



# MUSIC OF THE HAZARA

An investigation of the field recordings of Klaus Ferdinand  
1954-55

by  
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## PREFACE

### **The start of the process**

In the autumn of 2002 I got in contact with Klaus Ferdinand, when he was looking for someone, who could do research on the extensive music material recorded by him and Lennart Edelberg during the Henning Haslund-Christensen Memorial Mission to Afghanistan 1953-55.

In 2001, the taped music had been dusted off when it was taken out of the archives to deliver examples to be heard at the exhibition at Moesgård Museum of Afghanistan, which was launched in 2001 after 9-11. Klaus Ferdinand subsequently discovered that the tapes had a tendency to fall apart in the splices and in some cases even the magnetic coating rubbed off. Therefore, it became all the more urgent to restore the collection by transferring the contents to digital media. Furthermore, priority was given to a thorough investigation by a musicologist, since the material had never been subjected this kind of analysis.

The present investigation set out in November 2002 as a part-time work and focused initially on a selection of the music of the Hazara. Funds from “Tipsmidlerne”, the Danish State’s Gaming Authority, made a period of concentrated full-time investigation possible.

In 2004 the project was supported by the Human Sciences Council in Denmark for a year’s work.

### **The documentation of music in Afghanistan and initial investigations**

The material includes not only music of the Hazara but also recordings from several other locations in Afghanistan<sup>1</sup>. Thus, a comprehensive documentation from Turkestan and the Chahâr Aimaq regions under the caption ‘Aimaq’ and, a thorough documentation of Nuristan, recorded mainly by Lennart Edelberg have been subject to an independent study by the present author.

Thomas Alvad was from the outset appointed to investigate the documentation as a whole. His engagement in other activities and too early death stopped this work. Alvad’s research comprises a comprehensive catalogue of the instruments that were collected on the expeditions. Subsequently, he worked out an article on selected features of the music of Nuristan, published in a chapter in Edelberg/Jones “Nuristan”<sup>2</sup>. His instrument catalogue has remained unpublished, but is available at the Ethnographic Archives at Moesgård Museum, Århus.

Selections of the documentation from Nuristan formed basis for a survey made by Morten Levy for a speech and account on the Hindu Kush conference in Århus 1971. This was open to comments from a panel of specialists, among others, the Danish musicologist Poul Rovsing Olsen.

Thenceforth, for inscrutable reasons, no musicologists have been engaged in investigation or analysis of any part of this unique documentation.

### **Supplementary material**

The material has been supplemented with (5) recordings of Dr. Wolfgang Lentz, on wax cylinders, made during the German Hindukush Expedition in 1935 and kindly provided by dr. Susanne Ziegler from Berliner Phonogramm Archive. Additionally, among Jean and Danielle Bourgeois’s recordings from 1968, one recording has been useful as reference. The Bourgeois’ collection is now a part of Moesgård Museum’s archives.

In addition, the comprehensive collection of recordings made during Lorraine Sakata’s fieldwork in 1966-67 and the analysis and account on Hazara music in her M.A. thesis from 1968, plus the accounts in the book “Music in the Mind” (1983, reissue 2002) serves as primary references.

Additional documentation of Afghan music as a whole, are published on a number of LP-records and CDs; the publications that has been available in the span of the present investigation, appear in the reference list. Last, but not least, today it is possible to hear a great number of recordings of different genres of Hazara music on [www.facebook.com/Hazaragiradio](http://www.facebook.com/Hazaragiradio). The span of time harking back to Lentz’s recordings, and leading

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<sup>1</sup> Called “Øvrige Afghanistan” ~ ‘additional (recordings) of Afghanistan’ in the original recording catalogue. These recordings document mainly Pashtun music and was explicitly delimited by Klaus Ferdinand from the outset of the present study.

<sup>2</sup> Edelberg/Jones 1979: 141ff.

up to the present investigation of Ferdinand's recordings, in the light of the recordings of Bourgeois and Sakata from the late sixties, evinces that several characteristics of Hazara music haven't changed notwithstanding the impact of mass media, and the years of Russian occupation and Taleban ban on secular music.

### **Acknowledgements**

Had it not been for Klaus Ferdinand this whole project would never have been realized in the first place. But thanks to the trust, good energy and not to mention the fundraising skills of chief curator Torben Anders Vestergaard of the Moesgård Museum, this work has come into realisation.

In the meantime, Klaus Ferdinand died in January 2005 and Torben Anders Vestergaard was fired from Moesgaard Museum, due to general cut-backs. The loss of the two main forces for the present project, has resulted in new leadership of the museum for whom the present project have had low priority. I have been unable to convince the new director in charge that more funds should be raised to pay for my work and its publication.

Along the way, I came to be acquainted with Afghan musicians, who are residents in Denmark, and have had the opportunity to exchange ideas and theories in talks with them, resulting in valuable information. In this connection, I am grateful for the help of singer Abdul A. Rahmani, Roskilde, who put me into contact with the Hazara community in Denmark, including dambura (two-stringed lute) player Habib Paiman, who in turn set up a meeting with the professional musician and singer Daud Sarkhosh who have settled in Vienna. Paiman has delivered transliterations to a number of songs. Sarkhosh has been helpful with terms - according to dambura in particular, and translation of certain words in the song texts.

Also, I am indebted to the kind help of Dr. Lorraine Sakata, who helped make the recordings for her thesis, "The music of the Hazarajaat", 1968, available, and to archivist Laurel Secombe, who sent me the CD copies.

Furthermore, I am grateful for the availability of the Lentz material through Dr. Susanne Ziegler at the Phonogram Archive of the Ethnological Department, Staatliche Museum zu Berlin.

Many recordings are accompanied by transliterations and translations into English. Part of these were made immediately after the recording sessions by Shâh Ali Akbar Sharistani, who also acted as the translator on the expedition. Part of this work, Sharistani revised in 2004 and was supplemented by a number of additional texts.

# 1. INTRODUCTION

## 1.1. The investigation material

The present investigation of the Hazara music is based on approximately ninety recordings made during three expeditions in central Hazarajaat in June-July and September 1954 and in January 1955 (see map in appendix). In Kabul, two Hazara performers were recorded. The regions covered are Sheikh Ali, Dai Zengi (Panjao and Waras), Sharistan and Jaghori.

The documentation consists of men either singing songs solo, and songs with dambura (two-stringed lute). There are a few examples with tula (flute), surnay (shawm), kardugak (shepherd girls' singing) and religious group chanting.

All recordings were made on a transportable tape recorder with an electric generator which could supply electricity to five minutes of recording. Naturally, no recordings exceed this time limit, and genres including music that commonly unfolds over a longer span of time have been interrupted or excluded.

The original recordings are stored on reel-to-reel tapes at Moesgård Museum, Århus, Denmark and additional reel-to-reel copies are stored in the Danish Folk Archives in Copenhagen.

In co-operation with Lars Levin Hansen, the store keeper of Moesgård Museum, these tape recordings have been digitised, and an overview of the collection on CDs with all available information from the original notes have been worked out, displayed in the appendix 10.3. The acronym EAL<sup>3</sup> as a prefix to the numbers on the songs (CD number and track number, i.e. EAL444-09) refers to the revised archive at Moesgård. In the present work as the audio reference, EAL is left out.

The example CD supplied with this book is compiled from a selection from the original collection.

## 1.2. Character of the documentation

The collection of the recordings is a result of extensive field work, which exhibits strengths and weaknesses. Also it was a task among many, initially set out to fulfill a high priority task of Haslund-Christensen. Although Ferdinand was truly a layman in music the extensive documentation of the field display an obliged and an enthused bias.

The strength is that there is a very broad representation of all kinds of performers. Following this line, the representation of performers is objective in the way they were selected - simply by mere chance or depending on locals who knew which performers happened to be available. Almost all musicians recorded, performed by request. This gave way for the optimal conditions for good quality recordings and opportunity to record the tuning of the dambura(s). On the other hand, the social context of the music is generally missing and not even described in the recording notes or diaries. A number of recordings though, seems to reflect a natural setting such as those of a picnic in Waras in July 1954.

In some cases, it seems somewhat arbitrary, for which occasions the tape recorder has been unpacked for documentation. On the other hand, the extemporised relation to recording (a concept of "snap shot") has given at least two fantastic recordings: cow-girls singing kardugak and a yodeler in the street in a village in Jaghori.

The weakness comes to light in the priority of recorded performers: certain performers could have been recorded to lesser extent and others to a wider extent. Furthermore, additional recordings over a span of time with the same performer could have shed light on the issue of extemporisation and extent of repertoire. Also, the documentation of instrumental genres as surnay (*shawm*), *tula* (flute) and religious music has character of audio snap shots. Additionally, women's and children's songs are practically undocumented. Thus, it is implicit that all performers in the material are men.

Finally, the notorious Jaghori style is documented with only seven songs. Above all, lack of extra-musical information is the main weakness.

Recording notes include mainly the recording place and date, the title, if any, the performer's name and sometimes his occupation. A number of performers are even anonymous.

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<sup>3</sup>= "Etnografisk Afdeling Lyd", ~ Ethnographic Department, Sound

On the other hand, the documentation of songtexts is broad: 24 songs are supplied with the text in transliteration (sometimes in Persian as well) and translation in English and French. A number of texts were re-edited in 2004 from the original notes by the translator of the expedition, Shâh Ali Akbar Sharistani, now living in London. Failing health has prevented Akbar from further assistance, and thence an expected introduction on the poetry from his hand has not been realized.

The missing informations are mainly a reflection of the investigators being true laymen and subsequently the music investigation was not pursued with any academic approach.

It must be kept in mind that documenting music was one of many tasks and that Ferdinand's main interest was the ethnographic science – namely to reveal the historical factors and dynamics for the changing living conditions for peoples of Central Afghanistan through the last century.

### **1.3. Background sources**

Since the investigation material is meager with respect to extra-musical information in general, supplementary information on these matters has been drawn from the scholars mentioned below.

John Baily, Lorraine Sakata, Felix Hoerburger and Mark Slobin have published research material in their respective books. Veronica Doubleday's diary novel, "Three Women of Herat" has served as a source of getting the atmosphere under the skin; furthermore, it testifies a learning process as a singer and *daira*<sup>4</sup> player – how this music is passed on. Moreover, it adds valuable information about professional female musicians and the social contexts of folk music as a whole.

These scholars have been active from the late sixties to the mid-seventies. Thenceforward, all research has been impossible, because of the unstable and dangerous situation in Afghanistan; first caused by the Russian occupation in the eighties and later, by the Taleban rule of the nineties, banning all music, other than religious music and even going as far as killing musicians. The only researcher who has made field studies during the past decade is dutch Jan van Belle, mainly in Tajik dominated Badakhshan. But the general situation have certainly not improved in the new millenium; 9-11 and the western military intervention haven't stabilised the general situation so far. These matters have prevented the author from supplying the present work with actual field studies in Hazarajaat and adjacent regions.

The main focus of the mentioned scholars is the musical concepts, with respect to the Islamic and different social and local concepts of music, and the status of music and musicians. They have spent long periods of time in Afghanistan doing both extensive and intensive studies. Also, some of them have been able to return and make further investigations, in order to confirm ideas and theories. Their work constitutes complete studies of ethnomusicology, including extensive field work and intensive analyses. As compared with the present investigation, the conditions are of a totally different nature. My work can be likened to the study of source scriptures of a historian, with very limited possibilities to confirm information or make further investigations.

### **1.3. Introductions to the present publication**

#### **1.3.1. Initial plans and intentions**

From the outset it was the plan that Ferdinand should write a general introduction on Hazara for the publication. But he was fully occupied by finishing the major publication "Afghan Nomads" (published 2006) until his death in January 2005. Moreover, it was the intention that Ali Akbar Sharistani should write an introduction to the song texts. He, too, have not been able to contribute due to failing health condition.

#### **1.3.2. Adjustment and sources**

General introductions on these topics, however, I have found indispensable, so I had to work them out by my own.

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<sup>4</sup> frame drum.

The general introductions about Hazara, the music of the Hazara and the chapter on poetry and texts is based on the works of Hiromi Sakata (1968, 2002). With regard to the manufacturing of damburas, conditions for performers in North Afghanistan and a number of other aspects the work of Marc Slobin (1976) has been an indispensable source.

Background information has also been provided by the professional singer and musician Daud Sarkhosh, based in Vienna. His elder brother was Sarwar Sarkhosh, a much famed dambura player, who was killed in 1983 (even recorded in Lal-Sarjangal, Ghor by Hiromi Sakata in 1967, see also <http://www.sarwarsarkhosh.com>). Also Habib Paiman, based in Copenhagen has been of much help, not the least in leaving his dambura at my disposal.

#### **1.4. The renewed documentation material and data base**

The initial tasks for the present work sprung from a wish to restaurate the music stored on reel-to-reel tapes. Along the restauration, the original catalogues were merged into a new. All informations have been assembled in a data base (Appendix 10.3). Mistaken recordings, silence etc. on the tapes have been cleared in the worst and obvious cases; the result is a documentation following the same order as on the tapes but collected onto CD records according to recording locations and dates in consecutive order.

#### **1.5. Working method - transcriptions**

The basis of the present investigation is the transcription of each piece of music.

These have been picked up aurally and have been checked in computer programmes in detail. That is, precise tempo measurements, adjustment of the aural transcriptions by the use of slower speeds and recording the transcriptions in a sequencer-programme to be played along the recording. This method secures a precision that exceeds the limits of aural transmission, thus exceeding the analogous method, exclusively based on the ears of the investigator and his/her abilities to transform live music into notes.

It has been a prerequisite to produce the clearest note picture possible as to ease the reading. Some conventions have been brought in from european notation, barlines in particular.

In the text accompanying each display these factors are noted and specified in each case.

Analyses are based on the transcriptions, supplemented with graphic models, and juxtaposition of examples. The transcription examples cover in some cases only selected parts of the music. What piece of music the transcription refers to, is in any case clearly noted, as a time specification. In some cases, text transcriptions have not been available so the spoken sound has merely been written out in the note examples.

The analyses are used to distill features and characteristics to sum up the components of different Hazara styles.

The volume of the material has made it possible to pinpoint features of some local styles, and in detail describe features of a couple of functional categories.

In spite of the material's diversity and extension, it has been possible to draw general lines, which hopefully will sharpen the reader's perception of the facets of Hazara music.

#### **1.6. Relation to the background sources**

As mentioned, there is a wide scope of performers in the material. Apart from the origin of the tune and the name of the performer, recording date and location, eventual text transcription and translation, there is no further information, as mentioned. Ferdinand has not pursued background information on the performers as such and has not reported any observances on the living and social conditions for the musician nor has he passed on any information on the general circumstances where music was performed.

Thus, all information on the status of music and musicians stem from Sakata's investigations. Some of these conditions are a part of the shared culture of Afghanistan and in this context, the studies of Slobin of the Uzbeks and Turkmens of north also serve as background source.

A supplementary study by the author, "Music of the Aimaq and Turkestan", comprises documentation of music in these regions and figures as reference material. Publication of the study has not yet been achieved.

## 2. HAZARA

### 2.1.GENERAL

#### 2.1.1. Ethnography

Hazaras inhabit the mountainous central part of Afghanistan, the western extension of Hindu Kush, the Koh-i Baba. The elevation average is 3 km above sea level, and the mountains are barren. The climate is rough with its long winters, making the region almost inaccessible four-five months of the year. Thus, snow blocks the roads to the outside world. In the spring, the rivers flood and often destroy roads and paths in the region, so many resources are spent on rebuilding.

Hazaras are sedentary and live from farming irrigated fields and animals. The live stock graze on the mountain slopes in the summer, and in the winter it is fed from collected fodder. Often, the farming products do not yield sufficient food, and supplies (such as wheat) often has to be bought from the market in Kabul.

Hazaras live in villages, often situated around a *qala* - a stone fortresslike building, often housing the largest landowner. The administrative head is a government appointed leader - a *malèk* - and in some cases, the old leaders from the mir families still have authority.

#### 2.1.2. Religion

Hazaras are *Shiites* in contrast to the surrounding Sunnis. This fact has had a decisive impact on the stigma of the Hazara. In the independence war in the 1890s Hazara were declared pagan to justify the war as jihad - holy war.

