

FOLK MUSIC OF PALESTINE

Recorded by the Folk Music Department, Anthropological Institute of Israel, cooperation of the Viking Fund, Inc. Ethnic Folkways Library FE 4408

HEBREW/YEMENITE/PERSIAN/ARABIC/BOKHARIAN



FOLK MUSIC
OF PALESTINE

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GULAIT DORE. BOKHARIAN WEDDING SONG.

AL MATCHA ANORA. BOKHARIAN WEDDING SONG.

TULKUM. SONG OF THE SANDY HILLS. BOKHARIAN.

RAFTAM RAYI. BOKHARIAN LOVE SONG.

TAKI CHASMA.

RECITATION FROM FIRDAUSI'S SHANAME.

VE EEM LO AKSHAV (HEBREW).

AHAREI MOT (LEVIT. XVI. 1).

KEDUSHA (HEBREW-ORIENTAL).

KETHER, CONGREGATIONAL PRAYER (HEBREW-ORIENTAL)

SONG OF MOSES (EXOD. XIV,30) (HEBREW YEMENITE).

CEREMONIAL SONG (HEBREW YEMENITE).

NOOR AL MUFFADAH LAH (LIGHT OF THE REDEEMED).
THE PROPHET'S BIRTHDAY SONG.

SONG OF THE MONTH OF FASTING (RAMADAN).

RECITATION FROM KORAN.

ARABIC LOVE SONG.

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FOLK MUSIC OF PALESTINE

INTRODUCTION BY RAPHAEL PATAI

The examples of Middle Eastern music presented in this album are taken from the musical archives of the Department of Folk Music of the Anthropological Institute of Israel (formerly The Palestine Institute of Folklore and Ethnology). They present a few characteristic samples of the traditional folk music of some of the ethnic groups inhabiting Palestine.

When viewed from an ethnological angle, one finds that certain of these groups share quite a number of traditional traits, or at least are very similar to one another in their cultural traditions, in spite of the fact that they belong to different religions. Especially outstanding are certain cultural similarities evidenced by groups whose original homes were in the various countries of the Middle East. One of the most fascinating aspects of this cultural similarity among the numerous Middle Eastern communities is that of their folk music, in which a great basic homogeneity can be discerned under the more easily perceptible differences in local variations.

In the traditional culture of the Middle East, music, in sharp contrast to its role in Western civilization, is never a casual entertainment, but always an effectual and spiritual power. Middle East music -- as analyzed by Dr. Edith Gerson-Kiwi, Musicologist of the Anthropological Institute of Israel, under whose supervision these recordings were made-- is characterized by its static nature which produces a type of musician basically different from the one known in the West. The Middle Eastern musician is traditionally an exponent of his community; he is not allowed to seek originality but must confine himself to themes well known to his audience. Middle Eastern music is not transferred in writing; it is taught and learned personally, from mouth to mouth. To learn music means to acquire from a trusting master all the branches of musical knowledge, from manual dexterity in building a musical instrument, generally the 'Ud, to philosophical insight into the nature and laws of the sound.

Just as a Middle Eastern audience will expect to hear familiar themes from a performing musician, so will it find full artistic satisfaction

only if it hears them with certain minor, but at the same time significant, variations in which the artistic accomplishments of the performer find their expression and outlet. The performer thus is invariably also a composer, though to a more limited extent than in Western music. These individual variations are in most cases improvisations, so that rarely will one hear the same piece by the same musician performed twice in exactly the same manner.

As all Middle Eastern music is based on singing, the musicians of the Middle East must first of all be singers. Vocal expression is not only the basic, but also the most typical form of Oriental music, and for this reason the human voice, male or female, appears in every one of the present recordings. In some cases it is human voice which accompanies and underscores the melody presented by the soloist; sometimes this accompaniment takes the form of mere ululation.

