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MUSIC OF THE RUSSIAN MIDDLE EAST

Recorded in Azerbaijan, Uzbek, Bukhara, Armenia Notes by Henry Cowell



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Music of the Russian Middle East

NEMCHUPONI
KURBAN OLAM
KATAR
TESNIF
KIURD SHAKHNAZ
WOMAN'S SONG
SHAKNOZ-HULIAR
SIURMELI KYZ
GAHTZEHK-TEHCEHK

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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Armenian Folksinger

THESE RECORDINGS REPRESENT THE MUSIC OF THREE DISTINCT PEOPLES: THE ARMENIANS AND THE AZERBAIJANS OF THE TRANSCAUCASUS AND THE UZBEKS OF CENTRAL ASIA. ALTHOUGH THE ARMENIANS AND THE AZERBAIJANS SHARE A COMMON BORDER (AS A MATTER OF FACT, THERE ARE ETHNIC ISLANDS OF EITHER NATION FLOWING OVER INTO THE OTHER REPUBLIC), IT IS TO THE UZBEKS THAT THE AZERBAIJANS ARE MOST CLOSELY RELATED ETHNICALLY, LINGUISTICALLY, CULTURALLY.

THE TRANSCAUCASUS EXTENDS FROM THE BLACK TO THE CASPIAN SEAS SOUTH OF THE CAUCASIAN MOUNTAINS BORDERING IN THE SOUTH ON TURKEY AND IRAN. IN THIS AREA LIVE PEOPLES WITH SOME OF THE OLDEST CULTURES IN THE WORLD AND SOME OF THE MOST ANCIENT OF RECORDED HISTORIES.

THE EARLIEST RECORDS OF ARMENIAN HISTORY GO BACK TO THE DECLINE OF THE HITTITE STATE AND THE RISE OF THE STATE OF URARATU IN THE 15TH CENTURY B.C. FOR CENTURIES THE LANDS OF THE ARMENIANS WERE PART OF THE TERRITORY OF THE VARIOUS GREAT MONARCHIES OF ASIA MINOR — ASSYRIA, MEDIA, PERSIA. IN 328 B.C.

THE ARMENIAN LANDS WERE CONQUERED BY THE ARMIES OF ALEXANDER THE GREAT AND AFTER THE FALL OF THE MACEDONIAN MONARCHY BECAME PART OF THE SYRIAN KINGDOM OF THE SELEVKIDS.

EARLY IN THE 2ND CENTURY B.C. TWO ARMENIAN STATES WERE ESTABLISHED: GREAT ARMENIA AND LITTLE ARMENIA, UNITED INTO ONE KINGDOM IN THE 1ST CENTURY B.C. UNDER TIGRAN THE GREAT. BUT AFTER HIS DEATH ARMENIA FELL UNDER ROMAN CONTROL AND, WITH THE WEAKENING OF ROME, UNDER THE PARTHIAN KINGDOM.

WITH THE SUBSEQUENT STRENGTHENING OF TRADE RELATIONS WITH SYRIA AND BYZANTIUM, THERE WAS POLITICAL AND CULTURAL GRAVITATION TOWARDS THESE STATES TOO. IT WAS THE SYRIAN MISSIONARY GREGORY WHO, ACCORDING TO LEGEND, BROUGHT CHRISTIANITY TO THE ARMENIANS IN THE 4TH CENTURY A.D. IN THE 5TH CENTURY A.D. FOLLOWED THE RELIGIOUS WARS BETWEEN ARMENIA AND PERSIA.

FROM THE 7TH TO THE 10TH CENTURY THE ARMENIANS WERE UNDER ARAB DOMINATION. DURING THIS PERIOD AND UNDER ARAB IN-

FLUENCE ARMENIAN TRADING CITIES GREW AND EXPANDED AND THE ARMENIAN FEUDAL STRUCTURE CAME TO FULL BLOOM.

