re* and *do*. It was the only Kazakh lamenting tune that displayed some similarity to Anatolian and Hungarian laments (ex. 30).

(♩ = 108)

Er - kin - dep ös - ken, oy, öz tö - rim,
(E - rik - siz bo - sa - gam) E - rik - siz ke - tip, ow, ba - ra - mın,
E - rik - siz ös - ken öz tö - rim,

E - rik - siz ge - tip, ow, ba - ra - mĭn,
 Kay - ran - da me - niŋ ba - wĭ - rĭm, ay.
 Ba - wĭ - - - rĭm - d'âw kĭ - y'al - may,
 Ay - na - la - yĭn kal - kĭm, ow, wa, deyd' bu - run - gu gĭz - dar.
 (Ay - nâ) Ba - zar - dan kel - gen, oy, ke - se - ler,
 Sa - maw - rĭ(n) šây - ne - g'âw e - se - ler,
 E - rik - siz ke - tip, ow, ba - ra - mĭn,
 Koš - a - man bols' aw še - še - ler, a, dey - di, goy.

Example (30) Kazakh lamenting tune with *mi-re-do* centre

The bride's farewell was sung by 90-year-old Aunt Băyniř when she was married off at the age of sixteen, in return for some cattle. Now, it is an extinct custom for brides to take leave of the parental tent and relatives with a bride's farewell song before moving to the husband's settlement. The doorpost (*bosaga*), the side of the wooden frame of the yurt door, symbolizes the girl's home. The trousseau (*jasagan*) consists of woven goods that the bride takes to her new home in a chest (*kebeje*). The central spot in the tent (*tör*) is beyond the hearth opposite the door. The head of the family sits there or the most honoured guest. The text confirms that the girl was thought very highly of. It is noteworthy that the prayer thanking for donations and incorporated in the Islamic customs, also moves on the *mi-re-do* trichord, most specimens closing off on *re* (ex. 31).

(♩ = 168)

etc.

Example (31) Prayer centering on *mi-re-do* trichord

I am only listing the remaining individual tunes with cadential *do*, with brief remarks. № 30 is a non-strophic bride's farewell tune of unique scale, with the second half being in twin-bar structure. № 31 is a unique tune with inner cadences on 8-4-b3. № 32 is a wedding *jar-jar* song in 4x2 lines, which is generally not sung in Mangkïstaw, but is known at other places of Kazakhstan. As will be seen when the Kazakh tunes collected in Mongolia are analyzed, it has some Hungarian references as well. № 33a-b and ex. 32 are characterized by a compass from $\flat 3^{\text{rd}}$ to $\flat 10^{\text{th}}$ and a main cadence on the $\flat 10^{\text{th}}$ degree. № 34 is a uniquely disjunct one-line tune, it leaps downward an octave and a fifth, but eventually closes on *mi*.

CD track 31

(♩ = 112)

Ĭ - zĭl - day - dĭ ä - we - de ja - sĭl so - na, ŋay,
Ay - da - la - da ka - lĭp - t'ay jal - gĭz mo - la, er - kem ay.

Example (32) Unique eventful tune of a large compass (see also № 30-34).

Most Mixolydian tunes are art songs with a few *terme* tunes. There are only three tunes ending on *so* whose melodic progression and construction allow them to be seen as authentic: they include ex. 33 with a dale-and-hill beginning and № 35a-b whose first lines trace a shallow mound.

(♩ = 116)

CD track 32

Musical notation for Example (33) consisting of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a tempo marking of 116 beats per minute. The melody is written in a mixolydian mode. The lyrics are: Jilk' ay - day-mın el gö-şe - ney, a - la me-nen, e - yew, Kel-dim ta-lay aw-lı-ıa, da - la me-nen, day - day, aw.

Example (33) A unique horseherd's tune ending on *so* (see also № 35a-b)

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

Tunes of other nations

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

Musical notation for Example (34) consisting of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking is 104 beats per minute. The melody is written in a mixolydian mode. The lyrics are: Ya - ka - niň düy - bün - de yĩ - kil - dım, yat - tım, Tü - pen - gi dol - du - rup duş - ma - ni at - tım.

Example (34) Turkmen tune

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

Musical notation for Example (35) consisting of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo marking is 100 beats per minute. The melody is written in a mixolydian mode. The lyrics are: Tü - pen - gi dol - du - rup duş - ma - ni at - tım.

Example (35) Azeri tune

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

CD track 33

Ay u - ra - gïm sa - lïp iñ ba - šïn - nan,
 Ko - yaš nu - ru - la - ha - rïñ - din nur al - dïk,
 Sal - kïn šïš - mä - lär - din suw a - lï - gan - da,
 Kul - yaw - lï - gïñ kem - gä bol - ga - dïñ.

Example (36) Tatar tune

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



Picture (11) Lunch being prepared in Düngerlew (Mangkistaw)

TYPES OF MONGOLIAN KAZAKH TUNES

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

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

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

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

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

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

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

- a) descending 'melodious' tunes (including, hill, hill-and-dale, dale)
- b) tunes jumping on tri- or tetrachord notes
- c) other tunes

Let us take a closer look at each of these groups.

Descending first lines – laments

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

There are fifteen laments and bride's farewell songs in our collection, each with a *so-mi-re-Do* scale, thirteen of them descending. The basic form of descending laments is apparently the single-core descending tune in each of its line, ending on *do*. A typical example can be seen in ex. 37. Further illustrative material can be found in the appended collection of tunes (B№ 1a-b).³⁵

CD track 34

Kay - ran - da, oy, me - niḡ sa - ba - zīm, ay,
 Ja - nīm' now batt' ow iḡ - kil - dap.
 Ä - we - den uš - kân ak suḡ - kar,
 Ka - nâ - ti men jer siy - par.

Example (37) Basic form of Mongolian Kazakh lament (see also B№ 1a-b)

It is also frequent to have two descending lines constituting the lament, the second always moving lower. Within this melodic formula, the end of the first line sometimes jumps to the 4th or 5th degree, as in ex. 38 and B№ 2a-b. I only included here the B№ 3a-d wedding *jar-jar* tunes because they have a small compass and their lines end jumping onto the 5th degree.

İy - man - d'ay bol - giḡ gu - lu - nim,
 Sal - ma - diḡ ma - gân to - pī - rak.

Example (38) Lament with high-jumping cadence (see also B№ 2a-b, B№ 3a-d)

Some laments carry out the descent from *so* to *do* in two steps. Their first lines float between *so* and *mi*, while the second descends from *mi* to *do*. Ex. 39 shows an excerpt from variative, lively performance of such a bride's farewell tune. A similarly constructed tune is the bride's lament B№ 4.

(♩ = 100)

wE sik - tiŋ al - dī kūrĳ' e - d'oy,

Kūrĳ - ö - den a - tīm ūr - ke - d'ay.

Kīz de - mey - tin ag' ä - kem, ay,

Kī - zīl d'āw je - lek - būr - kō - d'oy.

E - sik - tiŋ al - dī kī - zīl jar,

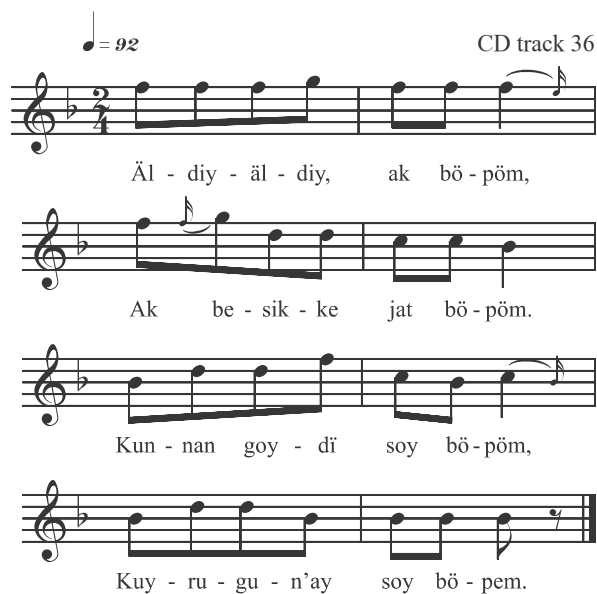
Kiy - gen - de kiy - nim je - ŋi tar.

Bet kō - rūw - g'oy bol - dīm zar.

Example (39) Two-line Mongolian Kazakh lament (see also B№ 4)

Among the laments with their first lines in a high register throughout, noteworthy are two four-line tunes descending from *so*, characterized by the cadential 7-♭3-4 notes. The lullaby in ex. 40 was recorded in Nalayh, the *bet-ašar* B№ 5a-b and the lament № 5c were collected in Bayan Ölgüy. While the tempo of the lullaby is giusto, the B№ 5a *bet-ašar* of a similar musical construction is performed parlando-rubato. Tunes of similar musical structure can be found among old-style Hungarian, Anatolian and Mangĳistaw tunes with the difference that the latter close on *la*.

♩ = 92 CD track 36



Äl - diy - äI - diy, ak bö - pöm,
Ak be - sik - ke jat bö - pöm.
Kun - nan goy - dī soy bö - pöm,
Kuy - ru - gu - n'ay soy bö - pem.

Example (40)

Lullaby with cadential 7- \flat 3-4 (see also B№ 5a-c)

It may rarely occur that the end of a tune is given an additional, textless decline. Such an extension is heard at the end of a lament in which the tune is followed by sobbing on quasi musical notes, on *so* or *la*. This recording was made during a real lamentation on the death of someone, and the text could not be made out subsequently (ex. 41).

(♩ = 85)



Example (41) Lamentation in Nalayh

'Melodious' first lines

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

Convex first line

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

(♩ = 92) CD track 39

wAy - rīl - dīm men e - lim - nen ti - ri bo - līp,

Pen - de - niñ tir' ay - rīl - gān bi - ri bo - līp.

Salt at pen jañ - gīz ga - šīp men čī - gīp em,

Čī - bī - nī jan čīk - pay - d'e - ken sī - rī bo - līp.

Refr.

wEy Al - ka - Göl, kay - ran Al - tay, Mar - ka - göl,

kald' e - ken kay - ran el.

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

In another type, the first line traces (*so*)-*do-mi-so/la'-mi-do*, which may at times be followed by a smaller mound. The form of the tune is AB, and although their first line rises higher than in the previous type, the melodic arch renders them similar

in character. Similarity is further reinforced by the end and beginning of the hilly shape being ‘at the same’ pitch. In this pentatonic style, *do* is replaced by equivalent lower *so*, hence the *do-so*, difference between the first and last notes is insignificant. Ex. 43 presents a Mongolian Kazakh folksong that precisely represents the above-described form. In my collection, there is a large group belonging here (B№ 6a-g). There are some that begin on *so* and others on *do*, most of them being simple folksongs or less frequently *jubatıw* ‘comforting songs’ or laments. As will be seen, these tunes resemble in many regards their undulating counterparts with the difference that their first line does not turn up to the 7th degree but remains on $\flat 3^{\text{rd}}$. Similarly constructed songs ending on *so* also constitute a distinct type in the stock of Mongolian Kazakh folksongs.

(♩ = 146) CD track 40

Ba - sı - nan, ay, ka - ra taw - dıñ köş ke - le - di,
 Bir tay - lak kel - gen sa - yın, ay, bos ke - le - he - d'ay, aw.

Example (43) Convex first line (see also B№ 6a-g)

The motion of the convex first line of the third type is *do-re-do-so'-mi-re/do*. They are typically differentiated by the mid-line *do-so'* leap after a low beginning. The first line closes on the 5th or $\flat 3^{\text{rd}}$ degree (ex. 44a). The tune in ex. 44b realize the same idea of melody construction with a rarer main cadence on the 4th. Tunes ending on *do* normally close on the 7th or $\flat 3^{\text{rd}}$ degrees.

a)

Sirt - ka jay - dı sı - rım - dı ey, ö - leñ şir - kün, ay,
 Ö - lön ay - tar ji - git - ter mi - naw bir kün, ay.

b) (♩ = 90)

Bu - dan bu - run toyd' ö - lön ow, wayt - ka - nım jok,

Ne dep ayt - sam ö - lön - ge, ke - li - se - d'uw, wey,
a - haw, läy - i - lim, ay.

Example (44) Two songs with an upward leap in mid-line

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

a)

E - sik al - dī ka - ra suw ka - līn jiy - de,
Kön-lim on-da bol-sa da, kö - zim üy - de, a-kay lili-lay, ay.

b)

Sen d'ar-man-da kal - ka - tay, men d'ar-man - da,
Ek' ar-man-da jī-lay - dī ay-ril-gan-da, säw-lem, ay.

Example (45) Tunes with a convex first line in high register

First line tracing a hill and dale

The motion of the first type in the group of tunes with hill-and-dale first lines is: *(so)-do-mi-so'-mi-re-do-mi-so'*. This is the most numerous Mongolian Kazakh tune group, the form apparently playing a central role among Mongolian Kazakh tunes. More than one fifth of the studied tunes belong here. If a single typical Mongolian Kazakh tune were to be picked as a typical tune of the ethnicity, I would certainly select one from among these. A somewhat larger wave, *do-mi-la'-mi-re-do-mi-la'* as well as tunes that arrive at the wave from the lower *so*, may also be subsumed here.

The A^kA form is frequent, with AB form also occurring, while extension with a refrain is rare. The central form is probably the wave starting low on *so* (ex. 46a) or *do* (ex. 46b), with numberless variants.

a) $(\bullet = 112)$ CD track 42

Ö-lön de-gen ne - me - ne, ay, ö - nör - paz-ga, ya - xaw,
 Ö-lön tur-goy söz gi - yin a-ki-l'az-g'ay sä-wü - lem, ay.

b)

Tol-kin köl - dey os' ä-nim es-ken jel-dey, ay,
 Toy-din sä - ni kel-mey - di a - kin kel-mey, ay.

Example (46) First lines with a hill-and-dale outline from Bayan Ölgü

In addition, there are simple shallower waves (ex. 47a). A form extended with a small refrain at the end is not rare (ex. 47b-c),³⁶ the wave which is not so deep in the end of the first line (ex. 47d-e), nor is a wave ending on tune *la'* instead of *so'* (ex. 47f), or, for that matter, tunes ending on *so* or *la*. In our collection, B№ 7a belongs to ex. 47b-c, B№ 7b to ex. 47e. B№ 7c may also be listed here, with an extension of the line after the wave.

a)

Kiz-dar kir - šin en - de - še, kız-dar kir - šin, ey,
 Ki - zik - ti - rüp oy - na - gan, oy - nin kur-sin, ay.

b) $\bullet = 52$

Koy jal - gan sen ma - gan jok, men sa - gan jok,
 Or - ta - sı da - ri - ya - niñ jay - nâ - gan çok,
 Ay, gü-nüm, âw, ay - dâ - yew.

c) $\bullet = 66$

Kay - ta - rîp ka - ra bult - t'ay kar jaw - dîr - gan,
 Jäy - çî - niñ çu - bar a - la ta - sı biz - de,
 wAy, gü-nüm, aw, ay - ro - yey.

d) $\bullet = 80$ CD track 46

Ö - lön de - gen ne - me - n'ey, Ö - nör - paz - g'ay bül - dîr - gen.
 Ö - lön tur - goy söz qî - yîn A - kil' az - ga'y bül - dü - rü - gen.

e) $\bullet = 104$ CD track 45

Kay - ta - rîp ka - ra bult - t'ay aw, kar jaw - dîr - gan, oy,
 Jay - çî - niñ çu - bar a - la ta - sı men - de, dep ay - day âñ - ge sal - dîm, ay.

f) $\bullet = 100$

Jilk'ay - da-gan tös-köy-de tö - gil - di-rip, a - ha - hâw,
 Kö-ris ay-tar ka - bîr-ga sö-gil-di-rip, ey, a - ha-gay - ïn, aw.
 Tülk' a - la-d'aw bür - küt pen kî - ya - da jür-gen, a - ha - ho,
 Si - yir - ki - niñ o-yu - nu bol-sun der-lik ey a - ga - yïn, aw.
 Al-gan ek-en a - ga-yïn, as-kag än-ge sa - la - yïn,
 Jï - yïn top-tan öt - kiz-dik, biz o-sîn-day ta - la-yïn, aw.

Example (47) Tunes with a hill-and-dale in the first line (see also B№ 7a-c)

The next type displays strong similarities with the previous one of smaller compass. The melody outline of the first line is *so'-do'-so'-mi-so'-do'*. A^kARefr:A and A^kA forms are also frequent (ex. 48a-b).

a)

Ayt de-se-ñiz ay - ta - yïn ay - day on bes ey,
 A - sa - wî - nan üy - ret - ken tay - day on bes säw - lem, ay.
 Bi - riñ ka - yïñ, bi - riñ tal, Bi - riñ še - ker, bi - riñ bal.
 Kay - sı - niñ - dî ka - la - yïn, E - ke - wiñ de ak suñ - kar.

b)

U - šip jür-gen ä - we - den sa - r'a - la kaz, ey,
 Ay - dñ̄ köl - dñ̄ or - ta - sī kök o - ray saz, kur - bīm, ay.

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

The *so*-ending tunes of ex. 49 have a striking similarity with the *la*-ending tunes of ex. 47. Later parallel melodies will be shown, too. It underscores the importance of the hill-and-dale form that it not only occurs but is also strongly represented among tunes with cadential *do*, *so* and – as will be seen soon – *la*.

a)

Kö - zñ̄ - niñ ay - na - la - yñ̄ ka - ra - sī - nan,
 Jü - rek - tiñ xat ja - za - yñ̄ sa - na - sī - nan, gǖl da - rīy - ga.

b)

Kiy - ge - nim a - ya - gī - ma ke - bis e - di,
 Kos kü - reñ jñ̄lk' i - šin - de te - bi - se - di, gǖl da - rīy - ga.

c)

Keñ o - ta - nīm gǖl - den - gen tūr men ja - ña, ay,
 Nü - biy ay, nü - giy, ay, Än - ši Nü - biy, ay, uw - gay, Ka - zī - ray.

Example (49) *So*-pentatonic tunes with a hill-and-dale first line

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

a)

Jir - gıl - tı - day jer kay-da kar al - ma - gan, ey,
 Ä - göy kal - kaş, Oy, ä - göy, gay.

b)

Min - ge - nim ey, dä-yim me - niñ şu - ba - lañ ker,
 Ko - lım - da kos sa - xıy-na bu - ra - ma zer, Äy, ä - läv-läy - lim.

c)

Ba - sın - da ka - ra taw - dıñ kos ba - ra - ban,
 Sol jer-den da-riya šal-kiş suw ta-ra-gan. Kay-lay - lim, Kay-li-lay-lim, läy - lim.

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

Vale-shaped, concave first lines

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

The first line of the first concave type plots *so'-mi-re-do-mi-so'-la'*. The overall form is again typically A^kA (ex. 51a-b) and A^kARefr.A. Ex. 51c outlines a melody contour like that, although it could also be taken for the extreme case of the hill-and-dale group. Remember that B№ 2a-c also had a concave first line which were laments

and there the concave line was caused by a basically descending first line cadentially rising to the 5th degree. That was why they were discussed with the descending laments.

a)

Šir-kap sal-sa ke - le - di än-niñ sä - ni, ey,
 Sï-biz-gï-ši, sïr - nay - ši, dom-bï-ra-ši, ey, säw-lem, ay.

b)

Ä-we-de u - šiþ jür-gen a - la kar - ga,
 Be-re-yik ö - leñ ay-tip a - ga-lar - ga. Kä-lä - lim, ay.

c)

Ke-lip tur ül - ken jer-den e - ki ba - la, ey,
 O-su e - ki ba - la - niñ kur - möt' ü - šin men ay-tä - mïn, ew.
 wAy-ta - yïn ayt de - ge-nin, aw, ja - sa - gan, ey,
 Sar' a-tan ir - gay mo-yïn, aw, kom ja - sa - gån ay.

Example (51) Mongolian Kazakh tunes with a concave first line

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

Bay d'öt-ken, ka-ra d'öt-ken, jar - li d'öt - ken,
 Jas ba - la, kem-pir men šal, bä - ri d'öt-ken, ay.
 Suw i - šin-de me - ti - re, Ši - g'al - may - di še - ti - ne,
 O-sin-day-da üy - üy oy-nap kül, Öt-ken is-ke,ay, ö - kin - be.

Example (52) Mongolian Kazakh tune with a high first line

Dale-and-hill first lines

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

Aw - l'im kö - šip ba - ra - di bel - den a - sip,
 Bel - den as - kan bult pe - nen a - ra - la-sip, ay.
 Ka-ra kö-zim, Bar-m'e - siñ - de ke-še - gi Ayt - kan sö-zim, ay.

Example (53) Dale-and-hill first lines

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

Ka - ra - gım ay - na - la - yın sı - kī - liη - nan,
 Se - kil - di kī - sı - r kiy - ik mī - kī - niη - nan, ay, uw - gay, ay.

Example (54) Dale-and-hill shaped first lines

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



Picture (12) Relatives praying in the yurt on the first anniversary of the death of our Kazakh assistant, Babakumar's father (Bayan Ölgıy)

First lines hopping on a tri- or tetrachord

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

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

In our own collection, ex. 55c clearly belongs here, and apart from its *do*-final it adjusts to a fifth-shifting pattern. The short-lines of B№ 4 lament are also of this character, but we ranged them with laments.

a)

Toy-law ba-zar, toy ba - zar, toy - lay kel - dim,
Al-tin sa-ka kolg' a - lip oy-nay kel-dim, kur-bim, ay,

b)

Bos ko - pa - niñ ku-rag', ay, Ja-nip tur-gan ši-rag', ay,
El-den a-lis ba-ra-miz, ay, Kay jer me-ken tu - rag', ay,
Šö - bi šüy-gin mar-ka - niñ, Äw-se-leñ - di bay - kar - min,
Iy - si ju-par añ-kiy-d'ay, Käm-zol kiy-gen kal - ka - niñ.

c) $\bullet = 112$

... bö - pem kayd' e - ken,

Bi - yik bi - yik tawd' e - ken.

On - da ne gip jür e - ken,

Al - ma te - rip jür e - ken.

Example (55) Mongolian Kazakh songs with first lines jumping about in a high register (see also B№ 4)

There is a noteworthy series of tunes whose members are united by the *mi-so'-la'-so'* progression of the first line, the tripodal structure and the four-line construction as well as the cadential 7- \flat 3-4 degrees (B№ 8a-e). This melody pattern is predominant both in quantity and the number of variants. It is illuminating to see how a melody idea takes various shapes while remaining essentially the same, e.g. in giusto B№ 8a-d and the lamenting B№ 5a-d. These songs all share a first line moving around the pitch of the 7th degree and closing there, and a second line descending from the 7th to the \flat 3rd degree (ex. 56). Line three – as usual with four-line tunes – is widely varied, while the closing line ends on the \flat 3rd degree or *do* note, after touching on a few adjacent notes. Despite its higher cadences, B№ 8d is similar in nature. B№ 8e is also subsumed here for its similar melodic progression, although not only the cadential notes deviate but the 11-syllable line changes from 4|4|3 subdivision to 4|3|4. You will remember that the same 7- \flat 3-4 cadential sequence and ABCB form was characteristic of some small-size basically descending lament tunes (B№ 5b-c). The genres are most diverse, including *kara öleñ*, *jarapazan* religious song, song of advice, lament, *bet-aşar*, lullaby and bride's farewell song.

$\bullet = 94$

Bir kün' u - yik - tap ja - tıp tūs kö - re - min,

Tü - süm - de är a - lu - wan is kö - re - min.

wAy - ta - yin sol tü - süm - di wö - leñ gi - lip,
Ke - yin - gi tu - wıs - tar - ga bil - di - re - yin.

Example (56) Song with cadential 7-3-4 (see also B№ 5a-c, B№ 8a-e)

Typical of the second type is the first line jumping on *so'-la'-(ti')-do'* tetrachord. Motivic repetition and the $A_k A Refr: A$ form are also frequent. In some cases the first line of $a_k a$ or, conceived differently, *aba* motivic structure ends on *ti* (ex. 57).

Ar' ö - te - yin aw-liñ - nan, ber' ö - te - yin,
Şal-ba-rim-niñ ba - la - gin zer - le - te - yin.
A-kay ar - man, İş - ten jan - gan,
Er - kin kol - ga tiy - mey jür, Kö - ñil - g'al - gan.

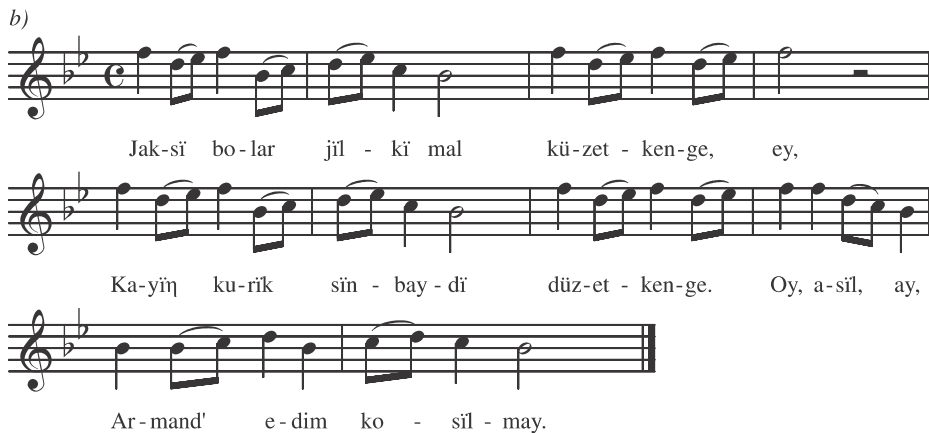
Example (57) First line jumping about on the notes *so'-la'-(ti')-do'*

The third type has a first, not always pentatonic line that moves up and down on *do-re-mi-(fa)-so'* notes. Apart from tunes with hesitant first lines, this group also includes lines with *aba* and $a_k a$ motivic structure (ex. 58a-b). Another, relatively large and non-pentatonic group only uses the notes *re-mi-fa-so'* (ex. 58c). Similarly hesitant progression characterizes B№ 11.

a)

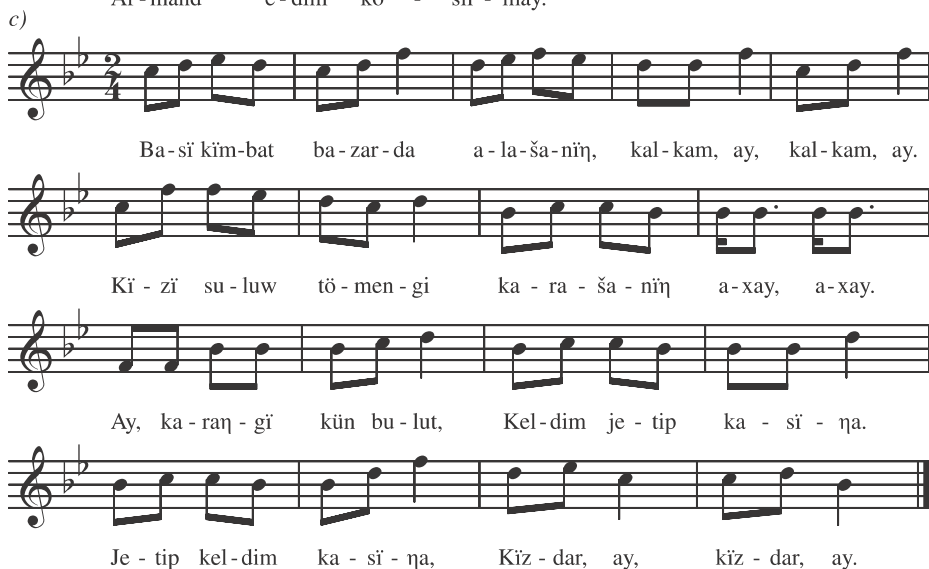
Än po-rim - ga kel - mey - di şir - kap sal - may,
Ji - git sä - ni kel - mey - di kar - şı - g'al - may, ü - ki - li jeñ - gey naz - dar', ay.

b)



Jak-si bo-lar jil - ki mal kü-zet - ken-ge, ey,
 Ka-yiñ ku-rik sîn - bay - di düz-et - ken-ge. Oy, a-sil, ay,
 Ar-mand' e-dim ko - sil - may.

c)

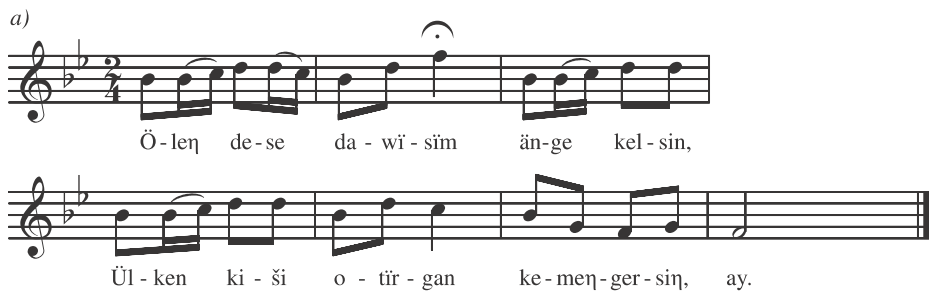


Ba-si kîm-bat ba-zar-da a-la-şa-niñ, kal-kam, ay, kal-kam, ay,
 Ki - zi su-luw tö-men-gi ka-ra-şa-niñ a-xay, a-xay,
 Ay, ka-rañ-gi kün bu-lut, Kel-dim je-tip ka-si-ña,
 Je-tip kel-dim ka-si-ña, Kiz-dar, ay, kiz-dar, ay.

Example (58) First line oscillating on notes *do-re-mi-(fa)-so'*

There is a group among tunes with a first line hopping about on a tri- or tetra-chord and ending on *so*, whose first line built of twin bars is characterized by a mid-line rest on *so'* after *do-re-mi* and *re-mi-fa* waves and by a line-ending *mi* after similar melodic progression to the first half (ex. 59a-b). It is not hard to find analogies with the ex. 58 tunes ending on *do*.

a)



Ö-leñ de-se da-wi-sim äñ-ge kel-sin,
 Ül-ken ki-ši o-tir-gan ke-meñ-ger-sin, ay.

b)

Bul Bul-gin-niḡ a - suw-in a - sip kel-dim,
 Ja - pī - ra - gīn jay - kal-gan ba - sip kel-dim kur - bīm, ay.

Example (59) First lines undulating on *do-re-mi-so* and *re-mi-fa-so* tetrachords



Picture (13) Kenesar singing (Nalayh)

Unique tunes

Let me finally list some individual Mongolian Kazakh tunes that deserve attention for some reason. The regular pentatonic *jar-jar* wedding song always ending on *do* has a unique variant, shown in ex. 60a, as it only has three lines and besides, the central note of the second line is *fa*. Ex. 60b displays an *ab | ab + c* twin-bar structure, which is unique yet apparently authentic.

a)

Ka - ra na - sir de - gen - de ka - ra na - sir, jar - jar,

Ka - ra mak-pal säw - ke - le ša - šin ba - sar, jar - jar.

Ey, sil - kım, ay, xoš e - sen bol jur - tım, ay.

b)

A - xay mo - sım, a - xay, mo - sım,

Ö - ziņ kö - ñil ber - gen - de bol - sa bol - sın, ay.

Example (60) Unique Mongolian Kazakh tunes

Ex. 61 with a brief ascending first line and a replying brief descent also seems authentic yet unique. This melody construction can be found in our collection in the second half of a lullaby (B№ 12) and a bride's farewell (B№ 13).

Bö - ley, bö - ley bo - tam, ay,

Bo - ta kö - zim e - kew, ay.

Example (61) Unique starting ascent

Also rare is the tune with aa bar structure and oscillating *ti'-la'-so'-mi* notes (ex. 62). This is, however, one of the tunes that reminds of certain melodies of the Hungarian melodies with its 5- \flat 3- \flat 3 cadences despite the *do* final.

Jür - gen-de ka - raņ - gi - da, ey, ka - ba - ni - miz,

A - wi - rar ja - yaw jür - sek ta - ba - ni - miz, ay.

A - hay, ay - day, ä - nim kan - day,
Kel - be - ti kal - ka - tay - diᅇ tuw - gan, ay - day, ay.

Example (62) Unique Mongolian Kazakh tune

There are individual religious *jarapazan* tunes as well (ex. 63a-b).³⁷ Other tunes belonging to the traditional genres are the New Year's congratulatory songs (like carols), performed during the spring New Year's holiday *nawrız*, which is widely celebrated by the peoples of Central Asia and the Near East.³⁸ *Bedik* can be cited among the old Kazakh curing ceremonies. We have not recorded any of the latter.

a) ♩ = 114

Min - ge - ni pay - gam - ba - rım maw gar' iᅇ - gen,
As - tın - nan ta - ma - gı - niᅇ taw gö - rün - gön.
wo - ra - z'aw wo - tuz gü - nün küt - pey bar - saᅇ,
Bar - gan - da wa - kī - ret - te daw gö - rün - gön.

b) ♩ = 80

As - sa - law - ma - xa - ley - küm, a - xá, Ak - tan ke - le - dik,
Kün čı - gıp a - yı tuw - gan ši - ri - kin, ay, jak - tan kel - dik, ay.

O - ra - zaŋ ka - bī - lī bo - lī - sīn, a - xaw, us - ta - ga - nī jan,
 Kaw - sa - rī bop kī - ya - met - te ši - ri - kin, ay, jo - lī - ga - tīn, ay.

Example (63) Unique *jarapazan* tunes

Fourth- and fifth-shifting

As has been seen, it is not typical of Mongolian Kazakh tunes to be constructed with a definite fifth- or fourth-shift. In some cases, however, such parallelisms between lines can be noted, although these do not coalesce into separate types (ex. 64).

Sen de - gen - de kal - ka - tay o - yīm bö - lek kay - lay - lim,
 On ja - sīm - nan ö - leŋ - ge bol - dīm ze - rek kay - lay - lim, ay,
 Ä - ne gül - gül ta - ma - ša, Mī - ne bul - bul ta - ma - ša,
 Kel - ši jay - nap, kel - ši say - rap, Kel - ši kur - bīm o - ŋa - ša, ay.

Example (64) Mongolian Kazakh fourth- and fifth-shifting tune

The rest of the *do*-pentatonic tunes amounting to some 5% cannot be ranged with the above classes. Most of them have very large compasses. The rest of the *so*- or *la*-ending and the very few *re*-ending tunes do not allow for groups to be defined.



Picture (14) Light filtering through the top of the yurt (Mangkistaw)

COMPARING THE MUSIC OF THE TWO KAZAKH AREAS

Having got acquainted with the folk music of the two Kazakh regions, let us now compare the music of Mangkïstaw in southwest Kazakhstan with that of Bayan Ölgïy and Nalayh in Mongolia far apart.

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

General musical features

Scalar basis

Narrow scales with a range of a sixth or less predominate in lots of Kazakh songs, such as ceremonial songs. In developed strophic songs the scale and the melody reach the compass of an octave or ninth above the lower tonic. In individual cases even wider ranges are used. There is a decided preference for the range of an octave and adjacent ranges of a seventh or ninth.³⁹

To judge by Zataevich's data,⁴⁰ pentatonicism is regionally distributed over the vast area of Kazakhstan, most concentrated in the Eastern area. One should not overlook the influence of such neighbouring, pentatonically oriented music cultures as those of the Tatars, Bashkirs and Mongols in discussing Kazakh pentatonicism.

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

The compass of the tunes of both areas ending on *do* is mostly VII-7/8 or ♭3-7/8, but here the difference between the two tone sets is fixed in the *so*,-*do* and *do-so*, leap, respectively. It generally applies that the highest note of the archaic tunes of the two Kazakh areas is the 7th or 8th degree, irrespective of the closing note.⁴¹ This also means that the range of the *do*-ending tunes is usually smaller than the compass of the tunes ending on *la* or *so*, which is usually an octave or seventh.

In some cases chromatic scales appear. In minor scales chromatization occurs on three degrees. In cadences the lowering of the second degree can be met with (Aeolian–Phrygian). The sixth degree is sometimes unstable too (Dorian–Aeolian).

Both phenomena can be seen in Anatolia, too. The chromatzation of the third degree of an aeolian scale is rare in Anatolia, but can often be encountered in Kazakh folk music.



Figure (6) Most typical scales and compasses a) in Bayan Ölgii, b) in Mangkistaw

Forms

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

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

Of course, regular forms divided into four equal parts also occur in Kazakh folk music. Most frequent are the four different lines (ABCF), but these narrow-compass lines are not too characteristic, often coming stepwise lower.⁴² Many four-line tunes have repeated lines, producing forms like AABC, ABAC, ABCC, ABBC, etc.

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

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

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

Refrains

In laments, lullabies and usually in the simplest small-compass tunes there are no refrains, while in more recently developed styles they are frequent. A simple form of refrain is the closing line repeated with slight modifications. The short few-bar formula is also frequently added to the end of the last line of the tune.

Refrains may attain great length, and can then constitute whole strophes. Four-line refrains may be added to the ‘psalmodic’ songs, *kara än*, religious *jarapazan* or to the *terme* tunes. Terme tunes are usually closed off by a one- or two-line descent at slowed down tempo, begun around *so*’ when the final note was *do* and around *mi* when the song ended on *la*.

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

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

Rhythm

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

Cadences

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

Melody contours

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

In Mangkïstaw, the most typical contour of the first line of *la*-ending tunes is convex, it being flatter in laments, psalmodic tunes and some narrow-range tunes. The two-line *la*-pentatonic tunes of a wider compass and even the only major *do*-ending tune group also have a hill-shaped first line. So it seems that it is the convex

curve traced by the Mangkïstaw melodies that render them so homogeneous. There are few tunes here with a definitely descending or ascending first line, or outlining a hill-and-dale curve. The rest of the melodious forms are missing. This feature differentiates this set of tunes markedly from the diversity of Mongolian Kazakh tunes.

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

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

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



Picture (15) Prayer to the saint in the cemetery of Akšukïr (Mangkïstaw)

Lament tunes

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

In the central form of Mangkïstaw laments, a *so-la-so-(fa)-mi* first line is followed by a lower *mi-fa-so-fa-mi-re* second line (ex. 65a).⁴³ In the Bayan Ölgıy area the main lament motif is the *so-mi-re-do* descent followed by a smaller *mi-re-do* descent (ex. 65b). The common structural feature in the laments of the two areas is the short, eight-syllable lines divided 3|2|3 as well as the existence of a one-line lament which is identical with the first line of the two-line lament.

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

a)



b)



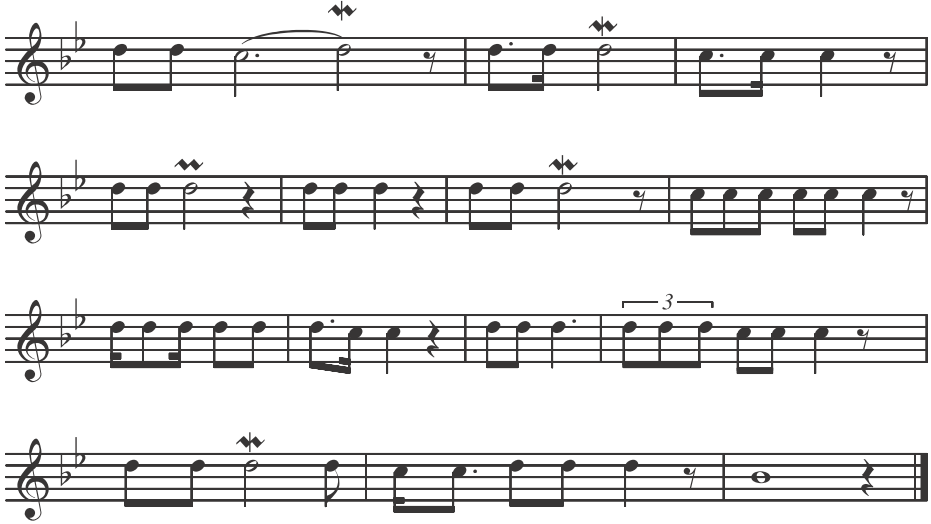
c)



d)



e)



Example (65)

- a) A lament from Mangkïstaw with line-ending *re* and *do* (ex. 6)
- b) descending Mongolian Kazakh lament with cadential *do* (ex. 37)
- c) one-line Anatolian lament closing on *do* (Sipos 1994: № 22)
- d) two-line Anatolian lament with cadential *re* and *do* (Sipos 1994: № 41)
- e) a Mangkïstaw lament with cadences on *re* and *do* (ex. 30)

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

Despite the narrow range, the involvement of two musical ideas and the identity of the line-ending notes, there are great differences between the Kazakh laments of the two areas. As against the convex tune line of the Mangkïstaw laments ending on *la*, the Mongolian Kazakh tune of pentatonic character closing on *do* is definitely descending. The second lines are even more pronouncedly different. The character of the first line of the Anatolian lament stagnating on the 5th degree is utterly different, too.

a)

b)

c)

Example (66)

a) Mangkīstaw lament with main cadence on *mi* (№ 12b)

b) Mongolian Kazakh lament with *mi* close (ex. 38)

c) Anatolian lament with a *mi* main close (from the archive of Selcuk University of Konya)

Let us infer some conclusions. The laments of Mangkīstaw and those of Anatolia (and Hungary) display structural similarities with their two lines, one progressing directly below the other and closing on notes one below the other. Their tone sets are, however, different. Although the tone set of the Mongolian Kazakh laments are similar to that of the Hungarian and Anatolian laments, their structural construction is different.

