

FOLK MUSIC OF THE S. S. R. MIDDLE EAST

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MUSIC LP

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FOLKWAYS FW 6916 (FP 916)

Folk Music of S.S.R. Middle East

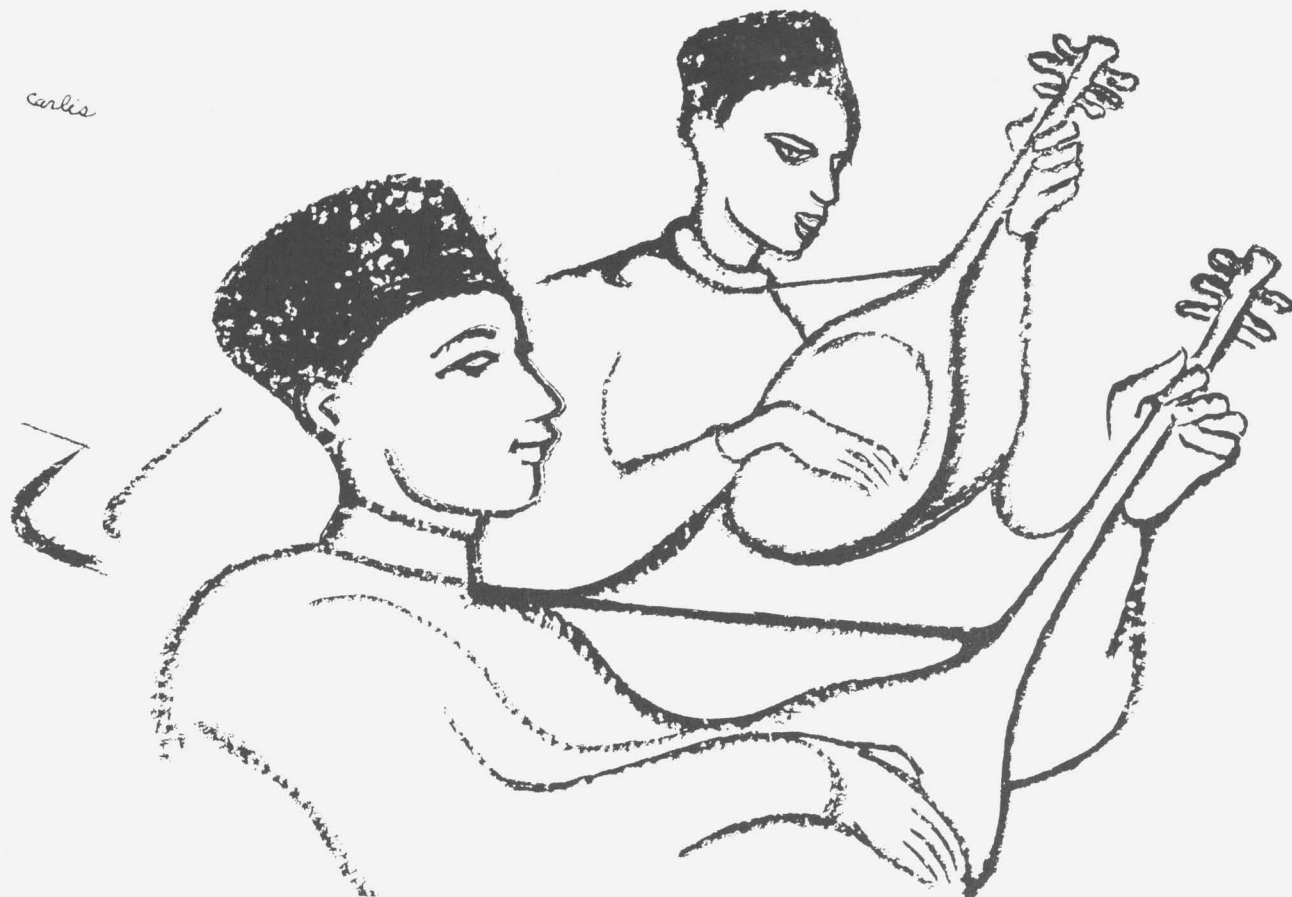
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FOLK MUSIC OF THE S. S. R. MIDDLE EAST

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MUSIC LP

There is a belt of music among the peoples of the Southern Soviet Socialist Republics, extending from Turkey on one side to Tibet and China on the other. These Mid-Oriental peoples are traditional singers and players; while there is great variety and style difference between the various groups among them, there is also a common pattern which differentiates their music from that of any other part of the world. The vocal styles, and ways of playing are handed down by oral tradition which is preserved with a great deal of exactness, and which seems to extend in some cases back to the musical culture of ancient Persia. These vocal and instrumental skills have been taught by good performers to talented younger ones without going through the medium of written-down notes until very recently, when there has been a good deal of interest in writing down traditional music (with the usual loss of subtleties) and even in using some of it as background toward the development of a more cultivated composed style. Local creative talents are encouraged to make use of local traditional material in their compositions.