Among the Hazara a great number of *sayids* live. These people claim to be descendants of Muhammed and have a higher status in the society. The men can marry common Hazara women, while the Sayid daughters never marry Hazara men.

#### 2.1.3. History

The physiognomy of the Hazara is clearly mongoloid; '*Hazar*' is the Persian word for 1000, referring to a standard unit of thousand soldiers of the mongol army of Djengis Khan.

The persistent theory that in the 12<sup>th</sup> century, a unit of Djengis Khan's soldiers settled in Hazarajaat and mixed with the aboriginal population, has been given up. A more reliable theory today is that the early settlers of Hazarajaat came in the 13<sup>th</sup> and 14<sup>th</sup> century.

Historical documentation lean on Elphinstone and Ferrier, who travelled the lands in the middle of the 19<sup>th</sup> century. Elphinstone was appointed to the court in Kabul and wrote a comprehensible account on "The Kingdom of Caboul", which is one of the main historical references. The book "Caravan Journeys and Wanderings in Persia, Afghanistan, Turkestan, and Baloochistan" by Ferrier is likewise a reference.

In the 1890s the Hazara lost a war for independence fought against the emperor of Kabul, who in turn gave away land in southern Hazarajaat to nomad tribes, mainly Pashtuns. Many Hazara fled and others were pushed further up in the mountains in the central and northern parts of Hazarajaat. In the years to follow they were exploited economically by the trading nomads; also, ownership to the land was exchanged for debts and impoverished the Hazara even more.

#### 2.1.4. Refugees and migrations

During the Russian occupation in the eighties Hazarajaat was relatively peaceful, but with the taleban rule in the nineties oppression was resumed, resulting in more refugees. A large number of these live in camps in Pakistan, and many Hazaras have fled to the U.S. and Europe.

The migrations throughout the 20<sup>th</sup> century have led to disintegration of the traditionally inhabited tribal areas. Originally, the Hazara were divided in many tribes; at the time of Elphinstone's appointment to the

court in Kabul, the largest of these were Daï Zengi, Deï Kundi, Jaghori and Poladi. Still the 1950s, Sheikh Ali region with Besud as the main town, was considered a defined tribal area by Ferdinand. Due to the migrations, the traditional tribal boundaries have been blurred. Furthermore, the reform of administrative regions confuses the divisions by the traditional tribal names. Before 1963, when the administrative regions were changed, Daï Zengi district with its regional center in Panjao, included the entire region known as Hazarajaat. This embraced the regions around the major cities Daï Kundi (now Khadir), Besud, Lal Sarjangan, Yakaulang and Sharistan. The administrative reform in 1963 divided the region into new districts, the so-called *woleswâli*; Daï Kundi became the center of Urozgan Province and Panjao the center of Bamiyan Province.

Even though names of the tribes such as Daï Zengi and Sheikh Ali appear as origins of songs in the investigation material, it does not necessarily mean that the music has been recorded in these regions. An explanation follows the practice of musicians often perform in other villages and towns than their own, but also that a repertoire often includes a number of songs of different origins.

These circumstances may have had a decisive impact on discerning originally well-defined musical styles of the original tribes from one another.

### **2.1.5. Additional Hazara groupings**

Elphinstone also includes the Chahâr Aimaq as Hazara, but they were not to be confounded with the Hazara of Paropamisian mountains<sup>5</sup>, i.e. the Koh-i Baba. Another source from the 19<sup>th</sup> century, Ferrier<sup>6</sup> also met the Hazara Zeidnats referring to the Chahar Aimaq northeast of Herat (Timuri and Jamshedi) and Hazara Tartars south of Mazar-i Sharif.<sup>7</sup>

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<sup>5</sup> as referred by Sakata 1968: 5.

<sup>6</sup> as referred by Sakata from Ferrier: Caravan Journeys and Wanderings in Persia, Afghanistan, Turkistan, and Baloochistan, p. 220

<sup>7</sup> These matters are discussed in the introduction to a supplementary study, "Music of the Aimaq and Turkestan".



## 2.2. MUSIC

### 2.2.1. The relevance of Sakata's information

For the conditions of specifically Hazara music culture, Sakata's studies are indispensable. Many general informations which are missing in Ferdinand's material is at hand. Thorough observations on the music culture as a whole and the verbalisation of terminology reflect the concept of music in many aspects. The scope of Sakata's investigations is the comprehensible documentation of women's songs.

As for the present documentation, Ferdinand's material is collected almost two decades earlier and mainly in Daï Zengi, Sheikh Ali and Jaghori. Here, circumstances may have been somewhat different than 20 years later in the Daï Kundi region where Sakata made the bulk of her documentation (supplemented by studies in Daï Zengi and Jaghori).

For instance, on the locations Sakata visited, instruments were rare. The absence of tea-houses in Hazarajaat and the dambura music often played there, has corroborated Sakata's impression of a general lack of instruments. In Ferdinand's material on the other hand, the number of recordings of damburachis equals the solo singers - 39 in both cases. The representation of damburachis is numerous particularly on the recordings from Panjao, Waras and Farakh Olum. Other instruments figure in samples of a surnay and a tula (transverse flute).

In spite of these differences, this author leans on Sakata's informations as to give an impression of the general conditions for musicians and aspects of the concept of music.

### 2.2.2. Conditions for musicians and performers

First of all, among the common Hazara there is no concept of an amateur and a professional. Contrary to the rest of Afghanistan, music is not connected to a certain profession such as the renowned barber-musician – an institution described in detail by Slobin.<sup>8</sup> Moreover, in the villages of Hazarajaat there were no teahouses. In the north, there was frequently performed music by damburachis in the teahouses situated in the regular bazaars in the towns. This provided an economic basis for musicians, who thus could attain a professional status.

In Hazarajaat, Sakata informs that the owner of a dambura was expected to provide music. Performers had a very low status, mainly determined by social stigma.<sup>9</sup> The status determined the practice that musicians and/or singers often would perform in other villages than their own. In their home town, their services seemed to have been more of an obligation. But when performing out of town, they were actually paid – mostly in commodities rather than money. This practice could actually support a daily living, leading to a semi-professional status, although this status was generally ignored as such (perhaps also for the reasons addressed in footnote 9). Commonly, it was mainly adolescents and young men who performed; the dignity of mature and older men was not compatible with such undertakings.

### 2.2.3. Musical events

Events implying music are annual festivities such as the two *Id* celebrations (*Id-e Ramazan* (or *Id-e Fitr*) - the end of Ramazan - and *Id-e Azha* - the commemoration of Abraham's willingness to sacrifice his son)<sup>10</sup>, *Nawruz* (New Year), and *Jeshen*, the Independence day (the commemoration of the independence from British influence 1919). *Nawruz* marks the start of a 40-day celebration from the middle of March and as such it is a spring festival. Also, music is indispensable at engagements (*kheshgiri*), weddings (*toys*), and sometimes at festivities in connection with the birth of boy and with circumcision (*sunnat*). In north Afgha-

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<sup>8</sup> Slobin 1976: 31.

<sup>9</sup> The distinction between professional and amateur is actually determined by a concept which is reversed as compared to the Western concept indicating that a professional has a higher status and generally is a more skilled performer compared to an amateur. In Afghanistan, a professional – a *kespi* – is hereditary profession and recruits subjects from the bottom of society, most likely the barbers. Amateurs – *sowqi* – on the other hand, perform for their own pleasure and belong to the middle and upper classes. Thus they are commonly reluctant to perform publicly or at larger parties, since this would easily lead to an association to the stigmatised *kespi*. (see Slobin 1976: 27.)

<sup>10</sup> Sakata 1968: 26.

nistan, harvest is also a season of festivity<sup>11</sup> which render a corresponding practice in Hazarajaat probable. Furthermore, horsemanship contests, *buazkashi* – also common in the north – sponsored by rich landowners also featured music and could most likely have had equivalents in Hazarajaat.

#### 2.2.4. Functional music

The notion that the only functional music to be found i Hazarajaat is the *lalai* - the lullaby has to be taken with some reservation. Although true that there are neither work songs, music and songs in connection with harvest, nor funeral music, as found in other culture's folk music<sup>12</sup> - still there are compulsory songs in connection with confirmation of engagements and at weddings. Also religious festivities, of which the commemoration of Ali is documented, have songs; additionally, prayer calls are part of the music culture, even though this is not considered music in the Islamic concept. This convention does not exclude this kind of singing in an overall music survey<sup>13</sup>, particularly because these musical phenomena may have an impact on the popular music and vice versa. Recordings of actual prayercalls though, are absent in both Sakata's and Ferdinand's material. In the latter, there is a rather rare documentation of music from a religious gathering, as mentioned. Unfortunately, these recordings are only excerpts, and circumstantial information is modest. This is the only kind of social music in the documentation (when excepting a number of pieces where a damburachi is paired up with a singer).

#### 2.2.5. Genres

The *lalai* – the lullaby – is generally recognized by the Hazara as an individual genre. The other genre is the love song, *ishqi* - commonly represented as *chârbeit*. *Ghazal* and *daido* are terms for love songs in Jaghori.<sup>14</sup> The latter is specified as a shepherd song.

### 2.3 SONGTEXTS - CHÂRBEIT

#### 2.3.1. Introduction

The love poem is the core of a widespread singing tradition in Iran, Tajikistan and in the Persian speaking parts of Afghanistan. Generally, song texts are based on the poetry of classical Persian writers.

*Chârbeit* is a poetic form – a quatrain – but is also used to designate musical pieces in general, both instrumental and vocal.<sup>15</sup> It is associated with folk music in Afghanistan as a whole and refers commonly to the local song style.<sup>16</sup>

Different spellings appear in the works of Western scholars - of whom some are quoted below: *châr bait*,

<sup>11</sup> Slobin 1976: 41.

<sup>12</sup> as noted by Sakata 1968: 23

<sup>13</sup> "... there is no such thing as singing in Islam, at least not singing intimately related to the outward manifestations of Islam. ( .. ) A Muslim would not consider *Adhân* or *Qur'ân* recitation to be forms of singing. Nevertheless it is now customary to include these kinds of religious expression in scholarly works on Arab music under the heading Religious Music or the like - also in publications written by Arab scholars (Habib Hassan Touma 1975: Die Musik der Araber. Taschenbücher zur Musikwissenschaft vol. 37. Regensburg 140-155)." Roving Olsen 2002: 141.

Also Slobin discusses the standing of religious 'music' along these lines: "... save for Hoerburger's (1969) brief foray into Qur'anic cantillation, there is no literature on the topic whatsoever. Yet no aspect of Afghan music could be more shared than the ceremonial call of the muezzin or the chanting of street mendicants. (..) these varieties of singing are generally not classed as "music" by Afghans themselves, and this seems to be the case across much of the Islamic world. It is primarily outside investigators who take the category "religious music" for granted, basing it on the traditional European dichotomization of sacred and secular music and thus we take some liberties in applying such categories to Afghan musical life." Slobin 1976: 59.

<sup>14</sup> see 4.6 p.51 on Jaghori

<sup>15</sup> the designation is used by the performers on a great number of the recorded tunes in the present material. See recording lists, Appendix 10.3 p.112

<sup>16</sup> Doubleday characterizes the melodies of *chârbeit* as "Traditional *chahâr bayti* melodies exist in a variety of melodic modes. They are in free rhythm, narrow in tonal range, and slow in tempo, with extended ornamental phrases at the end of each line. Additional cadential phrases are sometimes used." 2003: 105.

As accounted for in the following, the only characteristic that fits the Hazara *chârbeit* is the narrow tonal range. The features that Doubleday has observed fit the ornamented expressive melodic style of *chârbeits* in northwestern Afghanistan; this is encountered in Ferdinand's documentation of Jamsheidi, Timuri and Hazara Aimaq (Qala-i Nau) (458-31...36, 458-25-26 and 444-13-14) as addressed in "Music of the Aimaq and Turkestan" by the author (forthcoming)..

*chahârbeit* and *chahârbayti*. Actually, the spelling *chahâr* is the correct one when transliterating the spelling in Persian. In the present work, the spelling *chârbeit* adapted from Ferdinand is employed throughout. Apart from *chârbeit* addressed in this chapter, the terms *ghazal* and *daïdò* designate songs in the recordings from Jaghori. These two terms are briefed in the chapter on Jaghori songs (4.6.). Additionally, two songs have texts specified as texts from the classical literature (441-01· 02, 4.4.1.-3.) and could be designated ‘epic songs’; both are assumably from Ferdaosi’s “Shâh-nama” - the Persian national epic, the book of Kings.

### 2.3.2. Prosody of the chârbeit

The term *chârbeit* is made up of two components: Persian *châhar* translating four, and the Arabic *beit* translating ‘poetic couplet’ (literally ‘house’ or ‘tent’)<sup>17</sup>. This is confusing since a couplet consists of two rhymed lines of a poem. Thus, the term denotes actually four couplets, but in the popular use it denotes four half-couplets (*misra*’)

“The *beit* is the basic unit in every form of Persian poetry, and consists of two symmetrical halves, called *misrâ*’, each usually consisting of six or eight feet.”<sup>18</sup>

“Bait literally refers to a stich or line in poetry and is considered the basic unit of poems and song texts. Most of the ditties referred to as baits consist of not more than two baits in a popular quatrain form consisting of four hemistichs”.<sup>19</sup>

When it comes to the poetical definitions, Browne’s comprehensive studies of Persian literature serves as basic reference for Sakata<sup>20</sup>. Here, the formal ingredients of the *chârbeiti* are defined as:

“Châr beiti is actually a misnomer because the Persian quatrain is composed of four *misrâ*’s (hemistichs or half lines) or two baits (stichs or lines), but never of four baits.

(... ) Though “incorrect” *châr baiti* is still most commonly used and understood term to designate a quatrain.”<sup>21</sup>

### 2.3.3. Rhyme and meter

The rhymes are usually aaba, and often the rhymes are even the same word. The first part of the third line is often a repetition of the first part of the second line, thus relating to the lines that are related in the rhyme structure.

One bait is a hexameter, i.e. consisting of six feet. It is a variant of the arabic *hazaj*; thus, each hemistich consists of three feet, ∪ ---, ∪ - - -, ∪ --, amounting to eleven syllables<sup>22</sup>. The *hazaj* can be traced back to a wandering mystic, Baba Tahir of Iran (d.1015).<sup>23</sup>

Browne points out that the *hazaj* is an ‘apocopated hexameter’, where the third and the sixth foot of a *beit* employ the foot v-- , that is, the last syllable is omitted.

An additional feature appears as an additional suffix “o” as the ninth syllable in lines one, two and four, so the sum of syllables amount to the compulsory eleven.<sup>24</sup> In the texts of the present material, this applies to Raft-i Sar-i Chishma 1 (208-03), verse four (translated at next page):

4. *Dô se rûz ast ki kam dîdâri ô yâr*  
*Nè darsâru na dar bazâr-i ô yâr*  
*Nè darsâru na dar bazâr-i-leili*  
*Magam dar khetmat-i sarkârî ô yâr*

ex. 1. 208-03 “Raft-i Sar-i Chishma 1”, verse 4, transliteration. Ali Ahmad, Farakh Olum.

17 Doubleday 2003: 104

18 Baily 1988:p.60

19 Sakata 2003:50

20 Edward G. Browne: A literary history of Persia 1920-30. As referred from Sakata 2003:62

21 Sakata 2003:54, and on p.60 referring the point of Rawan Farhadi Le Persan parlé en Afghanistan p. 150

22 Doubleday 2003:105

23 Doubleday 2003: 104

24 Doubleday 2003: 105

The added syllable “ō” appear only in this strophe, whereas the first half of lines two and three is identical in strophes two, three and four and not in strophes one and five. So this characteristic is not necessarily to be found in all instances. As accounted for in the following, additions of suffixes or extra syllables is a feature frequently encountered in the present material, but more often between two hemistichs.

### 2.3.4. Content

The love poem is generally formed as a direct message from the subject to the beloved. According to Sakata, this form has a “real” function “in a society where adolescent boys and men are not allowed to speak freely to women of households other than their own”<sup>25</sup>.

Absence of the beloved or unfulfilled love are frequent themes as well as the moment of departure.<sup>26</sup> The setting is often veiled in metaphors like the garden, the nightingale, flowers and the gardener as recurrent themes that can serve as reference to the beloved as well as to God. This imagery is a recurring feature of the mystic poetry of Sufi.