The laments can eventually be schematized as the combination of four motifs descending one below the other or shaped like a flat mound. These motifs, progressing downwards, are: 1) *so-la-so-(fa)-Mi*, 2) *mi-so-(fa)-mi-Re*, 3) *so-mi-re-Do* or *re-mi-re-Do*, 4) *re-mi-re-do-Ti*. The laments of the studied ethnic units are built from these motifs as follows: Mangkīstaw Kazakh: 1 and 1+2; Mongolian Kazakh: 3,

Anatolian Turkish and Hungarian: 2, 3 and 2+3. As for laments, thus the Anatolian and Hungarian are closest to each other, Mongolian Kazakh laments also coming close, while the laments in Mangkïstaw being different.



Picture (16) Tilew singing and playing the *dombıra* (Nalayh)

'Melodious' melody progressions

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

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

Hill-and-dale

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

c)

d)

e)

Example (67)

- a) Mongolian Kazakh *do*-pentatonic tune of $aa^k|ab$ structure (ex. 46b)
- b) Mongolian Kazakh *so*-pentatonic tune with $aa^k|ab$ structure (ex. 49b)
- c) Mongolian Kazakh *la*-pentatonic wave (ex. 50b), d) *la*-pentatonic wave from Mangkistaw
- e) Mongolian Kazakh tune of $A^kARefi:A$ line structure or $a_k a|a_k b|xx|a_k b$ bar structure (ex. 61)

Hill

The hill-shaped first line is strongly represented in southwest Kazakh areas. The narrow-compass lines of laments also delineate a shallow mound, and a hill appears in the first lines of the medium-wide and wide-range *la*- and *do*-pentatonic tunes in Mangkistaw. As against that, the convex first line only occurs among the very rare *la*-pentatonic tunes in Mongolian Kazakh folk music, and there it is not frequent, either. In ex. 68a a Kazakh tune from Mangkistaw, in ex. 68b one from Mongolia are

shown, both with a convex first line. It is typical that the second line of the Mongolian Kazakh tune quits the peaceful shape of the first line and plunges into vigorous undulation.

a)

b)

Example (68) Convex forms: a) Mangkistaw (ex. 20c), b) Bayan Ölgüy (Kaz-58)

Dale

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

Example (69) A dale-shaped first line from Bayan Ölgüy (ex. 51a)

Ascent

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



Example (70) Two melodies with rising first lines



Picture (17)

A gravestone similar to wooden grave markers in Hungary (Mangkistaw)

Recitative, oscillating melody progression

Lots of tunes move on the notes of bi-, tri- or tetrachords, and this movement is sometimes without any marked conception while at other times, it creates distinct motifs. This was seen e.g. in the popular ‘psalmodic’ tunes of Mangkistaw having the common feature of being recited on the notes of the *mi-re-do* trichord with an overall tendency of descending and ending cadentially on 5- \flat 3-4. Such tunes can be found galore in Anatolian and Hungarian folk music. The next example illustrates this pattern from all three areas. Ex. 71a is a popular Mangkistaw tune, ex. 71b is an Anatolian wedding tune, and ex. 71c is a fine old-style Hungarian melody. The similarity between the tunes needs no lengthy explanation.

a)

Musical notation for example 71a, a Mangkistaw tune. It consists of four staves of music in G minor (one flat) and 2/4 time. The first staff has a treble clef and a key signature of one flat. It features a trichord (mi-re-do) with a triplet of eighth notes and a dotted quarter note. The second staff continues with a trichord and a triplet. The third staff has a trichord and a triplet. The fourth staff concludes with a trichord and a triplet, ending with a cadence.

b)

Musical notation for example 71b, an Anatolian wedding tune. It consists of four staves of music in G minor (one flat) and 9/16 time. The first staff has a treble clef and a key signature of one flat. It features a trichord (mi-re-do) with a triplet of eighth notes and a dotted quarter note. The second staff continues with a trichord and a triplet. The third staff has a trichord and a triplet. The fourth staff concludes with a trichord and a triplet, ending with a cadence.

c)

Example (71) Psalmic tunes a) from Mangkistaw (ex. 12),
 b) from Anatolia (Sipos 1994, № 127), c) from Hungary (Kodály 1976, № 176)

Recitative tunes also include a plenitude of *terme* songs from Mangkistaw which are constructed of lines recited on one or two notes. A part of them also recite the notes of the *mi-re-do* trichord, while some have wider compass. Many examples can be found in the appended collection №1a-i.

Mongolian Kazakhs also use a type of psalmic melody construction which has the first line in a high register before recitation on the *mi-re-do* trichord. I present such a Mongolian Kazakh tune as well as similar Anatolian and Hungarian melodies in ex. 72. Besides the similar melody outlines, the tunes are also bound by the 7- \flat 3- \flat 3 or 7- \flat 3-4 cadences, although the Mongolian Kazakh tune ends on *do*, the Hungarian and Anatolian ones close on *la*.

a)

b)

c)

The image displays two musical examples, labeled 'b)' and 'c)', each consisting of four staves of music in a single system. Both examples are written in a treble clef with a key signature of two flats (B-flat and E-flat). Example 'b)' features a melodic line with a mix of eighth and sixteenth notes, including a triplet of eighth notes on the third staff. Example 'c)' also features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes on the first staff. Both examples conclude with a double bar line.

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

Other lines moving along a tri- or tetraton

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

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

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

a)

b)

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



Picture (18) Collecting lament in Aktaw (Mangkistaw)

SUMMARY

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

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

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

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

It can be presumed on the basis of the above research and the study of available Azeri, Turkmen and Kirghiz musics, that a major areal deviation can be spotted here transgressing the area populated by Kazakhs. The 'upper' pentatonic zone stretches from China through Mongolia and Kazakhstan to the Volga region, while in the south pentatony is found at most in traces, if at all, from Kirghiztan and South Kazakhstan through the land of the Turkmens and Azeris to Anatolia.

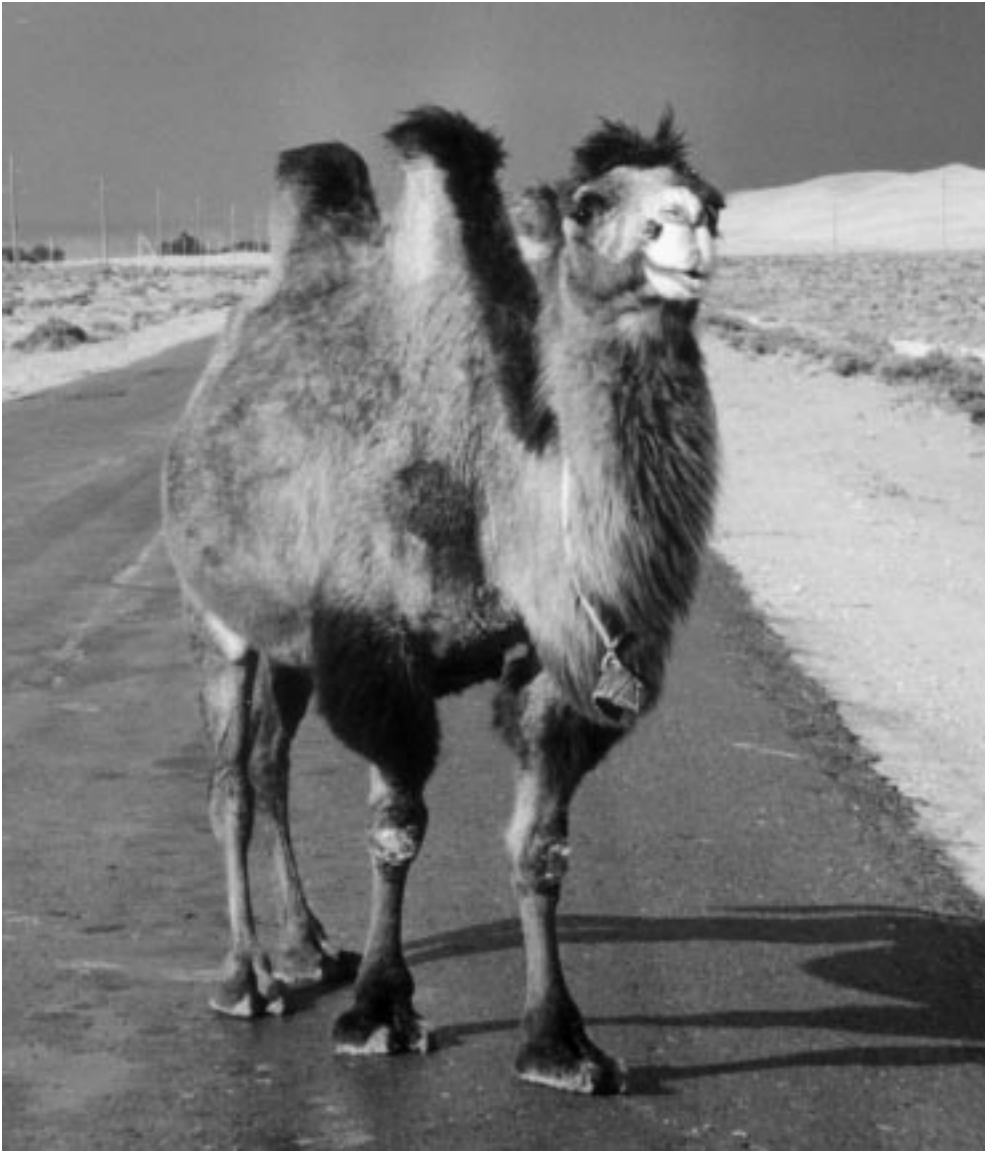
The south-western Kazakh folk music has little to do with Chuvash, Tatar, Bashkir, or again, Mongolian and Chinese tunes of wider compass and usually pentatonic scale. Their music is predominated by modest forms and the relatively free, unstrophic forms are quite frequent. A closer look, however, has exposed similar musical solutions governed by identical mentality under widely deviant surfaces. There is a striking scarcity of giusto tunes, which must be ascribed to the fact that the Kazakhs do not dance. Anyhow non-dance is a feature of several nomadic Turkic cultures – Turkmen, Kirghiz, Karakalpak, Kipchak, Uzbek.

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

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

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

Several musical transcriptions were included in the study and several references have been made to further examples of each type at the end of the book. These examples can be perused without reading the study. Before they are touched on, however, let us get acquainted with Kazakh phonetics and the problems raised by transcribing Kazakh texts.



Picture (19) A camel standing in our way (Mangkïstaw)

FOLKSONGS FROM MANGKĪSTAW (№ 1a–№ 37)

ORDER OF MELODIES

Kazakh epic songs, the ‘terme’ types

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

Lament style – convex lines of a small compass

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

The ‘psalmodic’ style

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

‘Melodious’ tunes

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

Unique but apparently authentic tunes

- Tune with third and fourth shifting: № 26
- Unique tunes ending on *la*: № 27a-b, № 28, № 29
- Unique tunes ending on *do* and *so*: № 30, № 31, № 32, № 33a-b, № 34, № 35a-b, № 36, № 37

1a

♩ = 140



Biy - le - rim öt - ken ka - ra - sañ,



Ke - ɲes - si xa - lik kam ü - šin,



Söy - le - se jan - ga bol - ma - gan,



Ji - raw - lar öt - kön ka - ra - sañ,



wÖz xal - kün mak - tap tol - ga - gan,



Xa - zi - ret öt - kön a - day - dan



Šar - gi - niñ jo - lün kor - ga - gan,



Cad. O - sün - day wa - küt i - šin - de...



Pi - sipt' ay, ey, ba - rad' i - šim - de, ey.

1b

♩ = 92

Ew, nä - si - li men ma - liñ bol - sa däv - le - ti - ñe,
 Pend' ir - za ay men kün - niñ säw - le - si - ne.
 Ta - gat jok bür ku - day - ga e - tip jat - kan,
 Kün şik - sa tır - bañ - day - mız dü - ni - ya ü - şün,
 Pen - de - miz kal - gan dün' - ya äw - re - si - ne.
 Xa - ba - rin a - kİR - et - tiñ, ay, es - ti - gen - de,
 Tü - sö - dü jal - bar - ĩn - ĩb, oy, son - d'e - si - ñe,
 Jas - ka - ri a - kİR - et - tiñ, o, ka - mĩn oy - la - ma - sañ,
 Al - di - ra - di jän - de - ti - n'o...

1c

$\bullet = 132$

Ey, Bir de-gen-de, goy, ne ja-man?

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

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

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

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

Üš de - gen - de ne ja - man, ay?

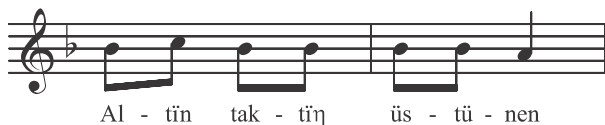
Ül - gü - süz biš - ken ton ja-man.

Tört de - gen - de ne ja - man?

Tö - re - sin ä - dil ber' al - may, dañ,

Pa - ra - kor bol - gan biy ja-man...

Cad.1



Cad.2

To - rik - pay tıs - ken kan ja - man.



To - rik - pay ey tıs - ken



kan ja - ma - ın, a, ey.

1d





Ka - ri jir men ja - na jir,



Jir a - kin - dar - diŋ al - ti - nin,



U - yim - da - sip bir - les - ken, oy,



Ta - la - yin gor - duk sar - si - niŋ.



O - rin - di jer - de o - ti - rip,



Du - wa - dak - tay sal - ki - dim.



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



Biz - diŋ sal - diŋ dan - ki - niŋ,



Jak - si da me - nen ja - man - niŋ,



Bel - gi - li kop - ke par - ki - niŋ.



A - wiz - dan giy - sik soz sik - s'ay,

A - lıp tas - ta war - tı - gın.
A - ta - mız-dın jo - lı dep, ay,
Cad. Jurt al - dın - d'aw jay - kalt-tım...
Ö-ner-din tür-lü jar-kı-lın', ey ey.

1e

$\text{♩} = 126$

Ey, bil - ge - nim bol - sa bul za - man,
Tü - sün jok jö - niñ tur - maw - ga,
Jurt jak - sı - s'oy jiy - na - lıp,
Jer - ge la - yik kıy - na - lıp, ay,
Köz gör - me - gen en - d'aw kim ar - tar?



A-dam-niň ayt-sam en-d'aw en-di iy-man-nan,



Cad. Bir ek' a-wiz äň-gi-me,



Es-si-se-ňiz, ay, mĩ-naw en-di mĩy-man-nan, ay-i.

1f

♩ = 126

CD track 2



Oy, Bi-si-mil-la, da, söz-di, de, bas-ta-yin,



Bes kün-de, de, de-niň, de, sa-win-da.



İr-a-da - sul ö-di Mu-xam-bet,



Pa-ru-war-da - di-ger, aw, bir Ku-day,



Par-şa ňa, da, ka-la-m'aw ja-miý-gat,



Pa-dĩ-şa-sin, da, wa men-ger-gey,

Cad.1



Cad.2

Aw, ä - me - diy...



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



ay - day, ay - d'aw, Jer - len - gen,



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

1g

♩ = 112



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



Ay, jä - le - lim jär - dem bol - gay - siņ,



Ja - rat - kan soņ ku-lim dep,



Bul öm'r-ge gel - gen - sin,



Men,U - zak-bay, söy - le - dim,



Jak - si-lar-d'ay nu-rim dep.



Köz gör-gen a - day ba-tiy - xa



Be-rip jür - di so-ñum - nan.



O - si gün - ge U - zak - Bay,



Sü-gür me - nen e - kew', ay,



A - day - ga, ay - day,



Cad. kal - gan, ay, nu - rum dew, ay, ay,



Ay - day, ay - day, ay, ay - day, ey,



Ay - day, ay - day, ay - day, ey,



A - ri-day, ay - day ey, ay - day, ay - day, ew.

1h

♩ = 116



Iy, bär' ä - lew - met jüy - na - lïp,



O - sı jol' sa - gan de - se - ñiz,



Bä - ri - ñiz bir - den uy - ga - rïp,



Ir - ki - le - yin ne - sı - ne,



Men tur - gan jüy - rük kïr - la - nïp.



Al - ka - lï jer - de ä - wez - dep,



Ayt - pay get - ken bul - da - nïp,



A, kör - ge - nim jal - gïz bul e - mes,



Ka - lïñ - dïk - ka - ma or - t'a - lïp.



Bu - yïr - ga - sïn ä - lew - met,

O - tı - ra - yın kur - na - gıp,

Ke - lin - niñ be - tin a - şa - lı,

Cad. Bu - run - gu jol - dıñ jo - ba - sı,

O - sı - lay - m'e - di, oy,

mı - na sol ba - gıt, ay, i - - - iw.

1i

♩ = 116

CD track 4

Ey, Men ga - şan - gı jüy - rü - gün,

Top i - şin - de tol - ga - gan.

O - sı - lay - şa söy - le - sem,

Ba - bam - dı ka - dır kol - da - gan,

O - si - lay - şa söy - le - sem,

Söz ka - la - ma ur - tım - nan,

Kör al - ma - gan bi - rew - ler,

Söz ay - ta - dı sır - tım - nan,

Kas jüy - rük - tın bel - gi - s'oy,

Cad. Daw - dı da gör - se jul - kın - gan...

Ay - tuw - lı jüy - rük men e - dim, ay,

Sal - dır - may gam - şı um - tıl - gan, ay - ew.

2a

(♩ = 132)

E, Ka - yir - li bol - gay sa - par uş,
Bul jü - zün kur - met - tep,
SİY - lap jür - gen, jür - gen je - riñ,
SİR - tñ - nan är - kim ku - mar du - ga gï - lïp,
Şal - kï - sïn dä - re - je - li, ay, ay - dñ kö - lün.

2b

(♩ = 116)

Aw, A - tam - da sä - piy ja - ra - lïp,
Ka - lem bir sï - yañ kol - g'a - lïp,
Bir ä - ri - be - ri tol - ga - lik,

Toy ba - za - rîn ku - ruw - ga
 Jî - yîl - d'aw kal - kîm oŋ - da - lîp,
 Men de jel - den, goy, jüy - rük - pin,
 Ja - rîs - sam ja - rîp ö - te - tin,
 Ey, kaş - kan - dî ku - wîp je - te - tin,
 Me - re - ke - ŋe kez gel - dik,
 Kî - zi - met toy - law e - te - tin.
 Toy me - re - keŋ bol - gan - da,
 Tos - ta - gan - day men ba - sîm - dî,
 Ta - lay - dan top - ka sal - gan - mîn,
 Jî - git teŋ bol - mak, kîz bol - mak...

Cad.1



Täñ-ri - iy - iy-niñ kün-de-ri i - i - -



o - yi - yi - yi, yi, o - yi, - yi - i.

Cad.2



Ay - ta tu-gün biz-der jok, ö - te-di, aw,



dün'-yan', oy, bir gün, ey - ey-ey - ey - aw, ye-aw, te-a-ye, ye-ay, ye.

2c

$\bullet = 126$



Kob-lan - dī Ba - tir men Tay Buw - rīl,



Üy - de - gi Gurt - ka ju - ba - yīm.



Ju - ba - yīm al - ka bol - dī dep,



Je - mey-min, Buw - rīl, u-wa - yīm.



Še - šen tul - par dew - š'e - di,



Jan se - ri - gim Buw - ril at,



Še - šeŋ - niŋ sö - zin sī - na - yin,



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



Kal - kam, bü - gin bu - la - yin.

2d

$\bullet = 116$



Hay, sö - züm - dü öt - kür til men a - lip sal - dım,



Xa - lik - tan oz - dım de - gen ta - lay - lar - ga,



Kar - lik - ti jas - tik pe - nen



Mi - na bal - dar bay - kar e - dim



A - day - dan oz - dım de - gen ta - gi ta - lay - lar - ga.



At mi - nip as - tan' el - d'âw a - dak - tâ - dik,



Kü - nün - de jiy'r - ma bes - tiñ ja - lak - ta - dik,



O' gün - de mī - nan - day mi - ne tu - ğin mä - šiyn bar - ma?



Cad. Ja - wır - tıp jal - ğız at - t'ay,



Ey, Sa - lak - ta - dik, a - la - ay - ye - ye - yey.

2e

♩ = 144



Ew, E, Ka - še - ke, Ka - še - keş,



Ke - še - ği şat - tı kü - nim - de



Dom - bī - ra - nı kol - ga al - gan - mın,



Iy - tiñ - di bu - rap sal - gan - mın.

Men ka - tep - ti ka - ra nar e - dim,

Ar - ti - g'in tap - pay mer - til - ib, ay,

Men o - sı bir jol - da kal - gan - m'in,

Tik - ten to - op - ta ji - gi - lip,

Dün' - ye kay - gi ar - man - m'in,

Tu - ya - gi s'in - gan tul - par - m'in,

Ka - na - ti s'in - gan suñ - kar - m'in,

O - s'in - day jay - ga kez bol - d'im,

Öz - der - in - dey de a - ga - ni,

Bir kö - rüw - ge in - kâr - m'in,

Za - man - da sa - gan Ka - še - ke,



Men ka - nat' sin - gan da kar - ši - ga, ɲay,



Ka - na - ti - nan ay - ril - sa,



Kar - ši - ga tü - ser šar - ši - ga.

2f

= 116

CD track 3



Ä - Gä - häy,



Ä - lew - met kel - diŋ jī - yī - līp,



Me - re - ke bol - dī ku - rī - līp,



Men a - tak - tī ɲa



jüy - rik še - še - niŋ,



Bö - gel - sin ne - ge tī - yī - līp?

Ä, kay-nar-lï ö - zen bu-lak-pïn,
E - mes - pin taη-k'ay ku - rï - lïp.

2g

$\bullet = 125$

Dü - ni - ye - li oy tas - tap,
Jüy - rik at - tay oy - kas - tap,
Tir - ši - lik kün - de ka - la - lïk.
Az - a - mat - t'aw i - yi - rip,
I - yi - rip jurt - ti a - la - lik.
Mï - na söz - di mak - ta dep
Ja - lïn - bay - mïn ja - ra - lïp.

Ke - re - giñ bol-s'aw a - lar - sîñ,

Bir şe-ti-nen kal-kîn ga - ra - nîp,

Ja - ran - dar gel - dim al - ka - ñ'ay,

O - tîr - sîn gal-kîm an - ta - lay,

Kaw - ma - la - gan göp-tiñ je - ri - nen,

Jüy-rik-tiñ bo-la-ma jal - ta - g'ay,

Jüy - ri - giñ ba - sîn tart - ta-m'ay?

Ja - yuw - li jat - kan söz - der war,

Jo - gar - gi sa - la sam - sa - day,

Bö - lüw - li jat - kan söz - der war,

Tö - men - gi to - gay bay - tag 'ay.

2h

♩ = 125



Al-dim-d'añ jet - pis sok - ti döñ - döy bo - lip,



Kü-yil - gen ku - yī - mī - šak - tay en dey bo - lip.



Ne - si - ne men jas - tik - tiñ jo - sı - la-yin, áw?



Ki-zik - ti gim gör'w ed' men - dey bo - lip,



Söy-le - dim tol - kın sok - kan sel - dey bo-lip.



O - sı gün ay - ta - yin dep tur - sam da - g'ay,



Cad. Bir pä - le mi - nip al - di e - k'i - yik - ka zil - dey bo - lip,



Ey - i - - - - - iy.



U - zak - bay Sü - güür de - gen al - gıs al - dım,



Ka - lik - tiñ ba - ta - la-rin bir - ge ál - dım.

Cad. O' gün-de na - zar - la - rîn gay - tar - ma - dîm,
 A - day - dîñ ül - kön ül - kön a - ta - lar - dîñ,
 İy, ey, ey.

2i

♩ = 176

Ey, bis - mil - la dep te bas - ta - yîn,
 Be - tîñ - d'a - şîp tas - ta - yîn,
 Jat jêr - den gel - gen jas ba - la,
 O - ra - mal tart - tîñ şa - şak - taw,
 Sâw - ke - le giy - dîñ ar - jak - tap.
 Sen de bir gem - pîr bo - lar - sîñ,

Kö - ziñ awr'p sor - tak - tap.

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

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

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

Ka - ra bir jer - diñ jo - ta - sı,

A - ta - sı - na bir sä - lem!

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

Ka - ra bir jer - diñ ke - me - si,

E - ne - si - ne de bir sä - lem!

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

Kay'n - a - ga şa - bar pay - da - ga.



Köş-ken-de gö-şin bas - ta - gan.



Köb 'şün ge - yin tas - ta - gan,



Kay'n - a - ga - ıa bir şä - lem,



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



A-tan da bir tü - ye bāy-gi - si.

3a

(♩ = 116)



Ba - zar - dan kel - gen tak - ta - yim,



Son - da-m'ay ka - lay, aw, sak - ta - yin?



Ak sü - tün ber - gen, aw, a - na - şim,



Sü - tün - di ka-lay, aw, ak - ta - yin?

3b

(♩ = 116)

Ay - na - la - yĭn a - nam, aw,
Ar - kam - da - gĭ pa - na - m'aw.
On e - k'ay me - n'aw e - miz - gen,
Sök sü-tün - di ke - šir, aw, ba - la - ŋ'aw.

3c

♩ = 120

Böl - šil, böl - šil, böl - šil - d'ay,
Boz tor - gay-day töl - šil - d'ay.
Bu-ra - ma köz jok som al - tĭn,
Suw - ga sal - sa bat - pa - sĭn.



Tä - ɲi - ri ber - gen ne - si - biɲ,



Tep - ki - le - se ket - pe - sɪn.



E - si - giɲ al - dī, oy, bol - sɪn,



Do - ma - lan - gan, goy, bol - sɪn.



Je - liɲ - de jetp's iɲ - gen boz - da - sɪɲ,



O - nī kīz ben ji - git kom - da - sɪn.

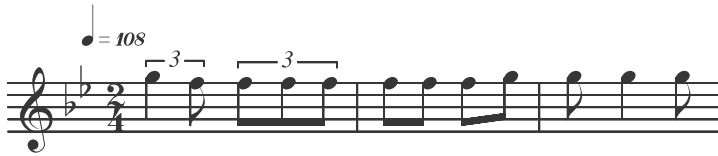


Al - la ta - ga - la se - niɲ, ta - la - bīndī



Soɲ - day gī - līp oɲ - da - sɪn.

4



Ay, mi - naw biz-diň Ka - za - kīs - tan kal - kin - da



Tört tü - lük mal-diň tü - rü war.



Ö - giz-diň ül - ken zo - ri war,



Saw - sa sa - mar süt ber - gen,



Ay, mü - yiz' al' e - ken.



Je - te - le - se je - le - tin,



Şä - kīr - sa boz - dap ke - le - tin.



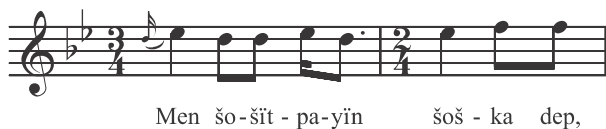
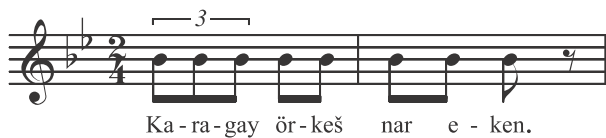
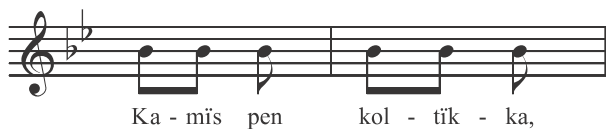
Tört ja - si - na tü - ye - ler,



Ka - ta - ri - na e - re - tin.



A - yir iň - gen ak tum - sīk,



Sal - bir - la - gan ku - lak - ti,

Bu - ka mo - yin bu - gak - ti.

Šok - tik - ta - ri šon - kay - gan,

Ba - si tö - men ton - kay - gan.

E - rin - de - ri ek' e - li,

Ba - si jal - pak še - ke - li.

To - gay - da tur'p šöp jey - di,

E - se - bi jok köp jeyd',

Jat - kan jer - ge ja - yi - la - di...

Ey, kün - ge de ka - ray kül - bey - di,

Öz de - ge - ni bol - ma - s'aw,



Ay - da - wu - ga tip - t'aw köm - bey - di.



And' al - may ä - wel - de ay - til - may,



Get - t'e - sep - ke er - le - ri, mi - nip er sal - gan,



Kö - lik e - ken goy e - sek te,



A - lıp ta mu - nı jür e - ken,



Mem - le - ket - tik e - sep - ke,



Bu - nuñ i - sı - mı - sın, dey - di,



Ö - ti - rik bir e - mes, şın deyd',



Cad. Bu - dan ge - yin al - gan e - ken ü - ki - met.



E - sep - ke, ay - day, aw, ay - da, ay, ay - day, aw.

5a

♩ = 108



E - hew, Bul za - man - da mun - da ne öt - kön,



Pat - şa da ay - tıp el öt - kön.



Ä - wel' Al - la, Gu - da-yım, ay,



Är - wak ta er - d'aw düz - et - ken.



O ar - ka - sī men er - ler - diņ,



E, mal ja - yip şar - wa kün öt - kön.



Al - la - niņ dos - t'ay Mu - xam - bet,



Al - pīs üş - ke de kel - gen - de, ıay,



Üm - be - tim dep - t'ay göz öt - ken,



Zul - pıy - xa - rī me - nen Su - wur - gun...

Cad.



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

5b

♩ = 160



Ä - wen söz a - wi - zım - nan a - lay, ey, aw,



As - kin - niñ, ay, su - wın - day da - ri - ya - niñ ay, o,



tas - kin - day, ay, e.



Jü - züm - d'ay a - dam - zat - ka a - lay, ew...



Ek' e - lüw, day, jas kıl - man, ay, o,



Jas kıl - man, ay, ey.

6a

$\bullet = 112$

Ew, ar - gi - mak - t'ay kör - gen - nen

A - sı - li ay bel - gil', ay, Tuw -

gan - da bu - lar teñ bil - er.

Ak suñ - kar us - tap ay - na - lıp,

Kum - ga bir tol - ar e - ki köz,

Dün' - ye bir ö - ter ba - sıñ - nan,

Ke - rü - wen - niñ kö - şin - dey.

6b

♩ = 176



Ay - tıp jür - gen, ay, wak't - ta,



So jer - le - rim, aw, o - pı - rı - lıp,



Şe - ber - diñ de bol - gan, ay, tö - sin - dey.



So - lar se - ni d'ey, şet kör - ip,



Jıl - dar jıl - ga, aw, ke - le - miz.



Ül - ken - dik - k'aw biz - der bet be - rip,



Al - la - nıñ bir gün' ew



Neg' ayt - pa - yın es - ker - tip, Ter - gew



bir de - gen kün bol - sa,




Ten - tek - ter - di, nây, tek - se - rip.



Söy - ley, söy - ley, ay, söz bil - dik,



Al - la - niñ i - sin, ay, jön bil - dik.




Pa - di - şa bu - ra - bu - ra Ku - da - yım,



Key gu - lun - di d'aw oñ gö - rip,



Key gu - lun - diñ, ay, ja - rik - ka,



Cad. Ka - rañ - gĩ jer - diñ as - tın - da,



Ey, par - lap - t'ay jan - gan sön - gen - d'ey.

7a

(♩ = 76)

Ay - na - - - la - yīn, ay, ba - wī - rīm,
E - lim - nen ge - tip, ay, ba - ra - mīn, ay.
Ke - še - g'ay jūr - gen, ay, je - rim aw,
Kay-ran bir me - niq, ay, e - lim aw, ay.

7b

(♩ = 138)

Ba - zar - dan al - gan, ay, ku - yus - kan,
Ko - lu - ma ji - beg, ay, u - yīs - kan.
Jī - la - ma-yīn de - sem ay, Jī - lat - ad'
tur - gan, ay, tu - wīs - kan.

7c

(♩ = 66)

Ji - law bir de - gen, oy, jür dey - d'ay,
 Köz - diñ bir ja - sîn, oy, nur dey - d'ay.
 Ke - şe - gi jür - gen, ow, jan ba - pam,
 O dü - ni - ye - de jür dey - d'aw, aw.

7d

(♩ = 60)

Al - tîn - day, ay, sak - ta - dîm,
 Jüy - rik t'oy at - tay, ay, bap - ta - dîm.
 Xal - kîm - niñ bā - ri, ño - aw kiy - na - lîp,
 Bā - ri de bir - dey, aw, jiy - na - lîp.

Ku - di - re - ti ge - lip, oy, Ku-day - dīŋ,
 Bir ti - yer ay - la, ŋay, tap - pa - dīm.

8a

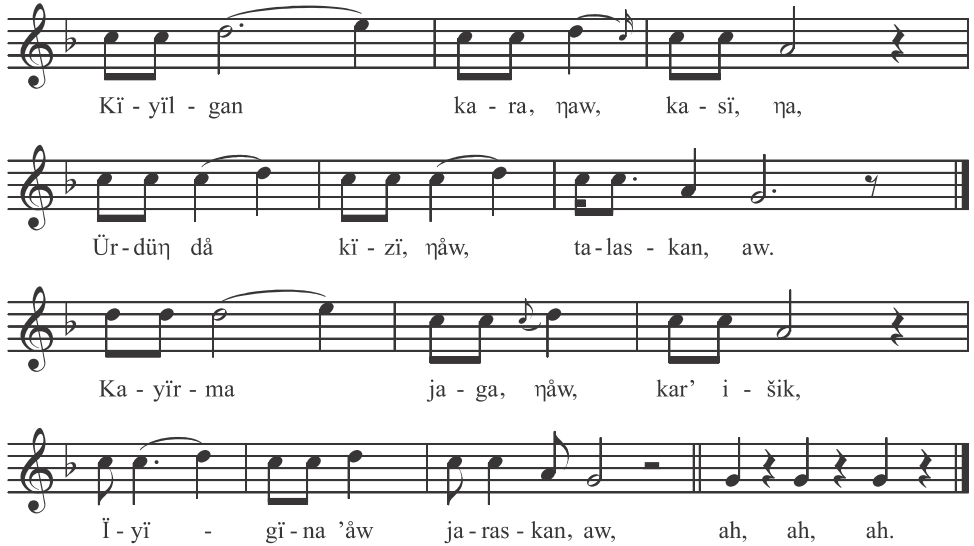
(♩ = 120) CD track 8

Ba - zar - dan kel - gen, oy, o - ra - mal
 Şay guy - ga-sīn a, ây, wo - ra - lâr, ay.
 Ja - nīm - dâŷ kôr - gen, oy, jan a - gâm,
 Ay - da bir ap - t'ay o - ral-gâŷ.

8b

(♩ = 66)

CD track 10



Musical score for 8b, consisting of four staves of music in a single system. The music is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The tempo is marked as 66 beats per minute. The lyrics are written below the notes.

Ki - yil - gan ka - ra, ɳaw, ka - sı, ɳa,
Ür-dün dâ ki - zi, ɳaw, ta-las - kan, aw.
Ka - yir - ma ja - ga, ɳaw, kar' i - ŝik,
İ - yī - gi-na 'aw ja - ras - kan, aw, ah, ah, ah.

8c

♩ = 76



Musical score for 8c, consisting of four staves of music in a single system. The music is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked as 76 beats per minute. The lyrics are written below the notes.

Aw-lî-mîz sa - r'ay köl-diñ sa - ga - sîn - da,
Biy-li - gi kız ba - la - niñ a - ga - sîn - da.
Ji-git-ter ö - len ay - tîp kis - tay ber - men,
Ä-we-l'ay än - niñ bas' ay ba - ga - sîn - da.

9a

(♩ = 104)



Ak-sur at, a-yaň-day kör, ey, bü-gün el jok,
I-şe-tin çöl-de-gen-nen, ay, ay-dın köl jok.

9b


(♩ = 112)



Men ö-zim sa-kal-dî-nî ja-rat-pay-mîn,
Sa-kal-dî ke-sip tas-ta'w te-ri-si-me-nen.
Ba-ra-dîň aw-lîm gö-şip Te-mir Gol-ga,
Kan-dî-rar mîň jîl-kî-nî Te-mir Gol-ga.
Biz-den siz-ge saw-g'aw,
Be-re-yik iyt a-yak-k'aň as ku-yup, aw.

9e

(♩ = 96)



Kor bo - lip bir ja - man - ga, âw, ä - dil ba - sım.

9f

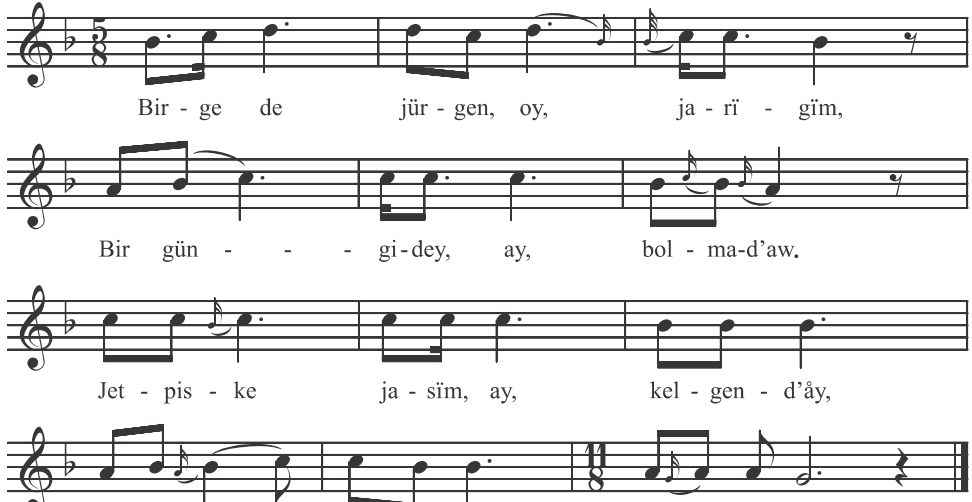
(♩ = 96) CD track 7



Ak köy - le - gim bel - dem - şe, Ay - na - la - yın je - ne - şe.

10a

♩ = 116



Bir - ge de jür - gen, oy, ja - ri - gım,
Bir gün - - - gi - dey, ay, bol - ma - d'aw.
Jet - pis - ke ja - sım, ay, kel - gen - d'ây,
O - sın - dây xal - ga, oy, tap bol - dım, ay.

Ay - nã - - - la - yin, ây, ku - li - nim,
 Kay - si dâ bi - rin, ây, ay - ta - yin.
 Še - šeŋ gal - d'ây ar - tiŋ - d'âw,
 Ä - keŋ kal - d'aw ar - tiŋ - da, ŋay.
 Al - ti d'aw ga - nat, ây, ag or - da,
 Ka - lip - t'â bi - tip, ây, ba - ra - siŋ,
 Ja - ri - giŋ, da, me - niŋ - â kay - da - siŋ,
 O - sin - š'aw jas - ka - â kel - gen - d'âw,
 Ka - ra jer bol - d'aw me - ke - niŋ, ŋay.

10b

♩ = 132

Sa - gız - dīḡ bo - yī, ḡoy, sal - kīn sok,
Sa - gīn - saḡ at - ka, ḡoy, kam - čī sok.
Ke - še - gi ket - ken, oy, ka - ra - gīm,
Sa - gīn - gān me - nen, oy, biz - ge jok.

10c

♩ = 116

Äl-diy-äl-diy dep bak - ka - sīn,
Ak be - sik - ke jat - kī - zīp.
Ja - rī - gīm - d'aw Ku-day soḡ - im!, ay,
Er - te - tin - dey kün bol - sa.

Köz-im-niñ ja-si köl i-şi,

Äb-be jan dep ay-ta-mın.

10d

♩ = 116

Äl-diy-äl-diy dep bak-tım, aw,

Kö-zü-mi-niñ ja-si köl bo-lıp,

Kö-ki-re-gim sel bo-lıp,

Jür-gen de gör-gen, Ak

Ja-rı-gım, Men-de Ak Je-ten.

