

# Néptörténet — Nyelvtörténet

*A 70 éves Róna-Tas András köszöntése*



Szeged 2001

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*A 70 éves Róna-Tas András köszöntése*

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Károly László és Kincses Nagy Éva

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# Report on my Expedition in the Caucasus

*János Sipos, Budapest*

The tracing of the old Asian layers in Hungarian folk music has great tradition. The foundation-stone was laid by Béla Bartók and Zoltán Kodály at the beginning of the 20<sup>th</sup> century.<sup>1</sup> In 1936, Bartók carried out folk music research in Anatolia, and between 1957–79 the musical mapping of the Middle-Volga region was concluded by László Vikár and Gábor Bereczki. Due to these endeavours, we can study four monographic works on Cheremiss, Chuvash and Tatar-Bashkir folk music, and an excellent book about Anatolian folk music.<sup>2</sup>

I picked up the thread of research in Anatolia where Bartók had dropped it, and proceeded gradually southward along the Toros mountains. I summarized my findings in a volume of Anatolian folk music that is the most comprehensive comparative work to this day.<sup>3</sup> Back home, it was first of all Professor Róna-Tas who saw perspectives in my research and admitted me into his Ph.D. course, ushering me towards the exploration of ever broader connections.

At present, I am conducting the search for these broad connections in a vast area. Apart from Anatolia, which I visit on and off after a six-year stay there in 1987–93, I led expeditions to Thrace, Western Kazakhstan (Mangishlak), Mongolia, Azerbaijan, Karachay-Cherkes Autonomous S.S.R. and Kabard-Balkar Autonomous S.S.R.<sup>4</sup> My aim is to continue with the noble tradition started by Béla Bartók and László Vikár: the analysis of the eastern elements in Hungarian music authenticated with collecting work on location.<sup>5</sup> Through my researches I connect the Volga-Kama area with Anatolia so that in the final analysis the comparative musical map of the entire area could be plotted.

The Turkic-speaking inhabitants of the immense area I have chosen are, going from north to south: Chuvash, Tatar, Bashkir, Kazakh, Turkmen, Azeri and Anatolian Turkish people, as well as the Karachay, Balkar, Kumyk, Noghay groups in the Caucasus and the Turkic minorities in the Balkans. The elaboration of the languages of the Turkic peoples living in the area is relatively well advanced,<sup>6</sup> whereas still little is known of the musics of

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<sup>1</sup> Bartók (1924, 1934, 1991), Kodály (1937–76).

<sup>2</sup> Bartók (1976), Saygun (1976), Vikár-Bereczki (1971, 1979, 1999).

<sup>3</sup> Sipos (1994, 1995, 1999, 2000), Picken (2000: 109).

<sup>4</sup> Sipos (1997, 1998, 2001).

<sup>5</sup> Bartók (1920, 1923, 1937, 1967), Vikár (1979b).

<sup>6</sup> Relevant books would fill a library, so let me merely mention a high-standard summary: *The Turkic Languages* of 1998.



these ethnic groups, especially in comparison with each other as well as in the historical perspective of the musical layers.

Music and language reflect different dimensions of human existence, therefore more profound results can be expected of their combined study than of the separate investigation of the two fields. Of similar importance is the requirement not to restrict research to a small area or state formation, since several features of folk music are areal phenomena that ignore frontiers just as rivers and mountain ranges do.



Figure 1. Map of the studied area

My aim is to get to know the music of these Turkic peoples, to compare them, to define the fundamental musical strata, their interrelations and finally, to draw some cautious conclusions as to their historical development. In addition, I always compare the studied music to the tunes of the highly stratified Hungarian folk music of eastern origin to see if there are any similarities.

A sceptical reader might argue that it would be hard to draw conclusions as to Turkic or Hungarian prehistory or ethnogenesis from however extensive a research, for in the history of folk musics, even a hundred years is hard to retrace, let alone thousands of years. Although that argument contains much truth, it is also known that in times prior to the 20<sup>th</sup> century lacking organized schooling system, cinema, radio, and especially television, the

speed of cultural change was incomparably slower. What is more, certain folk music strata such as the laments and usually the tunes in free rhythm have a great degree of persistency. Another fact is that the emergence of large coherent tune groups requires many years. For some genres it is therefore possible to take a retrospective look, especially when they are represented by different but stylistically connected tunes, or tune groups, otherwise called tune styles.

Besides, a synchronous research conducted over a large area might also have its direct values. The material collected from a variety of aspects, high-quality recording, up-to-date storage, unified elaboration and comparative analysis, the systematization of the sound material and the transcriptions reveal a lot of the current musical interactions among these ethnic groups. Even when the historical implications are ignored, the musical and linguistic connections of a vast and ethnogenetically intricate area can be learnt.

It is imperative to have personal expeditions to the Turkic people whose music one wants to explore because there are no reliable monographs and the existing publications usually do not answer the questions without a knowledge of which no further step can be taken. There is unfortunately a single country in the world where ethnomusicological research was launched by geniuses like Béla Bartók and Zoltán Kodály.

The ethnic groups of the studied area are in various contact with the evolution of the Hungarians. Let me mention the Kazakhs by way of an example, since the Comans migrating westward merged with the Hungarians, and their brethren remaining in Asia took part in the ethnogenesis of the Kazakhs.<sup>7</sup> The North Caucasian area is also important because prior to advancing to the Carpathian Basin, the Hungarians also lived within the Khazar Empire, precisely in this area.<sup>8</sup> Therefore, the Caucasian collection is a step in the comprehensive areal examination on the one hand, and a venture promising the uncovering of special Hungarian relevances.

Of course, it is beyond my competence to fully map the highly complex and colourful Caucasian area, but it is worth noting that I added an interesting control material to the Caucasian collection. In the early 20<sup>th</sup> century, a large number of Karachays fled the Russians to Turkey, then they went further to escape deportation in 1944. Today, Karachays live in the village of Bařhöyük close to Konya, for examples, who—unlike most minorities in Turkey who assimilate quickly—stick closely to their traditions.<sup>9</sup> In the book I am writing presently I will compare the folk music of the Karachays and Balkars in the Caucasus with that of the Karachays in Turkey.

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<sup>7</sup> Golden (1992), Mándoky (1993).

<sup>8</sup> Róna-Tas (1996: 248).

<sup>9</sup> Andrews (1992: 121).



