folk music of the U.S.S.R.
compiled and with notes by
Henry Cowell

Ethnic Folkways Library Folkways Records FE 4535

BYELORUSSIA
RUSIA
MOLDAVIA
DAGESTAN
KARELIA
KARELIN
SMOLNSK
OSSETIA
TATAR
URALS-BASHKIR
KAZAKH
AZERBAIJAN
ARKHANGEL
TURKMEN
KIRGHIZ
Folk Music of the
U.S.S.R.

Recorded in the Soviet Union
Compiled and with Notes by Henry Cowell
Ethnic Folkways Library FE 4535 A/B
FOLK MUSIC OF THE U.S.S.R.

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BYELORUSSIA KARELIA SMOLENSK UKRAINIA GEORGIA AZERBAIJAN
MOLDAVIA DAGESTAN OSSETIA TATAR URALS—BASHKIR ARMENIA
TURKMEN KIRGHIZ UZBEKH KAZAKH TADJIK
Notes on Folk music and songs of the USSR
by Henry Cowell

One tends, mistakenly, to think of the U.S.S.R. as Russia. However, in the U.S.S.R. there are many peoples, and each people has its own music, although many of the musics are related. The folk-music of Russia is heard and known, and often has an over-all influence; but this is far greater in the Ukraine, Byelorussia and through the north and western parts in general. The southern and southeastern states have music which is different in each case, but is related to the old music of Persia. Music of the central peoples and east of the Ural mountains is a world of its own, inclined to use a five-tone scale identical with that of China, but improvised freely in two-part counterpoint, as Russians do, instead of maintaining the single-line melody, as Chinese do. During the last few years there has been an influx of migration into this region from Russia, bringing with it strong folk-singing and instruments; but so far the musics do not seem to have mixed.

There is a policy in the states of the U.S.S.R. of selecting the best folk singers and players, and training them to perform more and more music of their own background, and of encouraging composers from each state to write music strongly based on the folk-music, and for this music to be performed in folk style by natives. This bears some relation to "hill billy" music here - the same usually applied to music which stems from folk songs, but has been fixed up for radio or night club consumption. In the U.S.S.R. the product is more elaborate - it is as though the story of a ballad were made into a tiny opera for folk singers and players by a composer of the Southern mountains. This policy means that it is increasingly difficult to find totally untouched native folk performances. In this recording, however, every effort has been made to stick to the most indigenous material; material picked up by ear. It should be remembered that improvising chords by ear is common in these regions, both on accordion (called harmonica in the U.S.S.R.), on balaliakas, and in choral groups. In some of the Oriental states, such as Georgia and Turkmen, melodies are often played on bowed string instruments in intervals of perfect fourths and fifths, and the Orthodox Church still uses these open sounds in improvised choral singing much as they were used in Organum singing as practiced by all Christian churches about the 11th-12th century.

In the European part of the U.S.S.R., the modes (scales) used in folk music seem to have been picked up from the Orthodox church, which uses medieval Greek modes as preserved through the Byzantine culture. The favorite is a natural D minor (no C#) which uses improvised chords on the first and fourth tones of the mode, instead of the first and fifth tones, as in a conventional D minor. This mode is varied by using an F major chord at times instead of G minor, as a secondary chord. When a major mode is used, it often relies strongly on chords on the fourth instead of the fifth tone of the scale, as in Western European scales. The Dorian mode, as from D to D on the white keys of a piano (D minor with B natural instead of B flat) is another favorite.

In the row of Oriental states lying on the south border of the U.S.S.R., there is usually a drone tone, a single fundamental tone which remains sounding throughout, like the tones of a Scotch bagpipe. This gives a harmonic feeling, but as is never changes, there is no harmony in the Western sense. This exists not only in the bagpipe music of these peoples (in which the tone is much less strident than in Scotch pipes) but in much other music as well. This is in keeping with the general relationship between this music and that of the "dark ages" in Western Europe, where a drone bass was often taken for granted.

Folk dances of Russia and related states are apt to be in 2/4 meter with eighth notes, of which the 2nd and 4th are accented, and sometimes emphasized by whistles and cries. The rate of speed differs with different dances, but the tones are nearly always sharply separated. In the Oriental states dances may also be irregular in rhythm (5/8, 7/8, etc.) punctuated by small hand-drums and plucked strings. Some dances are purely instrumental, but all through the U.S.S.R. dances may be sung as well as played.