When talking about the basic unity in Oriental music, one must not lose sight of the very significant local variations. Actually, Middle East music shows no more uniformity than does European music. Italian folk-music can as a rule easily be distinguished from Spanish or French, and still more easily from Russian. In the same way, the ear familiar with the folk-tunes of the Oriental countries and communities has no difficulty in discerning the musical traditions of Syria, Persia, Bokhara, South Arabia, etc. When speaking, therefore, of Middle Eastern music, one uses a term comparable in its scope and value to the term European music. Both are worlds of their own, with great variations in them, but can nevertheless be sharply delimited against each other, with the music of the Balkans and of South East Europe as clear examples of marginal fusion. The differences in local styles are well exemplified in the present album by recordings of Palestinian, Yemenite, Turkish, Persian, Bokharian, and other music.

It is more difficult to define the place of Oriental Jewish music within the wider framework of Oriental music as a whole. As a general statement one could venture to say that the Jews in the Middle East adopted, as a rule, the tongues spoken in their environment, not wholly, but

with certain significant divergencies which enable us to distinguish between Persian and Judaeo-Persian, between Arabic colloquials and their Judaeo-Arabic counterparts. So too was the case with Jewish folk music in Eastern lands. Here also adaptation was the rule, but an adaptation which fell short of total assimilation. The music of the Yemenite Jews, therefore, though very similar to that of the Yemenite Moslem Arabs, is to a certain degree different from it; the same being the case with Persian or Bokharian Jewish music. In some instances these local Jewish musical traditions can be shown to contain elements which go back to very ancient Jewish prototypes, especially as far as cantillations and prayer-motifs are concerned.

Folk music in the Middle East is most intricately linked to religious life. A religious service cannot be imagined without the melodious recitation of sacred texts. A considerable percentage of songs extant among any Middle East community is religious in its character. This circumstance in itself might have been a factor in keeping Jewish folk music in the Middle East from merging entirely into the folk music of their non-Jewish, Moslem neighbors. Musical instruments, on the other hand, having a smaller role in religious life and being more frequently used in connection with secular music, are the same in the Oriental-Jewish communities and in the non-Jewish ethnic group among which they live--mainly a limited variety of wind, string and percussion instruments.

Jews in Middle East countries have retained certain types or styles of their own, and, in addition, know most of the music of their non-Jewish countrymen. In some cases, as in Persia, it is the Jewish musicians who know best the traditional Persian folk music, so that whenever entertainment on a large scale is arranged in a Persian house, Jewish professional musicians are invited to perform. The Shah-name lines sung by Persian Jews in this album are a good illustration of Jewish familiarity with non-Jewish music.

In modern Palestine, and recently in Israel, musical development shows two distinct trends. Serious instrumental music as represented by the Philharmonic Orchestra, has introduced into the country European music at its best and has stimulated local composers to the adaptation of Western styles. Lighter, vocal music, such as popular songs hummed by everybody, draws its inspiration to a great extent from Oriental musical tradition as brought into the country in the first place by Yemenite Jews.

In the Middle East as a whole, musicians are rapidly adapting their tunes to Western harmonization, and either exchange their traditional instruments for those of the modern west, or at least add the latter to the former. Most of the recordings presented here still show Middle Eastern music in its traditional, unchanged form. The penetration of Western influences to the lands of the East cannot be halted. One of its effects is the rapid loss and decline of traditional Middle Eastern music, the passing of a great, age-old musical tradition.

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NOTES ON THE MUSIC BY M. KOLINSKI

SIDE I, BAND 1: GULAIT DORE. Bokharian Wedding Song. Two female voices accompanied by three doyras. The melody has a strong tonal center within the range of a fifth. After a few measures, a second, partly overlapping voice sets in; it consists of a spoken recitation of short phrases separated by rests and covering two measures each. In the middle of the tune a characteristic short yodelling trill is inserted. It is however the rhythmic accompaniment which attracts the main attention: a short motive in 3/4 meter, beginning with a two notes upbeat, is repeated over and over (see Example 1). A set of six eighth notes, distributed among three doyras constitutes the nucleus. The eighth notes of the first beat, played successively by two doyras, forms an ascending (somewhat narrow) fourth, while the sound of the third doyra, which plays the eighth notes of the reminding two beats, is of indefinite pitch. As a variant of this simple rhythmic pattern, the 2nd and 3rd sixth of the measure is enriched by a set of four consecutive sixteenth notes. Both forms alternate in an irregular order. The lively tempo increases gradually ($\text{♩} = 152 < 200$), contrasting with the strong ritardando which stresses the end of the tune.