### Hungarian researches in the Caucasus

Taking a fleeting look at the map will immediately reveal that the foreground to the Caucasus has a strategically salient place in the east-west route of the Eurasian steppe. The steppe narrows down here because of the Caspian Sea and the Ural Mountains, therefore the migrating peoples including the Huns and Avars passed towards their western destinations here, then, when their empires had collapsed, some of their groups returned here.<sup>10</sup>

5<sup>th</sup>  
The foreground of the Caucasus has great importance in the shaping of prehistoric Hungarians. Here was the Don-Kuban habitat where the Hungarians moved mixed with Oguz groups in the 5<sup>th</sup> century before they switched over to a more intense livestock breeding and land-tilling culture inside the Khazar Empire. In the north, they performed frontier defence, as was appropriate for a people who had recently joined the empire. In the south-west they got in touch with the Alans. It is not accidental that the story recorded in the early Hungarian chronicles about the kidnapping of the daughters of the Alan prince Dula in Meotis, the marches of the Sea of Azov, who were to become the wives of Hunor and Magor—probably a reference to the marriages of Alan and Hungarian princes and princesses—took place in this very area. At any rate, the Hungarians got in touch with the Onoghurs, Sabirs, Turks, Turkic-Khazar, Bulgars and Alans, as well as other peoples, in this region before moving to 'Etelköz' around 670, and from there, together with the Kabars, to the Carpathian Basin in 895 being pursued by the Pechenegs.

670  
895  
1232  
No wonder our ancestors were always intrigued by this area. King Béla (IV.) supported a Dominican monk called Otto to set out around 1232 with a few companions in search of the relatives of the Hungarians, as our chronicles claim. He did reach his goal, probably meeting the Hungarians around the Caucasus whom Emperor Constantine Porphyrogenitus mentioned (959) noting that they kept in touch with the Hungarians in the Carpathian Basin via envoys.<sup>11</sup> This information was the basis on which Julianus and his comrades set out in 1235 on a new expedition. However, failing to find Otto's Hungarians, they turned northwards and did come across another Hungarian group along the Volga.<sup>12</sup>

1232  
1829  
670  
895  
From that date up to the mid-18<sup>th</sup> century no other Hungarian research took place in the Caucasus. At the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries, with the awakening of the Hungarian national feeling, a search for the original homeland, for the Asian kins, became a high priority issue. The first Hungarian explorer of some worth was János Ógyallai Besse who came to the Caucasus in 1829. Besse was convinced that the Hungarians had come from the Caucasus; he joined the expedition that climbed the Elbrus, he got to know many ethnic groups but he found no relevance to Hungarians.<sup>13</sup>

1895  
Count Jenő Zichy led an expedition to the Caucasus and then to Central Asia in 1895. The expedition members no longer aimed to find Caucasian Hungarians, although Zichy

<sup>10</sup> Róna-Tas (1996).

<sup>11</sup> Emperor Constantine presumably completed his work by 952. Originally, the book had no title, its first publisher Meursius named it *De administrando imperio* in 1611 (Róna-Tas 1996: 57).

<sup>12</sup> A more detailed description in *Magyarok Krónikája* [Chronicle of the Hungarians] (1996) Budapest, 97.

<sup>13</sup> Vásáry (1972), Besse (1838).

cherished some hope.<sup>14</sup> It was detrimental that they did not speak Russian, the language of communication already at that time, and naturally could not speak the innumerable Caucasian languages. True, one of the participants in the expedition, Gábor Bálint Szentkatolnai, wrote a brief grammar of the Kabard language, but he did not speak it well. Nonetheless, it could have been a start for Caucasian research, had it not been for the Russian revolution of 1905 and World War I. Individual research became very complicated under the new circumstances, so much so that up to the end of World War II only the Hungarian archeologist Nándor Fettich got as far as Tbilisi. 1905

After the war, scholarly and cultural relationship began to evolve with Georgia and Armenia, but the outcome again failed to live up to the expectations of the Zichy expedition. In 1966, István Erdélyi visited several museums and research bases in Azerbaijan, Daghestan, Georgia and north Osetia, and later in Chechenia. In 1978, he led an expedition of a few members to North Osetia, then the Kabardino-Balkar Autonomous S.S.R. and the Kuban valley.<sup>15</sup> 1966

The head of the Department of Arabic Philology at Eötvös Loránd University, Budapest, Károly Czeglédy wanted to set up a Caucasian subgroup after the World War II.<sup>16</sup> The researchers, however, were chiefly interested in Armenian (Ödön Schütz) and Georgian (Erzsébet Tompos, Márton Istvánovits, Mária Bíró) culture. The culture historian Lajos Tardy also mainly studied Georgian subjects.<sup>17</sup>

Although a few more study trips of lesser importance were conducted, no significant research or field work has been done in this area of great relevance to Hungarian culture. Besides, all research and visits concentrated on the southern side of the Caucasus. It is therefore no exaggeration to claim that our recent, short but highly intensive and adequately documented Balkar and Karachay folk music collecting trip is of signal importance.

### About the Balkars

There are several contradictory theories about the origin of the Balkars.<sup>18</sup> Since the work of Vsevolod Miller, the Balkars are associated with the Kuban Bulgars who lived here in the 7<sup>th</sup>–8<sup>th</sup> centuries and were pushed back into the mountains in the 12<sup>th</sup>–13<sup>th</sup> centuries.<sup>19</sup> Again others claim that the ancestors of the Balkars were Khazars who withdrew towards the upper reaches of the Terek in the 11<sup>th</sup> century. Some claim that the Balkars had Ibero-Caucasian or Finno-Ugrian ancestors. Another view suggests that the Balkars used to live in the Crimean Peninsula and moved to the Caucasus in the 15<sup>th</sup>–17<sup>th</sup> centuries.

<sup>14</sup> Cholnoky (1905), Zichy (1897), Zichy (1899). See also Erdélyi (2000).

<sup>15</sup> See also Erdélyi (2000).

<sup>16</sup> Czeglédy (1955).

<sup>17</sup> Tardy (1971, 1973, 1988).

<sup>18</sup> Sources of data on the history of the Balkars: Golden (1992), Kakuk (1976), Pritsak (1959), NUPI, Centre for Russian Studies ([www.nupi.no](http://www.nupi.no)), *Encyclopaedia of Islam*, The Columbia Encyclopaedia.

<sup>19</sup> Miller (1881–87).



