KAZAKH FOLKSONGS
FROM THE TWO ENDS OF THE STEPPE
JÁNOS SIPOS

AKADÉMIAI KIADÓ, BUDAPEST
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In memory of my father

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

Gyula Sipos, Kazakh fair. In: Védőbeszéd [Apologia], Budapest, 1984
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* Chapters with one asterisk were written by Dávid Somfai Kara.
** Chapters with two asterisks were written by Éva Csáki.
All remaining work in the book was done and the CD was prepared by János Sipos.
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 – horrible 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 Türkic language bloc.²

There have been Hungarian attempts to explore the music of the Türkic 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 linguisti-
cally relatively close to Anatolian Turks and speaking a Türkic 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-Türkic 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 Ka-
zakhs 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 Türkic peoples living elsewhere and with the Hungarians are
also pointed out.
Several Hungarian scholars searched for traces of the origin of the Hungarians in the East. Let it suffice to list Alexander Csoma de Kőrösi, Antal Reguly, Ármin Váméry, 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 phonograms in Leningrad. In 1924 he published three Cheremiss folksongs whose fifth-shifting pentatonic style he compared with Hungarian folksongs.  

In the postscript of his comparative study of 1934 he declared: “There is an unquestionable connection between the Hungarian pentatonic material and the Cheremiss material.” He ascribed such a great importance to the latter that he began to learn Russian and was planning to collect among the Cheremisses along the Volga. Although after the Trianon Peace Treaty he stopped collecting folksongs, this theme preoccupied him later on as well and he even wanted to extend the area of research towards the Turkic peoples.

As he put it, “...when we got down to this work, the impression overpowered us that... the origin of the pentatonic style was Asia, suggesting the northern Turkic peoples... Apart from Hungarian tunes which are variants of Cheremiss tunes, we found Hungarian melodies that were versions of northern Turkic tunes from around Kazan. Lately I have received Mahmud Ragib Kösemihal’s book entitled ‘Questions of the tonal peculiarities of Turkish folk music’ in which I have found a few such melodies... Obviously, all tunes like this derive from a single common source, and this source is the mainstream of old north Turkic culture.”

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.”

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

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 ethnomusico-

logical research today. He drew thought provoking analogies between Finnish and Hungarian *regős* songs; among Ostyak bear songs, Chinese laments and Hungarian laments; as well as among Hungarian, Cheremiss, Chuvash, Kalmuk, Mongol and Chinese tunes. 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 concomitant 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 Dzõ-Uda in Inner Mongolia in a quantity sufficient to constitute a distinct style.\(^\text{12}\)

In the POW camps of the Austro-Hungarian Monarchy the Austrian musician Robert Lach collected songs from soldiers of Finno-Ugrian and Turkic tongues.\(^\text{13}\) 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.\(^\text{14}\) 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.\(^\text{15}\)

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.\(^\text{16}\) 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.”

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

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

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

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

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 psalmic melodies were spread not only in the southeast of Turkey but nearly everywhere in Anatolia, in style-defining multitude, too. (About psalmic 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-
ted 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.  

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

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

The emergence of the Kazakh people and language took place in the 15th–16th centuries with the fusion of several other Turkic and Tatar tribes, including the Nogays. The three tribal confederacies – the Ulu Jūz ‘Great Horde’ in east and southeast Kazakhstan, the Orta Jūz ‘Middle Horde’ in Central Kazakhstan and the Kiši Jūz ‘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, Uzbek, Uyghurs, Azeris, Chuvashes and Bashkirs. Thus, the Kazakhs are a minority in their own country. One of the main reasons for this is that the vacancy left by millions of Kazakhs who fled forced agricultural collectivization was filled by other nationalities, mainly Russians.
Considerable Kazakh minorities can be found in the northern regions of the Chinese province Xinjiang (more than one million), in the Russian Federation and in Uzbekistan. Smaller minorities live in western Mongolia (100,000) and Turkmenistan (80,000).

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

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

Collecting trip to Mangkïstaw in southwest Kazakhstan

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

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

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

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

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

In Mangkïstaw, the Turkmens were replaced by the Kazakhs in the mid-18th century. These Kazakhs belonged to the Aday clan of the Bayulî 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 Mangîstaw as late as after 1873. After the Russian conquest of Turkmenia in 1881, this district was integrated in the newly-organized Transcaspian region. After the revolution of 1917, Mangîstaw, 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 Mangîstaw 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 Mangîstaw is determined by its mineral riches, especially petroleum and natural gas as well as uranium.

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

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

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

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

Our local guide, Amandïk Kömekov (or Kömekulï in Kazakh) and his family saw to our 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 con-
tinued 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 observa-
tions 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 rep-
resentative. 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 Mangkistaw
Collecting among the Kazakhs of Bayan Ölgiy in Mongolia

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

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

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

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

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

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

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

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

When Outer Mongolia became independent of China as Mongolia in 1921, the Kazakhs who lived there were severed from their brethren in Dzungarian. In 1991, after the disintegration of the Soviet Union, Kazakhstan became an independent state. Thanks to the democratic changes in Mongolia and Kazakhstan, many Kazakhs resettled in the parent country from Mongolia, most of them young (about
Bayan Öliy is Mongolia’s only area with national minorities. Two thirds of the population are Kazakhs with a few Oirats of Mongolian tongue and Tuvas who speak a Turkic language. Lamaist Mongolians and Muslim Kazakhs live in peace but do not mix very much. Tuvas are shamanistic and even among Kazakhs one may find baksi or ‘shaman’ who would go into trance.

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

I visited the Nogön-Nür district of the Bayan Öliy province in West Mongolia in July 1996. An ethnographer who was born there, Kîyanatulî 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 Öliy. The airport was the pasture of a flat area, just as in whole Mongolia you can hardly find any tarred roads.

Öliy exemplified well the county centres of nomadic administration and culture arising in Mongolia after the emergence of the Soviet power in 1925. People live in houses of wood and mud whiling away the winter here and as weather turns for the better, they move into felt tents. In summer, the settlement becomes almost completely deserted. The nomads move to the summer pastures with their livestock, set up tents and graze their animals there until cold weather returns. Earlier, camels carried the cargo, now trucks slowly replace them.
The formalities over, we set out to visit Babakumar’s relatives at the summer camp of the Jantekey clan. The place being in the border zone adjacent to the Altay Republic of the Russian Federation where (in the Koś-Agaś area) another 5,000 Kazakhs live, foreigners need special permits for travelling. We took a jeep for the trip to Nogôn-Nûr 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 Cagãn Nûr where the relatives gave us horses and we rode to the tribe’s summer camp. We progressed along a valley uphill. At the top of the gorge the car road led to Russia through the Dörböt pass. Sometimes huge trucks whizzed by towards the capital Ulanbator.

A little brook was gurgling in the valley. The felt tents were put up along the stream in small groups. We were first put up in the tent of a horseherding uncle. We saw a traditional stallion gelding. Then pispe batasî ‘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 ölen or ‘simple song’. The texts are widely varied, expressing affection to or longing for the native land or relatives. The first two lines contain images hardly, if at all, related to the message, but they often include motifs conveying the mentality or pagan beliefs of the nomads. The actual message is in the second two lines. Such was the song sung by an old woman about the rain-making stone of the nomads. In other songs I found reference to the tree of life. The texts are learnt by way of mouth, sometimes made up by themselves, and all sing them to their favourite tunes.

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

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

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

Kazakhs bury the dead in the tribal cemetery and hold a feast in honour of the deceased on the seventh day. Laments are also sung then. Lamenting is only done in the day. On the fortieth day there is another feast, the kïrkï. 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 kïz-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 sï÷suv. 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

![Summary map of collecting in Bayan Ölgiiy and Nalayh](image)

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

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

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

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

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

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

Collecting in a Mongolian Kazakh mining village: Nalayh

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

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

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

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

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

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

The bus takes you from the capital to Nalayh for a fee of about half a dollar,
and there are several buses a day, as we learnt the day we arrived. I and my colleague
Dávid Somfai took the 9 o’clock bus the next morning. The ride took about an hour.
Moğilxan molla, the leader of the local Kazakh community was born in Bayan 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
dombêra. Ibrahim Šotan recited a *jarapazan* religious song, sung usually before the
night meal during the Ramadan. Müliyke, aged 91, was born in Xinjiang and mar-
rried a Kazakh man of Mongolia. Many of her children and her husband were already
dead. She was illiterate, but she sang an *üldiy* or ‘lullaby’, a *körîs* or ‘lament’, a *kara
öleŋ* ‘simple song’ and an *aytîs* ‘question-and-answer song’ very nicely. The molla
sang an epic-like song followed by Tilew, a 54-year-old man, both accompanying
themselves on the dombêra.

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

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

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

**Abbreviations**

In the majority of Kazakh tunes, the *mi-re-do* trichord could be pinpointed and tunes could be transposed to *mi-re-do=*d$^2$-c$^2$-b$^1$ flat. As regards degrees, *do*=$\frac{3}{2}$rd degree, *re*=$\frac{4}{2}$th degree, *mi*=$\frac{5}{2}$th degree, etc. The note below *do*=$\frac{2}{2}$nd degree (*ti*), minor third below *do*=$\frac{1}{2}$nd degree (*la*), then, stepwise, the VII$^\text{th}$, VI$^\text{th}$, etc. degrees follow. The second degree lowered by a semitone is marked with *ti*$_b$, the sixth degree raised by a semitone is marked with *fa*#.

Solfá syllables are sometimes only indicated by their initial letters, e.g. *d=*do, *r=*re, etc.

.types of the southwestern kazakh tunes

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

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

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

$A_v$ indicates a variation of the musical line $A$ when the deviation is at the beginning or middle of line $A$. $A_c$ indicates a variation of the musical section $A$ where the deviation between the two lines is in the last (cadential) part of the lines. Both $A_v$ and $A_c$ suggest that $A$ is the closed line, $A_v$ and $A_c$ meaning more open variants, thus formulae like $A_vA$, $AB_cB$, 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 \textit{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 \textit{tempo giusto} or \textit{giusto} as customary in Hungarian folk music research.

The numbers indicated with the abbreviation \textit{Nö} are serial numbers of tunes collected in Mangkïstaw. I refer to the melodies from Bayan Ölgiy with the abbreviation \textit{BNo}.

\textit{Psalmosic melody style.} Among the old tunes of Hungarian one finds descending melodies and others that recite the \textit{do-re-mi} nucleus. These \textit{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.

\textit{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 \textit{besik jîrî} ‘lullaby’, a girl to be married off is said goodbye to with a \textit{sînsuw} or ‘bride’s farewell to her home’, the deceased are taken leave of with \textit{joktaw/kôris}. 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 \textit{toy bastar} or ‘wedding-starting’ song is performed in the manner of \textit{terme} tunes, rapidly recited. Special wedding-related songs, e.g. \textit{bet-ašar} or ‘unveiling the face’ and the above-mentioned bride’s farewell are also sung on such occasions. The \textit{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 \textit{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 \textit{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 \textit{jar-jar} ‘dear one’, from where the tune got its name.

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

![Picture (7)](image)

Nurmuhambet singing and playing the *dombïra* (Mangkïstaw)

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 (*jïlkïšï äni*) and songs of shepherds (*koyšï äni*). Domestic and subsidiary pastoral work fell to the women’s lot. Women sang while milking animals, preparing dairy products, weaving and spinning, making felt and carpets, working with the hand-mill, etc. The construction and dismantling of tents during transhumance was among the duties of the women, too, and it was accompanied by singing.

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

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

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

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

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

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

a) West-Kazakhstan, b) East-Kazakhstan

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

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

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

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

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

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

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

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

- **D** the line moves on the do note, leaving it only once or twice, and only in the direction of re (e.g. do re do do / do do do)
- **D’** the line descends to do from the notes fa-mi (e.g. mi mi mi re / do do do)
- **D** the line descends from a note, which is one or more notes below do (e.g. la ti do do / do do do)
- **D~** the line circumscribes do (e.g. re do ti do / re do do)
- **Dk** 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
- **Dk** 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 $L_{\text{cad}}$ when the final note was la, and the opening calls launching major musical sections are marked with *. These components well characterize the overall progression of the terme tunes.

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

**Terme tunes of the smallest compass (1-\(\frac{1}{2}\)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 $\uparrow\uparrow\uparrow\uparrow | \uparrow\uparrow\uparrow$ scheme, though at times it strays from it quite far. The terme is closed by a longer cadence this time including the VII\(^{\text{th}}\) degree, a unique occurrence.
Example (1) Terme tune of small compass (see also № 1a-i). Scheme: \(*\text{DDDD} + \text{I}_{\text{cad}}\)

I am demonstrating the structural formulae of the small-compass terme tunes № 1a-i in the collection of examples below. I also include a reduced structure, which designates a hypothetical tune that might evolve from the given terme tune in the course of evolution. The * marks the opening call.

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

| № 1a | D | \(\text{DDDDDDDD} + \text{D}_{\text{cad}}\) |
| № 1b | D~ | \(*\text{DDDDDD} \sim \text{D} \sim \text{DDD}~\) |
| № 1c | DT’T’L | \(*\text{DDDDDDDDDT’T} + \text{L}_{\text{cad}}\) |
| № 1d | DDT’L | \(*\text{DDD} \sim \text{DLLL} \mid \text{L’LL} \mid \text{DDD} \mid \text{L’L} + \text{L}_{\text{cad}}\) |
| № 1e | DDTL | \(*\text{DDDTLL} + \text{L}_{\text{cad}}\) |
| № 1f | DTT’L | \(*\text{D}^*\text{TTTT} \mid \text{L}_{\text{cad}1} + \text{L}_{\text{cad}2}\) |
| № 1g | DT | \(*\text{D}^*\text{DTDT’T} \mid \text{D}^*\text{DDDT} + \text{T}_{\text{cad}}\) |
| № 1h | D^kD | \(*\text{DD}^*\text{DDDD} + \text{R}^*\text{DD^k}\) |
| № 1i | R’DD^kL | \(*\text{DDDD} \mid \text{R}’\text{R’R’R’R’} + \text{L}_{\text{cad}}\) |
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.
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 kîz ja-man.
Ey, üş dö-gön-de ne ja-man,
Üş-kîl-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-tîn na-ma-zîn,
The structure of the examples in the appended collection are as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Reduced Structure</th>
<th>Detailed Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a</td>
<td>MR'D'D</td>
<td>MR'D'D^DD</td>
</tr>
<tr>
<td>2b</td>
<td>MR^D~L</td>
<td>MR^R^D<del>D</del></td>
</tr>
<tr>
<td>2c</td>
<td>M_k D'TL</td>
<td>M_k M_k^D'TTTM_k'L'L</td>
</tr>
<tr>
<td>2d</td>
<td>MRRD^cad</td>
<td>*RRMM_TkD'</td>
</tr>
<tr>
<td>2e</td>
<td>F_k M_k D^4D</td>
<td>F_k M_k^F_k D^4D'D^4D</td>
</tr>
<tr>
<td>2f</td>
<td>M~D'TL</td>
<td>*M ~ M ~ M ~ D^4D'</td>
</tr>
<tr>
<td>2g</td>
<td>FM^RD</td>
<td>FM^RRR^R'DDD</td>
</tr>
<tr>
<td>2h</td>
<td>MRM^D</td>
<td>MRM^R^D</td>
</tr>
<tr>
<td>2i</td>
<td>SR^M ~ D</td>
<td><em>SR^D'D'DDDDD</em>D</td>
</tr>
</tbody>
</table>

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

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

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

Bil-mey bir gal-dım ba-laṅḍ', ay,

Tä-we-kel en-di, goy, şü-kir ed',

Aw-zī-ṇa al-ma ja-man-d'ay,

Men bil-mey kal-dım da ka-pi-da,

Ey, ayt' al-may söz-dir par-k'in, ay,

Ö-kün-gön men, goy, pay-da jok,

Ka-yi-rîn ber-sîn ar-tî-n'ay,

Ay-na-la-yîn, daw, Aral-bay,

A-yî bit-ken-de ay dö-lör,

Jî-li bit-ken jîl dö-lör...
No 4 in the collection is also like that. The tune outlines the following scheme:

\[
S^S S^M' R^R MMR^D DDDD | S^S S^F^T R^T | F^R^D DDD D^D D^D | D^D D^D | R^T T'L | T'T^T L^L S, S, S, L + S_{\text{cad}}
\]

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

**Example (4)**

Large compass terme tune reduced to a four-line scheme

**Special terme tunes**

An informant sang mixolydian tunes quite different from the rest of the terme tunes (No 5a-b). Apart from their tonality, the tunes share the common feature of not being recitative but sung in an easily transcribed rhythm, in even quavers. Tunes No 6a-b also sung by the same singer have a more distinct structure, more melody-like construction in rhythms tending towards 9/8 and 9/4, and ending on do and la, respectively.
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 siïnsuw ‘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 b3 degree also being intoned at the end of a line quite often, but its incidental, unfixed character is still predominant (№ 7c-d).

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

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

Example (6) Two-line lament descending additionally to re (see also № 8a-c)
Example (7) Two-line lament descending upon re (see also № 9a-f)

In two-line lamenting tunes the most frequent 2\textsuperscript{nd} degree may be replaced at times by the $b3$\textsuperscript{rd}, 4\textsuperscript{th} or even the 5\textsuperscript{th} 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 $b3$\textsuperscript{rd} and 2\textsuperscript{nd} 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.

Example (8) Various lamenting tunes of low cadence (see also № 10a-f)
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 cadential note, the tunes are identical note-for-note with the above laments. What is more, most tunes are laments or bride’s farewell. Although a few tunes are kara än or ‘folksongs’, they also tally with the rest of the group musically (№ 11c,f). The bos moyîn tune (№ 11f-g) and the folk-song № 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.

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.\textsuperscript{31}

\begin{music}
\[\text{Example (10) Lament with a first line moving on the } \textit{mi-re-do} \text{ trichord (see also № 12a-d)}\]
\end{music}

Picture (9) Akles singing lament in Jetibay (Mangkïstaw)
The ‘psalmodic’ style

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

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

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

Example (15) Psalmodic tune with 4-b3-x cadences
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.
Example (17) Sequential tune with small compass (see also № 15a–c)\textsuperscript{32}

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

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

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

![Example 19]

**‘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 3\textsuperscript{rd} to the 7\textsuperscript{th} or 8\textsuperscript{th} degree, then sinking back to the 5\textsuperscript{th}. The second lines descend from various heights. These tunes are divided here into two groups.

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

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

Example (21) A relatively broad-compass tune with convex first line (see also № 18a-d)
ending on *do*. In this class the 11-syllabic two-line tunes have convex lines and the first line plots the often-seen $\frac{3}{6} - \frac{7}{8} - \frac{4}{5}$ arch. The beginning of line two is at the height of line one, but from bar two the second line progresses a note or two lower, in parallel motion. These tunes display strong similarities with the above tunes employing the minor third, often only deviating from them in the closing bar (exs. 22-23 and No 19a-c). In No 19d two two-lined tunes are combined just as previously shown for tunes ending on *la*.

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

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

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

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

**Ascending lines**

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

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

**First line shaped like a tall hill**

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

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

Unique tunes ending on la

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

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

Example (29) Tune with third and fourth shifting (see also No 26)
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 a\(^4\)a\(^3\)a.

**Unique tunes ending on do and so**

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

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

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

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

Having got acquainted with southwestern Kazakh folk music, let us now return to the overriding question. What similarities can be demonstrated between the Mangkïstaw folk music and the music of Kazakhs living in Mongolia some 3000 km or more away from here? To answer this question, first we must get acquainted with the music of Mongolian Kazakhs.
Picture (11) Lunch being prepared in Düngerlew (Mangkïstaw)
As the collecting trip in August 1997 revealed, similar musical styles predominate the folk music of Kazakhs in the small mining village of Nalayh next to Ulan Bator and the Bayan Ölgii province in west Mongolia alike. That is no surprise, since the overwhelming majority of the Kazakh inhabitants of Nalayh derived from Bayan Ölgii. Apart from the Mongolian Kazakh tunes I have registered, I have also studied several hundred Bayan Ölgii tunes collected and published by local ethnomusicologists, so as to place my conclusions on firmer grounds. There is however an area which can only be illustrated by tunes from our own collection: the laments.

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

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

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

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

The above said also applies to the structure of la-pentatonic tunes. Their compass is almost exclusively 1-7/8 and as an upper grace note, \textit{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

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.

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.

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-b3-4 notes. The lullaby in ex. 40 was recorded in Nalayh, the bet-ašar B№ 5a-b and the lament № 5c were collected in Bayan Ölgiy. 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 Mangkïstaw tunes with the difference that the latter close on la.
It may rarely occur that the end of a tune is given an additional, textless decline. Such an extension is heard at the end of a lament in which the tune is followed by sobbing on quasi musical notes, on so or la. This recording was made during a real lamentation on the death of someone, and the text could not be made out subsequently (ex. 41).
‘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 öleŋ ‘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/somi-do-so. Ex. 42 is a pentatonic tune I collected. The name of the song is Marka-göl or ‘Lake Marka’.

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

In another type, the first line traces (so)-do-mi-so//la’-mi-do, which may at times be followed by a smaller mound. The form of the tune is AB, and although their first line rises higher than in the previous type, the melodic arch renders them similar
in character. Similarity is further reinforced by the end and beginning of the hilly shape being ‘at the same’ pitch. In this pentatonic style, do is replaced by equivalent lower so, hence the do-so, difference between the first and last notes is insignificant. Ex. 43 presents a Mongolian Kazakh folksong that precisely represents the above-described form. In my collection, there is a large group belonging here (B№ 6a-g). There are some that begin on so and others on do, most of them being simple folksongs or less frequently jubatiw ‘comforting songs’ or laments. As will be seen, these tunes resemble in many regards their undulating counterparts with the difference that their first line does not turn up to the 7th degree but remains on $b_3$rd. Similarly constructed songs ending on so also constitute a distinct type in the stock of Mongolian Kazakh folksongs.

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 $b_3$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 $b_3$rd degrees.
The fourth, and last type has its convex first line in a higher register: "so'-la'-do' -la'-so'. The second line either forms a mound itself (ex. 45a) or descends (ex. 45b). On and off a partial or accidental fifth or fourth shift between the two lines may take place, as in ex. 45b, also marking the transition to the undulating wave form. It is worth noting that the first lines of the religious song jarapazan also move like that.

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

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\textsuperscript{k}A 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 \textit{so} (ex. 46a) or \textit{do} (ex. 46b), with numberless variants.

\textbf{Example (46)} First lines with a hill-and-dale outline from Bayan Ölgiy

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex46.png}
\caption{Ex. 46a}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex46b.png}
\caption{Ex. 46b}
\end{figure}

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),\textsuperscript{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 \textit{la}' instead of \textit{so}' (ex. 47f), or, for that matter, tunes ending on \textit{so} or \textit{la}. In our collection, \textbf{B№ 7a} belongs to ex. 47b-c, \textbf{B№ 7b} to ex. 47e. \textbf{B№ 7c} may also be listed here, with an extension of the line after the wave.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex47a.png}
\caption{Ex. 47a}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex47b.png}
\caption{Ex. 47b}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex47c.png}
\caption{Ex. 47c}
\end{figure}
Koy jal-gan sen ma-gan jok, men sa-gan jok,

Or-ta-si da-ri-ya-niŋ jay-nä-gan čok,

Ay, gü-nüm, āw, ay-da-yew.

Kay-ta-ríp ka-ra bult-t'ay kar jaw-dír-gan,

Jäy-či-niŋ ču-bar a-la ta-si biz-de,

wAy, gü-nüm, aw, ay-ro-yey.

Ö-lön de-gen ne-me-n'ey, Ö-nör-paz-g'ay bül-dür-gen.


Kay-ta-ríp ka-ra bult-t'ay aw, kar jaw-dír-gan, oy,

Jäy-či-niŋ ču-bar a-la ta-si men-de, dep ay-dayān-ge sal-dım, ay.
Tunes with a hill-and-dale in the first line (see also Ex. 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\textsuperscript{b} A\textsubscript{ref} : A and A\textsuperscript{b} A forms are also frequent (ex. 48a-b).
The *so*-ending tunes of ex. 49 have a striking similarity with the *la*-ending tunes of ex. 47. Later parallel melodies will be shown, too. It underscores the importance of the hill-and-dale form that it not only occurs but is also strongly represented among tunes with cadential *do, so* and – as will be seen soon – *la*.

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

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

Vale-shaped, concave first lines

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

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

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

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

There is another la-pentatonic tune type with dale-and-hill first line, characterized by a steep rise to the 8th degree after a slight descent in the first line (ex. 54).
The rest of the la-pentatonic tunes cannot be ranged with any of the above types or tune groups. There are only two la-pentatonic tunes in our collection, B№ 9 with a jumpy first line and B№ 10 with a deep vale in the first line.

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

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

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

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

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

\begin{align*}
a) & \quad \text{Toy-law ba-zar, toy ba-zar,} \\
& \quad \text{toy-lay kel-dim,} \\
& \quad \text{Al-tin sa-ka kolg' a-lip oy-nay kel-dim,} \\
& \quad \text{kur-bim, ay,} \\
\end{align*}

\begin{align*}
b) & \quad \text{Bos ko-pa-nin' ku-rag', ay,} \\
& \quad \text{Ja-nip tur-gan ši-rag', ay.} \\
& \quad \text{El-den a-lis ba-ra-miz, ay,} \\
& \quad \text{Kay jer me-ken tu-rag', ay.} \\
& \quad \text{Šö - bi šuy-gin mar-ka-nin',} \\
& \quad \text{Āw-se-len - di bay - kar-min.} \\
& \quad \text{Iy - si ju-par an-kiy-d'ay,} \\
& \quad \text{Käm-zol kiy-gen kal - ka - nin'.} \\
\end{align*}
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♭3-4 degrees (vNö 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 vNö 8a-d and the lamenting vNö 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 ♭3rd degree (ex. 56). Line three – as usual with four-line tunes – is widely varied, while the closing line ends on the ♭3rd degree or do note, after touching on a few adjacent notes. Despite its higher cadences, vNö 8d is similar in nature. vNö 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♭3-4 cadential sequence and ABCB form was characteristic of some small-size basically descending lament tunes (vNö 5b-c). The genres are most diverse, including kara öley, jarapazan religious song, song of advice, lament, bet-ašar, lullaby and bride’s farewell song.
Typical of the second type is the first line jumping on \( so'\)-la'-(\(ti')\)-do' \) tetra-chord. Motivic repetition and the \( A_kARefr.A \) form are also frequent. In some cases the first line of \( a_k \) or, conceived differently, \( aba \) motivic structure ends on \( ti \) (ex. 57).

The third type has a first, not always pentatonic line that moves up and down on \( do-re-mi-(fa)-so' \) notes. Apart from tunes with hesitant first lines, this group also includes lines with \( aba \) and \( aｄ\a \) 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.