The present record, however, is of traditional performers who do not use notes, but who compete in well-established historical ways of doing things. Different scales or modes, and different rhythmic designs in the dances mark the musical products of different peoples and districts; but there are common characteristics of incisive fervor and intensity with practically no let down from beginning to end, both in singing and playing; and there is throughout a complete conviction that the participants are having fullsome and concentrated pleasure, sometimes extending to almost riotous fun.

Love is the most popular subject of which to sing, and there are three main styles - singing alone, which is the oldest and most florid, and also the freest rhythmically; singing with accompaniment of a plucked string instrument (usually a tar, with long neck and double body under stretched skins), or pipes, in which there is a somewhat more rhythmical style; and finally singing with larger groups of instruments which play together by ear very rhythmically indeed, for dance purposes, and into which the singers sometimes inject brisk rhythmical adornments. In the latter sort of music, there is always a strong impression of lots of people having a hilarious good time. Good drumming, sometimes quite rapid and syncopated, is always a feature; there are several kinds of plucked string instruments, sometimes in families of assorted-size mandolins (like Russian balalaikas or Serbian tambouritzas). Then there are

flute-like pipes, and oboe-like double reed pipes, and sometimes a bowed instrument, the rebab, imported from Persia. In many places no respectable woman may be heard to sing, but the men make up for this by developing very high ranges (not falsetto, but fully supported tones). There are several styles of vocal ornament quavers, trills, and wide glottal-stop trills like rapid yodelling.

Since the tunings are apt to vary with individual instruments, but differ from Western norms only slightly, I have transposed all modes with a major third to appear with C as the keynote, and all modes with a minor third with A as keynote, for purposes of comparison.

Side I, Band 1 (Azerbaijan) Opens with an unusual bagpipe in which the drone tone is in the middle, with notes a whole step down alternating with notes a half and a whole step above; the drone is usually sounded between each of the others. The high tenor voice enters with the same tones, except that the note above the drone is a slightly raised half step, and sometimes at the climax of phrases goes a bit higher than the pipes. The first part of the cut is in non-rhythmical style, but toward the middle of rhythmic drum pattern is added, turning the song into a dance-song.

Side I, Band 2. A lively girls' chorus singing the beginning of melodies which are answered and continued by a men's group, often with tones a perfect fifth apart, like medieval organum. The girls (starting from the top down) sing A,G,E,C. The latter note is unexpectedly harmonized by F, which goes down to D, B flat, and up to C. the melodies continue with similar relationships - the girls and men singing in independent modes from each other, in antiphonal counterpoint.

Side I, Band 3 (Tartar) Opens with a "Jew's harp" solo, in 4/4 meter, three measures of eighth notes followed by one measure of four eighths plus a half note. A flute later joins in a pentatonic melody which may represent Chinese influence (C,D,E,G,A,).

Side I, Band 4 (Tadzhik) A tenor solo with tar accompaniment. The tar surprisingly uses at times two strings plucked at once, producing the beginnings of chord effects (sometimes C and B together, going down to G and sometimes in consecutive fifths with the tenor). There is also the beginning of counterpoint, with intervals in fourths, fifths, sixths and sevenths from the drone, or foundation tone. The rhythmic figures are rather simple - a quarter-note beat divided on the tar into sixteenth, eighth and sixteenth, or two sixteenths plus an eighth note, etc. There are two drums, tuned to the keynote just

an octave apart, two lower octave an eighth note, the upper octave the two sixteenths following. This forms a simple rhythmical counterpoint with the tar, and the tenor sings freely a third rhythm above the instruments.

Side II, Band 2 (Tadjik) A dance with background of orchestra and drums, the latter in 6/8 with almost equal eighth notes in which the first of each three notes is a shade longer. There is an appealing woman's voice, in a rhythmical major-scale melody, in popular folk manner.