The official attitude (especially important in these states) is to preserve native styles through a gradual cultivation of each of their characteristics, rather than to train them into being like the traditional body of Western European music. If a performer picks up Westernisms by ear, however, it seems to be allowed to remain.*

*An example is in SIDE 1, Band 5. The performer has been allowed to practice the balaliaka until he is a virtuoso, and to introduce Western-type modulations and chord-changes which are obviously introduced by ear.

SIDE 1

BYELORUSSIA

Folksong (Moscow Radio Recording)

Two women sing the same little tune to the 2/4 rhythm, in moderate tempo, of a balaliaka. The tune is C,D,C,B,C, then a slide down to A through B flat; after which the plucked strings play the chords of C and G with a B natural.

Folksong (Moscow Radio Recording)

Woman solo singer with chorus, a cappella, in 2/4 rhythm. The mode is on G, with A, B flat and C, and sometimes a lower F leading up to G.

Folksong: from the village of Aziorchina

Women's chorus with harmonica (accordion). A modern tune in major mode, modulating to the dominant, but the chords and key change are probably picked up by ear.

KARELIA S.S.R.

Beautiful Maiden 23887(a) RUSKEY HEICHUT

A woman's chorus with soloist, and harmonica, in the typical slavic mode like a natural minor, but with the main contrasting chord on the fourth degree of the scale instead of the fifth degree, as in Western European minor.

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SMOLENSK OBLAST

Psaltery Tune 26252 (a)

Virtuoso instrumental playing on the balaliaka - a dance in 2/4 with some very fast tones.

MOLDAVIA S.S.R.

Kishinev (Near Rumanian border) Doyna

Plucked strings and clarinet in a fast dance, in which the rhythm, after changes, settled down to the following background:

DAGESTAN S.S.R.

Folksong: Spring Time a Dargin Song

Woman's voice with balaliaka, free rhythm, instrumental interludes. The A minor chord prevails; the secondary chords which always lead back to it are the major triad on the third above, and the major triad on the lowered seventh below.

OSSETIA: Middle Caucasus (North) in the middle of peninsula "Tsola" Humorous Song 9466

A mixed chorus in which the women sing fifths and octaves in almost a pure organum style which must have come into the Caucasus through the Orthodox Church about the twelfth century. The voices have rehearsed together, but are probably taught their parts by ear.

SIDE II

UKRAINIA S.S.R.

Folksong: There's a Well in the Field 9570

Women's chorus a cappella. Sprightly and rhythmical, but not a dance. There is improvised harmony, and some counterpoint. Chords of the reiterated phrase begin on A minor; then G major, C major, G, A minor and down to G, F#, and E major. An F natural leads into the G chord, so one has the juxtaposition of G and G#, and of F and F#.

Arkan "Hutzulski Tanec COL. 108612

Folk orchestra, tambour, clarinet, bass, etc. in 2/4. It is in minor, with the relative major used as the main secondary chord. Chords are by ear. There are many off-beat accents. High rattles and a harmonica are added.

GEORGIA S.S.R.

Lezhinska

A well-played tar (plucked string instrument of Persian origin). The D minor chord is tonic; sometimes D, G, C are used as a chord, sometimes C, E, G, and sometimes to the latter is added a tone between B and B flat.

Western Georgia Humorous Song 9289

Mixed chorus in fast, rhythmical 2/4 Russian style, with major scale and tonic-dominant chords. The principal phrase, however, starts on the subdominant in ordinary slavic style. It is hard to tell whether this has been rehearsed, but is in any event very attractive.

AZERBAIJAN S.S.R.

Ugam

Solo bagpipe, drones on E and later A, scale is E, F, F#, minus, G, A (as main secondary tone) and B. Combination tones of low E and A can be heard at times. These are acoustical phenomena, not made by any actual fingering of the lower tones, but produced acoustically by a combination of vibrations of upper tones.

"Kurd Shakhnaz" 9523

Pipes with a drone tone in the middle and ornamented chanter tones up to a third above and a third below, accompanies a male singer who trills and yodels in seconds and thirds in the old Persian manner which has been adopted for many centuries by Azerbaijans. Drumming is added in the middle, and there is a fantastic trill at the end.