TOWARDS THE END OF THE 9TH CENTURY SEVERAL ARMENIAN KINGDOMS AROSE ALONG THE ARAB CARAVAN ROUTES RUNNING THROUGH ARMENIA. THE MOST IMPORTANT OF THESE WAS THE ANI KINGDOM WITH THE BAGRATUNI DYNASTY.

THE SELJUK 11TH CENTURY CONQUESTS WIPED OUT THE ARMENIAN STATE AND INTENSIFIED ARMENIAN EMIGRATION INTO OTHER LANDS IN ASIA MINOR, WHERE IN SOME CASES INDEPENDENT ARMENIAN STATES WERE SET UP FOR SOME PERIODS.

IN THE 13TH AND 14TH CENTURIES THE MONGOLS RULED IN ARMENIA. DURING THIS PERIOD TRADE RELATIONS DEVELOPED INCREASINGLY. CITIES ROSE UP. ARMENIANS WERE DRAWN INTO THE TRADE OF ASIA MINOR. WHEN IN THE 16TH CENTURY ARMENIA WAS RULED BY TURKS AND PERSIANS, TRADE BECAME EVEN MORE IMPORTANT AND THE RULING CLASSES OF ARMENIA WERE DRAWN EVEN FURTHER INTO TRADE.

DURING THESE CHANGES ARMENIA REMAINED FEUDAL BUT THE ARMENIAN FEUDAL LORDS WERE REPLACED BY TURKISH, PERSIAN AND KURDISH FEUDALS AND THE ARMENIAN FEUDALS DESCENDED ONE STEP FURTHER DOWN ON THE FEUDAL LADDER.

INTO THE 19TH CENTURY WITH THE WEAKENING OF TURKEY AND PERSIA AND THE AID OF THE ARMENIAN FEUDALS, THE ARMENIAN CHURCH AND THE DEVELOPING ARMENIAN MERCHANT CLASS, THE ROAD TO THE TRANSCAUCASUS WAS BROKEN THROUGH FOR RUSSIAN TSARISM. FOLLOWING RESULTANT RUSSO-TURKISH AND RUSSO-PERSIAN WARS IN THE 19TH CENTURY A CONSIDERABLE PORTION OF ARMENIA WAS INCORPORATED INTO THE RUSSIAN EMPIRE.

FOR A TIME THE ARMENIAN SOVIET SOCIALIST REPUBLIC — SET UP IN 1920 — WAS FEDERATED TOGETHER WITH THE AZERBAIJAN AND GEORGIAN SOVIET SOCIALIST REPUBLICS IN THE TRANSCAUCASIAN SOCIALIST FEDERATED SOVIET REPUBLIC (1922 - 1936) BUT SINCE 1936 IT HAS BEEN A CONSTITUENT REPUBLIC OF THE USSR.

ARMENIAN FOLK MUSIC, WHICH TO A GREAT DEGREE GAVE ARMENIAN CHURCH MUSIC ITS BIRTH AND ITS NOURISHMENT IN THE 4TH-6TH CENTURIES, ITSELF WAS LATER STRONGLY INFLUENCED BY THE CHURCH.

THE AUSTERE, DIFFICULT LIFE OF THE ARMENIAN PEASANT FOUND ITS REFLECTION IN THE MONOTONE OF ARMENIAN MELODIES, IN THE WIDE USE OF THE MINOR KEY.

THE ASHUGS WHO APPEARED IN THE 15TH - 18TH CENTURIES (THE NATIONAL WANDERING

BARDS OF ARMENIA) HELPED DEVELOP AND SPREAD THE FOLK SONG OF ARMENIA. THEY SANG TO THE ACCOMPANIMENT OF THE TAR, THE KEMANCHA, THE STRINGED SANTUR, THE DOIRA, OR THE TIMPLIPITO. AND SOMETIMES THEY FORMED THEMSELVES INTO ORCHESTRAS. THE LATTER PART OF THE 19TH CENTURY SAW A RE-AWAKENING OF INTEREST IN OLD MUSIC AMONG ARMENIAN NATIONALISTS.