Side II, Band 3 Another dance with orchestra and drums, the latter fast and often syncopated. There are many sizes of mandolin-like instruments, and a highly ornate oboe-like pipe. The main mode is minor: A, with a leading G from below, going up through B, C, D, E, and F. There is, however, a modulation and shift of basic drone tone in the middle.

Side II, Band 4 (Kazak) A man's vocal solo with accompaniment on a low plucked string instrument which opens the record with a solo line; but it later plays consecutive perfect fourths with the voice, producing to Western ears a strange effect, yet which is thought to be a vestige of tenth-century organum as practiced in church music of Italy and Greece. The scale is major.

SIDE I, Band 1. KIURD SHAKHNAZ AND TESNIF.

This is an old Azerbaijanian folk song. Azerbaijan is a part of South Caucasus. It consists of two parts; one is today Soviet Socialist Republic, its capital city Baku (population 3,500,000, area 33,196 sq. miles) the second part belongs to Persia with Tabriz as its capital city.

This song is accompanied by Doodook, Zurna and Gaval. The Doodook plays the melody, the Zurna keeps harmony and Gaval which comes in later, keeps the rhythm.

The young man was in love with a young lady whose father wouldn't permit his daughter to marry him because he was poor. The young man, in sorrow, sang this very sad song without rhythm:

Everyone has his own chosen sweetheart as I have chosen you, and I am lucky because of your beautiful eyebrows. I am dieing believe me, ah! ah! I am worried my darling, my honey, my sweetheart.

Then he saw her on the balcony. His sad melody turned into a joyous one. At this point the Gaval begins with a strict rhythm pattern:

Come to me, come to me
Whose Beloved are you
Come to me, come to me
Whose Beloved are you
What kind of husband are you looking for
What kind of husband are you looking for
Will you stay or are you leaving me
Will you stay or are you leaving me
.....

The song ends with a short free cadenza.

ORIGINAL WORDS IN AZERBAIJANI LETTERS

H r kesin bala bax d hrid s nin tek g z lim
dijim bir dilb ri var. O qaslar n halin
dynjada n d rdis ri var. Olyr m haj dad, haj aman...
Qorquram bala bibim, s li bibim, jari bibim.
qorquram naz il n coq baqam jaman goz kasiba haj
gor m h sr tin acan gozl ri var. Olur m haj dad,
haj bala olur m. C surlar q brini anasi n dir bigan
salar, aqlajanda gez lim gozl riv nisl ri var.

G l gorym, g l gorym kimin jarisan
G l gorym, g l gorym kimin jarisan
Hanki igitl rin baxandarisan,
Hanki igitl rin baxandarisan
Cajanadan durub ged r qal san,
Cajanadan durub ged r qal san
Haj aman.....aman.....

ORIGINAL WORDS IN ENGLISH LETTERS

Har kesin bala bakh dahrida sanin tek gozalym
diyim bir dilbari var. O kashlarin halina dunyada
na dardisari var. Oluram hay dad, hay aman.....
Korkuram bala bibim, sali bibim, yari bibim.
Korkuram naz ilan chok bakam hay bala oluram.
Josurlar kabrini anasi nadir begana salar.
Aghlayanda gozalim gozlariva nishlari var.

Gal gorum, gal gorum kimin yarisan
Gal gorum, gal gorum kimin yarisan
Hanki igitlarin baxandarisan
Hanki igitlarin baxandarisan
Jayanadan durub gedar kalisan
Jayanadan durub gedar kalisan
Hay aman,aman.....

SIDE I, Band 2. A DAGHLAR (Mountains)

This is a Daghestan folk song describing the mountainous homeland of the Daghestan people. Daghestan A.S.S.R. is a part of North Caucasus, its capital city Makhach - Kala.

The choir is not accompanied by any instruments. The male voices sing harmony while the female voices sing melody continuously. It is modal polyphonic vocal music. In it they describe the beauty of the mountains, the flowers and the water from the mountains that makes the flowers beautiful, the beautiful girls and handsome boys.