According to Balkar and Georgian tradition, the ancestors of the Balkars used to live in the North Caucasus, in the Kuban steppe, before the Mongol raids drove them back to the mountains.<sup>20</sup> It also claims that before the Karachays and Balkars got Kipchakized in their tongue in the 11<sup>th</sup> century the earliest, they lived in political alliance with the Alans and came strongly influenced by them. A lot of Karachay-Balkar geographical names are of Alan origin, e.g. *dan* 'river', *g'am* 'gorge'. That is maybe one reason why their neighbours called the Karachay-Balkars Alans or Osets.<sup>21</sup> In both languages there are many Digor-Oset loan words, although in recent centuries, the Karachays had no direct contact with the Osets.<sup>22</sup>

Most probably, the majority of the above traditions contain a grain of truth and the ethnogenesis of the Balkars involved certain ethnic groups of the one-time Hunnish Empire, such as Karachays, Kipchaks, Khazars, Bulgars, Alans and other Caucasian peoples. Little is known, however, of the rate of the ethnic groups involved in the ethnogenesis, and therefore comparative musical research encompassing vast areas, of which this present investigation is a small part, can provide useful information in this regard.

The name *Balkar* itself did not appear before the 17<sup>th</sup> century.<sup>23</sup> Until the 18<sup>th</sup> century, the Balkars were nomads and animists, believing that all objects had a soul, a spirit of their own. They personified the forces and phenomena of nature. The Hanafi branch of Sunnite Islam began to be disseminated among them by the Crimean Tatars and the Kuban Noghays, and in the years of the Shamil uprising in Daghestan (1834–58) Islamization took momentum. Christianity and animism, however, lived up the early 20<sup>th</sup> century, with traces surviving in their beliefs, superstitions and, as we have found, in their folksongs to this day.

In the 18<sup>th</sup> century, Russians began to occupy the upper valleys of the Terek's tributaries and in 1827, Balkaria was the first of the north Caucasian countries to be subjected to the Russians. The Russians did not colonize the Balkars but created Kumyk, Oset and Mountain Jewish settlements in Balkaria, with more and more Russians resettling here and transforming the pastures into arable land. That sped up the switching of the Balkars from nomadic animal husbandry to sedentary agriculture.

The Soviet regime took control of Balkaria in 1920. Upon the instruction of the Central Committee, the "Balkar okrug" was annexed to the Mountainous Soviet Socialist Republic (Gorskaya ASSR). In September of that year, the Balkars joined the Kabards to create the Kabard-Balkar Autonomous Area, changed into the Kabard-Balkar Autonomous SSR in December.

During World War II, the Germans occupied the area briefly. Charged with collaboration with the occupying German forces, 1.5 million, mainly Muslim people were deported by the Russians after the war. Apart from the Balkars and Karachays, they included Volga Germans, Crimean Tatars, Kalmuks, Chechens, Ingushes and Meskhetians. The people to be removed were rounded up and transported in cattle wagons to Uzbekistan, Kazakhstan,

<sup>20</sup> On Georgian traditions see the works of prince Waxušti Bagrationi (1695–1772).

<sup>21</sup> Pritzak (1959: 356).

<sup>22</sup> Miller (1881–1887), Schmidt (1932: 346–95), Abaev (1949: 271–90).

<sup>23</sup> According to 17<sup>th</sup> century Russian annals two envoys of tsar Alexander Mikhailovich travelled across the *Bolchary* area of the Caucasus.

Kirghizia and Siberia. Estimates put the losses at two-fifths of all deported people. Most of the Balkars were moved to Kazakhstan and Central Asia in 1943–44.

For a long time the Balkars were not acknowledged as a separate ethnicity; some of their area was annexed to the Georgian SSR, the rest to the Kabard Autonomous SSR. In 1956, the Balkars were allowed to return, and in 1957 the area got back its name Kabardino-Balkar Autonomous SSR. In 1991, Kabardino-Balkar became an independent republic.

Nowadays, the awareness of the Balkars' ethnic identity is strengthening, but it has not much palpable result as they amount to some 9% of the population of Kabardino-Balkaria. That is one reason why the Balkar leaders choose the Pan-Turkic nationalist movement. In 1991 the Balkars joined the Assembly of Turkic Peoples involving Azeris, Kumyks, Noghays and Balkars.

The Kabard-Balkar Constitutional Republic is on the northern side of the Caucasus, with Nalchik as its capital. The area of the republic is 12,400 km<sup>2</sup>, the population numbered 760,000 in 1990. Their typical occupation is animal husbandry, growing wheat, flax and fruits, most of their industrial activity also attached to agriculture. Timber industry and mining are also substantial branches. Most of the area is uninhabited, a wilderness without paths. The Kabard, Balkar, Russian and Ukrainian population mainly live in the valleys of the affluents of the Terek. Sunnite Moslem Kabards and Balkars amount to 57% of the population, but unlike the Balkars who speak a modern West Kipchak language, the Kabards' Caucasian tongue belongs to the eastern branch of the Adyge (Cherkes) language group. The Russians make up 30% of the population.

Statistics for 1989 claim there were 85,000 Balkars, 90% in the Kabardino-Balkar republic, with considerable diasporas in Kazakhstan and Kirghizia. Prior to 1946, the valleys of the Terek's affluents from the Elbrus to the country of the Ossets also belonged to the Balkars in addition to the northern slopes of the main range of the Caucasus. The overwhelming majority speak Balkar as their mother tongue.

### **Collecting among the Caucasian Balkars and Karachays**

I and Gergely Agócs visited the Kabard-Balkar and the Karachay-Cherkes areas in September-October 2000. We got the impetus from Svetlana Dashieva, a depute rector of the Kabardino-Balkar State University, who invited us to the conference on the Nart epic poem held in Nalchik and a collecting trip.<sup>24</sup>

We knew there was dangerous radioactive pollution from the materials buried in the Karachay lake and that efforts to cleanse the lake stopped for lack of resources in 1998. It was also a matter to consider that the Chechen-Russian war was going on hardly over 100 km away from Nalchik, and the Chechens took hostages in neighbouring countries as well. When, however, a researcher had made up his mind, nothing can deter him. Indeed, on September 25, 2000, our plane took off for Moscow, and the same night we arrived in Nalchik, at an 8-hour delay.

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<sup>24</sup> *Nartı, Malkar-Qaraçay Nart Epos* (1994) Moskva.