10e

$\bullet = 116$



Ka - li bir ki - lem kir as - t'ay,



A - ga - yin - tuw - gan jol - in - di ka - rap ta - bis - t'ay.



Kay - dan daw ka - rap ta - bar - sin,




Je - ti de ka - bat jer as - t'ay.

10f


$\bullet = 116$



Äl - diy - äl - diy, ak bö - pem,



Ak be - sik - ke jat bö - pem,



Ay - na - la - yin ja - ri - gim.

11a

(♩ = 66)

E - sik - tiη al - dī tal - dī, goy,
Tö - rim - niη al - d'aw kal - dī, goy.
Ber - mey - di de - gen, oy, kö - ke - kem,
Moy - nī - ma ku - rīg, ay, sal - dī, goy.

11b

(♩ = 104)

E - sik - tiη al - d'ây kī - zīl - d'ay,
Tu - kīm - ga kī - zīl sī - zīl - d'ay.
Ä - te - kem kol - dan ket - ken soη,
Ku - ru - lay tik - ken bu - zul - d'ay.

Ä - te - - - kem - niḡ, ay, ba - riin - da,
 Sa - ri san - dik - tḡḡ sir' e - d'ay,
 Tört ka - nat üy - diḡ nur' e - d'ay.

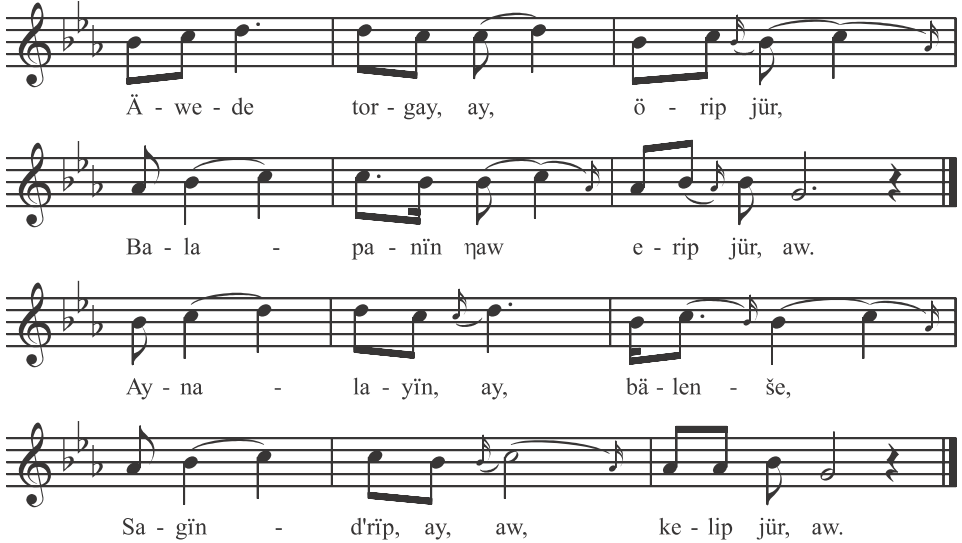
11c

(♩ = 100) CD track 12

Ba - zar - dan al - gan ku - yis - kan,
 Ko - li - ma ji - beg u - yis - kan.
 Ji - la - ma - yḡn de - sem de, Ji - la - tad' ay,
 Mi - naw tur - gan tu - wis - kan.

11d

(♩ = 132)

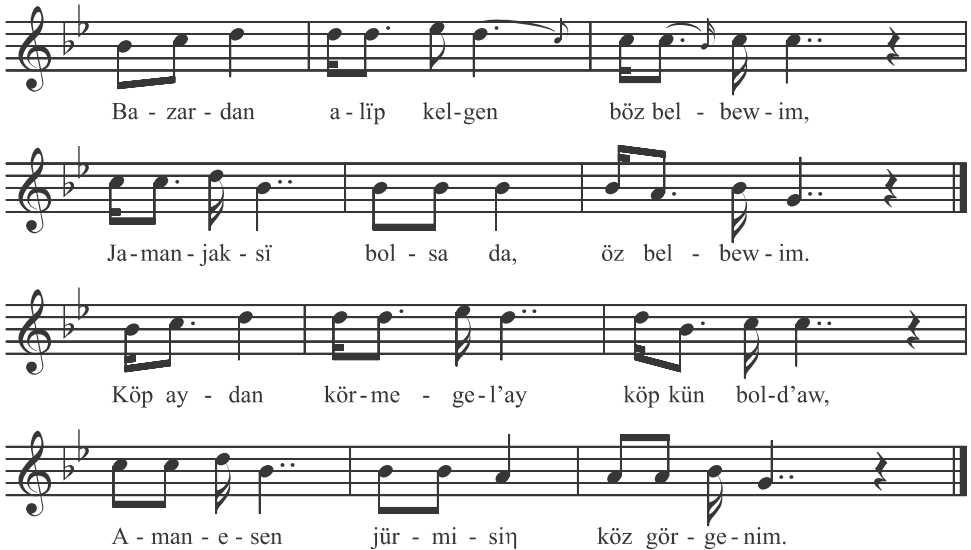


Ä - we - de tor - gay, ay, ö - rip jür,
Ba - la - pa - nın ıaw e - rip jür, aw.
Ay - na - la - yın, ay, bā - len - še,
Sa - gın - d'rip, ay, aw, ke - lip jür, aw.

11e

(♩ = 104)

CD track 11



Ba - zar - dan a - lip kel-gen böz bel - bew - im,
Ja-man - jak - sı bol - sa da, öz bel - bew - im.
Köp ay - dan kör-me - ge-l'ay köp kün bol-d'aw,
A - man - e - sen jür - mi - siñ köz gör - ge - nim.

11f

(♩ = 108) CD track 13

Ay - ta ba - ăr bar - saŋ sä - lem, go - ho, Bos - Mo - yin - ga,
Bos Mo - yin kel' ay get - sin - ŝaw, oy, os' o - yin - ga, wa.

11g

(♩ = 84)

Bar - saŋ - dar, ayt - saŋ sä - lem, a, Bos - Mo - yin - ga,
Bos Mo - yin ke - lip ket - sin, aw, o - s' o - yin - ga, ya.

11h

(♩ = 116)

Jo - ga - lit - t'ay yu - mirt - ka - sîn, aw, jarg', aw, sal - gan,
Ker' - wen a - wîr jü - gin, aw, nar - g'aw sal - gan, ey.

Ke - le - min el še - ti - nen end', goy, el sa - gī - nīp,
 Je - ti - niḡ e - dim bi - ri goy, aw, par - g'aw sal - gan, aey.

12a

(♩ = 112)

Jü - gür - gen koy - dan goy - ga ko - ḡir ko - yīm,
 Ko - ḡir goy ko - zī - s'öl - sö bo - la - d'ay tel.

12b

(♩ = 110)

Ko - ḡir goy koy - dan goy - ga jü - gür - gen,
 Ko - ḡir go - yīm, ko - ḡir goy ko - zī - s'öl - se bo - la - d'ay tel.

12c

(♩ = 112)

Ar - ka - ga ä - nim get - tiη Ti - lew - Ga - wak,
Än sal - sam ke - ri - le - di kas pen ka - wak,
ow, kas pen ka - wak.

12d

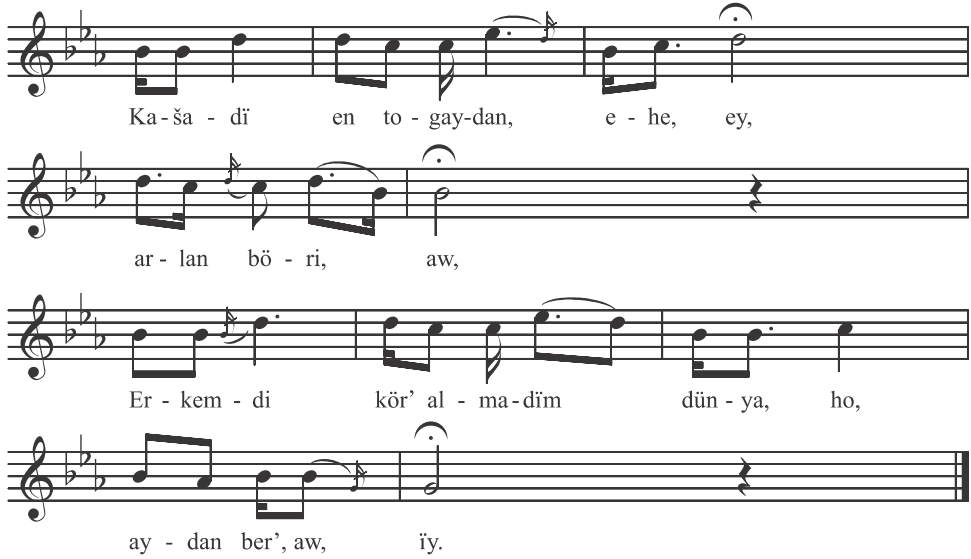
(♩ = 104)

A - līs - tan at ök - si - tip kel - ge - nim - de,
Kö - te - rip ak ta - mak - tan ti - lin ber - gen,
Kü - ni - ne bes teη - ke - niη bu - līn je - gen.

13a

(♩ = 96)

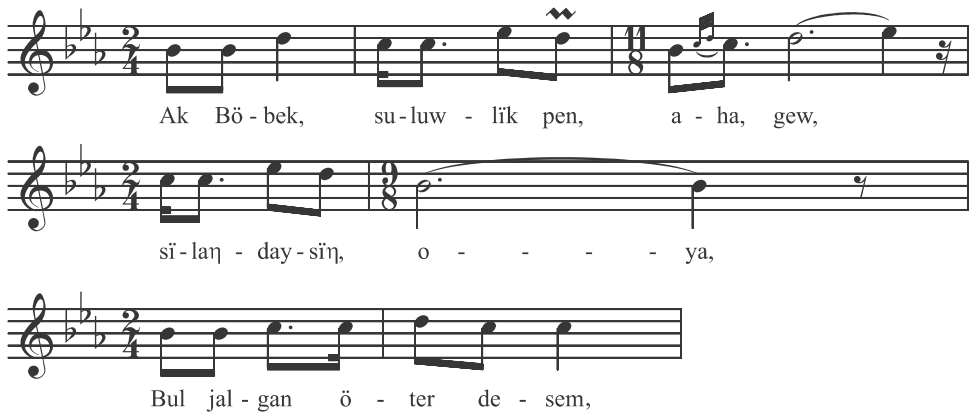
CD track 14



Musical score for 13a, consisting of four staves of music in a 2/4 time signature with a key signature of two flats. The tempo is marked as ♩ = 96. The lyrics are: Ka-ša - di en to - gay-dan, e - he, ey, ar - lan bö - ri, aw, Er - kem - di kör' al - ma-dım dün - ya, ho, ay - dan ber', aw, iy.

13b

♩ = 100



Musical score for 13b, consisting of three staves of music in a 2/4 time signature with a key signature of two flats. The tempo is marked as ♩ = 100. The lyrics are: Ak Bö - bek, su-luw - lik pen, a - ha, gew, sı - lan - day - sıñ, o - - - - ya, Bul jal - gan ö - ter de - sem,



Ak Bö - bek, til al - may - sîḡ, a - yaw,



Ho, til al - may - sîḡ, iḡ - i, ya.

13c

(♩ = 108)



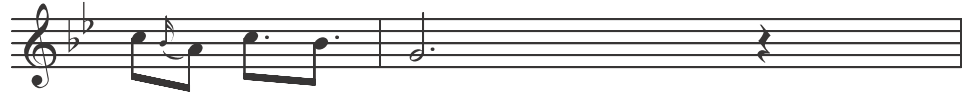
Ji-git - ke ke - rek ne - ge, ḡa-ya, aw,



el - beḡ - de-gen, ey,



Kur - bî - sîḡ öz ga - tar' ay, a - day - dîḡ



teḡ gör - me - gen, aw.



Yi - hi, hey, teḡ gör - me - gen, aw, ay.

14b

(♩ = 88)



Bal - ta - li, Ba - ga - na - li köl - de-rim, ay,



An - ki - gan iy - siñ ju-par, aw, jer - le - rim, ay.



Ša - pan - di šal - ma ji - yek ki - yip a - lip,



Šay guy-gan a - ga - lar - ga, gaw, kün-de-rim, ey, ay.



Ša - ša - giñ šaš - ba - wum - niñ šal - di - ra - yin,



Ša - ša - giñ kök bo - yaw - ga mal - di - ra - yin.



Üy - de - g'aw ba - wir - lar - d'aw ne g'la - yin,



Cad. Bal - da - riim - d'aw ne g'la - yin.



Düz - de - g'aw ba - wir - lar - di, ñaw, sag' - na - yin, ay.

15a

♩ = 84

CD track 20



Äl - diy - äl - diy, ak bö - pem,



Ak be - sik - ke jat bö - pem.



Ku - nan goy - di so - ya - yin,



Kuy - kal' et - ke to - ya - yin.

15b

♩ = 88

CD track 21



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



Ju - mirt - ka - dan sak ke - lin.



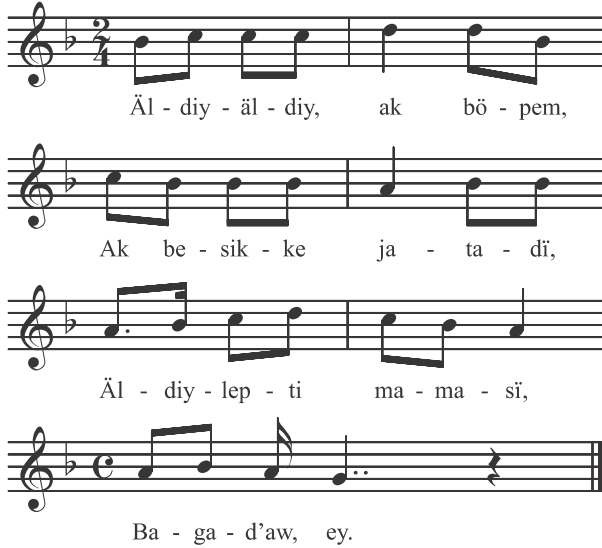
Be - tin a - šip tas - ta - yin,



Bet - a - ša - rin be - re - yin.

15c

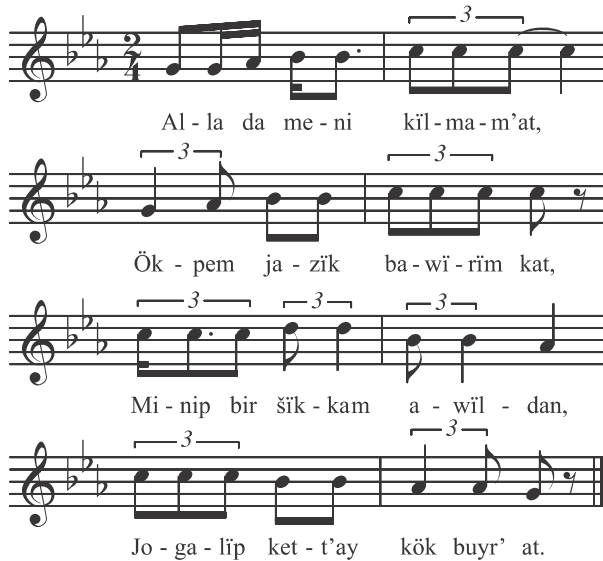
♩ = 116



Äl - diy - äl - diy, ak bö - pem,
Ak be - sik - ke ja - ta - di,
Äl - diy - lep - ti ma - ma - si,
Ba - ga - d'aw, ey.

16a

♩ = 108



Al - la da me - ni kıl - ma - m'at,
Ök - pem ja - zik ba - wı - rım kat,
Mi - nip bir şik - kam a - wıl - dan,
Jo - ga - lıp ket - t'ay kök buyr' at.

16b

♩ = 96



Ak köy - lö-gim bel-dem - še,



Oy - naw - ş'e-dik öl - gön - še.



En - d'ay - na - lîp kör - gön - çe,



Koš e - sen bol, je - ηe - še.



Jel ši - ga - dî te - ηiz - den,



Bu-run bir bol - duk se - giz - den,



Ay'r - dî Ku-day e - giz - den.

16c

♩ = 112

CD track 22



Tün - de tu - rîp o - yan - gan,



Tün - de be - sik ta - yan - gan.

16d

$\bullet = 104$

E - ki de se-miz, ay, teñ se - miz,
E - ki de se-miz, ay, min - señ - der,
Jer sol - kıl - dar de-señ - der,
Jer sol - kıl - dar de - señ - der.

16e

($\bullet = 112$) CD track 23

Ä - we - den ay - na - l'uş - kan a - la gar-g'ây,
Jak - s'e - ken a - la gar - ga ba - la - lar - gay.
Bir ek' a - wız än sa - la - yık a - ga - lar-g'âw,
Ül - g'ây bol - sîn ke - yin - gi ba - la - lar - ga.

17

(♩ = 112)

Je - be - si šin gü - müs - ten sa - da - güm - niň, oň,
 Ä - de - ti o - sı - lay med' oy ba - za - rım - niň,
 Ne - si - ne ay - tar söz - diň, aw, ir - ki - le - yin,
 Ka - sı - ға kez ke - le - gen soň,
 Da - riy - ga, hoy, a - şa - rım - niň, ay - ey.
 Ak sun - kar, ne - ge kon - bay - sıň,
 Da - riy - ga, oy, jay - gan to - rı - ga, ya - ey.

18a

(♩ = 125)

Ha, Ka - ra - gım ay - na - la - yın, aw, ka - sıň ke - r'ew,
 Mal bol - sa a - lar e - dik - ti, ғаw, bā - sin be - rip.



Ay, men sa - gan bas - ti - bay - li bol de - mey - min,



Aw, jür-señ-š'aw az - gan - tay gün ka - si - m'e-rip, iw - i.

18b



A-wil-dan men de šik-tim, ay, kün de bat - t'ay, ay,



Boz jor - g'at ja-man-dat-kir, aw, i - šin tart-t'ay, aw.

19a



Ja - ras - ka - hiin ak sur at - ka, new, ka - ra tel, le - he - g'ew,

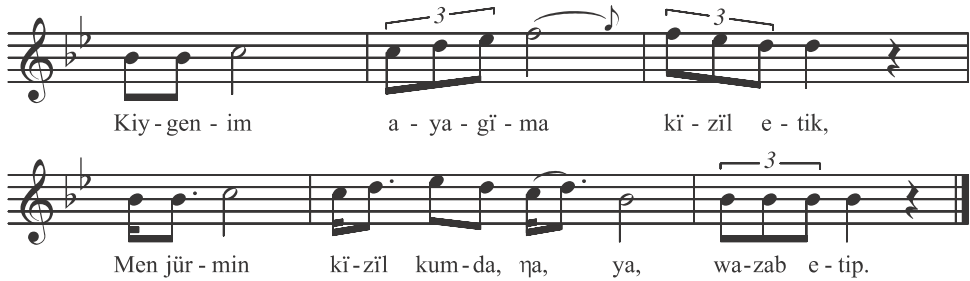


Ji - git - ke ja - ras - sa - diñ, wo, tö - tön el, le.

19b

(♩ = 104)

CD track 24

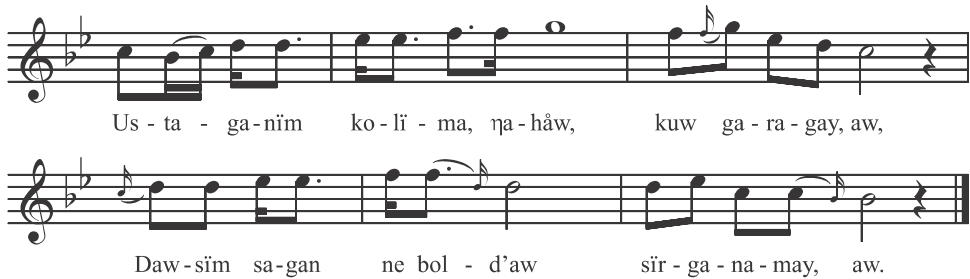


Musical score for 19b, featuring two staves of music in a 6/8 time signature. The melody is written on a treble clef staff. The lyrics are: Kiy - gen - im a - ya - gi - ma kī - zīl e - tik, Men jūr - min kī - zīl kum - da, ηa, ya, wa - zab e - tip. The score includes triplets and slurs over the notes.

Kiy - gen - im a - ya - gi - ma kī - zīl e - tik,
Men jūr - min kī - zīl kum - da, ηa, ya, wa - zab e - tip.

19c

(♩ = 88)

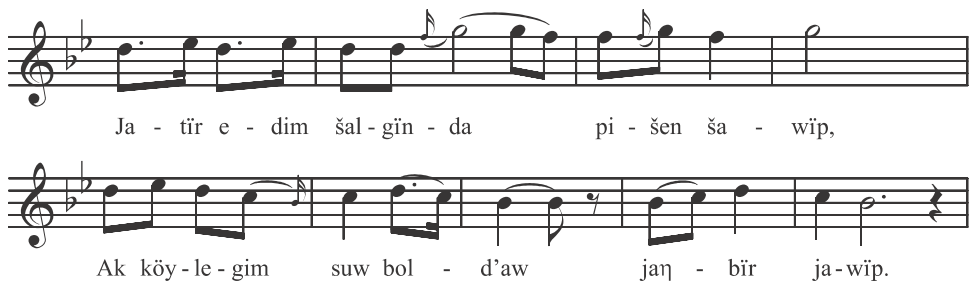


Musical score for 19c, featuring two staves of music in a 6/8 time signature. The melody is written on a treble clef staff. The lyrics are: Us - ta - ga - nīm ko - lī - ma, ηa - hāw, kuw ga - ra - gay, aw, Daw - sīm sa - gan ne bol - d'aw sīr - ga - na - may, aw. The score includes slurs and accents over the notes.

Us - ta - ga - nīm ko - lī - ma, ηa - hāw, kuw ga - ra - gay, aw,
Daw - sīm sa - gan ne bol - d'aw sīr - ga - na - may, aw.

19d

(♩ = 108)



Musical score for 19d, featuring two staves of music in a 6/8 time signature. The melody is written on a treble clef staff. The lyrics are: Ja - tīr e - dim šal - gīn - da pi - šen ša - wīp, Ak köy - le - gim suw bol - d'aw jaη - bīr ja - wīp. The score includes slurs and accents over the notes.

Ja - tīr e - dim šal - gīn - da pi - šen ša - wīp,
Ak köy - le - gim suw bol - d'aw jaη - bīr ja - wīp.

Sen e - si - me, kal - ka - tay, tüs - ken kez - de,
 Ak - sur at - tan jü - gïl - dïm e - sim a - wïp.

20a

(♩ = 126)

O - tüz sä - lem O-rïn - bor - dïñ, aw, tu - zïn gör - sem,
 Ja - lay - dïñ tañ ga - la - mïn - şï, ñay, kï - zïn gör - sem.
 Oy, a - wïl - dan keş t'ay bu - rïn da, ña, kayt - kïm gel - mey - d'aw,
 O, ku - lan - nïñ kayt - kan suw - dan i - zin gör - sem, gew, ew.

20b

(♩ = 126)

Ey, as - tım - da, ɲaw, a - tım min-gen-de su-luw jiy - ren,
 Kör - gen - de su - luw - lâr - dīɲ, aw, i - šim güy - gen.
 A, tal tūs - teɲ ko - yan - ga bir jür - gö - nim - de,
 Aw, kī - yil - gan ka - ra mur - tım kün - ge küy - gen, aw, kün - ge güy - gen, ew.

20c

♩ = 96

Ey, Ba - ra - dī, ɲey, wa, a - wī - līm gö - ši, e - hew, jay - ma me - nen, ew,
 Ka - raš, ay, ak - š'aw be - tiɲ, oy, bo, ay - na me - nen.
 Birg' ö - süp bir - ge jür - gen, ow, kün - dö - rim - de ow, o - ow,
 Öt - küz - š'ey jal - gan dün' - ye, ɲew, ay - la me - nen ay, ey, aw.

21

♩ = 76

Kar - lǐ - gāsh à - nǐm - d'āy - tam sǐ - rǐm - d'āy - tam süy - gen jar,

Sü - yis - ken - nen sǐ - rǐm - d'āy - tam, kar - lǐ - gāsh.

A - xaw, Ku - ra - lay kōz, ko - laṅ čaš,

Al - ma mo - yǐn, kǐy - gāsh kas,

Süy - gen säw - lem, kar - lǐ - gāsh.

22a

♩ = 104

Kǐz go - sǐl - sa te - ḡi men jǐ - la - ma - sǐn aw,

Kōz - dǐḡ ja - sǐn kor - ga - lap bu - la - ma - sǐn.

Maw - sǐm jan, Maw - sǐm jan, ta - nǐy - mǐn gal - kǐm daw - sǐḡ - nan.

22b

(♩ = 104)

CD track 28



Bir - g'o - tur - gan aw - lım kö - şüp ba - ra - d'aw,



Refr. Sa-kıy - nañ-d'aw be-rip ket sa - gın-bas-ka, yey, säw-lem, ay.



E-k'aw ga-na jiy-ren, ay, Jal - kuy-ru-gun tiy-gen, ay,



Oy-mag a-wız, kıy - gaş köz, Ka - şik ja-rın, ay, süy-gen, ay.

22c

(♩ = 88)



Kan-day jaks', aw, Mañ-gıs-taw, aw, kıs kıs - taw-ga, ay,



Kün a - ra-lap su - wa-rip, ow, jilk' us - taw - ga yaw.

22d

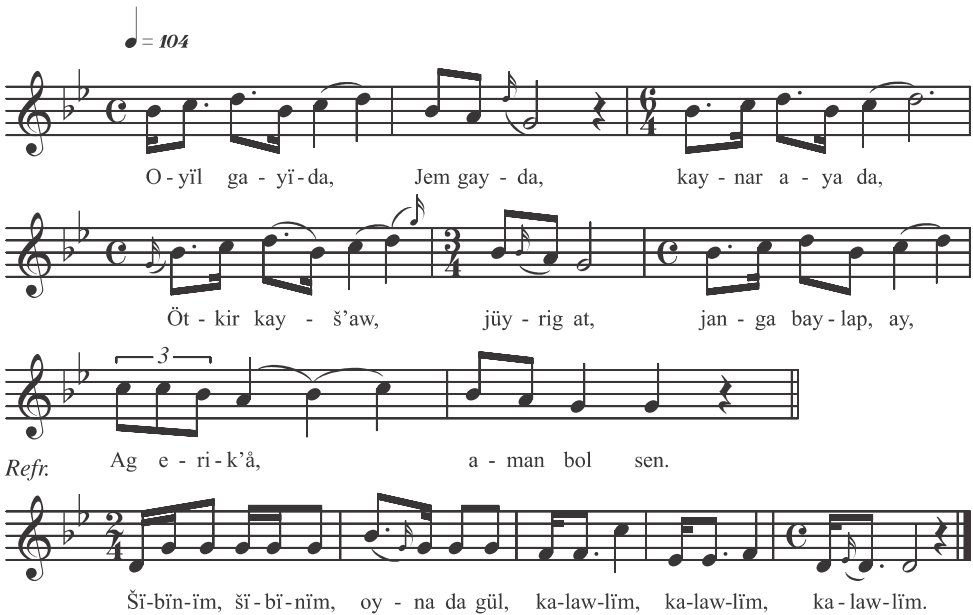
(♩ = 100)



Sä-lem de, hew, Bes Ör - dek-tiņ, a-hay, o - ho, ba-la-sĩ-na, ha-yaw,
Ka-zak-tĩ-hĩņ ka-zak ke-ler,aw, ka-ra - sĩ-na, yew, ka - ra - sĩ-n'aw.

23

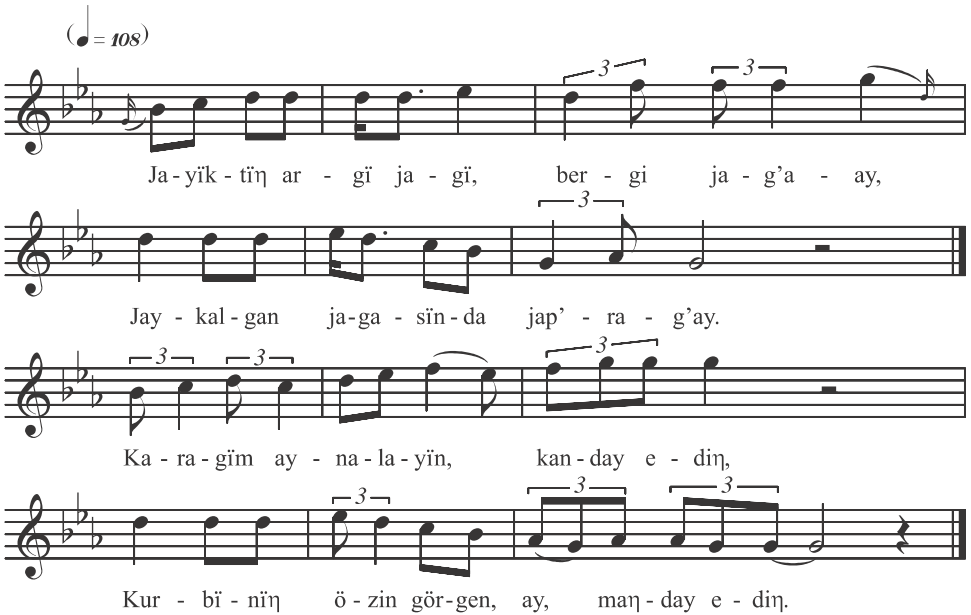
♩ = 104



O - yil ga - yĩ-da, Jem gay - da, kay - nar a - ya da,
Öt - kir kay - š'aw, jüy - rig at, jan - ga bay - lap, ay,
Ag e - ri-k'â, a - man bol sen.
Refr. Šĩ-bĩn-ĩm, šĩ-bĩ-nĩm, oy - na da gül, ka-law-lĩm, ka-law-lĩm, ka-law-lĩm.

24a

(♩ = 108)



Ja - yik - tiŋ ar - gi ja - gi, ber - gi ja - g'a - ay,
Jay - kal - gan ja - ga - sîn - da jap' - ra - g'ay.
Ka - ra - gîm ay - na - la - yîn, kan - day e - diŋ,
Kur - bi - niŋ ö - zin gör - gen, ay, maŋ - day e - diŋ.

Detailed description: This is a musical score for a song in 3/4 time, indicated by the tempo marking (♩ = 108). The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features eighth and quarter notes, with two triplet markings (indicated by a '3' over a bracket) on the eighth notes. The lyrics are written below the notes. The second staff continues the melody with similar rhythmic patterns and triplet markings. The third staff also continues the melody, featuring more triplet markings. The fourth staff concludes the piece with a final triplet and a double bar line.

24b

(♩ = 108)



Ä - pä - ke - den ay - riil - gan ja - man e - ken,
Möl - di - rep ka - ra köz - den, go, jas ke - le - d'ay, aw.

Detailed description: This is a musical score for a song in 3/4 time, indicated by the tempo marking (♩ = 108). The key signature has two flats (B-flat and E-flat). The score consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features eighth and quarter notes, with a long note on the second staff. The lyrics are written below the notes. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

27a

(♩ = 126)



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



Bul söz-diη ö-zi ay-ti-lip e-di, ηaw, kem de, ke-lin,



Şa-yiη-di te-zi-rek-teη, aw, dem-de, ge-lin.



Bul şay-ga şal-dar-diη ba-si ja-zil-ma-sa,



Kar'at-tiη ka-zi-si men, aw, em-de, ge-lin, ay.

27b

(♩ = 166)



O-tir-gan kar-s'ald'm-da, ηaw, ka-nim-ay'm, aw,



Üs-tim-de ki-yim me-nen, aw, ta-mak-tiη, aw, bä-ri tay, aw.



Rüs-tem-dey ul me-nen Kanı-ya-day kiz tuw-ga-sin, aw,

Ür kī-zīn a-līp kel-seŋ de ŋaw ta-nī-may-mīn, e.

28

♩ = 112

Aw, bis-mil-la dep söy-lö-sem,
 Til - ge jār-dem be-re gör,
 Til ja-rat-kan jä-le-li-lim.
 Jan-ga jār-dem be-re gör,
 Jan ja-rat-kan jä-le-lim,
 Ka-nīm-da gay-g'aw . . .
 Kay-gī-li bol-d'aw za-ma-nīm,
 Za-ma-nīm so-lay bol-gan soŋ.

29

(♩ = 100)

Ay, ay, bö - be-gim,
Es - ke sak - ta ma-man-ñiñ
Sü - yip ayt - kan, ay, ö - le - ñin.

30

♩ = 76

Ak köy - le - gim bel-dem - çe,
Oy - naw - ş'e - ðim,
Je - ñe - ş'ay öl - gen - çe.
En - d'ay - la - niþ kör - gön - çe,
Koş - e - sen bol, je - ñe - şe.

Ji - la - ma dey - di jur - tum, ay,

Ji - la - may gay - tıp ši - da - yin,

Ji - la - ta - d'ay tu - wıs - kan.

31

♩ = 116

Jaz bol - sa, A - la Dön - dü a - ra - lay - min, kis bol - sa,

A - rim ku - min ja - ga - lay - min, ja - ga - lay - min.

32

♩ = 76

Ay - na - la - yin ka - ra - gim, ay - na - la - yin, jar - jar,

Ba - sijn - da - gi säw - ke - le, ça - sijn ba - sar, jar - jar.

Ke - te - min dep ka - ra - gım, jı - lay gör - mö, jar - jar,
On - da - gi da at' - a - naη, o - rin ba - sar, jar - jar.

33a

$\bullet = 106$
Köl-den üy - rek u - řa - d'ay as - kan me - nen, ay,
Taη at - pay - d'ay mez - gil - siz tos - kan me - nen ak ta - mak.
Ay - dıη köl - dıη er - ke - s'ay, er - ke ös - ken, ay, ak ta - mak.

33b

$\bullet = 96$
Se - nen su - luw ak ta - mak jan öt - pey - di, ηay,
Ak - lıη as - kan da - riy - ga, köz jet - pey - di, ak ta - mak.

Ay - dīn köl - dīn er - ke - s'ay, er - kin ös - ken ay, ak ta - mak,
 Gül bak - şa - da say - ra - gan, bul - bu - lum - s'ın, ay, ak ta - mak.

34

♩ = 108

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

35a

(♩ = 104)

Ka - ra taw - d'ın ba - sı - nan köş kö - le - di, ıay,
 Köş - ken sa - y'ın ek' tay - lak bos ke - le - di, ıaw.

35b

(♩ = 112)

Us - ta - ga - nım ko - lı - m'aw kuw ga - ra - gay, ay,

Daw - sım sa - gan ne bol - dı sır - ga - nam, ay, ay.

36

(♩ = 100)

A - ra - s'aw ek' a - wıl - dıñ, aw, Bal - gın Kıl - d'ay,

Ba - lı - gın Bal - gın Kıl - dıñ al - gım kel - d'ay.

E - sı - me bew ga - rag'm, aw, sen tıs - ken - de,

Je - rim - de at řal - dır - gan kal - gım kel - d'ay.

Refr.

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

Es - ke tıs - se ga - řıg dert, wa - yım jey - mın, way.



Ap - pak e - tiň ko - yan - day,



Šo - šip bir säw - lem o - yand', ay,



Sa - gi-nip kör - gen ka - ra göz,



Ki - zi - gi - ña toy' al - may.

37



Boz jor - g'at jor-ga-ña bas, aw, â, al-din-d'el jog, aw,



I - še-tin šöl-de - gen-de, ñaw, ay-din göl jog, â, aw.

MONGOLIAN KAZAKH FOLKSONGS (B№ 1a–B№ 13)

ORDER OF MELODIES

Descending first lines - laments

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

‘Melodious’ first lines

- Convex first line: B№ 6a-g
- First lines with a hill-and-dale outline: B№ 7a-c

First lines hopping on a tri- or tetrachord

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

Unique tunes: B№ 12, B№ 13

B1a

(♩ = 104)

CD track 35

Ke - nes - ke get - ken a - sı - lım,
Kel - mes - ke get - t'âw ja - sı - gım.
Bis - - - mil - l'ay dep bas - ta - yın,
A - sı - gıs ay - tıp sas - pa - yın.

B1b

(♩ = 96)

tr

B2a

(♩ = 104)

Ĭy - man - d'oy bol - gĭr sa - ba - zĭm,
Čä - šĭl - sĭn Al-d'oy čä - šuw', ay.

The musical score for B2a is written on two staves in a 2/4 time signature with a key signature of one flat. The tempo is marked as quarter note = 104. The melody features a mix of eighth and quarter notes, with some notes beamed together. The lyrics are written below the notes, with hyphens indicating syllable placement.

B2b

(♩ = 90)

Bis - mil - lå dep bas - ta - yĭn,
Wa - sĭ - gĭs ayt - pay sas - pa - yĭn.

The musical score for B2b is written on two staves in a 2/4 time signature with a key signature of one flat. The tempo is marked as quarter note = 90. The melody consists of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllable placement.

B3a

♩ = 100

Jak - sĭ bol - saņ ka - ra - gĭm, kay'n - a - taņ bar, jar, jar,
Ja - man bol - saņ ka - ra - gĭm, kay'n - a - ta bar, jar, jar.

The musical score for B3a is written on two staves in a 2/4 time signature with a key signature of one flat. The tempo is marked as quarter note = 100. The melody is primarily composed of eighth notes, with a triplet of eighth notes in the second measure of the first line. The lyrics are written below the notes, with hyphens indicating syllable placement.

Refr:

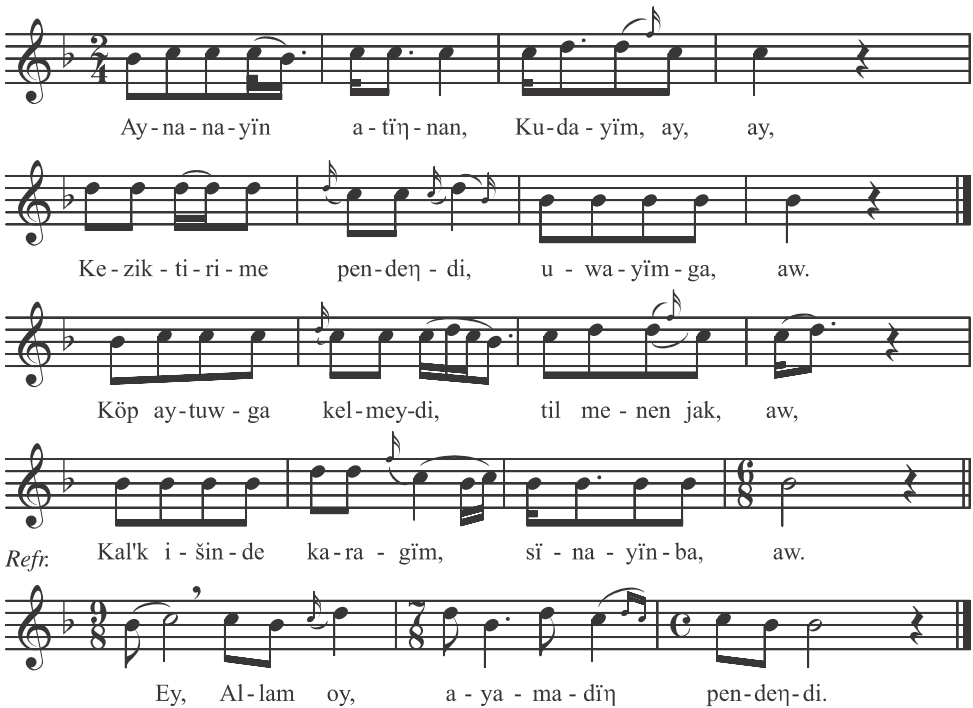


Ey, jar-jar dep, köp ay-tuw-ga bol-may-dī, mu-nan bil-ay kal, jar.
Us - ta bol - sa bal - ta - da ta - tī kal - gan, jar, jar,
Mol - da bol - sa ka - gaz - da ka - tī kal-gan, jar, jar.

B3b

♩ = 100

CD track 38



Ay-na-na-yīn a - tīη - nan, Ku-da - yīm, ay, ay,
Ke - zik - ti - ri - me pen-deη - di, u - wa - yīm - ga, aw.
Köp ay-tuw - ga kel-mey-di, til me - nen jak, aw,
Refr: Kal'k i - šin - de ka-ra - gīm, sī - na - yīn - ba, aw.
Ey, Al-lam oy, a - ya - ma - dīη pen-deη-di.

B3c

$\bullet = 108$

Ak o - ta-wim tik - ken jer, oy - ran bol - sïn, ay - day,
Ag jü - züm - di kör - gön jän, kay - ran gal - sïn, ay - day.