The garden as symbolic setting appears in Raft-i Sar-i Chishma (1)<sup>27</sup>

*3. For two-three days the smell of flower didn't come  
the singing of the nightingale didn't sound  
Go all of you, and ask the gardener of flowers  
why doesn't the nightingale come to see the flowers*

ex. 2. 208-03. “Raft-i Sar-i Chishma 1”, verse 3 translated. Ali Ahmad, Farakh Olum.

Here, the smell of the flower and the nightingale depict the arousal of the feelings of love, personalised in the beloved herself; the gardener symbolises the supreme being. In strophe four, the subject angle changes; in the translation, it is a female who directs herself to a man:

*4. For two or three days we have seen less of you, friend  
He is neither in the city nor in the bazar  
He is neither in the city nor in the bazar  
I think that maybe you are in the king's service*

ex. 3. 208-03. “Raft-i Sar-i Chishma 1”, verse 4 translated. Ali Ahmad, Farakh Olum.

The change of angle is not substantiated in Persian, since grammatically there is no distinction between male and female in the verb. Maybe the translator, Ali Akbar Sharistani has made the change for logical reasons: it could only be a man who departed and was employed by the king.

And then in verse five, the angle changes back to the to a male subject speaking out a general warning, and ending up in a generally stated moral:

*5. Watch out! Don't bind your heart to a girl, your heart will jump  
and when will she, dear little fool, realize her intentions ?  
Friendship with many women is the best  
She will let you taste the wine of Paradise's wells*

ex. 4. 208-03. “Raft-i Sar-i Chishma 1”, verse 5 translated. Ali Ahmad, Farakh Olum.

The change of angle and the lack of explicit relation between the verses is in accordance with the fact that consecutive *chârbeits* in a song are not necessarily interrelated.<sup>28</sup>

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25 Sakata 1968: 31

26 Ferdinand 1959:39

27 See 4.2.1. p.31 for musical analysis.

28 See 2.4. Extemporisation p. 22.

### 2.3.5. Additional imagery

More specifically, Sakata states that love can be likened to the flowering of a tree, and the idea of love is symbolised by flowers and jewelry. Girls are compared to animals such as a partridge, whose cry is considered beautiful and whose walk considered seductive. Girls' eyes can similarly be compared with the eyes of an antelope. Also a complexion, neither too dark or too white, has high esteem.

Except for the tree-flower<sup>29</sup>, these metaphors are not encountered in the translated texts of the present investigation; the imagery has generally reference to other spheres.

Thus, macabre action such as killing the beloved's husband appears. This is the case in the song 'Raft-i Daï Zengi' (208-02)<sup>30</sup>, where the text in detail describes this situation:

1. *Come friend, we will exchange tokens  
we will do that for your husband may die (...)*

2. *We (will) take his head cloth and trousers, shirt and towel for the dead  
(...)*

*In this home the foot of the lover is not (yet) printed  
that's why we must break down this house quick*

3. *My eyes walk up and down  
He is cold and he is walking towards the sun*

ex. 5. 208-02. "Raft-i Daï Zengi", excerpts from verse 1-3, translation of the text. Ali Ahmad, Farakh Olum.

The same theme is also touched in "Raft-i Qul-i Khesh 1" (208-04)

4. *Come, so I may put my cheek to your cheek  
come, so that I can comb your hair  
So, I will make a sword so sharp  
and thrust it through the heart of your groom*

ex. 6. 208-04. "Raft-i Qul-i Khesh 1", translation of verse 4. Hajji Abdul Hussein, Farakh Olum.

In the following song, "Raft-i Qul-i Khesh 2" (208-05), it is expressed as a barbaric curse:

1. *(second bait)  
the man who started the departure affair  
may burn his whole family in a frying fishpot*

ex. 7. 208-05. Raft-i Qul-i Khesh 2, translation of verse 1, 2<sup>nd</sup> bait. Hajji Abdul Hussein, Farakh Olum.

In "Raft-i Qul-i Khesh 1", intimacies like a kiss, the combing and caressing of the beloved's hair, his head on her knee, and the smell of her fragrance are pronounced. The fragrance, the subject smells from the bottom of his grave, suggests fatal consequences if the love affair becomes publically known - it will mean his death, as announced in verse one (1, second bait):

*I cannot come to you, because of spies keeping outlook  
Our love has been revealed for everyone*

ex. 8. 208-04. "Raft-i Qul-i Khesh 1", translation of verse 1, 2<sup>nd</sup> bait. Hajji Abdul Hussein, Farakh Olum.

A more inventive imagery is found in a song from Chejin-i Waras by Sayed Abdul (441-06); in the first line of the first strophe, the beloved's name is described as having the letters 'qaf' and 'mim' ([q and m]) and in the last line, the persian letter, the half-moon shaped "r" [ ر ], is stated as the last letter of the beloved's

<sup>29</sup> In the dambura accompanied song "Raft-i Sar-i Chishma (2)" (208-07) it is encountered as gul-i seb - apple flower; at the same time the words are added at the end of each line as a sort of a refrain. Actually, the only example of a song with refrain in the entire collection.

<sup>30</sup> See 4.3.3 p. 39 for musical analysis

name. The combination of the three letters spells Qamar, which actually means moon. The reference to the alphabet is continued in strophe two: the common compilation of the letters alif and lam, appearing as a loop [alif+lam ʿ] is used as an image for how the arms of the beloved folds around the subject's neck.<sup>31</sup>

Yet another imagery - a poetic and a mundane - is found in Ali Bakhsh's chârbeit (441-23)<sup>32</sup>, likening the beloved's hair to the strings of the *rubâb* (the classical Afghan lute), and love to a good steak:

*3. The black hair is the strings of a rubâb  
don't put salt in the wound in my heart  
because your love is like a steak  
and the cooks bring the steaks fast, because eating love's  
steak is good and useful*

ex. 9. 441-23. Chârbeit by Ali Bakhsh, Cherkh, translation of verse 3.

The intimate feelings that arouse in the body is sometimes referred to come from the liver (208-01 Raft-i Sheikh Ali) - but also the heart (*del - dil* as in 208-03, and 441-06).

Often the attire of women becomes the very objects of love; this could be her veil (*chadar*) (441-06, verse 3, last line) and bloomers worn under the dress (*tomban*).<sup>33</sup>

The subjects of the texts can also be applied to literary figures. The fate of Majnun of the famous love tragedy of Laila and Majnun is the prototype of the rejected lover. This is referred to in a line such as "I am like majnun, I am majnun, majnun" by Moh. Allam Shâh (441-05, strophe 2, second bait)<sup>34</sup>. Majnun went mad and withered away, because the father of his beloved Laila refused marriage between the two. Sakata reports that the two characters in one instance have been adopted and transformed to Hazara characters from the area of Kerman in the Ghor province.<sup>35</sup>

The text of another chârbeit by Ali Bakhsh (441-21)<sup>36</sup> from Cherkh, is of a different nature: the subject complains that the beloved has asked for a gift, a purse with six buttons, and further he complains that she is apparently interested in other men:

*1. O musulmen! my heart is deeply troubled  
because my love has asked for a purse with six buttons  
a purse with six white buttons  
which the young man will bring for her to see*

*2. You sit on the roof and you are confident with anyone  
Why and for whom do you trouble me like this ?*

Ex. 10. 441-21. Chârbeit by Ali Bakhsh, Cherkh. Translation of verse 1 and 2, 1<sup>st</sup> bait.

### 2.3.6 Conclusion

These examples of chârbeit from the present collection shows a great variety of themes and imagery, not to mention the position of the subject as in the last example. Compared to the general notion of the content of the chârbeit texts, the common imagery appear only sporadically. In the material, it is only a portion of texts which have been translated; a thorough investigation including the remaining texts might have modified the present impression.

In the following, focus is on the musical and formal implications of the songs, the texts will only be commented upon, if the content is extraordinary.

<sup>31</sup>Transliteration and translation of the full text is given in 4.5.2. p.46

<sup>32</sup> Full text and translation in 4.6.4.2. p.65

<sup>33</sup> Sakata 1968: 32

<sup>34</sup> Transliteration and translation of the text is given in 4.4.5. p.43

<sup>35</sup> *ibid.* 32-33

<sup>36</sup> Transliteration and translation of the text is given in 4.6.4.1. p.64

## 2.4. EXTEMPORIZATION

Even though some of the texts referred to above have verses that are interrelated in content, the common practice is to extemporize the order of *chârbeits*. Since the overall topic is love and its implications, verses can be combined in the order that the singer remembers them and they do not have to interrelate according to action or logic.

“A song consists of several poems, related or unrelated, sung to the same melody. ( ... ) The quatrains are independent and complete in themselves<sup>37</sup>; there is no sequence of verses, a singer simply sings one quatrain after another in the order he remembers them ( ... ). Under such circumstances, there is no concept of song title, not even the first line of a song may be quoted for the title. When asked for a title, the answer most often given is *char baiti*.”<sup>38</sup>

In the present material, the texts which are documented have been written out by the translator, Ali Akbar Sharistani. It is remarkable that in some of the text notes, he has written *chârbeits* which are not recorded. Some of these are the logic continuation or have references to the content of the song text on the recording; thus, Akbar has ‘corrected’ the texts and at the same time violated the arbitrary combinations of logics and content as a frequent result of the practice of extemporisation. Maybe Ali Akbar have intentionally made these additions to prove his own literacy and well-educated status as compared to the ‘illiterate’ performers. Extemporisation is a widespread practice in Afghanistan as a whole, and is enlightened by the descriptions of the scholars in the following.

Doubleday describes the extemporised practice as “Mother of Farouq and Anar Gol sang traditional village-style quatrains, improvising their selection of verses”<sup>39</sup>. John Baily refers to the Herati classical musician Amir Jan who likens the freedom of text choices to “picking a bouquet of roses, you pick a rose from here and a flower from there”<sup>40</sup> thereby underlining the favorite reference for metaphors - the garden.

According to Slobin, a performer’s worth was measured on his ability to remember and/or *improvise* a string of song texts.<sup>41</sup> In the countries north of Afghanistan it is common to take turns in the course of a singing session or set up the singing contests<sup>42</sup>; both phenomena encourages the ability to extemporise.

George Sawa points out that among the inordinate number of similarities, practices and concepts between medieval Bagdad and modern Afghanistan is “practice of singers to collate poems composed by different poets into one song text; compositional practice of setting one melody to a number of texts and vice versa.”<sup>43</sup>

The latter reference underline that the practice of extemporisation is rooted in the Middle Ages, underscored by the fact that the poetical form, the *chârbeit* can be traced back to the mystic, Baba Tahir of Iran (d.1015)<sup>44</sup> as mentioned.

In the present material, extemporisation is only documented to a small extent. A thorough investigation of this would implicate many recordings of a single performer, preferably over a span of time.

Sakata points out that extemporisation is an integrated part of the concept of song as such. The popular usage of the word “*bait*” refers to a song, and the sentence “*yak bait bogo*” means “tell a couplet”, meaning sing a song. This indicates that the poem has priority compared to the melody and is underlined by the fact that there is not necessarily a set melody for a specific text.<sup>45</sup> A melody can be set to different texts, and a text to different melodies. Often when a performer is asked to sing another song, he will sing new *chârbeits* to the initial melody. This applies to an anonymous singer from Bagh (441-19·20)<sup>46</sup>, and Ali Bakhsh in Cherkh (441-21·22).

In the comprehensive representation of Hazara songs in the present material, it is likely that there are performers who are not extemporising at all. Sakata’s observations of the absence of interrelation between verses,

37 Edward G. Browne 1902: II: 34 as referred by Sakata.

38 Sakata 1968: 21-22

39 Doubleday 1988:145

40 Baily 1988:62

41 Slobin 1976:36-37

42 Slobin 1976:174 and encountered in the present material as taking turns.

43 Sawa 1985:208

44 Doubleday 2003: 104

45 Sakata 1968: 20

46 Ferdinand comments prior to the second recording as follows: “On the same melody, we will now have another *chârbeit*”. See 4.5.3. p.47 and 4.6.4. p.63

and the practice that the quatrains are sung according to the singer's memory is accompanied by the footnote: " This is not to say that all performances are based on spontaneous remembrances of verses; surely some may have favorite sequences which they and others repeat, but I have never heard such a standard text repeated in my experience."<sup>47</sup> This may apply to the melodies as well.

Additionally, when performers have been recorded with several songs, the consecutive songs tend to be similar. This implies that some performers may have their personal set of melodies or melodic favourites and it seems to have grown out the practice of singing additional *chârbeits* to the melody of the preceding song. The scope of individuality, though, is delineated by a recurring framework and structure of melodies for all performers. Altogether, this points to the 'Hazara style', as adressed in the following chapter. Subsequently, the variations within the framework points to characteristics related to local traditions or in some cases, related to a certain genre.

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47 Sakata 1968: 22



### 3. FRAMEWORK OF THE MUSIC STUDY

The account on the Ferdinand material is roughly outlined in two sections: songs and dambura. Songs are recorded as solo performances and with dambura accompaniment.

In many recording sessions it is customary that the individual songs are labeled with either a regional or specific origin such as names of villages. Thus, a regional style like Sharistan appear as a label even on recordings made elsewhere, for example in Waras. Moreover, a number of songs appearing with origins outside Hazarajat proper such as Shomâli are addressed. A general division is subordinated the geographical origin of the songs, pursuing the notion that local features are conspicuous enough as to distinguish them from one another. With respect to songs there is no discrimination as to whether they are sung solo or with dambura accompaniment.

A number of songs by Moh. Allam Shâh are extraordinary and reveals a personal repertoire; thus, this is addressed in a chapter of its own (4.3.) What remains are related to the Hazara popular song and as such he is subordinated location (4.2.).

Functional genres such as religious music, and lalai – the lullaby – are addressed in a separate chapter (5). Finally, following the dambura section (6), the few recordings with *tula* (transverse flute), *surnai* and *kardugak* singing are briefly addressed (“aerophones”, 7, and ‘voice manipulation’, 8).

The recording locations in the present investigation material comprise the regions of Sheikh Ali, Waras-Panjao (Daï Zengi), Sharistan and Jaghori. Additionally, two Hazara damburachis were recorded in Kabul (see map in appendix for recording locations).

The dambura is addressed in an individual section. In the Hazara material, the instrument appears extensively as an accompaniment for songs; thus, focus on the relation between songs and the role of the instrument is discussed in detail. Additionally, the playing techniques and accompaniment styles are addressed.

In the documentation from the Aimaq regions and Turkestan, the dambura appears as a solo instrument on extensive recordings which has opened for a detailed discussion on form, idiomatics and improvisation. Although Ferdinand expressed expectations that the Aimaq music would reveal traces to the Hazara music, this has proven futile. Songs are related to the adjacent ethnic groups and for the dambura accompanied songs, the causality is rather opposite: since the dambura traditionally is an Uzbek/Tajik instrument, the style of playing and the preferred accompaniment patterns has been imported along with the instrument during the 20<sup>th</sup> century. As a result, rhythmic components and playing styles of the Uzbek/Tajik dambura music has been merged into the strong song tradition of the Hazara.

First of all, the form of melodies have common features; therefore, as an introduction to the account, the outline of a standard form is addressed. In this line, a terminology on the formal components is established as a reference in the succeeding analyses.

For the author, the incentive to delimit local styles is based on a recognition of the notion that “a Hazara can always tell from which region a tune originates”<sup>48</sup>. Furthermore this notion is underlined by the frequent practice for a performer as to present a scope of local and regional styles. The observation of this notion has been Ferdinand’s incentive to inquire specifically on the issue. Aside from the recording locations, the performers’ names and song texts, this is the only secondary information that figures in the recording notes. At the same time, Ferdinand’s inquiries to the title and/or the origin of songs has probably had a twofold impact on the informant. One is a polite anticipation to the question and another to present a string of songs labeled with different origins. The liability of the labels could not be verified since Ferdinand was truly a layman and as a result of this limitation he did not ask for the implications of a certain style or a label.<sup>49</sup> The recur-

48 Ferdinand 1959: 35

49 This is the case of the label “Tagéo Ghâri” (456-17) which he probably assumed was the name of a village; according to Daud Sarkhosh this title implies an association to Kabul.

ring practice of presenting different local songs, might have been a measure of a performer's standing but at the same time, the tendency to similarity between consecutive songs somewhat blurs the stylistic boundaries. Sakata has also noted this persisting claim (with reference to Ferdinand); as she was puzzled by the notion, she set up an experiment, playing recorded material for different Hazaras. Sakata observed that "except for the melodies from Jaghori, there was little agreement and much of the discerning evidence was based on differences of dialect and vocal style rather than that of the melody alone".<sup>50</sup>

As a consequence, origins of songs do not figure in the recording catalogue of Sakata, and this aspect is not particularly emphasised in her investigations.