In our two-member team, I took on Balkar communication, handled the video and photo cameras, while Gergely communicated in Russian and worked with the DAT tape-recorder. We returned home with an excellent collection of 250 tunes, most of them recorded from reliable informants in five Balkar villages (Qashkataw, Qarasu, Bezengi, Yaņikoy, Oğarī Malqar) and in three Karachay villages (Oğarī Mara, Karačaeusk, Teberda). Another four venues were added to that: the Ethnographic Research Institute, the Nalchik Radio, and two folk music concerts. We did not only record songs and beliefs of Turkic peoples, but also registered some material of the local Cherkes and Kabard people, and collected from Cherkeses who came to the Nart congress from Turkey and Syria. We acquired many folk music publications, but these were mainly devoted to the folklore of the majority Kabards.<sup>25</sup>

VII - 1 - 2 - b3 - 4 - 5 - b6 - 6 - 7 - 8 - 9 - b10 - 11 - 12  
 so - la - ti - Do - re - mi - fa - fa# - so' - la' - ti' - do' - re' - mi

Figure 2. Pitches and degrees

### A Karachay-Balkar folk music style

For the exploration and arrangement of a musical material, one has to define the musical layers, musical “styles” and types comprising a considerable number of interrelated tunes, for their significance is incomparably greater than that of sporadic tunes. If this step is made with due absorption and circumspection, we usually get the key to the musical systematization, for the examination of the substrata and the connections between the strata is already a somewhat easier task.

In this paper I am going to present a Karachay-Balkar folk music style, before I attempt to see if the folk music of these people has any connection with Hungarian folk music. Since the detailed presentation of no musical style can be condensed in a short paper, this time I am going to sum up only the process of analysis and the final conclusions.

A typical tune was already striking at the beginning of our collecting work and many of its variants cropped up later as well. The tunes that were very similar at first hearing eventually outlined two significant classes, one containing tunes ending on *la*, the other ending on *so*. The two can be called twin classes, for transposing the *so*-ending tunes a note higher, we get melodies similar to the tunes ending on *la*. This could be inferred from the

<sup>25</sup> E.g. *Narodnie Pesni i Instrumental'nye Naigryši Adygov*, Tom 2 (1981), Tom 3 – Čast' 1 (1986), Tom 3 – Čast' 2 (1990), Moskva.

inner cadences of the two subgroups, VII(4)VII being for the *so*-finals, and 1(5)1 for the *la*-finals. These tunes are appropriately handled in one group, although their scales are different.

With reference to some texts, I termed this compound, dual tune class *Taş köprü* 'Stone bridge' class for easier treatment. The tunes have several common features, such as individual arrangement of text, parlando-rubato rhythm on a latent 6/8 ground, and four-part musical arrangement, with typical cadences but diverse melody motion.

The odd-numbered lines of the texts had 10, 11 or 12 syllables (5+5, 5+6, 6+5, 6+6), the even lines mostly having 8 (5+3) syllables. A syllable or two might be added to the odd lines, but shortening is rare in both odd- and even-numbered lines. Symbolizing the 5- and 6-syllable section with *S*, the general syllable formula is *S+S / S+3*. This layout of the text is also adopted by the music, although the inner division of the musical lines is not always plastic. It can be illustrated with a multitude of examples.

This musical class contains tune groups of different character to be presented here in the order of the height of the starting motif or first section. For musical arrangement, a study of the height of the first part appears to be sufficient, because the second section either progresses below the first or descends relatively evenly, thus unlike the variable first part, it does not fundamentally influence the overall character of the tune. The class containing a total of 65 tunes has three basic forms. In the first two (*a* and *b*), the structural scheme already shows that the second part is largely determined by the first. As for the *c*) form, there is usually a descending motif in its last line, so the second (CD) part of the ABCD forms is again smoother, less pronouncedly characteristic than the first.

<i>Character of the melody</i>	<i>Form of 1<sup>st</sup> / 2<sup>nd</sup> part</i>	<i>%</i>
a) Two-part fourth-fifth shifting	AB <sup>4-5</sup> /AB	43 <sup>26</sup>
b) Two-part melody	AB/AC	29 <sup>27</sup>
c) Four-part melody	AB/CD	25

Let me embark on the real point to this paper, on what is more than just summary: the presentation of some novelty about a so-far unpublished musical material. Let us see the tune groups of this class. I will show one tune of all major groups, but I have to stress that the 9 tunes represent 65 tunes constituting an autonomous, highly variative class of tunes divided into markedly characteristic subgroups.

For easier comprehension, I also present the basic motion of the first part of the tunes in schemes. Let us keep in mind that the 'first part' designates the first two lines of the score.

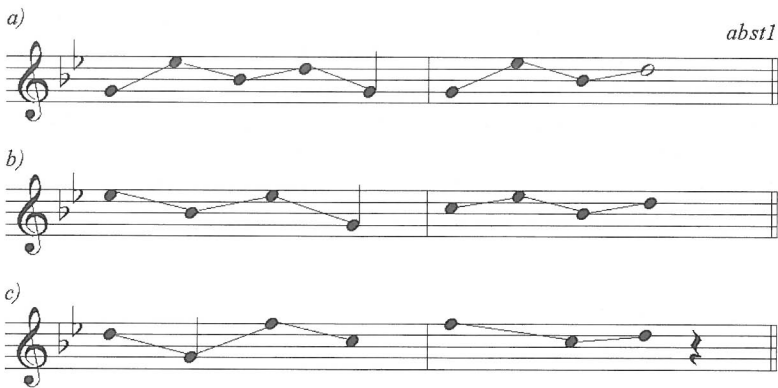
<sup>26</sup> Including the more frequent AB<sup>5</sup>CB and the rarer AB<sup>5</sup>AB, A<sup>4-5</sup>B<sup>5</sup>AB forms.

<sup>27</sup> Including A<sub>v</sub>BAC, A<sub>v</sub>BAC forms, too.

*Group 1. First part moving low and touching the fundamental note*

It is typical of the first part of the tunes in the first group to move in a low register, touching on the keynote once or twice and ending on the 4<sup>th</sup> or 5<sup>th</sup> degree.<sup>28</sup> The second part of these melodies moves about the same way, but it ends on the fundamental note.

This group can be divided into three tune types, differing by the pitch of the first part. The first group differs from the second by starting on the key note and stepping from there to the 5<sup>th</sup>/6<sup>th</sup> degree. Also, on the whole the first part of these tunes move lower than the first part of the descending second type (scheme 1a-b, exs.1-2). The first part of the third type has its melody descend to the fundamental note in the first third, then leaps sometimes as much as an octave upwards to descend to the 3<sup>rd</sup>-4<sup>th</sup> degree, undulating on the third or fourth of the key note at the end of the first part (scheme 1c, ex.3).