SIDE I, BAND 2: AL MATCHA ANORA. Bokharian Wedding Song accompanied by doyras. The structure of this song is of a remarkable regularity: each of the eight verses is composed of a period of eight measures in 4/4 meter and comprises two phrases of equal length. The tone material corresponds to the first six degrees of the major scale (g a b c d e) with g as "Tonic" (tonal center) a as "Dominant" (main tone after tonic) and a slightly flatted e . The first phrase

terminates on the tonic g, the second one on the dominant a, except for the last verse: there the two phrases of the song are inverted so that the tonic becomes final tone. The tone material develops gradually: in the first motive measures (1 - 2) only the lowest fourth (g a b c) is used, the following motive (measures 3-4) includes the fifth d, while the second half of the song, starting with the ascending fifth g d, comprises the whole tone material. In the beginning of the 7th verse a yodelling trill is inserted. Here and there, as in the second verse, a male singer joins the tune in the lower octave. The rhythm is characterized by frequent syncopations and dotted figures; the latter are also frequently used in the doyra accompaniment which in its general character resembles that of the preceding song.

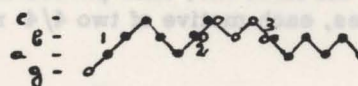
SIDE I, BAND 3: TULKUM. Song of the Sandy Hills. Bokharian. Male voice with tar and doyra. The tenor voice of the singer is of vigorous expressiveness; he uses a guttural technique with a strongly nasal resonance, typical for Eastern music. A regular 4/4 meter is maintained throughout the tune. Vocal sections accompanied by tar and doyra alternate with purely instrumental ones. The former comprise predominantly four, the latter predominantly two measures; however we find vocal phrases covering up to 13 measures. There the singer uses the whole tone material which consists of a diatonic scale in the Dorian mode extending over an eleventh. The lowest tone and its fourth are raised up to a quarter tone while the tonic is placed on the second lowest note. Similar to the preceding song, the tone material develops gradually towards the height; so the first two phrases are limited to the lowest third, the next two ones to the lowest seventh. The highest register is reached by a wide skip leading from the tonic to its upper octave. Rhythmically interesting is the fact that the first measure of each phrase starts with an eighth or fourth rest. The band gives only a part of the very elaborate song. The participation of the singer consists of two predominantly melismatic phrases. The first one moves within the sixth range c d e f g a with the strongly stressed tonic e as center. The second one comprises the seventh range d e f g a b c which structurally may be considered as a linking of the two tetrachords d e f g and g a b c.

SIDE I, BAND 4: RAFTAM RAYI. Bokharian Love Song. Contrasting with the brightness of Tulkum is the lyrical character of this melody. Its tone material corresponds to the first six tones of the minor scale (a b c d e f). The song consists of two phrases of approximatively equal

length and each repeated twice. The first phrase terminates on the "Dominant" b, the second one on the Tonic a (compare the structure of AL MATCHA ANORA - Band 2). The fifth a e, is an important structural interval: it initiates the song as an ascending skip, and it forms the tonal frame of the second phrase (similar to the structure of the aforementioned song 1,2 where we find the range of a fifth in the first phrase and an ascending fifth in the beginning of the second phrase): The melodic line is well balanced: after an initial rise covering the whole range of the song (a e f) the melody remains in a soft pendular movement within the frame of the upper fourth c d e f; a sequence of the descending tetrachord f e d c in the lower second (e d c b) terminates the first phrase. In the second phrase the initial direct rise a c d e is compensated by an indirect descent back to the lowest tone a. Here and there very short high glottal grace notes are inserted.

SIDE I, BAND 5: TAKI CHASMA. This Bokharian love song is very similar in character and structure to the preceding one (see Ex. 2). The tone material comprises again six consecutive steps of a minor scale, but this time the tonic is placed on the second lowest note: g A b c d e. Again each verse (A and A') consists of two phrases of approximatively equal length, separated from each other by rests and terminating alternately on the "Dominant" b (I, I') and the Tonic a (II, II'). Each of the two phrases comprises two motifs, each motif two measures; this structural regularity is however counterbalanced by a constant irregular change of meter. This is true not only within the frame of one verse, but in addition the corresponding measures of the second verse frequently undergo a metric modification. Interesting in the insertion of a motive (B) as a link between the two verses. Glottal grace notes as in the preceding song.