THE EARLIEST REFERENCES TO AZERBAIJAN ARE CONTAINED IN THE ASSYRIAN CHRONICLES. IN THE 7TH CENTURY B.C. THE EASTERN TRANSCAUCASUS (PRESENT-DAY AZERBAIJAN) WAS CONQUERED BY THE SCYTHIANS WHO LEFT THEIR TRACES IN MANY PLACE-NAMES. WITH THE SELJUK CONQUESTS IN THE 11TH CENTURY TURANIAN COLONIZATION SET IN.

IN THE 13TH AND 14TH CENTURIES THE EASTERN TRANSCAUCASUS EXPERIENCED A TURCO-MONGOLIAN INVASION AND CONQUEST, AND AZERBAIJAN BECAME PART OF THE EMPIRE OF TAMERLAINE. AFTER THE DECLINE OF THE TAMERLAINE EMPIRE THE EASTERN TRANSCAUCASUS SPLIT UP INTO MANY INDEPENDENT KHANATES AND SULTANATES.

IN THE 16TH CENTURY THERE WAS A PROLONGED CONFLICT BETWEEN TURKEY AND PERSIA IN THE EASTERN TRANSCAUCASUS. PERSIA WON OUT AND THROUGH THE 16TH, 17TH AND MOST OF THE 18TH CENTURIES THE TERRITORY OF AZERBAIJAN WAS A SEMI-COLONIAL DEPENDENCY OF PERSIA, DEVIDED UP INTO SEPARATE KHANATES.

THE CONQUEST OF AZERBAIJAN BY TSARIST RUSSIA BEGAN IN THE 18TH CENTURY UNDER PETER THE GREAT AND WAS COMPLETED IN THE SECOND HALF OF THE 19TH CENTURY.

THE PRESENT AZERBAIJAN SSR RUNS ALONG THE CASPIAN SEA IN THE EAST, IS BORDERED BY IRAN AND TURKEY IN THE SOUTH, ARMENIA AND GEORGIA IN THE WEST AND DAGESTAN IN THE NORTH.

SEPARATED FROM AZERBAIJAN BY THE CASPIAN SEA AND BY THE DESERTS AND OASES OF TURKMENIA IS THE LAND OF THE UZBEKS WHO, LIKE THE AZERBAIJANS, ARE A TURKIC (OR TURANIAN) PEOPLE.

IN THE 6TH CENTURY B.C. THIS TERRITORY WAS CONQUERED BY THE PERSIANS, IN THE 4TH CENTURY B.C. BY ALEXANDER THE GREAT, AND, AFTER THE DECLINE OF ALEXANDER'S EMPIRE, BY THE GRAECO-BACTRIAN KINGDOM. FROM THE 2ND CENTURY B.C. UP TO THE CHRISTIAN ERA THIS LAND WAS INVADED MANY TIMES BY TRIBES OF SCYTHIAN NOMADS, WHICH LED TO THE ULTIMATE FALL OF THE GRAECO-BACTRIAN KINGDOM.

FROM THE END OF THE 7TH TO THE BEGINNING OF THE 8TH CENTURIES A.D. THE WHOLE OF CENTRAL ASIA INCLUDING THE TERRITORY OF MODERN DAY UZBEKISTAN WAS CONQUERED BY THE

ARABS. THE ARABS BROUGHT THE MOSLEM RELIGION WITH THEM AND MOSLEM CULTURE. ARABIC BECAME THE LITERARY AND STATE LANGUAGE OF CENTRAL ASIA.