*Scheme 1. The abstract melody movement of the types in class 1*

It cannot be stressed enough that although only a few *la*-ending tunes are presented here, each could be coupled with an equivalent ending on *so*.

<sup>28</sup> 5<sup>th</sup> degree with songs ending on *la*, 4<sup>th</sup> with those ending on *so*.

$\bullet = 96$  (3a-24)

Tə - le - rim qa - tiş şü - gen mu - rat é - te,  
 Da - ği men kel - ge - nem o - qur - ğa.  
 O - qur mu - rat é - te bir şkol - ğa kel - sem da,  
 Aw - ru - ru - ğu - mu bil - ge - nem.

Example 1. Low-moving first part descending to the fundamental note in the middle

$\bullet = 96$

Süy - gön - le ğa dey - le da, süy - gön - le da dey - le,  
 Süy - gön - le da qay - da, biz qay - da?  
 Men da süy - gön - lik - ge ğa, ol süy - meyd' dey - le da,  
 Qu - ru men süy - gön - den ne fay - da.

Example 2. First part descending to the fundamental in the middle from higher



$\bullet = 134$  (1b-13)

Qo-lu - na tí-yağ a al-ğan - na, oy, tey-ri,  
 Miñ qoyn' ĩ - zĩn - dan bar-ğan - ға,  
 Bar-sam al - lay-ğa wa ba-rıq - ma, oy, tey - ri,  
 Bar - ma - sam üy - de qal - lıq - mañ.

Example 3. First part descending to the fundamental in the first third of the period

### Group 2. Low first part without the keynote

The first part of a popular *Taş köprü* tune ending on *so* and having a bunch of variants moves in the band of the 1<sup>st</sup>-5<sup>th</sup> degrees, around the 3<sup>rd</sup>-4<sup>th</sup> degrees as the backbone, without touching on the fundamental (scheme 2, ex.4). No tunes of this kind can be found among the songs ending on *la*.

abst2

Scheme 2. Melody contour

$\text{♩} = 56$  (2a-11)

Suw boy-nu-na bar-ğan-ma,  
 Suw bī-la bir-ge žī-lar-ğa.  
 Bir-ék' iy-nar-la da men ayt-han-ma  
 Se-ni hal-le-ri-ņi sī-nar-ğa.

Example 4. First part starting low

Group 3. Higher first part moving in the 6-*b*3 band

The *Taş köprü* tunes include some whose first part undulates around the 4<sup>th</sup>-6<sup>th</sup> degrees. The first part begins with a descent, and ends on the 5<sup>th</sup> degree after outlining a little mount. The second part descends from the 6<sup>th</sup> or 7<sup>th</sup> degree to the first, sometimes twice (scheme 3, ex.5).

*abst*3

Scheme 3. Melody outline

$\text{♩} = 68$  (1b-7+)

(1b-7+)

(1b-7+)

Example 5. First part moving in the 6- $\flat$ 3 interval

Group 4. Types beginning with a wide-span mount

The *Taş köprü* class has some tunes whose first part begins low, arching high to the 6<sup>th</sup> (*so'*) or 7<sup>th</sup>-8<sup>th</sup> (*la'*) degree, and then declining back to the fifth of the fundamental. The 'mount followed by descent' type of first part is frequent, as illustrated by the next example. Hungarian descending shepherd's songs also include similar tunes.



Scheme 4. Melody outline

Group 5. Types beginning higher

The core of the *Taş köprü* class comprises the most balanced form represented by the highest number of collected songs. The first higher part moves in the zone bounded by the 8<sup>th</sup> and  $\flat 3^{\text{rd}}$  degrees, and the series of cadences are 4 - 5 - 4 (*la*) or  $\flat 3$  - 4 -  $\flat 3$  (*so*). Both the *la*- and the *so*-ending subgroups can be divided into two types according to the shape of the first part. One type begins with 'small mount + descent + ...' form (scheme 5, ex.6), while the other type has 'mount + mount' or less frequently 'mount + descent' (ex.7).

These tunes has some fifth-shifting character, where the first part of the melody is a fourth/fifth higher than the second part ( $AB^{4-5}AB$ ). The only difference between fifth-shifting and non-fifth shifting tunes is that the last part is high in the latter and lower in the former type.



Scheme 5a. Melody outline

$\text{♩} = 130$

Ba - ši - bíz - da - gĩ      ža - riw žul - duz - čuq,  
 (1a-1+)      (1a-1+)

Oi taw - la ar - tĩ - na ba - tad.

A - riw sĩ - fa - tĩη      é - sim - nen get - méy,

Ta - ηĩm a - man bĩ - la a - ta - dĩ.

Example 6. Central type, 'mount + descent + mount' variant

$\text{♩} = 164$  (2a-8)



Tau - qan taw - la - ga ket - gen - di, a - lay,

Taw ki - yik - le - ni ma - rar - ga.

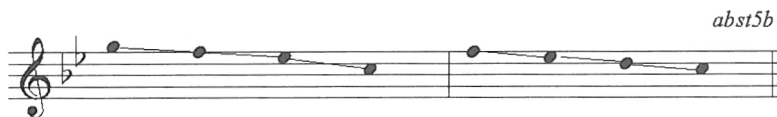
Ke - li - giz, qiz - la wa, ma biz ba - ra - yi q

Tau - qann' al - li - na qa - rar - ga.

Example 7. 'Mount + descent' variant of the central type

Most of the types seen so far began ascending, while there are several tunes in this class that descend from high right from the beginning. The first part of these tunes usually consists of two smaller descents from the 7<sup>th</sup>-8<sup>th</sup> degree to the 4<sup>th</sup>-5<sup>th</sup> degree (scheme 6, ex.8). Examples can however be found of the 'descent + mount' form as well. Similar is the case to 1a) and 1b) types. The main difference between the two being the start on the fundamental in one and the descent in the other.

abst5b



Scheme 6. Descending melody outline



$\text{♩} = 72$  (1a-20)

Ža - mal da dey - le, Ža - mal da dey - le,  
 Mal - qar - da qaw - ğa söz - le - ge.  
 Way, qa - ra qal - la, qan žau - ğand dey - le  
 Ža - mal - da çol - pan köz - le - ge.