SIDE I, BAND 6: RECITATION FROM FIRDAUSI'S SHANAME (Iranian). This consists of 4 verses, sung alternately by two singers. The 1st and 3rd verse have different structure while the 2nd verse is a variant of the 1st one and the 4th verse a variant of the 3rd one. The initial phrase (Ex. 3) comprises three motives, each covering a 4/4 measure. Its tone material is confined to the minor third space a b c preby a short upbeat g. The melodic line flows very smoothly, avoiding wider steps than seconds; it consists of a linking of three pendular movements: the first one (1) comprises the three tones a b c, the second one (2) is limited to the upper two tones b c, the third one (3) to the lower two tones a b:



Contrary to the first motive, the two following ones have a melismatic character. The 2nd and 3rd phrase are slightly varied repetitions of the initial phrase while the last phrase of the verse, using for the first time a third step - g b -, lowers its level by a second into the major third space g a b, and represents a free sequence of the preceding phrases. The second singer, who has a brighter voice quality and a more refined vocal technique, varies the first verse by adding melismatic figures and by developing the two-tone pendula into actual trills. In the third verse the limited tone material of the tetrachord g a b c of the first two verses is widened into the hexachord g a b c d e; however each of the five phrases (distinctly separated from each other by rests) uses only a section of the hexachord, and this in a remarkably balanced manner: the first and the last phrase move within the lower pentachord g a b c d while the inner three phrases use consecutively in a descending order the three tetrachords b c d e, a b c d and g a b c contained in the hexachord g a b c d e. The two ascending fourths b-e (at the beginning of the second phrase) and g-c (at the end of the fourth phrase) form an effective contrast to the smooth melodic movement which otherwise consists almost exclusively of second steps, as in the preceding verses. Not only the tonal but also the metric and formal structure of the third verse are quite regular: each of the five phrases consists of four measures in 3/4 meter. In the varied repetition of this verse, the second singer takes a more lively tempo; surprising is the raising of the final tone g up to g#.

SIDE I, BAND 7: VE EEM LO AKSHAV (Hebrew)

This is an example of modern Hebrew music where Eastern and Western trends are blended into a new style. Although the two voices move strictly by octave parallels, a strong harmonic feeling has influenced to a great extent the shaping of the melody. Already the initial motive suggest an authentic cadence I V I in minor. A more involved harmonic development consists in modulations from the initial minor key to its mediant minor key and back to the initial key (a minor, c minor, a minor). In one motive we find both keys side by side with the diminished octave e-e^b as frame interval (Ex. 4). Another motive beginning with a broken major chord c-e-g-c suggest a third key, namely that of c major. Except for the low c of this motive the tone material comprises the diatonic octave e-f-g-a-b-c-d-e with frequent alterations of g into g# and high e into e^b.

The formal structure is very regular: there are six phrases, the last one being a slightly varied repetition of the first one; each phrase consists of two motives, each motive of two 4/4 meas-

ures, except for one motive in 3/2 meter. Characteristic are syncopations in the beginning of most of the motives. During the first measure of the last one the two singers maintain a distance of two octaves from each other. The song ends with a large ritardando.

SIDE I, BAND 8: AHAREI MOT (Levit.

XVI. 1). The free formal, metro-rhythmic and melodic structure of the recitation is shaped after the content and phrasing of the biblical text itself. Sixteen phrases of quite unequal length and separated from each other by rests can be distinguished. The rhythmic figures are of great variety; despite the rubato style the rhythm is often clearly profiled and a regular metric pulsation can be partly observed. The total range attained during the recitation is as wide as an octave plus fifth; it comprises the following scale: g c# d e f g a b c (#) d, with f as tonic and the lower d as dominant. However, the majority of the phrases do not transgress the range of a fifth. Characteristic is the abundant use of extended melismas stressing the most important words of the text; so in phrase of the accented syllable of the word Adonai (Lord) is chanted in a melisma consisting of not less than 31 notes (see Ex. 5).