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

\[ \text{Example (56)} \text{Song with cadential 7-b3-4 (see also B№ 5a-c, B№ 8a-e)} \]
There is a group among tunes with a first line hopping about on a tri- or tetrachord and ending on so', whose first line built of twin bars is characterized by a mid-line rest on so' after do-re-mi and re-mi-fa waves and by a line-ending mi after similar melodic progression to the first half (ex. 59a-b). It is not hard to find analogies with the ex. 58 tunes ending on do.
Let me finally list some individual Mongolian Kazakh tunes that deserve attention for some reason. The regular pentatonic jar-jar wedding song always ending on do has a unique variant, shown in ex. 60a, as it only has three lines and besides, the central note of the second line is fa. Ex. 60b displays an ab|ab+c twin-bar structure, which is unique yet apparently authentic.

Unique tunes

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

Picture (13) Kenesar singing (Nalayh)
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 (Б№ 12) and a bride’s farewell (Б№ 13).

Also rare is the tune with aa bar structure and oscillating ti’-la’-so’-mi notes (ex. 62). This is, however, one of the tunes that reminds of certain melodies of the Hungarian melodies with its 5-3 ½-3 cadences despite the do final.
There are individual religious *jarapazan* tunes as well (ex. 63a-b). Other tunes belonging to the traditional genres are the New Year’s congratulatory songs (like carols), performed during the spring New Year’s holiday *nawrīz*, which is widely celebrated by the peoples of Central Asia and the Near East. *Bedik* can be cited among the old Kazakh curing ceremonies. We have not recorded any of the latter.

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Example (62) Unique Mongolian Kazakh tune

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

The rest of the do-pentatonic tunes amounting to some 5% cannot be ranged with the above classes. Most of them have very large compasses. The rest of the so- or la-ending and the very few re-ending tunes do not allow for groups to be defined.
Picture (14) Light filtering through the top of the yurt (Mangkïstaw)
Having got acquainted with the folk music of the two Kazakh regions, let us now compare the music of Mangkïstaw in southwest Kazakhstan with that of Bayan Ölgii 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 Ölgii, on the other side, the notes ti and fa may occur in less accented places such as ornaments or unstressed beats. In the two areas we have only found a few authentic mixolydian melodies.

The compass of the tunes of both areas ending on do is mostly VII-7/8 or b3-7/8, but here the difference between the two tone sets is fixed in the so,-do and do-so, leap, respectively. It generally applies that the highest note of the archaic tunes of the two Kazakh areas is the 7th or 8th degree, irrespective of the closing note.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 chromatization of the third degree of an aeolian scale is rare in Anatolia, but can often be encountered in Kazakh folk music.

**Forms**

The tunes comprising a single (A) or three different (ABC) lines are very rare in Kazakh areas, and unlike in Anatolia, the $A_kA$ 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 $AAB$, $AAAB$, $ABB$, $ABBB$, etc. It is also frequent that in the course of a song, the $A$ and $B$ cores occur in different grouping, e.g. $AAB|AB$, $AB|ABB$, $AAAB|B$, etc. This is also a characteristic feature in Anatolia but rare in Hungarian folk music – the latter apparently preferring the more regular four-line structure, at least over the recent decades.

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

The purely twin-bar construction is rare, although in refrains and inside lines – mainly first lines – bar repetitions are popular. In the most typical cases of these, the first lines define the $aa$, $a_ka$ 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 $aa_k|ab$ 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 $A_kARefi:A$ and whole bar scheme is $a_k|a_k|a_k|b|xx|a_k|b$. Such and suchlike motivic construction is more typical of pentatonicism. It is not surprising therefore that while in some Hungarian styles of pentatonic character there is a multitude of such songs, in Mangkïstaw and Anatolia they can hardly be traced.

**Refrains**

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

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

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

**Rhythm**

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

**Cadences**

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

**Melody contours**

Apart from the descending laments, the first lines of the tunes in Bayan Ölgii 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 Ölgiy region in the richness of their melody outlines.

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

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

Picture (15) Prayer to the saint in the cemetery of 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 Mangkîstaw 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 Mangkîstaw laments, a so-la-so-(fa)-mi first line is followed by a lower mi-la-so-fa-mi-re second line (ex. 65a). In the Bayan Ölgiy area the main lament motif is the so-mi-re-do descent followed by a smaller mi-re-do descent (ex. 65b). The common structural feature in the laments of the two areas is the short, eight-syllable lines divided 3|2|3 as well as the existence of a one-line lament which is identical with the first line of the two-line lament.

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

\[
\begin{align*}
\text{a)} & \quad \text{\includegraphics[width=0.5\textwidth]{a.png}} \\
\text{b)} & \quad \text{\includegraphics[width=0.5\textwidth]{b.png}} \\
\text{c)} & \quad \text{\includegraphics[width=0.5\textwidth]{c.png}}
\end{align*}
\]
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.
Let us infer some conclusions. The laments of Mangkïstaw and those of Anatolia (and Hungary) display structural similarities with their two lines, one progressing directly below the other and closing on notes one below the other. Their tone sets are, however, different. Although the tone set of the Mongolian Kazakh laments are similar to that of the Hungarian and Anatolian laments, their structural construction is different.

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

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

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

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

Hill-and-dale

A popular form in Mongolian Kazakh folk music is the undulating hill-and-dale form. This form cannot only be found in plenitude among the predominant do-pentatonic tunes but also constitutes significant groups among the much rarer la-pentatonic and sporadic so-pentatonic tunes. Though rarer, the hill-and-dale form also occurs in the Mangkïstaw areas. The following example shows hill-and-dale tunes of various tonality and structure. The do-pentatonic Mongolian Kazakh tune of aaₖ | ab structure presented in ex. 67a only deviates from the so- and la-pentatonic undulating Mongolian Kazakh tunes in ex. 67b-c in its closing section. A tune from Mangkïstaw (ex. 67d) also traces a la-pentatonic wave; its Mongolian Kazakh do-pentatonic counterpart is shown in ex. 67e. The latter tune also well illustrates how a pair of aaₖ bars can be developed into a Mongolian tune of a complete four-line AₖARefr:A structure, or in detail, aaₖ | ab | xx | aₖc.
Hill
The hill-shaped first line is strongly represented in southwest Kazakh areas. The narrow-compass lines of laments also delineate a shallow mound, and a hill appears in the first lines of the medium-wide and wide-range la- and do-pentatonic tunes in Mangkïstaw. As against that, the convex first line only occurs among the very rare la-pentatonic tunes in Mongolian Kazakh folk music, and there it is not frequent, either. In ex. 68a a Kazakh tune from Mangkïstaw, in ex. 68b one from Mongolia are
shown, both with a convex first line. It is typical that the second line of the Mongolian Kazakh tune quits the peaceful shape of the first line and plunges into vigorous undulation.

**Example (68) Convex forms:** a) Mangkïstaw (ex. 20c), b) Bayan Ölgïy (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 Ölgïy (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 Mangkïstaw 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 Mangkïstaw 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-b3-4. 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 Mangkïstaw tune, ex. 71b is an Anatolian wedding tune, and ex. 71c is a fine old-style Hungarian melody. The similarity between the tunes needs no lengthy explanation.
Recitative tunes also include a plenitude of *terme* songs from Mangkïstaw which are constructed of lines recited on one or two notes. A part of them also recite the notes of the *mi-re-do* trichord, while some have wider compass. Many examples can be found in the appended collection №1a-i.

Mongolian Kazakhs also use a type of psalmodic melody construction which has the first line in a high register before recitation on the *mi-re-do* trichord. I present such a Mongolian Kazakh tune as well as similar Anatolian and Hungarian melodies in ex. 72. Besides the similar melody outlines, the tunes are also bound by the 7-b3-b3 or 7-b3-4 cadences, although the Mongolian Kazakh tune ends on *do*, the Hungarian and Anatolian ones close on *la*.
Other lines moving along a tri- or tetraton

The first lines of several tunes found in Bayan Ölgii hopped about on a tri- or tetrachord 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.

Example (73) a) jumping *do*-pentatonic tune from Bayan Ölgiy (ex. 58)

b) jumping *so*-pentatonic tune from Bayan Ölgiy (Kaz-157)

Picture (18) Collecting lament in Aktaw (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 Ölgiy is predominated by the *do*-pentatonic scale while in Mangkïstaw the diatonic scale with the minor third is preponderant. Pentatonic scales go together with pentatonic agility, which determines the character of the tunes. In this regard, the music of Mongolian Kazakhs is similar to styles of Chinese Mongols, the Volga region and some Hungarian styles, while the music of Mangkïstaw is closer to Anatolia.

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

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

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

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

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

Kazakh epic songs, the ‘terme’ types

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

Lament style – convex lines of a small compass

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

The ‘psalmodic’ style

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

‘Melodious’ tunes

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

Unique but apparently authentic tunes

Tune with third and fourth shifting: № 26
Unique tunes ending on la: № 27a-b, № 28, № 29
Unique tunes ending on do and so: № 30, № 31, № 32, № 33a-b,
№ 34, № 35a-b, № 36, № 37
Biy-le-rim ötken kara-san,  
Ke-nes-si xal-ık kam ü-şin,  
Söy-le-se janga bol-ma-gan,  
Ji-rwar-lar ötkön kara-san,  
wÖz xal-kın mak-tap tol-ga-gan,  
Xa-ziret ötkön a-day-dan  
Šar-gi-niŋ jo-lĩn kor-ga-gan,  
O-sin-day wakit i-şin-de...  
Pî-sipt' ay, ey,  
ba-rad' i-şim-de, ey.
Ew, nä-si-li men ma-liŋ bol-sa däw-le-ti-nə,
Pend’ır-za ay men kün-niŋ säw-le-si-ne.
Ta-gat jok bür ku-day-ga e-tip jat-kan,
Kün šık-sa tîr-baŋ-day-mîz dú-ni-ya ü-sûn,
Pen-de-mîz kal-gan dün’-ya äw-re-si-ne.
Xa-ba-rîn a-kîr-et-tîŋ, ay, es-tî-gen-de,
Tû-so-dû jal-bar-înîb, oy, son’d’e-si-نة,
Jas-ka-rî a-kîr-et-tîŋ, o, ka-mîn oy-la-ma-san,
Al-dî-ra-dî jän-de-tî-n’o...
Ey, Bir de-gen-de, goy, ne ja-man?

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

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

E-ne bir ti-lin al-ma-gan, daŋ,

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, daŋ,

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

Al-tin tak-tîn üs-tü-nen

Cad. 2

To-rîk-pay tûs-ken kan ja-man.

To-rîk-pay ey tûs-ken

kan ja-ma-ân, a, ey.

1d

Ey, a-ga-li me-nen jeñ-ge-ler,

Al-diñ-da ta-lay šal-ki-dîm.

Kör-me-gen je-ře-kör-sem da-g'ay,

Ka-na-tî o ja-yîp tal-pî-dîm,

Jurt al-dîn-d'aw âş-kert-tim,

$\frac{3}{4}$ \hline

\begin{align*}
\text{Ey, a-ga-li me-nen jeñ-ge-ler,} \\
\text{Al-diñ-da ta-lay šal-ki-dîm.} \\
\text{Kör-me-gen je-ře-kör-sem da-g'ay,} \\
\text{Ka-na-tî o ja-yîp tal-pî-dîm,} \\
\text{Jurt al-dîn-d'aw âş-kert-tim,}
\end{align*}
Karı jür men jaŋa jür,
Jır a-kiŋ-da-dığ al-tū-nīn,
U-yīm-da-sŵ bip-le-skən, oý,
Ta-la-yīn gûr-dûk šar-sī-nīŋ.
O-rîn-diį je̱r-de otî-rîp,
Du-wa-da-tay šal-kī-dîm.
Ey, a-ta-gī-na kal′k řîy-za,
Biz-diŋ šal-diŋ daŋ-kī-nīŋ,
Jak-sî da me-n-en ja-man-nīŋ,
Bel-gî-li kūp-ke par-kī-nīŋ.
A-wiz-dan giy-sǐk söz šîk-s′ay,
A-lüp ta-sta wa-r-tî-gîn.


Jurt al-dîn-d’aw jay-kalt-tîm...

Önner-dîn tür-lü jär-kî-lîn’, ey

Ey, bi-le-nîm bôl-sa bul zâ-man,

Tûsûn jok jô-nîn tûr-maw-ga,

Jurt jak-sî-s’ôy jîy-na-lîp,

Jer-ge la-yîk kîy-na-lîp, ay,

Köz gór-me-gen en-d’aw kim ar-tar?
A-dam-niŋ ay-t'-sam en-d'aw en-di iy-man-nan,

Cad.

Bir ek' a-wiz an-gi-me,

Es-si-se-nįž, ay, mî-naw en-di miy-man-nan, ay-i.

1f

CD track 2

Oy, Bi-si-mi-la, da, söz-di, de, bas-ta-yîn,

Bes kün-de, de, deniŋ, de, sa-wîn-da.

Ir-a-da-sul ö-di Mu-xam-bet,

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

Par-ša-na, da, ka-la-m'aw ja-mîy-gat,

Pa-diša-sîn, da, wa men-ger-gey,
1g

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

Ay, jä-le-lim jär-dem bol-gay-sîn,

Ja-rat-kan son ku-lîm dep,

Bul öm’r-ge gel-gen-sîn,

Men, U-zak-bay, söy-le-dim,
Jak-si-lar-d'ay nu-rím dep.
Köz gör-gen a-day ba-tiý-xa
Be-rip jür-di so-nüm-nan.
O-si gün-ge U-zak-Bay,
Sü-gür me-nen e-kew', ay,
A-day-ga, ay-day,
Cad. kul-gan, ay, nu-rum dew, ay, ay,
Ay-day, ay-day, ay-day, ey,
Ay-day, ay-day, ay-day, ey,
A-rí-day, ay-day ey, ay-day, ay-day, ew.
Iy, bär' älew-met jiy-na-lip,

O-si jol' sa-gan de-se-ñiz,

Bäriñiz bir-den uy-ga-rìp,

Ir-ki-le-yin ne-si-ne,

Men tur-gan jiy-rük kör-la-nìp.

Al-ka-lì jer-de ì-wez-dep,

Ayt-pay get-ken bul-da-nìp,

A, kör-ge-nim jal-gìz bul e-mes,

Kalìñ-dìk-kàma or-t'a-lìp.

Bu-yìr-ga-sìn älew-met,
O-tü-ra-yin kur-na-gip,
Ke-lin-nil be-tin a-ša-li,
Cad.
Bu-run-gu jol-din jo-ba-si,
O-si-lay m'e-di, oy,
мина sol ba-git, ay, ii-iiw.

Ey, Men ga-šan-gi jüy-rü-gün,
Top i-šin-de tol-ga-ga,
O-si-lay-ša sóy-le-sem,
Ba-bam-dii ka-dir kol-da-ga.
Oşilayşa söylesem,
Söz kalama urthernan,
Kör magan biREWler,
Söz atadı sırtınan,
Kas jüyüşik belGISoy,
Cad. Dawdi da görse julkıngan...
Aytuwlı jüyrük men edim, ay,
Saldırmay gamși umtilgan, ayew.
2a

(\( \text{=} 132 \))

E, Ka-yır-lı bol-gay sa-par uş,

Bul jü-zün kur-met-tep,

Siy-lap jür-gen, jür-gen je-rin,

Sır-tiň-nan är-kim ku-mar du-ga gi-lıp,

Şal-ki-sîn dâ-re-je-li, ay, ay-dîn kö-lün.

2b

(\( \text{=} 116 \))

Aw, A-tam-da să-piy ja-ra-lıp,

Ka-lem bir si-yaň kol-g’a-lıp,

Bir ä-ri-be-ri tol-ga-lîk,
Toy bazaarın kuруwga
Ji-yıl-d’aw kal-kım oņ-da-lip,
Men de jel-den, goy, jûy-rûk-pin,
Jarîs-sam ja-ri$îp ô-te-tin,
Ey, kaş-kandî ku-wîp je-te-tin,
Me-re-ke-nê kez gel-dik,
Kî-zîmet toy-law e-te-tin.
Toy me-re-ken bol-gan-da,
Tos-ta-gan-day men ba-sîm-dî,
Ta-lay-dan top-ka sal-gan-mîn,
Ji-git teņ bol-mak, kız bol-mak...
2c

=T 126=

Kob-lan-dî Bâ-tîr men Tay Buw-rîl,

Üy-de-gî Gurt-ka ju-ba-yîm.

Ju-ba-yîm al-ka bol-dî dep,

Je-mey-min, Buw-rîl, u-wa-yîm.

Şe-şen tul-par dew-şê-di,
Jan se-rigim Buw-ril at,
Şe-şen-nin sø-zin si-na-yin,
Ja-yin ka-lay, Buw-ril jan,
Kal-kam, bü-gin bu-la-yin.

2d

Hay, sø-züm-du öt-kür til men a-lıp sal-dım,
Xa-liktan oz-dım de-gen ta-lay-larga,
Kar-liktu jas-tik pe-nen
Mi-na bal-dar bay-kar e-dim
A-day-dan oz-dım de-gen ta-gi ta-lay-larga.
At minip aständ’ el’dåw adak-tå-dik,

Künn̄de jïy’r-ma bestîn̄ jala-l-tå-dik,

O’ gün̄de mînan-day mîne tugîn mäşiyn bar-ma?

Cad. Jawîr-tîp jalgîz at’tay,

Ey, Sâlak-tå-dik, a-la-ay-ye-ye-yey.

2e

Ew, E, Kaše-ke, Kaše-kes,

Kešę-gi şat-tî künim-de

Dom-bî-rajî kol-ga al-gan-mîn,

Iy-tîn’-di bu-rap sal-gan-mîn.
Men katepti kara nar edim,
Ar-tigin tap-pay mertlib, ay,
Men o-si bir jol-da kal-gan-min,
Tik-ten to-op-ta jigi lip,
Dun-ye kay-gi ar-man-min,
Tu-yagig sir-gan tul-par-min,
Kana-ti sir-gan sun-kar-min,
O-sinday jay-ga kez bol-dim,
Oz-der-in-dey de aga-ni,
Bir koruw-ge in-kar-min,
Zaman-da sagan Kasheke,
Men ka-nat’ sīn-gan da kar-şī-ga, Ṯay,
Ka-na-tū-nan ay-rīl-sa,

2f

Ä-gā-hāy,
Ä-lew-met kel-dīn jī-yī-līp,
Me-re-ke bol-dī ku-rī-līp,
Men a-tak-tī Ṯa

jūy-rīk še-še-nīn, Bō-gel-sīn ne-ge tī-yī-līp?
Ä, kay-nar-lî ö-zen bu-lak-pin,
E-mes-pin taŋ-k’ay ku-rî-lip.

2g

 Dü-ni-ye-li oy tas-tap,
 Jüy-rik at-tay oy-kas-tap,
 Tir-ši-lik kün-de ka-la-lîk.
 Az-a-mat’aw i-yi-rip,
 I-yi-rip jurt-tî a-la-lîk.
 Mî-na söz-di mak-ta dep
 Ja-lîn-bay-mîn ja-ra-lîp.
Ke-re-giň bols’aw al-ar-siň,

Bir şe-ti-nen kal-kîn ga-ra-nîp,

Jar-a-n-dar gel-dim al-ka-ň‘ay,

O-tîr-siň gal-kîm an-ta-lay.

Kaw-ma-la-gan göp-tiň je-ri-nen,

Jüy-rîk-tiň bo-la-ma jal-ta-g‘ay,

Jüy-ri-giň ba-sîn tart-ta-m‘ay?

Ja-yuw-li jat-kan söz-der war,

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

Bölüw-li jat-kan söz-der war,

Tö-men-gi to-gay bay-tag ‘ay.
2h

\[ \text{\textbf{2h}} \]

\[
\begin{align*}
\text{Al-dim-dan jetpis sok-ti don-doy bolip,} \\
\text{Ku-yilen gen kuy-imisak-tay en dey bolip,} \\
\text{Nesine men jastik-ti josi-la-yin, aw?} \\
\text{Kizik-ti gim gorw ed men-dey bolip,} \\
\text{Soyle-dim tolkin sok-kan sel-dey bolip,} \\
\text{Osi-gin aytayin dep tur-sam dag'ay,} \\
\text{Cad. Bir pale minip aldi ekiyik-ka zil-dey bolip,} \\
\text{Eyiyiy.} \\
\text{Uzak-bay Sugur de-gen algis aldim,} \\
\text{Kaliktin batalrin birge aldim.}
\end{align*}
\]
Cad. O' gün-de na-zar-la-rin gay-tar-ma-dım,
A-day-din ül-kön ül-kön a-ta-lar-din,

iy, ey, ey.

2i

Ey, bis-mil-la dep te bas-ta-yin,
Betin-d'asip tas-ta-yin.

Jat jer-den gel-gen jas ba-la,
Oramal tart-tin şa-şak-taw,
Saw-ke-le giy-din ar-jak-tap.

Sen de bir gem-pir bo-lar-sin,
Kö-ziň awr’p sor-tak-tap.

O’ sa-bak-ta dep iy-nem-di,

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

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

Ka-ra bir je-rdiň jo-ta-si,

A-ta-si-na bir sä-lem!

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

Ka-ra bir je-rdiň 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.
Köș-ken-de gö-şiņ bas-ta-gan.

Köb 'şün ge-ţiņ tas-ta-gan,

Kay'n-ag-a ɲa bir să-leṁ,

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

A-tan da bir tüye bây-gi-si.

3a

(=116)

Ba-zar-dan kei-ɲen tak-ta-yîm,

Son-da-m'ay ka-lya, aw, sak-ta-yîn?

Ak sü-tüņ ber-gen, aw, a-naşîm,

Sü-tüņ-di ka-lya, aw, ak-ta-yîn?
3b

\[ \text{(} \frac{4}{4} \text{) \text{ }} \]

Ay na la yin a nam, aw,

Arkam da gii pana m'aw.

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

Sök sü tüni di ke şir, aw, ba la n'aw.

3c

\[ \text{(} \frac{4}{4} \text{) \text{ }} \]

Böl şil, bö şil, bö şil d'ay,

Boz tor gay day töl şil d'ay.

Bu ra ma köz jok som al tüni,

Suw ga sa sa bat pa si n.
Tä-ni-ri ber-gen nes-i-bin,

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

E-si-giň al-dī, oy, bol-sīn,

Do-ma-lan-gan, goy, bol-sīn.

Je-liň-de jetp’s iň-gen boz-da-sīn,

O-nī kīz ben ji-git kom-da-sīn.

Al-la ta-ga-la se-niň, ta-lābīndī

Son-day gi-lip on-da-sīn.
Ay, mĩ-naw biz-diŋ̄ Kaz-a-kis-tan kal-kĩ-da

Tört tũ-lũk mal-diŋ̄ tũ-rũ war.

Ō-giz-diŋ̄ ūl-ken zo-rũ war,
Saw-sa sa-mar sũt ber-gen,

Ay, mũ-yiẓ alẽ-ken.

Je-te-le-se je-le-tin,
Šã-kĩr-sa boz-dap ke-le-tin,

Tört ja-sĩ-na tũ-yẽ-ler,
Ka-ta-rũ-na e-re-tin.

A-yĩr iŋ-gen ak tum-sĩk,
Ka-miş pen kol-tığ-ka,

Kara-gay ör-keş nar e-ken,

Jil-kī-sī jū-yūk jab’e-ken,

Kol-lī ko-ñeş ko-yī var,

Ko-yīn-d’a-sīl so-yī var.

A-jar’ ak pen kar’e-ken,

Boł-ma-sa buy-ra sar’e-ken.

Men şo-siṭ-pa-yīn şoš-ka dep,

Kal-dīr ma-yīn-și bos-ka dep.

A-yīr tu-yak a-șa-li,

Kīs-ka guy-rīk ma-șa-li.
Sal-bîr-lag-an ku-lak-tî,
Bu-ka mo-yîn bu-gak-tî.
şok-tîk-tarî şon-kay-gan,
ba-sî tô-men ton-kay-gan.
Erin-de-ri ek’e-li,
ba-sî jal-pak şe-ke-li.
To-gay-da tur’p şöp jey-di,
ese-bi jok köp jey’dî,
Jat-kan jer-ge já-yî-la-dî...
Èy, kün-ge de ka-ray kül-bey-dî,
öz degeni bol-ma-s’aw,
Ay-da-wu-ga tip-t’aw köm-bey-di.

And’ al-may äwel-de ay-tîl-may,

Get’ê-sep-ke er-le-ri, mi-nip er sal-gan,

Kö-lik e-ken goy e-sek te,

A-lîp ta mu-nî jür e-ken,

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

Bu-nuŋ î-sî-mî-sîn, dey-di,

Ö-ti-rîk bir e-mes, šîn deyd',


E-sep-ke, ay-day, aw, ay-da, ay, ay-day, aw.
5a

$\frac{4}{4}$ $\frac{3}{8}$

E-hev, Bul za-man-da mun-da ne öt-kön,
Pat-sa da ay-tüp el öt-kön.
Ä-wel' Al-la, Gu-da-yım, ay,
Är-wak ta er-d'aw düz-et-ken.
O ar-ca-sı men er-ler-din,
E, mal ja-yıp şar-wa kün öt-kön.
Al-la-nın dos-t'ay Mu-xam-bet,
Al-pis üs-ke de kel-gen-de, ñay,
Üm-be-tim dep-t'ay göz öt-ken,
Zul-piy-xa-ri me-nen Su-wur-gun...

5b

Á-wen söz a-wi-züm-nan a-lay, ey, aw,

As-kín-nįį, ay, su-win-day da-ri-ya-nįį ay, o,

tas-kîn-day, ay, e.

Jü-züm-d'ay a-dam-zat-ka a-lay, ew...

Ek'e-lüw, day, jas kîl-man, ay, o,

Jas kîl-man, ay, ey.
Ew, argi-mak'-t'ay kör-gen-nen
Asili ay bel-gil', ay, Tuw-
gan-da bu-lar teğ bil-er.

Ak suň-kar us-tap aynalip,
Kumga bir tol-ar e-ki köz,

Dün'-ye bir ö-ter ba-siň-nan,
Ke-rü-wenniň kö-şin-dey.
Ay-tüp jür-gen, ay, wak’t-ta,
So jer-le-rim, aw, o-pí-rí-líp,
Še-ber-diń de bol-gan, ay, tö-sin-dey.
So-lar se-ni d’ey, šet kör-ip,
Jil-dar jil-ga, aw, ke-le-miz.
Ul-ken-dik-k’aw biz-der bet be-rip,
Alla-nıň bir gün’ ew .
Neg’ ayt-pa-yın es-ker-tip, Ter-gew
bir de-gen kün bol-sa,
Ten-tek-ter-di, ŋáy, tek-se-rip.
Söy-ley, söy-ley, ay, söz bil-dik,

Al-la-nînî i-sin, ay, jön bil-dik.

Pa-dî-şâ bu-ra-bu-ra Ku-da-yîm,

Key gu-lun-dî d’aw oñ gô-rip,

Key gu-lun-dîn, ay, ja-rîk-ka,

Cad. Karanî-gî jer-diñ as-tîn-da,

Ey, par-lap-t'ay jan-gan sôn-gen-d’ey.
7a

(♩ = 76)

Ay - na - la - yín, ay, ba - wí - rím,
E - lim - nen ge - tip, ay, ba - ra - mín, ay.
Ke - še - g’ay jür - gen, ay, je - rim aw,
Kay-ran bir me - nín, ay, e - lim aw, ay.