Nonetheless, apart from the Jaghori songs, a number of melodies have obvious common features, melodically and formally. Slobin designates this phenomenon as 'stocklines'<sup>51</sup> with reference to northern Afghanistan, implying that it is an outspread phenomenon in the Uzbek/Tajik music as well. In this line, dance tunes are generally linked to specific origins. At the same time different informants would insist on different origins of an identical tune. According to Slobin, an explanation of this is a general overlap of different tunes, which tends to confuse one tune with another and not the least,<sup>52</sup> a blurring of musical boundaries in 'recent times'. In the present study, apart from the Jaghori style, only the music of Sheikh Ali displays enough features to single out a style.

### 3.1. TEXT AND MELODY

#### 'Chârbeit'/Raft - examples and terms on form

A majority of the songs of the material have roughly an identical melodic form, consisting of a single melodic unit sung in one breath take, set to two text lines of a verse (a bait). A more rare form is two melodic units sung in two breath takes, set to one or two baits.

For analytical procedures in the following, the form of one-phrased melodies is displayed as graphic models where the terminology of the different parts are mapped out.

These descriptive terms are employed in the analyses throughout. A number of examples are displayed to illuminate the theoretical model. These examples have numerous analogues in the material.

#### 3.1.1. Raft-i Qallughi (441-08)

The term '*raft*'<sup>53</sup> means simply song or melody; the suffix -i implies a possessive relation to the following 'Qallughi' (in this case 'of' or 'from') which generally refers to the geographic origin of a song, most likely the name of a village.

In the note example below, each staff line corresponds to one conjunct melody line, sung in one breath take. Two text lines of a verse - a bait - are rendered to one melodic phrase as explained below.

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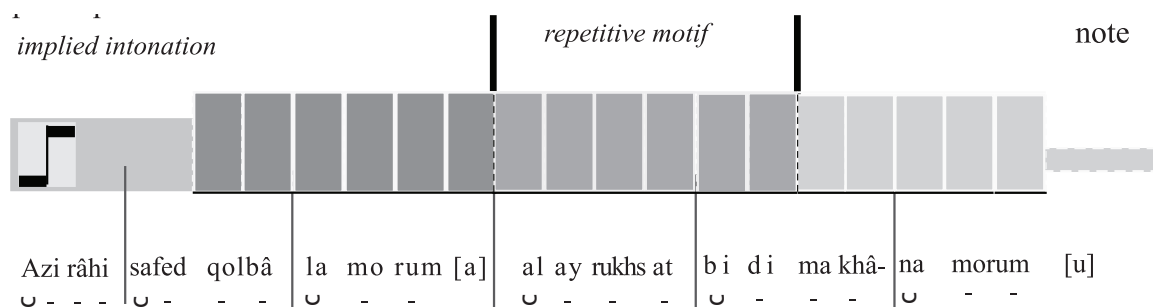
50 Sakata 1968: 23. The Jaghori style is documented in the present investigations exclusively with solo vocal. This style includes the famed 'yoddlers' and have a number of extraordinary melodic characteristics.

51 Slobin 1976: 172

52 Slobin 1976: 120. The blurring of musical boundaries may have been even more pronounced due to the expansion of motorised traffic and the spreading of radios in the sixties.

53 'raft' translates 'went' and is the basic form of the verb. The word has even an extended connotation in a general musical concept expressed in the dichotomy of *raft-âmad* - translating 'going-coming'. Thus, as referred to by Slobin (1976: 164), the northern musician Baba Naim explains that all music can be viewed as divided into raft and âmad - the former representing the outgoing melody, and the latter the stable condition when the open string interval of a fourth is emphasized.





Ex.12. 441-08. Raft-i Qallughî. Model of the melodic form of a single-phrase song melody. The text is the first bait of verse 3. Text distribution along the poetic meter and the division in two verse lines - misra' - is explained in detail below.

The pick-up motif has a differing character as to the succeeding repeated motif, with respect to rhythm, selection of tones and range. Attention should be paid to the first leap, A2-D3, ( $5^\circ \uparrow 1^\circ$ ) of a fourth - implied intonation -, and the melodic twist (D3-C#3-D3, see transcription) - two features which we will return to.

The repetitive motif takes up six beats and the range is a minor third. The melody is generally moving stepwise along the scale, ascending twice, before leaping from F3-D3 ( $3^\circ \downarrow 1^\circ$ ). Embellishments as mordents and two tied eighth notes appear on the same note in each repetition of the motif. With a few exceptions, these features appear invariably in the remaining phrases.

The end note is a prolongation of the second last note<sup>54</sup> - the basic note D3 - of the repetitive motif. It is extraordinary long and the gradual change of the vowel modulates the sound colour. The Waras performers Mohammad Allam Shâh and Mir Maolâdad, master this technique with virtuosity<sup>55</sup>. A similar technique is found in songs from Iran<sup>56</sup>.

In some Jaghori songs, the long final note ends up in a short syllables on the same tone, or leaps abruptly down a fourth on one or two tones.

The distribution of the verse lines, 1<sup>st</sup> misra' and 2<sup>nd</sup> misra' is displayed at the bottom of the graphic model. The syllable [a] between the two misra' is possibly added to match this distribution (see transcription for recurrences in the preceding verses). Use of extra syllables or vocables as prolongation of the endings of words are very common<sup>57</sup> and are not necessarily placed between first and second misra'.

The poetic meter of the two misra' is identical (U - - -, U - - -, U - -,) whereas each misra' has its own melody. The first misra' is set to the pick-up motif and the conjunct melody following - the first repetitive motif, while the second misra' is set to two repetitions of the main melody's motif.

Since there is a considerable difference between the phrasing and number of the tones of the pick-up motif and the conjunct melody, the singer fills in syllables to fit the length of the melody to the text. The second misra' to the music is set to two six-beat cycles of the repetitive motif, and as such, the distribution of the text syllables is simpler - in principle one syllable per note. Moreover, the last motif is apocopated - last beat chopped off - like the corresponding poetic meter corresponding to the number of syllables - eleven.<sup>58</sup> Generally, the rhythmic nature of the pick-up motif - so different from the conjunct repeated motif, combined, however, to a three part rigid poetic structure brings about many bids on the distribution of the hexameter of the first misra'. Anyhow, in this song, the end of the first verse line corresponds with the end of the initial motif of the main part.

In the model, the text of the first two lines (first bait) of verse 3 is displayed with the feet of the hexameter

54 as given in the explanatory text for the display, the reason why the basic note, D3, falls on the second last beat, is the concept of the last note of the two first repetitions as being a pick-up note to the following note after the bar line. This is to indicate a stress of the note following the pick-up note.

55 Accounted for in the chapter on Moh. Allam Shâh, 4.4. p.40

56 like Abdorrahim Karami on "Boushihr Music". See CD-list p.121

57 Slobin (1976: 172) notes: "neighboring Tajik folk quatrains performed in similar situations in Badakhshan display a wide variety of syllable distributions, with no fixed number per line." See also Raft-i Qul-i Khesh below.

58 As explained in 2.3.3. 'Rhyme and meter', p.10

displayed below. This shows that in the second misra', the distribution of feet do not correspond with the boundaries of the repeated motif. The number of melody notes, however, matches the compulsory eleven syllables of the text line. Although the repeated motif consists of six notes the two first times, the last repetition only consists five notes, resulting in an apocopated six-beat cycle.

Thus, the missing correlation between the accents of the poetic structure and the build-up of the melody should be obvious. This phenomenon is frequently encountered in the material and is explained by Sakata as follows:

“Words and melodies, not necessarily in relation to one another, are learned from singers, performed in a more or less varied way, and learned thus by others who in turn perform variations. Most changes are made unconsciously during a performance; when certain words and pitches are substituted for others, the natural accent of the text may conflict with melodic accents unless a note is held longer or an extra syllable is added to remedy the situation.” Sakata 1968: 21.

According to this explanation, the conflict of accents evolves as product of extemporising the distribution of text and text fillers. In the example above, it seems more plausible that this conflict emerges from the combination of the two different components of the melody to the first misra'; in addition, the pick-up motif is often varied rhythmically, and according to choice and number of tones as well. This practice imposes in particular the inclination to extemporise at the outset of a melody line.

The full text of the (recorded part of the) song follows:

1. *Musulmânô bibinid bâwchrân [dâ] râ  
ba zanjir basta karda bê zabân râ [u-y-i]  
Sar-i zanjir ba dast-i mâh-i[d] tâbân [â]  
Kashâkash mê barad pûlwân ba pûlwân [â-u]*

1. *O musulmen ! look at the guardian of the cows  
he is chained to these mute animals  
a moon shines on the handle of the chain  
while leading the cattle from one pen to another*

2. *Ba gôlbala ba daw môra didé ma [é]  
pas-i 'alaf-i gaw môra didé ma  
pas-i 'alaf-i gaw môra, na môra [é]  
ba sad bâna ba aw mora didé ma [u-i]*

2. *My eyes are running towards the top of the valley  
She is going to gather some fresh herbs for her cow  
But I don't understand, is she really gathering fresh herbs ?  
She is making a hundred pretexts to get nearby the spring*

3. *Azi râh-i safed qolbâla morum  
[a] Alay rukhsat bidî ma khâna morum [u]*

3. *I will follow this view of white at the top of the valley  
My dear! will you permit me to go to the house ?*

Ex. 13. 441-08. Text of Raft-i Qalluyi, Sayed Abdul Ali, Panjao. Text transliterated and translated by Shâh Ali Akbar. Added syllables are displayed in square brackets [ .. ].

The rhyme conventions such as the corresponding 'rhymes' of lines one, two and four do not apply to the first verse, but is evident in the second verse (but with the 'rhyme' actually being the same word). The repetition of the first part of lines two and three applies likewise only to the second verse. Actually, the rhymes of verse one are ordered a-a-b-b (râ, râ, tâban/pulwân). The translator Shâh Ali Akbar has added three and a half verses to the transliteration. These are omitted since there are no notes that reveal whether these verses were sung or the additions have been made on his own initiative.

### 3.1.2. Raft-i Besud (443-21)

This song's origin is given as Besud which indicates that it is a melody from the Sheikh Ali region.

The main difference from the former example is that it is a dambura accompanied song, which could lead to a conflict between the freely phrased pick-up motif of the song melody and the accompaniment. In this song, however, the conflict is not obvious since the dambura is played in a binary, pulsating rhythm.<sup>59</sup>

<sup>59</sup> For a discussion of this, see 6.5. 'Dambura and song' p.94

## Raft-i Besud

Moh. Nabi

The musical notation is on a single staff in 2/4 time. It is divided into three sections: 'intonation' (first two measures), 'pick-up motif' (measures 3-5), and 'main melody' (measures 6-10). The pick-up motif consists of three triplets of eighth notes. The main melody features a 'repetitive motif' of six beats, which is repeated three times. The lyrics are: [mbu bla yè] Ar-aq - chîn-e sa - ratshâ - yi ku - num ma, [hè]da pès tu qâ-se - dî râ - yî ku - namma.

Ex.14. 443-21. Raft-i Besud, Kabul, Nov. 1954 by Moh. Nabi, dambura and vocal; verse 1 transcribed with text. Bar lines are tentative and displayed in this manner to ease the visual perception of the note picture. CD 1:2.

At the beginning of the staff of Raft-i Besud, appears an intonation sung on the vocables “mbu bla yè”. The beginning leap of an upward fourth (G2-C3) is a recurring feature as introduction to a song line. In this way, the singer “tunes” his voice for the following song line and frequently on vocables like “â-hâ”.<sup>60</sup>

The intonation appears in a number of varieties; the upward leap of a fourth ( $5^{\circ} \uparrow 1^{\circ}$ ) is most common, but appears also merely as a single note - the basic note, or as two notes: the the basic note preceded by a second below. In “Raft-i Qallughi” above, this leap appears to be the first interval of the pick-up motif. This song has no intonation tones; this suggests that the fourth leap is a substitution for the intonation. Sakata calls this phenomenon an ‘implied intonation’.

The pick-up motif is phrased rather freely to the evenly divided pulse accompaniment. Again, the rhythm of the motif is different from the binary division of the consecutive main part. This time it consists of longer note values; the number of syllables are seven, whereas it was six in the former example.

Like the song above, the repeated motif takes up six beats of which one beat appears as two tied eighths. But the full length of the six-beat cycle unfolds only in the two last repetitions. First time it is introduced, the two first beats of the motif are omitted (the tied eighths Bb2 - C3 and D3). The range is a fourth; the bottom note (Bb2 or  $7^{\circ+}$ ) is a tied eighth up to the basic note.

The end note is actually repeated which results in two end notes on the basic tone. The last one of these is long, but shorter than the one in the previous example. Additionally, this note has no change of syllable.

In the pick-up motif, as mentioned, the melodic and rhythmic outline has an individual character, which is quite different from the main melody. In the first example, it is rendered in double note values, and in the second a bit slower - in approximate triplets.

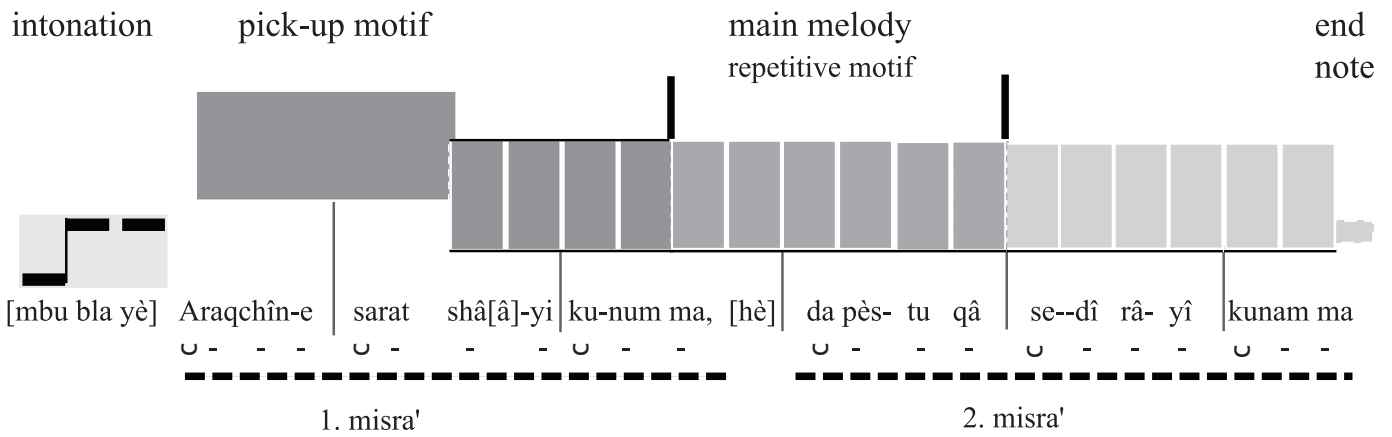
Even more elaborated rhythms appear.

Melodically, the recurring twist between neighbour tones is a conspicuous feature in both songs. A leap of a fourth is the initial interval in Raft-i Qallughi; this interval appear in the intonation of Raft-i Besud. The latter, Sakata has designated a formal intonation, and the former - an implied intonation.

The upward leap of a fourth appears regularly at the beginning of the majority of Hazara songs as intonation interval and frequently as the first interval of the song melody.

An additional melodic twist can also be contained in the pattern, like in the “Raft-i Qallughi”. These variation points are obviously improvised. The text of the first line of the poem starts in the pick-up motif; but the first or the first couple of notes can also be sung to non-textual filler syllables or a short exclamation like “Le qud” (‘hey there!’) as it appears in “Raft-i Qul-i Khesh 1” (208-04), addressed below.