UPRISINGS AGAINST THE ARABS ALL ENDED IN FAILURE BUT TOWARDS THE END OF THE 9TH CENTURY THE ARAB CALIPHATE DISINTEGRATED IN CENTRAL ASIA AND WAS REPLACED BY THE STATE OF THE SAMANIDES, HEADED BY DESCENDENTS OF LOCAL PRINCES. THEIR CENTER WAS IN BUKHARA. UNDER THE SAMANIDES THE CRAFTS, TRADE AND CULTURE CONTINUED TO DEVELOP AND FLOURISH. NEW PALACES, MOSQUES AND OTHER BUILDINGS SPRANG UP. AND DURING THIS TIME FEUDALISM SPREAD OVER CENTRAL ASIA.

AT THE END OF THE 10TH CENTURY THE TURANIANS DESTROYED THE SAMANIDE STATE AND INSTITUTED THEIR OWN RULE, SETTING UP THE FEUDAL EMPIRE OF THE TURANIAN SELJUKS IN THE MIDDLE OF THE 11TH CENTURY. THE SELJUKS IN TURN WERE DISPLACED BY THE KARACHINESE IN THE 12TH CENTURY. AND IN THE 13TH CENTURY THE SHAH OF KHOREZM, MOHAMMED, EXPELLED THE KARACHINESE AND SET UP HIS OWN RULE. THE KHOREZM STATE IN TURN WAS CONQUERED BY THE GHENGIS KHAN HORDES, AND IN THE 14TH CENTURY ALL OF CENTRAL ASIA FELL TO THE TAMERLAINE.

UNDER TAMERLAINE THE CITIES OF CENTRAL ASIA GREW AND WERE BEAUTIFIED, ESPECIALLY HIS CAPITAL CITY OF SAMARKAND.

IN THE FIRST HALF OF THE 14TH CENTURY A.D. DURING THE REIGN OF UZBEK, KHAN OF THE GOLDEN HORDE, PART OF THE TURCOMONGOL TRIBES UNDER HIM, HAVING ACCEPTED ISLAM AND HAVING GIVEN THEIR SUPPORT TO UZBEK, BEGAN BEING CALLED UZBEKS AFTER HIM. THEY WERE IN THE MAIN CATTLE-HERDERS. THE UZBEKS SPREAD THROUGH BUKHARA, SAMARKAND, FERGANA, KHOREZM, BALKH (ALL CONSTITUTING PRESENT-DAY UZBEKISTAN), BUT THE UZBEK KHANS WERE NOT ABLE TO SET UP A CENTRALIZED STATE. THEIR COUNTRY WAS DIVIDED UP INTO INDEPENDENT DOMAINS WHICH KEPT UP RUNNING FEUDAL WARS AMONG THEMSELVES.

IN THE 16TH CENTURY THE UZBEKS SET UP TWO POWERFUL KHANATES — THE KHIVA AND THE BUKHARA. IN THE SECOND HALF OF THE 16TH CENTURY ABDULLAH KHAN UNITED ALL THE UZBEK DOMAINS UNDER HIS REIGN AND INITIATED A WIDE CONSTRUCTION CAMPAIGN. CANALS, BRIDGES, PUBLIC BUILDINGS WERE PUT UP. BUT AFTER HIS DEATH THE FEUDAL RULERS SET TO FIGHTING EACH OTHER AGAIN. THIS COUPLED WITH INVASIONS FROM WITHOUT AND DECREASE IN TRADE BROUGHT ABOUT A DECLINE IN THE WELL-BEING OF THE LAND. BY THE MIDDLE OF THE 18TH CENTURY THE CITIES OF THE UZBEKS WERE DESERTED. NOT UNTIL THE END OF THE 18TH CENTURY AND THE BEGINNING OF THE 19TH CENTURY DID ECONOMIC CONDITIONS BEGIN TO IMPROVE — IN BUKHARA, IN FERGANA. BUT THE SOCIAL STRUCTURE REMAINED FEUDAL AND CONDITIONS FOR THE PEASANTS, ARTISANS AND SLAVES REMAINED VERY DIFFICULT.