7b

(♩ = 138)

Baz - zar - dan al - gan, ay, ku - yus - kan,
Ko - lu - ma ji - beg, ay, u - yís - kan.
Jí - la - ma - yín de - sem ay, Jí - lat - ad’ tur - gan, ay, tu - wis - kan.
7c

(\textit{\textit{d} = 66})

\begin{align*}
\text{Ji-law bir de-gen, oy, jir dey-d'ay,} \\
\text{Koz-din bir jas-in, oy, nur dey-d'ay.} \\
\text{Ke-se-gi jir-gen, ow, jan ba-pam,} \\
\text{O dun-ye-de jir dey-d'aw, aw.}
\end{align*}

7d

(\textit{\textit{d} = 60})

\begin{align*}
\text{Al-tin-day, ay, sak-ta-dim,} \\
\text{Juy-rik t'oy at-tay, ay, bap-ta-dim.} \\
\text{Xal-kim-nin bari, no-aw kiy-na-lip,} \\
\text{Bari de bir-dey, aw, jiy-na-lip.}
\end{align*}
Kudi-re-ti ge-lip, oy, Kuday-din

Bir ti-yer ay-la, nay, tap-pa-dim.

8a

CD track 8

Bazar-dan kel-gen, oy, o-ra-mal

Say guy-gasín a, áy, wora-lár, ay.

Janim-day kör-gen, oy, jan a-gám,

Ay-da bir ap't'ay oral-gay.
8b

\( \text{\textit{Kı-yıl-gan ka-ra, 踰aw, ka-si, 踰a,}} \)

\( \text{\textit{Ür-düň dâ ki-zî, 踰aw, ta-las-kan, aw.}} \)

\( \text{\textit{Ka-yîr-ma ja-ga, 踰aw, kar’ i-şîk,}} \)

\( \text{\textit{I-yî-gî-na ’aw ja-ras-kan, aw, ah, ah, ah.}} \)

8c

\( \text{\textit{Aw-li-mîz sa-r’ay köl-dîn sa-ga - sin-da,}} \)

\( \text{\textit{Biy-li-gî kîz ba-la-nîn a-ga - sin-da.}} \)

\( \text{\textit{Ji-git-ter ö-len ay-tip kîs-tay be-rmen,}} \)

\( \text{\textit{Ä-we-l’ay ân-nîn bas’ ay ba-ga- sin-da.}} \)
9a

(♩ = 104)

Ak-sur at, a-yan-day kör, ey, bügün el jok,

I-še-tin čöl-de-gen-nen, ay, ay-dìn köl jok.

9b

(♩ = 112)

Men ö-zim sakal-dî-nî ja-rat-pay-mîn,

Sa-kal-dî ke-sip tas-ta'w te-ri-sî me-nen.

Bara-dînî aw-lîm gö-sîp Te-mîr Gol-ga,

Kan-dî-rar mîjîl-kî-nî Te-mîr Gol-ga.

Biz-den siz-ge saw-g'aw,

Berc-yik iyt ayak-k'arî as ku-yup, aw.
9c

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

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

9d

(O = 92)

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

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

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

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

9e

Kor bolıp bir ja-man-ga, àw, ä-dil ba-sím.

9f

Ak köy-le-gim bel-dem-še, Ay-na-la-yin je-ne-še.

10a

Bir ge de jür-gen, oy, ja-ri-gım,
Bir gün-gi-dey, ay, bol-ma-d’aw,
Jet-pis-ke ja-sím, ay, kel-gen-d’ày,
O-sín-dày xal-ga, oy, tap bol-dım, ay.
10b

\[ \text{\textbf{10b}} \]
\[ \text{\textbf{10b}} \]

\[ \text{\textbf{10b}} \]

\[ \text{\textbf{10b}} \]

\[ \text{\textbf{10b}} \]

Sağız-dini bo-yi, ṃo, sal-kın sok,

Sağın-saŋ at-ka, ṃo, kam-či sok.

Ke-še-gi ket-ken, ṃo, ka-ra-gım,

Sağın-gan me-nen, ṃo, biz-ge jok.

10c

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

\[ \text{\textbf{10c}} \]

Al-diy-äl-dey dep ba-ka-sín,

Ak be-sik-ke jat-kì-zip.

Jarì-gım-d’aw Ku-day son-ìm’, ay,

Er-te-tin-dey kùn bol-sa.
Köz-im-niŋ ja-si köl i-si,

Äb-be jan dep ay-ta-mın.

10d

$\frac{3}{4}$

Äl-di-yä-di-yä dep bak-tüm, aw,

Kö-zü-mi-niŋ ja-si köl bo-liçp,

Kö-ki-re-gim sel bo-liçp,

Jür-gen de gör-gen, Ak

Ja-rí-gim, Men-de Ak Je-ten.
10e

Ka-lî bir ki-lêm kir as-t'ay,

A-ga-yîn-tuw-gan jol-iŋ-dî ka-rap ta-bîs-t'ay.

Kay-dan daw ka-rap ta-bar-sîŋ,

Je-tî de ka-bat jer as-t'ay.

10f

Âl-di-yâl-di-yâ, ak bö-pem,

Ak be-sîk-ke jat bö-pem,

Ay-na-la-yîn ja-rî-gîm.
11a

E-sik-tiň al-dî tal-dî, goy,
Tö-rim-niň al-dʼaw kal-dî, goy.
Bermey-di de-gen, oy, kō-ke-kem,
Moy-ni-ma ku-rig, ay, sal-dî, goy.

11b

E-sik-tiň al-dʼay kī-zîl-dʼay,
Tu-kîm-ga kī-zîl sî-zîl-dʼay.
Ä-te-kem kol-dan ket-ken son,
Ku-rulay tik-ken bu-zul-dʼay.
11c

(\(\text{\(\text{$\frac{3}{2}$}\)} = 100\))

CD track 12

Bazar-dan algan ku-yis-kan,

Koli ma ji-beg u-yis-kan.

Jila-mayin desem de, Jila-tad’ ay,

Mi-naw tur-gan tu-wis-kan.
11d

(= 132)

Äwe-de tor-gay, ay, örip jür,

Bala-parin naw e-rip jür, aw.

Ay-na-layin, ay, bālen-še,

Sagin-d'rip, ay, aw, ke-lip jür, aw.

11e

(= 104)

CD track 11

Bazar-dan a-lip kel-gen böz bel-bew-im,

Jaman-jak-si bol-sa da, öz bel-bew-im.

Köp ay-dan kör-mege-l’ay köp kün bol-d’aw,

Aman-csen jür-mi-sin köz gör-ge-nim.
CD track 13

11f

\( \text{\(\textit{Ay-ta ba-\text{"a}r bar-sa\text{"a}l s\text{"a}-lem, go-ho, Bos-Mo-y\text{"i}n-ga,}\)} \)

\( \text{\(\text{\text{"o}s o-y\text{"i}n-ga, wa.}\)} \)

11g

\( \text{\(\textit{Bar-sa\text{"a}l dar, ayt-sa\text{"a}l s\text{"a}-lem, a, Bos-Mo-y\text{"i}n-ga,}\)} \)

\( \text{\(\text{\text{"o}s o-y\text{"i}n-ga, ya.}\)} \)

11h

\( \text{\(\textit{Jo-ga-lit-tay yu-mi\text{"a}r-ka-s\text{"i}n, aw, jarg, aw, sal-gan,}\)} \)

\( \text{\(\text{\text{"o}r-gaw sal-gan, ey.}\)} \)
Ke-le-min el še-ti-nen endı, goy, el sa-gi-nıp,

Je-ti-nın e-dim bi-ri goy, aw, par-g'aw sal-gan, aey.

12a

(J = 112)

Jü-gür-gen koy-dan goy-ga ko-ńır ko-yım,

Ko-ńır goy ko-zı-söl-sö bo-la-d'ay tel.

12b

(J = 110)

Ko-ńır goy koy-dan goy-ga jü-gür-gen,

Ko-ńır go-yım, ko-ńır goy ko-zı-söl-se bo-la-d'ay tel.
12c

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

12d

A-liš-tan at ök-si-tip kel-ge-nim-de,
Kö-te-rip ak ta-mak-tan ti-lin ber-gen,
Kü-ni-ne bes teŋ-ke-niŋ bu-lın je-gen.
13a

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Ka-şadî en togay-dan, e-he, ey,
ar-lan bô-ri, aw,
Er-kem-di kör’ al-ma-dîm dün-ya, ho,
ay-dan ber’, aw, iy.

13b

\( \text{\textcopyright \textregistered} \) 100

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

13c

(Jagos)

Jî-git-ke ke-rek ne-ge, ða-ya, aw,
el-beñ-de-gen, ey,
Kur-bî-sîn öz ga-tar' ay, a-day-dîn
ten gör-megen, aw.
Yi-hi, hey, ten gör-megen, aw, ay.
14a

\( \text{♩} = 88 \)

Ko-li-ma ka-lam ha-lay-him,

Kur-bu-ma sä-lem ja-za-yin.

Ka-dir-di bi-led’, ay, kur-bum-nan o-hoy,

Kay je-rim-di, goy, a-ya-yin.

Tūn-da-saŋ soz’-day kur-bim, a-yī,

Men kö-ni-lim-d’aw ay-ta-yin.

Men sä-lemd-di, goy, bi-l-dir-dim, oy,

Se-ni-kin en-d’aw bay-ka-yin...

Cad.

Ay-day, a-xīl-mây, a-xīl-mây, a-xīl-maw, iy.
Balta-li, Bagana-li koldirim, ay,

Ankigan ışın ju-par, aw, jerle-rim, ay.

Șapan-dî şalma ji-yek ki-yip a-lip,

Say guy-gan agalar-ga, gaw, künderim, ey, ay.

Șaşagîn șaşba-wum-niț Şal-dî-ra-yîn,

Șaşagîn kîk boyaw-ga mal-dî-ra-yîn.

Üydegaw bawîr-lar-d aw nê g'layîn,

Cad. Balda-rîm-d'aw nê g'la-yîn.

Düz degaw bawîr-lar-dî, ãaw, sag'na-yîn, ay.
15a

Äl-diyy-äl-diyy, ak bö-pem,

AK be-sik-ke jat bö-pem.

Ku-nan goy-dī so-ya-yīn,

Kuy-kal’ et-ke to-ya-yīn.

15b

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

Ju-mūrt-ka-dān sak ke-lin.

Be-tin a-šīp tas-ta-yīn,

Be-ta-sa-rīn be-re-yīn.
15c

\( \frac{4}{4} \)

\( \text{Al - diy - al - diy, ak bö - pem,} \)

\( \text{Ak be - sik - ke ja - ta - dī,} \)

\( \text{Al - diy - lep - ti ma - ma - sī,} \)

\( \text{Ba - ga - d'aw, ey.} \)

16a

\( \frac{4}{4} \)

\( \text{Al - la da me - ni kil - ma - m'at,} \)

\( \text{Ök - pem ja - zīk ba - wī - rim kat,} \)

\( \text{Mi - nip bir šīk - kam a - wīl - dan,} \)

\( \text{Jo - ga - līp ket - t'ay kök buyr' at.} \)
16b

Ak köy-lö-gim bel-dem-še,

Oy-naw-s’e-dik öl-gön-še.

En-d’ay-na-lîp kör-gön-che,

Koš e-sen bol, je-ne-še.

Jel sî-ga-dî te-ğiz-den,

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

Ay’r-dî Ku-day e-giz-den.

16c

CD track 22

Tûn-de tu-řîp o-yan-gan,

Tûn-de be-sîk ta-yan-gan.
16d

\[ \frac{4}{3} \]

E-ki de se-miz, ay, teŋ se-miz,

E-ki de se-miz, ay, min-seŋ-der,

Jer sol-kil-dar de-seŋ-der,

Jer sol-kil-dar de-seŋ-der.

16e

\( \bullet = 112 \)

\[ \frac{4}{3} \]

Ä-we-den ay-na-l'uš-kan a-la gar-gây,

Jak-s'e-ken a-la gar-ga ba-la-largay.

Bir ek'a-wîz ân sa-la-yîk a-ga-largâw,

Ül-g'ay bol-sîn ke-yîng-î ba-la-largâ.

CD track 23
Je-be-si şin gü-müs-ten sa-da-güm-niň, ŏň,
Ä-de-ti o-si-lay med’ oy ba-za-rüm-niň,
Ne-si-ne ay-tar söz-din, aw, ir-ki-le-yin,
Ka-si-ña kez ke-le-gen son,
Da-rîy-ga, hoy, a-ša-rüm-niň, ay-ey.
Ak sun-ker, ne-ge kon-bay-sin,
Da-rîy-ga, oy, jay-gan to-rî-ga, ya-ey.

Ha, Ka-ra-güm ay-na-la-yin, aw, ka-siň ke-r’ew,
Mal bol-sa a-ler e-dik-ti, ŏaw, bâ-sin be-rip.
Ay, men sə-gən bəs-ti-bəy-li bəl də-mey-min,
Aw, jür-sən-şəw az-gən-təy gün kə-si mə-rəp, iw-i.

18b

\[ \text{\ding{133}} = 126 \]

A-wił-dan men də sı-k-tım, ay, kün də bə-t-təy, ay,
Boz jor-əgət jə-mən-dət-kür, aw, i-şın tər-t-təy, aw.

19a

\[ \text{\ding{133}} = 112 \]

Ja-rəs-ka-hının ak sər at-ka, nəy, kə-ra təl, lə-heg-ev,
Ji-ğit-kə ja-rəs-sə-dən, wə, tə-tən el, le.
19b

\[ (\text{\textit{d = 104}}) \]

\[
\begin{align*}
\text{Kiy-gen-im a-ya-gi-ma kii-zil e-tik,} \\
\text{Men jür-min kii-zil kum-da, n\i a ya, wa-zab e-tip.}
\end{align*}
\]

19c

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

\[
\begin{align*}
\text{Us-ta-ga-nii\m koli-ma, n\i a-haw, kuw ga-ra-gay, aw,} \\
\text{Daw-sii\m sagan ne bol-d\i aw sir-ga-na-may, aw.}
\end{align*}
\]

19d

\[ (\text{\textit{d = 108}}) \]

\[
\begin{align*}
\text{Ja-tir e-dim \textit{s}a-gin-da pi\-\textit{s}en \textit{s}a-wi\p,} \\
\text{Ak ko-y-le-gim suw bol-d\i aw ja-n\i bii ja-wi\p.}
\end{align*}
\]
Sen e-si-me, kal-katay, tüs-ken kez-de,

Ak-sur at-tan ji-gîl-dîm e-sim a-wîp.

20a

\( \text{\textcolor{red}{\textbf{(}} \textbf{\textcolor{red}{d \, = \, 126}}} \text{\textcolor{red}{\textbf{\textcolor{red}{\textbf{)}}}}} \)

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

Ja-lay-dîn tan ga-la-mîn-sî, ûay, kî-zîn gör-sem.

Oy, a-wîl-dan keşt’ay bu-rîn da, ûa, kayt-kîm gel-mey-d’aw,

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

\( \text{\textit{Ey, as-tüm-da, ṯaw, a-tüm min-gen-de su-luw jiy-ren,}} \)

\( \text{\textit{Kör-gen-de su-luw-lár-din, aw, i-şim güy-gen.}} \)

\( \text{\textit{A, tal tüs-teŋ ko-yan-ga bir jür-gö-nim-de,}} \)

\( \text{\textit{Aw, ki-yîl-gan ka-ra mûr-tûm kûn-ge kûy-gen, aw, kûn-ge güy-gen, ew.}} \)

20c

\( \text{\textit{Ey, Ba-ra-di, ṯey, wa, a-wî-lîm gô-ši, e-hew, jay-ma me-nen, ew,}} \)

\( \text{\textit{Ka-raš, ay, ak-š’aw be-tin, oy, bo, ay-na me-nen.}} \)

\( \text{\textit{Birg’ ô-sûp bir-ge jûr-gen, ow, kûn-dô-rim-de ow, o-ow,}} \)

\( \text{\textit{Öt-kûz-š’ey jal-gan dûn’ye, ṯew, ay-la me-nen ay, ey, aw.}} \)
21

Kar-lë-gaš ä-nim-d'ay-tam sü-rîm-d'ay-tam sü-y-gen jar,
Sü-yis-ken-nen sü-rîm-d'ay-tam, kar-li-gaš.
A-xaw, Ku-ra-lay köz, ko-laŋ čaš,
Al-ma mo-yin, kly-gaš kas,
Sü-y-gen säw-lem, kar-li-gaš.

22a

Kîz go-sîl-sa te-ñi men jî-la-ma-śîn aw,
Kôz-diñ ja-sîn kor-ga-lap bu-la-ma-śîn.
Maw-sîm jan, Maw-sîm jan, ta-nîy-mîn gal-kîm daw-sîñ-nan.
22b

\( \text{Bir-g'o-tur-gan aw-lim kö-shüp barad'aw,} \)

\( \text{Ref: Sa-kîy-naṇ-d'aw be-rip ket sa-gîn-bas-ka, yey, sâw-lem, ay.} \)

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

\( \text{Oy-mag a-wîz, kîy-gaš köz, Kašık ja-rin, ay, sûy-gen, ay.} \)

22c

\( \text{Kan-day jaks', aw, Maṇ-gîs-taw, aw, kîs kîs-taw-ga, ay,} \)

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

Sä-lém de, hew, Bes Ör-dek-tíh, a-hay, o-ho, ba-la-sí-na, ha-yaw,


23

O-yíl ga-yí-da, Jem gay-da, kay-nar a-ya da,

Öt-kir kay-s'aw, jüy-rig at, jän-ga bay-lap, ay,

Refr. Ag e-ri-k'á, a-man bol sen.

24a

(\textbf{\textit{d} = 108})

\begin{align*}
\text{Ja-yik-ti\textilde ar-gi jag\textacute i, ber-gi jag\textacute a\texthyph ay,} \\
\text{Jay-kal-gan ja-gas\textacute in\texthyphen da jap\textacute r\textacute a\texthyphen g\textacute ay.} \\
\text{Kar-a-gim ay\texthyphen na\texthyphen la\texthyphen yin, kan\texthyphen day e\texthyphen din\textacute i,} \\
\text{Kur-bi\texthyphen n\textacute i\textacute n\textacute i\textacute n\textacute i\textacute o\texthyphen zin gor\texthyphen gen, ay, ma\texthyphen n\texthyphen day e\texthyphen din\textacute i.}
\end{align*}

24b

(\textbf{\textit{d} = 108})

\begin{align*}
\text{A\texthyphen pa\texthyphen ke\texthyphen den ay\texthyphen r\texthyphen i\texthyphen gan ja\texthyphen man e\texthyphen ken,} \\
\text{Mol\texthyphen di\texthyphen rep ka\texthyphen ra\texthyphen koz\texthyphen den, go, jas ke\texthyphen le\texthyphen d\textacute ay, aw.}
\end{align*}
(d = 112)

25

Ka-yîn-nîn jas-ta gör-dim jap’ ra-gîn,

Ku-lan-nîn kôr-dim kîr-dan, goy, şo-kî-ra-gîn, ay.

Sen gal-gaň o-tuz ul-dan jal-gîz Zaw-reм,

Bir u-wîs bu-yîr-ma-dî, ow, top’ ra-gîn’, ay.

( = 77)

26

Aw-lîm kô-şip ba-ra-d’ay,

Taw-dan a-sîp, taw-dan as-kan.

Bult-tar men a-ra-la-sîp,

Er-kem, ay, er-kem, ay.
27a

(♩= 126)

A-mansaw o-tür-mi-sĩ, aw, ken-je ge-lin, aw,

Bul söz-din ṭizi ay-ti-lip e-di, ṣaw, kem de, ke-lin,

Sa-yin-din te-zirek-tin, aw, dem-de, ge-lin.

Bul say-ga šal-der-diň ba-si ja-zil-ma-sa,

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

27b

(♩= 166)

O-tür-gan kar-s’ald’m-da, ṣaw, ka-nim-ay’m, aw,

Üs-tim-de ki-yim me-nen, aw, ta-mak-tin, aw, bā-ri tay, aw.

Rüs-tey d’ey ul me-nen Kanĩ-yad’ay kız tuw-ga-sĩn, aw,
Ür kī-zīn a-līp kelsēn de īaw ta-nī-may-mīn, e.

28

Aw, bis-mīl-la ďep sŏy-lŏ-sem,

Tīl  ĭg-jārdem bē-ree ĭgōr,


Jān-ga jārdem bē-ree ĭgōr,

Jān jā-rat-ka-n jā-le-li-mīn,

Ka-nīm-da gay-g’aw  .  .  .

Kay-gī-li bol-d’aw za-ma-nīm,

Za-ma-nīm so-lay bol-gan soň.
29

\( \text{\textit{Ay, ay, bö-be-gim,}} \)

\( \text{\textit{Es-ke sak-ta ma-man-ni-ni}} \)

\( \text{\textit{Sü-yip ayt-kan, ay, ö-le-ńin.}} \)

30

\( \text{\textit{Ak köy-le-gim bel-dem-če,}} \)

\( \text{\textit{Oy-naw-š’e-dim,}} \)

\( \text{\textit{Je-ne-s’ay öl-gen-če.}} \)

\( \text{\textit{En-d’ay-la-nip kör-gön-če,}} \)

\( \text{\textit{Koş-e-sen bol, je-ne-še.}} \)
187

Ji-lama dye-di jur-tum, ay,

Ji-lamay gay-tip si-da-yin,

Ji-la-ta-d'ay tu-wis-kan.

31

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

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

32

Ay-na-la-yín ka-ra-güm, ay-na-la-yín, jar-jar,

Ba-siŋ-da-gi saw-ke-le, ča-siŋ ba-sar, jar-jar.
Ke-temin dep ka-ragım, ji-lay gör-mö, jar-jar,
On-da-gi da at'-a-naň, o-rin ba-sar, jar-jar.

33a

Kölden üy-rek u-sha-d'ay as-kan me-nen, ay,
Tan at-pay-d'ay mez-gil-siz tos-kan me-nen ak ta-mak.
Ay-diň köldiň er-ke-s'ay, er-ke ös-ken, ay, ak ta-mak.

33b

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

34

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

35a

Ka-ra taw-dìn ba-sî-nan köş kö-le-di, ñay,
Köş-ken sa-yîn ek' tay-lak bos ke-le-di, ñaw.
35b

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

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

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

36

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

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


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

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

Refr.

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

Es-ke tüs-se ga-šiğ dert, wa-yîm jey-mîn, way.
Ap-pak e-tiŋ ko-yan-day,
Šo-šip bir säw-lem o-yand’, ay,
Sa-gi-nüp kör-gen ka-ra göz,
Ki-zī-gī-ŋa toy’ al-may.

37

Boz jor-g’at jor-gaŋa bas, aw, â, al-diŋ-d’el jog, aw,
I-še-tin šöl-de-gen-de,ŋaw, ay-dīn gol jog, â, aw.
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-♭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-♭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
Keñes-ke getken aśi-lim,

Kel-mes-ke get-t'aw jaśi-gīm.

Bis-mil-l'ay dep bas-ta-yīn,

Aśi-gīs ay-tūp sas-pa-yīn.

CD track 35
b2a

İyman d’oy bolğır sabazım,
Čašil sin Al-d’oy čašuw’, ay.

b2b

Bis millâ dep bastayın,
Wasiğis aytpay saspayın.

b3a

Jaksi bol-san ka ragım, kay’na-tan bar, jar, jar,
Ja-man bol-san ka ragım, kay’na-ta bar, jar, jar.
Refr.

Ey, jar-jar dep, köp ay-tuw-ga bol-may-di, mun-nan bil-ay kal, jar.

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


b3b

\( \text{d} = 100 \)

CD track 38

Ay-na-na-yin a-tien-nan, Ku-da-yim, ay, ay,


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


Ey, Al-lam oy, a-ya-ma-di pen-den-di.
b3c

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

Ag jü-zûm-di kör-gûn jân, kay-ran gal-sîn, ay-day.

b3d

A-liq kel-gen ba-zar-dan kar-â mak-pal, jar-jar,

Kar-â mak-pal säw-ke-le šâ-sîn ba-sar, jar-jar.

b4

(\( \text{b} = 108 \))

Üy ar-tî-nan or gaz-dîm,

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

Ag’ ä-ke siz-ge ne jaz-dím.

\( b5a \)

\( \text{CD track 37} \)

Men ay-ta-yín bet-a-šar,

Ö-si-yet sö-zim ja-ra-sar.

Pay-gam-ba-ri gí-zín u-za-tıp,

So-lar-dan gal-gan bet-a-šar, deyt.

Sát-ti gü-ni tü-sip-siŋ,

Sát-ti bol-sín a-ya-giŋ.

Jok när-se-den ta-la-sip,
Beliniyen je-me ta-ya-gını,
Bul a-ra-da tur-may-sını,
Es'-te tüs-sin ba-ya-gınım.
Bul ke-rey-diń or-da-sı,
Or-da jo-lun bak ke-lin.
Er-te tu-rup jay ja-tip,
At'-e-ne-ñe jak ke-lin.
Jaw-gan kar-day ak ke-lin deyd',
Mi-ne-kiy a-ta siz-ge bir sä-lem, deyd'.
(d = 100)

Bet-ašar ba-si bis-mil-lā,

Al ja-ma-gat sōz tīn-da.

Ke-lin gel-di we-sīk āš,

E-ne-si ge-lip ča-šuw čaš.

Ka-yīn me-nen kay'n-a-ga törd' o-tī-rī-gān,

Mi-na kel-gen ge-lin-nīn,

Jak-sī-law ay-tīp be-tin āš.
**B5c**

\[
\text{(d = 100)}
\]

Ay, da-la-da, oy, kuw ka-zík,

Ku-lan-níŋ et', ow, jol-g'a-zík.

JI-la-ma-yín de-sem, d'ow,

Ú-yim bir gald', ow, ku-la-zíp.

**B6a**

\[
\text{(d = 100)}
\]

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

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

CD track 41
B6b

\( \text{(} \dot{\text{j}} = 92 \text{)} \)

\( \text{Bas' e - d'a - yaw wölö - nım-nıñ Al-Xam sü - re,} \)

\( \text{waY-ta - yın men bir ö-lön, aw, üy-ge gi-r'ay, aw.} \)

B6c

\( \text{(} \dot{\text{j}} = 82 \text{)} \)

\( \text{Jer gay-d'ay, aw, biz-diñ Da - yın jay-la - gan - ga,} \)

\( \text{Jas ku-lın śıń-gı - rad', ay, aw, bay-la-gán - d'aw.} \)

B6d

\( \text{(} \dot{\text{j}} = 100 \text{)} \)

\( \text{Bä - re - kel bop Jet-pis - ti - ge mi - ne gel - dim,} \)

\( \text{Jag-day jok ö-lön ay-tuw-g'aw, oy, taw-sıl - d'aw.} \)
Bøe

(\(\text{\textit{d}=64\text{\i}}\))

Bas' ed', ay, aw, wö-loηüm-niη I-rá-yüm-bek,

At kos-tüm Alt' A-ral-dan aw, sì-na-yín dew, ew.