Example 8. Types beginning with a descent

Group 6. Descending Taş köprü tune ending on do

As we have seen two tune types are parallel in this class, one ending on *la*, the other on *so*. A single similar tune ending on *do* could only be collected, but it was sung by an old woman apparently aware of the older traditions and knowing them reliably well, as she sang the tune long and with variations. Although unparalleled in our collection, this tune must be taken into account (ex.9).

$\text{♩} = 130$  (1b-12)

Bi - la - bir, ey, a - dır bol - şam ar a - lañ  
 Post - roy - ka - ğa sal - lıq - mañ.



Da sen de me-ni wa sü-yüp el - şeŋ ga

Qa - čī - rīp ar a - lay al - liq - maŋ.

Example 9. Descending Taš köprü tune ending on do

### Are there any analogies between Hungarian and Karachay-Balkar folk music?

Historical sources would suggest that there might be connections between certain layers of Hungarian and Karachay-Balkar folk music. Let us see what analogies we can find.

#### *Pentatonic turns in Caucasian Karachay-Balkar folk music*

As against the strongly pentatonic folk music of Hungarians, the Karachay-Balkar folk music is not fundamentally pentatonic, as in the majority of tunes the sixth and second degrees play important roles. Let us examine if there are traces of pentatony in the music of these peoples, for the intricate ethnogenesis involving Turkic people as well in addition to the (similarly complex) Caucasian and Iranian peoples would make it possible.

In the whole collection, there are a mere five tunes that are pentatonic throughout, and in two tunes there are pentatonic turns. In the rest, either at the beginning or end of the tune, or at line-ends can we sometimes hear pentatonic solutions.<sup>29</sup>

In group 4 of the *Taş köprü* class there are two strongly pentatonic tunes that only use the 2<sup>nd</sup> and 6<sup>th</sup> degrees in passing at most. In some ways similar are some descending shepherd's songs and large-compass ascending tunes of Hungarian folk music, but these are merely accidental similarities and not genetically well-founded connections.<sup>30</sup>

<sup>29</sup> At the beginning of tunes *so-do-re*, *so-mi-re*, *mi-re-do-la*, *mi-do-re-so*, at the end *re-ti-la-so*, at the end of lines *mi-do-la*, *do-la-so*, *so-mi-do*, *re-so*, *re-la*.

<sup>30</sup> E.g. one of the Balkar tunes (Sipos Archives, Balkar/5a-7) is similar to the Hungarian descending shepherd's song *Édesanyám rózsafája* (type no.: 18-079-00-01).

*Fifth-shifting and the Taş köprü class*

As is well known, fifth-shifting plays an important role in the music of some ethnic groups including the Hungarians. However, one has to differentiate between frequent and sporadic, definite and partial, as well as pentatonic and non-pentatonic fifth-shifting.<sup>31</sup>

In the most populous *Taş köprü* class the non-pentatonic fifth-shift is widely spread, but it is not distinct but vague, meaning that we have not the repetition of a motif a fourth or fifth lower but we have more or less accidental analogies between a higher and a lower part. We have seen that in the tunes of this class only traces of pentatony can be found, so the different scale, melody line and structure all mark them off from the Hungarian fifth-shifting tunes.

There is a group of variants and a single tune among Karachay-Balkar fourth- and fifth-shifting tunes ending on *la* and *so*. The first part of these tunes moves between the 8<sup>th</sup> and 5<sup>th</sup> degrees, and closes on the 4<sup>th</sup> or 5<sup>th</sup>. The second part begins high - as is frequent with fourth- or fifth-shifting tunes, before the parallel motion to the first part sets in. The tunes have the form A<sup>3-5</sup>A (ex.10a). The other tune that belongs here has its second part unusually start 6-8 notes below the first part, before the parallel motion is established (ex.10b). Fourth- and fifth-shifting motion was also seen among the high-beginning forms of the wide-spread *Taş köprü* tune. As against those, the tunes here resemble somewhat the Hungarian fifth-shifting tunes on account of the *kolomeika* rhythm (e.g. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩) and the fifth-shifting structure.

a)

♩ = 132

(5b-14)

<sup>31</sup> Sipos (1997: 305–317), Sipos (1998).

b)

Example 10. Higher tune a) ending on la, b) ending on so

### Twin-bar tunes

The recitation of the Koran—similarly to Kazakhstan and Azerbaijan—moves on the *mi-re-do* trichord ending on *re* among the Balkars, too. This form has a significant role in the children's songs of Hungarians and other ethnicities, but this recitation on *mi-re-do* does not seem to have much repercussion in the Karachay-Balkar folk music, and the folk tunes using similar notes utilise deeper register. The *Ozay* and *Gollu* tunes of ancient Karachay-Balkar religion end on *re*, but unlike the Koran recitations and the Hungarian children's songs, they go deeper down. The *Gollu* tune is the following: *fa-fa-fa mi-mi-mi / re-re-re ti so / do ti-do / re re*.

### Laments

Laments are hard to collect anywhere, but in the land of the Karachays and Balkars it seemed almost impossible. The superstitious belief that singing a lament would conjure up a tragic event made it impossible to collect laments even in intimate friendly atmospheres in which the psychic barriers would long be overcome in other locations. Eventually, a woman hired as a wedding musician sang the tune of the lament, without words. Typically enough, she did not do even so much before the local people, especially the men, left the room. The responses of the women who stayed on and the plaintive mood that settled confirmed that the lament was authentic.

The lament tune sung several times descends on series of the *so'-mi-re-do-la-so* scale; it has a two-line variant in which *la'-so'-mi-re-do* do-pentatony of the first line is answered by *mi-re-do-la-so* so-pentatony in the second. It is worth pondering that in this definitely non-pentatonic melodic realm it is the lament that is pentatonic. At any rate, this lament is dissimilar to Hungarian laments. There is, however, a Karachay tune that displays some similarity to the small form of Hungarian, Anatolian and Azeri laments in that it is constructed of two motifs, the first descending on *la'-so'-fa-mi-Re*, the second on *so'-fa-mi-re-do* tetrachords (ex.11).

Example 11. Karachay tune ending on do, with similarity to Hungarian laments

'Psalmodic' tunes (about the psalmodic tunes see Sipos 2001: 32)

These seven- and eight-syllabic Karachay-Balkar tunes ending on *la* constitute a markedly distinct group. They are typically built of two short parts, a *fa/mi-do* descent (A) and a *mi-la* descent (B). These two musical lines may vary to create diverse forms such as ABBB, BABB, ABBB-AABB, AAAB+B+, BBBB-ABBB-ABAB. All this might as well lead towards a more general psalmodic style, but this musical style does not seem to be fully fledged here (ex.12a-b).