IN THE LATTER PART OF THE 19TH CENTURY TSARIST RUSSIA INVADED AND CONQUERED THE UZBEK LANDS. REDIVISION BY NATIONAL GROUPINGS MADE POSSIBLE THE ESTABLISHMENT OF THE UZBEK SSR IN 1924 UNITING WITHIN ITS TERRITORY MOST OF THE UZBEKS OF CENTRAL ASIA AND SOON JOINING WITH THE OTHER SOVIET SOCIALIST REPUBLICS ON THE TERRITORY OF THE OLD RUSSIAN EMPIRE INTO THE UNION OF SOVIET SOCIALIST REPUBLICS.

UZBEK MUSIC HAS A RICH, CENTURIES-OLD HISTORY. ON THEIR TERRITORY CROSSED THE TRADE ROUTES FROM EUROPE, CHINA, INDIA AND IRAN AND THIS LEFT A MARK ON THEIR CULTURE. ALONG WITH A RICH HERITAGE OF FOLK SONG AND INSTRUMENTAL DANCE MUSIC THERE IS A HERITAGE OF SO-CALLED CLASSICAL FOLK MUSIC — VOCAL COUPLETS, INSTRUMENT COMPOSITIONS (FOR THE TAMBUR, IN THE MAIN) AND THE UNITING OF THESE INTO MAKOMA SUITES. THE SONGS WERE SPREAD BY PROFESSIONAL SINGERS, THE KHAFIZES.

NOTES ON THE RECORDINGS BY HENRY COWELL

THE MUSICAL STYLES OF THE PEOPLE OF ARMENIA, UZBEKISTAN, AND AZERBAIJAN ARE RELATED BECAUSE THEIR COMMON ROOTS LIE IN TRADITIONALLY HANDED-DOWN MUSIC OF ANCIENT ORIGIN, CRADLED IN OLD PERSIA. ARABIC AND BYZANTINE INFLUENCES ARE SEEN IN THE ARMENIAN STYLE, AND EAST INDIAN TRAITS ARE PERCEPTIBLE IN THE MUSIC OF UZBEKISTAN. THE INDIAN, ARABIC, AND BYZANTIAN, AS WELL AS THE ANCIENT PERSIAN MUSIC WERE HIGHLY CULTIVATED MUSIC ARTS CALLING FOR YEARS OF PRECISE STUDY. THERE WAS AND IS EXQUISITE WORKMANSHIP IN THE MAKING OF INSTRUMENTS, AND GREAT FLUENCY IN THE SINGING OF FLOWERY RUNS AND TRILLS.

THE FOLK OF THE CENTRAL EASTERN COUNTRIES PICKED UP MUCH IN THESE CLASSIC MUSICAL ARTS BY EAR, ADDING, HOWEVER, A WILD-TONED PRIMITIVE VIGOR WHICH IS PROFOUNDLY STIRRING. OLD MELODIES AND RHYTHMIC FORMS WHICH HAVE BEEN TAUGHT WITH CARE FROM ANCIENT TIMES ARE KNOWN TO THE PERFORMERS AS "CLASSICAL" OR "TRADITIONAL". NEWER MELODIES OR OLD ONES WITH MANY ADDED PRIMITIVE CHARACTERISTICS ARE REFERRED TO AS "FOLK SONGS" BY THE PERFORMERS; YET ALL OF IT IS FOLK MUSIC IN THE SENSE THAT AT ITS BEST IT IS LEARNED BY EAR RATHER THAN BY NOTE, AND THAT EACH PERFORMER ADDS NEW CREATIVE ELEMENTS.

THE MUSIC EMPHASIZES MELODY AND RHYTHM.

CHORDS, A WESTERN EUROPEAN DEVICE, ARE EITHER ABSENT OR PLAY A SMALL ROLE. THE MELODY MAY BE POURED FORTH ON A FLUTE OR REED INSTRUMENT, BUT IT IS MUCH MORE APT TO BE SUNG, WITH INSTRUMENTAL INTERLUDES. THE VOICE IS USED WITH A PASSIONATE, OPEN, STRAIGHT-FORWARD NASAL QUALITY WHICH IS DEEPLY MOVING AND TO WHICH ONE BECOMES GREATLY ATTACHED AFTER SUFFICIENT HEARING.