ORIGINAL WORDS IN DAGHESTAN LETTERS

Ortasinda bir turli vunda p rd var
 Vundan vv l p rd nin vipaqasi var
 D rdi kopg savqa ozimizda var
 D rdli dara tep li sijasati var
 Ortasida qararli sanli p rd var
 Japma-jatar b hrli f ras ti var
 P rd - p rd igitl r ojnar send var
 Zulfi qafar d vl tl r ojnaqi daglar
 D rdli - dara d rdin b rimizd var
 Dag uzunda bedar edi soqan soqanlar
 Dara tep taqmin qurbanli daglar
 Tas uzukli taglari jl nc taglar
 Var - joqini dag basib arqasi su var
 Calib ojnar qizlar arqasi qaval
 T p gozli qalin sacli qizlar var
 Juzin juvar gas - gozind bir ajna var
 Jiqgi jaqar kol kibi p rd xali var
 Bir kun jaqar uqarib bundagi baqlar
 D lib - tepib igitl r send capurlar
 H r cocigi daglari jaziq a daglar

ORIGINAL WORDS IN ENGLISH LETTERS

Ortasinda bir turli vunda parda var
 Vundan avval pardandin vispaghasi var
 Dardi kopga savgha ozimizda var
 Dardly dara tepaly siyasaty var
 Ortasinda kararly shanly parda var
 Yapma - yatar bahrly farasaty var
 Parda - parda igitlar oynar senda var
 Zulfi kafar davlatlar oynaky daghlar
 Dardly - dara dardima barimizda var
 Dagh uzunda bedar edi soghan sokanlar
 Dara tepa takmin kurbanly daghlar
 Tash uzukly taghlary aylancha taghlar
 Var - yokini dagh basib arkasi su var
 Chalib - oynar kyzlar arkasi kaval
 Tepa gozly kalim sachly kyzlar var
 Yuzin yuvar kash - gozinda bir ayna var
 Yighgi yaghar kol kibi parda khali var
 Bir kun yaghar ugharib bundagi baghlar
 Dalib - tepib igitlar senda chapurlar
 Har chojoghi taghlari yazik a taghlar

SIDE I, Band 3. (Tatar folk dance) APIPA.
 Starts with Kobiz and later accompanied by flute.
 (Kobiz - is an old musical instrument, used by girls in the passed centuries.) Apipa is the name of the girl.

The dance is mostly by a girl and a boy. It is very fast. The girl is trying to give the impression that she wants to run away from the young man. But everybody can realize that she wants to meet him.

The young man dancing very fast tries to look at her face from right and left many times, but she turns her face and tries to go away.

Finally the girl and the young man continue their dance very friendly and smiling, holding hands and finishing the dance in the same way. The chorus sings:

<u>pip ; (in Tatar)</u>		<u>Apipa; (in English letters)</u>
Bas q6z6m pip	) 2	Bas Kizim Apipa
Sin basmasan min basam!	)	Sin basmasang min basam!
Sinen basqan ezl ren	) 2	Sining baskan izlaringa
Mind kiterrep basam	)	Minda Ketirip basam.
Bas-bas ezen	) 2	Bas- bas izina
Kyz tim sen yzen	)	Koz timasin ozina
F rest l r qanat c jsen	) 2	Farishtalar kanat jaysin
Sinen, basqan ezen,	)	Sining baskan izinga.
Bas q6z6m pip	) 2	Bas Kizim Apipa!
Sin basmasan minbasam!	)	Sin basmasang min basam
Aqt6q q6 6mm6n, tuj6nda	) 2	Aktik Kizimning tuynda
Bas6p qal6jm icmasam	)	Basip kalim ichmasam.
Qalfa 6n6 Kyt r - Kyt r	) 2	Kalfagingni Kotar- Kotar,
Qas araqdan cil yt r	)	Kash araqdan jil otar
Bu donjalar yt r Kit r	) 2	Bu dunyalar otar Kitar
Tatul6qqa ni cit r.	)	Tatulikka ne jitar.

"A" to read as Italian 'A'
 "O" to read as German 'Ü'

Hey, go dance, my daughter Apipa,
 If you don't, I will do it myself,
 I will tread on the very same path
 on which you trod.

Go dance and tread the path,
 God preserve you from the evil eye.
 Let the angels spread their wings over you.

Hey, go dance, my daughter Apipa,
 If you don't I will do it myself,
 Let's dance at the wedding
 of my youngest daughter.

Lift your hat
 And have a merry time,
 Life is too short,
 nothing is better than friendship.

SIDE I, Band 4. TAJIK LOVE SONG

Tajikistan is a part of Turkestan (Central Asia)
Population 1,500,000 area 55,545 sq. miles and
known as a Tajikistan Soviet Socialist Republic, its
capital city is Stalinabad.

This is probably the most famous folk song of
South Tajiks. It tells about the river and of a young
man who has not been able to sleep because of his love
for a young lady.