B3d

$\bullet = 144$

A - lip kel - gen ba - zar - dan ka - ra mak - pal, jar - jar,
Ka - ra mak - pal säw - ke - le šä - siñ ba - sar, jar - jar.

B4

$(\bullet = 108)$

Üy ar - ti - nan or gaz - dım,
Kam - či bo - yï jer kaz-dım.

Kö - tö - rip at - ka sa - la - tın,

Ag' ä - ke siz - ge ne jaz - dım.

B5a

(♩ = 120) CD track 37

Men ay - ta - yın bet - a - şar,

Ö - si - yet sö - zim ja - ra - sar.

Pay - gam - ba - ri ği - zın u - za - tıp,

So - lar - dan gal - gan bet - a - şar, deyt.

Sät - ti ğü - ni tü - sip - şın,

Sät - ti bol - sın a - ya - ğın.

Jok năr - se - den ta - la - sıp,

Be - liḡ - nen je - me ta - ya - gıḡ.

Bul a - ra - da tur - may - sıḡ,

Es' - ne tūs - sin ba - ya - gım.

Bul ke - rey - diḡ or - da - sı,

Or - da jo - lun bak ke - lin.

Er - te tu - rup jay ja - tıp,

At' - e - ne - ne jak ke - lin.

Jaw - gan kar - day ak ke - lin deyd',

Mi - ne - kiy a - ta siz - ge bir sä - lem, deyd'.

B5b

(♩ = 100)



Bet - a - šar ba - si bis - mil - lã,



Al ja - ma - gat söz tñ - da.



Ke - lin gel - di we - sik åš,



E - ne - si ge - lip ča - šuw čaš.



Ka - yin me - nen kay'n - a - ga törd' o - tñ - ri - gån,




Mi - na kel - gen ge - lin - niñ,



Jak - ši - law ay - tñp be - tin aš.

B5c

(♩ = 100)



Ay, da - la - da, oy, kuw ka - zik,
Ku - lan - niņ et', ow, jol - g'a - zik.
Ji - la - ma - yin de - sem, d'ow,
Ü-yim bir gald', ow, ku - la - zip.

B6a

(♩ = 100) CD track 41



Ay-gir, oy, tok - pak jald',aw da - la - da tur,
Bu - lu - ga - ri sa - tip al-sam, aw, ka-la-da tur, aw.

B6b


(♩ = 92)



Bas' e - d'a-yaw wö - lö - ñim-niñ Al-Xam sü - re,
wAy - ta - yin men bir ö - löñ, aw, üy - ge gi-r'ay, aw.

B6c

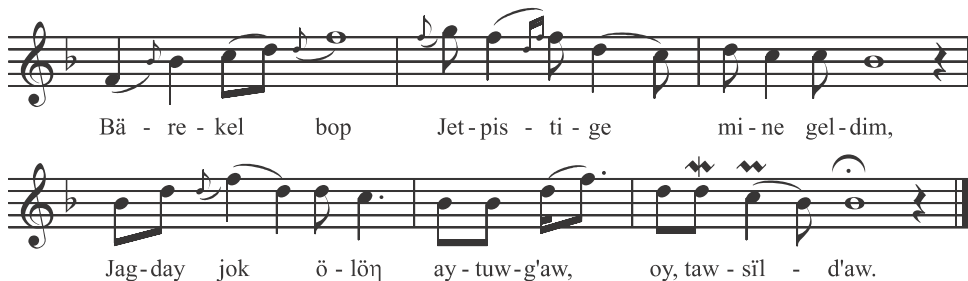
(♩ = 82)



Jer gay-d'ay, aw, biz - diñ Da - yin jay - la - gan - ga,
Jas ku-lin šiñ-gi - rad', ay, aw, bay - la - gän - d'aw.

B6d

(♩ = 100)



Bä - re - kel bop Jet - pis - ti - ge mi - ne gel - dim,
Jag - day jok ö - löñ ay - tuw - g'aw, oy, taw - sil - d'aw.

B6e

(♩ = 64)

Musical score for B6e, featuring two staves of music in a 6/4 time signature. The melody is written on a treble clef staff with a key signature of one flat. The lyrics are: Bas' ed', ay, aw, wö - lö - ñüm - niñ I - rä - yim - bek, At kos - tım Alt' A - ral-dan aw, sï-na-yin dew, ew.

Bas' ed', ay, aw, wö - lö - ñüm - niñ I - rä - yim - bek,
At kos - tım Alt' A - ral-dan aw, sï-na-yin dew, ew.

B6f

(♩ = 116)

Musical score for B6f, featuring two staves of music in a 6/4 time signature. The melody is written on a treble clef staff with a key signature of one flat. The lyrics are: Ba - ha - sïn - da, ha-yaw, ka - ra taw - diñ köş ke - he - le - dï, Köş-ken say' bir tay - la - gım, ay, bos ke - le - he - d'ay, aw.

Ba - ha - sïn - da, ha-yaw, ka - ra taw - diñ köş ke - he - le - dï,
Köş-ken say' bir tay - la - gım, ay, bos ke - le - he - d'ay, aw.

B6g

(♩ = 94)

Musical score for B6g, featuring two staves of music in a 6/4 time signature. The melody is written on a treble clef staff with a key signature of one flat. The lyrics are: Sa-la-yi-h'n, a - oy, sal de - se - ñiz, zaw - lâp, zaw - lap, Ke - le - d'ay kö - me - key - den, ay, wö - leñ kaw - law, aw.

Sa-la-yi-h'n, a - oy, sal de - se - ñiz, zaw - lâp, zaw - lap,
Ke - le - d'ay kö - me - key - den, ay, wö - leñ kaw - law, aw.

B7a

(♩ = 66)

CD track 43

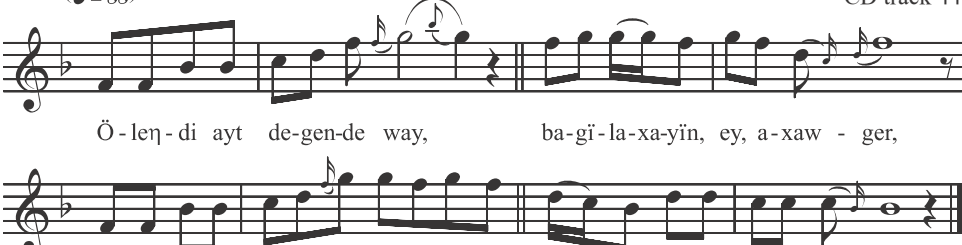


At' a - na-sin siy - la - gan a - lal ul - g'aw,
Ta-miy ber-sen däv - lö - ti jil-dan jil-g'aw, ey, aw, gaw.

B7b

(♩ = 88)

CD track 44



Ö-leñ-di ayt de-gen-de way, ba-gi-la-xa-yin, ey, a-xaw - ger,
Tu-wis-tar a - lis jür-señ sa-gi-na-yin, ku-ru-bim, ay, oy - na bir kün, ay.

B7c

(♩ = 72)



At - tay bop ar - pa je - gen iz - deyd' e - ken, ow,
Bir jü-rip e - ki jas-tar üy - ren - gen soñ, a-yuw - ga-gay sä-lem äy - day, aw.

Ref.

dUw-ga - gay sä-lem, ay, i - day, O-yaw jat sä-lem, ay, i - day,
 Ay-ta-yin du - gay sä-lem kal - gån - dar-ga, ay-uw - ga-gay, sä - lem, ay - i-daw.

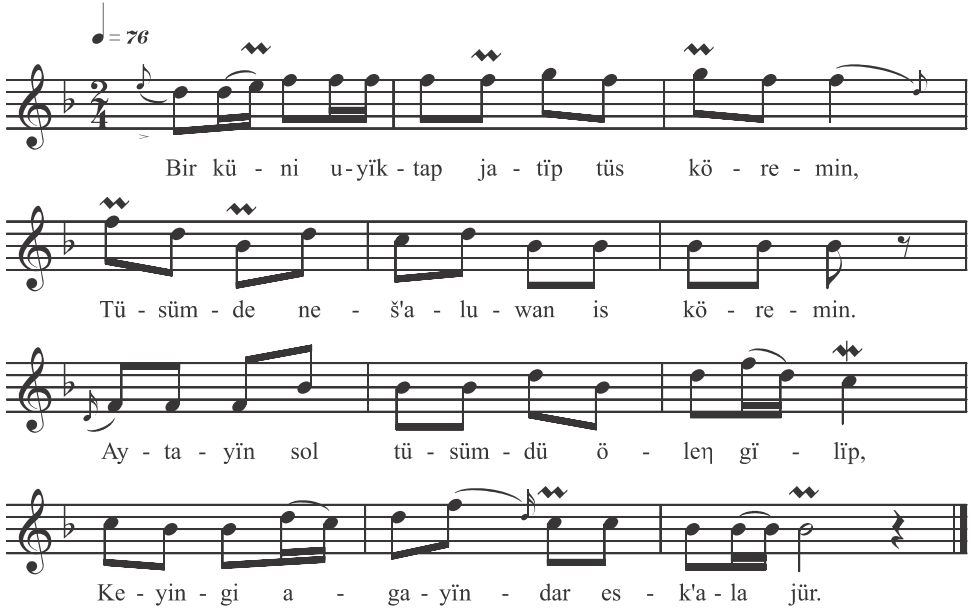
B8a

$\bullet = 100$ CD track 47

A - tñ - nan ay - na - la - yin bi - ri Ku - da - yim,
 Ji - git - ke pay - da ber - mes sa - ri wa - yim.
 On bir jil me - ken - de - gen Bö - kön Mō - rön,
 Ay - ta - yin bir a - zi - rak so - niñ ja - yin.

B8b

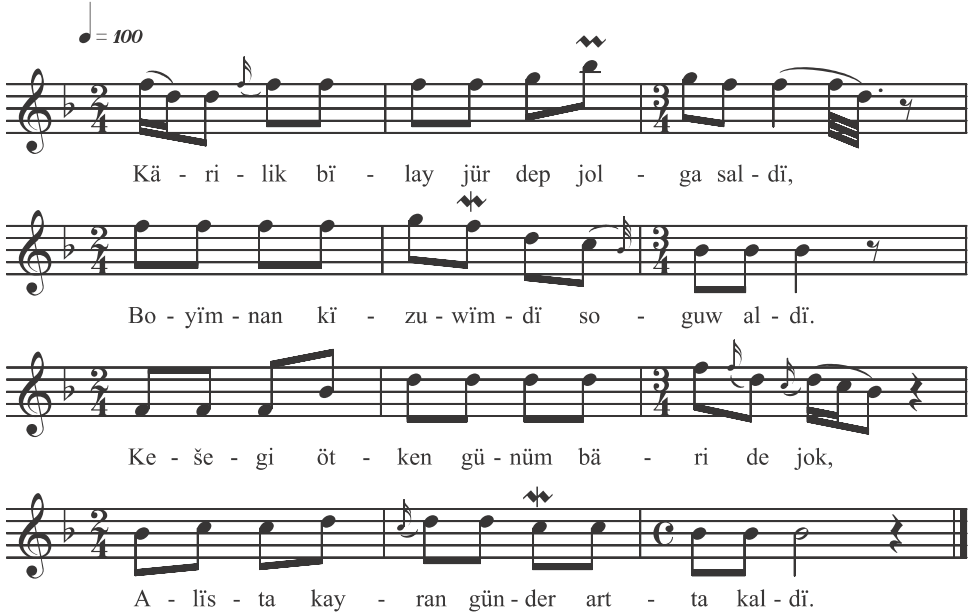
$\bullet = 76$



Bir kü - ni u-yük - tap ja - tıp tús kö - re - min,
Tü - süm - de ne - ş'a - lu - wan is kö - re - min.
Ay - ta - yin sol tü - süm - dü ö - leñ gı - lıp,
Ke - yin - gi a - ga - yin - dar es - k'a - la jür.

B8c


$\bullet = 100$




Kä - ri - lik bİ - lay jür dep jol - ga sal - dİ,
Bo - yim - nan kİ - zu - wım - dİ so - guw al - dİ.
Ke - še - gi öt - ken gü - nüm bā - ri de jok,
A - lİs - ta kay - ran gün - der art - ta kal - dİ.

B8d


$\bullet = 92$




Ji - git - ter a - zan ça - kİR er - te tu - rİp,



Sä - lem ber ül - ken - der - ge kol kuw - sı - rİp,



Ba - yan - sız pä - niy jal - gan o - pa - sı jok,



Ke - te - sıñ buy - ruk kel - se bir gÜN jü - rİp.

Ref:



Mä - li - key ma - saw - lå - me ja - ra - pa - zan,



El ja - ña e - lüw jİL - da, düz jİL ka - zan.

B8e

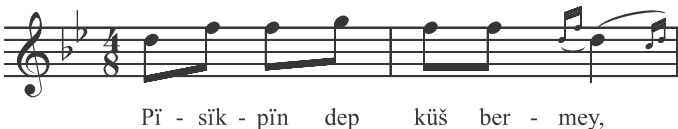
$\bullet = 190$



Ja - man ka - tİN, ja - man ka - tİN,



Čİ - ga - rar ja - man ka - tİN bay - dİñ a - tİN.



Te - ri - si - niḡ çe - ti - nen,

Te - ri - si - niḡ çe - ti - nen.

Ĭ - rī - sīḡ - niḡ bel - gi - si,

Jak - sī bol - sa ka - ti - niḡ,

Jaḡ - ka bol - sa o - ti - niḡ,

Ča - šil - ma - sa ko - kī - niḡ,

Ča - šil - ma - sa ko - kī - niḡ,

Si - rä get - pes ko - kī - riḡ,

Ay - na - la - yīn ka - ra - gīm,

Üy'ḡ - nen get - pes to - pī - riḡ.

B9

(♩ = 108)



Toyd' ö-lön bu - dan bu - rİN, a - xaw, ayt-ka-nİM jok,



Kol - tuk - tan kö - te - re ber, ak köy-lök, kö - Ƣil jay,



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

B10

♩ = 96



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



On se - giz miƢ galam-dİ al-gan e - ken.

B11

♩ = 100



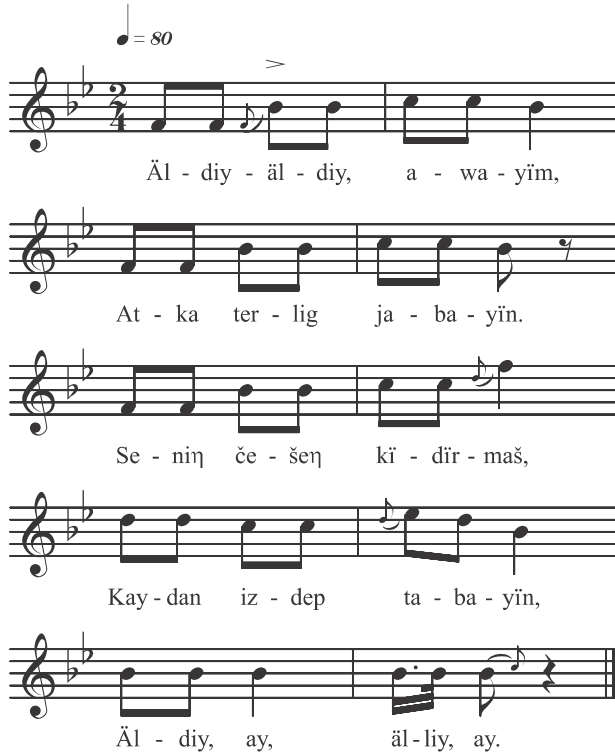
Ba-za-rİ-dan a - liƢ kel-gen, ey, ak çöm-pez bar,



I-şin-de ak çöm-pez-diƢ, ay, gü-nim, ay, İ-rİ-gay gez bar.

B12

$\text{♩} = 80$



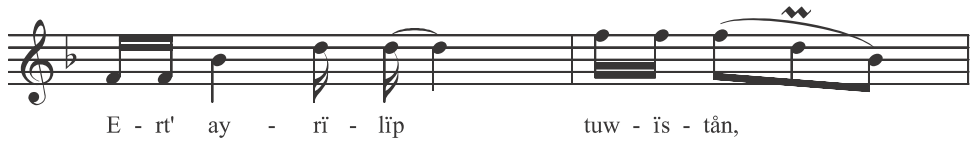
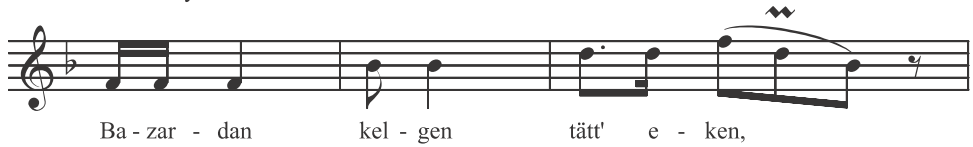
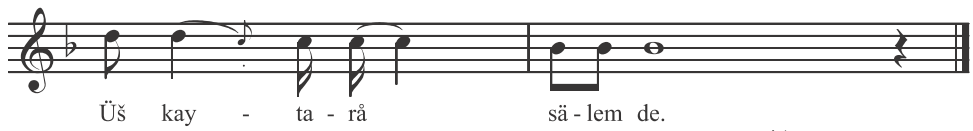
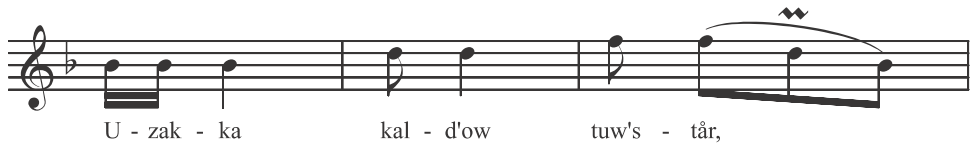
Äl - diy - ä l - diy, a - wa - yim,
At - ka ter - lig ja - ba - yin.
Se - niñ çe - şeñ kī - dīr - maş,
Kay - dan iz - dep ta - ba - yin,
Äl - diy, ay, ä l - liy, ay.

B13

$(\text{♩} = 76)$



Ka - ra - gay ba - sı ka - lam - dī,
Mol - da - lār ja - zar ä - lem - di.



ABOUT THE KAZAKH TEXTS

A brief review of the phonology of the Kazakh language

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

<i>Vowels</i>	illabial		labial	
back (velar)	<i>a</i>	-	<i>ï</i>	<i>o</i> <i>u</i>
front (palatal)	<i>ä</i>	<i>e</i>	<i>i</i>	<i>ö</i> <i>ü</i>

<i>Consonants</i>	bilabial	labio-dental	palatal	guttural
plosive	<i>b/p</i>	<i>d/t</i>	<i>g/k</i>	<i>q*</i>
affricative		<i>č**/j</i>		
fricative	<i>w</i>	<i>s/z, š/ž**</i>	<i>y</i>	<i>ɣ*</i>
nasal	<i>m</i>	<i>n</i>		<i>ŋ</i>
lateral		<i>l/r</i>		

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

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

When a phoneme is marked identically in English, it is shown with the '=' mark.

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

Kazakh spelling depends on pronunciation, with several deviations, so no servile transliteration is helpful. The main deviations are the following. Close vowels (*i*, *i*, *u*, *ü*) are highly reduced, tending towards open vowels (*a*, *e*, *o*, *ö*). In the cyrillic script separate symbols have been introduced to denote *i* and *u*. The cyrillic *i* and *u* (*и* and *у*) denote compound sounds (*iy/iy*, *uw/üw*) pronounced as diphthongs or long vowels, where the vowels are not reduced. Thus *uw/üw* are pronounced long *ü* or *uw* (with a not reduced *u*), e.g. *suw*, *tuw-*, *baruw*, *kelüw*. Similarly, the pronunciation of *iy/iy* are long *i* or *iy* (with a not reduced *i*), e.g. *jüy-*, *süy*, *kiy-*, *biy*.

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

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

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

Transcription of the Kazakh alphabet

Cyrillic	transcription	Cyrillic	transcription
а	<i>a</i>	ә	<i>ö</i>
ә	<i>ä</i>	п	<i>p</i>
б	<i>b</i>	р	<i>r</i>
в	<i>(v)*</i>	с	<i>s</i>
г	<i>g</i>	т	<i>t</i>
ғ	<i>(ɣ)**</i>	у	<i>w or uw/üw***</i>
д	<i>d</i>	ұ	<i>u</i>
е	<i>e</i>	ү	<i>ü</i>
ж	<i>j</i>	ф	<i>(f)*</i>
з	<i>z</i>	х	<i>x</i>
и	<i>iy/iy</i>	һ	<i>h</i>
й	<i>y</i>	п	<i>(c)*</i>
к	<i>k</i>	ч	<i>(č)*</i>
к	<i>(q)**</i>	ш	<i>š</i>
л	<i>l</i>	щ	<i>šš</i>
м	<i>m</i>	ы	<i>ı</i>
н	<i>n</i>	і	<i>i</i>
ң	<i>ŋ</i>	ю	<i>yuw/yüw</i>
о	<i>o</i>	я	<i>ya</i>

* Only in Russian words, ** Not separate phonemes, variants of *g* or *k*,

*** *w* after vowels and *uw/üw* after consonants

About the orthography of texts in the music examples

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

Vowels

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

Vowels *i* and *ı* are highly reduced in Kazakh so they can often hardly be heard, or are omitted, e.g. *topırak* or *toprak* (in the musical transcriptions it is denoted as *top'rak*), *baradı* or *barat* (marked *barad'* in the score).

When a word ends on a vowel followed by a word with an initial consonant, the final vowel is usually omitted, e.g. *kel' almaydı* instead of *kele almaydı*, or *kayd' eken* instead of *kayda eken*, etc.

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

Consonants

In final or initial position *k* may become voiced when it meets a vowel or another voiced consonant, e.g. *jaksï kiz* or *jaksï giz*, *ak orda* or *ag orda*, *baruw kerek* or *baruw gerek*. The final *p* of adverbium perfecti (-*Ip*) may often become *w* before a vowel, especially in compound verb forms, e.g. *körüw edi* instead of *köröp edi*, *satïw aldï* instead of *satïp aldï*. Rarely the intervocal *b* may also become *w*, e.g. *kawak* instead of *kabak*.

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

Differences between the dialects in Bayan Ölgii and Mangkïstaw

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

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

Labialization is stronger in the Ölgii dialect, e.g. Ölg. *körgönüm* – Mang. *kör-genim*, Ölg. *kurbumnuj* – Mang. *kurbumniñ*. As was mentioned above, this is not included in the standard language: *kurbimniñ*. In Mangkïstaw dialects sometimes *k* is uttered *x*, e.g. *karlik* replaced by *xarlik*, while in Ölgii the *x* of Persian and Arabic words is always a velar *k*, e.g. stand. *xat*, Ölg. *kat*.

The text in Kazakh Folksongs

The basic verse lines of Kazakh folksongs are seven or eleven syllables long. The *seven-syllable* lines are the ceremonial songs, lullabies, children's songs and terme texts. These verse lines usually have a 4|3 division. However, the augmentation of

the heptasyllabic line through the addition of exclamations is not rare. One may rather say that it is the consistently applied 7-syllable line that is rare. When performing a *terme*, the singer recites lines of highly varying syllable number, but the duration of a line in time is usually identical. Ample examples can be found among the texts of tunes №1a-i, 2a-i. The text is enlarged in an interesting way in the folk-songs: not infrequently, the additional text is put to the longest notes (e.g. ex. 11).

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

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

<i>Syllable number</i>	7	8	7 and 8	11
Mangkistaw and Mongolian Kazakh	4 3	3 2 3	4 3 and 3 2 3	3 4 4
Anatolian Turkish and Hungarian	4 3	4 4	–	4 4 3 or 6 5

KAZAKH SONG-TEXTS AND THEIR ENGLISH TRANSLATION

Texts of the examples

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

<i>Sözdiñ basi bismilla,</i>	The first word is bismillah,
<i>Bismillasiz pende is kılma.</i>	Don't start anything without bismillah.
<i>Katuwlansa kar tuwra,</i>	If he hardens with wrath,
<i>Kelesi ayda tapsirgan</i>	The Prophet will give the world
<i>Düniyeni rasul Allaga.</i>	To Allah next month.

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

<i>Bir degende ne jaman?</i>	First of all, what is bad?
<i>Bilimsiz tuwsa ul jaman.</i>	A boy born without knowledge is bad.
<i>Eki dese ne jaman?</i>	Secondly, what is bad?
<i>Ene tilin almagan,</i>	A self-important young wife
<i>Bile de bilse</i>	Not heeding to her mother-in-law's
<i>kiz jaman.</i>	word is bad.

<i>Üş degende ne jaman?</i>	Thirdly, what is bad?
<i>Üşkilsiz kiyim bul jaman.</i>	A dress without hemming is bad.
<i>Tört degen ne jaman?</i>	Fourthly, what is bad?
<i>Töresin tuwra bermese,</i>	A greedy bey who
<i>Parakor bolsa biy jaman.</i>	Breaches the law is bad.

<i>Bes degende ne jaman?</i>	Fifthly, what is bad?
<i>Bes waktiñ namazın,</i>	A man who fails to say
<i>Kaza kılsa er jaman.</i>	His five prayers a day is bad.

<i>Altı dese ne jaman?</i>	Sixth, what is bad?
<i>Alganşa alğan aruwıñ,</i>	When the fairest lass you married
<i>Köp işinde künkildep,</i>	Shows her dissatisfaction to others
<i>Betiñnen ursa bul jaman.</i>	And smacks your face, that's bad.

<i>Jeti dese ne jaman?</i>	Seventh, what is bad?
<i>Jetkinşekke ok tiyse,</i>	When a young man is hit by a bullet,
<i>Jer tayanbay turgızbay,</i>	He lies in agony,
<i>Jan kiyagan bul jaman.</i>	He cannot get up, that's bad.

*Segiz dese ne jaman?
Serke sandi at minse,
Sergelden sapar jol šekse.
Jürgen jolij oñbasa,
Oylaganij bolmasa,
Kapida bolsa er jaman.*

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

*Togiz dese ne jaman?
Altin taktij üstinde
Tolispay kalsa kan jaman.*

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

*On degende ne jaman?
Kaygili bolsa bul jaman.
On bir dese ne jaman?
Aramnan jiygan mal jaman.*

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

*On eki dese ne jaman?
Akili jok kiz jaman.*

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

*On üš dese ne jaman?
Kelin menen balaga
Buyirmagan bolsa šal jaman.*

Thirteenth, what is bad?
When your wife and son
Cannot agree with your old father.

...
*Kimnen kalmas bul düniye
Kapida öter bul zaman.*

...
But the life of all of us
Will come to an end one day.

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

*Zamandasim, Aral-bay,
Bilmey bir kaldim
balañdi.
Tawekel endi šükir edi,
Awziña alma jamandi.
Men bilmey kaldim
kapida,
Ayta almay sözdiñ parkin ay.*

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

*Ökingen men payda jok,
Kayirin bersin artiña.
Aynalayin, Aral-bay,
Ayı bitkende ay da öler,
Jili bitkende jil da öler.*

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

ex. 4 Sketch of terme without words – Nurmuxan (61), Mangkistaw, Akšukir

ex. 5 Sijisuw ‘bride’s farewell song’ – Akles (65), Mangkistaw, Jetibay

*Esiktiñ aldı kara tas,
Kabıgın al da malga şaş.
Janımday körgen jan kökem,
Ayda bir apta amandas.*

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

*Bazardan kelgen keseler,
Şay samawrın eseler.
Janımday körgen jan anam,
Jolda bir kelip turgaysıñ.*

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

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

*Bismilla dep bastayın,
Alıska şıgarıp tastayın.
Ol duniya kiyin-di,
Oylanbay jetip bargaysıñ.*

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

*Kiyamet degen kiyin-di,
Kiyinalmay jetip bargaysıñ.
Şerbettiñ suwın işkeysıñ,
Şeşine beliñe
tüskeysıñ.*

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

*Jan surawşı kelgende,
Jawabın tüzüw bergeysıñ.
Peyiştıñ jolı
üş ayır,
Jañılmay jolga tüskeysıñ.*

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

ex. 7 Kara än ‘simple song’ – Ayjan (78), Mangkistaw, Jıngıldı

*Ak sur at ayañday kör,
bügin el jok,
Aldıñda kus konganday
aydın köl jok.
Ayañdap ak sur at
barganıñda,
Aldıñda min de kel dep turgan
kos küreñ jok.*

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

*Karagım aynalayın mañdayiñnan,
Sen öziñ kanday ediñ!*

My sweetest love, ah, your beautiful brow,
How beautiful you were yourself!

*Ketpeydi seni tatıp,
Jan tilim tañdayımnan.*

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

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

*Ay, menen künim tutıldı,
Altın bir sakam utıldı.
Utkan bir kisi berer-me,
Jezdekem kaytıp keler-me?*

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

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

*Bazardan kelgen keseler,
Şay samawrın eseler.
Janımday körgen jan anam,
Jolda bir kelip turgaysıñ.*

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

ex. 10 Siñsuv ‘bride's farewell song’ – Toydik (60), Mangkïstaw, Kizilsay

*... kez de toksan bastı iyil, äke,
Sıymadı torgay basım
biyil, äke.
Kız da bolsam äkeme
ulday edim,
Jek körgenin äkemniñ biyil bildim.*

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

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

*Bir küy bar dombıramda,
tartılmagan,
Bir sır bar köñilimde,
aytılmagan.
Änimdi arnadım men, säwlem sagan,
Köziñnen aynalayın
jawtañdagan.*

There's a song in my dombra, so far
never played,
There's a secret in my heart, so far
never told.
I meant my song for you, sweetheart,
The lustre of your fair eyes
bewitches me.

*Ak säwle aspan menen
talasasıñ,
Tögilip iygiña kara
şasıñ.
Jalt berip kuralay köz
karaganda,
Janımnıñ jaylawına jarasasıñ.*

The white light of your face rivals that
of the sky,
Your black hair is falling down upon
your shoulders.
Your eye flashes, as if you were the fawn
of the Tatar antelope,
You fit well in the abode of my soul.

Refr.

*Şınar ay, Şınar ay, gaşigün sizge
kumar,
Şiniñdi aytşı känekiy,
Jas jürek kaşan tınar.*

Refr:

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

ex. 12 Kara än ‘simple song’ – Koşakan (60), Mangkistaw, Senek

*Köşkende jilki aydaymın
kara menen,
Tal kurik aldım kesip ara
menen.
Jañaktan alğan tañdap
Ak Böbegim,
Iyt kedey alıp ketti para
menen.*

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

*Ak Böbek, ketkeniñ-be sertten tayıp,
Adamdı Alda ayradı erli-zayıp.
Ak Böbek, tanımasañ
tanıtayın,
Balası Korabaydiñ, atım Kayıp.*

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

*Jañaktan awlım köşti,
kulay almay,
Ayrıldım Ak Böbekten
kuda almay.
Ayrılıp Ak Böbekten, karagerden,
Üş kün essiz jattım
jılay almay.*

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

ex. 13 Kara än ‘simple song’ – Köpbol (48), Mangkistaw, Akşukir

*Bizdiñ el kaytuwşı edi Arka⁴⁵ jaylap,
Kepsenge suw tüsetin biye baylap.
Samawrın sazdiñ suwı sarı
kizil şay,
Säskelep turuwşı edi
äzer kaynap.*

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

*Şin ayak, altın kese, mol
dastarkan,
Suluwlar kuyuwşı edi közi jaynap.*

China glasses, golden cups, on a rich
tablecloth,
Our beauties laid the table with radiant eyes.

*Esime, kayran elim, sen
tüskende,
Ketedi zīgirdanīm kaynap, kaynap.*

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

*Maḡkīstaw kulazīy-ma eli
ketken soḡ,
Tartadī šōbi kuwaḡ jer
kepken soḡ.
Süyretken bäygekerdiḡ
šilbirīnday,
Ol дәwlet eki kelmes bir ketken soḡ.*

Mangkystau becomes deserted when its
people have left,
When its land has dried out, its grass is
scorched.
Just as a race-horse is pulled on a
leading-rein,⁴⁶
Riches vanish as rapidly.

ex. 14 Terme ‘didactic song’ – Köpbol (48), Mangkīstaw, Akšükir

*Äweli tuwgannan soḡ birge jettim,
Eḡbektep eki jasta törge
jettim.
Üš penen tört jasımda tilim šigip,
Šüldirlep ata-anamdī ermek ettim.*

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

*Kelgen soḡ bes jasıma oyin bildim,
Oyinnan kalganımda wayim bildim.
Altıda balalar men asik
atip,
Oyinnüḡ neše türlü jayin bildim.*

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

*Jetige jetkennen soḡ ayla bildim,
Segizde zalal menen payda
bildim.
Aytsa da köten bolar jas bala dep,
Özimdi telegey tejiz darıya
kördim.*

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

ex. 15 Besik jiri ‘lullaby’ – Duwan's wife (75), Mangkīstaw, Ataš

*Aynalayin ak böpem,
Appak bolip jüredi.
Ak kötenge kagadi.
Maması özi bagadi,
Kötenge kagadi.*

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

*Äldiy-äldiy dep baktim,
Közimniḡ jasi köl bolip,
Kökiregim sel bolip.*

Sleep, sleep, I was on guard,
There's a sea of tears in my eyes,
A flood from my bosom.

*Ak kötenge kagadı.
Maması özi bagadı,
Kötenge kagadı.*

I'm patting her white bum.
Only his mother is taking care of her,
Patting at her bum.

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

*Ay, agalar, agalar,
Jası ülken analar,
Karındas, jeyke-jay, apalar,
Aldiñjzda aytatın
Bir azgantay sözim bar.*

Ay, brothers, brothers,
My grand-mothers,
Sisters, sisters-in-law, aunts,
I should like to say
A few words to you.

*Bayagı jilki jilında
Men anamnan tuwıppın,
Sarı-Arkanım kirında.*

Sometime, in the year of the horse
My mother gave birth to me,
In the Sary-Arka steppe.

*Äweli Aday atamiz,
Jetipti konis burında.
Köbeytem dep maldarım,
Bolmaptı isi gılımında.*

Our ancestor was Aday,
He had lots of pastures.
He kept increasing his livestock,
He cared little for scholarship.

*Budan da miktı jil bolsa,
Uşıraydı eken şigänga.
Osı eken bizdiñ tuwgan jer,
Kindikti kesip juwgan jer.*

When it was a hard year,
All the livestock perished.
This is our native land,
Where our navels were cut and washed us.

*Osı kezde äkemiz,
Alpıska kelgen şal eken.
Burşak salıp moyñına,
Tilegeni bala eken.*

At that time our father
Was an old man of sixty.
He was begging for a child
With a rope tied round his neck.⁴⁷

*Bizdi minaw körgeşin,
Tilegenin Alla bergesin.
At şaptırıp toy kılıp,
Toyga ulassın toyım dep,
Bir neşe maldı goy kürgen.*

Allah paid heed to his prayer,
I was born to this world.
He made a feast with a horse-race,
He said, all must revel,
Many animals were slain then.

ex. 17 Besik jiri ‘lullaby’ – Buldı (58), Mangkistaw, Senek

*Äldiy-äldiy, böbegim,
Awzımdağı öleñim.
Besik jirın aytayın,
Tün uykımdı tört bölip.*

Sleep, sleep, my little babe,
My lips are alive with songs.
I am singing a lullaby,
I've woken up four times at night.

ex. 18 Besik jiri ‘lullaby’ – Duwan's wife (75), Mangkistaw, Ataš

<i>Ak besikke böleyin,</i>	I'm laying her in a white crib,
<i>Ak tösekke jalayin.</i>	I've covered her with a white blanket.
<i>Jarigim meniñ jatir;</i>	My little dear is lying,
<i>Äldiy de böpe bolip.</i>	She's lulling away.

ex. 19 Jubatuw ‘consoling song’ – Ayjan (78), Mangkistaw, Jiñgildi

<i>Ašamaylap tay</i>	Tying a training saddle on a
<i>baylap,</i>	two-year-old colt, ⁴⁸
<i>Tay terletseñ baybaylap.</i>	I'm driving it around yelling.
<i>Azirak agat is kilsam,</i>	For this little mischief
<i>Ülken äkem aygaylap.</i>	I get a scolding from my grandfather.
<i>Men de goy okiymin.</i>	I am going to study, too.
<i>Okiganda kim bolam?</i>	What will I be when I have learnt?
<i>Awlıma da ay-kün bolam.</i>	I'll be the moon and the sun of my camp.

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

<i>O Döngey, minaw Döngey, Döngey,</i>	Oh Döngey, this Döngey, this Döngey,
<i>Dawsim ašilmaydı šiga jelmey.</i>	My voice is silent, stuck in my throat.
<i>Kešegi bes bolistiñ bazarında</i>	In the bazaar of the one-time five governors
<i>Alkada alšanadım,</i>	I used to strut among the people proudly,
<i>bäyge berdi.</i>	winning prizes.
<i>Tüyeni oytañ jerge šögirgenim,</i>	I got the camel to kneel down in a ditch,
<i>Soñına salkamdıktıñ köp ergenmin.</i>	I payed much heed to the words of the old.
<i>Jarti kurt jan-kaltadan</i>	I ate half a piece of cheese, breaking off
<i>jarip jegen,</i>	crumbs in my pocket,
<i>Kurbidan söy-tip jürgen, ne</i>	I've suffered much from the whims of
<i>körgeñmin.</i>	my sweetheart.

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

<i>Kelemin jogaridan</i>	I've come from the mountain aback my
<i>kerge minip,</i>	bay steed,
<i>Ak-bas altay toga</i>	I'm sitting on an Altay saddle with a
<i>erge minip.</i>	white front and buckle.
<i>Ayrılıp Ak Böbekten jürgennen,</i>	I've been torn away from Ak Böbek,
<i>Onan da ölgen jaksı jerge kirip.</i>	I had better die, hiding beneath the ground.

ex. 22 Kara än ‘simple song’ – Däwitbay (70), Mangkïstaw, Train station of Aktaw

*Surasañ meniñ atım, Zülgär edim,
Kelgende kara sözge dilmär edim.
Jiyırma bes eki aynalıp kelsem kayta,
Düniyeniyñ tört burışın bilgär edim.*

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

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

*Birewdi asaw deydi, tentek deydi,
Birewdi kiz minezdi erkek deydi.
Är kimdi öz ornına ädil koyıp,
Bäri bir wakit özi jetekteydi.*

One is said to be wild, the other mischievous,
The third is taken for a feminine man.
Everyone will be judged righteously,
Life leads us on a leash.

*Jamandı bir jolata kulıptaydı,
Jaksini el älpeştep umıtpaydı.
Kewdesin key birewler kötergen men,
Axmakka ardagerdi juwıtpaydı.*

The wicked will be locked up for good,⁴⁹
But the good won't be forgotten by the people.
Although there are bumptious people,
The stupid will never enjoy respect.

*Tuwgan el, san jol ötip
sänim jok-ti,
Tereñ oy, merwert sözder
agıldırğan solar.*

I have roamed my native land many times,
but I haven't met with luck.
Profound thoughts, eloquent words have
been sown for us.

Refr.

*Jürgende ortamızda ardaktayık,
Bir küni bärimizdi
sagındıradı.*

Refr:

So long as he is with us, we respect him,
Since the day will come when we can
only long for him.

ex. 24 Kara än ‘simple song’ – Nurbergen (42), Mangkïstaw, Düngerlew

*Awilim jeri Er-Konaydıñ
biyiginde,
Kus konar kara jerdiñ
biyigine.
Bürkittey jel awdargan
toliksıymın,
Keşegi ketken erkem küyigine.*

Our nomadic pastures are on the Er-Konay
heights,
The birds alight (...) on the height of the
black earth.
Like an eagle spinning in the wind, I'm
bearing with pride
That my sweetheart has left me.

ex. 25 Siñsuw ‘bride's farewell song’ – Şarkat (71), Mangkïstaw, Fort Ševčenko

*Men ketkeli jeñeşe köp
jil ötti,
Köp sargayıp kökeşim kasiret
şekti, jeñeşe.*

Many years have passed since I left,
sister-in-law,
I've brooded much full of longing,
sister-in-law.

ex. 26 Siḡsuw ‘bride's farewell song’ – Bāyniš (90), Mangkīstaw, Üštagan

*Xalkimniñ jilaganın ne kılayın?
Artımda bir az jılap bawrım kaldı.*

What shall I do when my people are crying?
My brothers and sisters are left behind weeping.

ex. 27 Kara än ‘simple song’ – Bakit (55), Mangkīstaw, Kurik

*Zäwreş, seniñ üşin elden keldim,
Bayagı öziñ körgeñ jerden keldim.
Sen nege men kelgende tebirenbeysiñ,
Iyiskep bir süyeyin degen edim.*

Zuhra, I've come from afar for you,
From the place you once lived.
Why don't you feel moved, when I arrive?
I wanted to kiss you once.

ex. 28 Kara än ‘simple song’ – Buldı (58), Mangkīstaw, Senek

*İzıldaydı äwede jasıl sona,
Ay dalada kalıptı jalğız mola.
Men ketkende Ak Bala awrıp edi,
Ak Bala kiz bolmasa, munan kara.*

A green horse-fly is buzzing in the air,
There's a solitary grave in the steppe.
When I left, Ak Bala was ill,
If she is no maiden, look here.

ex. 29 Kara än ‘simple song’ – Buldı (58), Mangkīstaw, Senek

*Jilkışımın elimniñ men dermin,
Altın juldız aygagı
eñbegimniñ.
Är töbede köp jilkı kök
alañ-ba,
Möldiregen kögildir kölderiniñ.*

I am my people's horseherd,
My work is acknowledged with a
golden star.
All over the hills there are many horses,
grey and motleyed,
There by the glittering blue lake.