SIDE II, BAND 1: KEDUSHA (Hebrew-Oriental),

As far as the formal, metro-rhythmic and melodic structure is concerned, the song resembles much the preceding bible recitation. Of particular interest is however the tonal structure: within the range of a major ninth we observe the following tone material: c d e f f# g a b a a b b b c d. Thus only the lowest and the highest part of the scale are diatonic, while within the inner sixth e c there is a chromatic tone material with still finer differentiations between f and f#, a^b and a, and b^b and b. In one place even an actual chromatic progression, namely e f f# g, is to be found. The lowest tone c and its octave are the tonic, e and g dominants. Although the main tones correspond to a major chord, the song is conceived in a purely non-harmonic manner.

SIDE II, BAND 2: KETHER, Congregational

Prayer (Hebrew-Oriental). The style is similar to that of the two preceding bands. The reader assumes the main part, preceding a short refrain chanted by the congregation. The tonal center e is placed a fifth above the lowest tone a, which together with its octave forms the dominant. In addition, the fourth d above the dominant a and the fifth b above the tonic e is of structural importance. The tone material used by the reader comprises a b c c# d e f f# g g# a b c. As in the preceding song actual chromatism is again employed: within one phrase we find the pro-

SIDE II, BAND 4: Ceremonial Song (Hebrew Yemenite). The song has a well balanced formal structure; its first section, sung in a solemn manner, and with frequent accents on the beats has the form ABABABA. Phrase B is sung by a male soloist, phrase A by a male chorus (except in the beginning). Phrase A consists of four, phrase B of five $2/4$ measures. The tone material of A comprises the pentachord c d e f g with e as tonal center (in addition to the hardly touched lower a in the first measure). In B the level lowers to the seventh range g b c d e f with the fourth g - c as structural interval. The b is of secondary importance and does not occur in the first recapitulation of phrase B. The second section forms an effective contrast to the first one: The meter changes into $3/8$, stressed by a drum ostinato, yodelling trills are inserted and the tempo increases more and more. Three different phrases (C, D and E) and their variants are disposed in the following well established order:

- Interesting is the sudden change of the 3/8 meter into 2/4, thus reestablishing at the end of the song the initial meter of the first section. The phrases C and D comprise the same pentachord c d e f g as phrase A of the first section; however the tonal center has shifted from e to d while the c is sometimes omitted. The level of phrase E is lowered to the hexachord a b c d e f while d remains tonal center. A *molto sostenuto* marks the end of the song.

SIDE II, BAND 6: Song of the Month of Fasting (Ramadan). The vocal part of the song consists of an alternation between a male soloist and a female chorus, continuously accompanied by an 'ud (lute) and a durbakki (drum); occasionally short instrumental interludes are inserted. A strict 4/4 meter is maintained throughout the song. Metrorhythmic structure as well as tempo and melodic line are similar to part A of the

preceding song. Frequent rests on "strong" beats give the rhythm a syncopated character. The tone material corresponds to that of a phrygian mode with augmented third degree. The intonation of the sixth degree is "normal" in the beginning and end of the band but raised by approximately a quarter tone in the middle of the tune; in addition, the second degree is augmented by a half tone toward the end of the band.

SIDE II, BAND 7 Recitation from Koran. This Koran recitation resembles to a certain extent the aforementioned Hebrew bible recitation (I, 8) although the former has a less refined structure. In both cases the recitation has predominantly melismatic character and consists of metrically free but rhythmically well profiled phrases of quite unequal length, separated from each other by rests (which in the Koran recitation are of unusual length). The melodic line moves mainly within the pentachord a b c d e with a as tonic and e as dominant. The five phrases terminate alternately on tonic and dominant. The c is generally somewhat raised, the b occasionally somewhat lowered. Only the first and third phrases transgress the pentachordic frame; at the end of the first phrase the level is lowered till f# with the somewhat sharpened g as passing note and in the beginning of the third phrase the dominant e is embellished by the insertion of a short f#.

