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

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"Agipa" translated by Hamid Rashid
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 full 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 tambouritas). 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 yodeling.

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-rhythmic 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 eights plus a half note. A flute later joins in a pentatonic melody which may represent Chinese influence (G,B,E,G,A).

Side I, Band 4 (Tadshik) 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 G 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 rhythmical 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
S1, Band 1. KUUR SHAKHNAS AND TESNIF.
This is an old Azerbaijani 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 Dooodook, Zura and Gaval. The Dooodook plays the melody, the Zura 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 dying 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
Il r kesin bala bax d hrid s nim teki g z lim
dijim bir dib ri var. O gadar u bali
dyjusa n d rilis ri var. Olyr m haj dad, haj aman...
Gorqum bala bibim, a li bimb, jari bibim.
Gorqum naz il n coq baxan jaman oz kojaha haj
gor m h sr tzm acan gozl ri var. Olyr m haj dad,
haj bala olur m. C surlar q brini amasi n dir bigan
salar, eglaqinda gers lim gozl riv ni is ri var.

G 1 gorym, G 1 gorym kimin jarisan
G 1 gorym, G 1 gorym kimin jarisan
Hanki giti rir baxandarisan,
Hanki giti rir baxandarisan
Cajandal duruh ged r gal san,
Cajandal duruh ged r gal san
Haj aman aman

ORIGINAL WORDS IN ENGLISH LETTERS
Har kesin bala bahy dahrida sanin teki gozalum
diyim bir dilba ri var. O kashlarin halina dunyada
na dardisari var. Olurum haj dad, haj aman.....
Korkurum bala bibim, sali bimb, yari bimb.
Korkurum naz ilan chok baxan hay bala olurum.
Jogurlar kebrini anasi nadir beguna salar.
Aglayanda gozalum gozlariva niuhlari var.

Gal gurus, gal gorum kimin yarisan
Gal gurus, gal gorum kimin yarisan
Hanki gitiyarin bakhanderisan
Hanki gitiyarin bakhanderisan
Jayanadan durub gedar kalisan
Jayanadan durub gedar kalisan
Hay aman, aman

S1, Band 2. A DAGHLAR (Mountains)
This is a Daghestan folk song describing the mountainous homeland of the Dagestan 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.

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:

<table>
<thead>
<tr>
<th>Tatar</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>dőşəm pip</td>
<td>Bas Kızın Aşkı</td>
</tr>
<tr>
<td>Sin basmasan min basam!</td>
<td>Bas bas isına</td>
</tr>
<tr>
<td>Sineq basqan en</td>
<td>Sineq basqan en</td>
</tr>
<tr>
<td>Mind kiterip basam</td>
<td>Minda Kiterip basam</td>
</tr>
<tr>
<td>Bas-bas ozen</td>
<td>Bas-bas ozen</td>
</tr>
<tr>
<td>Kyz tim sen yen</td>
<td>Kız tim sen yen</td>
</tr>
<tr>
<td>F rest 1 r qanat c jeen</td>
<td>Fahatlar kanat jaysın</td>
</tr>
<tr>
<td>Sineq, başqan ozen</td>
<td>Sineq, başqan ozen</td>
</tr>
</tbody>
</table>
| "A") to read as Italian 'A'
| "O") to read as German 'U'

Hey, go dance, my daughter Aşkı,
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 Aşkı,
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.
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:

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\[ \text{etc. ...} \]
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He sings of the ever moving river which inspires him and of his love who came to see him on his balcony. She was very beautiful wearing a red dress like such an angel.

**ORIGINAL WORDS IN TAJIK LETTERS**

Darjo ki melangas nezamad cui saavnasnas
Casma bemura kurtadag rawana to kuh
Ej kurtadag javlama to madoroniyi jori
Boloni baland na coci qashka joron jo conin
Man siita budam k jorum omd tukarija
Pusida libasi surxi monani jori
Sibbeji daros be jorum xobou nekari jori
Jak buaji jaki jora xobi azhiri conin
Dar toqat budam baroji jak lallaja anguvor
Conona hudi du sajtoni ezi zarbor
Mardison mangan ci jo zapora jori
Conona sajtoni arpu obi anguero conin
Ba barja buqi dar ruij zumin somani
Na sabu ju suvonli dirjarj sazen
As barji teob lopa behuda mazer jori
Dar pezdad ki jozi-koki julejas sazenon conin