Refr.

*Kültelengen jalı bar,
Jelden jüyrik janıwar.
Seni bakkın adamniñ
Eñbeginiñ bağı bar.*

Refr:

Its mane is flying,
It's faster than the wind.
The one that tends you
Has a lucky job.

ex. 30 Siḡsuw ‘bride's farewell song’ – Bāyniš (90), Mangkīstaw, Üštagan

*Kayranda meniñ bosagam,
Birine şeşile jasagam.
Erkindep öşken
öz törim,
Eriksiz ketip baramın.*

My dearest doorpost,
My trousseau was suddenly got out.
I was brought up free at the place of
honour in my yurt,
But now I am forced to leave.

*Kayranda meniñ bawrım,
Bawrımdı kiya almay,
Aynalayın, xalkım, aw.*

Oh my dearest relatives,
I can't leave my relatives,
My precious people.

*Bazardan kelgen keseler,
Samawrın säynek eseler.
Eriksiz ketip baramın,
Koş aman bolsa şeşeler.*

The cups brought back from the market,
Tea is poured into them from the samovar.
I am leaving reluctantly,
May God bless you, mother.

ex. 31 Prayer in Arabic – Turganbay (45), Mangkistaw, Akşükir

ex. 32 Kara än ‘simple song’ – Buldı (58), Mangkistaw, Senek

*İzıldaydı äwede jasıl sona,
Ay dalada kalıptı jalgız mola, erkem, ay.
Men ketkende Ak Bala awrıp edi,
Ak Bala kız bolmasa, munan kara, erkem, ay.*

A green horse-fly is buzzing in the air,
There's a solitary grave in the steppe, darling.
When I left, Ak Bala was ill,
If she is no maiden, look here, darling.

ex. 33 Kara än ‘simple song’ – Akkozi (70), Mangkistaw, Jetibay

*Jilkı aydaymın el köşe ala
menen,
Keldim talay awlıña dala
menen.
Bew, karagım, esime sen tüskende,
Saginamın sargayıp sana menen.*

When we migrate, I drive the stud on a
calico horse,
I have often come from the steppe to
stay with you.
Oh, sweetheart, when I remembered you,
I thought of you longing and with sorrow.

ex. 34 Turkmen song – Izimakül (66), Mangkistaw, Ataş

*Yakanıñ düybünde yikildim, yattım,
Tüpengi doldurup duşmanı attım.*

I hid lying at the bottom of the trench,
I shot at the enemy, loading my gun.

ex. 35 Azeri song – Izimakül (66), Mangkistaw, Ataş

ex. 36 Tatar song – Izimakül (66), Mangkistaw, Ataş

*Ay uragım salıp iñ başınnan,
Koyaş nurlarındın nur aldık.
Salkın şışmälärdin suw
alganda,
Kul-yawlıgıñ kemgä bolgadiñ?*

I am carrying a sickle over my shoulder,
Sunrays are glittering on it.
When we ladled water from the
cool spring,
Who did you wave to with your kerchief?

ex. 37 Köris ‘lament’ – Mädiyne (51), Bayan Ölgıy

*Esiktiñ aldı şilkıldak,
Şöp şıgadı ilkıldap.
Kayranda meniñ sabazım,
Janıma battı
iñkıldap.*

There's a bush outside the door,
The grass grows freshly green.
Ah, where is my sweetheart,
When I think of him, grief gnaws
at my heart.

*Äweden uşkan ak suňkar,
Kanatı men jer sıypar.
Artıñda kalgan jetewdiñ,
Mañdayınan kim sıypar?*

The white falcon flying in the sky
Touches the ground with its wings.
Six children are left behind,
Who will caress their brows?

*... boyı aňırak,
Kayıñnan iygen şaňırak.
Kayranda meniñ sabazım,
Orni bir kaldı aňırıp.*

The banks of the Ölgıy are steep,⁵⁰
The roof ring is made of birch.
Ah, my darling,
Your place is left empty.

ex. 38 Kōris ‘lament’ – Kamariya (64), Bayan Ölgıy

*Esiktiñ aldı japırak,
Japıragı jatır jaltırıp.
İymandı bolgır kulınım,
Salmadıñ magan topırak.*

There are leaves outside the yurt,
Leaves are lying glittering on the ground.
May God give you a peaceful rest, my child,
You won't cast earth upon my grave.

*Äweden uşkan baygızım,
Birge tuwgan jalgızım!
Aldıñda kargam ketpedim,
Kaldım goy tartıp kaygısın.*

A little owl's flying in the air,
Oh, my only sister!
I haven't died before you did,
Now I must be mourning for you.

ex. 39 Siñsuw ‘bride's farewell song’ – Kasiyla (71), Bayan Ölgıy

*Oy pirim, Alla jasagan,
Ustatpas kuwsam kaşagan.
Jer awdarıp baramın,
Jiberme, kolim, bosagam.*

Oh, holy God,
A ruttish horse cannot be caught.
I am leaving for another place now,
Hands, don't let go of the doorpost.⁵¹

*Artımda kaldı tuwısım,
Bir Alla bersin amandık,
Jüreyin tilep jasagan.*

My kinfolk are left behind,
May God bless them,
I'm asking the Creator's blessing upon them.

*Esiktiñ aldı kürke edi,
Kürkeden atım ürke di.
Kız demeytin agakem,
Kızıl da jelek bürke di.*

There's a straw-stack outside the door,
My horse takes fright of the straw-stack.
Father, you have denounced your daughter,
I red kerchief's covering (my head).

*Esiktiñ aldı kızıl jar,
Kiygende kiynim
jeñi tar.
Bet körüwge boldım zar.*

There's a red abyss outside the door,
The sleeves of my dress I'm wearing are
too tight,
I am longing to see their faces.

ex. 40 Besik jiri ‘lullaby’ – Mäliyke (91), Nalayh

*Äldiy-äldiy, ak böpem,
Ak besikke jat, böpem.
Kunan koydï soy, böpem,
Kuyrigina toy⁵², böpem.*

Sleep, sleep, my little babe,
Lie in a white crib.
Slay a three-year-old sheep,
And have enough of its tail-fat to eat.

*Baydiñ kizïn al, böpem,
Barša tösek sal, böpem.
Baydiñ kizïn almasañ,
Kedeydiñ kizïn al, böpem,
Kön tuwlagïn sal, böpem.*

Marry a rich lassie, sonny,
Lay a silken bedding on the floor.
If not a rich daughter,
Marry then a poor one,
Lay a leather bedding.

*Äldiy-äldiy, appagim,
Ak kiyizden kalpagim.*

Sleep, sleep, my little white thing,
Your cap is made of white felt.

ex. 41 Köris ‘lament’ (without text) – Kasiyla (71), Bayan Ölgii

ex. 42 Kara öleñ ‘simple song’ – Kasiyla (71), Bayan Ölgii

*Ayürldim men elimnen tiri bolip,
Pendeniñ tiri ayürilgan biri bolip.
Salt at pen jañgiz kaşıp men şigip em,
Şibin-jan şikpaydı eken siri bolip.*

I was torn from my people when I was alive,
I became one of those drifted away alive.
I set out on the road on a harnessed horse,
The soul doesn't leave the body like that.

*Sor-Kudik, kaşıp şiktim dalasınan,
Şay iştım Terektiniñ kalasınan.
El-jurtka keyin kalgan sälem ayttım,
Ulistiñ elşi jürgen balasınan.*

Sor-Kuduk, I've fled from its steppe,
I drank tea in the town of Terekti.
Greetings to those who stayed behind
From the youth who went in delegation.

Refr.

*Ey, Alka-Köl, kayran Altay, Marka-Köl,
Kaldı eken kayran el.*

Refr:

Lake Alka, dear Altay, Lake Marka,
My dear people are already far away.

ex. 43 Kara öleñ ‘simple song’ – Kenesar (56), Nalayh

*Basınan kara tawdiñ köş
keledi,
Bir taylak kelgen sayın bos keledi.
Ayrılğan el jurtiñnan jaman eken,
Möltildep kara közge jas keledi.*

They are moving off from the top of the
black mountain,
A two-year-old camel calf has gone astray.
It's bad to get torn from your tribal quarters,
Tears gush forth from your radiant black eyes.

*Aspanda bir juldiz bar
ay sekildi,
Jilkimda bir kulın bar
tay sekildi.
Kurmetti tuwis tuwgan kelgennen soň,
Mundayda änge salmaw jay sekildi.*

There's but one star in the sky, similar
to the moon,
There's a little colt in the stud, worth
a two-year-old one.
When some honourable relatives arrive
And you fail to sing, it is a strange thing.

ex. 44a Kara öleň 'simple song' – Bayan Ölgıy

*Sirtka jaydı sirümdı öleň, şirkin ay,
Öleň aytar jigitter mınaw bir kün.
Üyde jatsam dem alıp, ätten, meni,
Toktatpaydı şakirip
dürkin-dürkin.*

The song has revealed my secret, alas,
This very day the lads are singing a song.
I'm lying at home resting, alas,
But the song keeps luring me, again
and again.

ex. 44b Kara öleň 'simple song' – Mädiyne (51), Bayan Ölgıy

*Ayagıma kiygenim kebis edi,
Jilki işinde kos küreň
(tebisedi),
Axaw, laylim, ay.*

I put short-legged boots on my feet,
Two sorrels are kicking each other
in the stud,
Ahaw, laylim, ay.

*Budan burın toyda öleň aytkanım jok,
Ne dep aytsam öleňge kelisedi,
Axaw, laylim, ay.*

I didn't sing earlier,
So how should I sing as I am supposed to,
Ahaw, laylim, ay.

*Awilimnıň konganı oy bolsa eken,
Örip şıgar koradan koy
bolsa eken,
Axaw, laylim, ay.*

I wish I was living in the valley,
A long row of our sheep would come
out of the fold.
Ahaw, laylim, ay.

ex. 45a Kara öleň 'simple song' – Bayan Ölgıy

*Esik aldı kara suw,
kaliň jiyde,
Köñlim onda bolsa da,
közim üyde.
Axaw liyliylay, ay!*

There's a pond outside my yurt, lots of
berries grow there,
Though my heart strays that way, my
eyes are on the yurt.
Ay, lililay, ay!

*Awlıñ alıs ketkende,
kalkatay,
Jata almadım kulazıp jalgız
üyde.*

When the people of your camp moved
away, darling,
All alone and lonely, I could not sleep in
the yurt.

ex. 45b Kara öleñ ‘simple song’ – Bayan Ölgiy

*Sen de armanda, kalkatay, men de
armanda,
Eki armanda jılaydı ayrılğanda,
säwlem.*

I am longing, sweetheart, you are
longing, too,
Two longing people are crying when
they have to part.

*Karay-karay artıñnan közim taldı,
Neñ ketedi artıña kayrılğanda, säwlem.*

My eyes got tired staring after you,
Couldn't you just look back once?

Refr.

*Mingen atım sur meken,
At agašta tur meken?
Jaylawdagı jan
säwlem,
Aman-esen jür meken?*

Refr:

Is my saddler grey?
Are there horses among the trees?
My sweetheart from the summer
pastures,
Are you well and healthy?

ex. 46a Kara öleñ ‘simple song’ – Toktasın (40), Bayan Ölgiy

*Öleñ degen nemene
önerpazga,
Öleñ turgay söz kiyin akili
azga, säwlem.*

What's a song for those who are blessed
with talent,
While a scatterbrain even finds the
words hard.

*Tırşılıktıñ barında oyna da kül,
Kim bar kim jok kelgenşe keler
jazda, säwlem.*

Make merry as long as you are alive,
You don't know who we'll be with us
next summer, darling.

*Özen suwdıñ kabagı, suwında
oynar şabagı,
Kötere kör koltıktan on eki
Kerey-Abagı.*

The riverbank in the valley, the little fish
splashes about in its water,
Please, God, lend your help to the twelve
Awak-Kerey clans.

ex. 46b Kara öleñ ‘simple song’ – Bayan Ölgiy

*Tolkin köldey, osı änim
esken jeldey,
Toydıñ säni kelmeydi akın
kelmey.
Akın kelse dübiri jer
jaradı,
Aspandagı samalyot
dürilindey.*

Like a billowy lake, my song is like the
rising wind,
The feast has no flavour if there is no
singer.
When the singer comes, his roar cracks
the earth,
It's like the boom of the airplane flying
in the sky.

ex. 47a Kara öleñ ‘simple song’ – Bayan Ölgij

*Duway-duway šek, teke
moyin äkmäk,
Bolip edim deldar ay,
deldar kilgan.
Kizdar kiršin endeše, kizdar
kiršin,
Kiziktirip oynagan
oyniñ kursin.*

Alas, doubt, oh, the fool with the
he-goat's neck!
I wanted to be tough, but the girls threw
me in despair.
The girls are still young, the lassies
are young,
Why did I get inflamed by the game you
played with me.

*Kündiz aytkan söziñnen
tünde tanip,
Siypalatip koydiñ jüktiñ
buršin.*

The word you said in the day was
forgotten by the evening,
And you only let me caress the edge of
your bag.⁵³

ex. 47b Kara öleñ ‘simple song’ – Kamariya (64), Bayan Ölgij

*Koy jalgan, sen magan jok,
men sagan jok,
Ortası darıyanıñ jaynagan šok,
Ay, künim, ay.
Sagıñip alıs joldan kelgenimde,
Bawirim armandaymın,
üyinde jok,
Ay, künim ay.*

Oh, treacherous life, you ceased to exist
for me, as I don't exist for you.
The middle of the river is glowing embers,
Oh, my sweetheart.
When I arrived from a long way, longing,
My brother whom I longed to see was
not at home,
Oh, my sweetheart.

ex. 47c Kara öleñ ‘simple song’ – Muñdızar (38), Nalayh

*Öleñdi basta deseñ
basi mende,
Mayıskan balır jası mende,
Ay, künim, ay.*

When a song is to be begun, its
beginning is with me,
I have arrived at an old age,
Ay, sweetheart.

*Kaytarıp kara bulttı kar
jawdırgan,
Jayşiniñ şubar-ala tası bizde,
Ay, künim, ay.*

To turn back the black cloud that is
bringing snow,
I have the mottled stone of the rainmaker,⁵⁴
Ay, sweetheart.

*Awilim kongan jeri oy bolsa eken,
Koradan urıp šiğar koy
bolsa eken,
Ay, künim, ay.*

My lodging shall be in the valley,
The sheep shall scramble out of the
sheep-fold,
Ay, sweetheart.

ex. 47d Kara öleñ ‘simple song’ – Toktasın (40), Bayan Ölgıy

*Öleñ degen nemene
Önerpazga, büldirgen.
Öleñ turgay, söz kiyin
Akili azga büldirgen.*

What's the song for the one
That is talented, strawberry;
Not only the tune but also the words
Are difficult for the foolish, strawberry.

*Bas koskanda agayın,
Oyna da kül, büldirgen,
Kim bar, kim jok kelgenşe
Keler jazda, büldirgen.*

When we come together, brothers,
Let's make merry and laugh,
Who knows who of us shall be here
Next summer, strawberry.

*Aytpay bolmas öleñdi
Üyrengeñ soñ, büldirgen.
Kilgan kayriñ sel bolar,
Künjirengeñ soñ, büldirgen.*

When you have learnt the song,
You must simply sing, strawberry.
Your good deed is like the flood,
When you resound, strawberry.

ex. 47e Kara öleñ ‘simple song’ – Jambı (65), Bayan Ölgıy

*Öleñdi basta dese, bası mende.
Mayıskan baldirganday jası mende,
Dep ayday änge saldim.*

When a song is to begin, I begin it myself,
Like swaying grass, I am young,
I am singing my song.

*Kaytarıp kara bultı, kar
jawdirgan,
Jayşiniñ şubar ala
tası mende,
Dep ayday änge saldim.*

I turned back the black cloud laden
with snow,
The mottled stone of the rain-maker is
with me,
I am singing my song.

*Öleñdi til bastaydı, jak
kostaydı.
Büygeden kelgen jüyrik
oykastaydı,
Dep ayday änge saldim.*

The tongue begins the song, then the jaw
joins in,
A race-horse coming from the race is
beside itself,
I am singing my song.

ex. 47f Kara öleñ ‘simple song’ – Tilew (54), Nalayh

*Jilkı aydagan töskeyde
tögildirip,
Köris aytar kabirga sögildirip, agayın.
Tülki aladı Bürkit pen kiyada
jürgen,
Siyirkinin oyini bolsin derlik, agayın.*

The stud's being driven in the steppe at
a great speed,
When a lament is said, the ribs are bursting.
The fox on the hillside is caught by the
eagle,
Let us have a revelry like in a circus.

*Bir küewge kez boldik endi minew,
Şatti bolgan tagi da könlimde, agayin.
Bastaganıñdı ala ket kazagimniñ
Küyew bala ana bir turgan
Vengiriñe, agayin.*

Refr.

*Algan eken, agayin, askak änge salayin,
Jiyin toydın ötkizdik biz
osınday talayin.*

We have found a son-in-law,
We are happy deep in our hearts,
Take her back with you,
Son-in-law of Kazakhs, to your
homeland, Hungary.

Refr:

He did marry her, my song is cheerful,
We took part in a wedding feast, we sang
many songs like that.

ex. 48a Kara öleñ ‘simple song’ – Bayan Ölgıy

*Ayt deseñiz, aytayin, ayday on bes,
Asawinan üyretken tayday on bes,
säwlem.
Tırşılıqtıñ barında oyna
da kül,
Kayta aynalıp kelmeytin kayran on bes,
säwlem ay.*

Refr.

*Biriñ kayın, biriñ tal,
Biriñ şeker, biriñ bal.
Kaysiniñdi kalayin,
Ekewiñ de ak suñkar.*

If you ask me, I will sing, oh fifteen (years),
The age of fifteen is like a colt broken
in wild.
As long as your life lasts, you must
revel and laugh,
The age of fifteen will never
return.

Refr:

One is a birch, the other a willow,
One is sugar, the other is honey.
Which one of you shall I choose,
Both of you are white falcons.

ex. 48b Kara öleñ ‘simple song’ – Bayan Ölgıy

*Uşip jürgen äweden sarı ala kaz,
Aydın köldiñ ortası kök oray saz,
kurbim, ay.
Sen izdeseñ, kalka jan, men
suragan ey,
Külip oynap kalayik bir-eki jaz,
kurbim, ay.*

Refr.

*Mingen atim sur jorga,
Amal bar-ma kuw sorga.
Moyniñ burıp karasañ,
Neñ ketedi bir jolga.*

A tawny pied goose takes flight in the air,
There's a patch of green reeds in the
middle of the wide lake.
Come and find me, darling, I am
entreating you,
Let us laugh and enjoy ourselves for a
summer or two.

Refr:

My saddle-horse is a grey ambler,
There's no remedy for wily trouble.
If you turned back and looked at me,
Just one time, would it tax you that much?

ex. 49a Kara öleñ ‘simple song’ – Bayan Ölgüy

*Köziñnen aynalayın karasınan,
Jürektiñ xat jazayın sanasınan,
gül dariyga.
Üstinen düriya meşpet şeşip bergen,
Koliñniñ aynalayın salasınan,
gül dariyga.*

Oh, the pupils of your beautiful eyes,
I'll write my heart's feelings in a letter,
my flower, oh.
She took off her silken bodice,
Oh, the fingers of your beautiful hands,
my flower, oh.

ex. 49b Kara öleñ ‘simple song’ – Bayan Ölgüy

*Kiygenim ayagıma kebis edi,
Kos küreñ jilki işinde tebisedi,
gül dariyga.
Toyda öleñ munan burın aytkanım jok,
Öleñdi ne dep aysam kelisedi,
gül dariyga.*

I put felt boots on my feet,
Two flea-bitten horses are kicking in the
stud, my dear.
I haven't sung any song at the feast,
What shall I sing that will be proper,
my dear?

ex. 49c Kara öleñ ‘simple song’ – Bayan Ölgüy

*Keñ otanıñ güldegen tür
men jaña,
Kulaş urıp eñbekke biyik dara.*

My broad homeland is replete with
coloured flowers,
A great man has ended his job.

Refr.

*Nübiy, ay, Nügüy, ay
Äñşi Nübiy, ay,
Üwgäy kazıyray.*

Refr:

Nubiy, ay, Nuliy, ay,
Singing Nubiy, ay,
Ay, ay, kaziray.

ex. 50a Kara öleñ ‘simple song’ – Bayan Ölgüy

*Jirgiltiday jer kayda kar almagan,
Jibek şaşın jelkildep taralmagan.*

Where is a spot not covered by glittering snow,
Your silken hair is flying uncombed.

Refr.

*Ä-göy, kalkaş, ä-göy, gäy.
Bagalasam bagana jan jetpeydi,
Bul ölkede sizdey jan
jaralmagan.*

Refr:

Hullo, sweetheart, ho-hullo.
Thinking of her qualities, there's none like her,
No one like you has ever been born in
this region.

ex. 50b Kara öleñ ‘simple song’ – Bayan Ölgüy

*Mingenim däyim meniñ, şubalañ ker,
Kolımda kos saxıyna burama zer,
Äy, äläw, läylim.*

My saddle-horse is a long-bodied sorrel,
I have two rings, both gilt, on my hand,
Ay, leydim.

*Körmegeli öziñdi boldı talay,
Közge jaksı köriner
oynagan jer,
Äy, äläw, läylim.*

I haven't seen you for long,
It's pleasing to see the place we used to
have a good time at,
Ay, leylim.

ex. 50c Kara öleñ 'simple song' – Bayan Ölgıy

*Basında kara tawdıñ kos
baraban,
Sol jerden dariya şalkıp suw taragan.
Äsem kiz, suluw jigıt,
bäri sonda,
Ya-pirim, aw, nege keldim sol aradan.*

There are two drums on top of the black
mount,
A large river rolls along at that place.
The fair lasses and handsome lads are
all there,
Oh, God, why have I left that place?

ex. 51a Kara öleñ 'simple song' – Bayan Ölgıy

*Şirkap salsa keledi änniñ
säni,
Sibizgisi, sirnayşi, dombıraşi, säwlem.
Toy-duwmandı mereke bolgan jerde,
Kiz, boz-bala jüyilip, än şirkaşi, säwlem.*

When it resounds loudly, then the song
is nice,
With flute and pipe and dombra, darling.
Where there is a feast and revelry,
The lasses and lads gather to sing, darling.

ex. 51b Kara öleñ 'simple song' – Bayan Ölgıy

*Äwede uşıp jürgen ala karga,
Bereyik öleñ aytıp agalarga.
Bermesek öleñ aytıp agalarga,
Ketedi kina koyıp balalarga.*

A mottled crow is flying in the sky,
Let us sing a song to our brothers.
If we don't sing to our brothers,
They will scold us young ones.

ex. 51c Kara öleñ 'simple song' – Mäliyce (91), Nalayh

*Kelip tur ülken jerden eki
bala,
Osı eki balanıñ kurmeti üşin
men aytamın.
Aytayın ayt degenin, jasagan,
Sarı atan, irgay moyın
kom jasagan.*

Two young people arrived from an
important place,
I am singing in honour of these two
young people.
When I am asked, I sing, oh my Creator,
A yellow gelded camel, with a thin neck
but a fat back.

ex. 52 Kara öleñ 'simple song' – Bayan Ölgıy

*Bay da ötken, kara da ötken,
jarlı da ötken,
Jas bala, kempir men şal, bäri
de ötken.*

There have been rich people, great ones
and poor ones,
Young, old men and women, all have
lived once.

*Balalar, tirşilikte
kölip oyna,
Ölmese, ata baban kayda
ketken.*

Refr.

*Suw işinde ...,
Şığa almaydı şetine.*

ex. 53 Kara öleñ ‘simple song’ – Bayan Ölgıy

*Awlım köşip baradı belden asıp,
Belden askan, bult penen aralasıp.
Alıs awlıñ ketkende, äy karagım,
Ak gazak ben jüreyik amandasıp.*

Refr.

*Kara közim, bar-ma esiñde
Keşegi aytkan sözüm?*

ex. 54 Kara öleñ ‘simple song’ – Bayan Ölgıy

*Karagım, aynalayın sikiliñnan,
Sekildi kışır kiyik mikiniñnan.
Bagana bagalasam jan jetpeydi,
Jaraldıñ kaday adam, eyüwgäy.*

ex. 55a Kara öleñ ‘simple song’ – Bayan Ölgıy

*Toylaw bazar, toy bazar, toylay
keldim,
Altın saka kolga alıp, oynay keldim,
kurbim, ay.
Tamiri jok bul toyda
tanisim jok,
Aytisam dep öziñ men, oylay
keldim, kurbim, ay.*

Refr.

*Äsem kömey, bulbul, ay,
Än erkesi, düldül, ay.
Ker maralday kerilgen,
Alma moyın, kurgır, ay.*

Children, you must keep on laughing as
long as life lasts,
Wither have your ancestors gone if they
haven't died?

Refr:

There's a (...) in the water,
It can't come to the shore.

Our people migrate, crossing the mountain,
It crossed the mountain, enveloped in clouds.
Sweetheart, if your home is too far,
Send me your greetings on white paper.

Refr:

Oh you black-eyed, can you remember
What I said yesterday?

Oh sweetheart, your beauty is enthralling,
You are slender like a barren Tatar antelope.
If I think of her qualities, she is unmatched,
The clan of which man are you from?

A wedding is a big crowd, I've come to
the wedding,
A gilt ankle-bone in my hands, I've
come to make merry, chum.
I know no one in this celebration that
will never end,
I thought I'd challenge you to a duel of
words, chum.

Refr:

A magnificent throat, the lark,
The lover of songs, the eloquent.
Her stature is like a brown hind's,
Her neck is beautiful, damn it.

ex. 55b Kara öleñ ‘simple song’ – Bayan Ölgii

*Bos kopanñ kuragï,
Janip turgan širagï.
Elden alis baramiz,
Kay jer meken turagï?*

Refr.

*Šöbi šüygün Markanñ,
Äwselenđi baykarmın.
Iysi jupar
aŋkiydi,
Kämzol kiygen kalkanñ.*

Reeds line densely both sides of the river,
The candle is burning.
We have left our people far behind,
Where shall we find abode?

Refr:

The grass is dense around Lake Marka,
I have noticed your behaviour.
There's a fine fragrance coming from
that way,
From where my sweetheart in the bodice is.

ex. 55c Besik jiri ‘lullaby’ – Serjan (70), Nalayh

*Äldiy-äldiy, ak böpem,
Ak besikke jat böpem,
Seniñ šeşeñ kädirmek,
Kaydan izdep
tabayın?
Äldiy-äldiy, äldiy, ay.*

*...böpem kayda eken?
Biyik-biyik tawda eken.
Onda ne kip jür eken?
Alma terip jür eken.*

Sleep, sleep, my white babe,
Lie in a white cradle.
Your mum wants to go for a walk,
Your mum's rambling around, where
shall I find her?
Sleep, sleep.

... where's my little babe?
On the high mountain!
What's he looking for there?
He is picking apples!

ex. 56 Jir ‘epic tale’ – Sakay (43), Bayan Ölgii

*Bir küni uyıktap jatip tūs köremın,
Tūsimde är aluwan is köremın.
Aytayın sol tūsimdi öleñ kilip,
Keyingi tuwıstarga bildireyin.*

*Aspanda bir dawıs bar širildagan,
Karasam üš tört ak kuw
keledi örlep.
Kolında ayak bawlı bir
karšigam,
Älgini silap-süypap etem ermek.*

One day I was asleep and I had a dream,
I saw lots of things in my dream.
I'll tell you my dream set in a song,
I'm telling it to my younger relatives.

A screeching sound comes from the sky,
I see three or four swans flying
towards me.
There's a hawk on my hands,
its legs tied,
I'm fondling and caressing it.

ex. 57 Kara öleŋ ‘simple song’ – Bayan Ölgii

*Ari öteyin awliŋnan, beri
öteyin,
Şalbarimniŋ balagın
zerleteyin.*

I am leaving your camp, then I am
approaching,
I have the legs of my trousers
embroidered in gilt yarn.

Refr:

*Axay, arman, iŝten jangan,
Erkin kolga tiymey jür köŋilge algan.*

Refr:

Oh, desire, my heart's burning,
I can't get easily the one my heart's chosen.

ex. 58a Kara öleŋ ‘simple song’ – Bayan Ölgii

*Än forimğa kelmeydi ŝirkap salmay,
Jigit säni kelmeydi karŝığa almay.*

The song will be formless if it is not sung,
The lad won't be finer unless he catches a hawk.

Refr:

*Ükili jeŋge, nazdarı, ay.
Osı otırğan köpşilik
söge-me dep?
Bügejektep men jürmin, än ŝigarmay.*

Refr:

Sister-in-law with an eagle-owl tuft, our grace,
Will those gathered here give me a piece
of their mind?
I'm afraid they will, so I'm not going to sing.

ex. 58b Kara öleŋ ‘simple song’ – Bayan Ölgii

*Jaksı bolar jilki mal küzetkenge,
Kayıŋ kurik sinbaydı
tüzetkenge.*

It's easy to tend to horses,
It's easy to set the halters with birch-
wood sticks.

Refr:

*Oy, asıl, ay, armanda edim
kosılmay.
Dätin kay-tip ŝidadi
oyaw jatıp,
Üy sirtınan än tartıp biz ötkende.*

Refr:

Oh sweetheart, I'm longing for you, we
can't be together.
How could he endure the longing,
lying awake,
As we passed the yurt singing.

ex. 58c Kara öleŋ ‘simple song’ – Bayan Ölgii

*Bası kımbat bazarda alaŝanıŋ,
kalkam,
Kızı suluw tömengi
karaŝanıŋ.
Än dawısın saginip jürgenimde, kalkam,
Dawsı kaydan ŝigadı kudaŝanıŋ,
kalkam.*

The mottled rugs are expensive at the
market, dear,
The poor man in the valley has a lovely
daughter.
I was longing to hear her song, darling,
Where can the voice of the sister-in-law
be heard, dear.

Refr.

*Ay karanğı, kün bult,
Keldim jetip kasıña,
Jetip keldim kasıña,
Kızdar, aw, kızdar, aw.*

Refr:

The moon is dark, the sun's clad in a cloud,
I've come to see you,
I've come to you,
Lassies, lassies.

ex. 59a Kara öleñ ‘simple song’ – Bayan Ölgıy

*Öleñ dese dawsım änge kelsin,
Ülken-kişi otırğan
kemeñgersin.
Aldarıña kez boldım osı
üye,
Kün-kün sayın bakıtın damıy bersin.*

When I sing, my voice shall be melodious,
Little ones and big ones, you sitting here,
are all wise.
I've come to stand in front of you
in this yurt,
Be luckier from day to day.

Refr.

*Axaw düldül, siz bir bulbul,
Eki köziñ kap-kara,
al-kizil gül.*

Refr:

Oh düldül, you are a nightingale,
Your two eyes are pitch-black,
your pink flower.

ex. 59b Kara öleñ ‘simple song’ – Bayan Ölgıy

*Bul Bulğinnıñ asuwın asıp keldim,
Japıragın jaykalgan basıp keldim, kurbım.
Sen esime tüskende, ey, karagım,
Atıñdı atap, öleñge kosıp
keldim, kurbım.*

I have crossed the Bulgun pass,
I have trodden its swaying grass, chum.
Sweetheart, when I remembered you,
I uttered your name and set it
in a song, chum.

Refr.

*Sayalı özen Bulğın, ay,
Sayrandagan bul kün, ay,
Ulı toydıñ üstinde
Än salayık, bulbul, ay.*

Refr:

The Bulgun is a shadowy vale,
Let's make merry today.
In the great feast
Let us sing, nightingale.

ex. 60a Jar-jar ‘wedding song’ – Bayan Ölgıy

*Kara nasır degende kara nasır, jar-jar,
Kara makpal säwkele šašin basar,
jar-jar.
Üyde äkem kaldı dep kam jemeši, jar-jar,
Jaksı bolsa kayın-atañ ornın basar,
jar-jar.*

A sorrowful event is a sorrowful event,
Your hair is covered with a black silken
headdress.
But do not brood that you leave your father,
If your father-in-law's good, he will take
his place.

Refr.

Ey, silkim, ay, xoš esen bol jurtim, ay.

Refr:

Ah, you dearest, be blessed, my homeland.

ex. 60b Kara öleñ ‘simple song’ – Bayan Ölgıy

*Axaw, Mosım, axaw, Mosım,
Öziñ köñil bergende bolsa bolsın.
Süygen säwlem, jakın dosım,
Awlımızdın arası jakın konsın.*

Ah, Mosum, ah Mosum,
If you trust me, be it as it must.
My beloved darling, my close companion,
Let our pastures be close to each other.

ex. 61 Kara öleñ ‘simple song’ – Bayan Ölgıy

*Böley-böley, botam,
Bota közim
ekewi.
Öziñdi oylay sargayıp,
Sagınıñ pen ötem.*

Böley-böley, my camel foal,
And you, lassie with the beautiful eyes,
you two,
I am thinking of you with longing,
I spend my days longing.

ex. 62 Kara öleñ ‘simple song’ – Bayan Ölgıy

*Jürgende karañgıda
kabanımız,
Awırar jayaw jürsek tabanımız.
Boz torgay koy üstinde
jumırtkalayt,
Dey-tugın endi tuwdı zamanımız.*

The wild boar around our place roams
about in the dark,
Our soles get sore when we go on foot.
The lark has set its nest on the back of
the sheep,
It means we are facing hard times.

Refr.

*Axaw, ayday, änim kaday,
Kelbeti kalkataydın tuwgan
ayday.*

Refr:

C'mon, what's my song like,
The face of my sweetheart is like the
rising moon.

ex. 63a Jarapazan ‘song of Ramadan’ – Šotan molda (62), Nalayh

*Mingeni paygambarım maw
kara inçen,
Astınan tamagınñ taw köringen.
Oraza otız küni kütpey
barsañ,
Barganda akirette daw köringen.*

The mount of the prophet is a big black
she-camel,
The mountain showed under her chin.
If you fail to observe the thirty days
of the fast,
You will come to trouble in the netherworld.

*Mingeni paygambarım
kızıl inçen,
Üş altın buydasınñ
tübi tüzgen.
Oraza otız küni kütıp barsañ,
Barganda akirette suwday
tüzgen.*

The mount of the propher is a russet
she-camel,
Her nose-rope was woven of three
golden threads.
If you observe the thirty days of the fast,
You will swim in the netherworld like
in water.

*Birewi paygambarim Idiris-ti,
Kolga alip asa-tayak
aspanga ušti.
Oraza otiz küni kütpey
barsaŋ,
Barganda akirette surak
küšti.*

One of the prophets was called Eliah,
He ascended into heaven with a rattling
stick in his hand.
If you fail to observe the thirty days
of the fast,
You will be called to account in
the netherworld.

ex. 63b Jarapazan ‘song of Ramadan’ – Boladiya (75), Bayan Ölgüy

*Assalawmaleyküm, Aktan keldik,
Kün šigip ayi tuwgan, širkin-ay, jaktan keldik.
Muxamet ümbetine jarapazan,
oraza iyman.
Orazaŋ kabil bolsin, ustagan jan,
Kawsar bop kiyamette, širkin-ay,
joligatin.*

Salam alaikum,⁵⁵ God has sent us,
We have come from the east.
Ramadan, the holy fast is in memory
of Mohammed.
May your fasting be blessed if you keep it,
When you get old, the day of doom
will come.

*Mingeni paygampardij maw
kara ingen,
Astinan tamaginij, širkin-ay, taw köringen.
Diniŋdi bul jalganda kütpey
barsaŋ,
Barganda kiyamette, širkin-ay,
daw köringen.*

The mount of the prophet is the big black
she-camel,
There's a mountain showing under her chin.
If you are not a believer in this
temporary world,
You will get into big trouble
on the day of doom.

ex. 64 Kara öleŋ ‘simple song’ – Bayan Ölgüy

*Sen degende kalkatay oyim bölek,
On jasimnan öleŋge boldim zerek.
Tal šibiktay buralip sen turganda,
Kiyma beli özgeniŋ kimge kerek.*

I think of you differently, darling,
I've been good at singing since I was ten.
Your body sways like the willow branch,
No one else's slender waist appeals to me.

Refr.

*Äne gül-gül tamaša,
Mine bulbul tamaša,
Kelši jaynap, kelši sayrap,
Kelši, kurbim, oŋaša.*

Refr:

There's the flower, gaiety,
Here is the lark, gaiety,
Come happily, come singing,
Come my darling, alone.

Texts of the songs collected in Mangkistaw

№ 1a Terme ‘didactic song’ – Šotıbay (77), Mangkistaw, Kızıltope

*Biylirim ötken karasañ,
Keñesti xalik kam üşin,
Söylese janga bolmagan.
Jirawlar ötken karasañ,
Öz xalkın maqtap tolgagan.*

Let us see our judges of yore,
They debated for the good of the people,
When they spoke, no one rivalled them.
Let us see our singers,
They praised our people.

*Xaziret ötken adaydan
Şargınıñ jolın korgagan.
Osınday wakıt işinde
Pisip ta baradı işimde.*

The saints of our Aday tribe
Protected the Islamic faith.
All this time
I have been idle.

№ 1b Terme ‘didactic song’ – Šotıbay (77), Mangkistaw, Kızıltope

*Näsili men malıñ bolsa dāwletıñe,
Pende irza ay men künniñ
säwlesine.
Tagat jok bir Kudayga etip jatkan,
Kün şiksa tırbañdaymız dūniya üşin,
Pendemiz kalgan dūniya äwresine.*

When he has children and livestock,
Mortal man is satisfied with the rays
of the sun and the moon.
But we have no patience with our only God,
We hanker after wealth in this life,
We are mortals longing for riches.

*Xabarın akirettiñ estigende,
Tüsedı jalbarınıp sonda esıñe.
Jas-karı, akirettiñ kamın
oylamasañ,
Aldıradı jändetine.
Zañ küşti, zäkin küşti,
Amal jok ogan tagı könbesıñe.*

But when the news of death comes,
Frightened, you realize all that.
Ye old and young, if you don't await
Doomsday,
Its executors will slay you.
The law is harsh, custom is powerful,
There is no way to reject it.

№ 1c Terme ‘didactic song’ – Koşakan (60), Mangkistaw, Senek

*Bir degende ne jaman?
Bilimsiz tuwgan ul jaman.*

First of all, what is bad?
An ignorant boy is bad.

*Eki degende ne jaman?
Ene bir tilin almagan,
Melmigen kelin sol jaman.*

Secondly, what is bad?
An obstinate young wife
Ignoring her mother-in-law's words is bad.

*Üş degende ne jaman?
Ülgisiz bişken ton jaman.*

Thirdly, what is bad?
A gown cut without pattern is bad.

*Tört degende ne jaman?
Töresin ädil bere almay,
Parakor bolgan biy jaman...
Altin taktiñ üstinen
Torikpay tüsken kan jaman.*

Fourthly, what is bad?
The thrifty judge
Ignoring the law is bad...
The pretentious khan
Sitting on a golden throne is bad.

№ 1d Terme ‘didactic song’ – Maksat (34), Mangkistaw, Tenge

*Agali menen jeñgeler,
Aldiñda talay şalkidim.
Körmegen jerdi körsem dagı,
Kanatti jayıp talpidim.*

My brothers and sisters-in-law
I'm standing before you.
I have seen lot of places,
I am flying with stretched wings.

*Jurt aldında äşkerttim,
Karı jır men jaña jır,
Jır akındardıñ altinın
Uyımdayıp birlesken,
Talayin kördik şarşiniñ.*

I am performing to the people
Old songs and new songs.
The best of the poets
Are gathered and united here,
I have seen many a gathering.