Such tunes and their more advanced variants can be found galore in Azeri, Anatolian and Hungarian folk music. Some of the tunes are religious songs, yet many being lullabies suggests that a more archaic form is at issue. This form is missing from among the folksongs proper, or it may have been pushed back from there.

a)

$\text{♩} = 210$  (2a-19)

Sö-züm' a-wa-lî: bis-mil-lah,  
 Ê-kin-çi: Al-ham - dul-il-lah,  
 Sa-lat - sa-lam pay-gam-bar-ğa,  
 Ah-lu-su-na, as-hat-la-ğa.

b)

$\text{♩} = 72$  (3b-21)

Böl-law - böl-law, bö - le - yim,  
 Saṅ' ah - şī - liq ti - le - yim.  
 Jan - dan süy - gen jan ba - lam,  
 A - dam bo - lup kö - re - yim.

Example 12. 'Psalmonic' tunes. a) religious song, b) lullaby



To sum up, we can conclude that apart from a few formal correspondences, there is hardly any similarity between Hungarian and Karachay-Balkar folk music. Some traces - such as the pentatonic lament or the importance of fifth-shifting structure may suggest that earlier other musical forms were also used by the Karachays and Balkars but these were squeezed out in the course of the ethnogenesis. Not a single tune of the most prevalent *Taş köprü* class has Hungarian analogies, including the fifth-shifting ones. It would be imperative to get to know the music of the Ossets, Kabards and Cherkeses to be able to draw more profound conclusions. The fact, however, that certain elementary forms such as the twin-bar *mi-Re-do* core tune of salient importance in Hungarian folk music or the psalmodic tunes appear in the Turkic region in connection with religion and among the lullabies is important.

### Balkar song texts

A comparatively detailed presentation of the Karachay and Balkar languages can be found e.g. in Pritzak (1959: 343–346), in dictionaries, grammars and glossaries, and in *The Turkic Languages* (1998). Below I present the texts of the examples and their translation. I used the following special marks.

/ is used for the division of musical lines.

() is used to designate the phonemes left unuttered, e.g. when *cigiwcu édim* sounds *cig'wc'e'm*, it is written *cig(i)wc(u) é(di)m*.

Additional or padding phonemes, syllables, words are underlined (da, wa), the words that could not be made out are marked '...'

I used the following transcription for the texts:

Cyrillic	transcription	Cyrillic	transcription	Cyrillic	transcription
а-	a	к-	k	ф-	f
б-	b	кб-	q	х-	h
в-	v	л-	l	ц-	c
г-	g	м-	m	ч-	č
гъ-	ğ	н-	n	ш-	š
д-	d	η-	ŋ	щ-	šč
дж-	j	о-	o	ъ-	
е-	e	п-	p	ы-	ı
ё-	ö	р-	r	ь-	
ж-	ž	с-	s	э-	é
з-	z	т-	t	ю-	ü
и-	i	у-	u	я-	ya
й-	y	ѣ-	w		

The texts were translated from Balkar and Karachay by Éva Csáki. The Hungarian variants of the poems and the paper were translated into English by Judit Pokoly.

♣ Ex.1. Lament over the untimely death of a student, Murtazov Asadullah (1910) and Atabiev Magomed (1930), Oğari Malqar

Teñlerim qatış / sü(y)gen murat éte,  
Dağī men kelgenem / oqurğa.  
Oqur murat éte / bir školğa  
kelsem da,  
Aruruğumu / bilgenem.

*It was my heart-felt desire to learn with my friends,  
Therefore I had come here, too.  
Although I arrived with the hope of studying in the  
school,  
I knew I was exhausted.*

Tiřina da çabıp / alay da çig(ı)wč(u) é(di)m  
Senir izleydile / desele,  
Aruwum da biraz da / mažal boluwč(u) éd(i) da  
Teñlerim da suray / kelseler.

*I ran out into the street  
When I heard I was being asked for,  
My illness became symptomless  
When my friends inquired about me.*

♣ Ex.2. Love song in skit form, Murtayov Asadullah (1910) and Atabiev Magomed (1930), Oğari Malqar

Süygönle deyle wa, / süygönle da deyle,  
Süygönle da qayda, / biz qayda?  
Men da süygönlikge, / ol süymeyd(i), deyle da,  
Quru men süygönden / ne fayda.

*They are said to be in love, in love,  
But where is the loving couple, and where are we?  
I love in vain, she doesn't love me,  
I'm dying of love, but what good is it?*

Qolumdağī dar / alay a palatok,  
Men süygönime / bereme.  
Dağ süygönimi da / öñelegemin da,  
Men anasınnan / köremen.

*A silken kerchief in my hand,  
I hand it to my sweetheart.  
Because my love turns away from me,  
I do not respect his mother.*

♣ Ex.3. Love song, Giliyhova Ariwkız Ažievna (1900), Karasu

Értte(n)likd(e) / é(r)tte turğannı, le,  
... beř namaz(in) / qılğannı,  
Alsam allaynı wa / allıqma, oy teyrı,  
Almasam bilay / qallıqma(ñ).

*One who gets up very early,  
... prays five times,  
When I get married,  
I'll take one like that for my wife.*

Qoluna tıyaq a / alganna, oy, teyrı,  
Mij qoyn(u) izından /  
barğanna,  
Barsam allayğa wa / bar(l)ıqma, oy, teyr(i),  
Barmasam üyde / qallıqmaq.

*I'll hold myself aloof if she's not like that,  
One who takes a stick in his hand and oh gosh, drives a  
thousand sheep,  
When I get married, I'll surely only marry one like that,  
Or, I'd rather stay at home.*

Arbazına fayton wa / kirgenni, oy teyrı,  
Oneki tilni / bilgenni,  
Barsam allayğa wa / bar(l)ıqma, oy teyr(i),  
Barmasam üyde / qallıqmaq.

*One who has a coach driven in the courtyard,  
One who speaks twelve languages,  
When I marry, I'll surely only marry one like that,  
Or, if I don't, I'll surely stay at home.*

## ♣ Ex.4. Complaints of a young man about love, Holamhanova Afuažan (1963), Bezengi

Suw boynuna / barğanna  
 Suw bla birge / ži(y)larğa.  
 Bir-ék(i) iynarla / da men aythanma  
 Seni halleriñi / sınarğa.