At midnight he sits on the river bank playing his
dutar which constantly repeats this rhythmic pattern:



He sings of the ever moving river which inspires
him and of his love who came to see him on his bal-
cony. She was very beautiful wearing a red dress
like such an angel.

ORIGINAL WORDS IN TAJIK LETTERS

Darjo ki malangas mezanad cusi mavcuzaas
Casma bemura kurtagi ravvana to kuh
Ej kurtagi javlona to medaroniji jori
Boloni baland na coji qospa joron jo conim
Man sista budam ki joram omad tuharija
Pusida libasi surxi monandi pari
Sabhoji daroz ba joram xobam nabari jori
Jak busaji labi jora xobi sahari conim
Dar toqat budam baroji jak lallaja anguvor
Conona badi du sajtoni eiz zambur
Mardimon megan ci jo meporaji jori
Conona majdust kapgu obi angura conim
Be barga begu dar ruji zamin sozamani
Na sabu gu cuvoni firqaja zamanu
As bargi beob lopa behhuda nazar jorim
Dar pesad ki josi-xoki guldayash sarmanon conim

ORIGINAL WORDS IN ENGLISH LETTERS

Daryoki malangash mezanad joshi mavjuza-ash
Chashma bemura kurtagi ta kuh
Ey kurtagi javlona to medaroniye yari
Boloni baland najoyi koshpa yoron yo janim
Man shishta budam ki yoram omad tuhariya
Pushida libasi surkhi monandi pari
Shabhai daroz ba yoram khabam nabari jonim
Dar tokat budam baroyi yak lallaya anguvor
Jonona badi du shaytoni chiz zambur
Mardumon megan meshad chi yo meporayi yori
Jonona maydushti capgu obi anguro jonim
Bebarga begu dar ruyi zamin sozamani
Na shabu gu juvoni firkeyu zamonu...
As bargi beob lopa behhuda nazar yorim
Dar peshad ki yoshi-khoko guldayash sarmanon jonim.

SIDE II, Band 1. LEZGINKA

This Dance is known as Lezginka and is very popular
among both the North and South Caucasian peoples.
Lezgin is a tribe name of North Caucasus in the
Daghestan.

The recording of this Lezginka folk dance is with
Doodook, Zurna and Nagara. It is a very old and
historical folk dance. Its story began when a young
Lezgin man saw his fiance smiling at another man.
He drew his sword and killed the other man turning
to do the same to his fiance. People gathered on the
street persuaded him to forgive her which he did.
The music begins and they dance together. The young
man danced with his sword still in his hand.

Today the story is told through the dance. The
man and woman dance alone while a group dance around
them.

SIDE II, Band 2. AMU

This is a Tajik folk song written about the Amu -
darya. Amu is the name of the largest river in
Turkestan (Central Asia) known as Amu-darya, 2350
kilometer long.

In this record the vocal line sung by a girl is
accompanied by folk instrumental ensemble - kemancha,
dutar, doira, tanbur and nai (flute). She sings of
the beauty of nature that comes from the river. She
sings to the river telling it of its beauty to which
nothing else can compare and of the good which it
brings to the people of its shores.

ORIGINAL WORDS IN TAJIK LETTERS

Gul pesi tu Amu nozik badani am
Gul pesi tu Amu nozik badani am
Gul busi tu Amu sirin suxani am,
Gul busi tu Amu sirin suxani am,
Ej gar vatani fitnaji casmi mardikoron,
Ba mexani zulfi umar xoli - ku ba man,
Jak mur i bino oskor ki donu rafonam,
Ej piri qamar bardili sod nisonam,
Ej piri qamar bardili sod nisonam.
Gul pesi tu Amu nozik badani am,
Gul pesi tu Amu nozik badani am,
Gul busi tu Amu sirin suxani am,
Gul busi tu Amu sirin suxani am,
Dar behtari sargastaji xudro ba ki gujam,
Umrat ba zosi ki laba dastahu gujam,
Lajli, misli padar darbadaram tovba gujam,
Har astari mehnatam bosad be ba rujam,
Sojadki bebinam ruji sina begap ba be xonam.
Gul pesi tu Amu nozik badani am,
Gul pesi tu Amu nozik badani am,
Gul busi tu Amu sirin suxani am,
Gul busi tu Amu sirin suxani am.

Tolaji talabi maqsad digar nona tu budi,
 Dar mahri padar gavhari dona tu budi
 Ba cehraji - nozik megar ojna tu budi,
 Bar zulfi arusoni sona tu budi,
 Gul pesi tu Amu nozik badani am,
 Gul pesi tu Amu nozik badani am,
 Gul busi tu Amu sirin suxani am,
 Gul busi tu Amu sirin suxani am.