URAL. BASHKIR S.S.R.

"Gulnazira" 19023a

Harmonica orchestra, with some bass chromatic tones probably picked up by ear. Women's voices in improvised intervals (two-part harmony) along the pentatonic (five-tone) scale which is also used by the Chinese.

SIDE III

ARMENIA

Yorovan Wedding Dance 13032a

Folk orchestra, bowed and plucked strings, high flute, high and low drums, in a fast, rhythmical 4/4. Mode of D, E flat, F#, G, A, B flat. D and G are the important tones.

Folksong "Khnaminer" T. Khanum ensemble 23783a

Orchestra with a solo woman's voice. Mode the same as in cut 1, with the addition of C#, D, E, F natural above the top B flat.

Folkdance "Unabi" Folk trio 13037a

Orchestra in 3/8, using the first five tones of the major scale, but with an occasional lowered seventh. The fourth degree is often the important secondary tone instead of the usual dominant on the fifth.

Folksong "Ekhoe Jan" 17036

Small orchestra (high drum and piccolo come out especially) in a bouncing 2/4 rhythm. There are
Rustambo伊gamberdiyev is the oldest potter in Shahrisabz, a town famed for its pottery.

Wounds of cotton are typical features of the storing-place in Tashkent Region.

The Kalyan Minaret in Old Bukhara

A pasture of the Ak Kopchigai State Farm
Shifting sands in the Kara Kum Desert

The wharves in Krasnovodsk

Cotton-pickers at work

Sheikh-Sherif Mausoleum (12th century) and minaret (14th century)
Summer pasture lands of the Batikyan Collective Farm, Nor Bayazet District

Fields of cotton.

Gathering the harvest on the Vardablur Collective Farm, Stepanavan District

An ancient temple on an island in Lake Sevan.
Apple picking at the Dimitrov Collective Farm, Kurgan-Tyube District

Piling cotton at the Orjonikidzabad Collecting Station

A flock of Hisar sheep in a mountain pasture

Testing cocoons

Part of the ancient city wall and remains of tower in Leninabad

TAJIKISTAN
three voices which answer each other spiritedly, as in a folk operatic skit with repeated verses.

"Machkal" Duduks instrumental 12069
Bagpipes in free rhythm, with a drone on D. The mode includes microtones: D, E flat, E flat plus, F partly sharp, G, A, B flat, B flat plus, C. The tones also slide freely. They are softer than in Scottish war pipes, but the effect is especially strange-sounding to unprepared ears.

Shirak Folk dance with Tara 2214 cut 4
An instrumental 2/4 dance, pipes and plucked strings, with a drum entering in the middle.

"Asor Arazy Es Gnatsam" Folk song by gusar Sherani 2213
Orchestra-drum, plucked strings, soprano solo, an allegro dance in syncopated 3/4. The melody is on four tones - A, B, C, D, with A and D the principal tones.

"Maralik" folkdance 2 duduks 2213-4
Orchestra with voice, on first five tones of D major. There are many strange slides and grace-notes which fall away from a tone after it has been sustained, on the bagpipes. There is lots of rhythmic fast drumming.

SIDE IV

TADJIK S. S. R.

The Dancing Girl (Friends Recording)
D Cut 1. Women's chorus with plucked strings, rhythmic but irregular 2/8, 3/8, etc. one after the other. Sometimes open consecutive fifths are improvised, perhaps a vestige of organum which is still retained by the Orthodox Church of this region. The mode is unusual - Phrygian, with D, E flat, F, G, A, B flat, C, D.

UZBEKH S. S. R.

Song of the Cotton Picker (Friends Recording)
High drum, bowed strings, woodwind, male solo; low drum gives first beat, high drum eighth, two sixteenths, two eighths. Rhythmic dance. The mode is a mixture of dorian and mixolydian; from D to D on the natural tones, with G as tonic.

KIRGHIZ S. S. R.

"Komuz" 4195a 1
Rhythmic 2/4 with plucked strings. Baritone solo, with accompaniment often a fifth below the voice. The mode is dorian, with the fifth below. The second eighth note of the 2/4 is often accented, and there are other dance-stimulating syncopations.