<sup>60</sup> Sakata 1968: 47: “Most Hazaras have the habit of intoning or “tuning” the voice before each verse, section, or song.”



Ex. 15. 443-21. Raft-i Besud. Graphic model of melodic form in relation to textual form.

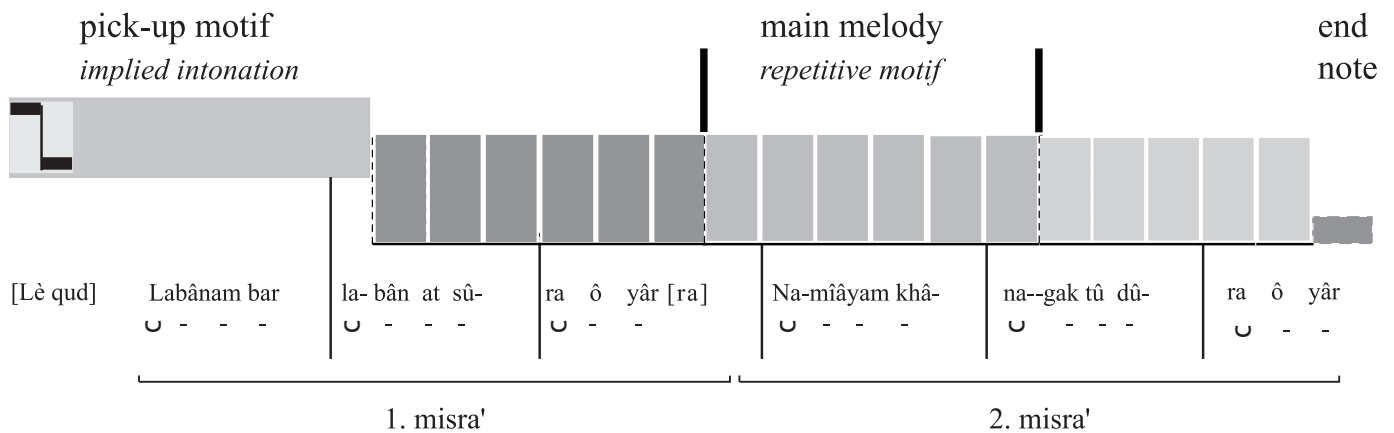
The difference between the two first examples is illustrated in the graphic displays. In the present example, the division between the misra's falls on the third unit of the second sequence of the repeated motif. This means that the textual units of the second misra' are displaced; thus, in the last sequence of the repeated motif all six beats are employed plus a final note to match to the number of text units.

Furthermore, the first edition of the repeated motif begins on the third unit of the six-beat cycle.

### 3.1.3. Raft-i Qul-i Khash (208-04)

Like the previous song, Raft-i Qul-i Khash is accompanied by a dambura played in a slow pulse, and even more pronounced, since the performer is not a dambura player, judging from his playing capabilities. Ferdinand describes the performer on tape as “an elder who now grabs the dambura”.

208-04 model



Ex. 16. 208-04. Raft-i Qul-i Khash (208-04). Graphic model of melodic form in relation to textual form. CD 1:3.

In Raft-i Qul-i Khesh, the division between the two misra's falls on the second (melodic) unit of the second sequence of the repeated motif.<sup>61</sup>

### Raft-i Qul-i Khesh 1

verse 1, 1. bait

208-04

Hajji Abdul Hussein  
Farakh Olum, July 1954

The musical notation is in 6/8 time, starting on a G-clef. The melody begins with a pick-up motif (three eighth notes: G4, A4, B4) followed by the main melody. A repeated motif of three notes (G4, A4, B4) is shown with a dashed box and a '3' above it. The lyrics are: [Lè qud] La-bâ-nam bar la - bâ-nat sù-ra ô yâr [ra]Na-mîâ yam khâ-na-gak tû dû-ra ô yâr. The melody is divided into two misra's: 1. misra' (from the start to the end of 'ô yâr [ra]') and 2. misra' (from 'Na-mîâ yam' to the end). Embellishments (mordents) are placed above the notes 'sù-ra' and 'ô yâr' in the second misra'.

Ex. 17. 208-04. Raft-i Qul-i Khesh. Hajji Abdul Hussein, Farakh Olum, dambura and vocal. Transcription of verse 1 with text. CD 1:3.

#### 3.1.3.1. Melody structure

The repeated motif is a three-note conjunct motion, moving melodically stepwise up and down, ending on the last note of the motif. The end note has no vowel change and is not held exceptionally long. Like the previous examples, the repeated motif is rendered in quarter-notes in a six-beat cycle, including a single division in two tied eighths. The top note of three notes is a minor third interval from the basic pitch of the melody.

The pick-up motif starts out with a downward leap of a fourth from above the basic pitch, which has a pitch relation to the top note of the dambura as a downward fourth skip; this theoretically implies a mirrored intonation interval.<sup>62</sup> In this relation, the repeated motif employs the 5<sup>o</sup>, 6<sup>o</sup> and 7<sup>o</sup> scale degrees.<sup>63</sup> Regarded independently (from the accompaniment and the pick-up motif) the repetitive motif is based on the same melodic curve and with the same reciprocal intervals as Raft-i Qallughi.

Furthermore, exactly like the two previous examples, a melodic entity correlate with two lines of the poem; to sing a complete chârbeit the singer must at least sing the melody twice. Generally, extra syllables are added between the two misra's. In the first bait, the suffix "o" appears as the tenth syllable. This is displaced as compared to the convention<sup>64</sup> of placing this suffix on the ninth syllable. Embellishments consist of mordents and inverted mordents and are generally placed at the same position in all phrases.

61 The delineation of the repeated motif though is open for interpretation: the start of the motif could be displaced to the two preceding C3's

62 Similar pick-up motives are encountered in a number of songs, and appears as end formula in a number of Jaghori songs.

63 This is closely related to the concept of dambura's relation to melodic lines and is discussed thoroughly in 6.5. p.94

64 See 2.3.3. 'Rhyme and meter' p.10



This song is extraordinary, because it has an equivalent in Wolfgang Lentz’s wax-roll recording from 1935.

## chârbeit

459-4.3

Lentz rec. 1935

male vocal

anonymous  
performer

*intonation pattern*

*repetitive pattern*



[A] du chash manam ba chas ma ni ke dari [nid]A-gar kush-ta shawam khunam a- nari



Agar kushta sha- wam khunam bireza [hai] zul-fani dôra zulfa-ni karshârli

Ex. 18. 459-4.3. Chârbeit. Solo song by an anonymous singer in Kabul 1935. Recorded by Lentz on wax roll. CD 1:4.

In this chârbeit, the repeated motif of the main melody is exactly the same as Raft-i Qul-i Khesh, recorded some 20 years later. The pick-up motif is different and appears in two variations.

This leads to the assumption that the main melody is transmitted unchanged over time in but the pick-up motives vary according to the performer. In “Raft-i Qul-i Khesh 1” the dambura’s tuning is crucial for the downward leap at the beginning of the pick-up motif; on the Lentz recording, it is a solo song, where the singer leaps up from a fourth below in accordance with the common intonation interval.

A remarkable difference between the two versions, is the apparent absence of embellishments in the Lentz recording. Due to the low sound quality on these recordings, embellishments could have been drowned out by noise.

As mentioned, the pick-up motif is often varied. In Raft-i Qul-i Khesh (208-04), a new variation appears in each verse. In the display below this is demonstrated, along with the distribution of text and text fillers.

**Raft-i Qul-i Khesh 1**  
structure of melody and text verse 1  
intonation patterns verses 2-4

performed by  
Hajji Abdul Hussein

**1 a** male vocal

[Lè qud] La-bâ-nam bar la - bâ - nat sù - ra ô yâr/ [ra]/Na-mîa-yam khâ-na - gak tû dû-ra ô yâr

poetical feet:

**1 b**

Na-mîa - yâm khâ-na [ni] az des - ti mar - dom | [mâr]/go-bâ [y e] mâ û tû ma shû - ra ô yâr

**2a**

[Ha - qud] La - bâ - nam bar la - -bân-i yâ-r [u] khôr-da [è] a - nâr- i surkh[u] bâ de-wâ-r [u] khôr-da

**2b**

Lab u dan-dân - i-[hi]- -yâr [a-vi] shî- sha nâ-zuk [bar]-ba rû- i- sî- sha zakh-m[e]khâ- r[u] khôr-da

(gliding intonation)

**3a**

[Â] Sa-rak - ma bar sar - -i zâ-nu(i) -tu â- lei [hè] | dû de-stak-ma da târ- i mû- - i- tû â- lei

**3b**

A- gar mur-dam sar - -i qa-[ra van] gu- zar-kû [nokh] Magam khus-nûd sha[wu] az bûr tû â- lei

**4a**

[Â] Bi - yâ ki rû - ya ba-ru [yi-bi] tu- mâ-nu] na Biya ki sha na bâ mû- y[i] |[bu] mâ-n[u]am

**4b**

Ka-sham-[è]-yak-[è] khan-jer - -i a-z[i] ma-ghez- i fô-lâd bâ -ra-[ra]-bar del,bâr del-i shu-[yi-ri] | bu] mâ-nam

Ex. 19. 208-04. Raft-i Qul-i Khesh. Transcription of first verse, and the pick-up phrases of the following verses. The text distribution in verses 2-4 is also displayed; the dashed lines shows the boundaries of the feet, and the unbroken line indicates the start of the second misra'. Except for verse 4, an additional syllable appears as a transition between the two misra's. **CD 1:3.**

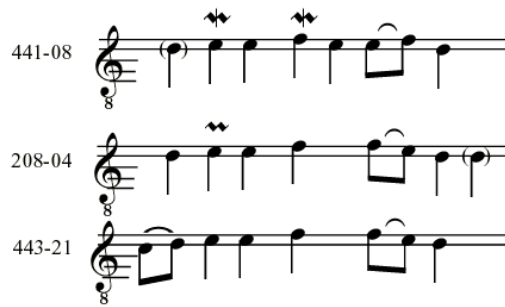
The display above is a demonstration of the varied pick-up motif: the rhythm and the number of tones is varied from bait to bait. The number of syllables left in the first misra' are too few to match the remaining tones of the corresponding melody, resulting in various text fillers and addition of two eighths - particularly in second bait of verse 2 (2b) and in verse 4 (4a and 4b)

## 3.2. CONCLUSIONS

### 3.2.1. Structure of main melody

Except for "Raft-i Besud", the ambitus of the main melody is a third: the basic pitch, the 2° and 3°. The 3° can be a minor or a major interval, or somewhere between. There are also songs that exclusively employ the major interval in the pick-up motif, and then the minor in the main melody.<sup>65</sup> To clarify the correlation between the repeated motives of the three examples, these are juxtaposed in the model below.

<sup>65</sup> As encountered in the recordings from Waras, June 1954, (456-16,17,19, 20) and "Raft-i Sheikh Ali" (208-01). As suggested in the chapter on local styles, this is characteristic of the style of the Sheikh Ali region.



Ex. 20. 441-08, 208-04, 443-21. Juxtaposition of the main part's repeated motif of the 3 examples addressed.

The G-clef indicates that all examples are transposed to D as the basic note and the minor third – the  $3^{\circ+}$  (F3) as the top note. The note in parenthesis is identical to respectively the end or beginning note of the motif consisting of 6 fourths. Common is the ascending curve in the beginning of the motif, in stepwise motion, followed by a descend to the base, including two tied eighths. The end pattern of the uppermost line is ascending again and leaping down, while the two other lines descends back in a stepwise movement.

### 3.2.2. Form

The terminology of intonation, pick-up motif, main melody including a repeated motif and end note, will be referred to in the following. The pick-up motif is a variable component; the main melody generally keeps up the same structure throughout.<sup>66</sup> The structure of the pick-up motif unfolds in an improvised manner and is combined with the first repetitive motif; the combination of the improvised phrase and the firmly structured repetitive motif leads to extemporised text fillers particularly when the number of text units does not match the number of melodic units. An additional syllable is common between two misra's. When the extent of improvisation increases, additional syllables and eighth divisions are fit in here and there (as in Raft-i Qul-i Khesh) as to match melody and text.

The division of the two misra' does not necessarily correspond with the transition between the first and second sequence of the repeated motif of the main melody. Also, the first rendition of the repeated motif often appears in a contracted version (443-21).

These relations between text and melody appear in the bulk of the material.

### 3.2.3. Melody

In the examples the ambitus of the main melody are limited to a minor third; the major third appears also frequently. The prevailing melodic intervals are seconds, resulting in stepwise melodic motion. Moreover, the examples are all from Da'i Zengi and Sheikh Ali: Panjao, Besud and Farakh Olum. The ambitus of the main section of songs from Jaghori often comprises a fifth and contains melodic leaps.

## 3.3. ALTERNATE FORMS

There are a number of songs consisting of two individual melodic phrases, commonly sung in two breath takes. The two melodic lines correspond to two verse lines - one bait - that is, in principle like the single phrased melody. The melodies composed of two phrases occur in some dambura accompanied songs, and in a few cases in solo songs. More elaborate melodic forms are encountered in a number of solo songs; either these are songs from the religious sphere or they stem from other ethnic groups.

<sup>66</sup> The motives of part two and three are not in all cases a repetition of the first motif. As such the individual motives are referred to as sequences. This is addressed and demonstrated in the following chapter on local styles.

## 4. LOCAL AND PERSONAL STYLES

### 4.1. SHEIKH ALI

Sheikh Ali is the northeastern region in Hazarajaat and is also an old tribal name. Moreover, it is the name of a village.

#### 4.1.1. Documentation

The documentation of Sheikh Ali songs comprises a number of recordings from the region from the villages of Dahan-e Budjan and Nawi, and additional recordings from Farakh Olum, Waras and Kabul. Of these, a number are specifically designated a “Sheikh Ali”<sup>67</sup> song by the performer. Even songs from Sheikh Ali proper include songs of origins such as Shomâli and Daï Zengi with an explicitly differing character. This is in line with the practice of presenting a scope of songs from different regions as addressed in the introduction (2.1.4.).

#### 4.1.2. Pick-up motif

Examples of songs labeled “Sheikh Ali” are those of Abdul Hussein (455-07) and Ali Ahmad (208-01) displayed in the transcription model below. A conspicuous feature of these songs is a characteristic pick-up motif which is encountered in several songs either with other titles or no title at all.

Sheikh Ali

melodic features

pick-up motif      main melody

basic note

Ex.21. Pick-up motif and tone material of the main melody of Sheikh Ali songs.

The melodic twist of the pick-up motif ( $4^\circ - 3^{\circ+} - 4^\circ - 5^\circ$ ) is a main feature. The range of the pick-up motif comprises the upper trichord  $3^{\circ+} - 4^\circ - 5^\circ$  including the major third, whereas the main melody embraces the lower trichord  $1^\circ - 2^\circ - 3^\circ$  including the minor third. This latter is not necessarily compulsory – thus, in a number of songs the major third is kept up in the main melody. The range of a third is also exceeded: some songs include the  $7^\circ$  - in conjunction with  $1^\circ$ , thus embracing a tetrachord.

In line with the standard melodic form of the chârbeits, the main melody has generally three sequences with frequent similarities, appearing as variations on a skeletal melody.

The Sheikh Ali songs are mainly represented as dambura accompanied songs and this prevalence might be based on the song lines' affinity to the idiomatic of the instrument. As such, the two trichords corresponds with the natural playing positions on the dambura: the pick-up motif is played in the second position, and the main melody in the first position.<sup>68</sup>

<sup>67</sup> Sheikh Ali is the northeastern region of Hazarajaat, and the name of a village as well. See map in 10.5., appendix p.123.

<sup>68</sup> for playing positions, see dambura 6.4.1. p.87

The image displays five staves of musical notation, each representing a different song by Sheikh Ali. The notation is in treble clef with a key signature of two sharps (F# and C#). Above the staves, a dashed line separates the 'pick-up motif' (shaded blue) from the 'main melody' (shaded in three vertical bands labeled a, b, and c). The songs are:

- 455-07 Song from Sheikh Ali: Composed by Abdul Hussein. Nawi. The pick-up motif is a white box containing a quarter note G4 and an eighth note F#4. The main melody sections are a, b, and c.
- 208-01 Raft-i Sheikh Ali: Composed by Ali Ahmad, Farakh Ojum, Panjao. The pick-up motif is a quarter note G4. The main melody sections are a, b, and c.
- 456-16: Composed by anonymous, Waras. The pick-up motif is a quarter note G4. The main melody sections are a, b, and c. A triplet of eighth notes is marked with a '3' above it.
- 456-19: Composed by anonymous, Waras. The pick-up motif is a quarter note G4. The main melody sections are a, b, and c.
- 456-20: Composed by anonymous, Waras. The pick-up motif is a quarter note G4. The main melody sections are a, b, and c. A tempo marking '♩ = ca. 280' and a time signature '3/8' are shown.