Bøf

(\(\text{\textit{d}=116\text{\i}}\))

Ba-ha-sīn-da, ha-yaw, ka-ra taw-díñ kōś ke-he-le-di,

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

Bøg

(\(\text{\textit{d}=94\text{\i}}\))

Sa-la-yi-h'n, a-oy, sal de-seŋiz, zaw-láp, zaw-lap,

Ke-le-d'ay kō-me-key-den, ay, wö-len kaw-law, ãw.
b7a

\( \text{\( \frac{7}{8} \) - 66} \)

CD track 43

At' ana-sin siy-lagan a-lal ul-g'aw,

Ta-miy ber-sen daw-lo-til jil-dan jil-g'aw, ey, aw, gaw.

b7b

\( \text{\( \frac{7}{8} \) - 88} \)

CD track 44

O-len-qi ayt de-gen-de way, bagi-la-xa-yin, ey, a-xaw-ger,


b7c

\( \text{\( \frac{7}{8} \) - 72} \)

At-tay bop ar-pa je-gen iz-deyd' eken, ow,

Bir juri-ri e-ki jas-tar uy-ren-gen so-n, a-yuw-ga-gay sa-lem ay-day, aw.
Ref.

\[\text{duW-ga-gay s\text{"a}-lem, ay, i-day, O-yaw jat s\text{"a}-lem, ay, i-day,}\]

\[\text{Ay-ta-yi\text{"i}n du-gay s\text{"a}-lem kal-g\text{"a}-r-ga, ay-uw-ga-gay, s\text{"a}-lem, ay-\text{i-daw}.}\]

\[\text{b8a}\]

\[\text{\textbf{CD track 47}}\]

\[\text{\texttt{\textbackslash d - 100}}\]
B8b

Bir kū - ni u - yık - tap ja - tîp tūs kö - re - min,
Tū - sūm - de ne - ša - lu - wan is kö - re - min.
Ay - ta - yîn sol tūsūmdū o - len ğî - lip,
Ke - yîn - gi a - ga - yîn - dar es - k'â - la jûr.

B8c

Kā - ri - lik bî - lay jûr dep jol - ga sal - dî,
Bo - yîm - nan kî - zu-wîm-dî só - guw al - dî.
Ke - še - gi öt - ken gü - nûm bâ - ri de jok,
A - lîs - ta kay - ran gün - der ârt - ta kal - dî.
Jigit ter azan čakır er te turip,
Sälem ber ül kenderge kol kuw-siri rip,
Bayan-siz paniy jalgan o paši jok,
Ke-tesiŋ buy ruk kel se bir gün juri rip.

Refr:
Malikey masaw läme ja ra pazan,
El jaŋa elüw jil-da, düz jil kazan.

Jam an katün, ja man katün,
Čigarar ja man katün bay-diŋ a-tün.
Bulkan da jazgî tuри azik-sî rap,
Bayin ni советجالgîz a-tin.
Kelgen jereden kiy-melep ğeşensip ap,
Refr: Uriş janjal boldîrart söz-din ar-tin dep.
Jaman katîn bel-gi-sî,
Biy-lep alar öz bayin.
Birul çeksa kötînen,
Åste tilin tartpay-daw,
Et kesse de eti-nen.
Pisik-pîn dep küs bermey,
Iytti sütrep jep jatîr,
Te-rísì-nì ñ če-tì-nì-nì,

Te-rísì-nì ñ če-tì-nì-nì.

Ì-rísì-nì ñ bel-gi-sì,

Jak-sì bol-sa ka-tì-nì-nì,

Jañ-ka bol-sa o-tì-nì-nì,

Ča-sìl-ma-sa ko-kì-nì-nì,

Ča-sìl-ma-sa ko-kì-nì-nì,

Si-rá get-pes ko-kì-rì-nì,

Ay-na-la-yìn ka-ra-gìm,

Ýý-nen get-pes to-pì-rì-nì.


B9

Toyd' ö-löň bu-dan bu-rin, a-xaw, ayt-ka-nım jok,
Kol-tuk-tan kö-te-re ber, ak köy-lök, kö-nil jay,

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

B10

Oy-lap tur-sam dü-ni-ye jal-gan e-ken,
On se-giz mîn ga-lam-dî al-gan e-ken.

B11

Bu-zar-dan a-lîp kel-gen, ey, ak çöm-pez bar,
I-şin-de ak çöm-pez-dîn, ay, gü-nim, ay, î-rî-gay gez bar.
Б12

\( \text{\texttt{B12}} \)

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\( \text{\texttt{B12}} \)
Uzakka kal-d'ow tuw's-târ,
Üş kay-tarâ sä-lem de.
Bazar-dan kel-gen tätt'e-ken,
Bagası ne-den satt'e-ken.
Ert'ayrî-lip tuw-îs-tân,
Bir-de de bi-rin kör-mö-dim.
**ABOUT THE KAZAKH TEXTS**

*A brief review of the phonology of the Kazakh language*

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

<table>
<thead>
<tr>
<th>Vowels</th>
<th>illabial</th>
<th>labial</th>
</tr>
</thead>
<tbody>
<tr>
<td>back (velar)</td>
<td>a</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>o</td>
<td>u</td>
</tr>
<tr>
<td>front (palatal)</td>
<td>ā</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td>ī</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>ō</td>
<td>ů</td>
</tr>
</tbody>
</table>

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

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

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

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

Kazakh spelling depends on pronunciation, with several deviations, so no servile transliteration is helpful. The main deviations are the following. Close vowels (ï, i, u, ü) are highly reduced, tending towards open vowels (a, e, o, ö). In the cyrillic script separate symbols have been introduced to denote i and u. The cyrillic i and u (ï and ü) denote compound sounds (ïy/iy, uw/üw) pronounced as diphthongs or long vowels, where the vowels are not reduced. Thus uw/üw are pronounced long i or u (with a not reduced u), e.g. suw, tuw-, baruw, kelüw. Similarly, the pronunciation of i̯/iy are long i or iy (with a not reduced i), e.g. jìy-, siy, kiy-, biy.

An important problem is the writing of velar q and γ. 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: γ 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 γ phonemes. In Kazakh, Persian x and Arabic x and h are often pronounced q, while γ sometimes replaces Arabic ‘ayn. 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. kîzmet (pron. qîzmet, Arabic hidmat), kitap (pron. qitap, Arabic kitâb), kurmet (pron. qurmet, Arabic hurmat).

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 γ can also be followed by palatal sounds, e.g. Kaz. wakït (pron. waqït), Uzb. wäqit (spelt waqt) or Kaz. kabat (pron. qabat), Uigh. qäwät.
Transcription of the Kazakh alphabet

<table>
<thead>
<tr>
<th>Cyrillic</th>
<th>transcription</th>
<th>Cyrillic</th>
<th>transcription</th>
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</thead>
<tbody>
<tr>
<td>а</td>
<td>а</td>
<td>Ѳ</td>
<td>ō</td>
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<tr>
<td>э</td>
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<td>п</td>
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<td>ё</td>
<td>б</td>
<td>р</td>
<td>r</td>
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<tr>
<td>в</td>
<td>(v)*</td>
<td>с</td>
<td>s</td>
</tr>
<tr>
<td>г</td>
<td>g</td>
<td>т</td>
<td>t</td>
</tr>
<tr>
<td>ф</td>
<td>(ф)**</td>
<td>у</td>
<td>w or uw/üw***</td>
</tr>
<tr>
<td>л</td>
<td>d</td>
<td>ü</td>
<td></td>
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<tr>
<td>е</td>
<td>e</td>
<td>ü</td>
<td></td>
</tr>
<tr>
<td>ж</td>
<td>j</td>
<td>φ</td>
<td>(f)*</td>
</tr>
<tr>
<td>з</td>
<td>z</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>и</td>
<td>ĭ/y/îy</td>
<td>h</td>
<td>h</td>
</tr>
<tr>
<td>ĭ</td>
<td>y</td>
<td>(c)*</td>
<td></td>
</tr>
<tr>
<td>к</td>
<td>k</td>
<td>ķ</td>
<td>(č)*</td>
</tr>
<tr>
<td>к</td>
<td>(q)**</td>
<td>ź</td>
<td></td>
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<tr>
<td>л</td>
<td>l</td>
<td>šš</td>
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<tr>
<td>м</td>
<td>м</td>
<td>ы</td>
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<td>н</td>
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<td>і</td>
<td></td>
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<tr>
<td>й</td>
<td>й</td>
<td>ю</td>
<td>yuw/yüw</td>
</tr>
<tr>
<td>о</td>
<td>о</td>
<td>я</td>
<td>ya</td>
</tr>
</tbody>
</table>

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

About the orthography of texts in the music examples

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

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

Vowels i and ĭ are highly reduced in Kazakh so they can often hardly be heard, or are omitted, e.g. topirak or top rak (in the musical transcriptions it is denoted as top’rak), baradī 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’ almaydi instead of kele almaydi, 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. šayšay (but šayga), šaš or šaš (but šaška), 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 à in the score.

Consonants

In final or initial position k may become voiced when it meets a vowel or another voiced consonant, e.g. jakši kiz or jakši 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. körüp edi instead of körüp ed, satiw aldii instead of satip aldii. 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. xarlïk in place of karlïk.

Differences between the dialects in Bayan Ölgiy 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), čibïn (stand. šibïn), 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 Ölgïy dialect, e.g. Ölg. körgönüm – Mang. kör- genim, Ölg. kurbumnüŋ – Mang. kurbumnun. As was mentioned above, this is not included in the standard language: kurbümüm. In Mangkïstaw dialects sometimes k is uttered x, e.g. karlïk replaced by xarlïk, while in Ölgïy 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 №1а-i, 2а-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 folksongs (ex. 11). A 4|3|4 division is rare, nor is a 4|4|3 structure as popular as in the folksongs of other Turkic people. At the same time, the basic text of the *jar-jar* wedding song is 4|4|3 which is supplemented by the two-syllable refrain. Fine examples of these can be found among the tunes № 3а-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.

<table>
<thead>
<tr>
<th>Syllable number</th>
<th>7</th>
<th>8</th>
<th>7 and 8</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mangkïstaw and Mongolian Kazakh</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Anatolian Turkish and Hungarian</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
**Texts of the examples**

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

Sözdîn başı bismilla,
Bismillasız pende is kîlma.
Katuwlansa kar tuwra,
Kelesi ayda tapisرغan
Düniyeni rasul Allaga.

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

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

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

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

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

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

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

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

Alīï dese ne jaman?
Alganša algan aruwïŋ,
Köp išinde kïŋkîldeң,
Betîjnен ursa bul jaman.

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

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

Seventh, what is bad?
When a young man is hit by a bullet,
He lies in agony,
He cannot get up, that's bad.
Eighth, what is bad?
The one that sits on a bad-legged horse,
Stumbling along the road.
His road won't lead him right,
His plan won't be realized,
A man in trouble is bad.

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

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

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

Thirteenth, what is bad?
When your wife and son
Cannot agree with your old father.

But the life of all of us
Will come to an end one day.

My good buddy, Aral-bay,
I didn't know what'd happened
to your son.
Audacity is a fine trait,
Don't mention me accursing.
It so happened I didn't
get word,
What could I say now?
There is no sense in saying sorry,
May God rest him in peace.
Dear Aral-bay,
The month dies one day,
The year also dies.
ex. 5 Sîŋsuw ‘bride's farewell song’ – Akles (65), Mangkïstaw, Jetibay

<table>
<thead>
<tr>
<th>Aym.</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Esiktiŋ aldï kara tas,</strong></td>
<td>There's a black stone outside the door,</td>
</tr>
<tr>
<td><strong>Kabïgïn al da malga šaš.</strong></td>
<td>Peel its shell and throw it on the livestock.</td>
</tr>
<tr>
<td><strong>Janïmday körgen jan kökem,</strong></td>
<td>My dear father, my sweet darling,</td>
</tr>
<tr>
<td><strong>Ayda bir apta amandas.</strong></td>
<td>Greet me for a week every month.</td>
</tr>
<tr>
<td><strong>Bazardan kelgen keseler,</strong></td>
<td>Cups brought from the bazaar,</td>
</tr>
<tr>
<td><strong>Šay samawrin eseler.</strong></td>
<td>Tea is poured into them from the samovar.</td>
</tr>
<tr>
<td><strong>Janïmday körgen jan anam,</strong></td>
<td>Mother dearest, my sweet darling,</td>
</tr>
<tr>
<td><strong>Jolda bir kelip turgaysïŋ.</strong></td>
<td>You will come along the road.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Aym.</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bismilla dep bastayïn,</strong></td>
<td>I start with bismillah,</td>
</tr>
<tr>
<td><strong>Alïska şigarïp tastayïn.</strong></td>
<td>Let my song resound far.</td>
</tr>
<tr>
<td><strong>Ol dïnitïa kïyïn-dï,</strong></td>
<td>The netherworld is pitiless,</td>
</tr>
<tr>
<td><strong>Oylanbay jetip bargaysïŋ.</strong></td>
<td>You haven't realized you are already there.</td>
</tr>
<tr>
<td><strong>Kiyamet degen kïyïn-dï,</strong></td>
<td>The last judgment is pitiless,</td>
</tr>
<tr>
<td><strong>Kïynalmay jetip bargaysïŋ.</strong></td>
<td>You will get there without doubt.</td>
</tr>
<tr>
<td><strong>Šerbettïŋ suwïn iškeysiŋ,</strong></td>
<td>You will drink the water of the Sherbet,</td>
</tr>
<tr>
<td><strong>Šešine beliŋe tïskeysiŋ.</strong></td>
<td>You will immerse in it, undressed to your waist.</td>
</tr>
<tr>
<td><strong>Jan surawšï kelgende,</strong></td>
<td>When your soul is called to account,</td>
</tr>
<tr>
<td><strong>Jawabin tïzïw bergeysiŋ.</strong></td>
<td>You will give a straight answer.</td>
</tr>
<tr>
<td><strong>Peyištin joli üš ayïr,</strong></td>
<td>There is a road forketing three ways in Paradise,</td>
</tr>
<tr>
<td><strong>Jaŋïlmay jolga tïskeysiŋ.</strong></td>
<td>But you must not miss your path.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Aym.</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ak sur at ayaŋday kör,</strong></td>
<td>Slow down, my flea-bitten grey horse,</td>
</tr>
<tr>
<td><strong>bügin el jok,</strong></td>
<td>the countryside is deserted,</td>
</tr>
<tr>
<td><strong>Aldïŋda kus konganday aydïn kïl jok.</strong></td>
<td>There is no vast sheet of water ahead where birds could alight.</td>
</tr>
<tr>
<td><strong>Ayaŋdap ak sur at barganiŋda,</strong></td>
<td>Slow down, my flea-bitten grey, when you set out on the road,</td>
</tr>
<tr>
<td><strong>Aldïŋda min de kel dep turgan kos küreŋ jok.</strong></td>
<td>There is no sorrel lead in front which I could change for.</td>
</tr>
<tr>
<td><strong>Karagïm aynalayïn maŋdayïynan,</strong></td>
<td>My sweetest love, ah, your beautiful brow,</td>
</tr>
<tr>
<td><strong>Sen özïŋ kanday edîŋ!</strong></td>
<td>How beautiful you were yourself!</td>
</tr>
</tbody>
</table>
I have tasted you and now
My tongue sticks to my palate.

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

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 Sïnsuw ‘bride's farewell song’ – Akles (65), Mangkistaw, Jetibay

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

ex. 10 Sïnsuw ‘bride's farewell song’ – Toydïk (60), Mangkistaw, Kïzïlsay

... 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), Mangkistaw, Kïzïlsay

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.

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.
Šïnar ay, Šïnar ay, gašïgïŋ sizge kumar,
Šïnïŋdï aytšï känekiy,
Jas jürek kašan tïnar.

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

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

Köškende jïlkï aydaymïn kara menen,
Tal kurïk aldïm kesip ara menen.
Jaŋaktan algan taŋdap
Ak Böbegim,
Iyt kedey alïp 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 damned son of a bitch seized you from me with money.

Ak Böbek, ketkeniŋ-be sertten tayïp,
Adamï Alda ayradï erli-zayïp.
Ak Böbek, tanïmasay tanïtayïn,
Balasï Korabaydïï, atïm Kayïp.

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

Jaŋaktan awlïm köšti,
kulay almay,
Ayrïldïm Ak Böbekten
kuda almay.
Ayrïlïp Ak Böbekten, karagerden,
Üš kün essiz jattïm jïlay almay.

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

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

Bizdiŋ el kaytuwšï edi Arka45 jaylap,
Kepsenge suw tüsetin biye baylap.
Samawrïn sazdïŋ suwï sarï kïzïl şay,
Säskelep turuwšï edi àzer 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.

Šïn ayak, altïn kese, mol dastarkan,
Suluwlar kuyuwšï edi közi jaynap.

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

Maŋkïstaw kulazîy-ma eli ketken soŋ, Tartadï şöbi kuwaŋ jer kepken soŋ. Sûyretken bâygekerdiñ šîlbîrînday, Ol dâwlet eki kelmis bir ketken soŋ.

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

Åweli tuwgannan soŋ birge jettim, Eñbektep eki jasta törge jettim. Üş penen tört jasîmda tilim šîgîp, Süldirlep ata-anamði ermek ettim.

Kelgen soŋ bes jasîma oyiñ bildim, Oyiñnan kalganîmda wayîm bildim. Altîda balalar men asîk atîp, Oyiñniŋ neşe türlî jayîn bildim.

Jetige jetkennen soŋ ayla bildim, Segizde zalal menen payda bildim. Aytsa da köten bolar jas bala dep, Ôzimdi telegey tenjiz darîya kördim.

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

Aynalayîn ak böpem, Appak bolîp jüredi. Ak kötenge kagadî. Mamasî özi bagadî, Kötenge kagadî.

Áldiy-áldiy dep baktîm, Közîmniŋ jasî köl bolîp, Kökiregim sel bolîp.

Alas, my dear homeland, when you come to my mind, Sorrow overcomes me. Mangkystau becomes deserted when its people have left, When its land has dried out, its grass is scorched. Just as a race-horse is pulled on a leading-rein, Riches vanish as rapidly.

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

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

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

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

Sleep, sleep, I was on guard, There's a sea of tears in my eyes, A flood from my bosom.
Ak kötenge kagadi.
Maması özi bagadi,
Kötenge kagadi.

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), Mangkïstaw, Şetpe

Ay, agalar, agalar,
Jasî ülken analar,
Karïndas, jeŋke-jay, apalar,
Aldînîzda aytatîn
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.

Bayagî jîlkî jîlînda
Men anamnan tuwîppîn,
Sarî-Arkanîm kîrînda.

Sometime, in the year of the horse
My mother gave birth to me,
In the Sary-Arka steppe.

Äweli Aday atamîz,
Jetipti konîs burînda.
Köbeytem dep maldarîm,
Bolmaptî isi gîlîmda.

Our ancestor was Aday,
He had lots of pastures.
He kept increasing his livestock,
He cared little for scholarship.

Budan da mîktî jîl bolsa,
Uşîraydî eken şîgînga.
Osî eken bizdîn tuwgan jer,
Kindikti kesiş 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.

Osî kezde äkemîz,
Alpîska kelgen şal eken.
Burşak salîp moynîna,
Tilegenî 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 mînaw körgesin,
Tilegenîn Alla bergešin.
At şaptîrîp toy kilip,
Tovyga ulassîn toyîm dep,
Bir neşe maldî goy kîrgan.

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 jir 'lullaby' – Buldî (58), Mangkïstaw, Senek

Äldiý-äldiý, bôbegîm,
Awzîmdagi ölenîm.
Besik jirîn aytayîn,
Tûn uyûimdi tört bölîp.

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 jirì ‘lullaby’ – Duwan’s wife (75), Mangkïstaw, Ataş

Ak besikke böleyin,  
Ak tösekke jalayïn.  
Jarïgïm menïn jatïr,  
Äldiy de böpe bolïp.

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

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

Ašamaylap tay  
baylap,  
Tay terletseŋ baybaylap.  
Azïrak agat is kïlsam,  
Ülken äkem aygaylap.

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

Men de goy okïymïn.  
Okïganda kim bolam?  
Awlima da ay-kïn bolam.

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

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

O Döŋey, mìnaaw Döŋey, Döŋey,  
Dawsïm ašïlmaydï şïga jelmey.  
Kešegi bes bolïstïη bazarïnda  
Alkada alšaηdadïm,  
bäyge berdi.

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

Tüveni oytan jerge şögirgenim,  
Soηïna salkamdïktïη köp ergenmin.  
Jartï kurt jan-kaltadan  
jarïp jegen,  
Kurbïdan söy-tip jürgen, ne  
körgenmin.

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

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

Kelemin jogarïdan  
kerge minip,  
Ak-bas altay toga  
erge minip.  
Ayrïlp ëk Böbekten jürgennen,  
Onan da ölgen jaksï jerge kirip.

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

Surasan meniŋ atūn, Zülgär edim,
Kelgende kara sözge dilmär edim.
Jiyūrma bes eki åynalip kelsem kayta,
Düniyeniŋ tört burişin bilgar 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, Kïzïlsay

Birewdi asaw deydi, tentek deydi,
Birewdi kız minezdi erkek deydi.
Är kimdi öz ornına ädil koyïp,
Bäri bir wakït 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.

Jamandin bir jolata kulïptaydi,
Jaksiň el äleştep umïtpaydi.
Kewdesin key birewler kötìrge men,
Axmakka ardagerdi juwïtpaydi.

The wicked will be locked up for good,
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 ötíp
sänim jok-tï,
Tereŋ oy, merwert sözder
agïldïrgan 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 ardaktayïk,
Bir küni bärimizdi
sagïndïradï.

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

Awïlïm jeri Er-Konaydïŋ
biyiginde,
Kus konar kara jerdiŋ
biyigin.
Bürkittey jel awdargan
tiliksiyïmin,
Kešegi 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 Sïŋsuw ‘bride’s farewell song’ – Šarkat (71), Mangkïstaw, Fort Ševçenko

Men ketkeli jeŋeše köp
jïl ötti,
Köp sargayïp kökeşim kasiret
şekti, jeŋeše.

Many years have passed since I left,
sister-in-law,
I've brooded much full of longing,
sister-in-law.
ex. 26 Siŋsuw ‘bride’s farewell song’ – Bäyniš (90), Mangkištaw, Üštagan

Xalkïmnïŋ jïlaganïn ne kïlayïn? What shall I do when my people are crying?
Artïmda bir az jïlap bawrïm kaldï. My brothers and sisters are left behind weeping.

ex. 27 Kara än ‘simple song’ – Bakït (55), Mangkištaw, Kurïk

Zäwreš, seniŋ üšin elden keldim, Zuhra, I've come from afar for you,
Bayagï özïŋ körgen jerden keldim. From the place you once lived.
Sen nege men kelgende tebirenbeysiŋ, Why don't you feel moved, when I arrive?
Iyiskep bir süyeyin degen edim. I wanted to kiss you once.

ex. 28 Kara än ‘simple song’ – Buldï (58), Mangkištaw, Senek

İzïldaydï äwede jasïl sona, A green horse-fly is buzzing in the air,
Ay dalada kalïptï jalgïz mola. There's a solitary grave in the steppe.
Men ketkende Ak Bala awrïp edi, When I left, Ak Bala was ill,
Ak Bala kız bolmasa, munan kara. If she is no maiden, look here.

ex. 29 Kara än ‘simple song’ – Buldï (58), Mangkištaw, Senek

Jïlkïšïmïn elimniŋ men dermin, I am my people's horseherd,
Alṭïn juldïz aygagï My work is acknowledged with a
eŋbegiminïŋ. golden star.
Är töbede köp jïlkï kök All over the hills there are many horses,
anãŋ-ba, grey and motleyed,
Möldiregen kögildir kölderiniŋ. There by the glittering blue lake.

Refr. Refr:
Kültelengen jalï bar, Its mane is flying,
Jelden jüyrik janïwar. It's faster than the wind.
Seni bakkan adammïŋ The one that tends you
Eŋbeginïŋ bagï bar. Has a lucky job.

ex. 30 Siŋsuw ‘bride’s farewell song’ – Bäyniš (90), Mangkištaw, Üštagan

Kayranda meniŋ bosagam, My dearest doorpost,
Birine şešile jasagam. My trousseau was suddenly got out.
Erkindep ösken I was brought up free at the place of
öz törim, honour in my yurt,
Eriksiz ketip baramïn. But now I am forced to leave.

Kayranda meniŋ bawrîm, Oh my dearest relatives,
Bawrîmdî kiya almay, I can't leave my relatives,
Aynalayïn, xalkïm, av. My precious people.

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ex. 31 Prayer in Arabic – Turganbay (45), Mangkïstaw, Akšukïr

ex. 32 Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

ex. 33 Kara än ‘simple song’ – Akkozï (70), Mangkïstaw, Jetibay

ex. 34 Turkmen song – Izimakül (66), Mangkïstaw, Ataš

ex. 35 Azeri song – Izimakül (66), Mangkïstaw, Ataš

ex. 36 Tatar song – Izimakül (66), Mangkïstaw, Ataš

ex. 37 Köris ‘lament’ – Mädiyne (51), Bayan Ölgiy
Åweden uškan ak sunkar;
Kanaţi men jer siypar.
Artişda kalgan jetewdiŋ,
Maŋdayinan kim siypar?

... boyi aŋırak,
Kayɪnna iygen şanırak.
Kayranda meniŋ sabazim,
Orni bir kaldĩ aŋırapi.

The white falcon flying in the sky
Touches the ground with its wings.
Six children are left behind,
Who will caress their brows?

The banks of the Ölgï are steep,\(^{50}\)
The roof ring is made of birch.
Ah, my darling,
Your place is left empty.

ex. 38 Köris ‘lament’ – Kamarîya (64), Bayan Ölgïy

Esiktîŋ aldî japiŋrak,
Japiŋraqî jatîr jallîrap.
İymandî bolgîr kulinîm,
Salmadiŋ magan topîrap.

Åweden uškan baygizim,
Birge tuwgan jalgizim!
Aldînda kargam ketpedim,
Kaldîm goy tartîp kaygîn.

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.

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 Siŋsuw ‘bride's farewell song’ – Kasîyla (71), Bayan Ölgïy

Oy pirim, Alla jasagan,
Ustatpas kuwsam kaşagan.
Jer awdarîp baramîn,
Jiberme, kolîm, bosagam.

Artîmda kaldî tuwîsîm,
Bir Alla bersin amandîk,
Jüreyin tilep jasagan.

Oh, holy God,
A ruttish horse cannot be caught.
I am leaving for another place now,
Hands, don't let go of the doorpost.\(^{51}\)

My kinfolk are left behind,
May God bless them,
I'm asking the Creator's blessing upon them.

There's a straw-stack outside the door,
My horse takes fright of the straw-stack.
Father, you have denounced your daughter,
I red kerchief's covering (my head).