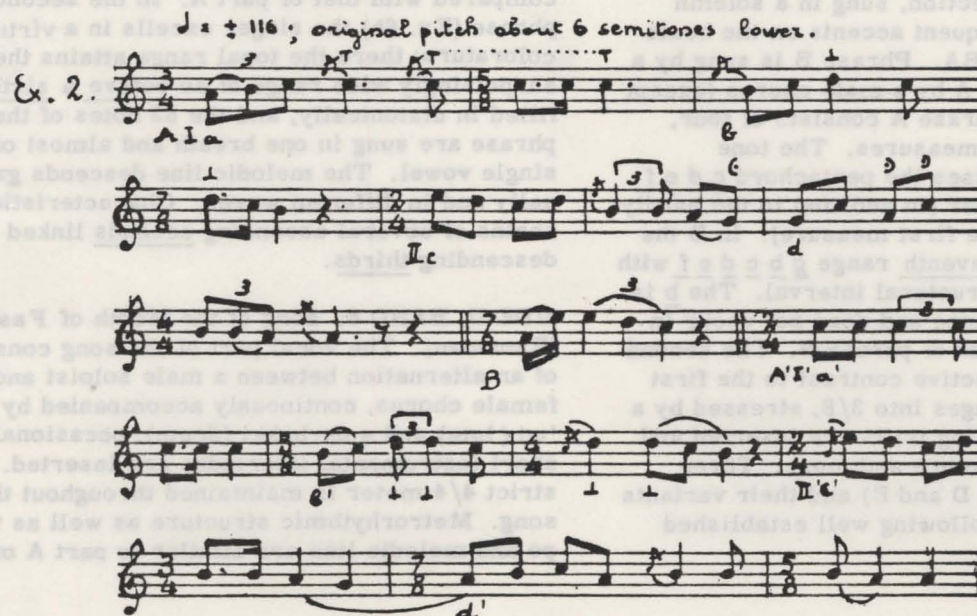
Original pitch.

Ex. 1. 

Doyra accompaniment

Song 1, Side I

$\text{♩} = 116$; original pitch about 6 semitones lower.

Ex. 2. 

Song 5, Side I

SIDE II, BAND 8: Love song. Purely instrumental sections, executed by violin, 'ud, durbakki and kanoun (zither) form an effective contrast to the unaccompanied vocal sections of the singer. Similar to the "Prophet's Birthday Song" (II 5), rigidly rhythmic parts in binary meter are opposed to metrorhythmically free parts of the vocal soloist, and again the mode is strictly phrygian. In the instrumental ensemble sections the parts move in unison or octaves with occasional slight heterophonic frictions. The first entrance of the singer is preceded by two instrumental sections of different aspect: in the first one, which has an introductory character and is played in a moderate tempo, the violin and 'ud are the leading instruments; the tone material comprises the ninth d e f g a b c d e. The fourth b below the upper tonic e and the fourth a above the lower tonic e have dominant function. The latter fourth e - a forms the frame of an expressive ascending violin glissando. Twice the seventh e - d is filled in by a passage which descends diatonically in regular, slightly flourished quarter notes. The second section comprises a kanoun solo. The tempo is increased by a half compared with that of the first section; rapid technical patterns, such as ascending broken octaves and descending sequences of short but rhythmically profiled motives give the zitherist the opportunity to display his virtuosity.

The signs T and J indicate respectively a slight sharpener or flattening of a note, up or down a quarter tone. The signs (ˆ) and (˘) indicate respectively a slight lengthening or shortening of a note.

First phrase of
Song 6, Side I

Ex.3. $\text{♩} = 138$; original pitch 1 semitone lower.

Motive from
Song 7, Side I

Ex.4. $\text{♩} = 88$; original pitch 3 semitones lower.

First part of
Song 8, Side I

Ex.5. $\text{♩} = 160$; original pitch 3 < 4 semitones higher.

Sequence from first part
of Song 5, Side II.

Ex. 6a. $\text{♩} = 176$; original pitch 3 semitones lower.

2nd phrase of 2nd part
of Song 5, Side II.

Ex.6b. $\text{♩} = 116$; original pitch 3 semitones lower.

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