ONE HIGHLY PRIZED VOCAL ABILITY IS THAT OF MAKING GLOTTAL OR YODELLING TRILLS. VERY OFTEN THERE MAY BE SINGING CONVERSATIONS BETWEEN TWO OR MORE SINGERS. THE INSTRUMENTS USED IN THESE RECORDS ARE ALL CHARACTERISTIC OF THE WHOLE REGION, ALTHOUGH THEY ARE CALLED BY DIFFERENT NAMES IN DIFFERENT DIALECTS. IN DESCRIBING THEM I USE THE NAMES AS INDICATED ON THE RECORD LABELS. ALL OF THEM ARE TYPES KNOWN IN PERSIA AND INDIA SINCE ANCIENT TIMES:

TAR - AN ANCESTOR OF THE GUITAR, WITH A SINGLE PLUCKED STRING ALONG A LONG NECK, AND A BODY DIVIDED INTO TWO SECTIONS LIKE A WASP.

DOODOOKY - A HIGH, DOUBLE-REED BAGPIPE-LIKE INSTRUMENT, LIKE A HIGH OBOE, WITH A DRONE TONE.

ZOORNI - A LOW DOUBLE-REED BAGPIPE-LIKE INSTRUMENT, LIKE A LOW ENGLISH HORN WITH A DRONE TONE.

TAMBUR OR BALABAN - A FAMILY OF MANDOLIN-LIKE INSTRUMENTS OF ALL SIZES, FROM LOW BASS TO HIGH TREBLE, RELATED TO THE TAMBURITZA OF YUGOSLAVIA AND THE BALALAIKA OF RUSSIA.

NAI - A BAMBOO PIPE.

DOIRA - (TAMBOURINE).

DOLY - SMALL, TUNED ORIENTAL TYMPANI WITH DELICATE TONE AND HIGHER PITCHES THAN WESTERN ORCHESTRAL TYMPANI. USED FOR RHYTHMIC ACCOMPANIMENT AND DANCE FORMS.

REBAB - BOWED INSTRUMENT; PREDECESSOR OF THE VIOLIN.

RECORD 01477A: NEMCHUPONI -- A MAN'S VOICE WEAVES A NASAL MELODY, SUNG IN D MINOR (THE FORM WITH C NATURAL) BETWEEN THE INVOLVED RHYTHMIC LINE PRODUCED BY THE ACCOMPANYING TAR AND TWO TUNED DRUMS. THIS SINGLE RHYTHMIC LINE FORMED BY THREE INSTRUMENTS IS PERHAPS THE MOST COMPLEX THAT THE WRITER HAS EVER HEARD OF ITS KIND. IT IS ONE OF THOSE RHYTHMS FOR WHICH WESTERN NOTATION HAS FOUND NO SOLUTION.

RECORD 01477B: KURBAN OLAM -- MAN'S VOICE WITH TAR AND DRUMS. THE TONAL CENTER IS IN THE CENTER, ON B; THE VOICE USUALLY STARTS ON E, AND GRAVITATES DOWN THROUGH D AND C TOWARD THE B. SOMETIMES C# IS USED GOING UP. SOMETIMES THE MELODY DIVES UNDER THE B INTO A, G, E, AND D. THE RHYTHM CONSISTS OF IRREGULAR GROUPS OF EIGHTH-NOTES WITH SHARP OFF-BEAT ACCENTS, FITTED INTO A SLOW MOVING 4/4 METER.