ORIGINAL WORDS IN ENGLISH LETTERS

Gul peshi tu Amu nozik badani gham
 Gul peshi tu Amu nozik badani gham
 Gul busi tu Amu shirin sukhani gham
 Gul busi tu Amu shirin sukhani gham
 Ej gar vatani fitnai chashmi nardikoron
 Ba mekhani zulfi umar kholi - ku ba man
 Yak murghi bino oshkor ki donu rafonam
 Ey piri kamar bardili shod nishonam
 Ey piri kamar bardili shod nishonam
 Gul peshi tu Amu nozik badani gham
 Gul peshi tu Amu nozik badani gham
 Gul busi tu Amu shirin suxani gham
 Gul busi tu Amu shirin sukhani gham
 Dar behtari sargashtai khudro ba ki guyam
 Umrat ba rosi ki laba dastahu guyam
 Layli, misli padar darbadaram tovba guyam
 Har astari mehnatam bosad be ba ruyam
 Shoyad ki bebinam rooi sina be gap bo be khonam
 Gul peshi tu Amu nozik badani gham
 Gul peshi tu Amu nozik badani gham
 Gul busi tu Amu shirin sukhani gham
 Gul busi tu Amu shirin sukhani gham
 Tolai talabi maksad digar nona tu budi
 Dar mahri padar govhari dona tu budi
 Ba chehrai - nozik megar oyna tu budi
 Bar zulfi arusoni shona tu budi
 Gul peshi tu Amu nozik badani gham
 Gul peshi tu Amu nozik badani gham
 Gul busi tu Amu shirin sukhani gham
 Gul busi tu Amu shirin sukhani gham.

SIDE II, Band 3. AZERBAIJANIAN POPULAR DANCE

This is an Azerbaijan popular dance played by Azerbaijan string orchestra which consists of Tars, Kemanchas, Doodooks, Zurnas and Nagara.

Two people start to dance at the beginning, they are joined at intervals by two more until there are about 50 or 60 persons. They repeat this over and over. The dance starts very slowly and gains speed as it continues. (Slow-Fast-Faster).

They dance with many figures. Sometimes they switch boy to boy, girl to girl, sometimes girls and boys are separate, sometimes all together, sometimes

girls clap while boys dance and vice-versa and at that time each boy chooses one girl for himself and they dance together.

The dance is very active. The participants jump and leap; when they tire the dance ends, all together.

SIDE II, Band 4. KAZAKH FOLK SONG "DOMBARA"
 Kzakhstan is a part of Turkestan. Population 6,500,000 area 1,059,377 sq. miles, capital city Alma - Ata.

The Kazakh singer in this folk song was known as "Akin". He was very popular among the Kazakh people because he sang while accompanying himself on the Dombara. The Dombara is an instrument similar to the Dutar, which has two strings, except that the Dombara has a short handle.

This song is about Akin's life. When a child, he lost his parents and he was very unhappy; at last he found happiness when playing his Dombara.

ORIGINAL WORDS IN KAZAKH LETTERS

Voj, bolgan edim kimbirladaj atiganqa
 Taqalab sagingandaj ajta-ajtam
 Konglini dombaranda sagingandaj tirnaqda
 Sogalghan coq tarta-tarta ej.....
 Qartanam saginganda baqanenam
 Uzildim cetim qalib tovganimdan
 Sevganim tujan qacib cetim qaldim caj tapmaj
 Hangi baqqa kimni cani ej.....
 Dombaram jetisibti qolga alajin
 Turlini onikkivalab dam salajin
 Babamga kejin qajgir ati sajdim menagaj
 Bu bitipti tolganaj emdi ej.....

ORIGINAL WORDS IN ENGLISH LETTERS

Voy, bolghan edim kimbirladay atighanka
 Takalab saghinghanday ayta-aytam
 Konglini dombaranda saghinghanday tirnakda
 Soghalghan joq tarta-tarta ey.....
 Kartanam saghinghanda bakananam
 Uzildim jetim kalib tovganimdan
 Sevganim tuyan kachib jetim kaldim jay tapmay
 Hangi bakka kimni jani ey.....
 Dombaram yetishti kolgha alayin
 Turlini onikivab dam salayim
 Babamgha keyin kayghir ati saydim menaghay
 Bu bitipti tolghanay emdi ey.....