"Kubanam" folk melody (Komuz) 4195a 5
A virtuoso on plucked strings, rhythmic, in 4/4, but with sudden changes of tempo taking the place of the ritard expected in Western music. D (up to) G (up to) Care the main tones, with, F, A, B, and high D as obvious secondary tones.

TURKMEN S. S. R.

"Yandym Leili" (2 dutars and gydzhak) 24826a
Plucked strings and high woodwind, melody in fourths. Mode changes from dorian to mixolydian (like natural minor, with sometimes minor, sometimes major third). The fourth below the melody persists, and the final chord consists of two perfect fourths on top of the tonic!

"Gosel Son (You, Beauty) (dutar, gydz hak) 25935a
Mezzo-soprano solo, with drum, flute, bowed strings. Very unusual glottal trills and slides and almost percussive clicks in the voice, all imitated on the little bowed strings. Mixolydian mode (as from G to G along the natural tones) with sometimes B and A flat.

"Pakhtachi Gozel" (Beautiful Cotton Picker) 25932a
Male vocal solo, drums, bowed strings. Glottal trills, and single tones varied in quality as they are held, sometimes in regular rhythm of different qualities. Dorian mode, with sometimes the fourth, and sometimes the fifth tones in places of importance. The E flat and B are sometimes 1/2 flattened.

TATAR S. S. R.

"Apipya" 9491
Jaw harp (Jew's harp) with the addition of a folk flute in the middle, especially clear and well-played. This curious instrument, in which a sound is made in the mouth, and pitch given to it by changing the resonating cavity of the mouth so that it resonates first one, and then another tone, is known to folk-musicians almost all over the world. In this case the scale is pentatonic-G, A, C, D, E, G.

KAZAKH S. S. R.

"Kalka" (dombra) 7847
Voice with plucked strings, high and low. There are open fourths and fifths together. The scale reminds a Westerner of major from middle C to the D a ninth above; but the structure is with G in the center as the main tone - and all the major tones a fifth down, and a fifth up.

Folksong "Pan Koylek" 18447
Tenor solo, with drum and plucked strings, and another tenor humming, often in consecutive fifths or fourths. The mode outlines a dorian mode, in pentatonic form, omitting the second and sixth degrees. The seventh degree is a bit more than a whole step below the high tonic.
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FOLK MUSIC OF THE U.S.S.R.

SUPPLEMENT

Text, transliterations and translations by:
Maya Derugin, Evelyn Keuroghlian, Romana Babikut, Kodalbergen and Ray Lord.

Edited by Arthur Kevess

SIDE I, Band 1: COUPLES

Couplet songs are very common in the U. S. R., and in many other countries too. Around the fire, or in camp, or at other gatherings, some play instruments while others think up and sing their own verses. Sometimes the couplets are humorous, sometimes sad.

In this way, the present song was composed about life on a collective farm, or kolkhoz.

A thought brings a thought,
A thought weighs on my heart,
I don't know how I'll survive
Until our pleasant rendez-vous.

My happy voice
Rings here and there,
Come out, my dear friend,
Even if only for a few minutes.

Somewhere the light shines,
The road goes far,
My friend is not coming,
Worry is in my heart.

My dear girl friend,
My good friend,
Why are you sad?
What troubles you?

If only there were no wind in the field,
If only there were no frost,
If only more young men
Would come to our kolkhoz....

Do not grieve, my friend,
And don't be sad,
Some men from far away
Have come to our kolkhoz.

All of them are young,
Energetic, well built-
Excellent tractor drivers
Have arrived at our kolkhoz.

My dear girl friend,
I'd like to ask you a question:
Is it for a long time, or not,
That they have come to our kolkhoz?

They have come here
Not for an hour but for always,
To work in the M. T. S.,
* For kolkhoz labor.

* Motor tractor station

SIDE I, Band 2: BLACK ALDER

This is but one of the many Russian songs, of similar title, that introduce the image of the popular black alder shrub.

Oh черемуха ты густенький кусток,
На черемухе лазурный цветок.

Ой як ли як ёй як,
Ой як ли да ли да як як.

На черемухе лазурный цветок,
Далеко в поле белеется.

Ой як....

Далеко в поле белеется.
Огнень зеленеется.