There's a red abyss outside the door,
The sleeves of my dress I'm wearing are too tight,
I am longing to see their faces.
ex. 40 Besik jïrï ‘lullaby’ – Mäliyke (91), Nalayh

Äldiy-äldiy, ak böpem,
Ak besikke jat, böpem.
Kunan koydï soy, böpem,
Kuyrïgïna toy52, böpem.
Baydïŋ kïzin al, böpem,
Barša tösek sal, böpem.
Baydïŋ kïzin almasay,
Kedeydiŋ kïzin al, böpem.
Kön tuwlagïn sal, böpem.
Äldiy-äldiy, appagïm,
Ak kiyizden kalpagïm.

Sleep, sleep, my little babe,
Lie in a white crib.
Slay a three-year-old sheep,
And have enough of its tail-fat to eat.
Marry a rich lassie, sonny,
Lay a silken bedding on the floor.
If not a rich daughter,
Marry then a poor one,
Lay a leather bedding.
Sleep, sleep, my little white thing,
Your cap is made of white felt.

ex. 41 Köris ‘lament’ (without text) – Kasïyla (71), Bayan Ölgiy

ex. 42 Kara öleŋ ‘simple song’ – Kasïyla (71), Bayan Ölgiy

Ayïrïldïm men elimmen tiri bolïp,
Pendeniŋ tiri ayïrïlgan biri bolïp.
Salt at pen jaŋgïz kašïp men šïgïp em,
Šibïn-jan šïkpaydï eken sïrï bolïp.

Sor-Kudïk, kašïp šïktïm dalasïnan,
Šay ištim Terektiniŋ kalasïnan.
El-jurtka keyin kalgan sälem aytïm,
Ulïstïŋ elïşi jürgen balasïnan.

Refr.
Ey, Alka-Köl, kayran Altay, Marka-Köl,
Kaldï eken kayran el.

I was torn from my people when I was alive,
I became one of those drifted away alive.
I set out on the road on a harnessed horse,
The soul doesn't leave the body like that.
Sor-Kuduk, I've fled from its steppe,
I drank tea in the town of Terekti.
Greetings to those who stayed behind
From the youth who went in delegation.
Lake Alka, dear Altay, Lake Marka,
My dear people are already far away.

ex. 43 Kara öleŋ ‘simple song’ – Kenesar (56), Nalayh

Basïnan kara tawdïŋ köš
keledi,
Bir taylak kelgen sayïn bos keledi.
Ayrïlgan el jurtïŋnan jaman eken,
Möltildep kara közge jas keledi.

They are moving off from the top of the
black mountain,
A two-year-old camel calf has gone astray.
It's bad to get torn from your tribal quarters,
Tears gush forth from your radiant black eyes.
Aspanda bir juldiz bar
ay sekildi,
Jilkimda bir kulin bar
tay sekildi.
Kurmetti tuwix tuwgan kelgennen soñ,
Mundayda anje 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 ölen ‘simple song’ – Bayan Ölgiy

Sirtka jayd sirimdi ölen, sirkin ay,
Ölen aytar jigitte minaw bir kün.
Üyde jatsam dem alip, âtte, meni,
Toktatpaydi sakirip
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 ölen ‘simple song’ – Mädiyne (51), Bayan Ölgiy

Ayagima kiygenim kebis edi,
Jilkı isinde kos kureğ
(tebisedi),
Axaw, laylim, ay.

I put short-legged boots on my feet,
Two sorrels are kicking each other
in the stud,
Ahaw, laylim, ay.

ex. 45a Kara ölen ‘simple song’ – Bayan Ölgiy

Esik aldii kara suw,
kalin jiyde,
Könlüm onda bolsa da,
közim uyde.
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!

Awlin alis ketkende,
kalkatay,
Jata almadim kulazip jalgiż
uyde.

When the people of your camp moved
away, darling,
All alone and lonely, I could not sleep in
the yurt.
ex. 45b Kara öléŋ ‘simple song’ – Bayan Ölgïy

Sen de armanda, kalkatay, men de armanda,
Eki armanda jïlaydi ayrïlganda, säwlem.

Karay-karay artïηnan közim taldï,
Neη ketedi artïna kayrïlganda, säwlem.

Refr.
Mingen atïm sur meken,
At agašta tur meken?
Jaylawdagï jan säwlem,
Aman-esen jür meken?

I am longing, sweetheart, you are longing, too,
Two longing people are crying when they have to part.

My eyes got tired staring after you,
Couldn't you just look back once?

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 öléŋ ‘simple song’ – Toktasïn (40), Bayan Ölgïy

Öléŋ degen nemene önerpazga,
Öléŋ turgay söz kïyïn akïlï azga, säwlem.

Tiršiliktiŋ barïnda oyna da kül,
Kim bar kim jok kelgenše keler jazda, säwlem.

Özen suwdïŋ kabagï, suwïnda oynar šabagï,
Kötere kör koltïktan on eki Kerey-Abagi.

What's a song for those who are blessed with talent,
While a scatterbrain even finds the words hard.

Make merry as long as you are alive,
You don't know who we'll be with us next summer, darling.

The riverbank in the valley, the little fish splashes about in its water,
Please, God, lend your help to the twelve Awak-Kerey clans.

ex. 46b Kara öléŋ ‘simple song’ – Bayan Ölgïy

Tolkïn köldey, osï änim esken jeldey,
Toydïŋ säni kelmeydi akïn kelmey.
Akïn kelse dubiri jer jaradï,
Aspandagï 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 öleŋ ‘simple song’ – Bayan Ölgiy

**Duway-duway šek, teke**
moyn äkmäk,

**Bolïp edim deldar ay,**
deldar kilgan.

Kïzïrïn endeše, kïzïrïn,
Kïzïrïp oynagan
oyñïŋ kursïn.

Kündiz aytkan sözïnïn
tünde tanïp,
Sïyïlatïp koydïŋ jüktïŋ
burïn.

Alas, doubt, oh, the fool with the
he-goat’s neck!
I wanted to be tough, but the girls threw
me in despair.
The girls are still young, the lassies
are young,
Why did I get inflamed by the game you
played with me.

ex. 47b Kara öleŋ ‘simple song’ – Kamarïya (64), Bayan Ölgiy

Koy jalgan, sen magan jok,
men sagan jok,
Ortasï darïyanïŋ jaynagan šok,
Ay, künim, ay.

Sagïnïp alïs joldan kelgenimde,
Bawïrïm armandaymïn,
üyinde jok,
Ay, künim ay.

Oh, treacherous life, you ceased to exist
for me, as I don’t exist for you.
The middle of the river is glowing embers,
Oh, my sweetheart.
When I arrived from a long way, longing,
My brother whom I longed to see was
not at home,
Oh, my sweetheart.

ex. 47c Kara öleŋ ‘simple song’ – Muŋdïzar (38), Nalayh

Öleŋdi basta desëŋ
basë mende,
Mayïskan balïr jasï mende,
Ay, künim, ay.

Kaytarïp kara bultï kar
jawdirgan,
Jayïnïŋ şubar-ala tasï bizde,
Ay, künim, ay.

Awïlïm kongan jeri oy bolsa eken,
Koradan urïp şïgar koy
bolsa eken,
Ay, künim, ay.

When a song is to be begun, its
beginning is with me,
I have arrived at an old age,
Ay, sweetheart.

To turn back the black cloud that is
bringing snow,
I have the mottled stone of the rainmaker,54
Ay, sweetheart.

My lodging shall be in the valley,
The sheep shall scramble out of the
sheep-fold,
Ay, sweetheart.
ex. 47d  Kara ölên ‘simple song’ – Toktasîn (40), Bayan Ölgiy

Ölen degen nemene
Önerpazga, büldirgen.
Ölen turgay, söz kiýin
Akilî azga büldirgen.

Bas koskanda agayin,
Oyna da kül, büldirgen,
Kim bar, kim jok kelgenše
Keler jazda, büldirgen.

Aytpay bolmas ölenidi
Üyrengen soñ, büldirgen.
Kîlîgân kayrîj sel bolar;
Kûnjirengen soñ, 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.

When we come together, brothers,
Let's make merry and laugh,
Who knows who of us shall be here
Next summer, strawberry.

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 ölên ‘simple song’ – Jambî (65), Bayan Ölgiy

Ölenidi basta dese, basî mende.
Mayîskan bûldîrganday jasî mende,
Dep ayday ânge saldim.

Kaytarîp kar buîlûtî, kar jawdîrgan,
Jayshînîj şubar ala tasî mende,
Dep ayday ânge saldim.

When a song is to begin, I begin it myself,
Like swaying grass, I am young,
I am singing my song.

I turned back the black cloud laden
with snow,
The mottled stone of the rain-maker is
with me,
I am singing my song.

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 ölên ‘simple song’ – Tilew (54), Nalayh

Jîlkî aydagan tôskeyde
tögîldirip,
Kûris aytar kabîrga sögîldirip, agayin.
Tûlêki aladî bûrkit pen kiýada
jürgen,
Siyirkinişî oyînî bolsin derlik, agayin.

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 küyewge kez boldïk endi minew,
Šatti bolgan tagï da könjlimde, agayïn.
Bastaganiñdï ala ket kazagïmnïñ
Küyew bala ana bir turgan
  Vengiriíge, agayïn.

Refr.
Algan eken, agayïn, askak änge salayïn,
Jïyïn toydïŋ ötkizdik biz
  osïnday talayïn.

ex. 48a Kara ölen ‘simple song’ – Bayan Öligi

Ayt deseñiz, aytyïn, ayday on bes,
Asawïnan üyretken tayday on bes,
säwlem.
Tiršilikïn barïnda oyna
da kiïl,
Kayta aynalïp kelmeytin kayran on bes,
säwlem ay.

Refr.
Biriñ kayïñ, biriñ tal,
Biriñ şeker, biriñ bal.
Kayşïnïñdï kalayïn,
Ekewiñ de ak sunkar.

ex. 48b Kara ölen ‘simple song’ – Bayan Öligi

Ušïp jürgen äwedên sarï alanï kaz,
Aydiñ köldiñ ortasï kök oray saz,
kurbïm, ay.
Sen izdesêñ, kalka jan, men
suragan ey,
Külp oyynay kalayïk bir-eki jaz,
kurbïm, ay.

Refr.
Mingen aṭım sur jorga,
Amal bar-ma kuw sorga.
Moynïñ burïp karasan,
Neñ ketedi bir jolga.

We have found a son-in-law,
We are happy deep in our hearts,
Take her back with you,
Son-in-law of Kazakhs, to your homeland, Hungary.

Refr.
He did marry her, my song is cheerful,
We took part in a wedding feast, we sang many songs like that.

If you ask me, I will sing, oh fifteen (years),
The age of fifteen is like a colt broken in wild.
As long as your life lasts, you must revel and laugh,
The age of fifteen will never return.

Refr.
One is a birch, the other a willow,
One is sugar, the other is honey.
Which one of you shall I choose,
Both of you are white falcons.
**ex. 49a** Kara ölen ‘simple song’ – Bayan Ölgiy

Köziñnen aynalayın karasınan,  
Jürektiŋ xat jazayıñ sanasınan,  
Üstinen daryya meşpet şeşiş bergen,  
Kolınıñ aynalayın salasınan,  
Köziñnen aynalayın karasınan,  
Jürektiŋ xat jazayıñ sanasınan,  
Üstinen daryya meşpet şeşiş bergen,  
Kolınıñ aynalayın salasınan,  

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 ölen ‘simple song’ – Bayan Ölgiy

Kiygenim ayagıma kebis edi,  
Kos küreŋ jılkı işinde tebisedi,  
Toyda ölen munan burın aytkanım jok,  
Ölenedi ne dep aytsam kelisedi,  
Kiygenim ayagıma kebis edi,  
Kos küreŋ jılkı işinde tebisedi,  
Toyda ölen munan burın aytkanım jok,  
Ölenedi ne dep aytsam kelisedi,  

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 ölen ‘simple song’ – Bayan Ölgiy

Keŋ otanım güldegen tür  
men jaŋa,  
Kulaŋ urıp eŋbekke biyik dara.  

My broad homeland is replete with coloured flowers,  
A great man has ended his job.

Refr.  
Nübiy, ay, Nügiy, ay  
Änşi Nübiy, ay,  
Üwgäy kazıray.  

Refr.  
Nübiy, ay, Nüliy, ay,  
Singing Nübiy, ay,  
Ay, ay, kazıray.

**ex. 50a** Kara ölen ‘simple song’ – Bayan Ölgiy

Jırğiltiday jer kayda kar almagan,  
Jibeŋ şašın jelkildeₜ taralmagan.  

Where is a spot not covered by glittering snow,  
Your silken hair is flying uncombed.

Refr.  
Ä-göy, kalkaš, ä-göy, gaŋ.  
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 ölen ‘simple song’ – Bayan Ölgiy

Mingenim däyim meniŋ, şubalaŋ ker,  
Koilınma koš saxiyna burama zer.  
Äy, äläw, läylim.  

My saddle-horse is a long-bodies sorrel,  
I have two rings, both gilt, on my hand,  
Ay, leylim.
Körmegeli öziṇdi boldi 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 ölen ‘simple song’ – Bayan Ölgiy

Basında kara tawdĩŋ kos  
baraban,  
Sol jerden dariya šalkıp suw taragan.  
Äsem kiz, suluw jigit,  
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 ölen ‘simple song’ – Bayan Ölgiy

Šïrkap salsa keledi änniŋ  
säni,  
Sibizgii, sîrnayši, dombïraşı, säwlem.  
Toy-duwmandi mereke bolgan jerde,  
Kïz, boz-bala jïyïlïp, än şïrkašï, säwlem.

When it resounds loudly, then the song is nice,  
With flute and pipe and dombra, darling.  
Where there is a feast and revelry,  
The lasses and lads gather to sing, darling.

**ex. 51b** Kara ölen ‘simple song’ – Bayan Ölgiy

Äwede ušïp jürgen ala karga,  
Bereyik ölen aytïp agalarga.  
Bermesek ölen aytïp agalarga,  
Ketedi kina koyïp balalarga.

A mottled crow is flying in the sky,  
Let us sing a song to our brothers.  
If we don't sing to our brothers,  
They will scold us young ones.

**ex. 51c** Kara ölen ‘simple song’ – Mäliyke (91), Nalayh

Kelip tur ülken jerden eki  
bała,  
Osï eki balaniŋ kurmeti üšin  
men aytamïn.  
Aytayïn ayt degenïn, jasagan,  
Sari atan, írgay moyïn  
kom jasagan.

Two young people arrived from an important place,  
I am singing in honour of these two young people.  
When I am asked, I sing, oh my Creator,  
A yellow gelded camel, with a thin neck but a fat back.

**ex. 52** Kara ölen ‘simple song’ – Bayan Ölgiy

Bay da ötken, kara da ötken,  
jarlïi da ötken,  
Jas bala, kempir men šal, bäri  
de ötken.

There have been rich people, great ones and poor ones,  
Young, old men and women, all have lived once.
Balalar, tiršilikte
külip oyna,
Ölmese, ata babañ kayda
ketken.

Refr.
Suw išinde ..., 
Šïga almaydï šetine.

ex. 53 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Awlïm köşip baradï belden asïp,
Belden askan, bult penen aralasïp.
Alïs awlïñ ketkende, äy karagïm,
Ak kagaz ben jüreyik amandasïp.

Refr.
Kara közim, bar-ma esînde
Kešegi aytikan sözim?

ex. 54 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Karagïm, aynalayïn sïkïlïñnan,
Sekildi kïsïr kiyik mïkïnïñnan.
Bagana bagalasam jan jetpeydi,
Jaraldïñ kanday adam, eyüwgäy.

ex. 55a Kara öleŋ ‘simple song’ – Bayan Ölgiy

Toylaw bazar, toy bazar, toylay
keldim,
Altïn saka kolga alïp, oynay keldim,
kurbïm, ay.
Tamïrï jok bul toyda
tanişim jok,
Aytïsam dep özïn men, oylay
keldim, kurbïm, ay.

Refr.
Äsem kömey, bulbul, ay,
Än erkesi, düldül, ay.
Ker maralday kerişgen,
Alma moyïn, kurgïr, ay.

Toylaw bazar, toy bazar, toylay
keldim,
Altïn saka kolga alïp, oynay keldim,
kurbïm, ay.
Tamïrï jok bul toyda
tanişim jok,
Aytïsam dep özïn men, oylay
keldim, kurbïm, ay.

Refr.
Äsem kömey, bulbul, ay,
Än erkesi, düldül, ay.
Ker maralday kerişgen,
Alma moyïn, kurgïr, ay.

Ref: 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.

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 öleŋ ‘simple song’ – Bayan Ölgiy

Bos kopanîk kuragi,
Janip turgan şiragi.
Elden alîş baramîz,
Kay jer meken turagi?

Refr.
Šöbi šüygin Markanîn,
Äwseleði baykarmîn.
Iysi jupar
angîydî,
Känmzol kiingen kalkanîn.

Reeds line densely both sides of the river,
The candle is burning.
We have left our people far behind,
Where shall we find abode?

ex. 55c Besik jîrî ‘lullaby’ – Serjan (70), Nalayh

Äldiy-äldiy, ak böpem,
Ak besikke jat böpem,
Seniŋ şesêş kiðîrmak,
Kaydan izdep
tabayîn?
Äldiy-äldiy, äldiy, ay.

...böpem kayda eken?
Biyik-biyik tawda eken.
Onda ne kîp jîr eken?
Alma terip jîr eken.

Sleep, sleep, my white babe,
Lie in a white cradle.
Your mum wants to go for a walk,
Your mum's rambling around, where shall I find her?
Sleep, sleep.

... where's my little babe?
On the high mountain!
What's he looking for there?
He is picking apples!

ex. 56 Jîr ‘epic tale’ – Sakay (43), Bayan Ölgiy

Bir küni uyiktap jatîp tüs köremin,
Tüsîmde är aluwan is köremin.
Aytayîn sol tüsîmîdi öleŋ kîlîp,
Keyingî tuwîstarga bildireyin.

Aspanda bir dawîs bar şîrîldagan,
Karasam iîs tört ak kuw
keledi örlep.
Kölînda ayak bawîli bir
karşîgam,
Älgini silap-sîyap etem ermek.

One day I was asleep and I had a dream,
I saw lots of things in my dream.
I'll tell you my dream set in a song,
I'm telling it to my younger relatives.

A screeching sound comes from the sky,
I see three or four swans flying
towards me.
There's a hawk on my hands,
its legs tied,
I'm fondling and caressing it.
ex. 57 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Ari öteyin awlinnan, beri öteyin, Salharimnin balagın zerleseyin.

Refr.
Axay, arman, išten jangan, Erkin kolga tiymey jür könilge algan.

I am leaving your camp, then I am approaching, I have the legs of my trousers embroidered in gilt yarn.

Refr:
Oh, desire, my heart's burning, I can't get easily the one my heart's chosen.

ex. 58a Kara öleŋ ‘simple song’ – Bayan Ölgiy

An foringga kelmeydi širkap salmay, Jigit säni kelmeydi karşıga almay.

Refr.
Ükili jenge, nazdarı, ay. Osii ațorgan köpsilik söge-me dep? Bugejektep men jürmin, an şigarmay.

The song will be formless if it is not sung, The lad won't be finer unless he catches a hawk.

Refr:
Sister-in-law with an eagle-owl tuft, our grace, Will those gathered here give me a piece of their mind? I'm afraid they will, so I'm not going to sing.

ex. 58b Kara öleŋ ‘simple song’ – Bayan Ölgiy

Jaksï bolar jïlkï mal küzetkenge, Kayïn kurïk sínbaydi tümţetkenge.

Refr.
Oy, asil, ay, armanda edim kosilmay. Dätin kay-tip šïdadï oyaw jatïp, Üy sîrtînan ân tartïp biz ötkende.

It's easy to tend to horses, It's easy to set the halters with birch-wood sticks.

Refr:
Oh sweetheart, I'm longing for you, we can't be together. How could he endure the longing, lying awake, As we passed the yurt singing.

ex. 58c Kara öleŋ ‘simple song’ – Bayan Ölgiy

Basï kïmbat bazarda alaşanïn, kalkam, Kïzï suluw tömengi karaşanïn. An dawişin sagïnïp jürgenimde, kalkam, Dawïi kaydan şïgâdï kudaşanïn, 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 karaŋ, kün bult,
Keldim jetip kasïna,
Jetip keldim kasïna,
Kïzdar, aw, kïzdar, aw.

ex. 59a Kara ölen ‘simple song’ – Bayan Ölgiy

Ölen dese dawsîm änge kelsin,
Ülken-kişi otïrgan kemengersiŋ.
Aldariŋa kez boldîm osî üye,
Kün-kün sayïn bakïtïŋ damïy bersin.

Refr.
Axaw düldül, siz bir bulbul,
Eki köziŋ kap-kara,
al-kïzïl gül.

ex. 59b Kara ölen ‘simple song’ – Bayan Ölgiy

Bul Bulgïnnïŋ asuwïn asïp keldim,
Japïragïn jaykalgan basïp keldim, kurbïm.
Sen esime tüskende, ey, karagïm,
Atïŋdï atap, ölenge kosïp keldim, kurbïm.

Refr.
Sayalï özen Bulgïn, ay,
Sayrandagan bul kün, ay,
Ulï toydiŋ üstinde
Ån salayïk, bulbul, ay.

ex. 60a Jar-jar ‘wedding song’ – Bayan Ölgiy

Kara nasïr degende kara nasïr, jar-jar,
Kara makpal säwkele şaşïn basar,
jar-jar.
Üyde äkem kaldï dep kam jemeši, jar-jar,
Jaksï bolsa kayïn-ataŋ ornïn basar,
jar-jar.

Refr.
Ey, sïlkïm, ay, xoš esen bol jurtïm, ay.

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.

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.

Ref:
Oh düldül, you are a nightingale,
Your two eyes are pitch-black,
you pink flower.

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.

Ref:
The Bulgun is a shadowy vale,
Let's make merry today.
In the great feast
Let us sing, nightingale.

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.

Ref:
Ah, you dearest, be blessed, my homeland.
ex. 60b Kara öleŋ ‘simple song’ – Bayan Ölgiy

Axaw, Mosım, axaw, Mosım,
Öziŋ köńil bergende bolsa bolsïn.
Süygen säwlem, jakïn dosïm,
Awlimizdiŋ arasi jakïn konsïn.

Ah, Mosum, ah Mosum,
If you trust me, be it as it must.
My beloved darling, my close companion,
Let our pastures be close to each other.

ex. 61 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Böley-böley, botam,
Bota közim
ekewi.
Öziŋdi oylay sargayïp,
Sagïnïš pen ötem.

Böley-böley, my camel foal,
And you, lassie with the beautiful eyes,
you two,
I am thinking of you with longing,
I spend my days longing.

ex. 62 Kara öleŋ ‘simple song’ – Bayan Ölgiy

Jürgende karaŋgïda
kabanïmïz,
Awïrar jayaw jürsek tabanïmïz.
Boz torgay koy üstinde
jumïrtkalayt,
Dey-tugin endi tuwdï zamanïmïz.

The wild boar around our place roams
about in the dark,
Our soles get sore when we go on foot.
The lark has set its nest on the back of
the sheep,
It means we are facing hard times.

Refr.
Axaw, ayday, änim kanday,
Kelbeti kalkatayïn 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 paygambarïm maw
kara iŋgen,
Astïnan tamagïnïŋ taw köringen.
Oraza otïz küni kütpey
barsaŋ,
Barganda akìrette 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 paygambarïm
küzïl iŋgen,
Üş altïn buydasïnïŋ
tübi tüzgen.
Oraza otïz küni kütip barsaŋ,
Barganda akìrette 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 paygambarïm Idiris-ti,
Kolga aliïp asa-tayak
aspanga ustï.
Oraza ötïz kïnï kütpey
barsañ,
Barganda akïrette surak
kustï.

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 Ölgïy

Assalawmaleyküm, Aktan keldik,
Kün şigïp aïyï tuwgan, şirkin-ay, jaktan keldik.
Muxamet ümbetine jarapazan,
oraza iýman.
Oraza kabïl bolsïn, ustagan jan,
Kawsar bop kiyamette, şirkin-ay,
joligatïn.

Mingeni paygampardïŋ maw
kara ignon,
Astïnan tamagïnïŋ, şirkin-ay, taw köringen.
Diniŋdi bul jalganda kütpey
barsañ,
Barganda kiyamette, şirkin-ay,
daw köringen.

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.

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 Ölgïy

Sen degende kalkatay oyïm bölek,
On xasïmnan ölene boldïm zerek.
Tal şibïktay buralïp sen turganda,
Kïyma beli özgeniŋ kïmge 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 tamaşa,
Mine bulbul tamaşa,
Kelïj jaynap, kelïj sayrap,
Kelïj, kurbïm, oñaşa.

Refr.
There's the flower, gaiety,
Here is the lark, gaiety,
Come happily, come singing,
Come my darling, alone.


**Texts of the songs collected in Mangkïstaw**

**No 1a** Terme ‘didactic song’ – Šotibay (77), Mangkistaw, Kïzïltöbe

*Biylérîn ötken karasaŋ,*  
*Kênjesti xalîk kam išîn,*  
*Söylesê janga bolmagan.*  
*Jîrawlår ötken karasaŋ,*  
*Öz xalkîn maktał tolğagan.*

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.

*Xazîret ötken adaydan*  
*Şargînîŋ jolîn korgagan.*  
*Oşînday wakît išînde*  
*Pîsîp ta baradî išîmde.*

The saints of our Aday tribe  
Protected the Islamic faith.  
All this time  
I have been idle.

**No 1b** Terme ‘didactic song’ – Šotibay (77), Mangkïstaw, Kïzïltöbe

*Nâsili men malîŋ bolsa dâwletîne,*  
*Pende îrza ay men künînîn*  
*sâwlesine.*  
*Tagat jok bir Kudayga etip jatkan,*  
*Kûn sîksa tîrbaŋdaymîz dûnîya üşîn,*  
*Pendemîz kalgan dûnîya äwresîne.*

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.

*Xabarîn akîrettiŋ estiçendê,*  
*Tüszedî jalbarînîp sonda eşiçe.*  
*Jas-karî, akîrettiŋ kamîn*  
*oylamasân,*  
*Aldîradî jändetîne.*  
*Zaŋ küştî, zäkin küştî,*  
*Amal jok ogan tagî könbesîñe.*

But when the news of death comes,  
Frightened, you realize all that.  
Ye old and young, if you don't await Doomsday,  
Its executors will slay you.  
The law is harsh, custom is powerful,  
There is no way to reject it.

**No 1c** Terme ‘didactic song’ – Košakan (60), Mangkïstaw, Senek

*Bir degende ne jaman?*  
*Bilimsiz tuwgan ul jaman.*

First of all, what is bad?  
An ignorant boy is bad.

*Eki degende ne jaman?*  
*Enê bir tilîn 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?*  
*Ülgîzîz bišken ton jaman.*

Thirdly, what is bad?  
A gown cut without pattern is bad.
Tört degende ne jaman?  Fourthly, what is bad?
Töresin ädil bere almay.  The thrifty judge
Parakor bolgan biy jaman...  Ignoring the law is bad...
Altın taktiñ üstinen  The pretentious khan
Torïkpay tüsken kan jaman.  Sitting on a golden throne is bad.