Ex. 22. Juxtaposition of Sheikh Ali songs (455-07, 208-01, 456-16·19·20). All songs are transcribed with two sharps for easy overview and not necessarily reflecting the precise pitch (even though in a majority of the songs, this is the preferred pitch). The basic pitch is thus B natural. Blue is attributed to the pick-up motif, and three shades of to the parts of the sequential motif of the main melody, retaining the attributes of the *chârbeit* models in previous chapter. CD 1:5-9.

Obviously, the characteristic pick-up motif appears in all songs. Parts a, b and c designate the three sequences of the main melody. In most of the examples, these parts are not sequential - but have similar melodic outlines; additionally, all ends on the basic note, preceded by a descending motion. Parts b and c are about the same length, while the a-part is contracted - because it entails the pick-up motif. All pick-up motives has the 4° as transitory note to the main melody, except the song by Abdul Hussein (455-07, top staff). Here, a distinct leap between the pick-up motif and the main melody appears; the continuation is two transitory eighth notes 1°-2° leading to the first note (3°) of the repeated motif (white box).

Finally, the end note is in all song lines preceded by the 2° (marked by the vertical dotted line).

Notable is the employment of different meters: respectively 6/4, 5/8 and 7/8. The 7-meter of 456-20 is an approximate 3/4 meter and is transcribed in this meter.

Asymmetrical meters appear generally when songs are accompanied by *dambura* and assumably have been adapted from Uzbek/Tajik music. The asymmetrical meters of *dambura* accompaniment are persistently imposed on Hazara songs despite a frequent conflict with the general foundation on binary and tripart rhythms of the Hazara. The 3/4 and 6/4 division is thus in accordance with the prevalent meters of Hazara songs and

naturally no obvious conflict emerges in these songs. The tripart division of the 7 meter in Raft-i Derakhtun (456-20) is an approximate triple meter and therefore no conflict emerges in this song.

#### 4.1.3. Faiz Mohammed, Dahan-e Budjan (455-09)

A recording from the village Dahan-e Budjan in Sheikh Ali proper is called a Sheikh Ali chârbeit. This song corresponds to the previous examples with regard to the characteristic pick-up motif; but in the main part there is merely a single recapitulation of its motif of which the beginning note/end note is emphasised with a heavy vibrato.

### Chârbeit-i Sheikh Ali

Faiz Mohammed  
Dahan-e Budjan

455-09

1 hâ ya ka gâwpudan fa ra de a wâng na gul-i ka dag nikhor-dana dé wa - ra

2 kho-dai ja ra dé kun yag na va bâ rang nag ki-a jân dush na na mâ na fa ra di a wâ - ung

3 hêl dan gu kol ya nè ranakra sa dan ki vandaish wâ khu - da hu za rû bâ dai

4 [a]ki-tababu sha ra bad nush ku za ra na ki a tai dam fârash fê ra dost sâ dai

Ex. 23. 455-09. Chârbeit-i Sheikh Ali. Faiz Mohammed in Dahan-e Budjan January 1955. The text is written out as pronounced. Above the staff, the time division is displayed but 9/8 dominates. The many accidentals at the beginning of verse 3 indicate unstable pitch. The pitch is adjusted after the first three notes. CD 1:10.

The display of four verses shows the rhythmically varied pick-up phrase.

#### 4.1.4. Moh. Nabi (443-18)

Another example is specified as “a song from Sheikh Ali” by Moh. Nabi:

443-18  
Kabul

### Song from Sheik Ali

Moh. Nabi  
vocal and dambura

intonation pick-up main melody

*freely*

a b c

myaè lun gu ta la mor qu ba ni shishter ba dè tu ta tohama kârubanyè va nyakhana a wa dè hâ

Ex.24. 443-18. Song line of a Sheikh Ali song by Moh. Nabi, Kabul, November 1954 CD 1:11.

The main melody contains three descending sequences with a range up to a fifth. The two first sequences (a and b) are similar, and the final (c) is contracted considerably. Furthermore, the pick-up phrase and the first motif of the main part is mediated by a transition so that the vocables of the pick-up phrase leads straight into the misra (starting with the first word of the first misra: “maqurbani .. etc”).

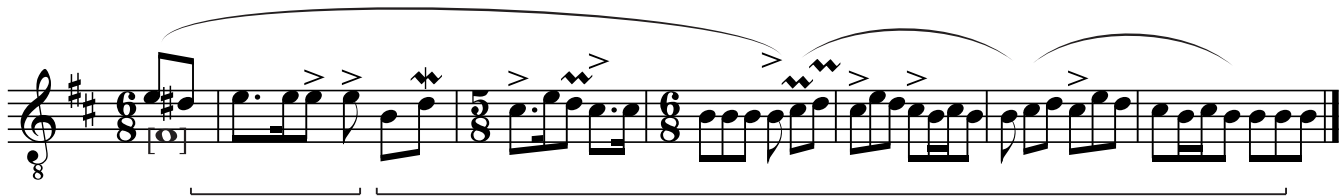
Remarkable is the tuning of the dambura: the deep string *bâm* is tuned to a g and the high string *sîl* is a b natural – colouring the sound of the piece – in European music terms to a concept of the phrygian mode. In the freely phrased pick-up section, the 4° as the initial note is omitted, except in verses 5 and 11 and generally, the usual property of a twist is missing. On the other hand, the twist appears in the dambura introduction, in which the pick-up motif is phrased in time:

### Song from Sheikh Ali

443-18

dambura introduction

Moh. Nabi



Ex.25. 443-18. Dambura introduction to a Sheikh Ali song. Moh. Nabi, Kabul. CD 1:35.

The main melody of the dambura introduction contains the common three (identical) sequences of which the first is merged with the pick-up motif.

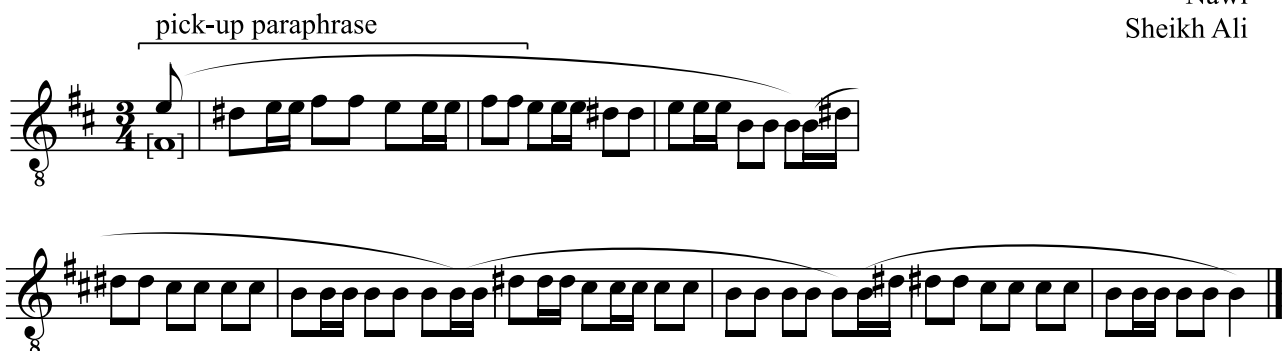
Generally, the dambura introductions and interludes paraphrase the main motif of the song melody: the characteristic pick-up phrase slipping into various continuations, succeeded by three similar motives like the main melody of the song.

#### 4.1.5. Abdul Hussein (455-07)

In Abdul Hussein’s Sheikh Ali song (455-07) displayed in ex. 22 above, the dambura introduction follows:

455-07 dambura introduction

Abdul Hussein  
Nawi  
Sheikh Ali



Ex.26. 455-07. Dambura introduction of Abdul Hussein in Nawi, Sheikh Ali. CD 1:12.

The dambura line starts out with the pick-up (para)phrase, displayed in the upper staff. This introduction appears almost identical in a number of dambura songs in the investigation material of Sakata<sup>69</sup>, and is employed by Daud Sarkhosh in a tune - also designated as a Sheikh Ali tune.<sup>70</sup>

The continuation in the second staff of the dambura introduction into the descending motif of the main melody is repeated three times like the song melody.

69 Sakata 1968 field recordings: SAK 2-02 (A53-54) Sarwar Sarkhosh, Lal-Sarjantal. SAK 3-13 (A-3) Safdar, Khadir. SAK 3-10 (A-57) Safdar, Daï Kundi, Khadir. SAK 4-06b (A-61B) Khadim, Khadir.

70 recorded by the author in Copenhagen, 2004. (Sarkhosh 04)

#### 4.1.6. Anonymous (456-20)

(Raft-i Dar Derakhtun-i Panjao)

456-20

Anonymous

dambura introduction

Ex.27. 456-20. “Raft-i Dar Derakhtun-i Panjao” (as introduced on tape); anonymous performer(s), Waras, dambura introduction. The 3/4 meter is an approximation to the actual 7/8, but transcribed as such to simplify the note picture. **CD 1:13.**

The pick-up phrase of the dambura introduction to “Raft-i Dar Derakhtun-i Panjao” above (456-20) paraphrases on the melodic twist  $4^{\circ}$ - $3^{\circ}$ - $4^{\circ}$ , three times, while the  $5^{\circ}$  is omitted. The melodic pattern introducing the main melody at the beginning on the second staff appears as end motif in the following two extended sequences. As such, the standard form of the chârbeit appears as a formalized paraphrase on the compulsory elements: an extended pick-up phrase tied to the end motif of the first sequence (of the main melody) followed by two additional sequences in conjunction with the initial end motif.

The composed character is further underlined by the uniform recapitulation of the interludes.

The song melody has also a composed character which is reinforced by the fact that the role of a singer and a damburachi are two individuals (for further discussion, see 6.5.2.5. p.100). Furthermore, a third person is playing cymbals. It is only towards the end of the song that the entry of the singer is displaced in relation to the dambura accompaniment.

The two examples of dambura introduction show that the formal division and outline of the instrumental line is nearly identical to the song melody. This relation is further discussed in 6.5.2 p.94 – musical roles of the dambura.

#### 4.2. ALI AHMED

In Farakh Olum, the damburachi and singer Ali Ahmed was recorded with four songs (208-01, 02, 03, 07). The first song “Raft-i Sheikh Ali” (208-01) has been briefly addressed in 4.1. on Sheikh Ali songs because of its melodic relation to this style.

The other songs include “Raft-i Daï Zengi” (208-02) which is addressed above in 4.3.3 p.38 on Daï Zengi songs. The two remaining songs “Raft-i Sar-i Chisma 1” (208-03) and “Raft-i Sar-i Chisma 2” (208-07) are extraordinary according to form and the latter also according to the text. These songs are addressed in the following.

All Ali Ahmed songs seem to be part of a personal repertoire that he has played many times, as they appear as composed from start to end.

##### 4.2.1. Raft-i Sar-i Chisma 1 (208-03)

“Raft-i Sar-i Chisma 1” composed of two similar melodic lines. The song is introduced by an intonation tone



on the basic A2, but the song proper misses a pick-up motif.

208-03

vocal and  
dambura

## raft-i Sar-i Chishma 1

Ali Ahmed

♩ = 166-178

*dambura intro*



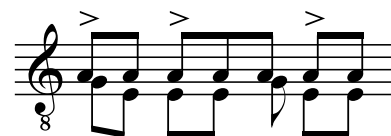
vocal intonation, on 3rd rep



1a. A - gar man yar [a] - gir - am yar - [al] - kam ni - ist  
1b. mâ[b - lic] guft sâ - ya - (y)i [dé - wâr] ni - [shi] - nam



A - gar man gul - ci - nom gul - zar [al] kam nist  
wa - gar - na sâ - ya - - [y)i dè - wâ - r[u] - kam nist



Ex. 28. 208-03. Raft-i Sar-i Chisma 1. Ali Ahmed, Farakh Olum, July 1954. CD 1:14.

The recording notes inform that the style is Kabuli; according to Abdul A. Rahmani<sup>71</sup> this appeals assumably to the language: it is not in Hazaragi dialect.

According to content, part of the text has been addressed (verses 3-5 in 2.3.4 p.11) and here, the full transliteration and translation follows:

<sup>71</sup> Personal communication 2003.

1. Agar man yâr giram yar kam nîst  
 Agar man gulchinam gulzar kam nist  
 Ma guftam sâyai khubân nishinam  
 Wagar na sâyayî dewâr kam nist

1. If I take friend there are many friends, it's not rare  
 If I pluck flower in the flowergarden, it's not rare  
 I meant to sit in the shadow of the beautiful ones  
 Otherwise in the shadow of the wall, it's not rare

2. Biyâ ki mâ û tû yâri bigirîm  
 Ba daryâ-i-kalân mâhi bigirîm  
 Ba daryâ-i-kalân mâhi mamânda  
 Miânî mâ û tû jâi namonda

2. Come so that I and you will make friendship  
 In the big rivers we will catch fish  
 In the big rivers is no fish left  
 In between I and you there is no space left

3. Dô se rûz ast ki bui-gul namîâya  
 Sadâi khwandanî bulbul namîâya  
 Burîd az bâghbân-i gul beporsid  
 cherâ bulbul ba sail-i gul nameya

3. For two-three days the smell of flower didn't come  
 the singing of the nightingale didn't sound  
 Go all of you, and ask the gardener of flowers  
 why doesn't the nightingale come to see the flowers

4. Dô se rûz ast ki kam dîdâri ô yâr  
 Nè darsâru na dar bazâr-i ô yâr  
 Nè darsâru na dar bazâr-i-leili  
 Magam dar khetmat-i sarkârî ô yâr

4. For two or three days we have seen less of you, friend  
 He is neither in the city nor in the bazar  
 He is neither in the city nor in the bazar  
 I think that maybe you are in the king's service

5. Ba dokhtar del ma band del metapâna  
 dêwâna kai ba maqsad merasâna  
 Rafîqîs bâ zani shuîdâr khûba  
 sarâb az hauzi kausar l mēchashâna

5. Watch out! Don't bind your heart to a girl, your heart will jump  
 and when will she, dear little fool, realize her intentions ?  
 Friendship with many women is the best  
 She will let you taste the wine of Paradise's wells

Ex. 29. 208-03. Raft-i Sar-i Chisma, transliteration and translation.

A conspicuous feature of this song is that the two misra' of the bait are sung to an almost identical melody; thus, there is no pick-up motif to the initial line.

The dambura accompaniment is played in a 'swinging' seven: the eighths are played as shuffle.

#### 4.2.2. Raft-i Sar-i Chisma 2 (208-07)

The other song "Raft-i Sar-i Chisma 2" (208-07) is extraordinary according to its text: it is supplied with a refrain with the words "gul-i sêb" at the end of each bait (every second verse line). Also, the first bait of verses 1 and 3 is repeated.