*I went to the shore  
 To weep together with the water.  
 I'll sing some love songs  
 To learn how you are.*

Seni halleriñi / sīnasam, hanīm,  
 Amannan aman / žašsa sen.  
 Sennen igisin / dađı tapmasam,  
 İzlerne dep ay- / lanama men.

*If I learn how you are, my khan,  
 If you're worse than wicked.  
 I won't court anyone  
 Until I find a better one.*

Jün tarağan / qıyın boladı,  
 Taray bilmegen / qollağa.  
 Ėretten sayın / čığıp qarawčem  
 Sen a žörowče (žürügen) / žollağa.

*Carding wool is a hard job,  
 For hands that cannot comb.  
 I went out day by day to see  
 The roads that you walk.*

## ♣ Ex.6. Love song, performed by the semi-professional folklore ensemble of Nalčik radio

Bašibızdađı / ariw žulduzčuq,  
 Ol tawla / artına batad.  
 Ariw sıfatıñ / ėsimnen getmey,  
 Tañım aman bla / atadı.

*A fine little star above our heads,  
 It hides behind the mountains.  
 Your fine face is fading from my memory,  
 It dawns upon me amidst sufferings.*

Men žolğa čığıp, / allıña wa qaray,  
 Ėki kózümnem / bošayma,  
 Ul süymekligin / ėlge wa bilinip,  
 Bolmaz qayğığa wa / qalğanma.

*I got out to the road, waiting for you,  
 My two eyes are exhausted.  
 Boy, the whole village knows of your devotion,  
 And I am in incredible worry.*

## ♣ Ex.7. Song about Tauqan, excerpt from a lyrical song, Roza Teppeeva (1949), Bezengi

Tauqan tawlağa / ketgendi, alay  
 Taw kiyikleni / mararğa.  
 Keligiz, qızla wa, / ma biz barayıq  
 Tauqann(i) allına / qararğa.

*Tauqan went into the mountains  
 To hunt for mountain beasts.  
 Come girls, come!  
 Let's go and meet Tauqan!*

## ♣ Ex.8. Lament, Bašiev Maštay Mahmutovič (1928), Oğarı Malqar

Žamal da deyle, / Žamal da deyle  
 Malqarda qawğa / sözleqe.  
Way, qara qalla, / qan žauğand deyle  
 Žamal da čolpan / kózleqe.

*Zhamal is talked about, Zhamal is talked about  
 In angry Balkar words.  
 Alas, Zhamal's beautiful eyes are said  
 To have filled with black blood.*

Quru da qañadan / işlenğend deyle  
 Ullu Malqarnı / köpürü.  
 Qaysı oruslu / bolur ėdi anam,  
 Žan (meni) Žamalımı / ökülü.

*It is rumoured that the bridge of Great Balkar land  
 Has been built of dry planks.  
 Which Russian was, mother darling  
 The counsel for my Zhamal?*

Meni Žamalim, / woy, woy, ketkendi  
Ol Arustovha / qumačha.  
Žamalim kelse, / oy, men barlıqma  
Ullu Malqarğa / quwančha.

*My Zhamal, alas, went  
To Rostov for cloth.  
When Zhamal arrives, I will surely go  
To Great Balkaria for a feast.*

♣ Ex.9. Love song, Gilihova Ariukiz Ažievna (1900), Karasu

Bilabir (brigadir, ey, adir (alay) / bolsam ar alay  
Postroykağa / sallıqmañ.  
Da sen de meni wa / süyüp elseñ ğa,  
Qaçırıp ar alay / allıqmañ.

*When I am the brigade foreman,  
I will take you to the construction site.  
And if you love me,  
I'll elope with you, that's how I'll get married.*

Da túbüñdeyi / atçığın ña žaşı,  
Bardırallıqmısa / žürüşün.  
Kesim süymegelley / tiysem  
a Rasul añ  
(Ži)yrma žilg(a) éttirme / süzöysün.

*You must curb the horse under you, lad,  
It must walk slowly.  
If you touch me when I don't want you to, I say to the  
Prophet  
I'll have you gaoled for twenty years.*

Da túbümdegi / atçığım a, qızı,  
Bardırallıqma / žörüşün.  
Kesip süymegelley / tiysem da, oy, qızı,  
On jilg(a) édirirme / süzüsün (südüsün).

*I'll surely curb the horse under me, lassie,  
Let it walk slowly.  
If I touch you when you don't want me to, lassie,  
I'll sit in gaol for ten years.*

♣ Ex.12. Zikr - religious song recitation, Budaeva Nürziyhan Xusejevna (1928), Nalčik

Sözüm(ü) awalı / bismillyah,  
Ékinçi(si) – alham-/dulillyah,  
Salat-salam / payğambarğa,  
Ahlusuna – / ashatlağa.

*My first word is in Allah's name,  
The second is thanks to Allah;  
Greetings, glory to the Prophet,  
His relatives and disciples!*

Aña tabiğ / bolallağa,  
Din jolunda / turğallağa,  
Razı bolsun / sıylı Allah,  
Din jolunda / tursun illyah.

*To the faithful,  
To those who keep to the path of religion,  
May holy Allah be merciful to them!  
May they stick to the path of faith!*

Namaz haqın-/nan söyleyim,  
Tilibizde / nazm(u) aylayın.,  
Adamla a-/nılar üçün,  
Jürekle ju-/muşar üçün.

*Let me speak of namaz,  
In verse, in our language.  
That people shall understand it,  
That the hearts shall be moved.*

♣ Ex.13. Lullaby, Galiaeva Liza (1938), Oğarı Malqar

Böllaw-böllaw, / böleyim,  
Şaň(a) ahşılıq / tileyim.  
Žandan süygen / jan balam,  
Adam bolup / köreyim.

*Sleep, sleep, let me swaddle you,  
Let me wish you good.  
My child dearer to me than myself,  
Let me see you grow up.*

Žanımdan süy-/gen balam,  
Sense jürek / süygenim.  
Sen ırrahat / bolmayın,  
Tinçliq tapmayd / jüregim.

*My child dearer to me than myself,  
You are the one loved with all my heart.  
Don't be worried,  
Then my heart won't find peace.*

Jüregimi / quwançı,  
Jaşawumu / jubançı.  
Naqut-nalmas / taščığım,  
Gokka hans / balaçığım.

*The joy of my heart.  
My life's delight,  
My brilliant-diamond gem,  
My little flower.*

Bölley-bölley, / böleyim,  
Sağ(a) ahşlığı / tileyim...

*Sleep, sleep, let me swaddle you,  
Let me wish you good...*

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