**№ 1d**  Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teŋge

Agalï menen jengeler,  My brothers and sisters-in-law
Aldïŋda talay šalkïdim.  I’m standing before you.
Körmegen jerdi körsem dagï,  I have seen lot of places,
Kanättï jayïp talpïdim.  I am flying with stretched wings.

Jurt aldïnda aşkerttim,  I am performing to the people
Kari jïr men jaña jïr,  Old songs and new songs.
Jïr akingardïñ altïñïn  The best of the poets
Uyïmdasïp birlesken,  Are gathered and united here,
Talayïn körðik šaršïnïñ.  I have seen many a gathering.

Orïndï jerde otişïp,  Sitting at the right place,
Duwadaktay šalkïdim.  My back straightened like a bustard’s,
Atagïna xalk rïyza,  The people take pride in his fame,
Bizdiŋ šaldïŋ daŋkïnïñ.  In the fame of our great old man.

Jaksi menen jamannïñ,  People can tell
Belgili köpke parkïnïñ.  Good from bad,
Awizdan kïysïk söz şïksa,  If I should perform badly,
Aliŋ tasta artïgïn.  Do not hear me out.

Atamïzdiñ joli dep,  As is the custom of our ancestors,
Jurt aldïnda jaykalïttïm...  I showed proudly to my people...
Önerdiñ türli jarkïlinï.  All the tricks of my craft.

**№ 1e**  Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

Ey, bilgenim bolsa bul zaman,  Alas, this I know now,
Tüsişin jok jöniŋ turmawga,  Dreams do not come true.
Jurt jaksïsï jïynalïp,  When the cream of the people gather
Jerge layik kiynalïp,  And they have compassion,
Köz körmegen endi kim artar?  Will any envious remain?

Adamnïñ aytsam endi iymannïñ,  Let me utter a humane word or two,
Bir eki awïz ängïme,  A little discourse,
Estïsenjiz minaw endi miymannïñ.  Listen to the guest now.
No 1f Naşıyxyat ‘religious song’ – Turgan (50), Mangkïstaw, Teŋge

Bismilla sözdi bastayïn, I begin my word with Bismillah,56
Bes künde deniŋ sawïnda. While I am sane and sound in this short life.
Rasul edi Muxambet, The Prophet Mohammed
Paruwar-diger bir Kuday. And the exalted God,
Paşša da kala-ma jamïygat, Will the state collapse
Padişasïn da meŋgergey. If its padishah is not respected?

No 1g Uzak-bay jirĩ ‘epic song’ – Maksat (34), Mangkïstaw, Teŋge

Jälelim, järdem bolgaysïŋ, My God, help me,
Jaratkan soŋ kulïm dep, You created me, your servant,
Bul ömirge kelgensin. I've come to this world.
Men, Uzak-Bay, söyledim, Me, Uzak-Bay, said what I was to say,
Jaksilardi nurïm dep. I praised the good ones.

Köz körgen aday batiyxa I was going on my way
Berip jirди With blessings from my beloved
soŋïmnan. Aday people.
Osi künge Uzak-Bay, The two of us, Uzak-Bay and Sügür
Sügïr menen ekewi, Are held in high esteem to this day,
Adayga kalgan nurïm dep. They are the glories of the Adays, they say.

No 1h Bet-ašar ‘bride's greeting song’ – Maksat (34), Mangkïstaw, Teŋge

Bäri älewmet jïynalïp, All my people have gathered,
Osi jolï sagan desenįz, And this time, they all united
Bäriniz birden uygarïp. In agreement for you.
Irkileyin nesine, I shouldn't tarry,
Men turgan jüyrik kïrlanïp. I am eloquent and I soar.

Alkalï jerde äwezdep, They sit around me, I am singing.
Aytïpay ketken buldanïp. Those who are mute are conceited,
Al körgenim jalgïz bul emes, I wanted to say more than that,
Kalïndikka-ma orta alïp. Paying the bride's money.

Buyïrgasïn älewmet, The people had the right,
Otïrayïn kurnagïp, I sit here before you,
Kelininï betin asalï. I unveil the bride's face.
Buringï joldïŋ jobasi, That's the old tradition,
Osïlay-ma dep mïna sol bagït. This custom is like that.
**Ne 1i** Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teŋge

**Kas jüyriktiŋ belgisi,**  
Dawdï körse julkïngan...  
Aytuwlï jüyrik men edim,  
Saldîrmay kamšï umtïlgan.

**I've been your eloquent singer**  
for a long time,  
I have sung to many people.  
When I speak,  
My honourable ancestors help me.

**No 2a** Bata ‘blessing’ – Izbasar (60), Mangkïstaw, Aktaw

**Kayïrlï bolgay sapar uş,**  
Bul jüzin kurmettep,  
Siylap jürgen, jürgen jeriŋ.  
Sërtïŋnan ärkim kumar duga kïlïp,  
Šalkïsïn därejeli aydïn köliŋ.

**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.

**Ne 2b** Toy-bastar ‘opening of the wedding’ – Nurmuxambet (50), Mangkïstaw, Kïzïlsay

**Atamda säpiy jaralïp,**  
Kalem bir siyâŋ kolga alïp,  
Bir äri-beri tolgalïk.  
Toy bazarïŋ kuruwga  
Jïyïldï xalkïm oŋdalïp.

**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,**  
Jarïssam jarïp ötetin,  
Kaskandï kuwïp jetetin.  
Merekeŋe kez keldik,  
Kïzimet 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 merekeŋ bolganda,**  
Tostaganday men basïmdï,  
Talaydan topka salganmïn.  
Jigit te bolmak, kïz 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...
Täŋriniŋ künderi.

Refr.
Ayta tugïn bizder jok,
Ötedi düniyan bir kün.
Üstine jükti üylendi,
Arlï dep edi ölgende.

№ 2c Jîr ‘epic tale’ – Bäyniš (90), Mangkïstaw, Üştagan

Koblandï Batïr men Tay Buwrïl,
Üydegi Kurtka jubayïm.
Jubayïm alka boldï dep,
Jemeymin, Buwrïl, uwayïm.

Šešeŋ tulpar dewši edi,
Jan serigim, Buwrïl at.
Šešeŋniŋ sözin sinayïn,
Jayïŋ kalay, Buwrïl jan,
Kalkam, bügin bulayïn.

№ 2d Terme ‘didactic song’ – Maksat (34), Mangkïstaw, Teŋge

Sözimdi ötkir til men alïp saldïm,
Xalıktañ ozdim degen
talaylarga,
Karïlïktï jastïk penen
Mïna baldar, baykar edim
Adaydan ozdim degen
tagï talaylarga.

At minip astana eldi adaktadïk,
Küninde jîyïrma bestïñ jalaktadïk,
Ol künde mïnanday mine tugïn mäšiyn bar-ma?
Jawïrtïp jalgïz attï
salaktadïk.

№ 2e Terme ‘didactic song’ – Izbasar (60), Mangkïstaw, Aktaw

Ew, Kašeke, Kašekeş,
Kešegi šattï künimde
Dombïranï kolga alganmïn,
Iytiñdi burap salganmïn.

Refr.
The days of God.

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.

Koblandy Batyr and Tay Buwrul,
My wife Kurtka is at home.
My wife is far away,
Yet I am not brooding.

The mare that gave me birth,
The steed Buwrul was fleet-footed, my friend.
Let's see if it's true what your mother said,
What you are like,
The hawk will turn out today, darling.

I reproached in harsh words those
Who thought they were superior
to the people.
Among the old and the young,
Lads, I've seen many
Who thought they were superior
to the other Adays.

We roamed the capital on horseback,
At twenty-five we competed on horseback,
There were no cars at that time.
We were vying in riding, breaking
the back of our only horse.

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,
Artığın tappay mertilip,
Men osi bir jolda kalqanmîn
Tikken topta jiğîlîp,
Düniye kaygî armanmîn,

Tuyagî singan tulparmîn,
Kanatî singan suŋkarmîn,
Osînday jayga kez boldîm.

Özderinđey aganî,
Bir körügewe inqärmin,
Zamanda sagan, Kašeke.

Men kanatî singan karşîga,
Kanatînan ayrîlsa,
Karşîga tüser şarşîga.

Men katepti kara nar edim,
Artığın tappay mertilip,
Men osi bir jolda kalqanmîn
Tikken topta jiğîlîp,
Düniye kaygî armanmîn,

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Men osi bir jolda kalqanmîn
Tikken topta jiğîlîp,
Düniye kaygî armanmîn,

Tuyagî singan tulparmîn,
Kanatî singan suŋkarmîn,
Osînday jayga kez boldîm.

Özderinđey aganî,
Bir körügewe inqärmin,
Zamanda sagan, Kašeke.

Men kanatî singan karşîga,
Kanatînan ayrîlsa,
Karşîga tüser şarşîga.
Aldında jetpis soktī döndey bolip, Kuyilgen kuyımsaktay en de bolip. Nesine men jastıkən jəsilayın? Seventy yards ahead of me rose like a hill, Broad like a back. Why should I brood over my past youth? 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. 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.

Uzakbay, Sügür degen algış aldım, Xalikti̇n bataların birge aldım. Ol künde nazarlərin kəytərmədəm Adaydın ülken-ülken atalardı̇n.

Bet-ašar ‘bride's greeting’ – Nurbergen (42), Mangkistaw, Düngirlew
No 3a  Siňsuw ‘bride's farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

Bazardan kelgen taktayïm,  My little chair from the bazaar,
Sonda-ma kalay saktayïn? How shall I take care of it?
Ak süttïŋ bergen anašïm, My dear mother giving me white milk,
Süttïŋdi kalay aktayïn? How shall I thank you for your milk?

No 3b  Siňsuw ‘bride's farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

Aynalayïn anam, aw, Dearest mother,
Arkamdagï panam, aw. Who has always protected me.
On eki ay meni emizgen, Who has nursed me for twelve months,
Sök süttïŋdi kešir balayï. Do not stint me of your milk now.

No 3c  Jarapazan batasï ‘blessing of Ramadan’ – Muxambetjan (70), Mangkïstaw, Kïzïltöbe

Bölšil-bölšil, bölšil-di, He was bölšil, bölšil, bölšil,59
Boz torgayday tölšil-di. He had many children like a lark.

Burama köz jok som-altïn, Flawless hammered golden coin,
Suwga salsa batpasïn. May it not sink in water.
Täŋiri bergen nesibiŋ, May your God-given luck
Tepkilese ketpesïñ. Not leave you even when kicked.

Esigiŋ aldï oy bolsïn, May a vale be in front of your yurt,
Domalangan koy bolsïn. May you have many fat sheep.
Jeliŋde jeptis iŋgen May you have seven she-camels on
bozdasïn, your rope,
Onï kız ben jigit komdasïn. May they be saddled by lassies and lads.

Alša-tagala seniŋ talabiŋdi, May the God in high
Sonday kilip oŋdasïñ. Comply with your requests in this way.

No 4  Terme ‘didactic song’ – Nurmuxan (61), Mangkïstaw, Akšukïr

Ay, mïnaw bizdiŋ Kazakhstan xalkïnda Our people of Kazakhstan
Tört tülik maldïŋ türi bar. Have four kinds of livestock.
Ögizdiŋ ülken zorï bar, Huge cows,
Sawsa samar süt bergen, When milked, they give a pailful of milk,
Ay müyizi ala eken. Their broad horns are mottled.

Jetelese jeletïn, When they are led, they trot,
Šakïrsa bozdap keletïn. When they are called, they come lowing.
Tört jašïna tüyeler, When four years old, they begin to follow
Katarïna eretiñ. The herd of camels.

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Ayır ingen, ak tumsîk,  
Kamîs pen kolîlükka,  
Karagay örkeş nar eken.

Jîlkîşi jüyrik jabî eken,  
Kolayli kojîr koyî bar.  
Koyînda asîl soyî bar,  
Ajari ak pen kara eken,  
Bolmasa buyra sarî eken.

Men šoshiypayîn šoška dep,  
Kaldîrmayinşi boska dep.  
Ayîr tuyak ašali,  
Kîska kuyrîk mašalî.  
Salbîrlagan kulaktî,  
Buka moyîn bugaktî.

Šoñktartarî šoñkaygan,  
Baši tömen toñkaygan.  
Erinderi eki eli,  
Baši jalpak şekeli.  
Togayda turîp şöp jeydi,  
Esebi jok kîp jeydi,  
Jatkan jerge jayîladî...

No 5a  Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

Buł zamanda munda ne ötken,  
Patşa da aytîp el ötken.  
Äweli Alla, Kudayîm,  
Ärwak ta erdi tüzetken.

Arkasî men erlerdiŋ,  
Mal jayîp şarva kîn ötken.  
Allanîŋ dostî Muxambet,  
Ümbetim depti, kôz ötken...

No 5b  Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

Äwen söz awzîmnan,  
Askînnîŋ suwînday,  
Darîyanîŋ taskînday.  
Jîzîmdî adam-zatka...  
Eki elüw de jas kilman, jas kilman.

She-camels with two humps, with white snout,  
The lover of reed and dry stalks,  
A he-camel with one hump.

Our horses are fast-footed Jaby type,  
We have fine brown sheep.  
Some pure-blooded ones,  
Coloured black and white,  
Or yellow spotted.

Don't be frightened by the swine,  
We won't forget about them.  
They have artiodactylous hooves,  
And short fluffy tails.  
Its big ears keep flapping,  
It's bull-necked and choppy.

Its shoulders are trembling,  
Its head hanging down.  
Its lips measure two palms,  
Its nape is flat on its head.  
It eats grass in the woods,  
Where it lies down, it sprawls...

What's happened here nowadays,  
The ruler ruled over his people.  
Earlier, Allah our God  
And the spirit of our ancestors helped our men.

Through our men  
The people put the livestock to grass.  
Allah's friend Mohammed,  
Calling his Moslem brethren died  
At the age of sixty-three...

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), Mangkïstaw, Kurïk

**Argınaktï körgennen**
At first glance you can tell

**Asıli belgili,**
Which is the good steed,

**Tuwganda bular tey biler.**
They know it at birth.

**Ak suňkar ustap aynalïp,**
They keep white falcons,

**Är birïndi angarsak,**
When we take a look at you all,

**Askarlï tawdïŋ endi sen biri.**
You are a tall mountain, too.

Kumga bir tolar eki köz,
Your two eyes are filled with sand,

Dünïye bir öter basïŋnan,
Like a caravan.

**Kerüwennï köşindey.**
Like a caravan.

**№ 6b** Terme ‘didactic song’ – a man (70), Mangkïstaw, Kurïk

**Aytïp jürgen wakïta,**
In the mentioned time

**So jerlerim opïrïlïp,**
Those places began to decay,

**Šeberdiŋ de bolgan tösindey.**
Like the chest of the craftsman.

**Solar seni de şet körïp,**
The day of reckoning will come,

**Jïldar jïlga kelemiz.**
The mischievous will be called to account.

**Ülkendikke bizder bet berip,**
Years come and pass

**Allanïŋ bir küni ...**
We begin to get old

**Söz nege aytpayïn eskertip,**
One sacred day ...

**Tergew bir degen kün bolsa,**
Why shouldn't I warn you,

**Tentekterdi tekserip.**
The day of reckoning will come,

We learnt the words talking a lot,

**Söyley, söyley söz bildik,**
We judge the deeds of Allah right

**Allanïŋ isin jön bildik.**
Ruling God,

**Padiša bura-bura Kudayïm,**
You loved one of your servants,

**Key küliŋdï oğ körïp,**
You helped him into the light,

**Key küliŋdï jarïkka,**
You let the other crumble under the black soil

**Karaŋgï jerdiŋ astïnda**
In darkness when his life flickered out.

**Parlapï jangan söngende.**

**№ 7a** Sïŋsuw ‘bride’s farewell song’ – Aluwa (71), Mangkïstaw, Aktaw

**Aynalayïn bawïrïm,**
My dear brothers,

**Elimnen ketip baramïn.**
I am leaving my people.

**Kešegi jürgen jerim,**
My one-time home,

**Kayran bir meniq elim.**
My dear people.
No 7b  Siŋsuw ‘bride's farewell song’ – Buldi (58), Mangkistaw, Senek

Bazardan algan kuyiskan,  
Kolima jibek uyiskan.  
Jilamayin desem ay,  
Jilatadid turgan tuwiskan.  

A crupper bought at the bazaar,  
My hands are covered in silk.  
I don't want to cry  
But my relatives make me weep.

No 7c  Joktaw ‘lament’ – Aluwa (71), Mangkistaw, Aktaw

Jilaw bir degen jir deydi,  
Közdiŋ bir jasin nur deydi.  
Kešegi jürgen jan bapam,  
O dünüyede jür deydi.  

They say the lament is a song,  
The tear drop is light.  
Our dear father, alive yesterday,  
Is walking the netherworld now.

No 7d  Siŋsuw ‘bride's farewell song’ – Bäyniš (90), Mangkistaw, Üstagan

Altinday saktadim,  
Jüyrik te attay bapadim.  
Xalkimmu bari kiyналip,  
Bäri de birdey jiyналip.  
Kudireti kekip Kudaydiŋ,  
Bir tiyer ayla tappadim.  

I guarded you like gold,  
I brought you up like a race-horse.  
All my people are brooding,  
All of them have gathered.  
Help me, my God,  
I can't find a way out.

No 8a  Siŋsuw ‘bride's farewell song’ – Akles (65), Mangkistaw, Jetibay

Bazardan kelgen oramal  
Šay kuygasın oralar.  
Janımday körgen jan agam,  
Ayda bir apta oralgay.  

The kerchief brought from the bazaar  
Is taken in hand, pouring tea.  
My beloved brother,  
Return once a month.

No 8b  Joktaw ‘lament’ – Izbasar (60), Mangkistaw, Aktaw

Kiýïlgan kara kasi,  
Ürdiq de kizï talaskan.  
Kayırma jaga  
karas išïk,  
Ýyiğina jaraskan.  

Her black brow was cracked,  
Even a Huri maiden was her rival.  
Do not turn the collar of a black jacket inside out,  
It fits your shoulders.

No 8c  Kara än ‘simple song’ – Köpbol (48), Mangkistaw, Akšukîr

Awlimiz sarï köldiŋ  
sagasinda,  
Biyligi kiz balaniŋ  
agasinda.  

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 öley aytip kistay bermen,  
Āweli ānnin basi bagasında.

Lads, do not spend the winter singing,  
The value of a song is in its beginning.

**No 9a** Kara ān ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Ak-sur at, ayaqday kör,  
būgin el jok,  
Išetin šöldegennen aydïn  
köl jok.

Slow down, flea-bitten horse, the steppe is deserted today,  
There is no lake where you could quench your thirst.

**No 9b** Aytis ‘responding song among lasses and lads’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

ekiz:  
Men özim sakaldïnï jaratpaymïn,  
Sakaldï kesip tasta terisi menen.

girl:  
I don't like men with beards,  
Cut off your beard with your cheek-skin.

Baradï awlïm köşıp Temir-Kolga,  
Kandïrar mjïnj jïlkïnï  
Temir-Kolga.  
Bizden sizge sawga,  
Bereyik iyt ayakka as kuyïp.

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.

**No 9c** Aytis ‘responding song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

Oynaydï ker kulïnšak jelisi menen,  
Öleŋdi men aytamïn kelisi menen.

A sorrel is playing with its tether,  
I am singing my song as I am supposed to.

**No 9d** Kara ān ‘simple song’ – Izbasar (60), Mangkïstaw, Aktaw

Oy-Mawït, sarï Mawït, Mawït!  
Sarïmdï sagïnamïm awït-awït.  
Èstïme, bew kalka-jan, sen tüskende,  
Kuladïm ak-boz attan esim awïp.

Oy-Maut, yellow Maut, Maut!  
Sometimes I think of my sweetheart.  
When I remembered you, sweet thing,  
I fell of my grey horse fainting.

**No 9e** Sïŋsuw ‘bride's farewell song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

Sütïnïn boz biyenïn juwgan šašïm,  
Talaşïp eki jeŋgem burgan šašïm.  
Kor bolïp bir jamanga âdïl basïm.

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.

**No 9f** Sïŋsuw ‘bride's farewell song’ – Ayjan (78), Mangkïstaw, Jiŋgïldï

Ak köylegïm beldemše,  
Aynalayïn jeŋeše.

A little apron over my white shirt,  
Dear sister-in-law.
Endi aylanïp körgenše,
Koš esen bol, jeŋeše.

Until we see each other again,
May God keep you well, sisters-in-law.

№ 10a Joktaw ‘lament’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Birge jürgen jarïgïm,
Bir kïngidey bolmädi.
Jetpiske jasïm kelgïnde,
Osinïdïy xalga tap boldïm.

We lived together, darling,
But that’s a past story now.
I am seventy,
This is my lot now.

Aynalayïn kalïnïm,
Kaysï birïn aytayïn?
Şeşëñ kaldïä artïyïnda,
Äkeñ kaldïä artïyïnda.

My sweet dove,
What could I say?
You've left your mother,
You've left your father.

Altï da kanat ak orda,
Kalïptï, bitip barasïñ.
Jarïgïm, menïñ kaydañïñ?
Osinïña jaska kelgïndë,
Kara jer boldï mekenïñ.

Our white yurt with six walls
Remained deserted, you've died.
Where are you, my darling?
At such a young age
Your home is the black earth.

№ 10b Joktaw ‘lament’ – Bäyniš (90), Mangkïstaw, Üştagan

Sagïzïñ boyï salkïn sok,
Sagïnsaŋ atka kamïi sok.
Kešegi ketken karagïm,
Sagiŋsan menen bizge jok.

It's cold on the shore of the river mouth,
If you miss me, whip your horse.
It's in vain to wait for my sweetheart
Who left us recently, she's no longer with us.

№ 10c Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy dep bakkasin,
Ak besikke jaktïzïp.
Jarïgïmdï Kuday soŋïma,
Ertetindey kün bolsa.
Közïmïñ jasi köl iši,
Äbbe jan dep aytamïñ.

Sleep, sleep, I've protected him,
I put him in a white crib.
May God keep my sweetest
By my side.
Then the sea of my tears won't be in vain,
Abbe sweetest, I say.

№ 10d Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataş

Äldiy-äldiy dep baktïm,
Közïmïñ jasi köl bolïp,
Kökiregïm sel bolïp.
Jürgen de körgen ak jarïgïm,
Mende Ak Jeten.

I've protected him, saying ‘sleep, sleep’,
My tears gathered into a lake,
Sighs heave from my bosom.
I am with you, darling,
Ak Jeten is with me here.
No 10e  Joktaw ‘lament’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Kalï bir kilem kir astï, 
Agayïn-tuwgan jolïŋdï karap tabïstï. 
Kaydan da karap tabarsïŋ, 
Jeti de kabat jer astï. 

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.

No 10f  Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataš

Äldiy-äldiy, ak börêm, 
Ak besikke jat, börêm, 
Aynalayïn jarïgïm. 

Sleep, sleep, little babe, 
Lie in a white cradle, 
My darling, my sweetest.

No 11a  Sïŋsuw ‘bride's farewell song’ – Akkoraz (67), Mangkïstaw, Kïzïltöbe

Esïktïŋ aldï tal-dï, 
Tïrïmnïŋ aldï kaldï. 
Bermeydi degen kömekem, 
Moynïma kurïk saldï. 

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.

No 11b  Joktaw ‘lament’ – Akkoraz (67), Mangkïstaw, Kïzïltöbe

Esïktïŋ aldï kïzïl-dï, 
Tukïmgï kïzïl sïzïldï. 
Ätekem koldan ketken soŋ, 
Kurïlay tikken buzïldï. 

There is grain outside my yurt,  
Grain has been sown.  
Dear father, when he's left  
The seam got undone.

Ätekemniŋ barïnda, 
Sari sandïktïŋ sïr edi, 
Tïrt kanat üydiŋ 
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.

No 11c  Sïŋsuw ‘bride's farewell song’ – Buldï (58), Mangkïstaw, Senek

Bazardan algan kuyïskan, 
Kolïma jïbëk uyïskan. 
Jïlâmâyïn desem de, 
Jïlâtdï mïnaw turgan tuwïskan. 

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, 
Šay samawrïn eseler. 

Cups bought at the bazaar,  
Next to the samovar.
No 11d  Joktaw ‘lament’ – Köpbol (48), Mangkïstaw, Akšukïr

Åwede torgay örip jür,  A lark's flying upward in the air,
Balapanïn erip jür. Leading her fledglings.
Aynalayïn bälenše, Oh, my sweetheart,
Sagïndïrip kelip jür. Come back, I miss you.

No 11e  Kara än ‘simple song’ – Aytuwgan (60), Mangkïstaw, Senek

Bazardan alïp kelgen böz belbewim, I bought my canvas belt from the bazaar,
Jaman-jaksi bolsa da öz belbewim. Whether it's good or bad, it is my belt.
Köp aydan körmegeli köp kün boldï, I haven't seen you long,
Aman-esen jür-misiŋ, köz körgenim? Are you in good health, my darling?

No 11f  Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

Ayta bar, barsaŋ sälem Bos-Moyïnga, Go and greet Bos-Moyun,
Bos-Moyïn kele ketsinşi osï oïingga. Let Bos-Moyun come to this feast.
Bos-Moyïn kelme ketsişi oïingga, If Bos-Moyün does not come to the feast,
Kim jatar mamïk tösek bul koyïnga? Who will lie in my lap on a cotton bed?

No 11g  Kara än ‘simple song’ – Esen Biybe (40), Mangkïstaw, Bautino

Barsaŋdar, aytsaŋ sälem Bos-Moyïnga, Go and give my greetings to Bos-Moyun,
Bos-Moyïn kelip ketsin osï oïnga. May Bos-Moyun come to this celebration.

No 11h  Kara än ‘simple song’ – Akkozï (70), Mangkïstaw, Jetibay

Jogalttï jumïrtkasïn jarga salgan, The bird has lost its eggs laid on a cliff,
Kerüwen awïr jügin The heavy load of the caravan was put
narga salgan. on a camel.
Kelemin el şetinen endi I am walking the edge of the nomadic
el sagïnïp, camp, longing for my people,
Jetininj edim biri parga salgan. I was one of seven, I found a spouse.

Arasi eki awïldïn kôk bay-agaş, Between two quarters there are green poplars,
Konadi kôk bay-agaşka top karligaş. A group of swallows settle on the poplars.
Kuday, ay, kosar bolsaŋ jaksi men kos, God, if you order a spouse for me, order
Jürsem de kol ustasïp tïr jalaŋaš. a good one,
Jürsem de kol ustasïp tïr jalaŋaš. Even if we go around naked, holding hands.

Kaşadi key togaydan arlan bôri, A he-wolf runs out of a wide forest,
Erkemdi köre almadïm aydan beri. I haven't seen my sweetheart for a month.
Başïmnïn awïrgani bir jazïlmay, My headache will not abate
Kesege kuygan eken şaydan bir ay. From tea poured into the cup.
No 12a Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Ñïŋgïldï

Jügirgen koydan koyga konjir koyïm,  
Konjir koy kozïsï ölse 
boladï tel.  