*Orindi jerde otirip,
Duwadaktay şalkidim.
Atagina xalk rıyza,
Bizdiñ şaldıñ dañkiniñ.*

Sitting at the right place,
My back straightened like a bustard's,
The people take pride in his fame,
In the fame of our great old man.

*Jaksı menen jamanniñ,
Belgili köpke parkiniñ.
Awızdan küysik söz şiksä,
Alıp tasta artigin.*

People can tell
Good from bad,
If I should perform badly,
Do not hear me out.

*Atamızdiñ jolı dep,
Jurt aldında jaykaltım...
Önerdiñ türlı jarkilini.*

As is the custom of our ancestors,
I showed proudly to my people...
All the tricks of my craft.

№ 1e Terme ‘didactic song’ – a man (70), Mangkistaw, Kurik

*Ey, bilgenim bolsa bul zaman,
Tüsiñ jok jöniñ turmawga,
Jurt jaksisi jıynalıp,
Jerge layik kiynalıp,
Köz körmegen endi kim artar?*

Alas, this I know now,
Dreams do not come true.
When the cream of the people gather
And they have compassion,
Will any envious remain?

*Adamniñ aytsam endi iymannan,
Bir eki awız ängime,
Estiseñiz minaw endi miymannan.*

Let me utter a humane word or two,
A little discourse,
Listen to the guest now.

№ 1f Nasıyxat ‘religious song’ – Turgan (50), Mangkïstaw, Teŋge

*Bismilla sözdi bastayın,
Bes künde deniñ sawında.
Rasul edi Muxambet,
Paruwar-diger bir Kuday.
Parşa da kala-ma jamıygat,
Padıyşasın da meŋgergey.*

I begin my word with Bismillah,⁵⁶
While I am sane and sound in this short life.
The Prophet Mohammed
And the exalted God,
Will the state collapse
If its padishah is not respected?

№ 1g Uzak-bay jiri ‘epic song’ – Maksat (34), Mangkïstaw, Teŋge

*Jälelim, järдем болгaysıñ,
Jaratkan soñ kulım dep,
Bul ömirge kelgensin.
Men, Uzak-Bay, söyledim,
Jaksıldardı nurım dep.*

My God, help me,
You created me, your servant,
I've come to this world.
Me, Uzak-Bay, said what I was to say,
I praised the good ones.

*Köz körgen aday batıyxa
Berip jürdi
soñınnan.
Osı künge Uzak-Bay,
Sügir menen ekewi,
Adayga kalgan nurım dep.*

I was going on my way
With blessings from my beloved
Aday people.
The two of us, Uzak-Bay and Sügür
Are held in high esteem to this day,
They are the glories of the Adays, they say.

№ 1h Bet-aşar ‘bride's greeting song’ – Maksat (34), Mangkïstaw, Teŋge

*Bäri älewmet jıynalıp,
Osı jolı sagan deseñiz,
Bäriñiz birden uyarıñ.
Irkileyin nesine,
Men turgan jüyrık kirlanıñ.*

All my people have gathered,
And this time, they all united
In agreement for you.
I shouldn't tarry,
I am eloquent and I soar.

*Alkalı jerde äwezdep,
Aytpay ketken buldanıñ.
Al körgenim jalğız bul emes,
Kaliñdikka-ma orta alıñ.*

They sit around me, I am singing.
Those who are mute are conceited,
I wanted to say more than that,
Paying the bride's money.

*Buyırgasın älewmet,
Otırayın kurnagıñ,
Kelinniñ betin aşalı.
Burıngı joldıñ jobası,
Osılay-ma dep mına sol bağıt.*

The people had the right,
I sit here before you,
I unveil the bride's face.
That's the old tradition,
This custom is like that.

№ 1i Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Tenge

*Men kařangï
jüyriġiñ,
Top işinde tolgagan.
Osïlayřa söylesem,
Babamdï kadir koldagan.*

I've been your eloquent singer
for a long time,
I have sung to many people.
When I speak,
My honourable ancestors help me.

*Osïlayřa söylesem,
Söz kala-ma urtïmnan?
Kör almaġan birewler;
Söz aytadı sırtïmnan.*

When I speak,
Will you remember my words?
Those who envy me
Speak badly of me behind my back.

*Kas jüyriktiñ belġisi,
Dawdı körse julkïngan...
Aytuwlï jüyrik men edim,
Saldïrmay kamřï umtïlġan.*

It is typical of false singers
To incite quarrel and wrangling...
I am a singer of great renown,
I attack grabbing a whip.

№ 2a Bata ‘blessing’ – Izbasar (60), Mangkïstaw, Aktaw

*Kayırlï bolġay sapar uř,
Bul jüzin kurmettep,
Sïylap jürgen, jürgen jeriñ.
Sırtïñnan ärkim kumar duga kiliñ,
řalkisïn дәrejeli aydın köliñ.*

May the end of your road be lucky,
If you adhere to the custom.
Wherever you go, you will be respected,
Everyone will be ready to ask blessing for you;
May your wide watered lake roll with waves.

№ 2b Toy-bastar ‘opening of the wedding’ – Nurmuxambet (50), Mangkïstaw, Kizïlsay

*Atamda säpiy jaralıñ,
Kalem bir sıyañ kolġa alıñ,
Bir äri-beri tolgalıñ.
Toy bazarıñ kuruwġa
Jiyildi xalkım oñdalıñ.*

The world has long been created,
Let us take pen and ink in hand,
And let us write a poem.
You have gathered merrily
To celebrate a merry feast.

*Men de jelden jüyrikpin,
Jarıssam jarıñ ötetin,
Kařkandı kuwıñ jetetin.
Merekeñez kez keldik,
Kizimet toylaw etetin.*

I am rushing faster than wind,
I strive to lead the race,
Those who run off will be caught.
We shall take part in your celebration,
We shall serve at the feast.

*Toy merekeñ bolġanda,
Tostaganday men basımdı,
Talaydan topka salġanmın.
Jigit te bolmak, kız bolmak...*

I've often sung during feasts,
My large head, big as a tray,
Has often been taken to the meeting.
There are lads and lassies here...

...

Täyriniñ künderi.

Refr.

*Ayta tugün bizder jok,
Ötedi dünियाñ bir kün.
Üstiñe jükti üylendi,
Arli dep edi ölgende.*

...

The days of God.

Refr:

We won't be here to sing,
One day life will flicker out.
Death will put a heavy weight on you,
The honorable people say.

№ 2c Jir ‘epic tale’ – Bäjniš (90), Mangkïstaw, Üštagan

*Koblandi Batir men Tay Buwril,
Üydegi Kurtka jubayim.
Jubayim alka boldi dep,
Jemeymin, Buwril, uwayim.*

Koblandy Batyr and Tay Buwrul,
My wife Kurtka is at home.
My wife is far away,
Yet I am not brooding.

*Šešej tulpar dewši edi,
Jan serigim, Buwril at.
Šešejniñ sözün sinayin,
Jayiñ kalay, Buwril jan,
Kalkam, bügin bulayin.*

The mare that gave me birth,
The steed Buwrul was fleet-footed, my friend.
Let's see if it's true what your mother said,
What you are like,
The hawk will turn out today, darling.

№ 2d Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teñge

*Sözimdi ötkir til men alip saldım,
Xaliktan ozdım degen
talaylarga,
Karılıktı jastık penen
Mina baldar, baykar edim
Adaydan ozdım degen
tagi talaylarga.*

I reproached in harsh words those
Who thought they were superior
to the people.
Among the old and the young,
Lads, I've seen many
Who thought they were superior
to the other Adays.

*At minip astana eldi adaktadik,
Küninde jüyirma bestij jalaktadik,
Ol künde minanday mine tugün mäšiyñ bar-ma?
Jawirtip jalgiz atti
salaktadik.*

We roamed the capital⁵⁷ on horseback,
At twenty-five we competed on horseback,
There were no cars at that time.
We were vying in riding, breaking
the back of our only horse.

№ 2e Terme ‘didactic song’ – Izbasar (60), Mangkïstaw, Aktaw

*Ew, Kašeke, Kašekeš,
Kešegi šatti künimde
Dombirani kolga alganmin,
Iytiñdi burap salganmin.*

Ay, Kasheke, Kasheke,
In the past happy days
I took my dombra in my hands,
To give your dog a lesson.

*Men katepti kara nar edim,
Artıgın tappay mertilip,
Men osi bir jolda kalganmın
Tikken topta jıgılıp,
Düniye kaygı armanmın,*

I was a powerful black dromedary,
Bursting with energies,
But this time
I have fallen down in my yurt,
Sorrow overcomes me.

*Tuyagı singan tulparmın,
Kanatı singan suñkarmın,
Osınday jayga kez boldım.*

I am a steed with cracked hooves,
I am a falcon with broken wings,
I have been hurled in a state like that.

*Özderiñdey aganı,
Bir körüwge iñkärmin,
Zamanda sagan, Kaškeke.*

My unrivalled brother,
I've long wanted
To see you, Kasheke.

*Men kanatı singan karşıga,
Kanatınan ayrılsa,
Karşıga tüser şarşıga.*

I'm like a hawk with broken wings,
With its wings lost,
The hawk falls among the people.

№ 2f Terme 'didactic song' – Maksat (34), Mangküstaw, Teñge

*Älewmet keldiñ jüyilip,
Mereke boldı kurilip.
Men ataktı jüyrık şeşeniñ,
Bögelsin nege tüyilip?
Kaynarlı özen bulakpın,
Emespin tañkı kurilip.*

My people, you've gathered
A feast's going to start.
I am your famous singer,
Why should my song be stopped?
I am a brook gushing forth from the spring,
I will not dry out.

№ 2g Terme 'didactic song' – Maksat (34), Mangküstaw, Teñge

*Düniyeli oy tastap,
Jüyrık attay oykastap,
Tirşilik künde kalalık.
Azamattı iyirip,
Iyirip jurttı alalık.*

I have clever thoughts,
Darting about like a race-horse,
Let us live in peace.
Let's gather our honoured people,
Let's gather at the camp.

*Minaw sözdi makta dep
Jalinbaymın jaralip.
Keregiñ bolsa alarsıñ,
Bir şetinen xalkın karanip.*

I don't beg
For praising words.
Listen to them, when you feel like it,
Look at the people from one angle.

*Jarandar, keldim alkaña,
Otirsıñ, xalkım, antalay.
Kawmalagan köptiñ jerinen,
Jüyriktiñ bola-ma jaltagı,
Jüyriğiñ basın tarta-ma?*

Friends, I am among you,
My people, you are sitting around me.
When you sit around the singer,
Will he take fright from so many people,
Will he back away?

№ 2h Terme ‘didactic song’ – Maksat (34), Mangkistaw, Tenge

*Aldimda jetpis sokti döñdey bolip,
Küyilgen kuyımşaktay en de bolip.
Nesine men jastiktñ josılayın?*

Seventy yards ahead of me rose like a hill,
Broad like a back.
Why should I brood over my past youth?

*Kizikti kim körıp edi mendey bolip,
Söyledim tolkin sokkan seldey bolip.
Osı kün aytayın dep tursam dagı,
Bir päle minip aldı eki iyikka zildey bolip.*

Who has seen so many interesting things as I,
I sang like the billowy stream.
I would burst out singing again,
But worries weigh down upon my shoulders.

*Uzakbay, Sügir degen algıs aldım,
Xaliktñ bataların birge aldım.
Ol künde nazarların kaytarmadım
Adaydñ ülken-ülken
atalardñ.*

I received the blessing of Uzakbay and Sügür,
The people kept praying for me,
In days of yore
The chieftains of the Adays listened
to my word.

№ 2i Bet-aşar ‘bride's greeting’ – Nurbergen (42), Mangkistaw, Dünğirlew

*Bismilla dep bastayın,
Betñdi aşıp tastayın.
Jat jerden kelgen jas bala,
Oramal tarttñ şaşaktap,
Säwkele kiydñ arjaktap.*

I begin with Bismillah,
I unveil your face.
A child coming from a strange place,
Tufted kerchief
And a bride's headdress on her head.

*Sen de bir kempir bolarsññ,
Közñ awrıp sortaktap.
Sabakta dep iynemdi,
Jas adam goy jaltaktap.*

But you will get old, too,
Your eyes will ache and run.
You will ask the young ones
To thread your needle.

*Ana bir turgan atası,
Kara bir jerdñ jotası,
Atasına bir sälem!
Ana bir turgan enesi,
Kara bir jerdñ kemesi,
Enesine de bir sälem!*

Here is standing your father-in-law
Like a large hill,
Greeting to your father-in-law!
Here is standing your mother-in-law,
She is like a big ship,
Greeting to your mother-in-law!

*Ana bir turgan kayın-aga,
Kayın-aga şabar paydaga.
Köşkende köşin bastagan,
Köp üşin keyin tastagan,
Kayın-agaña bir sälem!
Ana bir turgan kayın-inisi,
Atan da bir tüye bäygisi.*

Here is standing your brother-in-law,
He will be to your help,
When we move off, he will lead us,
He takes care of everyone,
Greeting to your brother-in-law!
Here is standing your little brother-in-law,
His reward is a gelded dromedary.⁵⁸

№ 3a Siñsuw ‘bride’s farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

*Bazardan kelgen taktayım,
Sonda-ma kalay saktayın?
Ak sütiñ bergen anašım,
Sütiñdi kalay aktayın?*

My little chair from the bazaar,
How shall I take care of it?
My dear mother giving me white milk,
How shall I thank you for your milk?

№ 3b Siñsuw ‘bride’s farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

*Aynalayın anam, aw,
Arkamdagı panam, aw.
On eki ay meni emizgen,
Sök sütiñdi keşir balaja.*

Dearest mother,
Who has always protected me.
Who has nursed me for twelve months,
Do not stint me of your milk now.

№ 3c Jarapazan batası ‘blessing of Ramadan’ – Muxambetjan (70), Mangkïstaw, Kiziltöbe

*Bölşil-bölşil, bölşil-di,
Boz torğayday tölşil-di.*

He was bölşil, bölşil, bölşil,⁵⁹
He had many children like a lark.

*Burama köz jok som-altın,
Suwga salsa batpasın.
Täjiri bergen nesibiñ,
Tepkilese ketpesin.*

Flawless hammered golden coin,
May it not sink in water.
May your God-given luck
Not leave you even when kicked.

*Esigiñ aldı oy bolsın,
Domalangan koy bolsın.
Jeliñde jetpis iñgen
bozdasın,
Onı kiz ben jigıt komdasın.*

May a vale be in front of your yurt,
May you have many fat sheep.
May you have seven she-camels on
your rope,
May they be saddled by lassies and lads.

*Alla-tagala seniñ talabıñdı,
Sonday kiliñ oñdasın.*

May the God in high
Comply with your requests in this way.

№ 4 Terme ‘didactic song’ – Nurmuxan (61), Mangkïstaw, Akşükir

*Ay, münaw bizdiñ Kazakstan xalkında
Tört tülük maldıñ türi bar.
Ögizdiñ ülken zorı bar,
Sawsa samar süt bergen,
Ay müyizi ala eken.*

Our people of Kazakhstan
Have four kinds of livestock.
Huge cows,
When milked, they give a pailful of milk,
Their broad horns are mottled.

*Jetelese jeletin,
Şakırsa bozdap keletin.
Tört jasına tüyeler,
Katarına eretin.*

When they are led, they trot,
When they are called, they come lowing.
When four years old, they begin to follow
The herd of camels.

*Ayır iŋgen, ak tumsik,
Kamıs pen koltikka,
Karagay örkeş nar eken.*

She-camels with two humps, with white snout,
The lover of reed and dry stalks,
A he-camel with one hump.

*Jilkisı jüyrik jabı eken,
Kolaylı koŋır koyı bar.
Koyında asıl soyı bar,
Ajarı ak pen kara eken,
Bolmasa buyra sarı eken.*

Our horses are fast-footed Jaby type,⁶⁰
We have fine brown sheep.
Some pure-blooded ones,
Coloured black and white,
Or yellow spotted.

*Men şoşıtpayın şoška dep,
Kaldırmayınşı boska dep.
Ayır tuyak aşalı,
Kıska kuyrik maşalı.
Salbırlagan kulaktı,
Buka moyın bugaktı.*

Don't be frightened by the swine,
We won't forget about them.
They have artiodactylous hooves,
And short fluffy tails.
Its big ears keep flapping,
It's bull-necked and choppy.

*Şoktiktari şoŋkaygan,
Bası tömen toŋkaygan.
Erinderi eki eli,
Bası jalpak şekeli.
Togayda turıp şöp jeydi,
Esebi jok köp jeydi,
Jatkan jerge jayıladı...*

Its shoulders are trembling,
Its head hanging down.
Its lips measure two palms,
Its nape is flat on its head.
It eats grass in the woods,
It devours immense lots,
Where it lies down, it sprawls...

№ 5a Terme ‘didactic song’ – a man (70), Mangküstaw, Kurık

*Bul zamanda munda ne ötken,
Patşa da aytıp el ötken.
Äweli Alla, Kudayım,
Ärwak ta erdi tüzetken.*

What's happened here nowadays,
The ruler ruled over his people.
Earlier, Allah our God
And the spirit of our ancestors helped our men.

*Arkası men erlerdiŋ,
Mal jayıp şarwa kün ötken.
Allanıŋ dostı Muxambet,
Alpıs üške kelgende,
Ümbetim depti, köz ötken...*

Through our men
The people put the livestock to grass.
Allah's friend Mohammed,
Calling his Moslem brethren died
At the age of sixty-three...

№ 5b Terme ‘didactic song’ – a man (70), Mangküstaw, Kurık

*Äwen söz awzımnan,
Askınnıŋ suwınday,
Dariyanıŋ taskınday.
Jüzimdi adam-zatka...
Eki elüw de jas kılman, jas kılman.*

The song from my mouth
Is like the flood
Of the river Askyn.
I do not want to hurt anyone...
I will not live twice fifty years.

№ 6a Terme ‘didactic song’ – a man (70), Mangkistaw, Kurik

*Argimakti körgennen
Asili belgili,
Tuwganda bular teñ biler.
Ak suñkar ustap aynalıp,
Är biriñdi añgarsak,
Askarli tawdıñ endi sen biri.*

At first glance you can tell
Which is the good steed,
They know it at birth.
They keep white falcons,
When we take a look at you all,
You are a tall mountain, too.

*Kumga bir tolar eki köz,
Düniye bir öter basıñnan,
Kerüwenniñ köşindey.*

Your two eyes are filled with sand,
Life passes in front of you
Like a caravan.

№ 6b Terme ‘didactic song’ – a man (70), Mangkistaw, Kurik

*Aytıp jürgen wakıtta,
So jerlerim opirilip,
Şeberdiñ de bolgan tösindey.
Solar seni de şet körüp,
Jildar jılga kelemiz.*

In the mentioned time
Those places began to decay,
Like the chest of the craftsman.
They regard you a stranger,
Years come and pass.

*Ülkendikke bizder bet berip,
Allanıñ bir küni ...
Söz nege aytpayın eskertip,
Tergew bir degen kün bolsa,
Tentekterdi tekserip.*

We begin to get old
One sacred day ...
Why shouldn't I warn you,
The day of reckoning will come,
The mischievous will be called to account.

*Söyley, söyley söz bildik,
Allanıñ isin jön bildik.
Padişa bura-bura Kudayım,
Key kulıñdı oñ körüp,
Key kulıñdı jarikka,
Karañgı jerdiñ astında
Parlaptı jangan söngende.*

We learnt the words talking a lot,
We judge the deeds of Allah right.
Ruling God,
You loved one of your servants,
You helped him into the light,
You let the other crumble under the black soil
In darkness when his life flickered out.

№ 7a Siñsuw ‘bride's farewell song’ – Aluwa (71), Mangkistaw, Aktaw

*Aynalayın bawırım,
Elimnen ketip baramın.
Keşegi jürgen jerim,
Kayran bir meniñ elim.*

My dear brothers,
I am leaving my people.
My one-time home,
My dear people.

№ 7b Sınsuw ‘bride's farewell song’ – Buldı (58), Mangkıtaw, Senek

*Bazardan alğan kuyışkan,
Kolıma jibek uyışkan.
Jilamayın desem ay,
Jilatadı turgan tuwışkan.*

A crupper⁶¹ bought at the bazaar,
My hands are covered in silk.
I don't want to cry
But my relatives make me weep.

№ 7c Joktaw ‘lament’ – Aluwa (71), Mangkıtaw, Aktaw

*Jilaw bir degen jir deydi,
Közdiñ bir jasın nur deydi.
Keşegi jürgen jan bapam,
O dünyede jür deydi.*

They say the lament is a song,
The tear drop is light.
Our dear father, alive yesterday,
Is walking the netherworld now.

№ 7d Sınsuw ‘bride's farewell song’ – Bäjniş (90), Mangkıtaw, Üştagan

*Altınday saktadım,
Jüyrik te attay baptadım.
Xalkımniñ bəri kiyinalıp,
Bəri de birdey jiyinalıp.
Kudireti kelip Kudaydıñ,
Bir tiyer ayla tappadım.*

I guarded you like gold,
I brought you up like a race-horse.
All my people are brooding,
All of them have gathered.
Help me, my God,
I can't find a way out.

№ 8a Sınsuw ‘bride's farewell song’ – Akles (65), Mangkıtaw, Jetibay

*Bazardan kelgen oramal
Şay kuygasın oralar.
Janımday körgeñ jan agam,
Ayda bir apta oralgay.*

The kerchief brought from the bazaar
Is taken in hand, pouring tea.
My beloved brother,
Return once a month.

№ 8b Joktaw ‘lament’ – Izbasar (60), Mangkıtaw, Aktaw

*Kiyilgan kara kası,
Ürdiñ de kizi talaskan.
Kayırma jaga
kara işik,
İyigina jaraskan.*

Her black brow was cracked,
Even a Huri maiden was her rival.
Do not turn the collar of a black jacket
inside out,
It fits your shoulders.

№ 8c Kara än ‘simple song’ – Köpbol (48), Mangkıtaw, Akşükir

*Awlımız sarı köldiñ
sagasında,
Biyliğı kız balanıñ
agasında.*

My lodgings are by the mouth of the
river at the yellow lake,
A lass can put her will across with the
help of her brother.

*Jigitter öleñ aytıp kïstay bermeñ,
Äweli änniñ bası bagasında.*

Lads, do not spend the winter singing,
The value of a song is in its beginning.

№ 9a Kara än ‘simple song’ – Buldı (58), Mangkïstaw, Senek

*Ak-sur at, ayañday kör,
bügin el jok,
İsetin şöldegennen aydıñ
köl jok.*

Slow down, flea-bitten horse, the steppe
is deserted today,
There is no lake where you could quench
your thirst.

№ 9b Aytis ‘responding song among lasses and lads’ – Ayjan (78), Mangkïstaw, Jıñgıldı

*kız:
Men özim sakaldini jaratpaymın,
Sakaldı kesip tasta terisi menen.*

*girl:
I don't like men with beards,
Cut off your beard with your cheek-skin.*

*Baradı awlım köşip Temir-Kolga,
Kandırar mñ jilkinı
Temir-Kolga.
Bizden sizge sawga,
Bereyik iyt ayakka as kuyıp.*

My people had wandered off to the Temir-Kol.
Our thousand horses fill themselves with
water by the Temir-Kol.
We are giving you presents,
We are putting food in the dog's plate.

№ 9c Aytis ‘responding song’ – Ayjan (78), Mangkïstaw, Jıñgıldı

*Oynaydı ker kulınşak jelisi menen,
Öleñdi men aytamın kelisi menen.*

A sorrel is playing with its tether,
I am singing my song as I am supposed to.

№ 9d Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

*Oy-Mawıt, sari Mawıt, Mawıt, Mawıt!
Sarımdı sagınamım awıt-awıt.
Esime, bew kalka-ñan, sen tüskende,
Kuladıñ ak-boz attan esim awıp.*

Oy-Maut, yellow Maut, Maut!
Sometimes I think of my sweetheart.
When I remembered you, sweet thing,
I fell of my grey horse fainting.

№ 9e Sıñsuw ‘bride's farewell song’ – Ayjan (78), Mangkïstaw, Jıñgıldı

*Sütinen boz biyenıñ juwgan şaşım,
Talasıp eki jeñgem burgan şaşım.
Kor bolıp bir jamanga ädil basım.*

My hair was washed in the grey mare's milk,
Two sisters-in-law vied to plait my hair.
Innocent me, I've fallen into big trouble.

№ 9f Sıñsuw ‘bride's farewell song’ – Ayjan (78), Mangkïstaw, Jıñgıldı

*Ak köylegim beldemşe,
Aynalayın jeñeşe.*

A little apron over my white shirt,
Dear sister-in-law.

*Endi aylanıp körgeñşe,
Koş esen bol, jeñeşe.*

Until we see each other again,
May God keep you well, sisters-in-law.

№ 10a Joktaw ‘lament’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

*Birge jürgen jarigim,
Bir küngidey bolmadı.
Jetpiske jasım kelgende,
Osınday xalga tap boldım.*

We lived together, darling,
But that's a past story now.
I am seventy,
This is my lot now.

*Aynalayın kulinim,
Kaysı birin aytayın?
Šeşeñ kaldı artıñda,
Äkeñ kaldı artıñda.*

My sweet dove,
What could I say?
You've left your mother,
You've left your father.

*Altı da kanat ak orda,
Kalıptı, bitip barasıñ.
Jarigim, meniñ kaydasıñ?
Osınša jaska kelgende,
Kara jer boldı mekeniñ.*

Our white yurt with six walls
Remained deserted, you've died.
Where are you, my darling?
At such a young age
Your home is the black earth.

№ 10b Joktaw ‘lament’ – Băyniř (90), Mangkïstaw, Üřtagan

*Sagızdıñ boyı salkın sok,
Sagınsañ atka kamşı sok.
Keşegi ketken karagım,
Sagınğan menen bizge jok.*

It's cold on the shore of the river mouth,
If you miss me, whip your horse.
It's in vain to wait for my sweetheart
Who left us recently, she's no longer with us.

№ 10c Besik jiri ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Atař

*Äldiy-äldiy dep bakkasın,
Ak besikke jatkizip.
Jarigimdi Kuday soñıma,
Ertetindey kün bolsa.
Közimniñ jası köl işi,
Äbbe jan dep aytamın.*

Sleep, sleep, I've protected him,
I put him in a white crib.
May God keep my sweetest
By my side.
Then the sea of my tears won't be in vain,
Abbe sweetest, I say.

№ 10d Besik jiri ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Atař

*Äldiy-äldiy dep baktim,
Közimniñ jası köl bolıp,
Kökiregim sel bolıp.
Jürgen de körgeñ ak jarigim,
Mende Ak Jeten.*

I've protected him, saying ‘sleep, sleep’,
My tears gathered into a lake,
Sighs heave from my bosom.
I am with you, darling,
Ak Jeten is with me here.

№ 10e Joktaw ‘lament’ – Ayjan (78), Mangkïstaw, Jïngïldï

Kalı bir kilem kir astı,
Agayın-tuwgan jolıñdı karap tabıstı.
Kaydan da karap tabarsıñ,
Jeti de kabat jer astı.

The Turkmen rug became dirty,
Your brothers saw you gone and sought you.
How could they find you,
You are under seven layers of earth.

№ 10f Besik jiri ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy, ak böpem,
Ak besikke jat, böpem,
Aynalayın jarıgım.

Sleep, sleep, little babe,
Lie in a white cradle,
My darling, my sweetest.

№ 11a Sıñsuw ‘bride's farewell song’ – Akkoraz (67), Mangkïstaw, Kızıltoöbe

Esiktiñ aldı tal-dı,
Törinniñ aldı kaldı.
Bermeydi degen kökekem,
Moynıma kurik saldı.

There's a willow outside my yurt,
The place of honour is empty in my yurt.
My father said he wouldn't give me away,
Yet a halter has been cast around my neck now.

№ 11b Joktaw ‘lament’ – Akkoraz (67), Mangkïstaw, Kızıltoöbe

Esiktiñ aldı kızıl-dı,
Tukınga kızıl sizildi.
Ätekem koldan ketken soñ,
Kurılay tikken buzıldı.

There is grain outside my yurt,
Grain has been sown.
Dear father, when he's left
The seam got undone.

Ätekemniñ barında,
Sarı sandıktıñ sır edi,
Tört kanat üydiñ
nur edi.

While my father was alive,
He was the secret of the yellow chest,
He was the lustre of our yurt
with four walls.

№ 11c Sıñsuw ‘bride's farewell song’ – Buldı (58), Mangkïstaw, Senek

Bazardan algan kuyıskan,
Kolıma jibek uyıskan.
Jılamayın desem de,
Jılatadı minaw turgan tuwıskan.

A crupper bought at the bazaar,
My hands are covered with silk.
I do not want to cry,
But my relatives make me weep.

Bazardan algan keseler,
Şay samawrın eseler.

Cups bought at the bazaar,
Next to the samovar.

№ 11d Joktaw ‘lament’ – Köpbol (48), Mangkïstaw, Akşukïr

*Äwede torgay örip jür,
Balapanïn erip jür.
Aynalayïn bälensë,
Sagïndirïp kelip jür.*

A lark's flying upward in the air,
Leading her fledglings.
Oh, my sweetheart,
Come back, I miss you.

№ 11e Kara än ‘simple song’ – Aytuwgan (60), Mangkïstaw, Senek

*Bazardan alïp kelgen böz belbewim,
Jaman-jaksï bolsa da öz belbewim.
Köp aydan körmegeli köp kün boldï,
Aman-esen jür-misiñ, köz körgenim?*

I bought my canvas belt from the bazaar,
Whether it's good or bad, it is my belt.
I haven't seen you long,
Are you in good health, my darling?

№ 11f Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

*Ayta bar, barsañ sälem Bos-Moyïnga,
Bos-Moyïn kele ketsinši osï oyïnga.
Bos-Moyïn kelmey ketse osï oyïnga,
Kim jatar mamik tösek bul koyïnga?*

Go and greet Bos-Moyun,
Let Bos-Moyun come to this feast.
If Bos-Moyun does not come to the feast,
Who will lie in my lap on a cotton bed?

№ 11g Kara än ‘simple song’ – Esen Biybe (40), Mangkïstaw, Bautino

*Barsañdar, aysañ sälem Bos-Moyïnga,
Bos-Moyïn kelip ketsin osï oyïnga.*

Go and give my greetings to Bos-Moyun,
May Bos-Moyun come to this celebration.

№ 11h Kara än ‘simple song’ – Akkozi (70), Mangkïstaw, Jetibay

*Jogaltti jumïrtkasïn jarga salgan,
Kerüwen awïr jügin
narga salgan.
Kelemin el šetinen endi
el sagïñïp,
Jetiniñ edim biri parga salgan.*

The bird has lost its eggs laid on a cliff,
The heavy load of the caravan was put
on a camel.
I am walking the edge of the nomadic
camp, longing for my people,
I was one of seven, I found a spouse.

*Arasï eki awildïñ kök bay-agaş,
Konadı kök bay-agaška top karlıgaş.
Kuday, ay, kosar bolsañ jaksï
men kos,
Jürsem de kol ustayïp tïr jalañaş.*

Between two quarters there are green poplars,
A group of swallows settle on the poplars.
God, if you order a spouse for me, order
a good one,
Even if we go around naked, holding hands.

*Kaşadı keñ togaydan arlan böri,
Erkemdi köre almadım aydan beri.
Basımniñ awïrganı bir jazılmay,
Kesege kuygan eken şaydan bir ay.*

A he-wolf runs out of a wide forest,
I haven't seen my sweetheart for a month.
My headache will not abate
From tea poured into the cup.

№ 12a Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

*Jügirgen koydan koyga koŋir koyım,
Koŋir koy kozïsi ölse
boladı tel.*

My brown sheep runs from sheep to sheep,
If the lamb of the brown sheep dies,
it will nurse another's lamb.

№ 12b Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

*Koŋir koy koydan koyga
jügirgen.
Koŋir koy kozïsi ölse,
boladı tel.*

The brown sheep runs from
sheep to sheep,
When the brown sheep's lamb dies,
it will nurse another's lamb.

№ 12c Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

*Arkaga änim ketti, Tilew-Kabak,
Än salsam keriledi
kas pen kabak.*

My song flew to the north, Tileu-Kabak,
When I sing, my brows and forehead
bend in an arch.

№ 12d Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

*Alistan at öksitip kelgenimde,
Köterip ak tamaktan
tilin bergen,
Künine bes teŋgeniŋ bulın jegen.*

When I came from afar, driving my horse,
The lass with the fine neck made a
promise and gave me heart,
She spent five golden coins a day.

№ 13a Kara än ‘simple song’ – Koşakan (60), Mangkïstaw, Senek

*Kaşadı en togaydan arlan böri,
Erkemdi köre almadım aydan beri.
Iyt dawıs buringiday aŋkimaysiŋ,
Keşegi erkem kuygan
şaydan birew.*

A he-wolf ran out of the wide forest,
I haven't seen my sweetheart for a month.
My bed voice does not ring as it did,
Yesterday the tea was still poured
out by my love.

№ 13b Kara än ‘simple song’ – Nurmuxambet (50), Mangkïstaw, Kizilsay

*Ak-Böbek, suluwlik pen silaŋdaysiŋ,
Bul jalğan öter desem, Ak-Böbek,
til almaysiŋ.
Altayı kumnan köşken tülki degen,
Bir salıp kuyrik penen bir aldaysiŋ.*

Ak-Böbek, you boast with your beauty,
But our earthly life passes quickly,
believe me.
The Altay fox⁶² ran off from the desert,
Swinging your tail, you play a trick on me.

№ 13c Kara än ‘simple song’ – Akkozi (70), Mangkistaw, Jetibay

*Jigitke kerek nege elbeydegen,
Kurbisün öz katari adaydij
teñ körmegen.*

How could a lad be a self-assured fellow,
If he doesn't respect his love as the
child of Adays.

№ 14a Terme ‘didactic song’ – Jolaman (68), Mangkistaw, Šetpe

*Kolima kalam alayin,
Kurbima sälem jazayin.
Kadirdi biletin kurbimnan
Kay jerimdi ayayin.*

I take a pen in my hand,
I write a reply to my love.
He respects me, I do not spare
Anything from my sweetheart.

*Tijdasan sözdi, kurbim, ay,
Men könilimdi aytayin.
Men sälemdi bildirdim,
Senikin endi baykayin.*

Listen to my word, my darling,
I am opening my soul.
I have greeted you,
Now it's your turn to greet me.

№ 14b Kara än ‘simple song’ – Jolaman (68), Mangkistaw, Šetpe

*Baltali, Baganali kölderim,
Añkigan iysij jupar jerlerim.
Šapandı šalma jiyek kiyip alip,
Šay kuygan agalarga künderim.*

My lakes Baltaly and Baganaly,
My fields emitting lovely fragrance.
Putting on a kaftan with a white lining,
I poured tea to my brothers once.

*Šašagin šaš-bawimniñ šaldırayin,
Šašagin kök boyawga maldırayin.
Üydegi bawırlardı ne kılayin,
Tüzdegi bawırlardı sagınayin.*

I will get the tassle of the head-dress,
I will dip the tassle in blue dye.
What shall I do with my brothers at home,
I am longing for my brothers in the steppe.

№ 15a Besik jiri ‘lullaby’ – Dawitbay's wife (70), Mangkistaw, Train station of Aktaw

*Äldiy-äldiy, ak böpem,
Ak besikke jat böpem.
Kunan koydı soyayin,
Kuykali etke toyayin.*

Sleep, sleep, little babe,
Lie in a white cradle, babe.
I will slay a three-year-old sheep,
I will have my fill of rindy meat.

№ 15b Bet-ašar ‘bride's greeting song’ – Buldi (58), Mangkistaw, Senek

*Ay, kelin, aw, ay, kelin,
Jumirtkadan sak kelin.
Betin ašip tastayin,
Bet-ašarın bereyin.*

Oh, young wife, young lady,
Whiter lady than eggs.
I am lifting the veil off your face,
I am saying a greeting to the bride.

№ 15c Besik jiri ‘lullaby’ – Duwan’s wife (75), Mangkistaw, Ataš

*Äldiy-äldiy, ak böpem,
Ak besikke jatadı,
Äldiylepti maması, bagadı.*

Sleep, sleep, little babe,
He is laying in a white crib,
His mother is rocking and guarding him.

№ 16a Kara än ‘simple song’ – Maksat (34), Mangkistaw, Tenge

*Alla da meni kilmay-ma at,
Ökpeñ jazık, bawrım kat.
Minip bir šikkam awıldan,
Jogalıp ketti kök buyra at.*

I was created by Allah to be a horse,
My lungs are broad, my sides are hard.
I mounted a horse and left my quarters,
My grey spotted horse got lost.

*Türi de tüsi kök edi,
Arımastay bek edi.
Jüz jilkiday januwar,
Köñilime tok edi.*

His head and body are grey,
It never gets tired.
It is worth a hundred horses,
I was proud of it.

*Minsem bir jolım bolatın,
Basıma bakıt konatın.
Jolda bir jorgam sol edi,
Üyde jorgam köp edi.
Jawrın jagı bal aškan,
Jogalmaydı dep edi.*

When I ride it, my trip is lucky,
I do have blessing.
It was a good ambler on the way,
At home there were many amblers.⁶³
Shoulder-blades inspired the prophecy
That it wouldn't ever get lost.

№ 16b Sıñsuw ‘bride’s farewell song’ – Ayjan (78), Mangkistaw, Jıñgıldı

*Ak köylegim beldemše,
Oynawšı edik ölgenše.
Endi aylanıp körgenše,
Koš esen bol, jeñeše.*

My little shirt has an apron,
We kept playing till our death.
Sister-in-law, till I return,
May God bless you, sister-in-law.

*Jel šigadı teñizden,
Burın bir boldık segizden,
Ayırdı Kuday egizden.*

The wind’s blowing from the sea,
The eight of us used to be one,
God has parted us from our twins.

№ 16c Besik jiri ‘lullaby’ – Ayjan (78), Mangkistaw, Jıñgıldı

*Tünde turıp oyangan,
Tünde besik tayangan.
Tün uykisın üš bölip,
Tañ uykisın bir bölip,
Kırli kiyim kiygizbey,
Ayawlı koldan
talpıntkan.*

I woke and got up at night,
I rocked the cradle at night.
I broke off my dream three times at night,
I broke off my dream at dawn once,
I won't give him dirty clothes,
I will straighten his steps with
protecting hands.

№ 16d Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïngïldï

*Eki de semiz, teŋ semiz,
Eki de semiz minseŋder,
Jer solkïldar deseŋder,
Jer solkïldar deseŋder.*

Two equally fat horses,
If you mount them,
The earth will tremble for sure,
The earth will tremble for sure.

№ 16e Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jïngïldï

*Äweden aynala uşkan ala karga,
Jaksï eken ala karga
 balalarga.
Bir eki awïz än salayïk agalarga,
Ülgi bolsïn keyingi balalarga.*

A mottled crow's circling in the air,
The children are pleased to see a
 mottled crow.
Let's sing a song or two to our brothers,
To set an example to the generation to come.

№ 17 Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teŋge

*Jebesi şïn kümisten sadagïmnïŋ,
Ädeti osïlay medi bazarïmnïŋ.
Nesine aytar sözdiŋ irkileyin,
Kasïŋa kez kelgen soŋ,
Darïyga, aşarïmnïŋ.*

The point of my arrow is pure silver,
That's what is sold in our bazaar.
Why should I suppress the words
When I am standing before you,
My sweetheart, I reveal myself.

Refr.

*Ak suŋkar, nege konbaysïŋ,
Darïyga, jaygan torga.*

Refr:

White falcon, why don't you get
Into my laid-out net, my sweetheart.

№ 18a Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Akşukïr

*Karagïm aynalayïn, kasïŋ kerip,
Mal bolsa alar edik-ti
 bäsïn berip.
Men sagan bastï-baylı bol demeymin,
Jürseŋşi azgantay kün kasïma erip.*

Darling, your brows are beautiful,
If you have livestock, we'll buy
 them for money.
We don't want to domineer you,
But please stay with us for a few days.

№ 18b Kara än ‘simple song’ – №43, Aluwa (71), Mangkïstaw, Aktaw

*Awïldan men de şiktïm, kün de battï,
Boz jorga at jamandatkiŋ işin tarttı.
Bolarïn bir sumdiktïŋ bilip edim,
Awılı kız kalkamnïŋ
 gaşık tarttı.*

I left the pastures, the sun also set,
That darned grey ambler shuddered.
I felt some major trouble was ahead of us,
All the people of the camp are in love
 with my daughter.

№ 19a Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

*Jaraskan ak sur atka kara tel,
Jigitke jarasadï töten el.*

The black ribbon suits a light grey horse,
Roaming suits a young lad.