RECORD 01478A (1 AND 2): KATAR AND TESNIF -- ONE OF THE MOST STIRRING AND EXTRAORDINARY WAYS OF SINGING IN THE WORLD IS THAT OF THE MOUNTAINEERS OF AZBOGISTAN AND PERSIA. THE STYLE IS THOUGHT TO BE ANCIENT PERSIAN IN ORIGIN. THE TENOR STARTS THIS SONG ON AN INTENSE HIGH C - A TREMENDOUS FEAT - AND THEN GOES ON UP STILL HIGHER TO THE E ABOVE, ALL THE WHILE TRILLING WITH A YODLING SORT OF BREAK BETWEEN THE TRILLED TONES. IN THE MIDDLE SECTION A LOWER OCTAVE IS USED, WITH A RETURN TO THE HIGH INTENSITY TOWARD THE END. THE TONALITY IS LIKE A MODAL C MAJOR. THERE IS TAR ACCOMPANIMENT, AND THIS INSTRUMENT SOMETIMES PLAYS A GROUND-TONE C, TOGETHER WITH EITHER E, F, OR D, FORMING HARMONIC INTERVALS WHICH ARE RARE IN TAR-PLAYING.

RECORD 01478B: KIURD SHAKHNAZ -- THE SAME STYLE RESPLENDENT VOICE WITH YODLING TRILLS AND ORNAMENTS, WITH THE ACCOMPANIMENT OF TAR, NAI (TINY HIGH FLUTE), AND REBAB (A BOWED STRING INSTRUMENT). THE MODAL FORM IS PHRYGIAN, STARTING ON B (B, C, D, E, F#, G, A, B). THE LAST NOTE IS A POWERFUL HIGH B, AND BEFORE THAT THE STILL HIGHER E: BUT THESE TONES HAVE BODY AND SUBSTANCE IN SPITE OF THEIR HEIGHTH.

RECORD 01479A: FOLK SONG -- TO THE ACCOMPANIMENT OF THE TINY, HIGH WISP OF SOUND MADE BY THE NAI, AND TWO SMALL TIGHT, HIGH DRUMS, A WOMAN SINGS A MELODY WHICH USES MIXOLYDIAN MODAL FORMS, MODULATING FROM ONE BASED ON B FLAT TO ONE OF F AND BACK. SOMETIMES THE A INSTEAD OF A FLAT IS USED. THE VOICE USUALLY GLIDES UP AND DOWN THE MODE CONJUNCTLY, BUT WHEN THERE ARE LEAPS IN THE MELODY, THE VOICE SLIDES SLOWLY BETWEEN THE TONES. RECORD 01479B: SHAKHNOZ-HULIAR -- A TAR FOLLOWS ALONG WITH THE MELODY AS A MAN SINGS A QUIET SONG WITH SOME MELISMA AND SOME TRILLS, BUT NOT EXAGGERATED ORNAMENTATION. THE FINAL NOTE IS F, BUT E FLAT IS THE APPARENT TONAL CENTER UNTIL THE ENDS OF PHRASES. THE MODE IS IONIAN IN FORM, STARTING ON F, BUT THE SEVENTH DEGREE, WHILE SOMETIMES NATURAL IS SOMETIMES QUITE FLAT, AND SOMETIMES COMPLETELY A FLATTED NOTE.

RECORD 01480A: SIURMELI KYZ -- A LIGHT TENOR SINGING WITH YODLING TRILLS AND CURLY-CUES OF TONE IN THE ANCIENT INTENSE FASHION, TO THE ACCOMPANIMENT OF A TAR, TWO DRUMS AND REBAB. THE STYLE IS QUITE PRIMITIVE, AND THERE ARE ONLY THREE TONES USED IN THE MELODY -- F, G AND A, WITH THE G AS AN ENDING TONE FOR PHRASES UNTIL THE END, WHEN F IS USED AS THE FINAL TONE.

RECORD 01480B: GAHTZEHK-TEHCEHK -- AN ARMENIAN DANCE IN WHICH A MAN AND WOMAN SINGER ALTERNATE IN A LIVELY RHYTHMIC TUNE, WITH PLUCKED STRINGED INSTRUMENTS ADDING TO THE FUN.