**ORIGINAL WORDS IN ENGLISH LETTERS**

Daryoki melangas nezamad joshi mavjuza-aah
Chasham bemura kurtadag ta kuh
Ej kurtadag javlama to madoroniye jori
Boloni baland neqajdi koshiya yoron yo janim
Man shisita budam ki yorma omd tukarija
Pushida libasi surxi monani pari
Shahiya daros be yornam khabsen nabari joni
Dar toqat budam baroci jak lallaja anguvor
Jonoma badi du sajtoni chiz zarbor
Kardissoni mangan mesed ci jo zapora jori
Jonoma rawduhi cargi obi anguro joni
Babarya buqo dar ruij zumin somani
Ja shabo jujvoni firkaui samonu...
As barji teob lopa behuda mazer jori
Dar pezdad ki joshi-koki julejaas samaron joni.

**SIDE II, Band 1. LEZGINA**

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 Lezgin folk dance is with Doco, Zura and Naja. It is a very old and historical folk dance. Its story began when a young Lezgin man saw his fiancé smiling at another man. He drew his sword and killed the other man turning to do the same to his fiancé. 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, 2500 kilometer long.

In this record the vocal line sung by a girl is accompanied by folk instrumental ensemble - kemancha, dutar, doira, taumbur 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 bedani am
Gul pesi tu Amu nozik bedani am
Gul busi tu Amu sirin suzimi am, Gul busi tu Amu sirin suzimi am,
Ej xar vatani fitjanj ci masni narikoran,
Ba nezami sulji umar xoli - ku ba man,
Jak mar i bino oseki ki doma rafonam,
Ej piri qasr barilli lod nizoman,
Ej piri qasr barilli lod nizoman.
Gul pesi tu Amu nozik bedani am,
Gul pesi tu Amu nozik bedani am,
Gul busi tu Amu sirin suzimi am,
Gul busi tu Amu sirin suzimi am,
Gul busi tu Amu sirin suzimi am,
Gul busi tu Amu sirin suzimi am,
Der berturi sar, sajton juli xouro ba ki qijan,
Thrath ba xodi ki kha da stahau iijom,
Lejli, niibi padar darvedoran tova qijom.
Xor astari mahnatan bazed ba bu rujam,
Socadja biberi tu am a gurabtu be xornam.
Gul pesi tu Amu nozik bedani am,
Gul pesi tu Amu nozik bedani am,
Gul busi tu Amu sirin suzimi am,
Gul busi tu Amu sirin suzimi am.
Tolaji talabi magand digar noma tu budi,
Dar mahribedar gavhari dona tu budi,
Ba sehraji - nozik nagar ojna tu budi,
Bul sehid hurod sida suro tu budi,
Gul pesi tu Ama nozik badani ghan,
Gul pesi tu Ama nozik badani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan.

Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan.

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Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan,
Gul pesi tu Ama nozirin suxani ghan.

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

SIDE II, Band 3. AZERBAIJANIAN POPULAR DANCE
This is an Azerbaijanian popular dance played by an Azerbaijanian string orchestra which consists of Tars, Nemanches, Dooodocks, 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"
Kazakhstan is a part of Turkestan. Population 4,300,000 area 1,459,377 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.

Von, bolgan edin kimbiriradaj atiganga
Tagalab sayingandaj ajta-ajtam
Konglini dombarunda sayingandaj tirmaqda
Sogalgan goq tart-tarta ej.............
Qartanan sayingandin bagyneram
Usildim setin gilb tovganizidan
Sevyani tujan qech setin qaldin caj taymaj
Hangi baqqa kimi cani ej.............
Dombarum jetishibi golha alalin
Turilini onikivivab dam salajim
Sebanga kejin qaliq; ati sajidin menagaj
Bu bitypi tolzumaj edil ej.............

Von, bolghan edin kimbiriradaj atighanka
Takalab sayingandaradaj aytta-altam
Konglini dombarunda sayinshandaj tirmakda
Sogalchand goq tart-tarta ey.............
Kartanan sayinshandan bakanisanar
Usildim setin kalinir tovganizidan
Sevyani tujan kakhul setin kaldin jay taylay
Hangi baqqa kimi jani ej.............
Dombarum jetishibi kotqa alalin
Turilini onikivivab dam salajim
Sebanga kaxin kaxhik ati sajidin menaghj
Bu bitypi tolzumaj edil ey.............

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