1. |: Chasmân-i tû dardû  
 mēkuna dîdagak ô [kâm], gul-i sêb :|  
 khwâbat bobara  
 barâbar-i-sînagakam, gul-i sêb

:| A  
 A :|  
 B  
 1. |: Your eyes are paining,  
 oh my eye and apple flower :|  
 May the sleep carry you, leaning on  
 little breast, apple flower

2. Khwâbat bobara ba bôsa  
 bêdâr konam, gul-i sêb  
 sad yâr-i- 'azîz gufta  
 bedârat konam, gul-i sêb

A  
 B  
 2. May the sleep carry you  
 with kiss I wake you up, apple flower  
 a hundred times I will wake you up  
 by calling you dear friend, apple flower

3. |: In bâm-i belandrâ mêdbîni  
 bâm-i man ast, gul-i sêb :|  
 in kurta kabûdrâ mebîni  
 yâr-i man ast, gul-i sêb

:| A  
 A :|  
 B  
 3. |: This high roof you see  
 is my roof, apple flower :|  
 This blue shirt you see  
 is my friend, apple flower

4. O! kurta kabûd kurta-e-tû  
 târ batâr i, gul-i sêb  
 âstîn-tû gadum zû  
 gereibân tû mâr, gul-i sêb

A  
 B  
 4. Oh, blue shirt, your shirt  
 is like thread, apple flower  
 Your sleeves is like scorpion and  
 your collar is like a snake, apple flower

5. *Dokhtar bigîrum dukutar-i-baghwân*  
*bigîrum, gul-i sêb*  
*angûr bikhôrîm. châdar*  
*ba dandân bigîra, gul-i sêb*

**A** 5. I will marry the gardener's  
 daughter, apple flower  
**B** I will eat grapes, and she will take the head  
 cloth by her teeth, apple flower

6. *Dokhtar-hamân ast*  
*ki kêr-i yak bâra kuna, gul-i sêb*  
*pêsh az 'arûsî lallei*  
*ba gewâra kuna, gul-i-sêb*

**A** 6. The girl is of the kind, who will finish her  
 work at once, apple flower  
**B** And before she married she will have the  
 child in the cradle, apple flower

Ex.30. 208-07. Raft-i Sar-i Chisma 2. Transliteration, translation and form. |: (.....) :| = repeat text and song line.

Like the previous song the accompaniment is played in a fresh swinging seven and the song melody composed of two equally long lines (A and B), each ended with the same melodic motif as refrain.

The second line has different melodic outline than the first, but is structurally identical, i.e. the number of bars and the rhythmic subdivisions are the same. There is an intonation tone introducing the song.

208-07

### Raft-i Sar-i Chisma 2

- "Gul-i Sêb" -

vocal and  
 dambura

Ali Ahmed

*dambura intro*

*vocal*

**A**

hi Chash - mâ - ni tû dar - dû mê - ku - na dî - da - gak [kâm], gu - li - sêb

Chash - mâ - ni tû dar - dû mê - ku - na dî - da - gak [kâm], gu - li - sêb

2. Khwâ - bat bo - ba - ra ba bô - sa bê - dâr ko - nam, gu - li - sêb

**B**

khwâ - ba - t[u pá dag] ra bar(a) - ba - ri - sin - a - ga[k] - ka(m), gu - li - sêb

sad yâ - ri - 'a - zîz guf - ta [rum] - dâr - -ko - - nam, - - gu - li - - sêb - -

1. (*dambura drone*)

2. (*dambura interlude*)

Ex. 31. 208-07. Raft-i Sar-i Chisma. Ali Ahmed, Farakh Olum, July 1954. CD 1:15.

Formally, the Ali Ahmed songs (including Raft-i Daī Zengi, 208-02) have a simpler structure than the Hazara popular song, perfectly fitting the feet the four-lined poem. The absence of a pick-up motif is in accordance the number of feet in the initial misra' and there are practically no additions of extemporized vocables in the individual verse lines. All in all, this means that the rendering of text along the melody is straight forward which is in line with Uzbek/Tajik songs. Also, this structure opens for repeats of the A-part of verses 1 and 3.

### 4.3. WARAS AND PANJAO

#### 4.3.1. Recording circumstances

Waras and Panjao are situated in Daï Zengi in central Hazarajaat. Before 1963, when the administrative regions were reorganized, Panjao was the administrative center for all of Hazarajaat. The origin of recorded songs exceeds in several cases Daï Zengi proper.

Of particular importance for the recording opportunities was Ferdinand's acquaintance with the official Mohammad Allam Shâh. The recorded performers include a mir (Mir Maolodâd) and a beg (Jân Beg), titles indicating rank of the old nobility.

Not only a singer with a considerable repertoire himself also, Shâh had connections and acquaintances among a number of musicians and performers. This is evident from the recordings from two sessions on the same day, outside Allam Shâh's house in Waras comprising a number of participating musicians. The fact that the damburachi Sâkhi Dâd, recorded in Panjao ascribes a song to Shâh testifies to the respect for and impact of his standing.

The two mentioned recording sessions took place outside of Moh. Allam Shâh's house on July 27<sup>th</sup> 1954; on the first session we are informed of the names of the performers, and on the second, all performers are anonymous. The two sessions are separated by 4 recordings of shepherd girls singing kardugak.<sup>72</sup> The last session is exclusively performed by visiting damburachis and other performers whose repertoire mainly consists of Sheikh Ali songs accounted for above.

Apart from Shâh's participation in some of the songs in the first session including Lutf 'Ali and Moh. Jân Beg (with songs originated in popular songs), his vocal style and repertoire is extraordinary. Some of his songs might be associated with prayer calls<sup>73</sup>.

A number of Shâh recordings done in Panjao include one recording with another singer, Mir Maoladâd.<sup>74</sup> Shâh must have been visiting the mir on this occasion. These songs and the very personal Shâh songs recorded in Waras are addressed in chapter 4.4. p.40.

#### 4.3.2. Sâkhi Dâd, Lutf 'Ali, Moh. Jân Bèg, Moh. Allam Shâh

These songs from Waras and Panjao encompass the typical features accounted for in the previous chapter on the predominant form of songs. They are typically in slow or medium tempi.

First of all, the Sâkhi Dâd song (208-12), recorded in Panjao, is identical to Raft-i Nakhra (456-01/02), sung by Lutf 'Ali with dambura accompaniment by Moh. Jo Bèg. The Dâd song is called 'Raft-i Waras' and its origin specified as Chejin-i Waras - assumably a village in the Waras area. The Shâh song is one of few of which the title is not pointing to a location - 'Nakhra' translates 'an unattainable woman'<sup>75</sup> thus referring to the content of the text.<sup>76</sup> For a comparison of the two songs, they are juxtaposed below:

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<sup>72</sup> Addressed in 8. p.105

<sup>73</sup> Shâh might even have had a title of status within this sphere – the ambiguous *mussanif* is jotted down at the top of the transcription and translation of 441-01.

<sup>74</sup> Mir is the traditional head of a clan or village.

<sup>75</sup> personal communication, Daud Sarkhosh, August 2006.

<sup>76</sup> An identical version of the song appears on a recording from 1968 done in Katlish by Bourgeois (233-01).

2 versions

208-12 (Raft-i Waras 3)

vocal Sâkhi Dâd, dambura  
and vocal

intonation pick-up

[yâ hây Kabané ahâbenu lèyâgu kâ i mâsâ vadi nau-i la hun gu-u li mu-uswa bâru a a yâ-a tra sâ-â mi nõu]

456-02 Raft-i Nakhra (Moh. Allem Shâh)

vocal Lutf Ali, voc.  
Moh.Jân Bèg, damb

intonation pick-up

Ex.32. 208-12, 456-02. Juxtaposition of two editions of a song by Sâkhi Dâd, Panjao (208-12) and Lutf ‘Ali, Waras (456-02). The text of the Dâd song is transcribed as pronounced as no text transcription has been provided. CD 1:16 - 17.

The Dâd song’s title is one out of three called “Raft-i Waras”, and its origin is given as Chejin-i Waras. The fact that the Lutf ‘Ali song’s title - “Nakhra” is, as mentioned, referring to the content of the text, adds to the discussion of titles and origins of songs. The ‘Ali song is given as ‘composed’ by Moh. Allam Shâh; maybe this was a gesture of tribute to Shâh who was the host of the event - and later in the recording session, also performed. These informations may have had greater importance for Ferdinand than for the performers, who might just have given plausible answers to anticipate his curiosity on these matters.

The difference between the songs lies in the phrasing and range of the pick-up motif plus the different tunings of the dambura; while the damburachis in Waras tuned in the prevailing fourth, Dâd employed the more rare tuning of a major third. The differing character of the pick-up phrase confirms its extemporized character. The pick-up motifs are somewhat free with fast note values, as compared to the rest of the song line which is in a fairly slow tempo giusto – fixed tempo.

Formally, the main part of the song line repeats its motif three times. This is compulsory so far. A variant is the long end note of the first rendition of the motif - (prolonged by the succeeding pause in “Raft-i Nakhra”) before proceeding to the repetition. The second repetition flows into an immediate recapitulation in line with the common practice.

The remaining songs of the first session at Shâh’s house have, as mentioned, a similar character.

456-08 Moh. Allam Shâh

456-09 Moh. Allam Shâh

Ex.33. 456-08-09. Melodies of Moh. Allam Shâh songs recorded in Waras. CD 1:18 - 19.

Notable is the absence of a pick-up motif, whereas intonation tones are recurring. Moh. Allam Shâh apparently preferred intonation tones of the adjacent seconds - Ab2 and Bb2.<sup>77</sup>

The song, displayed at the top staff is extraordinary with respect to the chromatics. The major and minor

<sup>77</sup> Just like in the popular chârbeit 441-03, see 4.3.1. p.36

third follows one another in the beginning of the line in the second motif. The last part of the main line is repeated.

The song at the bottom staff (456-09) is a single motif repeated three times. The last time, however, the motif starts out on the basic note.

All songs from this session contain the descending melody including 3<sup>o+</sup>, 2<sup>o</sup> and 1<sup>o</sup>. In 456-08 this is also the case in the main (repeated and last) part. The songs are juxtaposed to clarify this obvious relation. They follow slavishly the outline of the melodic form of the *chârbeit*, except for the absence of a pick-up motif in the two latter songs.

### 4.3.3. Daï Zengi

Only four songs in the investigation material are called Daï Zengi songs. Three are accompanied by dambura and one is a solo song.

The Abdul Hussein dambura song below displays features which clearly differs this song from the Sheikh Ali songs.

#### Song from Daï Zengi

455-08

Abdul Hussein  
Nawi, Sheikh Ali

dambura introduction

song melody

Ex. 34. 455-08. Dambura introduction and song melody of Daï Zengi song by Abdul Hussein, Nawi in Sheikh Ali. CD 1:20.

The song melody can be regarded as a long descending beginning phrase, followed by three conjunct motifs; the two first are quasi-sequential - the last is a four note descending motif identical to the initial phrase. The entire song melody is phrased as a conjunct melodic line sung in one breath-take. Formally, the short motif in the middle of the song line has affinity to some of the Sharistan songs, but as a consistent feature a comparison to the remaining Daï Zengi songs shows that this has to be taken with some reservation.

The dambura introduction paraphrases only parts of the song melody - the first conjunct motif, and the end motif - shown by the square brackets. Notable is the absence of a pick-up motif. The outset on the 4<sup>o</sup> relates to the preference for this scale degree in the Sheikh Ali songs.

#### Raft-i Daï Zengi

443-17

Moh. Nabi

song melody

*intonation pick-up*

*contracted to one bar  
in verse 2*

Ex.35. 443-17. Raft-i Daï Zengi, song melody sung by Moh. Nabi, Kabul. The meter is 5/4. CD 1:21.

The song begins with two intonation tones, which are recapitulated in the pick-up to the song line as an implied intonation. Like the Abdul Hussein song, what follows is very similar: the 4° (Eb3) marks the beginning of the first motif. The remaining part of the song line is in two parts of which the last part imitates the end of the first motif. The minor third of the last motif has affinity to the common use of the minor third in the main melody of the Sheikh Ali songs.

So far, a cautious bid on a Daï Zengi characteristic based on these two songs, is that the typical song line falls in three sequences of which the last part imitates the descend of the first, and the second sequence is a variation - ascending and descending along a curve.

Another dambura accompanied song, Raft-i Daï Zengi by Ali Ahmad starts out with an implied intonation and has in principle a similar structure:

### Raft-i Daï Zengi

208-02  
song melody

Ali Ahmad  
Farakh Olum

(implied intonation)

bi- â alay nazr-i bî- bî ku- ni mo nazr-i bi bî- bî dashui mu-ri[ni] ku- ni mo

Ex.36. 208-02. Song line of Raft-i Daï Zengi by Ali Ahmad, Farakh Olum. CD 1:22.

The song melody begins with a fourth leap up to the basic note - an implied intonation. The entire phrase falls in two parts starting with a long conjunct phrase; the second part is a contraction of the first phrase. The solo song below (anonymous singer, recorded in Dahan-e-Budjan in Sheikh Ali, 455-17) is specified as a Daï Zengi song, but generally it follows the outline of the ‘standard’ *chârbeit* song, particularly as repeated motives in the main melody. The pick-up phrase is identical to the ones of Sheikh Ali songs while the recurring embellishment on the second last note of the repetitive motif is in line with popular songs in general. The song is also called a *choponi* song – a shepherd song – and is sung by an anonymous singer:

### Choponi, raft-i Daï Zengi

455-17 pick-up main anonymous  
Dahan-e-Budjan  
Sheikh Ali

3. [é] Sare ko - tal ba pa-yé ko - talv a - mad ta- ne na zook ba kho - ne ji - gar a - mad

Ex.37. 455-17. Choponi, raft-i Daï Zengi, song melody (verse 3). Anonymous singer recorded in Dahan-e Budjan in Sheikh Ali region. The melodic outline of the additional three verses follows generally verse 1. CD 1:23\$.

This example demonstrates that the determination of a local style may be habitual; as such, it confirms either the ambiguity of locally rooted features or it implies merely an ignorance of this type of information by the informant.

By all means, the documentation of Daï Zengi shows any consistent features as to constitute a style.



#### 4.4. MOHAMMAD ALLAM SHÂH and mir Maolâdad (441-01·02·03·05), Panjao.

Mohammad Allam Shâh has already been introduced: as the host of a gathering of several musicians in his own house in Waras and as composer of a couple of songs, even played by other musicians, such as Sâkhi Dâd (Panjao, 208-09<sup>78</sup>). These rather meager informations indicate a man of reputation and rank, assumably also a malek. In the session in Waras he sings both a song in the popular style with dambura accompaniment (456-08) and an ‘Iranian song’ (456-05, adressed below).

In the session in question he is in company with mir Maolâdad; mir is noble title and on tape, Ferdinand adds bèg (chief) to his name. The association to the higher stratum of society is underlined the choice of text in the two introductory songs (441-01·02): as the only example in the collection these texts are from literary sources, the Shâh song from the Persian national epic - Ferdaosi’s “Shâh nama” (Book of Kings) and the Maolâdad from another book with the title “Shâh wamiq va Uzra”<sup>79</sup>. Knowledge of the classical literature imply a well-educated status.

The songs of the session are interesting in a number of aspects, first of all because they are all different from the Hazara popular style. Moreover, there is an outspoken similarity between the song of Maolâdad (441-02) and the following song by Shâh (441-03) particularly with respect to the rubato character and the embellishments of individual notes.

On the other hand, the first and last songs by Shâh (441-01·05), labeled a ‘popular chârbeit’, are stanzaic songs related to popular songs in general, but not to the Hazara chârbeit.

##### 4.4.1. Fèrdaosi texts (441-01·02).

The literary texts follow:

1. *Sad ushtur hama bâr; debâ-i chîn*  
*Sad ushtur ze afgandani hamchunîn*

1. Hundred camels all loaded with cloth from China  
Hundred camels loaded with the tings we spread

2. *Sad asp-i girân-mâya bâ zîn-i zar*  
*Murassa ba durr-u ba l’al u gohar*

2. Hundred expensive horses with saddles of gold  
adorned with jewels and precious stones

3. *Sad az jaed muyân-i ‘anbar fishân*  
*Sad az khobrôyâm-i shirin zabân*

3. Hundred loaded with “the curly hair”, perfume spreaders\*  
Hundred pretty faced and sweet tongued

4. *Ze pôshîdan-i shâh dast-i ba zar*  
*Murassa qabâ-u-kulâ-u-kamar*

4. The clothes of the king’s hand was in gold  
adorned his cloth, his hat and waist

5. *Ze yâqût rukhshân dû angushtarî*  
*Ba zar bâfta afsar-i bartarî*

5. Of those glimmering jewels were two rings  
a crown knitted of gold showing superiority

\*) young women

Ex. 38. 441-01. Text to “Az shâh nama-i Fèrdaosi”. Song from Chijin-i-Waras by Moh. Allam Shâh.

78 Adressed in 6.6 p. 101

79 The text notes to the recording informs of this text source, whereas Ferdinand as an introduction on tape informs that the text is likewise from “Shâh nama”. Sakata also recorded songs with text from “Shâh Nâma” as referred in Sakata 2002: 180.