No 12b Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Ñïŋgïldï

Konjir koy koydan koyga 
jügirgen.  
Konjir koy kozïsï ölse, 
boladï tel.  

No 12c Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Ñïŋgïldï

Arkaga änim ketti, Tilew-Kabak,  
Än salsam keriledi 
kas pen kabak.  

No 12d Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Ñïŋgïldï

Aliştan at öksitip kelgenimde,  
Köterip ak tamaktan 
tilin bergen,  
Künine bes teŋgeniŋ bulïn jegen.  

No 13a Kara än ‘simple song’ – Košakan (60), Mangkïstaw, Senek

Kašadi en togaydan arlan böri,  
Erkemdi kore almadïm aydan beri.  
Iyt dawïs burïngïday aŋkïmaysïŋ,  
Kešegi erkem kuygan 
šaydan birew.  

No 13b Kara än ‘simple song’ – Nurmuxambet (50), Mangkïstaw, Kïzïlsay

Ak-Böbek, suluwlik pen silaŋdaysïŋ,  
Bul jalgan öter desem, Ak-Böbek, 
til almaysïŋ.  
Altayï kumnan köšken tüli degen,  
Bir salîp kuyrïk penen bir aldaysïŋ.  

My brown sheep runs from sheep to sheep,  
If the lamb of the brown sheep dies,  
It will nurse another’s lamb.  
The brown sheep runs from  
Sheep to sheep,  
When the brown sheep’s lamb dies,  
It will nurse another’s lamb.  
My song flew to the north, Tileu-Kabak, 
When I sing, my brows and forehead 
Bend in an arch.  
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.  
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.  

Ak-Böbek, you boast with your beauty, 
But our earthly life passes quickly,  
Believe me.  
The Altay fox ran off from the desert,  
Swinging your tail, you play a trick on me.
Jigitke kerek nege elbeydegen,
Kurbisín öz katari adaydiŋ
ten körmegen.

How could a lad be a self-assured fellow,
If he doesn't respect his love as the
child of Adays.

Kolima kalam alayín,
Kurbisma sälem jazayín.
Kadirdi biletin kurbimmnan
Kay jerimdi ayayín.

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.

Tündasaŋ sözdi, kurbim, ay.
Men könlimidi aytayín.
Men sälemdi bildirdim,
Senikin eni baykayín.

Listen to my word, my darling,
I am opening my soul.
I have greeted you,
Now it's your turn to greet me.

Baltalí, Baganalí kölderim,
Aŋkígan iysîŋ jupar jerlerim.
Šapandí šalma jiyeq kiyip alíp,
Šay kuyqan 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.

Šašagín šaš-bawînmîŋ şaldîrayín,
Šašagín kök boyawga mâldîrayín.
Üydegi bawîrlardî ne kîlayín,
Tüzdegi bawîrlardî sagînayín.

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.

Äldiy-âldiy, ak bôpem,
Ak besikke jat bôpem.
Kunan koydí soyayín,
Kuykalí etke toyayín.

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.

Ay, kelin, aw, ay, kelin,
Jumîrtkadan sak kelin.
Betin aşi pistantayín,
Bet-aşarîn bereyín.

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.
No 15c Besik jïrï ‘lullaby’ – Duwan's wife (75), Mangkïstaw, Ataš

Äldiy-äldiy, ak böpem,  
Ak besikke jatadi,  
Äldiylepti mamasï, bagadï.

Sleep, sleep, little babe,  
He is laying in a white crib,  
His mother is rocking and guarding him.

No 16a Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teŋge

Alla da meni kïlmay-ma at,  
Ökpem jazïk, bawrïm kat.  
Minip bir šïkkam awïldan,  
Jogonalïp 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,  
Arïmastay bek edi.  
Jüz jïlkïday januwar,  
Könilime 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 jolïm bolatïn,  
Başïma bakït konatïn.  
Jolda bir jorgam sol edi,  
Üyde jorgam köp 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.

No 15b Sïŋsuw ‘bride's farewell song’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Ak köylegim beldemše,  
Oynawsï edik ölgene.  
Endi ayلانïp körgene,  
Koš esen bol, jegeše.

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 šïgadï teŋizden,  
Burïn bir boldïk segizden,  
Ayïrdï Kuday egizden.

The wind's blowing from the sea,  
The eight of us used to be one,  
God has parted us from our twins.

No 16c Besik jïrï ‘lullaby’ – Ayjan (78), Mangkïstaw, Jïŋgïldï

Tünde turïp oyangan,  
Tünde besik tayangan.  
Tün uykïsïn üš bölip,  
Taŋ uykïsïn bir bölip,  
Kirli kiyim kiygizbey,  
Ayawlï koldan  
talpïntkan.

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.
**No 16d** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiṅgïldï

_Eki de semiz, teŋ semiz,_
_Eki de semiz mënseyndër,_
_Jer solkïldar deseŋdër,_
_Jer solkïldar deseŋdër._

**No 16e** Kara än ‘simple song’ – Ayjan (78), Mangkïstaw, Jiṅgïldï

_Äweden aynala uškan ala karga,_
_Jaksï eken ala karga_ balalarga.
_Bir eki awïz än salayïk agalarga,_
Ülgi bolsïn keyingï balalarga.

**No 17** Kara än ‘simple song’ – Maksat (34), Mangkïstaw, Teŋge

_Jebesi šïn kümisten sadagïmnïŋ,_
Ädeti osïlay medi bazarïmnïŋ.
_Nesine aytar sözdiŋ irkileyin,_
_Kasïña kez kelgen soŋ,_
_Dariyga, ašarïmnïŋ._

Refr.

_Ak suŋkar, nege konbaysïŋ,_
_Dariyga, jaygan torga._

**No 18a** Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Akšukïr

_Karagïm aynalayïn, kasïŋ kerip,_
Mal bolsa alar edik-ti_ bäsïn berip.
_Men sagan bastï-baylï bol demeymin,_
Jürseŋši azgantay kün kasïma erip.

**No 18b** Kara än ‘simple song’ – Nën43, Aluwa (71), Mangkïstaw, Aktaw

_Awïldan men de šïktïm, kïn de battï,_
Boz jorga at jamandatïk išïn tarttï._
_Bolarïn bir sumdïktïŋ bilip edim,_
_Awïlï kïz kalkamnïŋ_ gašïk tarttï._

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Two equally fat horses,
If you mount them,
The earth will tremble for sure,
The earth will tremble for sure.

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.

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.

Darling, your brows are beautiful,
If you have livestock, we'll buy them for money.
We don't want to domineer your,
But please stay with us for a few days.

I left the pastures, the sun also set,
That darned grey ambler shuddered.
I felt some major trouble was ahead of us,
All the people of the camp are in love with my daughter.
No 19a  Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

Jaraskan ak sur atka kara tel,
Jigitke jarasadï tôten el.  
The black ribbon suits a light grey horse,  
Roaming suits a young lad.

No 19b  Kara än ‘simple song’ – Akkoraz (67), Mangkïstaw, Kïzïltöbe

Kiygenim ayagïma kïzïl etik,
Men jürmin kïzïl kumda azap etip.  
I put red boots on my feet,  
I walk suffering in the red desert.

Kudïktan eki şelek suw alayïn,  
Birewin birewinen kem alayïn.  
I bring two buckets of water from the well,  
I put less into one than into the other.

No 19c  Kara än ‘simple song’ – Köpbol (48), Mangkïstaw, Akšukïr

Ustaganïm kolïma kuw karagay,  
Dawsïm, sagan ne boldï sïrganamay.  
I took a dry fîr-branch into my hand,  
What's happened to you, my voice,  
you do not ring.

Oynamayïn, külmevin desem dagï,  
Ötip baradï zamanïm bir karamay.  
Though I'd love to laugh and revel,  
My life's gone beyond recall.

No 19d  Kara än ‘simple song’ – Totïya (60), Mangkïstaw, Senek

Jatïr edim šalgïnda pišen šawïp,  
Ak köylegim suw boldï jaiýb jayïp.  
I cut hay in tall grass,  
It rained, my white shirt got wet.

Sen esime, kalkatay, tüsken kezde,  
Ak-sur attan jïgïldïm esim awïp.  
When I remembered you, love,  
I fell off the grey horse and fainted.

No 20a  Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Jïŋgïldï

Otïz sälem Orïnbordïŋ tuzïn körsem,  
Jalaydïŋ taŋ kalamïnï kïzïn körsem.  
Thirty greetings when I see the salt of Orenburg,  
I'm stunned seeing Jalay's daughters.

Awïldan kešten burïn da kaytkïm kelmeydi,  
Kulannïŋ kaytkan suwdan izin körsem.  
I don't want to return from the camp  
before dark,  
When I see the trail of wild donkeys on the shore.

No 20b  Kara än ‘simple song’ – Jawtik (80), Mangkïstaw, Jïŋgïldï

Astïmda atïm mingende suluw jiyren,  
Körgende suluwlardï išim kiýgen.  
My saddle-horse is a fine russet steed,  
When I see a fair lass, I desire her.

Tal tüsten koyanga bir jürgenimde,  
Kiýïlgan kara murtïm künge kiýgen.  
I hunted for hares in the morning,  
My walrus moustache got scorched.
No 20c  Kara än ‘simple song’ – Izbasar (60), Mangkistaw, Aktaw

Baradî awлим köşip jayma menen,  
Karašï akša betiŋ ayna menen.  
Birge ösip birge jürgen könderimde,  
Ötkizši jalgan dünüye ayla menen.  

Our people are migrating slowly,  
Look at your white face in the mirror.  
We grew up and lived together,  
Deceptive life requires some cunning.

No 21  Kara än ‘simple song’ – Akles (65), Mangkistaw, Jetibay

Karlïgaš, änimdi aytam,  
Sïrïmdï aytam,  
süygen jar,  
Süyiskennen sïrïmdï aytam, karlïgaš.  

Swallow, I am singing my song,  
I am exposing my secret, my love,  
because I love you,  
I am exposing my heart's secret, swallow.

No 22a  Kara än ‘simple song’ – Šarkat (71), Mangkistaw, Fort Ševčenko

Kïz kosïlsa teŋi men jïlamasïn,  
Közdiŋ jasïn korgalap bulamasïn.  

When a girl marries, she shall not cry,  
She shall not weep sad tears.

Refr.

Mawsïm jan, Mawsïm jan,  
Tanïymïn, xalkïm, dawsïŋnan.  

Mawsum darling, Mawsum darling,  
I recognized you for your songs, my people.

No 22b  Kara än ‘simple song’ – Buldï (58), Mangkistaw, Senek

Birge otïrgan awлим  
köşip baradï,  
Sakiyndaŋdï berip ket sagïnbaska,  
sawlem.  

The people of our camp who stayed  
together are leaving,  
Give me your ring, my sweetheart,  
so that I won't miss you.

Refr.

Eki gana jiyren, ay,  
Jal-kuyrïgïn tiygen, ay.  
Oymak awïz, kïygaš köz,  
Gašïk-jarïn süygen, ay.  

Only two russet horses,  
Their manes and tails touch.  
He is kissing his beloved darling,  
She has the thimble lips and the arched brows.
Kanda jaksı Maŋkïstaw
kïs kïstawga,
Kün aralap suwarïp jïlkï ustawga.

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?

Sälem de Bes-Ördektïŋ
balasïna,
Kazaktïŋ kazak keler karasïna.

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.

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,
    Şïbïnïm, şïbïnïm, oyna da kül, kalawlïm.

Sweetest darling, farewell,
Laugh and make merry, my darling.

Jayïktïŋ argï jagï, hergi jagï,
Jaykalgan jagasïnda japiɾagï.
Karagïm, aynalayïn, kanday edïŋ,
Kurbïnïŋ özïn körgen maŋday edïŋ.

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.

My people are going on top of the
black mount,
Whenever they move, a camel calf
goes astray.
It is hard to part with my mother,
Tears fall glittering from my black eyes.
No 25 Jïr ‘epic song’ – Bäyniš (90), Mangkïstaw, Üštagan

Kayïññïŋ jasta kördim japïragïn,
Kulannïŋ kördim kïrdan šokïragïn.
Sen kalgaŋ otïz uldïn jalïzgïn
Zäwrem,
Bir uuïs buýïrmadï topïragïŋa.

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, Zuïhra,
No one will be here to bury me.

No 26 Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Awlïm köšip baradï,
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.

No 27a Bet-ašar ‘bride’s greeting’ – Nurmuxan (61), Mangkïstaw, Akšukïr

Aman-saw otïr-mïsïŋ, kenje kelin,
Bul sözdiŋ özï aytïlïp edï, kem de, kelin,
Šawaiïdi tezirekten demde, kelin.
Bul šayga šaldardïŋ basï jazïlmasa,
Kari attïŋ kazïsï 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.

No 27b Kara än ‘simple song’ – Nurmuxan (61), Mangkïstaw, Akšukïr

Otïrgan karsï aldïmda kanïmayïm,
Üstimde kiyïm menen tamaktïŋ bäri tayaw.
Rüstemdey ul menen Kaniyaday kiz tuwgasin,
Ür kizïn alïp kelseŋ de, tanïmâyïm.

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

No 28 Terme ‘didactic song’ – Köpbol (48), Mangkïstaw, Akšukïr

Bismilla dep söylesem,
Tilge järïdem bere kör,
Til jaratkan Jáleleïm.
Janga järïdem bere kör,
Jan jaratkan Jáleleïm,
Kaniyïm kaygï ... 

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 ...

Kaygïli boldï zamanïm,
Zamanïm solay bolgïn son.

My lot is sorrowful,
And since my life's like that.
No 29 Besik jiři ‘lullaby’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Ay böbegim,  My little babe,
Èskë sakta mamaŋnïŋ Remember the loving words
Süyip aytkan ölenin. Of your mother.

No 30 Siŋsuw ‘bride's farewell song’ – Suluwpïya (65), Mangkïstaw, Senek

Ak köylegim beldemše, My white shirt is an apron,
Oynawšï edim, jeŋeše, ölgenše. We keep playing till death, sister-in-law.
Èndi aylanïp körgenše, Until I return,
Koš-esen bol, jeŋeše. Fare you well, sister-in-law.

Jïlama deydi jurtïm, Don't cry, my people say,
Jïlamay kay-tip šïdayïn, How could I hold back my tears,
Jïlatadï tuwïskan. The relatives make me cry.

No 31 Kara än ‘simple song’ – Koyšïbay (45), Mangkïstaw, Dünğirlew

Jaz bolsa Ala Döŋdi aralaymïn, In summer I roam the Mottled Hill,
Kïs bolsa Arïm kumïn jagalaymïn, In winter I live on the edge
jagalaymïn. of the Arým desert.
Adaydan tąndap süygen sen My old wife picked from
kempirim, the Aday tribe,
Öziŋdi toksan kïzga bagalaymïn, Yout are worth ninety maidens,
bagalaymïn.

No 32 Jar-jar ‘wedding song’ – Izbasar (60), Mangkïstaw, Aktaw

Aynalayïn karagïm, aynalayïn, jar-jar, My dear daughter, my sweetheart,
Basïŋdagï säwkele šašïŋ basar, jar-jar. A headdress is covering your hair.
Ketemin dep karagïm, jïlay körme, jar-jar, Don't cry that you must leave,
Ondagï ata-anay orïn The place of your parents will be
tasar, jar-jar. taken by the people there.

No 33a Kara än ‘simple song’ – Buldï (58), Mangkïstaw, Senek

Kölden üyrek ušadï askan menen, A duck's flying from the lake, passing by,
Taŋ atpaydï mezgilsiz The day doesn't break early, in vain do you
toskan menen, ak tamak. wait for it, you with the lovely white neck.

Ref.

Aydïn köldiŋ erkesi, Rebr.
Erke ösken Dearest child of the broad lake,
ak tamak. Brought up pampered, you with the
lovely white neck.
**№ 33b** Kara än ‘simple song’ – Bakït (55), Mangkïstaw, Kurïk

Senen suluw, ak tamak, jan ötpeydi.
Aklïŋ askan
darïyga,
Köz jetpeydi, ak tamak.

Refr.
Aydïn köldiŋ erkesi,
Erkin ösken ak tamak.
Gül bakšada sayragan,
Bulbulûmsïŋ, 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.

**№ 34** Sïŋsuw ‘bride's farewell song’ – Šarkat (71), Mangkïstaw, Fort Ševçenko

Köp boldï körmegeli, arman jibek,
Otïrsïŋ jaydï 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, Akšukïr

Kara tawdïŋ basïnan köš keledi,
Köšken sayïn 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, Akšukïr

Ustaganïm kolïma kuw karagay,
Dawsïm, sagan ne boldï sïrganam.
Oynamayïn, külmeyin desem dagï,
Ötip baradï bu düniya 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

Arasï eki awïldïŋ Balgïn
Köl-di,
Balgïn Balgïn Köldïŋ algïm keldi.
Esime karagïm sen tüskende,
Jerimde at šaldïrgan kalgïm 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, kaldïŋ keyin,
men ne deyin?
Eske tüsse gašïk dert,
wayïm jeymin.

Black-eyed darling, you stayed away, what could I say?
When my love comes to my mind, I become sad.
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.

No 37 Kara än ‘simple song’ – Šarkat (71), Mangkïstaw, Fort Ševčenko

Boz jorga at, jorgaŋa bas,
aldiŋda el jok,
Išetin şöldeğende 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 Ölgiy and Nalayh**

**No 1a** Körís ‘lament’ – Serjan (70), Nalayh

Keňeske ketken asïlïm,
Kelmeske ketti jasïgïm.
Bismilla dep bastayïn,
Asïgis aytïp saspayïn.

My sweet darling going for the meeting,
Left into eternity.
Be blessed my sweetheart,
I'm singing it calmly.

**No 1b** Körís ‘lament’ text unintelligible – Kasïyla (71), Bayan Ölgiy

**No 2a** Körís ‘lament’ – Kayša (63), Bayan Ölgiy

Bismilla sözdiŋ asïlï,
Topïrak adam näsili.
Ýymandï bolgïr, sabazïm,
Šašïlsïn Alla šašuwï.

Bismillah is the holiest of words,
Man was made from dust.
Be a believer, my child,
May Allah's blessing be with you.

Sözdïn de basï bismilla,
Bismilla kelmes mïŋ
jïlda.
Jïladï jurtïm demeŋder,
Kaygïlï boldïk biz munda.

Bismillah is the first word,
Bismillah does not change for thousands
of years.
You don't say my people are weeping,
We are in great sorrow here.

Bismilla sözdiŋ atasï,
Adamnïŋ köp-ti katasi.
Jïladï jurtïm demešï,
Alladan bolsïn batasi.

Bismillah is the ancestor of the word,
Human beings are frail.
You don't say my people are weeping,
May God's blessing be with you.
Bismilla dep bastayïn,  
Asïgïs aytpay saspayïn.  
Kayranda kargam, Märkem, aw,  
Awzïmnan kay-tip tastayïn.

I begin with Bismillah,  
Not hastily, I sing calmly.  
Oh my dearest Merke,  
How could I be silent about you!?  

Ak köylek kiydim etime,  
Šätïra sâldïm setïne.  
Kayranda asïl Märkem, aw,  
Karamawïşi edï betetime.

I have put on the white shirt,  
I sewed a hem at the edge.  
Oh my dearest Merke,  
You didn't listen to me.

Äwedên uşkan şagalak,  
Şagalak uşâdi jagalap.  
Bir kün bir kargam bar edï,  
Otïruwïşi edï 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 sözding atasï,  
Pendening köp katasï.  
Kayranda kargam, Märkem, aw,  
Okïgan kurannïţi tiysin batasï.

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.

Jaŋsi bolsay karagïm,  
 kayîn-atay bar;  
Jaman bolsay karagïm,  
 kayîn-atay bar.  
Jar-jar dep köp aytuwga  
 bolmaydi,  
Munan bïlay 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 batâda tatï  
kalgan,  
Molda bolsa kagâza katï kalgan.  
Tük bilmeytin jamandar olip kalsa,  
Tük bilinbey ar jagï jatip 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.

Aynalayïn atïjnan, Kudayïm, ay,  
Kezikirmeye pendengï wayïmgïa.  
Köp aytuwga kelmeïdi til menen jak,  
Xalïk išinde karagïm sinayïn-ba.

Be your name blessed, my God,  
Do not bring sorrow upon your servant's head.  
My tongue and jaw are feeble to sing much,  
Among the people I am to test you, love.
Refr.
Oh, God, you did not take pity on your servant,
Woe is me, what shall I do, I've parted with my father.
My dear mother died an untimely death,
Oh God, you did not take pity on my life,
You didn't let this mortal have any of your goods.

3c Ayday ‘wedding song’ – Mädiyne (51), Bayan Ölgïy

Jigit:
Bir tolersak, bir tobïk sanda da bar, ayday,
San kisiniŋ akïlï kanda da bar, ayday.
Äke-šešem kaldï dep kaygïrmašï, ayday,
Jaksï bolsaŋ ata-anaŋ onda da bar, ayday.

Kïz:
Ak otawïm tikken jer oyran
bolsin,
Ak jüzimdi körgen jan kayran
kalsïn.
Äke-šešej bar desey dagï,
Öz äkemdey sonda da kaydan
bolsïn.

3d Jar-jar ‘wedding song’ – Mogïlxan molda (56), Nalayh

Jigit:
Alïp kelgen bazardan kara
makpal,
Kara makpal säwkele šašïŋ basar.
Munda äkem kaldï dep kam jemenïz,
Jaksï bolsa kayïn-ataŋ ornïn
basar.

Kïz:
Esik aldï kara suw,
maydan bolsïn,
Ak jüzimdi körgende aynam bolsïn.
Kayïn-atasï bar deydi boz balalar,
Aynalayïn äkemdey
kaydan bolsïn!

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.

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?!
jit gid:
Ak koyan kaşadį jotalatįp, jar-jar.
Ak taylâk ŏsir botalatįp, jar-jar.
Munşâ nege jilaysîn, jar-jar?
Artîñnan izdep bara apalatîp, jar-jar.

No 4 Siňsuw ‘bride’s farewell song’ – Asîypa (77), Bayan Ölgiy

Üy artînan or kazdîm,
Kamşî boyî jer kazdîm.
Köterîp atka salatin,
Agake, sizge ne jazdîm?

Sîŋsuw ‘bride’s farewell song’ – Asîypa (77), Bayan Ölgiy

No 5a Bet-aşar ‘bride’s greeting’ – Äbilkâzîl (70), Bayan Ölgiy

Men aytayîn bet-aşar,
Əsiyet sözim jarasar.
Paygambar kîzîn uzatîp,
Solardan kalgan bet-aşar, deydi.

Bet-aşar basî bismilla,
Al jamagat, söz tînda.

No 5b Bet-aşar ‘bride’s greeting’ – Kasîyla (71), Bayan Ölgiy

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’.

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?

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.

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.

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.

I begin presenting the bride with bismillah,
People, hear my word.
Here is the bride, open the door,
Her mother-in-law is coming, scatter your blessings.

Kelin keldi, esik aš,
Enesi kelip
šašuw šaš.

Her father- and brother-in-law
Sit at the places of honour.
The little bride has arrived,
Show us her face as is proper.

Kayïn menen kayïn-aga,
Törde otïrgan.
Mïna kelgen kelinniŋ,
Jaksïlap aytïp betin aš.

Kelin keldi tuwlak sal,
Basïna šašuw šaša kör.
Kïzïl jelek basïnda,
Kayïn-aga, kayïn-sïŋlisi
Jabilïp otïr kasïnda.

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-eneŋdi sïylay ber,
Aldïnan kese ötip ötpe sen.
Kayïn-iniŋ menen kayïn-agay,
Akïl-keŋes alïp jür iyilip sälem.
Ülkender de kelgende,
Iyilip kelin, sälem ber.

Respect your father- and mother-in-law,
Do not pass in front of them.
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.

Koris ‘lament’ – Jambï (65), Bayan Ölgïy

Ay, dalada kuw kazïk,
Kulannïŋ eti
jolga azïk.
Jïlamayïn desem de,
Üyim bir kaldï kulazïp.

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 uškan babaygak,
Jeliniŋ basïn bilay kak.
Janïmda jürgen kargam aw,
Janïm bir kaldï müjayïp.

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.

Jubatïw ‘consoling song’ – Asïypa (77), Bayan Ölgïy

Aygïr tokpak jaldï
dalada tur,
Bulgarï satïp 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.
My song begins with the Al-Kham sura,\(^6\) Entering the yurt I sing a song. My song calls Bukarbay, Prop up your yurt with a pole lest it should collapse.

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.

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.

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.

I grew up far away from them, all alone, When I come to think of it, I have to shed tears.

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.

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.

\(^{6}\) with reference to the sura number
\textbf{No 6f} Kara ölen ‘simple song’ – Jilkï-aydar (28), Bayan Ölgiy

*Basïnda kara tawdïň kõs keledi,*  
*Kõşken sayïn bir taylagïm bos keledi,*  
*Barïnda tirïlïkïtïn oyna da kül,*  
*Baradï ötip jalgan atkan taŋday.*

My people are passing on top of the black mount,  
Every time they migrate a camel calf goes astray.  
Make merry and laugh as long as life lasts,  
For life passes like the break of day.

\textbf{No 6g} Kara ölen ‘simple song’ – Sakay (43), Bayan Ölgiy

*Salayïn, sal deseniz zawlap-zawlap,*  
*Keledi kömekeyden ölen kawlap.*  
*Ölenï akïndïk pen men aytïpaymïn,*  
*Aytamïn kos bawïrdïj köŋilin awlap.*

If you want, I'll sing in a loud voice,  
The song will fly ringing from my throat.  
My song is not poetical,  
I'll sing in honour of my two brothers.

\textbf{No 7a} Kara ölen ‘simple song’ – Zabiïra (64), Bayan Ölgiy

*Ölen degen nemene bilgen kulga,*  
*Ak tengesin kim berer kara bulga?*  
*Ata-anasïn siyïlagan adal ulga,*  
*Tamiï bersin däwleti jîldan jîlga.*

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 şänimiz.*

Refr.

*Ugay-ugay is our song,*  
*If we don't sing a little, it brings discredit upon us.*

\textbf{No 7b} Kara ölen ‘simple song’ – Zabiïra (64), Bayan Ölgiy

*Ölenïdi ayt degende bagïlayïn, ey, axager,*  
*Tuwïstar, alïs jürseŋ sagïnayïn, kurbïm,*  
*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 mïymandar kep jatkanda,*  
*Ölenïdi munda aytïpagan ne kilayïn, kurbïm,*  
*oyna bir kün.*

Our guests have come from afar,  
We must sing at such times, dear, revel for a whole day.

\textbf{No 7c} Kara ölen ‘simple song’ – Šükirana (87), Bayan Ölgiy

*Attay bop arpa jegen  
idzeydi eken,*  
*Bir jürïp eki jastar  
üyrengen son.*

Like the horse who fed on barley once and keeps longing for it,  
Two young people are like that when they've taken to each other.