№ 19b Kara än ‘simple song’ – Akkoraz (67), Mangkïstaw, Kizïltöbe

*Kiygenim ayagïma kizil etik,
Men jürmin kizil kumda azap etip.
Kudiktan eki šelek suw alayïn,
Birewin birewinen kem alayïn.*

I put red boots on my feet,
I walk suffering in the red desert.
I bring two buckets of water from the well,
I put less into one than into the other.

№ 19c Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

*Ustaganim kolïma kuw karagay,
Dawsim, sagan ne boldï
sïrganamay.
Oynamayïn, külmeyin desem dagï,
Ötip baradï zamanim bir karamay.*

I took a dry fir-branch into my hand,
What's happened to you, my voice,
you do not ring.
Though I'd love to laugh and revel,
My life's gone beyond recall.

№ 19d Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

*Jatir edim šalgïnda pišen šawïp,
Ak köylegim suw boldï jañbir jawïp.
Sen esime, kalkatay, tüsken kezde,
Ak-sur attan jïgildim esim awïp.*

I cut hay in tall grass,
It rained, my white shirt got wet.
When I remembered you, love,
I fell off the grey horse and fainted.

№ 20a Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Jïñgïldï

*Otiz sälem Orïnbordïñ tuzïn
körsem,
Jalaydïñ tañ kalamïnši kizïn körsem.
Awïldan kešten burïn da kaytkim
kelmeydi,
Kulannïñ kaytkan suwdan
izin körsem.*

Thirty greetings when I see the salt
of Orenburg,
I'm stunned seeing Jalay's daughters.
I don't want to return from the camp
before dark,
When I see the trail of wild donkeys
on the shore.

№ 20b Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Jïñgïldï

*Astimda atim mingende suluw jiyren,
Körgende suluwlardï iřim küygen.
Tal tüsten koyanga bir jürgenimde,
Kiyilgan kara murtim künge küygen.*

My saddle-horse is a fine russet steed,
When I see a fair lass, I desire her.
I hunted for hares in the morning,
My walrus moustache got scorched.

№ 20c Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

<i>Baradı awlım köşip jayma menen,</i>	Our people are migrating slowly,
<i>Karaşı akşa betiñ ayna menen.</i>	Look at your white face in the mirror.
<i>Birge ösip birge jürgen künderimde,</i>	We grew up and lived together,
<i>Ötkizşi jalğan dünüye ayla menen.</i>	Deceptive life requires some cunning.

№ 21 Kara än ‘simple song’ – Akles (65), Mangkïstaw, Jetibay

<i>Karlıgaş, änimdi aytam,</i>	Swallow, I am singing my song,
<i>Sirimdı aytam,</i>	I am exposing my secret, my love,
<i>süygen jar,</i>	because I love you,
<i>Süyiskennen sirimdı aytam, karlıgaş.</i>	I am exposing my heart's secret, swallow.

Refr.	Refr:
<i>Kuralay köz,</i>	Your eyes like those of the Tatar antelope
<i>kolañ şaş,</i>	fawn, your hair,
<i>Alma moyın, kiygaş kas,</i>	Your neck is beautiful, your brows arched,
<i>Süygen säwlem, karlıgaş.</i>	I love you, swallow.

№ 22a Kara än ‘simple song’ – Şarkat (71), Mangkïstaw, Fort Ševčenko

<i>Kiz kosılsa teñi men jilamasın,</i>	When a girl marries, she shall not cry,
<i>Közdiñ jasın korgalap bulamasın.</i>	She shall not weep sad tears.

Refr.	Refr:
<i>Mawsım jan, Mawsım jan,</i>	Mawsum darling, Mawsum darling,
<i>Tanıymın, xalkım, dawsıñnan.</i>	I recognized you for your songs, my people.

№ 22b Kara än ‘simple song’ – Buldı (58), Mangkïstaw, Senek

<i>Birge otırgan awlım</i>	The people of our camp who stayed
<i>köşip baradı,</i>	together are leaving,
<i>Sakıynañdı berip ket sagınbaska,</i>	Give me your ring, my sweetheart,
<i>säwlem.</i>	so that I won't miss you.

Refr.	Refr:
<i>Eki gana jiyren, ay,</i>	Only two russet horses,
<i>Jal-kuyriğın tiygen, ay.</i>	Their manes and tails touch.
<i>Oymak awız, kiygaş köz,</i>	He is kissing his beloved darling,
<i>Gaşıq-jarın süygen, ay.</i>	She has the thimble lips and the arched brows.

№ 22c Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

*Kanday jaksï Maᅅkïstaw
kïs kïstawga,
Kün aralap suwarïp jülkï ustawga.
Nawrïz tuwa köši-kon jayïn aytïp
Köšïp barsaᅅ, jaz šïga-ma
Tas-Astawga.*

What a fine place Mangkystau is
for the winter abode,
To take the horses to water every day.
We speak of migrating at the spring solstice,
When you have left, will spring come
to Tas-Astau?

№ 22d Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

*Sälem de Bes-Ördektïᅅ
balasïna,
Kazaktïᅅ kazak keler karasïna.
Tösekte kalïnsam jatkanïmda,
Sälem de Bes-Ördektïᅅ
balasïna.*

I send my greetings to the sons
of Bes-Ördek,
A Kazakh is coming to visit Kazakhs.
When I fail to rise from my bed,
I'll send my greetings to the sons
of Bes-Ördek.

№ 23 Kara än ‘simple song’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

*Oyïl kayda, Jem kayda,
kaynar, ay day?
Ötkir kayšï, jüyrik at,
janga baylap.*

Where is the Oyul, where's the Jem,
where are their springs?
Sharp scissors and a good galloping
horse must always be with you.

Refr.
*Ak erke, aman bol sen,
Šïbïnim, šïbïnim, oyna da kül, kalawlim.*

Refr:
Sweetest darling, farewell,
Laugh and make merry, my darling.

№ 24a Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teᅅge

*Jayïktïᅅ argï jagï, bergi jagï,
Jaykalgan jagasïnda japïragï.
Karagïm, aynalayïn, kanday ediᅅ,
Kurbïniᅅ özin körgeᅅ maᅅday ediᅅ.*

That side of the Jayik⁶⁴ and this side,
The leaves are rustling on its shore.
What were you like, my sweetheart,
Darling, you were the apple of my eye.

№ 24b Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

*Kara tawdiᅅ basïnan
köš keledi,
Köšken sayïn bir taylak
bos keledi.
Äpekededen ayrïlgan jaman eken,
Möldirep kara közden jas keledi.*

My people are going on top of the
black mount,
Whenever they move, a camel calf
goes astray.
It is hard to part with my mother,
Tears fall glittering from my black eyes.

№ 25 Jir ‘epic song’ – Bäjniš (90), Mangkïstaw, Üštagan

*Kayïñnïj jasta kördim japïragïn,
Kulannïj kördim kïrdan
šokïragïn.
Sen kalgañ otiz uldan jalgïz
Zäwrem,
Bir uwïs buyïrmađï topïragïña.*

I saw the leaves of the birch when I was young,
I saw the cantering of the wild donkey
in the steppe.
Out of my thirty children you are the
only one now, Zuhra,
No one will be here to bury me.

№ 26 Kara än ‘simple song’ – Bulđï (58), Mangkïstaw, Senek

*Awlım köšip baradı,
Tawdan asïp, tawdan askan.
Bulttar men aralasïp,
Erkem, ay, erkem, ay.*

The people of our camp are moving off,
Crossing the mountain.
Lost among the clouds,
My darling, my darling.

№ 27a Bet-ašar ‘bride's greeting’ – Nurmuxan (61), Mangkïstaw, Akšükïr

*Aman-saw otïr-misïñ, kenje kelin,
Bul sözdiñ özi aytilip edi, kem de, kelin,
Šayïñđi tezirekten demde, kelin.
Bul šayga šaldardïñ basi
jazılmasa,
Kari attïñ kazisï
men emde, kelin.*

Are you fine, you nice little wife?
Most of these words have been said, little wife,
Make your tea quickly.
If it fails to alleviate the headache of the
elderly,
Cure them with sausage made from an
old horse, little wife.

№ 27b Kara än ‘simple song’ – Nurmuxan (61), Mangkïstaw, Akšükïr

*Otïrgan karsï aldïmda kanımayım,
Üstimde kiyim menen tamaktïñ bari tayaw.
Rüstemdey ul menen Kanıyaday
kız tuwgasın,
ÜR kızın alıp kelseñ de, tanımaymın.*

My woman is sitting before me,
I am wearing my clothes, my meal is ready.
We were born like the boy Rustem and
the girl Kaniya,
I don't even need the heavenly Huri girl.⁶⁵

№ 28 Terme ‘didactic song’ – Köpbol (48), Mangkïstaw, Akšükïr

*Bismilla dep söylesem,
Tilge jardım bere kör,
Til jaratkan jälelim.
Janga jardım bere kör,
Jan jaratkan jälelim,
Kanımda kaygı ...*

When I say bismillah,
Help my tongue,
My lord who created my tongue.
Help my soul,
My lord who created me,
My blood is boiling with grief ...

*Kaygılı boldi zamanım,
Zamanım solay bolgan soñ.*

My lot is sorrowful,
And since my life's like that.

№ 29 Besik jiri ‘lullaby’ – Šarkat (71), Mangkistaw, Fort Ševčenko

Ay böbegim,

Eske sakta mamaññiñ

Süyip aytkan öleñin.

My little babe,

Remember the loving words

Of your mother.

№ 30 Siñsuv ‘bride’s farewell song’ – Suluwpiya (65), Mangkistaw, Senek

Ak köylegim beldemše,

Oynawšī edim, jeñeše, ölgenše.

Endi aylanıp körgenše,

Koš-esen bol, jeñeše.

My white shirt is an apron,

We keep playing till death, sister-in-law.

Until I return,

Fare you well, sister-in-law.

Jilama deydi jurtim,

Jilamay kay-tip šidayin,

Jilatadi tuwiskan.

Don't cry, my people say,

How could I hold back my tears,

The relatives make me cry.

№ 31 Kara än ‘simple song’ – Koyšibay (45), Mangkistaw, Dünğirlew

Jaz bolsa Ala Döñdi aralaymın,

Kis bolsa Arim kumın jagalaymın,

jagalaymın.

Adaydan tañdap süygen sen

kempirim,

Öziñdi toksan kizga bagalaymın, bagalaymın.

In summer I roam the Mottled Hill,

In winter I live on the edge

of the Arym desert.

My old wife picked from

the Aday tribe,

You are worth ninety maidens.

№ 32 Jar-jar ‘wedding song’ – Izbasar (60), Mangkistaw, Aktaw

Aynalayin karagim, aynalayin, jar-jar,

Basıñdagı säwkele šašıñ basar, jar-jar.

Ketemin dep karagim, jilay körme, jar-jar,

Ondagı ata-anañ orin

basar, jar-jar.

My dear daughter, my sweetheart,

A headdress is covering your hair.

Don't cry that you must leave,

The place of your parents will be

taken by the people there.

№ 33a Kara än ‘simple song’ – Buldi (58), Mangkistaw, Senek

Kölden üyrek uşadi askan menen,

Tañ atpaydi mezgilsiz

toskan menen, ak tamak.

A duck's flying from the lake, passing by,

The day doesn't break early, in vain do you

wait for it, you with the lovely white neck.

Refr.

Aydin köldiñ erkesi,

Erke ösken

ak tamak.

Refr:

Dearest child of the broad lake,

Brought up pampered, you with the

lovely white neck.

№ 33b Kara än ‘simple song’ – Bakit (55), Mangkïstaw, Kurik

*Senen suluw, ak tamak, jan ötpeydi.
Aklïñ askan
dariyga,
Köz jetpeydi, ak tamak.*

There's no one alive more beautiful than you,
You have more brains than water
in the stream.
I simply can't grasp it, lass with the lovely neck.

Refr:

*Aydin köldiñ erkesi,
Erkin ösken ak tamak.
Gül bakşada sayragan,
Bulbulimsiñ, ak tamak.*

Refr:

The beauty of the broad lake,
Lass with the lovely neck brought up freely.
You are a lark, you with the lovely neck,
Singing is a garden of flowers.

№ 34 Siñsuw ‘bride's farewell song’ – Şarkat (71), Mangkïstaw, Fort Ševčenko

*Köp boldi körmegeli, arman jibek,
Otirsïñ jaydı kütip jadap-jüdep.*

I haven't seen you long, my beloved darling,
You can hardly wait for summer.

№ 35a Kara än ‘simple song’ – №103, Nurmuxan (61), Mangkïstaw, Akşükir

*Kara tawdıñ basınan
köş keledi,
Köşken sayın eki taylak bos keledi.*

The people are moving off from top of
the black mount,
Two camel foals always go astray.

№ 35b Kara än ‘simple song’ – Nurmuxan (61), Mangkïstaw, Akşükir

*Ustaganim kolima kuw karagay,
Dawsim, sagan
ne boldi sïrganam.
Oynamayin, külmeyin desem dagı,
Ötip baradı bu dünıya bir karamay.*

I've taken the dry fir in my hand,
What's happened to you, my voice, you
don't ring any more.
Though I'd love to laugh and make merry,
Life has passed beyond recall.

№ 36 Kara än ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

*Arası eki awıldiñ Balgın
Köl-di,
Balğın Balgın Köldiñ algım keldi.
Esime karagım sen tüskende,
Jerimde at şaldırgan kalğım keldi.*

There's the Balgyn lake between
two quarters,
I want to catch fish from Lake Balgyn.
Darling, when you come to my mind,
I want to stay here, grazing my horse.

Refr:

*Kara köz, kaldıñ keyin,
men ne deyin?
Eske tüsse gaşık dert,
wayim jeymin.*

Refr:

Black-eyed darling, you stayed away,
what could I say?
When my love comes to my mind,
I become sad.

*Appak etiñ koyanday, šošip bir
säwlem oyandı,
Sagıñip körgen kara köz, kizigüña
toya almay.*

Your face is like the hare's, my darling
started from her sleep,
You with the black eyes, I am longing for you,
I can never have enough of your beauty.

№ 37 Kara än ‘simple song’ – Šarkat (71), Mangkistaw, Fort Ševčenko

*Boz jorga at, jorgaña bas,
aldıñda el jok,
İšetin šöldegende aydın köl jok.*

Grey ambler, just keep ambling, there's
no camp ahead,
When you're thirsty, there's no broad lake.

Texts of the songs collected in Bayan Ölgıy and Nalayh

№ 1a Köris ‘lament’ – Serjan (70), Nalayh

*Keñeske ketken asilim,
Kelmeske ketti jasıgım.
Bismilla dep bastayın,
Asıgıs aytıp saspayın.*

My sweet darling going for the meeting,⁶⁶
Left into eternity.
Be blessed my sweetheart,
I'm singing it calmly.

№ 1b Köris ‘lament’ text unintelligible – Kasiyla (71), Bayan Ölgıy

№ 2a Köris ‘lament’ – Kayša (63), Bayan Ölgıy

*Bismilla sözdiñ asilı,
Topırak adam näsili.
İymanı bolgır, sabazım,
Šasılsın Alla šašuwı.*

Bismillah is the holiest of words,
Man was made from dust.
Be a believer, my child,
May Allah's blessing be with you.

*Sözdiñ de bası bismilla,
Bismilla kelmes mün
jilda.
Jiladı jurtim demeñder,
Kaygılı boldik biz munda.*

Bismillah is the first word,
Bismillah does not change for thousands
of years.
You don't say my people are weeping,
We are in great sorrow here.

*Bismilla sözdiñ atası,
Adamnıñ köp-ti katası.
Jiladı jurtim demešü,
Alladan bolsın batası.*

Bismillah is the ancestor of the word,
Human beings are frail.
You don't say my people are weeping,
May God's blessing be with you.

№ 2b, Kōris ‘lament’ – Māliyke (91), Nalayh

*Bismilla dep bastayin,
Asigis aytpay saspayin.
Kayranda kargam, Märkem, aw,
Awzimnan kay-tip tastayin.*

I begin with Bismillah,
Not hastily, I sing calmly.
Oh my dearest Merke,
How could I be silent about you!?

*Ak köylek kiydim etime,
Şatira saldim şetine.
Kayranda asil Märkem, aw,
Karamawşi edi betime.*

I have put on the white shirt,
I sewed a hem at the edge.
Oh my dearest Merke,
You didn't listen to me.

*Äweden uşkan şagalak,
Şagalak uşadi jagalap.
Bir kün bir kargam bar edi,
Otiruwşi edi apalap.*

A gull is flying in the sky,
A gull is flying along the shore.
Once I had a little darling
Who called me mummy.

*Bismilla sözdij atası,
Pendenij köp katası.
Kayranda kargam, Märkem, aw,
Okigan kurannij tiysin batası.*

Bismillah is the father of the word,
The mortals are full of frailties.
Oh my dearest Merke,
May a blessing from the Koran settle on you.

№ 3a Jar-jar ‘wedding song’ – Şükirana (87), Bayan Ölgij

*Jaksı bolsañ karagim,
kayin-atañ bar,
Jaman bolsañ karagim,
kayin-atañ bar.
Jar-jar dep köp aytuwga
bolmaydı,
Munan bilay kal, jar.*

You have a father-in-law even if you
behave well,
You have a father-in-law even if you
misbehave.
It's not appropriate to sing the wedding
song long,
Let us now quit it.

*Usta bolsa baltada tatı
kalgan,
Molda bolsa kagazda katı kalgan.
Tük bilmeytin jamandar ölip kalsa,
Tük bilinbey ar jagı jatıp algan,
jar-jar.*

Rust remains on the hammer when the
blacksmith's gone,
Writing remains behind when the molla's gone.
When the ignorant die
Nothing remains after them when they
are laid out.

№ 3b Sıñsuw ‘bride's farewell song’ – Şükirana (87), Bayan Ölgij

*Aynalayin atijnan, Kudayim, ay,
Keziktirme pendeñdi wayimğa.
Köp aytuwga kelmeydi til menen jak,
Xalik işinde karagim sinayin-ba.*

Be your name blessed, my God,
Do not bring sorrow upon your servant's head.
My tongue and jaw are feeble to sing much,
Among the people I am to test you, love.

Refr.

*Ey, Allam, ayamadiñ pendeñdi,
Aynalayın, kay-teyin ketken
äkem,
Armandan bop dünyeden ötken apam.
Oy Allam, kay-teyin ašımagan janiñdi,
Bir janiña bermediñ jıygan-tergen
maliñdi.*

Refr:

Oh, God, you did not take pity on your servant,
Woe is me, what shall I do, I've parted with
my father.
My dear mother died an untimely death,
Oh God, you did not take pity on my life,
You didn't let this mortal have any of
your goods.

В№ 3c Ayday 'wedding song' – Mädiyne (51), Bayan Ölgıy

jigit:

*Bir tolarsak, bir tobik sanda da bar, ayday,
San kisiniñ akili kanda da bar, ayday.
Äke-šešem kaldı dep kaygırmaşı, ayday,
Jaksı bolsañ ata-anañ onda da bar, ayday.*

lad:

We have calves and ankles on our legs,
The brains of the khan equals many people's.
Don't be sorry for parting with your parents,
If you are good, you'll have parents there.

kız:

*Ak otawım tikken jer oyran
bolsın,
Ak jüzimdi körgen jan kayran
kalsın.
Äke-šeşey bar deseñ dagı,
Öz äkemdey sonda da kaydan
bolsın.*

lass:

The place of my white yurt shall turn
into naught,
Anyone that sees my white face shall be
surprised.
You say I will have parents there,
But how could they substitute for my
own father?!

В№ 3d Jar-jar 'wedding song' – Mogılxan molda (56), Nalayh

jigit:

*Alıp kelgen bazardan kara
makpal,
Kara makpal säwkele šašın basar.
Munda äkem kaldı dep kam jemeñiz,
Jaksı bolsa kayın-atañ ornın
basar.*

lad:

Black velvet was brought back from the
bazaar,
A black head-dress covers your head.
Don't be sorry that your father remains here,
If your father-in-law's good, he will take his
place.

kız:

*Esik aldı kara suw,
maydan bolsın,
Ak jüzimdi körgende aynam bolsın.
Kayın-atası bar deydi boz balalar,
Aynalayın äkemdey
kaydan bolsın!*

lass:

Clean water outside the door, be it
the meeting place,
Be it the reflection of my white face.
I have a father-in-law, the lads say,
But how could he take the place of my
dearest father!

jigit:

*Ak koyan kaşadī jotalatīp, jar-jar,
Ak taylak ösir botalatīp, jar-jar.
Munša nege jūlaysiñ, jar-jar?
Artıñnan izdep bara apalatīp, jar-jar.*

lad:

A white hare's running over the hill,
Rear a white camel calf gently tending to it.
Why are you crying so much?
You follow her searching, calling out 'mother'.

№ 4 Siñsuw 'bride's farewell song' – Asiypa (77), Bayan Ölgıy

*Üy artınan or kazdım,
Kamşı boyı jer kazdım.
Köterip atka salatın,
Agake, sizge ne jazdım?*

I've dug a pit behind the house,
I've dig it a whip handle deep.
Lifting me, you set me on a horse,
Father, what did I commit against you?

*Suw ayagı teñiz-di,
Mal köterer egizdi.
Kız demegen sum basım,
Kelinşek keledi degizdi.*

There is a sea by the shore,
The animals bear twins sometimes.
Poor me, I have been disowned,
People say, the young wife's coming.

№ 5a Bet-aşar 'bride's greeting' – Äbilkazıl (70), Bayan Ölgıy

*Men aytayın bet-aşar,
Ösiyet sözim jarasar.
Paygambar kizin uzatıp,
Solardan kalgan bet-aşar, deydi.*

I'm singing the bride's greeting,
My words are governed by tradition.
When the prophet married off his daughter
This bride's greeting was born then.

*Sätti küni tüsipsiñ,
Sätti bolsın ayagıñ.
Jok närseden talasıp,
Beliñnen jeme tayagın.
Bul arada turmaysiñ,
Esiñe tüssin bayagım.*

You arrived at a lucky day,
May luck accompany your steps.
Do not quarrel without reason,
Lest a stick should meet with your waist.
Now you're going to live here,
Remember what I said earlier.

*Bul kereydiñ
ordası,
Orda jolın bak, kelin.
Erte turıp jay jatıp,
Ata-eneñe jak, kelin.
Jawgan karday ak kelin, deydi.
Minekiy, ata sizge bir sälem, deydi.*

This is the wedding tent of a man from
the Kerey tribe,
Start for the wedding tent, little bride.
Get up early, go to bed late,
Please your father- and mother-in-law.
Little bride, white as snow,
Greet your father-in-law.

№ 5b Bet-aşar 'bride's greeting' – Kasıyla (71), Bayan Ölgıy

*Bet-aşar bası bismilla,
Al jamagat, söz tiñda.*

I begin presenting the bride with bismillah,
People, hear my word.

*Kelin keldi, esik aš,
Enesi kelip
šašuw šaš.*

Here is the bride, open the door,
Her mother-in-law is coming, scatter
your blessings.

*Kayin menen kayin-aga,
Törde otirgan.
Mina kelgen kelinniñ,
Jaksilap aytip betin aš.*

Her father- and brother-in-law
Sit at the places of honour.
The little bride has arrived,
Show us her face as is proper.

*Kelin keldi tuwlaq sal,
Basına šašuw šaša kör.
Kizil jelek basında,
Kayin-aga, kayin-siñlisi
Jabilip otir kasında.*

Here is the bride, lay the bedding,
Throw presents at her head.
There's a red scarf on her head,
Her brother- and sister-in-law
Sit by her side.

*Ata-eneñdi siylay ber,
Aldinan kese otip otpen sen.
Kayin-iniñ menen kayin-agañ,
Akil-keñes alip jür iyilip sälem.
Ülkender de kelgende,
Iyilip kelin, sälem ber.*

Respect your father- and mother-in-law,
Do not pass in front of them.⁶⁷
Keep the advice of your younger and older
In-laws, and greet them bowing.
When the elderly come,
The wife must bend and greet them.

Б.№ 5c Kōris ‘lament’ – Jambī (65), Bayan Ölgii

*Ay, dalada kuw kazik,
Kulanniñ eti
jolga azik.
Jilamayin desem de,
Üyim bir kaldı kulazıp.*

There's a grey pole in the steppe,
The meat of the wild donkey is good
food for the road.
I don't want to cry,
But my yurt is deserted.

*Äwede uşkan babaygak,
Jeliniñ basın bilay kak.
Janında jürgen kargam aw,
Janım bir kaldı (muñayıp).*

There's a falcon flying in the sky,
Throw the rope of the colts here.
Sweetheart, you were with me,
Now I'm overcome by sadness.

Б.№ 6a Jubatiw ‘consoling song’ – Asiypa (77), Bayan Ölgii

*Aygır tokpak jaldı
dalada tur,
Bulgari satıp alsam
kalada tur.*

There's a stallion with a large flying
mane in the steppe,
When I want to buy suppled leather,
I will find it in town.

№ 6b Kara öleñ ‘simple song’ – Asiypa (77), Bayan Ölgii

*Bası edi öleñimniñ Al-Xam süre,
Aytayın men bir öleñ üyge kire.
Öleñim Bukarbaylap kele jatır;
Üyiñdi, jatıp ketpesin,
bakan tire.*

My song begins with the Al-Kham sura,⁶⁸
Entering the yurt I sing a song.
My song calls Bukarbay,
Prop up your yurt with a pole lest it
should collapse.

№ 6c Kara öleñ ‘simple song’ – Serjan (70), Nalayh

*Jer kayda bizdiñ Dayın jaylaganga,
Jas kulın şingiradi
baylaganda.
Kelmeydi jansam mülkim, tursam külkim,
El-jurtım artta kalgan oylanım.*

Where's our summer pastures at Dayin,
The little colt neighs plaintively when
it's tied.
I have no fortune, nor do I feel like laughing,
My tribal abode is far away, it is on my mind.

*Dayın-Köl jaksı jaylawşı edik,
Şingirtip jas kulındı baylawşı edik.
Agayın, bir künde goy aga edi,
Jer bolıp kara jerde jatkanında edi.*

Once our summer quarters were at Lake Dayin,
The little colt neighed when we tied it.
You were once my relatives, my brothers,
Who are now resting in the earth.

№ 6d Kara öleñ ‘simple song’ – Kasıyla (71), Bayan Ölgii

*Bärekel bop Jetpistige mine keldim,
Jagday jok öleñ aytuwga, oy, tasıldı.
Tilenip mine jiyin kelip otir;
Osiniñ men aytamın kurmetine.*

I came to Jetpisti gladly,
I can't sing now, I ran out of thoughts.
Those who gathered tell me their good wishes,
So I'd better sing out of respect for them.

*Şet jürip sayak ösip men ketippin,
Oylasam agıl-tegil közdiñ jası.*

I grew up far away from them, all alone,
When I come to think of it, I have to shed tears.

№ 6e Kara öleñ ‘simple song’ – Kamariya (64), Bayan Ölgii

*Bası edi öleñimniñ Rayimbek,
At kostim Altı-Araldan
sinayın dep.
Tüsken de sizder eske,
kayran tuwıs,
Jas keledi kara közge jilayın dep.*

My song begins with Rahim bey,
I sent a horse from Alty-Aral to put them
to the test.
When you come to my mind, my dear
relatives,
Sorrow makes my eyes wet, I must cry.

*Kay betkey, mına betkey, dala betkey,
Tuwıstar, osındayda öleñ etkey.
Kalayık, bas koskanda öleñdetip,
Akşa bet albıragan nurı ketpey.*

Which hill is this hill, the hill of the steppe,
Relatives, sing at such times.
Let us sing when we are together,
The white faces shine, their glow doesn't wane.

B№ 6f Kara öleñ ‘simple song’ – Jilkı-aydar (28), Bayan Ölgıy

*Basında kara tawdıñ
köş keledi,*

*Köşken sayın bir taylagım
bos keledi.*

*Barında tirşiliktıñ oyna da kül,
Baradı ötip jalğan atkan tañday.*

My people are passing on top of the
black mount,
Every time they migrate a camel calf
goes astray.
Make merry and laugh as long as life lasts,
For life passes like the break of day.

B№ 6g Kara öleñ ‘simple song’ – Sakay (43), Bayan Ölgıy

*Salayın, sal deseñiz zawlap-zawlap,
Keledi kömekeyden öleñ kawlap.
Öleñdi akındık pen men aytpaymın,
Aytañın kos bawırdıñ köñilin awlap.*

If you want, I'll sing in a loud voice,
The song will fly ringing from my throat.
My song is not poetical,
I'll sing in honour of my two brothers.

B№ 7a Kara öleñ ‘simple song’ – Zabıyra (64), Bayan Ölgıy

*Öleñ degen nemene bilgen kulga,
Ak teñgesin kim berer kara bulga?
Ata-anasın sıylagan adal ulga,
Tamıy bersin dawletı jıldan jılga.*

What's a song to the mortals who know it,
Who gives a silver coin for black linen?
May the fortune of a loyal son who respects
His parents increase year by year.

Refr.

*Üwgäy-üwgäy, änimiz,
İrgay änge salmasak, kelmeydi eken
sänimiz.*

Refr:

Ugay-ugay is our song,
If we don't sing a little, it brings discredit
upon us.

B№ 7b Kara öleñ ‘simple song’ – Zabıyra (64), Bayan Ölgıy

*Öleñdi ayt degende bagılayın, ey, axager,
Tuwıstar, alıs jırseñ sagınayın, kurbım,
oyna bir kün.*

When I am asked to sing, I go humming,
When my relations are far away, I long to
see them, revel for a whole day.

*Uzaktan miymandar kep jatkada,
Öleñdi munda aytpagan ne kilayın, kurbım,
oyna bir kün.*

Our guests have come from afar,
We must sing at such times, dear,
revel for a whole day.

B№ 7c Kara öleñ ‘simple song’ – Şükirana (87), Bayan Ölgıy

*Attay bop arpa jegen
izdeydi eken,
Bir jürıp eki jastar
üyrengeñ soñ.*

Like the horse who fed on barley once
and keeps longing for it,
Two young people are like that when
they've taken to each other.

Refr.

*Oyaw jat, säwlem ay, oylay jat, säwlem,
Aytayin dugay sälem kalgandarga.*

Refr:

Lie awake, my sweetheart, thinking of me,
I am greeting those who are staying here.

№ 8a Jir ‘epic tale’ – Toktasin (40), Bayan Ölgii

*Atiñnan aynalayin bir Kudayim,
Jigitke payda bermes sari wayim.
On bir jil mekendegen Böke Mören,
Aytayin bir azirak sonij jayin.*

Oh God, be your name blessed,
It's no use brooding for young men.
I lived eleven years in Böke Mören,
Let me sing a little about it.

№ 8b Jir ‘epic tale’ – Tilegen (38), Bayan Ölgii

*Bir küni uyıktap jatip tús köremim,
Tüsimde neşe aluwan is köremim.
Aytayin sol tüsimdi öleñ kilip,
Keyingi agayindar, eske ala jür.*

One day I was asleep and I had a dream,
I saw all sorts of things in my dream.
Let me sing out my dream in a song,
Younger brothers, keep it in mind.

*Uršip bir adam men kelme-kel dep,
Oyi bar sol adamniñ meni jeñbek.
Kolimda ayak bawli
bir karšigam,
Älgini silap süypap kilam ermek.*

I am fighting a fierce battle with a man,
He wants to defeat me.
There's a hawk with a strap on its
leg on my hand,
I keep patting and caressing it.

№ 8c Terme ‘didactic song’ – Tilew (54), Nalayh

*Kärilik bilay jür dep jolga saldı,
Boyimnan kizuwimdi sogip aldı.
Keşegi ötken künim, bäri de jok,
Alısta, kayran künder artta kaldı.*

I have entered the path of aging,
It knocked passion out of my being.
Wither have my past days gone,
My young days have left me.

*Kärilik, salip koydij tüzüw jolga,
Usta dep berip koydij tayak kolga.
Kärilik öne boydij jüzin bitip,
Jatir, aw, tisimdi de birge joyip.*

Old age has found me, for sure,
It put a stick in my hand.
Old age has enfeebled my whole self,
It got rid of all my teeth.

*Kärilik kizil tilge saldı buraw,
Oy-širkin, kara šaška tüsti kiraw.
Men dagi zamanimda jigit edim...*

Old age has put a curb on my tongue,
My hair has got white.
I used to be young once...

№ 8d Jarapazan ‘song of Ramadan’ – Šükirana (87), Bayan Ölgii

*Jigitter, azan šakir erte
turip,
Sälem ber ülkenderge kol kuwsirip.*

Lads, getting up early, call the people to
prayer,
Joining hands, you should greet the elderly.

*Bayansız päniy jalğan opası jok,
Ketesiñ buyrık kelse bir
kün jürip.*

Incomprehensible, deceptive, fleeting world,
One day you will leave, too, when God
orders so.

Refr.

*Mäliye, masawlame⁶⁹ jarapazan,
El jaña elüw jıldı, jüz
jil kazan.*

Refr:

Melike, be blessed, oh ramadan,
The people renews in fifty years, in a
hundred it may disappear.

№ 8e Ösiyet öleñ ‘admonitions’ – Šükirana (87), Bayan Ölgii

*Jaman katın, jaman katın,
Šıgarar jaman katın baydıñ atın.
Bolganda jazgı-turı azıksırıp,
Bayınıñ soygızadı jalgız atın.
Kelgen jerden kiymelep šešensip, aw,
Urıs janjal boldırar sözdiñ artın dep.*

A bad wife, a bad wife
Brings discredit to her husband.
When food is running out in spring,
She slays the only horse of her husband.
She keeps butting in, arguing pig-headed,
In the end she incites quarrels.

*Jaman katın belgisi, biylep alar öz bayın,
Bir ul šiksa kötinen, äste tilin
tartpaydı,
Et kesse da etinen.
Pisikpın dep küš bermey, iytti süyrep jep jatır,
Terisiniñ šetinen, terisiniñ šetinen.*

A bad wife is bossing her husband around,
When she has borne a son, her tongue
keeps wagging,
Even if she's skinned alive.
She thinks she is clever,
She skins the dog and eats it.

*İrisiñniñ belgisi jaksı bolsa
katınıñ,
Jañka bolsa otiniñ, šašılmasa
kokiniñ.
Šašılmasa kokiniñ, sirä ketpes
kokiriñ,
Aynalayın karagım, üyiñnen ketpes
topürüñ.*

It's a sign of good luck if you have a
good wife,
If your wood burns well, if your pile
doesn't collapse.
If your pile doesn't collapse, the fire flakes
don't fly,
Oh darling, your yurt will always be full
of people.

№ 9 Ösiyet söz ‘good advice’ – Tilegen (38), Bayan Ölgii

*Toyda öleñ budan burın aytkanım jok,
Koltıktan kötere ber, ak köylek, köñil jay,
On eki Awak, ayuwgay.*

I have never sung at a revelry before,
Help them, white shirt, gentle soul,
Help the twelve Awak-Kerey tribes.

№ 10 Kara öleñ ‘simple song’ – Kümpey Kadak (53), Nalayh

*Oylap tursam dūniye jalğan eken,
On segiz miñ galamdı alğan eken.*

When I come to think of it, life is deception,
Encompassing eighteen thousand worlds.

*Mäşiyneniñ jibindey kayran
dawsım,
Şaban attay şaldığıp kalğan eken.*

My voice similar to the yarn in the sewing
machine,
It's like a lazy horse, grown tired.

*Alıp kelgen bazardan sırlı aşamay,
Biz kalkadan ayrıldık bir jasamay.
Alısta awılıñ ketkende, ätteñ kalkam,
Öleñ menen jüreyik amandasa.*

He brought a painted saddle from the bazaar,
I separated from my love, we live far apart.
Since your abode is at a long distance,
Let us take leave singing.

№ 11 Aytıs ‘responding song’ – Mädiyne (51), Bayan Ölgıy

*Bazardan alıp kelgen ak şömpez bar,
İşinde ak şömpezdiñ, ay, künim, ay,
ırgay kez bar.
Tem akın, sen sorasañ, men aytayın,
Şığıptı koy Mekeden, ay, künim, ay,
degen söz bar.*

White linen was brought back from the bazaar,
There's a piece among white linen that
has a quince pattern.
Singer Tem, if you ask me, I'll tell you,
It is said the sheep is from Mecca,
my darling.

№ 12 Äldiy ‘lullaby’ – Mädiyne (51), Bayan Ölgıy

*Äldiy-äldiy, abayım,
Atka terlik jabayın.
Seniñ şeşeğ kıldirmakşı,⁷⁰
Kaydan izdep tabayın,
Äldiy, ay, äldiy, ay.*

Sleep, sleep, little babe,
I put sweat-cloth on the horse.
Your mother is on the loose,
Where shall I find her now,
Sleep, sleep.

*Äldiy-äldiy, ak böpem,
Ak besikke jat böpem.
Seniñ şeşeğ kıldirmakşı,
Kaydan izdep tabayın,
Äldiy, ay, äldiy, ay.*

Sleep, sleep, little babe,
Lie in a white cradle.
Your mother is on the loose,
Where shall I find her now,
Sleep, sleep.

№ 13 Sıñsuw ‘bride's farewell song’ – Kasıyla (71), Bayan Ölgıy

*Karagay bası kalam-dı,
Moldarlar jazar älemdi.
Uzakta kaldı tuwıstar,
Üş kaytara sälem de.*

The top of the fir is pointed like a feather shaft,
The mollahs write down the things of the world.
My relatives are far away,
Greet them with three greetings.

*Bazardan kelgen tätti eken,
Bagası neden sattı eken.
Erte ayrılıp tuwıstan,
Birde de birin körmedim.*

Sugar was brought back from the bazaar,
How much was its price?
I parted young with my relatives,
I haven't seen any of them ever since.

INDEXES

Melodies from Mangkistaw

In the tables below I use capital letters (A, B) for musical lines, and small letters (a, b) for a shorter motif composed of one or two bars. Similarly *R* stand for refrains consisting of at least two musical lines, and *r* stands for refrains of a few bars.

The reader can find the most typical forms, cadences and number of syllables. In the column 'no. of syllables' 7 means 7 (4/3), 8 means 8 (3/2/3) and 7/8 means that the text of the melody contains lines with 7 (4/3) syllables and lines with 8 (3/2/3) syllables too. 'Special' means forms, cadence-sequences or number of syllables which are unique in the Kazakh folk music.