Ой як....

Огнень зеленеется.
На все поле краса станет.
Ой як....

На все поле краса станет.
На все поле на четыре стороны.
Ой як....

На все поле на четыре стороны.
А кто-то у нас хороший пригон.
Ой як....

А кто-то у нас хороший пригон.
И кто-то чернобровый черномаз.
Ой як....

И кто-то чернобровый черномаз.
Ой и что-ж и черномазушка та.
Ой як....

Ой и что-ж и черномазушка та.
И кто у нас по садику прошел.
Ой як....

Ой и кто у нас по садику прошел.
Ну и кто-то по зеленому саду.
Ой як....

Duma duma nagonyayet
Duma na sertze lezhat,
Do priyatnoy svidanii
Ya ne znam kak dozhit.

Moi veselyy golosotsek
Haastatama tan i tut,
Vydii milyi na svidanie
Khot na nekolko minut.

Gde to svetit ogoniok
Dal'nyaya doroga,
Tehtoto milyi ne idiot
Na duhe trevoga.

Doroga moya podruchka,
Doroga khoroshaya,
Ot tehvo ty magrustali?
Tehto tebym vstravoishlo?

Kaby vo pole ne veter,
Kaby vo pole ne moros,
Kaby bol'she ukhazhov,
K nam priekhalo v kolkhoz.

Translation

My happy voice
Rings here and there,
Come out, my dear friend,
Even if only for a few minutes.

Somewhere the light shines,
The road goes far,
My friend is not coming,
Worry is in my heart.

My dear girl friend,
My good friend,
Why are you sad?
What troubles you?

If only there were no wind in the field,
If only there were no frost,
If only more young men
Would come to our kolkhoz....

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And don't be sad,
Some men from far away
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Excellent tractor drivers
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My dear girl friend,
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Is it for a long time, or not,
That they have come to our kolkhoz?

They have come here
Not for an hour but for always,
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На черемухе лазурный цветок.

Ой як ли як ёй як,
Ой як ли да ли да як як.

На черемухе лазурный цветок,
Далеко в поле белеется.

Ой як....

Далеко в поле белеется.
Огнень зеленеется.

Ой як....

Огнень зеленеется.
На все поле краса станет.
Ой як....

На все поле краса станет.
На все поле на четыре стороны.
Ой як....

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А кто-то у нас хороший пригон.
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Ой як....

Ой и кто у нас по садику прошел.
Ну и кто-то по зеленому саду.
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Kaby vo pole ne veter,
Kaby vo pole ne moros,
Kaby bol'she ukhazhov,
K nam priekhalo v kolkhoz.

Translation

A thought brings a thought,
A thought weighs on my heart,
Ну и кто-то по зеленому саду.
Тут по садику Иванушка прошел.
Ой лили.

Тут по садику Иванушка прошел.
По зеленому по...... саду.
Ой лили.

Transliteration
O! тосеромушка ты густе"кий кусток.
Na тосеромушке лазуровый татвок.

Chorus:
O! лили да лили оi лили,
O! лили да ли да лили лили.

Na тосеромушке лазуровый татвок.
Далеко в поле белейется.
O! лили.

Далеко в поле белейется.
Ограции зеленейтса.
O! лили.

Oграции зеленейтса.
Na все поле края стелитса.
O! лили.

Na все поле края стелитса,
Na все поле на татетри стороны.
O! лили.

Over the whole field beauty spreads.
Over the whole field, in four directions.
Someone is nice and handsome.
La la...

Someone is nice and handsome,
And someone black-browed and dark.
La la...

And someone black-browed and dark,
O and so what, you are dark-haired too.
La la...

O and so what, you are dark-haired too,
O and someone has walked in our garden.
La la...

O and someone has walked in our garden,
So someone has walked in our garden.
La la...

So someone has walked in our garden,
Here in the garden Johnny* has passed.
La la...

Here in the garden Johnny has passed,
In the garden, the garden.

* English equivalent of Ivanushka
[diminutive of Ivan]

SIDE II, Band 1: THERE'S A WELL IN THE FIELD

Ой у подъ криниченька
Сидя руда я
Ой у подъ криниченька гоп
Сидя руда я
Там холодна водиченька
A,я я.