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Refr.
Oyaw jat, säwlem ay, oylay jat, säwlem,
Aytayïn dugay sälem kalgandarga.

Refr.
Lie awake, my sweetheart, thinking of me,
I am greeting those who are staying here.

n.№ 8a  Jïr ‘epic tale’ – Toktasïn (40), Bayan Ölgiy

Atïñnan aynalayïn bir Kudayïm,
Jigitke payda hermes sarï wayïm.
On bir jïl mekendegen Böke Mören,
Aytayïn bir azïrak sonïŋ jayïn.

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.

n.№ 8b  Jïr ‘epic tale’ – Tilegen (38), Bayan Ölgiy

Bir küni uyïktap jatïp tüs köremin,
Tüsimde neše aluwan is köremin.
Aytayïn sol tüsimdi öleŋ kïlïp,
Keyingi agayïndar, 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.

n.№ 8c  Terme ‘didactic song’ – Tilew (54), Nalayh

Kärilik bïlay jür dep jolga saldï,
Boyïmnâna kïzuwîmdï sogïp aldï.
Kešegi ötken künim, bäri de jok,
Alïsta, kayran künder artta kaldï.

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, salïp koydıŋ tüzüw jolga,
Usta dep berïp koydıŋ tayak kolga.
Kärilik öne boydıŋ jüzïn bitïp,
Jatïr, aw, tisimdi de birge joyïp.

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 kïzïl tilge saldï buraw,
Oy-şirkin, kara şaška tüsti kïraw.
Men dagï zamanîmda jigit edim...

Old age has put a curb on my tongue,
My hair has got white.
I used to be young once...

n.№ 8d  Jarapazan ‘song of Ramadan’ – Šükirana (87), Bayan Ölgiy

Jigitter, azan şakïr erte
türïp,
Sälem ber ülkenderge kol kuwsïrïp.

Lads, getting up early, call the people to
prayer,
Joining hands, you should greet the elderly.
Bayansız paniy jalgan opası jok,
Ketesin buyrık kelse bir kün jürüp.

Refr.
Məliyke, masawlame jarapazan,
El jaŋa elüw jïlda, jüz jïl kazan.

A. No 8e Ösiyet öleŋ ‘admonitions’ – Şükirana (87), Bayan Ölgiy

Jaman katın, jaman katın,
Şığarar jaman katın baydı̇n atın.
Bolganda jazgï-turï azïksïrap,
Bayïnïŋ soyğızadï jalgïz atïn.
Kelgen jerden kiymelep šešensip, aw,
Urïs janjal boldïrar sözdiŋ artïn dep.

Jaman katın belgisi, biylep alar öz bayïn,
Bir ul şïksa kötinen, âste tilin tartpaydı̇,
Et kesse da etinen.
Pïsïkpïn dep küš bermey, iytti süyrep jep jatïr,
Terisiniŋ şetinen, terisiniŋ şetinen.

Irïşïŋnïŋ belgisi jaksï bolsa katïnïŋ,
Jaŋka bolsa otïnïŋ, şašïlmasa kokïnïŋ.
Sašïlmasa kokïnïŋ, sirï ketpes kokïrïŋ,
Aynalayïn karagïm, üyiânnen ketpes topïrïŋ.

I. No 9 Ösiyet söz ‘good advice’ – Tilegen (38), Bayan Ölgiy

Toyda öleŋ budan burïn aytkanïm jok,
Koltïktan kötere ber, ak köylek, köjïl 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.

A. No 10 Kara öleŋ ‘simple song’ – Kümpey Kadak (53), Nalayh

Oylap tursam dünïye jalgan eken,
On segiz miŋ galamdi algan eken.

When I come to think of it, life is deception,
Encompassing eighteen thousand worlds.
Mäšiynenîŋ jibindey kayran
dawсим, Šaban attay šaldîgîp kalgan eken.

Mäšiynenîŋ jibindey kayran
dawсим, Šaban attay šaldîgîp kalgan eken.

My voice similar to the yarn in the sewing
machine,
It's like a lazy horse, grown tired.

Alîp kelgen bazardan sîrlî ašamay,
Biz kalkadan ayrîldîk bir jasamay.
Alîsta awîlîŋ ketkende, âtteŋ kalkam,
Öleŋ menen jüreyik amandasa.

Alîp kelgen bazardan sîrlî ašamay,
Biz kalkadan ayrîldîk bir jasamay.
Alîsta awîlîŋ ketkende, âtteŋ kalkam,
Öleŋ 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.

Bazardan alîp kelgen ak şömpez bar,
Išinde ak şömpezdiŋ, ay, künim, ay,
îrgay kez bar.
Tem akiŋ, sen sorasaŋ, men aytayîn,
Šîgîptî koy Mekeden, ay, künim, ay,
degen söz bar.

Bazardan alîp kelgen ak şömpez bar,
Išinde ak şömpezdiŋ, ay, künim, ay,
îrgay kez bar.
Tem akiŋ, sen sorasaŋ, men aytayîn,
Šîgîptî 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.

Äldiy-äldiy, abayîm,
Atka terlik jabayîn.
Šeniŋ šešeŋ kidîrmakšî,70
Kaydan izdep tabayîn,
Äldiy, ay, äldiy, ay.

Äldiy-äldiy, abayîm,
Atka terlik jabayîn.
Šeniŋ šešeŋ kidîrmakšî,70
Kaydan izdep tabayîn,
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.
Šeniŋ šešeŋ kidîrmakšî,
Kaydan izdep tabayîn,
Äldiy, ay, äldiy, ay.

Äldiy-äldiy, ak böpem,
Ak besikke jat böpem.
Šeniŋ šešeŋ kidîrmakšî,
Kaydan izdep tabayîn,
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.

Bazardan kelgen tätti eken,
Bagası neden sattî eken.
Erte aytîlp tuwîstan,
Birde de birin körmedim.

Bazardan kelgen tätti eken,
Bagası neden sattî eken.
Erte aytîlp tuwîstan,
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.

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Melodies from Mangkïstaw

In the tables below I use capital letters (A, B) for musical lines, and small letters (a, b) for a shorter motif composed of one or two bars. Similarly R stand for refrains consisting at least two musical lines, and r stands for refrains of a few bars.

The reader can find the most typical forms, cadences and number of syllables. In the column ‘no. of syllables’ 7 means 7 (4/3), 8 means 8 (3/2/3) and 7/8 means that the text of the melody contains lines with 7 (4/3) syllables and lines with 8 (3/2/3) syllables too. ‘Special’ means forms, cadence-sequences or number of syllables which are unique in the Kazakh folk music.

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<th>ambitus</th>
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<th>no. of syllables</th>
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<td>AB12CB + Refr.</td>
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<td>do</td>
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<td>AAAABABAAAB</td>
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<td>re</td>
<td>b3–b6</td>
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<td>do</td>
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<td>so</td>
<td>VII–8</td>
<td>AB</td>
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**Melodies of the Mongolian Kazakhs**

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<th>ambitus</th>
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* More detailed: ABCD AACD CD CD CD DD
** More detailed: ABCD CCD ACCD AAaDDCDD
*** More detailed: ABCD ABCCD
**** With sobs on the end of the lines.
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<td>do</td>
<td>b3–9</td>
<td>ABBrB</td>
<td>11(3/4/4)</td>
</tr>
<tr>
<td>63a</td>
<td>religious song</td>
<td>8(5)VII</td>
<td>do</td>
<td>VII–8</td>
<td>ABCD</td>
<td>11(3/4/4)</td>
</tr>
<tr>
<td>63b</td>
<td>religious song</td>
<td>(5)</td>
<td>do</td>
<td>b3–7</td>
<td>AB</td>
<td>special</td>
</tr>
<tr>
<td>64</td>
<td>simple song</td>
<td>5(VII)VII</td>
<td>so</td>
<td>VII–7</td>
<td>ABCB</td>
<td>11(4/3/4)</td>
</tr>
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</table>
### Informants and places in Mangkïstaw

<table>
<thead>
<tr>
<th>Informants (age)</th>
<th>Place of recording</th>
<th>№ of recorded melodies</th>
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<tbody>
<tr>
<td>Izbasar (60)</td>
<td>Aktaw</td>
<td>2a, 2e, 8b, 9d, 20c, 22c, 32, 36, ex. 3, ex. 20</td>
</tr>
<tr>
<td>Däwitbay (70)</td>
<td>Aktaw train station</td>
<td>ex. 2, ex. 22</td>
</tr>
<tr>
<td>Däwitbay’s wife (70)</td>
<td>Aktaw train station</td>
<td>15a, ex. 8</td>
</tr>
<tr>
<td>Akkoraz (67)</td>
<td>Kïzïltöbe</td>
<td>11a-b, 19b</td>
</tr>
<tr>
<td>Muxambetjan (70)</td>
<td>Kïzïltöbe</td>
<td>3c</td>
</tr>
<tr>
<td>Šottïbay (77)</td>
<td>Kïzïltöbe</td>
<td>1a-b</td>
</tr>
<tr>
<td>Jolaman (68)</td>
<td>Çetpe</td>
<td>ex. 16, 14a-b</td>
</tr>
<tr>
<td>Aluwa (71)</td>
<td>Aktaw</td>
<td>3a-b, 7a, 7c, 8b</td>
</tr>
<tr>
<td>Nurmuxambet (50)</td>
<td>Kïzïlsay</td>
<td>2b, ex. 11, ex. 23, 13b</td>
</tr>
<tr>
<td>Toydïk (60)</td>
<td>Kïzïlsay</td>
<td>ex. 10</td>
</tr>
<tr>
<td>Aytuwgan (60)</td>
<td>Senek</td>
<td>11c</td>
</tr>
<tr>
<td>Bul dik (58)</td>
<td>Senek</td>
<td>7b, 9a, 11c, 15b, 22b, 26, 33a, ex. 17, ex. 28, ex. 29, ex. 32</td>
</tr>
<tr>
<td>Košakan (60)</td>
<td>Senek</td>
<td>1c, 13a, ex. 12, ex. 21</td>
</tr>
<tr>
<td>Suluwpïya (65)</td>
<td>Senek</td>
<td>30</td>
</tr>
<tr>
<td>Toñïya (60)</td>
<td>Senek</td>
<td>11f, 19d, 24b</td>
</tr>
<tr>
<td>Maksat (34)</td>
<td>Tenge</td>
<td>1d, 1g-i, 2d, 2f-h, 16a, 17, 24a</td>
</tr>
<tr>
<td>Turgan (50)</td>
<td>Tenge</td>
<td>1f, ex. 1</td>
</tr>
<tr>
<td>Akkozï (70)</td>
<td>Jetibay</td>
<td>11h, 13c, ex. 33</td>
</tr>
<tr>
<td>Akles (65)</td>
<td>Jetibay</td>
<td>8a, 21, ex. 5, ex. 6, ex. 9</td>
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<tr>
<td>Nurmuxan (61)</td>
<td>Akşukïr</td>
<td>4, 27a-b, 35a-b, ex. 4</td>
</tr>
<tr>
<td>Köpbol (48)</td>
<td>Akşukïr</td>
<td>8c, 11d, 19a, 19c, 22d, 28, ex. 13, ex. 14</td>
</tr>
<tr>
<td>Turganbay (45)</td>
<td>Akşukïr</td>
<td>ex. 31</td>
</tr>
<tr>
<td>Nurbergen (42)</td>
<td>Düngïrlëw</td>
<td>2i, ex. 24</td>
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<tr>
<td>Koyšïbay (45)</td>
<td>Düngïrlëw</td>
<td>31</td>
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<tr>
<td>Bäynïš (90)</td>
<td>Üstagan</td>
<td>10b, 2c, 7d, 25, ex. 26, ex. 30</td>
</tr>
<tr>
<td>a man (70)</td>
<td>Kurïk</td>
<td>1e, 5a-b, 6a-b</td>
</tr>
<tr>
<td>Bakït (55)</td>
<td>Kurïk</td>
<td>33b, ex. 27</td>
</tr>
<tr>
<td>Jawtik (80)</td>
<td>Jiŋgïldï</td>
<td>18a, 20a-b</td>
</tr>
<tr>
<td>Ayjan (78)</td>
<td>Jiŋgïldï</td>
<td>9b-c, 9e-f, 10c, 12a-d, 16b-e, ex. 7, ex. 19</td>
</tr>
<tr>
<td>Duwan’s wife (75)</td>
<td>Ataš</td>
<td>15c, ex. 15, ex. 18, 10c-d, 10f</td>
</tr>
<tr>
<td>Izmïkül (66)</td>
<td>Ataš</td>
<td>ex. 34, ex. 35, ex. 36</td>
</tr>
<tr>
<td>Esen Biybe (40)</td>
<td>Bautïno</td>
<td>11g</td>
</tr>
<tr>
<td>Šarkat (71)</td>
<td>Fort Ševčenko</td>
<td>10a, 22a, 23, 29, 34, 37, ex. 25</td>
</tr>
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</table>

All the recordings were made in September 1997. The informant are listed in the chronological order of the recording.
### Informants and places in Bayan Ölgiy and Nalayh

<table>
<thead>
<tr>
<th>Name (age)</th>
<th>Place of recording</th>
<th>№ of recorded melodies</th>
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<tbody>
<tr>
<td>Kenesar (56)</td>
<td>Nalayh, Töw county</td>
<td>ex. 43</td>
</tr>
<tr>
<td>Kümpey-kadak (53)</td>
<td>Nalayh, Töw county</td>
<td>b10</td>
</tr>
<tr>
<td>Mäliyke (91)</td>
<td>Nalayh, Töw county</td>
<td>ex. 40, ex. 51c, b2b</td>
</tr>
<tr>
<td>Mogilxan molda (56)</td>
<td>Nalayh, Töw county</td>
<td>b3d</td>
</tr>
<tr>
<td>Munđizar (38)</td>
<td>Nalayh, Töw county</td>
<td>ex. 47c</td>
</tr>
<tr>
<td>Serjan (70)</td>
<td>Nalayh, Töw county</td>
<td>b1a, ex. 55c, b6c</td>
</tr>
<tr>
<td>Şotan molda (62)</td>
<td>Nalayh, Töw county</td>
<td>ex. 63a</td>
</tr>
<tr>
<td>Tilew (54)</td>
<td>Nalayh, Töw county</td>
<td>ex. 47f, b8c</td>
</tr>
<tr>
<td>Äbilkazïl (70)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b5a</td>
</tr>
<tr>
<td>Asïypa (77)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b4, b6a-b</td>
</tr>
<tr>
<td>Boladiya (75)</td>
<td>BÖ. Nogōn Nür district</td>
<td>ex. 63b</td>
</tr>
<tr>
<td>Jambi (65)</td>
<td>BÖ. Nogōn Nür district</td>
<td>ex. 47c, b5c</td>
</tr>
<tr>
<td>Kamarïya (64)</td>
<td>BÖ. Nogōn Nür district</td>
<td>ex. 38, ex. 47b, b6e</td>
</tr>
<tr>
<td>Kasïyla (71)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b1b, b6d, ex. 39, ex. 41, b5b, b13, ex. 42</td>
</tr>
<tr>
<td>Kayïa (63)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b2a</td>
</tr>
<tr>
<td>Sakay (43)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b6g, ex. 56</td>
</tr>
<tr>
<td>Şükirana (87)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b3a-b, b7c, b8d-e</td>
</tr>
<tr>
<td>TILEGEN (38)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b9, b8b</td>
</tr>
<tr>
<td>Toktasïn (40)</td>
<td>BÖ. Nogōn Nür district</td>
<td>ex. 46a, ex. 47d, b8a</td>
</tr>
<tr>
<td>Zabïyra (64)</td>
<td>BÖ. Nogōn Nür district</td>
<td>b7a, b7b</td>
</tr>
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<td>Jïlkï-aydar (28)</td>
<td>BÖ. county centre</td>
<td>b6f</td>
</tr>
<tr>
<td>Mädiyne (51)</td>
<td>BÖ. county centre</td>
<td>ex. 37, ex. 44b, b3c, b11, b12</td>
</tr>
<tr>
<td>KAZ</td>
<td>BÖ. county</td>
<td>ex. 44a, ex. 45a-b, 46b, ex. 47a, ex. 47g, ex. 48a-b, ex. 49a-c, ex. 50a-c, ex. 51a-b, ex. 52, ex. 53, ex. 54, ex. 55a-b, ex. 57, ex. 58a-c, ex. 59a-b, ex. 60a-b, ex. 61, ex. 62, ex. 64</td>
</tr>
</tbody>
</table>

The recordings in Bayan Ölgiy were made in June 1996, and the recordings in Nalayh were made in August 1997. Some Bayan Ölgiy tunes published in *Mongoliya kazak tériniň 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.
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 muzikal'nye zhurnal put out by I. Dobrovol'skii in 1816-1818. Next A. Levechin gave two sibizgi melodies in his Opisanie kirgiz-kazakhskikh ili kirgiz-kaisakskikh ord i stepei. A. Pfennig included a series of transcription in his essay O kirgizskih i sartskikh narodnyh 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. Einchorn's work: Muzykal'naia folkloristika v Uzbekistane (Tashkent) finished in 1888 and published in 1963. This work represents special research into Kazakh music with a series of valuable observations and a significant number of musical examples.

In the 20th century a whole new body of research appeared with transcriptions of Kazakh folk melodies, such as S. G. Rybakov's essay Liubov' i zhenschin po narodnym pesniam inorodtsev in the Russkaia muzykal'naia gazeta of 1901.

Extensive study of Kazakh music culture began only in the Soviet period, as reflected in the works of A.V. Zataevich (1925 and 1931).

One of the basic manuals for the research of Kazakh folk music is A. V. Zataevich's 1000 pesen kazakhskogo naroda (Moscow 1962), the improved edition of the 1925 publication. The tunes not having texts in the 1925 version were given the words collected in the interim period and the bibliography was enlarged.

On the basis of material gleaned from fifteen various archives, the publication of A. Zhanuzakov: Kazakhskaia narodnaia instrumental'naia muzyka (Alma-Ata 1964) offers a valuable overview of Kazakh instrumental music.

In his Pesennaia kul'tura kazakhskogo naroda (Alma-Ata 1966) B. Erzakovich attempts to give a historical and musical classification of the Kazakh tune types. 83 of his 269 music examples belong to various layers of folk music.

Narodnaia muzyka v Kazakhstane edited by V. Dernova (Alma-Ata 1967) is a collection of valuable and less important articles, with a bibliography.

REFERENCES
Let me end this brief list with V. Beliaev's *Central Asian Music* (Middletown 1975). In this outstanding work including music examples and analyses the author touches on the music of Kirghiz, Kazakh, Turkmen, Tadjik and Uzbek people. Appended to it one finds 60 notated tunes and a bibliography.


Erzakovich's *Antologia kazakhskii narodnikh liubovnikh pesen* (Alma-Ata 1994) contains 206 love songs, but the performers were nearly all from the urban learned strata (opera singers, teachers, actresses, etc.) and a considerable part of the transcribed tunes raise doubts about their folk origin.

Let me mention two books about the folk music of Mongolian Kazakhs. One is *Mongolia kazaktarïnï÷ xalïk änderi* (Ölgiy 1983), containing 323 Mongolian Kazakh tunes. The authenticity and the reliability of the published tunes could be checked via the Mongolian Kazakh tunes we collected and transcribed. Though being one of the most useful books I have come across during researching the Kazakh folk music of Mangkïstaw, it is almost completely lacking in data about the performers, genres and collection in general. It contains no analysis of music or text, the songs following each other randomly.

The instrumental music of Kazakh in Mongolia's Bayan Ölgï area is the concern of the book *Bayan Ölgï kazaktarïnï÷ dombïra jäne sïbïzgi küyleri*, which presents 119 tunes.

*Abbreviations*


BÖI Bartók Béla Összegyűjtött Írásai [Collected Works of Béla Bartók], 1966, Budapest.


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*1000 pesen kazakhskogo naroda*, Moscow, 1962.


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In this zone and even more to west there are other Turkic peoples as well, e.g. the Gagauz people also belonging to the Oghuz group or the Karaim, Karachay-Balkar, Crimean Tatar, Kumuk etc. people belonging to the northwestern group of the Kipchak languages. Apart from that, several European countries include Turkic minorities, e.g. Dobrujan Turks and Tatars or Bulgarian Turks. In a subsequent phase of research, I should like to involve their folk music in the comparative research as well.


The Romanian collection (1967, 1975) and the Slovakian collection (1959-1970) also appeared well after his death. Apart from his own collections, he elaborated Parry's Serbo-Croat collection at the Columbia University in 1941-42.

Bartók Béla (1924). The scale of the tunes is la-pentatonic, the structure is ABA^5B^5, that being similar features shared with fifth-shifting Hungarian pentatonic tunes.

Bartók (1934), In: BÖI p. 429
Bartók (1936), In. BÖI pp. 841-843
The Etude, February, 1941
Saygun (1976), Conclusions-Introduction p. XXXIV
Szabolcsi (1979) pp. 106-109
Lach, R. (1926-1952)
He published a study about this topic in 1934 and gathered a group of such tunes for Bicinia Hungarica IV and Pentatonic Music III-IV for Hungarian young people learning their musical vernacular.

One of the most outstanding representatives of this position is Szomjas-Schiffert (1976).

Vikár–Bereczki (1971, 1979, 1999)
Saygun (1976) p. I
Saygun (1976) p. VI
Later on quite a number of such tunes were also found (author's remark).
Saygun (1976) p. XII
Saygun (1976) p. XII
For more details about the results see Sipos (2000).
Mongolia kazaktarïnï÷ xalïk änderi, Ölgiy 1983
The material was collected by D. Somfai Kara and K. Babakumar in 1996. The account of the collecting trip was written by D. Somfai Kara.
This collection was carried out by É. Csáki and D. Somfai Kara in August 1997.

The first is Mangkïstaw name, the second is Mongolian Kazakh.

Zhanuzakov (1963), Kazakskiia narodnaia instrumental'naia muzika, Alma-Ata, also in: Grove, p. 415.

Similar Hungarian melody is Dobszay (1988: III(B)/51).

Similar Hungarian melody is Dobszay (1988: III(G)/160).

Highly revealing is, for example, № 12a which shows close ties with the above laments but its first line outlines a hill and vale on the mi-re-do trichord and the bar scheme is aba. This kind of structural pattern will often be met with in Kazakh folk music.

Ex. 17 has a Hungarian analogy: Dobszay (1988: III(B)/68).


E.g. Azerbaidzhanskie narodnie liricheskie pesni, 1965 Moscow.

The tune was put down during real lamentation, when the relative first met the bereaved family months after the death. At first the two women took turns in singing the lament, then only the mourning mother sang.

It is instructive to note how closely similar ex. 47b recorded in Bayan Ölgiy and ex. 47c collected in Nalayh are.

The Kazakhs are nominally Moslems but maintain a considerable faith in shamanism and animism as well, as do the Kirghiz and Uzbek people and the Tajiks. See Beliaev (1975) p. 122.

The holiday referred to is the New Year of the Persian calendar, nowrîz. The spread of the nowrîz celebration among the Kazakhs is indicative of the extent to which most of Central Asia can at least partially be considered an Iranian-influenced region.

Erzakovich (1955)

Zataevich (1925)

Let us remember the common transposition, i.e. mi-re-do=d-c-b flat (=♭3-2-1 degrees).

The same relations can be demonstrated for the lines of five-, six- and even eight-line tunes.

I have transposed higher the southwestern Kazakh lament for comparison's sake.

Sherbet (Ar. Pers. Tk.) a fruit based drink.

Arka designates the northern parts of Kazakhstan.

The leading rein is a long rope tied to the rein by which the horse is led when the horseman sits on another horse or goes on foot. It is also used for parking a horse.

It was a custom among Kazakhs to hang a rope around a man's neck who had no son and make a round of the ancestors' graves entreating their spirits to grant him a son.

The training saddle is a wooden saddle with a tall pommel used by the nomads to teach 4-5-year-old boys to ride. The child held to the pommel and needed no stirrups.

Meaning that they will get into hell after death.

Ölgiy is the name of the river that gave its name to the province Bayan Ölgiy and its centre Ölgiy. Its classical Mongolian form is Ölegei (‘cradle’), in modern Mongolian Ölgii, pronounced Ölgey by the Kazakhs.

Meaning that although she is to leave for another place, she'd more gladly cling to the doorpost, that is, stay at home.

The woman sang soy but it is meaningless here. The right form is toy- ‘have enough to eat’ heard from other performers as well.

The girl took the boy in, putting her bag to be patted instead of herself.
In Inner Asia, rain-making magic was made with a special stone called *jay tas* or ‘rain stone’ which was often many-coloured or dotted.

Moslem greeting in Arabic, meaning *be welcomed*.

Arabic word, meaning ‘in the name of Allah’. Moslems always begin with this word, e.g. upon arrival, beginning a prayer, etc.

Probably meaning the town of Orenburg by the river Ural, which was the first capital of Kazakhstan. Later the town was attached to Russia and the capital was moved to Almaty.

The reward at contests held when some celebration was staged was usually some animal, a horse or camel. The castrated dromedary was the best means of transport around Maŋkïstaw, it was held in high esteem.

*Bölshil* must be an incantation surviving from shamanic times. Its meaning is vague, but it is also said among Altay Kazakhs.

*Jaby* is a type of Inner Asian horse. It is also spread in Central Asia where, however, the Turkmenian horse (*Akhal-teke*) was appreciated higher.

A leather loop passing under a horse's tail and buckled to the back of the saddle so that it won't slip forward when the horse goes downhill.

He compares his sweetheart *Ak Böbek* to a cunning fox.

The ambler is a horse that runs in a special way. After trotting it does not break into a gallop but assumes a gait in which the legs on the same side move together. Such a horse is very comfortable, especially to ride on long distances.

*Jayïk* is the old Turkic name of the river Ural used to this day by Turkic peoples. The Russians named the river for the Ural mountain where it starts upon the order of Tsarin Catherine the Great.

According to Islamic thought, *Huris* are virgins entertaining men who get into heaven.

Most probably, meeting designates death here, the encounter with the netherworld.

Among Kazakhs young wifes were not allowed to go across in front of the older relatives of the husband.

The Arabic name of a chapter (sura) in the Koran.

Most probably the distorted form the Arabic greeting *Salam aleykum*, pronounced by Kazakhs *assalawm aleykum*.

She sung -*maš* instead of -*makšï*.

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, ㎝No 1a
track 36-38  Mongolian Kazakh lullabies with cadential 7-⅓-4: ex. 40, ㎝No 5a, ㎝No 3b

‘Melodious’ first lines

track 39  Convex first line with so-ending: ex. 42
track 40-41  Convex first line: ex. 43, ㎝No 6a
track 42-43  First lines with a hill-and-dale outline: ex. 46a, ㎝No 7a
track 44-46  Melodies with hill-and-dale first line: ㎝No 7b, ex. 47c, ex. 47d

A special melody

track 47  Four-line song with cadential 7-⅓-4 and flat first line: ㎝No 8a

“There is a road forking three ways in Paradise
And you must not miss your path.”

Terme tune from Mangkïstaw – track 48