<i>Nº</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
1a	didactic song	(b3)	<i>do</i>	b3–4	special	8(3/2/3)
1b	didactic song	(b3)	<i>do</i>	1–4	special	11(3/4/4)
1c	didactic song	(b3)	<i>la</i>	1–5	special	7/8
1d	didactic song	(b3)	<i>la</i>	1–4	special	8(3/2/3)
1e	didactic song	(b3)	<i>la</i>	1–4	special	7/8
1f	religious song	b3(b2)b2	<i>la</i>	1–5	special	8(3/2/3)
1g	epic song	(b3)	<i>ti</i>	2–5	special	7/8
1h	bride's greeting song	4(b3)	<i>la</i>	1–5	special	7/8
1i	didactic song	(b3)4	<i>la</i>	1–6	special	7/8
2a	blessing	5)4(b3)b3(4(b3)	<i>do</i>	b3–7	special	special
2b	opening of the wedding	special	<i>la</i>	1–7	special	7/8
2c	epic tale	special	<i>la</i>	1–5	special	8(3/2/3)
2d	didactic song	special	<i>do</i>	1–6	special	special
2e	didactic song	special	<i>do</i>	1–6	special	8(3/2/3)
2f	didactic song	special	<i>la</i>	1–6	special	8(3/2/3)
2g	didactic song	special	<i>do</i>	b3–7	special	7/8
2h	didactic song	special	<i>do</i>	b3–6	special	11(3/4/4)
2i	bride's greeting	7(6)b3	<i>do</i>	b3–7	special	7/8
3a	bride's farewell song	5(5)b3	<i>do</i>	b3–7	AAA _k B	8(3/2/3)
3b	bride's farewell song	(5)	<i>re</i>	4–7	AAAB	7/8
3c	blessing of Ramadan	special	<i>do</i>	b3–7	special	7/8
4	didactic song	special	<i>so</i>	VII–8	special	7/8
5a	didactic song	special	<i>so</i>	VII–7	special	7/8
5b	didactic song	(4)	<i>so</i>	VII–8	ABa	special
6a	didactic song	special	<i>do</i>	b3–7	ABABCDB	7/8

<i>Nº</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
6b	didactic song	special	<i>la</i>	1–7	special	7/8
7a	bride's farewell song	(2)	<i>ti</i>	2–5	AB	7/8
7b	bride's farewell song	(2)	<i>ti</i>	2–5	AB	7/8
7c	lament	2(2)4	<i>ti</i>	2–5	ABA _k B	7/8
7d	bride's farewell song	♭3(2)2)2	<i>ti</i>	2–5	ABCCBB	8(3/2/3)
8a	bride's farewell song	(2)	<i>ti</i>	1–6	ABAA	7/8
8b	lament	(2)	<i>la</i>	1–6	AB	7/8
8c	simple song	(2)	<i>la</i>	1–5	AB	11(3/4/4)
9a	simple song	(2)	<i>la</i>	1–5	AB	11(3/4/4)
9b	responding song	(2)	<i>la</i>	1–6	AB	11(3/4/4)
9c	responding song	(2)	<i>la</i>	1–5	AB	11(3/4/4)
9d	simple song	(♭2)	<i>la</i>	VII–7	ABACB _v	11(3/4/4)
9e	bride's farewell song	(1)	<i>la</i>	1–6	A	11(3/4/4)
09f	bride's farewell song	(2)	<i>la</i>	1–4	AB	7(4/3)
10a*	lament	♭3(♭3)1	<i>la</i>	1–5	ABCD	7/8
10b	lament	2(♭3)2	<i>la</i>	1–5	ABAC	8(3/2/3)
10c	lullaby	2(2)1(1(♭3)	<i>la</i>	1–5	AA _v BCDC	7/8
10d	lullaby	♭3(2)♭3(1	<i>la</i>	1–5	ABCDE	7/8
10e	lament	(♭3)	<i>la</i>	1–♭3	AB	7/8
10f	lullaby	♭3(2)	<i>la</i>	1–4	A ³ A ² A	7(4/3)
11a	bride's farewell song	2(1)4	<i>la</i>	1–6	ABA ^k B	8(3/2/3)
11b	lament	(4)	<i>la</i>	1–5	ABABAB ^k B	8(3/2/3)
11c	bride's farewell song	(4)	<i>la</i>	1–5	AB	8(3/2/3)
11d	lament	(4)	<i>la</i>	1–5	AB	7/8
11e	simple song	(4)	<i>la</i>	1–6	AB	11(3/4/4)
11f	simple song	(4)	<i>la</i>	1–6	AB	11(3/4/4)
11g	simple song	(4)	<i>la</i>	1–6	AB	11(3/4/4)
11h	simple song	4(1)2	<i>la</i>	1–6	AB	11(3/4/4)
12a	simple song	(5)	<i>la</i>	1–6	AB	11(3/4/4)
12b	simple song	(5)	<i>la</i>	1–6	AB	11(3/4/4)
12c	simple song	(5)	<i>la</i>	1–5	ABa	11(3/4/4)
12d	simple song	5(2)	<i>la</i>	1–5	ABC	11(4/3/4)
13a	simple song	(♭3)	<i>la</i>	1–6	AB	11(3/4/4)
13b	simple song	(♭3)	<i>la</i>	VII–6	AB + Refr:	11(3/4/4)
13c	simple song	(♭3)	<i>la</i>	1–6	AB + Refr:	11(3/4/4)
14a	didactic song	7(♭3)5	<i>ti</i>	2–8	ABCD	7/8
14b	simple song	8(♭3)♭3	<i>ti</i>	2–8	ABBC BBBC	11(3/4/4)
15a	lullaby	4(♭3)2	<i>la</i>	1–6	ABCD	7(4/3)
15b	bride's greating song	4(♭3)2	<i>la</i>	1–6	ABCD	7(4/3)
15c	lullaby	♭3(♭3)2	<i>la</i>	1–5	ABCd	7(4/3)
16a	simple song	4(4)♭2	<i>la</i>	1–5	AABC	7/8
16b	bride's farewell song	(5)	<i>la</i>	1–5	ABABABB	7/8

* Also with cadences ♭3(2)♭3 and form AB_kCC

<i>No</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
16c	lullaby	(5)	<i>la</i>	1–5	AB	7/8
16d	simple song	(5)	<i>la</i>	1–5	ABCD	7/8
16e	simple song	(5)	<i>la</i>	VII–6	AB	11(4/3/4)
17	simple song	5(5)5(b 2)	<i>la</i>	1–7	AAABC	special
18a	simple song	5(1)2	<i>la</i>	1–7	ABCB	11(3/4/4)
18b	simple song	(5)	<i>la</i>	1–8	AB	11(3/4/4)
19a	simple song	(5)	<i>do</i>	b 3–6	AB	10(3/4/3)
19b	simple song	(5)	<i>do</i>	b 3–7	AB	11(3/4/4)
19c	simple song	(4)	<i>do</i>	b 3–8	AB	11(4/3/4)
19d	simple song	8(b 3)5	<i>do</i>	b 3–8	AB ^b CD	11(4/3/4)
20a	simple song	5(1)5	<i>la</i>	1–7	ABCD	11(3/4/4)
20b	simple song	5(1)2	<i>la</i>	1–7	ABCD	11(3/4/4)
20c	simple song	5(1)5	<i>la</i>	1–8	ABCD	11(3/4/4)
21	simple song	(5)	<i>la</i>	1–7	AB + Refr.	special
22a	simple song	(8)	<i>la</i>	1–8	AA _k + Refr.	11(4/3/4)
22b	simple song	(8)	<i>la</i>	1–8	AB + Refr.	11(6/5)
22c	simple song	(8)	<i>la</i>	1–8	AB	11(4/3/4)
22d	simple song	(8)	<i>do</i>	b 3– b 10	AB	11(3/4/4)
23	simple song	(5)	<i>la</i>	1–5	AA _k + Refr.	11(4/3/4)
24a	simple song	(8)	<i>la</i>	1–8	AB	11(3/4/4)
24b	simple song	(8)	<i>la</i>	1–8	AB	11(4/3/4)
25	epic song	5(1)8	<i>la</i>	1–9	ABA ^b B	11(3/4/4)
26	simple song	5(1)2	<i>la</i>	1–8	A ^b ₅ ABC	special
27a	bride's greeting	(6)	<i>la</i>	1–6	AABAB	11(3/4/4)
27b	simple song	(6)	<i>la</i>	1–6	AABB	special
28	didactic song	special	<i>la</i>	1–8	AABCDEFF	7/8
29	lullaby	4(b 3)	<i>la</i>	1–8	ABC	3/7/7
30	bride's farewell song	4(b 3) b 5	<i>so</i>	VII–8	AA _k B _k BB _k B _k B	7/8
31	simple song	(4)	<i>do</i>	b 3–8	AB	11(3/4/4)
32	wedding song	7(b 3)6	<i>do</i>	b 3– b 9	AB ⁴⁻⁵ CB	11+2
33a	simple song	(10)	<i>do</i>	b 3– b 10	A _k A + Refr.	11(4/3/4)
33b	simple song	(10)	<i>do</i>	b 3– b 10	A _k A + Refr.	11(4/3/4)
34	bride's farewell song	(5)	<i>mi</i>	b 3– b 10	A	11(3/4/4)
35a	simple song	(1)	<i>so</i>	VII–6	AB	11(4/3/4)
35b	simple song	(1)	<i>so</i>	VII–5	AB	11(4/3/4)
36	simple song	(4)	<i>re</i>	4–7	ABAB + Refr.	11(3/4/4)
37	simple song	(4)	<i>so</i>	VI–8	AB	11(3/4/4)
ex. 1	didactic song	(b 3)	<i>la</i>	VII–5	special	7/8
ex. 2	didactic song	special	<i>ti</i>	2–7	special	7/8
ex. 3	didactic song	special	<i>la</i>	1–8	special	7/8
ex. 4	sketch of terme without words	special	<i>la</i>	1–8	special	7/8

<i>Nº</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
ex. 5	bride's farewell song	(2)	<i>ti</i>	2–6	AB	8(3/2/3)
ex. 6	lament	(2)	<i>la</i>	1–6	ABAAAB	7/8(3/2/3)
ex. 7	simple song	(2)	<i>la</i>	1–6	AB	11(3/4/4)
ex. 8	lament	♭3(1)2	<i>la</i>	1–5	A _k BAB	8(3/2/3)
ex. 9	bride's farewell song	4(2)2	<i>la</i>	1–6	A _k B _k AB	8(3/2/3)
ex. 10	bride's farewell song	(5)	<i>la</i>	1–5	AB	11(4/3/4)
ex. 11	simple song	5(♭3)4	<i>la</i>	1–6	AB + <i>Refr.</i>	11(3/4/4)
ex. 12	simple song	5(♭3)4	<i>la</i>	1–6	AB	11(3/4/4)
ex. 13	simple song	5(♭3)♭3	<i>la</i>	1–6	ABBC	11(3/4/4)
ex. 14	didactic song	5(♭3)2	<i>la</i>	1–5	ABB _k CB _v CCD	11(3/4/4)
ex. 15	lullaby	4(♭3)♭3(2)	<i>la</i>	1–5	A ⁴ A ³ A ³ A ² A	7(4/3)
ex. 16	didactic song	7(♭3)♭3(♭3)	<i>la</i>	2–8	ABBB _v C + <i>Cad.</i>	7/8(3/2/3)
ex. 17	lullaby	5(4)♭3(♭3)	<i>la</i>	1–5	A ³ A ² AA _v B	7(4/3)
ex. 18	lullaby	♭3(2)♭3	<i>la</i>	1–5	ABA _v C	7/8(4/3)
ex. 19	consoling song	5(2)1	<i>la</i>	1–5	ABCC	7/8(4/3)
ex. 20	simple song	(5)	<i>la</i>	1–7	AB	11(3/4/4)
ex. 21	simple song	5(1)8	<i>la</i>	1–8	A _k BAB	11(3/4/4)
ex. 22	simple song	(5)	<i>do</i>	♭3–7	ABAB + <i>Refr.</i>	11(3/4/4)
ex. 23	didactic song	4(♭3) <i>do</i>	<i>la</i>	♭3–♭9	ABA _k C + <i>Refr.</i>	11(3/4/4)
ex. 24	simple song	5(1)5	<i>la</i>	1–8	ABCD	11(3/4/4)
ex. 25	bride's farewell song	(8)	<i>la</i>	1–8	A ^k A	11(4/3/4)
ex. 26	bride's farewell song	(8)	<i>la</i>	1–9	AB	11(3/4/4)
ex. 27	simple song	8(4)8	<i>la</i>	1–♭10	ABCD	11(3/4/4)
ex. 28	simple song	(4)	<i>la</i>	VII–5	A ³⁻⁴ A	11(4/3/4)
ex. 29	simple song	8(5)♭3	<i>la</i>	1–8	AB ⁴⁻⁵ CB + <i>Refr.</i>	11(4/3/4)
ex. 30	bride's farewell song	(4)	<i>do</i>	♭3–5	AAAABABAAAB	8(3/2/3)
ex. 31	prayer in Arabic	(4)	<i>re</i>	♭3–♭6	<i>recitative</i>	(in Arabic)
ex. 32	simple song	(♭10)	<i>do</i>	♭3–♭10	AB	11(4/3/4)
ex. 33	simple song	(4)	<i>so</i>	VII–8	AB	11(4/3/4)

Melodies of the Mongolian Kazakhs

<i>Nº</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
B1a	lament	(♭3)	<i>do</i>	♭3–7	AB	8(3/2/3)
B1b	lament	(♭3)	<i>do</i>	♭3–7	AB	-
B2a	lament	(5)	<i>do</i>	♭3–7	AB	8(3/2/3)
B2b	lament	(5)	<i>do</i>	♭3–7	AB	7/8
B3a	wedding song	5(5)4	<i>do</i>	♭3–5	ABCD + <i>Refr.</i>	13(7/6)
B3b	bride's farewell song	4(5)4	<i>do</i>	♭3–5	ABCD + <i>Refr.</i>	11(4/3/4)
B3c	wedding song	4(5)4	<i>do</i>	♭3–5	ABCD	11(4/3/4)+2
B3d	wedding song	4(5)4	<i>do</i>	♭3–5	AB	11(4/3/4)+2

<i>No</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
B4	bride's farewell song	(5)	<i>do</i>	b3-7	AB	7/8
B5a	bride's greeting	7(b3)4	<i>do</i>	b3-8	ABCD*	7/8
B5b	bride' greeting	7(b3)4	<i>do</i>	b3-7	ABCD**	7/8
B5c	lament	5(b3)4	<i>do</i>	b3-8	ABCD	7/8
B6a	consoling song	(b3)	<i>do</i>	b3-8	AB	11(3/4/4)
B6b	simple song	(b3)	<i>do</i>	b3-8	AB	11(3/4/4)
B6c	simple song	(b3)	<i>do</i>	b3-7	AB	11(3/4/4)
B6d	simple song	(b3)	<i>do</i>	VII-7	AB	11(3/4/4)
B6e	simple song	(b3)	<i>do</i>	VII-7	AB	11(3/4/4)
B6f	simple song	(b3)	<i>do</i>	VII-8	AB	11(3/4/4)
B6g	simple song	(b3)	<i>do</i>	VII-7	AB	11(3/4/4)
B7a	simple song	(7)	<i>do</i>	VII-7	AB	11(4/3/4)
B7b	simple song	8(7)7	<i>do</i>	VII-8	ABAC	11(3/4/4)
B7c	simple song	(7)	<i>do</i>	VII-8	ABrrB	11(3/4/4)
B8a	epic tale	7(b3)4	<i>do</i>	VII-8	ABCD	11(3/4/4)
B8b	epic tale	7(b3)4	<i>do</i>	VII-8	ABCD	11(3/4/4)
B8c	didactic song	7(3)4	<i>do</i>	VII-b10	ABCD	11(3/4/4)
B8d	religious song	8(5)6	<i>do</i>	b3-7	ABCD + <i>Refr.</i>	11(3/4/4)
B8e	admonitions	5(b3)4	<i>do</i>	VII-8	ABCD	11(3/4/4)
B9	good advice	(5)	<i>do</i>	1-8	AB + <i>Refr.</i>	special
B10	simple song	(5)	<i>do</i>	1-6	AB	11(4/3/4)
B11	responding song	(b3)	<i>do</i>	b3-7	AB	11(3/4/4)
B12	lullaby	b3(b3)7	<i>do</i>	VII-7	AAA ^k B + <i>Refr.</i>	7(4/3)
B13	bride's farewell song	(5)	<i>do</i>	VII-7	AB	8(3/2/3)
ex. 37	lament	(b3)	<i>do</i>	b3-7	AB	7/8
ex. 38	lament	(5)	<i>do</i>	b3-7	AB	8(3/2/3)
ex. 39	bride's farewell song	(5)	<i>do</i>	b3-7	ABABABB	7/8
ex. 40	lullaby	7(b3)4	<i>do</i>	b3-8	ABCD***	7(4/3)
ex. 41	lament without text	(b3)	<i>do</i> ****	1-7	AB	-
ex. 42	simple song	(VII)	<i>do</i>	VII-7	AAAA + <i>Refr.</i>	11(3/4/4)
ex. 43	simple song	(b3)	<i>do</i>	VII-8	AB	11(3/4/4)
ex. 44a	simple song	(b3)	<i>do</i>	VII-8	AB	11(4/3/4)
ex. 44b	simple song	(4)	<i>do</i>	VII-7	AB + <i>Refr.</i>	11(4/3/4)
ex. 45a	simple song	(7)	<i>do</i>	VII-10	AB + <i>Refr.</i>	11(4/3/4)
ex. 45b	simple song	(7)	<i>do</i>	b3-b10	AB + <i>Refr.</i>	11(4/3/4)
ex. 46a	simple song	(7)	<i>do</i>	VII-7	AB	11(4/3/4)
ex. 46b	simple song	(7)	<i>do</i>	b3-7	A ^k A	11(4/3/4)
ex. 47a	simple song	(7)	<i>do</i>	b3-7	A ^k A	11(4/3/4)
ex. 47b	simple song	(7)	<i>do</i>	VII-7	AB + <i>Refr.</i>	11(3/4/4)

* More detailed: ABCD AACD CD CD CD DD

** More detailed: ABCD CCD ACCD AA_kDDCDD

*** More detailed: ABCD ABCCD

**** With sobs on the end of the lines.

<i>No</i>	<i>genre of the melodies</i>	<i>cadence(s)</i>	<i>final</i>	<i>ambitus</i>	<i>form</i>	<i>no. of syllables</i>
ex. 47c	simple song	(7)	<i>do</i>	VII–7	AB + Refr:	11(3/4/4)
ex. 47d	simple song	8(7)8	<i>do</i>	VII–8	ABAC	7(4/3)
ex. 47e	simple song	(7)	<i>do</i>	VII–8	AB + Refr:	11(3/4/4)
ex. 47f	simple song	(8)	<i>do</i>	♭3–8	ABABrrB	11 (4/3/4)
ex. 48a	simple song	♭10(♭3)♭3	<i>do</i>	♭3–10	A ^k ArrA	11(4/3/4)
ex. 48b	simple song	♭10	<i>do</i>	♭3–10	A ^k A	11(4/3/4)
ex. 49a	simple song	(7)	<i>so</i>	VII–7	AB + Refr:	11(3/4/4)
ex. 49b	simple song	(7)	<i>so</i>	VII–7	A _k B + Refr:	11(3/4/4)
ex. 49c	simple song	(7)	<i>so</i>	VII–9	AB	11(4/3/4)
ex. 50a	simple song	(7)	<i>la</i>	VII–7	AB	11(4/3/4)
ex. 50b	simple song	(7)	<i>la</i>	1–8	AB + Refr:	11(3/4/4)
ex. 50c	simple song	(8)	<i>la</i>	1–9	AB + Refr:	11(3/4/4)
ex. 51a	simple song	(7)	<i>do</i>	♭3–7	AB + Refr:	11(4/3/4)
ex. 51b	simple song	(8)	<i>do</i>	♭3–9	AB + Refr:	11(3/4/4)
ex. 51c	simple song	(7)	<i>do</i>	♭3–7	AB	11(3/4/4)
ex. 52	simple song	♭10(♭3)♭3	<i>do</i>	♭3–12	ABrrC	11(3/4/4)
ex. 53	simple song	(5)	<i>la</i>	1–8	ABBB	11(4/3/4)
ex. 54	simple song	8	<i>la</i>	1–9	AB + Refr:	11(3/4/4)
ex. 55a	simple song	(8)	<i>la</i>	♭3–8	AB + Refr:	11(4/3/4)
ex. 55b	simple song	8(7)7	<i>do</i>	1–8	ABCD	7(4/3)
ex. 55c	lullaby	7(5)5	<i>do</i>	2–8	ABCD	7(4/3)
ex. 56	epic tale	7(♭3)4	<i>do</i>	VII–8	ABCD	11(3/4/4)
ex. 57	simple song	9(♭3)7	<i>do</i>	♭3–10	ABCB	11(4/3/4)
ex. 58a	simple song	(4)	<i>do</i>	♭3–7	AB + Refr:	11(4/3/4)
ex. 58b	simple song	(7)	<i>do</i>	♭3–7	A ^k A + Refr:	11(4/3/4)
ex. 58c	simple song	(7)	<i>do</i>	VII–7	ArBxxC	11(4/3/4)
ex. 59a	simple song	(5)	<i>so</i>	VII–7	AB	11(4/3/4)
ex. 59b	simple song	(5)	<i>so</i>	VII–7	AB + Refr:	11(4/3/4)
ex. 60a	wedding song	(8)	<i>so</i>	VII–8	AB + Refr:	11(4/3/4) + 2
ex. 60b	simple song	(5)	<i>do</i>	VII–5	AA + Refr:	11/8
ex. 61	simple song	(8)	<i>do</i>	♭3–8	AB	6/7
ex. 62	simple song	5(♭3)♭3	<i>do</i>	♭3–9	ABrB	11(3/4/4)
ex. 63a	religious song	8(5)VII	<i>do</i>	VII–8	ABCD	11(3/4/4)
ex. 63b	religious song	(5)	<i>do</i>	♭3–7	AB	special
ex. 64	simple song	5(VII)VII	<i>so</i>	VII–7	ABCB	11(4/3/4)

Informants and places in Mangkistaw

<i>Informants (age)</i>	<i>Place of recording</i>	<i>N^o of recorded melodies</i>
Izbasar (60)	Aktaw	2a, 2e, 8b, 9d, 20c, 22c, 32, 36, ex. 3, ex. 20
Däwitbay (70)	Aktaw train station	ex. 2, ex. 22
Däwitbay's wife (70)	Aktaw train station	15a, ex. 8
Akkoraz (67)	Kiziltöbe	11a-b, 19b
Muxambetjan (70)	Kiziltöbe	3c
Šotıbay (77)	Kiziltöbe	1a-b
Jolaman (68)	Šetpe	ex. 16, 14a-b
Aluwa (71)	Aktaw	3a-b, 7a, 7c, 8b
Nurmuxambet (50)	Kizilsay	2b, ex. 11, ex. 23, 13b
Toydik (60)	Kizilsay	ex. 10
Aytuwgan (60)	Senek	11e
Buldı (58)	Senek	7b, 9a, 11c, 15b, 22b, 26, 33a, ex. 17, ex. 28, ex. 29, ex. 32
Kořakan (60)	Senek	1c, 13a, ex. 12, ex. 21
Suluwpiya (65)	Senek	30
Totıya (60)	Senek	11f, 19d, 24b
Maksat (34)	Teŋge	1d, 1g-i, 2d, 2f-h, 16a, 17, 24a
Turgan (50)	Teŋge	1f, ex. 1
Akkozi (70)	Jetibay	11h, 13c, ex. 33
Akles (65)	Jetibay	8a, 21, ex. 5, ex. 6, ex. 9
Nurmuxan (61)	Akřukır	4, 27a-b, 35a-b, ex. 4
Köpbol (48)	Akřukır	8c, 11d, 19a, 19c, 22d, 28, ex. 13, ex. 14
Turganbay (45)	Akřukır	ex. 31
Nurbergen (42)	Düŋgirlew	2i, ex. 24
Koyřıbay (45)	Düŋgirlew	31
Bäyniř (90)	Üřtagan	10b, 2c, 7d, 25, ex. 26, ex. 30
a man (70)	Kurık	1e, 5a-b, 6a-b
Bakıt (55)	Kurık	33b, ex. 27
Jawtik (80)	Jıŋgıldı	18a, 20a-b
Ayjan (78)	Jıŋgıldı	9b-c, 9e-f, 10e, 12a-d, 16b-e, ex. 7, ex. 19
Duwan's wife (75)	Atař	15c, ex. 15, ex. 18, 10c-d, 10f
Izimakül (66)	Atař	ex. 34, ex. 35, ex. 36
Esen Biybe (40)	Bautino	11g
řarkat (71)	Fort řevćenko	10a, 22a, 23, 29, 34, 37, ex. 25

All the recordings were made in September 1997. The informant are listed in the chronological order of the recording.

Informants and places in Bayan Ölgii and Nalayh

<i>Name (age)</i>	<i>Place of recording</i>	<i>№ of recorded melodies</i>
Kenesar (56)	Nalayh, Töv county	ex. 43
Kümpey-kadak (53)	Nalayh, Töv county	B10
Mäliyce (91)	Nalayh, Töv county	ex. 40, ex. 51c, B2b
Mogılhan molda (56)	Nalayh, Töv county	B3d
Muñdizar (38)	Nalayh, Töv county	ex. 47c
Serjan (70)	Nalayh, Töv county	B1a, ex. 55c, B6c
Šotan molda (62)	Nalayh, Töv county	ex. 63a
Tilew (54)	Nalayh, Töv county	ex. 47f, B8c
Äbilkazıl (70)	BÖ. Nogõn Nür district	B5a
Asiypa (77)	BÖ. Nogõn Nür district	B4, B6a-b
Boladiya (75)	BÖ. Nogõn Nür district	ex. 63b
Jambi (65)	BÖ. Nogõn Nür district	ex. 47e, B5c
Kamariya (64)	BÖ. Nogõn Nür district	ex. 38, ex. 47b, B6e
Kasiyla (71)	BÖ. Nogõn Nür district	B1b, B6d, ex. 39, ex. 41, B5b, B13, ex. 42
Kayša (63)	BÖ. Nogõn Nür district	B2a
Sakay (43)	BÖ. Nogõn Nür district	B6g, ex. 56
Šükirana (87)	BÖ. Nogõn Nür district	B3a-b, B7c, B8d-e
Tilegen (38)	BÖ. Nogõn Nür district	B9, B8b
Toktasın (40)	BÖ. Nogõn Nür district	ex. 46a, ex. 47d, B8a
Zabiya (64)	BÖ. Nogõn Nür district	B7a, B7b
Jilki-aydar (28)	BÖ. county centre	B6f
Mädiyne (51)	BÖ. county centre	ex. 37, ex. 44b, B3c, B11, B12
KAZ	BÖ. county	ex. 44a, ex. 45a-b, 46b, ex. 47a, ex. 47g, ex. 48a-b, ex. 49a-c, ex. 50a-c, ex. 51a-b, ex. 52, ex. 53, ex. 54, ex. 55a-b, ex. 57, ex. 58a-c, ex. 59a-b, ex. 60a-b, ex. 61, ex. 62, ex. 64

The recordings in Bayan Ölgii were made in June 1996, and the recordings in Nalayh were made in August 1997. Some Bayan Ölgii tunes published in *Mongoliya kazaktariniñ xalik änderi* have also been picked, referred to by the abbreviation KAZ. In this volume, no detailed information is available about the performers and places of collection.

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From among Central Asian peoples, the ethnomusicological bibliography of the Kazakhs is the largest in addition to the Uzbeks (as against the sporadic publications on Turkmen, Kirghiz and Tadjik music). Some works on Kazakh music are in Russian, others in Kazakh, and some in Western languages can also be found.

It applies in general that Kazakh folk music research is predominated by description as compared to analysis and comparison. Several volumes contain precisely transcribed tunes, but they are usually not accompanied by precisely documented data. I have not come across a monographic work or any in-depth study of the folk music of Kazakhs living in West Kazakhstan or Mongolia. Without aiming at completeness, I below list some major Kazakh folk music publications.

The first transcription of Kazakh melodies was published in the *Aziatiskii muzykal'nye zhurnal* put out by I. Dobrovolskii in 1816-1818. Next A. Levchin gave two sibizgi melodies in his *Opisanie kirgiz-kazakhskikh ili kirgiz-kaisakskikh ord i stepei*. A. Pfennig included a series of transcription in his essay *O kirgizskikh i sartsikh narodnyh pesniah*, published in the journal *Etnograficheskoe obozrenie* of 1889.

The greatest work of the nineteenth century on Kazakh and partly Kirghiz folk music was A. Einhorn's work: *Muzykal'naja fol'kloristika v Uzbekistane* (Tashkent) finished in 1888 and published in 1963. This work represents special research into Kazakh music with a series of valuable observations and a significant number of musical examples.

In the 20th century a whole new body of research appeared with transcriptions of Kazakh folk melodies, such as S. G. Rybakov's essay *Liubov' i zhenshchin po narodnym pesniam inorodtsev* in the *Russkaia muzykal'naia gazeta* of 1901.

Extensive study of Kazakh music culture began only in the Soviet period, as reflected in the works of A.V. Zataevich (1925 and 1931).

One of the basic manuals for the research of Kazakh folk music is A. V. Zataevich's *1000 pesen kazakhskogo naroda* (Moscow 1962), the improved edition of the 1925 publication. The tunes not having texts in the 1925 version were given the words collected in the interim period and the bibliography was enlarged.

On the basis of material gleaned from fifteen various archives, the publication of A. Zhanuzakov: *Kazakhskaiia narodnaia instrumental'naia muzyka* (Alma-Ata 1964) offers a valuable overview of Kazakh instrumental music.

In his *Pesennaia kul'tura kazakhskogo naroda* (Alma-Ata 1966) B. Erzakovich attempts to give a historical and musical classification of the Kazakh tune types. 83 of his 269 music examples belong to various layers of folk music.

Nardnaia muzyka v Kazakhstane edited by V. Dernova (Alma-Ata 1967) is a collection of valuable and less important articles, with a bibliography.

Let me end this brief list with V. Beliaev's *Central Asian Music* (Middletown 1975).⁷¹ In this outstanding work including music examples and analyses the author touches on the music of Kirghiz, Kazakh, Turkmen, Tadjik and Uzbek people. Appended to it one finds 60 notated tunes and a bibliography.

Sovettik kazakh muzikasi by M. Ahmetova–B. Erzakovich–A. Zubanov surveys the more recent Kazakh tunes in five chapters (1917-31, 1932-41, 1941-45, 1946-56, 1957-70). 144 tunes are given in notation.

Erzakovich's *Antologia kazakhskii narodnikh liubovnikh pesen* (Alma-Ata 1994) contains 206 love songs, but the performers were nearly all from the urban learned strata (opera singers, teachers, actresses, etc.) and a considerable part of the transcribed tunes raise doubts about their folk origin.

Let me mention two books about the folk music of Mongolian Kazakhs. One is *Mongolia kazaktarinij xalik anderi* (Ölgiy 1983), containing 323 Mongolian Kazakh tunes. The authenticity and the reliability of the published tunes could be checked via the Mongolian Kazakh tunes we collected and transcribed. Though being one of the most useful books I have come across during researching the Kazakh folk music of Mangkistaw, it is almost completely lacking in data about the performers, genres and collection in general. It contains no analysis of music or text, the songs following each other randomly.

The instrumental music of Kazakh in Mongolia's Bayan Ölgiy area is the concern of the book *Bayan Ölgiy kazaktarinij dombira jäne sibzgi küyleri*, which presents 119 tunes.

Abbreviations

- BEL Beliaev, V. M. (1975), *Central Asian Music*, Middletown, Connecticut.
BÖI Bartók Béla Összegyűjtött Írásai [Collected Works of Béla Bartók], 1966, Budapest.
KAZ Mongolija Kazaktarinij Halik Jirlari, 1983, Bayan Ölgiy.

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ENDNOTES

- ¹ Szabolcsi (1934) pp. 71-5
- ² In this zone and even more to west there are other Turkic peoples as well, e.g. the Gagauz people also belonging to the Oghuz group or the Karaim, Karachay-Balkar, Crimean Tatar, Kumuk etc. people belonging to the northwestern group of the Kipchak languages. Apart from that, several European countries include Turkic minorities, e.g. Dobrujan Turks and Tatars or Bulgarian Turks. In a subsequent phase of research, I should like to involve their folk music in the comparative research as well.
- ³ See also Dobszay (1984) pp. 17-23.
- ⁴ Some most important synthesizing works include: Bartók (1924), Kodály (1937, 1976), Szabolcsi (1940) pp. 242-8, Vargyas (1981), Szendrei–Dobszay (1988).
- ⁵ The Romanian collection (1967, 1975) and the Slovakian collection (1959-1970) also appeared well after his death. Apart from his own collections, he elaborated Parry's Serbo-Croat collection at the Columbia University in 1941-42.
- ⁶ Bartók Béla (1924). The scale of the tunes is *la*-pentatonic, the structure is ABA⁵B⁵, that being similar features shared with fifth-shifting Hungarian pentatonic tunes.
- ⁷ Bartók (1934), In: BÖI p. 429
- ⁸ Bartók (1936), In: BÖI pp. 841-843
- ⁹ *The Etude*, February, 1941
- ¹⁰ Saygun (1976), Conclusions-Introduction p. XXXIV
- ¹¹ Szabolcsi (1979) pp. 106-109
- ¹² Sipos (1998) pp. 1-57
- ¹³ Lach, R. (1926-1952)
- ¹⁴ He published a study about this topic in 1934 and gathered a group of such tunes for *Bicinia Hungarica* IV and *Pentatonic Music* III-IV for Hungarian young people learning their musical vernacular.
- ¹⁵ One of the most outstanding representatives of this position is Szomjas-Schiffert (1976).
- ¹⁶ Vikár–Bereczki (1971, 1979, 1999)
- ¹⁷ Saygun (1976) p. I
- ¹⁸ Saygun (1976) p. VI
- ¹⁹ Later on quite a number of such tunes were also found (author's remark).
- ²⁰ Saygun (1976) p. XII
- ²¹ Saygun (1976) p. XII
- ²² For more details about the results see Sipos (2000).
- ²³ Mándoky K. I. (1993) p. 30
- ²⁴ *Mongolia kazaktariniñ xalik änderi*, Ölgüy 1983
- ²⁵ The material was collected by D. Somfai Kara and K. Babakumar in 1996. The account of the collecting trip was written by D. Somfai Kara.

- ²⁶ This collection was carried out by É. Csáki and D. Somfai Kara in August 1997.
- ²⁷ The first is Mangkistaw name, the second is Mongolian Kazakh.
- ²⁸ Zhanuzakov (1963), *Kazakskaja narodnaia instrumental'naia muzika*, Alma-Ata, also in: Grove, p. 415.
- ²⁹ Similar Hungarian melody is Dobszay (1988: III(B)/51).
- ³⁰ Similar Hungarian melody is Dobszay (1988: III(G)/160).
- ³¹ Highly revealing is, for example, № 12a which shows close ties with the above laments but its first line outlines a hill and vale on the *mi-re-do* trichord and the bar scheme is aba. This kind of structural pattern will often be met with in Kazakh folk music.
- ³² Ex. 17 has a Hungarian analogy: Dobszay (1988:III(B)/68).
- ³³ E.g. Sipos (1994) № 138.
- ³⁴ E.g. *Azerbaidzhanskije narodnie liricheskie pesni*, 1965 Moscow.
- ³⁵ The tune was put down during real lamentation, when the relative first met the bereaved family months after the death. At first the two women took turns in singing the lament, then only the mourning mother sang.
- ³⁶ It is instructive to note how closely similar ex. 47b recorded in Bayan Ölgii and ex. 47c collected in Nalayh are.
- ³⁷ The Kazakhs are nominally Moslems but maintain a considerable faith in shamanism and animism as well, as do the Kirghiz and Uzbek people and the Tajiks. See Beliaev (1975) p. 122.
- ³⁸ The holiday referred to is the New Year of the Persian calendar, *nowrīz*. The spread of the *nowrīz* celebration among the Kazakhs is indicative of the extent to which most of Central Asia can at least partially be considered an Iranian-influenced region.
- ³⁹ Erzakovich (1955)
- ⁴⁰ Zataevich (1925)
- ⁴¹ Let us remember the common transposition, i. e. *mi-re-do=d-c-b flat* (=♭3-2-1 degrees).
- ⁴² The same relations can be demonstrated for the lines of five-, six- and even eight-line tunes.
- ⁴³ I have transposed higher the southwestern Kazakh lament for comparison's sake.
- ⁴⁴ *Sherbet* (Ar. Pers. Tk.) a fruit based drink.
- ⁴⁵ *Arka* designates the northern parts of Kazakhstan.
- ⁴⁶ The leading rein is a long rope tied to the rein by which the horse is led when the horseman sits on another horse or goes on foot. It is also used for parking a horse.
- ⁴⁷ It was a custom among Kazakhs to hang a rope around a man's neck who had no son and make a round of the ancestors' graves entreating their spirits to grant him a son.
- ⁴⁸ The training saddle is a wooden saddle with a tall pommel used by the nomads to teach 4-5-year-old boys to ride. The child held to the pommel and needed no stirrups.
- ⁴⁹ Meaning that they will get into hell after death.
- ⁵⁰ *Ölgiy* is the name of the river that gave its name to the province Bayan Ölgiy and its centre Ölgiy. Its classical Mongolian form is *Ölegei* ('cradle'), in modern Mongolian *Ölgii*, pronounced *Ölgey* by the Kazakhs.
- ⁵¹ Meaning that although she is to leave for another place, she'd more gladly cling to the doorpost, that is, stay at home.
- ⁵² The woman sang *soy* but it is meaningless here. The right form is *toy*- 'have enough to eat' heard from other performers as well.
- ⁵³ The girl took the boy in, putting her bag to be patted instead of herself.

- ⁵⁴ In Inner Asia, rain-making magic was made with a special stone called *jay tas* or 'rain stone' which was often many-coloured or dotted.
- ⁵⁵ Moslem greeting in Arabic, meaning *be welcomed*.
- ⁵⁶ Arabic word, meaning 'in the name of Allah'. Moslems always begin with this word, e.g. upon arrival, beginning a prayer, etc.
- ⁵⁷ Probably meaning the town of Orenburg by the river Ural, which was the first capital of Kazakhstan. Later the town was attached to Russia and the capital was moved to Almaty.
- ⁵⁸ The reward at contests held when some celebration was staged was usually some animal, a horse or camel. The castrated dromedary was the best means of transport around Maṅkīstaw, it was held in high esteem.
- ⁵⁹ *Bölszil* must be an incantation surviving from shamanic times. Its meaning is vague, but it is also said among Altay Kazakhs.
- ⁶⁰ *Jaby* is a type of Inner Asian horse. It is also spread in Central Asia where, however, the Turkmenian horse (*Akhal-teke*) was appreciated higher.
- ⁶¹ A leather loop passing under a horse's tail and buckled to the back of the saddle so that it won't slip forward when the horse goes downhill.
- ⁶² He compares his sweetheart *Ak Böbek* to a cunning fox.
- ⁶³ The ambler is a horse that runs in a special way. After trotting it does not break into a gallop but assumes a gait in which the legs on the same side move together. Such a horse is very comfortable, especially to ride on long distances.
- ⁶⁴ *Jayik* is the old Turkic name of the river Ural used to this day by Turkic peoples. The Russians named the river for the Ural mountain where it starts upon the order of Tsarin Catherine the Great.
- ⁶⁵ According to Islamic thought, *Huris* are virgins entertaining men who get into heaven.
- ⁶⁶ Most probably, meeting designates death here, the encounter with the netherworld.
- ⁶⁷ Among Kazakhs young wives were not allowed to go across in front of the older relatives of the husband.
- ⁶⁸ The Arabic name of a chapter (sura) in the Koran.
- ⁶⁹ Most probably the distorted form the Arabic greeting *Salam aleykum*, pronounced by Kazakhs *assalawm aleykum*.
- ⁷⁰ She sung *-maš* instead of *-makši*.
- ⁷¹ Original title: V. Beliaev, *Ocherki po istorii muzyki narodov SSSR*, Moskva 1962.

CD-SUPPLEMENT

Folksongs from Mangkïstaw

Kazakh epic songs, the 'terme' types

- track 1-2 Terme tunes of the smallest compass: ex. 1, № 1f
track 3 Terme tunes of medium compass: № 2f
track 4-6 Terme tunes of the smallest compass: № 1i and other terme melodies

Lament style – convex lines of a small compass

- track 7 Two-line lament descending upon *re*: № 9f
track 8 Two-line lament descending additionally to *re*: № 8a
track 9 Simplest one-line lament: ex. 5
track 10 Two-line lament descending additionally to *re*: № 8b
track 11-13 Laments tunes with 4 cadences: № 11e, № 11c, № 11f

The 'psalmodic' style

- track 14-15 'Ak böbek' tune type: № 13a, ex. 11
track 16 Giusto psalmodic melody: ex. 13
track 17 Recitating psalmodic melody: ex. 14
track 18 Psalmodic tune with a high-pitched first line: ex. 16
track 19-21 Sequential tune with small compass: ex. 17, № 15a, № 15b
track 22-23 Melodies with small compass and ascending first line: № 16c, № 16e

Convex first line

- track 24 Small-compass *do*-tune with convex first line: № 19b
track 25 Small-compass *do*-tunes with convex first line: ex. 22
track 26 Middle-compass *do*-tune with convex first line: ex. 23
track 27 Convex tunes and concatenation: ex. 24

Hill-and-dale and ascending first line

- track 28 Hill-and-dale first lines: № 22b

Unique but apparently authentic tunes

- track 29 Tune with third and fourth shifting: ex. 28
track 30 Tune with fourth and fifth shifting: ex. 29
track 31 Unique tune with large compass: ex. 32
track 32 Unique tune ending on *so*: ex. 33
track 33 Tatar tune: ex. 36

Mongolian Kazakh folksongs

Descending first lines – laments

- track 34-35 Basic form of descending Mongolian Kazakh lament: ex. 37, B№ 1a
track 36-38 Mongolian Kazakh lullabies with cadential 7-♭3-4: ex. 40, B№ 5a, B№ 3b

'Melodious' first lines

- track 39 Convex first line with so-ending: ex. 42
track 40-41 Convex first line: ex. 43, B№ 6a
track 42-43 First lines with a hill-and-dale outline: ex. 46a, B№ 7a
track 44-46 Melodies with hill-and-dale first line: B№ 7b, ex. 47e, ex. 47d

A special melody

- track 47 Four-line song with cadential 7-♭3-4 and flat first line: B№ 8a

*“There is a road forking three ways in Paradise
And you must not miss your path.”*

Terme tune from Mangkistaw – track 48