Ой там Роман воли пасе
Сидя руда я
Ой там Роман воли пасе гоп
Сидя руда я
Катерина воду несе
A,я я.

Ой отв Роман жартувати
Сидя руда я
Ой отв Роман жартувати гоп
Сидя руда я
З відер воду вививати
A,я я.

Ой Романе Романошу
Сидя руда я
Ой Романе Романошу гоп
Сидя руда я
Не дій воду на сорочку
A,я я.

В мене мати не рідна
Сидя руда я
В мене мати не рідна гоп
Сидя руда я
Буде бити цей ляшати
A,я я.

Буде бити цей ляшати
Сидя руда я
Буде бити цей ляшати гоп
Сидя руда я
Щей Роману докорати
A,я я.

Уй знай Нато що сказати
Сидя руда я
Уй знай Нато що сказати гоп
Сидя руда я
Щоб не била тебе мати
A,я я.

Роман чорний я рудава
Сидя руда я
Роман чорний я рудава гоп
Сидя руда я
Як зйдемось буде пара
A,я я.
All I have is a...

A, ya, ya.

Sida, ruda,

Oh, Kitty, you'd better know what to answer,

Side, ruda, ya.

Oh, Kitty, you'd better know what to answer, ho!

Side, ruda, ya.

So that mother won't beat you, A, ya, ya.

Roman's dark-haired, I'm a redhead,

Side, ruda, ya.

Roman's dark-haired, I'm a redhead, ho!

Side, ruda, ya.

We'll make a pair when we get together, A, ya, ya.

SIDE II, Band 2: HUTZUSKI TANEC

Any, хощі покажіть нашим дівчатам

ко ми пограємо - Давай, давай.

Translation

Ana chilologi yozan xivornat

szzo my potrafymo!

Davay, davay!

Translation

Come on boys, let's show our girls

what we can do!

Come on, come on!

SIDE II, Band 6: KURDISH COQUETTE

Translation

Azerbaijan

Kurd Shahnaz

Har kasun balam ai darda san tak puzaлим

Dare delbari var khooshhal on hali var

Dunya da dardasi var uluran hai val

Gurkhuran balam, gal habibi, gal habibi gal habibi

Gurkhuran nash elega chukh

Bakhan yaman khoosh-bakht-tor har kasi

Haaratan ajab guzleri var ai balam

ai dada hi bala uluran

Gal ai yasha padrine ai hala bigane san ai

Gal guzlarune mushtari var

Gal gurum gal gurum kimin zarasan

Gal gurum gal gurum kimin zarasan

Har kimin puza lazakan dari san

Har kimin puza lazakan dari san

Gal ai guzal

Gal ai puza

Guzal san uluran aman

Aman

Translation

To whom do you belong? Only you are beautiful.

He who has a beloved like you

Has the world, and needn't worry about anything.

Ah, I am dying for you, oh-oh-oh.

I am afraid, my dear, come my love, come my love,

I am afraid you are flirting too much.

I envy the lucky man who possesses you,
Your wonderful eyes are killing me:
Ah, I am dying for you, I am dying.
Come dear, ah-h-h-
Now, ah, don't be a stranger, ah-h-h-h.
Come, I have a customer for your eyes,
Come, I am dying for you, I am dying.
Ah-h-h-h.
Now, ah, don't be a stranger, ah-h-h-h-h.
Come, I have a customer for your eyes,
Come, I want to know whose sweetheart you are,
Whose eyes your beauty charms,
Whose eyes your beauty charms,
Come, beautiful,
Come, beautiful,
I am dying, ah-h-h-h-h-h-h.
Ah-h-h-h-h-h-h-h.
(Translated by Ray Lord)

SIDE III, Band 2: WEDDING SONG

Welcome us,
Our dear in-laws.
We have come on one condition,
By command of the groom,
To take your daughter
And have a wedding this Sunday.
(Repeat last two lines)

You are welcome, in-laws,
But these two are not suited to each other.
Let her not go but stay home.
Our girl will not be a bride.
However he tries, whatever he does,
He will not take our girl for a bride.
(Repeat last two lines)

CHORUS:
With arched brow and golden hand,
Our girl is a rose petal.
(Repeat)

Welcome us,
Our dear in-laws.
Your daughter has given her word,
We have brought the good news,
That she's going to go to city hall,*
So have a wedding with all the trimmings.
(Repeat last two lines)
Oh, we have been disgraced.
In-laws, you are welcome.
But yesterday one, today two,
How did they come to love each other?
Secretly they got to each other.
The bride and groom are clever.

CHORUS:
With arched brow and golden hand,
Our girl is a rose petal.
With arched brow and golden hand,
Our girl keeps her word.

* The word nakshid does not actually mean city hall, but in the villages this is where the civil ceremony weddings take place.

SIDE III, Band 4: YEGHOS Djan

Transliteration
Yeghso needel kov ke kte.
Magon yekeel door kete tzetze.
"En ov el?"
"Magon e."
Yeghso kooze, shad ban kooze.
Arevodcon door chit bana.
Magon kera kordam kote.
Inch vor yari sirde cooyena.
Ho ho ho ho ho ho Yeghso djan.
Ho ho ho ho ho ho Yeghso djan.

"Godi kooze edaf sharatz,
Machik kooze vashov karadz."
Oghdrock mechkin gooli kooze,
Oghdrock votkin mechik kooze.

"Achkie vera gnam arnom,
Ko karoditz mi togh arnom."
Ooze, Yeghso, eli ooze.
Ase el inch ke kesse.

Ho ho ho ho ho ho Yeghso djan.
Ho ho ho ho ho ho Yeghso djan.

"Madnotz koozem gober sharaz,
Akmots koozem namak grem."
Tzootsamanin madnotz kooze,
Sartam kti aknots kooze.

"Ase el inch kooze arnom,
Siroon Yeghso, sharad danem."
Ooze, Yeghso, eli ooze.
Ase el inch ke ke seme.

Ho ho ho ho ho ho Yeghso djan.
Ho ho ho ho ho ho Yeghso djan.

"Zardet koozem vezee kahats,
Sirset koozem heve khaghas."
Marklak vezin zarder kooze,
Man sirz kooze ban zer kooz.

"Ed inch asir, im Yeghso djan,
Ko ed yaghnik serdin khoorab.
De doree hats, ay dinver.
Dez inch a kez berel nver.

Ho ho ho ho ho ho Yeghso djan.
Ho ho ho ho ho ho Yeghso djan.

Yeghso nessel shad ban kooze,
Magon yekeel door kete tzetze.

Translation
Yeghso is sitting, milking a cow,
Hago has come and is knocking at the door.
"Who's there?"
"It's Hago."

Yeghso wants a lot of things.
She doesn't open the door in the morning.
KOMUZ

Translation

The komuz invites us to sing a song,
So let us sing a song about the komuz,
Let us hold in high esteem
The komuz that our ancestors played.

It is made from the wood of the plum tree,
Its case from that of the fir.
It has three strings soft as silk
And had been groomed and looked after like a race horse.

I wrote a song about my komuz.
I sing many songs, accompanying myself.
I learned to play it when I was young,
Confiding in it all my secrets.

When the komuz plays its melodies,
My voice is attuned to it in song.
When I play it, holding it in my hand,
My voice becomes more and more beautiful.

When the people of Kirghizstan listen to these melodies
Their hearts become happy,
And when I hold my komuz in my hands
I feel like singing many songs.

Let us sing, my komuz,
About mountains on which deer and doe roam,
And our people who are full of pride and honor,
Let us sing about them, my komuz.

And the geese that swim in the lakes,
Let us sing about them, my komuz,
And the precious ores from the mines,
Let us sing about them, my komuz.

About men who defend their country,
Let us sing, my komuz
About our country, teeming with riches,
Let us sing, my komuz.

Spin out your melodies for me, my komuz,
All the words of my song are for you,
Let us sing a song
For the Soviet people who live happily.

(Translated by Kudaibergen)

KALKA

Translation

The name of this song is Kalka,
It is known to everybody because it has long been sung.
Because I longed for my dombra so much
My fingers hurt, playing it.

I thought with sorrow of Kalka
Till there was no more strength left in my heart.
When I remember my love with yearning
I do not know what to do with myself.

I pick up my two-stringed dombra
And sing twelve different tunes.
Like the young bird learning to fly
I try not to lose hope.

(Translated by Kudaibergen)