The text to the song by Maolâdad (441-02) follows:

From the book “shâh Wâmiq va Uzra”

1. *Jawabash dâd ândam shah Wâmiq*  
*Ma-âzallah ki mâ bâshim sâriq*

1. That man gave his answer to King Wâmiq (answer him)  
 God forbid that we are thieves

2. *Na duzd-im-u na jâsus ay shakar lab*  
*Na az ahl-i fasâd ay sim ghabghab*

2. we are neither thieves nor spies, sweet lip  
 Nor of the mischief people, oh silver chin<sup>1</sup>

3. *Yaman tâ chin musâfat dâra bisyâr*  
*Na mê-âiad darin-jâ duzd-u tarrâr*

3. From Yemen to China is quite a long distance  
 Thieves and terrorists don't come here !

1) the color of the beard

Ex. 39. 441-02. Text to *raft-i qadim-i hazara*, *az kitab-i “shâh Wamiq va Uzra”*, ~ an old Hazara song from the book “shâh Wamiq va Uzra”.

While Shâh's text describes the grandeur and splendor of the king's caravan, the Maolâdad text refers the speech of a local directed to the king assuring that he and his people have no hostile intentions.

#### 4.4.2. Moh. Allam Shâh's Fèrdaosi song (441-01)

The melody of the Shâh song follows:

441-01

#### Az shâh nama-i Fèrdaosi

*song from Chijin-i Waras*

*vocal solo*

Mohammad Allem Shah

**A** ♩ = 120 *freely*

*mâ - ye sa - da muijng dâ ra ha ma bwâ a a bâ râ zhè eâ eâ eâ va wâ - yè chè - dna*  
 1. Sad ush - tur ha - ma bâr (bâr) dè - ba i chin

**B**

*sa - ha dây - n shtâ - dè sè - a - ha fra - a ga - da nè hjèâè è yang chè - dna*  
 Sad ush - tur zè af - - - gan - dan - i/ham - - - chu - nin

**A**

*na - yè sa - da shtè a gè râ n - na - ma ja vai a si - ni sa - ra*  
 2. Sad asp - - - i gi - ran - - - ma - ia bâ zim, i zar

**B**

*mâ - hâ - ra na sa ba - doy râ - bo - da hai ni dur - gu has - ram*  
 Mu - ras - - - sa ba durr - u ba lai u go - har

Ex. 40. 441-01. Melody and text to “Az shâh nama-i Fèrdaosi”. The first text line under the staff is the actual sound and pronunciation (in italics). The transliterated text from the recording notes is written in normal below. **CD 1:24.**

The recording notes inform that the song is from Chijin-i Waras<sup>80</sup> and composed by Shâh which is somewhat contradictory. The outline of the melody points to a personal work or a popular style picked up from sources outside of the Hazarajaat.

First of all, the melody is two-phrased (A and B) as compared to the standard one-phrase melody to the *chârbeit* song. Both phrases have an identical end motif. Also the melodic range is notably wide, embracing 80 Like the Sâkhi Dâd song 208-09, see 6.5.2.2. p.97

a seventh.

Remarkable is the focus on long notes in the flux of the melody. These are either embellished with a wide vibrato or coloured rhythmically by different vowels. This vocal technique has a parallel in the employment of vowel change on the end notes as encountered in “Raft-i Qallughi” (441-08, 3.1.1.); the rhythm added to the tones is an additional sophistication. Moreover, the long notes (Bb2) at the end of the first line of each verse (A) is tied to notes with small embellishments.

#### 4.4.3. Mir Maolâd’s literary song (441-02)

The free rendering of the Maolâdad song is similar, to the (religious) chanting style as encountered in the documentation from Sang-i Morsha (443-04)<sup>81</sup>. This characteristic thou, is also encountered in songs from the Aimaq enclave, in particular a song by Abdul from Khalifa Ahmad, Timuri (458-26).

Shâh’s succeeding song (443-03) have a similar character and it appears as if Shâh wants to prove that he masters this style as well. This song, however, is labeled a “Hazaragi chârbeit” i.e. with the text of a chârbeit. This shows that a chârbeit can be set to any style of melody, and that a literary text does not have a compulsory association to the chanting style. This is underscored by the fact that the initial Shâh song with a literary text (441-01) is in the style of a popular song, although not a typical Hazara song.

*raft-i qadim-i hazara, az kitab-i*  
**Shâh Wamiq va Uzra**

441-02 Mir Maolâdad

*transposed a small second up*

[l.vâ - yô ya - wa - ba - sh - na dâ wâ nu da - vô sha - wa - è wu - u - me - i - ö - gö]  
1. Ja - wâ - bash dâd ân - dam shah Wâ - miq

Mo - ra - la ti mai ba - u - she - mu saeua a - u - re - - - ga  
Maâzal - lah ki mâ bâ - shim sa - - - riq

vâ na duzd - e mu na jâa sâ - u - sa - e - sha - ka - è - - a - rè la - u - - lba  
2. Na duzd - im - u na jâ - sus ay sha - kar lab

Na - za rè fil - sâ - da sie - mu vaè - - - u - u bau ( ) ue - lba]  
Na az áhl - i fa - sâd ay sim ghab - - - ghab

Ex.41. 441-02. “Shâh Wamiq va Uzra”, song by Mir Maolâdad, Panjao, July 1954. CD 1:25.

The Mir Maolâdad song (441-02) is a two phrase melody (A and B) with an ambitus of a minor third. Each phrase is subdivided in three parts as displayed in the transcription. The character of a<sub>2</sub>-a<sub>3</sub> and b<sub>2</sub>-b<sub>3</sub> is very similar, while the beginning motif of each of the lines differ. The skip of a fourth at the beginning of B associates to the intonation skip of the popular chârbeit. Motives on 2° and 3°<sup>+</sup> is the core of the melodic line and is rendered rubato; embellishments appear generally on the 2°.

<sup>81</sup> See 5.2 p. 76 on religious songs.

#### 4.4.4. Chârbeit by Moh. Allam Shâh (441-03)

The succeeding Shâh chârbeit (441-03), has a melodic form which corresponds to the popular song; but with respect to the melodic focus on 2° and 3°, and the rubato character of these twists, it is very similar to the Maolâdad song. Shâh's embellishments are even more elaborate.

It is a bairami in the Hindu modal system (equivalent to phrygian) with emphasis on the long notes on 2°<sup>+</sup> in the first phrase. The embellishments have equivalents in the religious style.

The formal division is in line with the popular Hazara song (an introductory pick-up motif followed by three similar sequences (a-b-a) within the range of a third), although the final (and third) sequence is separated by a pause of breath. The initial notes function as intonation tones as employed in the popular style, here appearing as a second - from the 7° up to the basic pitch.

**Chârbeit**

441-03 Moh. Allam Shah

intonation a b a

Ex. 42. 441-03. Chârbeit by Mohammad Allam Shâh; verse 1 and first bait of verse 2. CD 1:26.

1. *Sabâ nubat-i mâl da dukhtaruna*  
*Musulmâno qal-i khurdak berona*  
*Hami-ra ar dil-i pur dard-i khûd guft*  
*Haramzâda ajab shirî zabôna*

1. Tomorrow it's the girls' turn to take the cattle  
 oh muslim, the little qala is outside  
 This he said from his painful heart  
 Forbidden how sweet she speaks

2. *Tayak-i zard aloy shôna balay khor*  
*Bughband-i bâl-é roy shona balay khor*  
*Hama khalqa muga jula niasta*  
*Sharaq gast-i makuy shona balay khor*

2. I should sacrifice myself for under your apricote tree  
 I should sacrifice myself for your bed on your face  
 All people is saying that they are not waves  
 For the sound of their shuttle I will sacrifice myself

Ex. 43. 441-03. Text to the popular chârbeit by Moh. Allam Shâh.

#### 4.4.5. Popular chârbeit by Moh. Allam Shâh (441-05)

The two phrases of the last Shâh song (441-05) of the session appear as two sequences with a similar outline - the second ending on the 2° - also a feature never encountered in the Hazara popular songs. The stanzaic form points to a popular song, again with no affinity to any Hazara song. It falls in two clearly separated phrases with different end notes. The ambitus is a fourth, and the tonality is a major.

popular *chârbeit*  
verse 1

Mohammad Allam Shah

vocal solo

8 *di* 1. Dil i man an - da - li - bi bè - na - wâ - ï Ki mi - nâ - lid *do* wagt - i subh *a* gâ - hi

8 *è* Ba shâkh - i gul - bu - ni *a* bâ khish *nu* me - guft Ki yâr jân bè - wa - fâ - ï *i* bè - wa - fâ - ï

Ex. 44. 441-05. Popular *chârbeit* by Moh. Allam Shâh, verse 1. CD 1:27.

1. *Dil-i man andalib-i bè-nawâï*  
*Ki minâlid wagt-i subh-gâhi*  
*Ba shâkh-i bulbuni bâ khish meguft*  
*Ki yâr jân bèwafâï bèwafâï*

1. My heart is like a poor bird  
it was crying very early in the dawn  
on the branch of a flower he was telling himself  
that my friend, you are unfaithful, unfaithful

2. *Dilâ chûni dilâ chuni dilâ chun*  
*Jigar khunam jigar khunam jigar khun*  
*Zè dast-i mahwashi simin uzâri*  
*chu majnunam chu majnunam chu majnun*

2. How are you my heart, how are you my heart, how are you ?  
I am sorry, I am sorry, I am sorry  
by a moonlike and silver cheek one  
I am like majnun, I am majnun, majnun

3. *Nasima ân gul-i shabgir chun-ast*  
*chisânash binam-u tadbir chun-ast*  
*Dil-i man mânda dar zulfash kidânad*  
*Ki ân dèwâna dar zanjir chun-ast*

3. The wind how is the flower that grows at night  
how can I see it and what is the way of seeing  
My heart has gone to her hair who knows that  
which how my mad heart is in chain\*

4. *Abiri az sar-i koh-i tu khâham*  
*namirâm mâ ki man roy-i tu khâham*  
*Ba bâgham ar barad bâ chidan-i gul*  
*Gul-i hamrang-u ham roy-i tu khâham*

4. I want a passenger who has passed near your house  
I am not going because I want (to) bind your face only  
If they are taking me to a garden to collect flowers  
I want to collect the flowers which are like your face

5. *Zè gosh-at ay sanam sar mikunad zulf*  
*Hadis-i mushk-u anbar mikunad zulf*  
*Prishâni-i âshiq râ kunad arz*  
*Ajab arz i barâbar mikunad zulf*

5. From the side your ear, my friend, beautiful ears come out  
And it reminds someone from M.A.\*\*  
If tells you about the misery of the lovers  
How nice you hair describe my misery

\*) *chain is a metaphor for the hair of the beloved*

\*\*) *good perfumes*

Ex.45. 441-05. Text to the popular *chârbeit* sung by Moh. Allam Shâh.

#### 4.4.6. Iranian song (456-05), Moh. Allam Shâh.

The most extraordinary song of Shâh was recorded in his own house in Waras a while after the session in Panjao: This is an 'Iranian song' (456-05):

## Iranian song

Moh. Allam Shâh  
Waras June 27, 1954

456-05

âiy â yè â yè su kran fa i u ar wa zu ri a  
kar sha lè li yá á ra u al  
chö löm dé lum dè a dnay gud far na nayd  
ung va a wung na wa wa

Ex.46. 456-05. Iranian song by Mohammad Allam Shâh, Waras July 1954. CD 1:28.

This song is rendered freely and unfortunately, it is not supplied with text. The melody evolves continuously progressing during the four phrases of which it consists. Long melismas appear in the first three phrases and heavy vibrato appear as embellishment on a long note at the end phrase. In these respects there is a similarity to two songs (458-25 · 26) recorded in Khalifa Ahmad, Timuri from the Aimaq documentation. These features are thus in Shâh's concept associated to 'Iranian style' and it is likely that the songs from Khalifa Ahmad are Iranian as well.

### 4.4.7. Conclusive statements

As an official of Waras, Mohammed Allam Shâh may have had contact to many people from outside Hazarajaat. His 'Iranian' song indicates an association to Herat and/or Iran either as a visitor himself or with personal relations.

While two songs performed by Shâh in Waras have an obvious affinity to the Hazara popular style (456-08·09, see 4.3.2 p. 36), the last song of the session from Panjao (441-05) associates to a popular song from outside Hazarajaat. The religious association is reflected in his vocal style and is related to the chanting style of prayer calls (5.2.3. p.78).

Conclusively, the documentation of Shâh's songs demonstrates a singer with several characteristic vocal features and considerable scope in his repertoire. The gathering of musicians outside his house in Waras indicates furthermore that among musicians he had many associates and the reference to him as a 'composer' indicates a great respect for his musical abilities.

## 4.5. SHARISTAN

Sharistan is situated in the southern part of central Hazarajaat adjacent to Jaghori to the south, Daï Kundi to the west and Daï Zengi to the north.

In Sharistan proper, 18 diverse recordings were made in the villages Bagh and Cherkh on an excursion from Waras in July 1954:

- 7 instrumental recordings with transverse flute, tula and surnay (shawm). These are addressed in detail in 7.1.
- 5 recordings of songs by a pashto nomade (of the Alozai-Kuchi tribe)<sup>82</sup>
- 6 recordings of two Hazara singers including three different songs. Thus, Ali Bakhsh from Cherkh sings three songs of which two have the same melody. From Bagh, the same song is heard on all three recordings. No origin is given for the songs recorded in Sharistan (441-18..23). The first Ali Bakhsh song (441-21) is also addressed in the chapter on Jaghori songs (4.6.4.1) as to clarify affinities. The second (441-23) is solely addressed in the Jaghori chapter (4.6.4.2.).

Two songs recorded in Waras and Panjao are labelled Sharistani songs (456-06, 441-07). An additional song, Raft-i Chejin-i Waras (441-06) share features with 456-06 and is discussed below. A ‘Song from Sharistan’ (441-07, Raft-i Yusuf-Begi), however, has no relation to these songs.

These notions indicate that the features of a Sharistani style are somewhat diverse.

#### 4.5.1. Lutf ‘Ali – Jân Bèg, Waras. Song from Bargari, Sharistan (456-06)

In Lutf ‘Ali’s Shahrستان song (456-06), a conspicuous feature is the occurrence of a differing motif (b), interpolated as a transition between two identical motives.

456-06 Song from Bargari, Sharistan Lutf Ali, voc.  
Moh. Jân Bèg, damb

a b a

â-hâ shi-rin-jân-am man - é haw-li qa-dam zad, su- kan hâ - ji ra - fi-qi ra ba - hamzad â â ka-shi-da

Ex. 47. 456-06. Song from Bargari, Sharistan by Lutf ‘Ali, Waras. CD 1:29.

The song is in 7/8 and the main melody has a range of a minor third. The intonation “â hâ” on the notes F2 and Bb2 is continued with text of the verse on several Bb’s leading to the first sequence of the main melody. The melody to the second bait has an intonation on the fourth skip Bb2-Eb2 (1°↑4°) and skips back to Bb2 as a the pick-up phrase with text as a continuation. This motif is employed as beginning motif for the remaining phrases.

The text is that of a chârbeit:

*Shirinjân-am man-é hawli qadam zad*  
*Sukhan hây rafiqi ra baham zad;*  
*Kashîda tir-i sé shob-i faransi,*  
*Na tarsid az khûdâ bâ chîgar am zad*

My precious walked in the courtyard  
 She has broken the friendly ties  
 she has swung the three-bladed French sword  
 has had no fear of God and hurt my faith

*Ba rûy-é khîst-i pukhta gîl mazan yâr*  
*Sukhan dar pêsh-i har jâhîl mazan yâr*  
*Biyâ ki mâ-u-tû yâri bîgîrîm*  
*Tawakul bâ khodâ ku dîl mazan yâr*

Put no more clay on the brick  
 Oh my dear friend - keep your secrets from the ignorants  
 who don’t understand your talk  
 Come! Let’s be friends  
 Be confident in God and worry not!

Ex.48. 456-06. Text to ‘Song from Bargari’, verses 1-2. Luft ‘Ali, vocal and Moh. Jân Bèg, dambura.

#### 4.5.2. Chaman – Said Abdul Ali. Panjao. Raft-i Chejin-i Waras (441-06)

This interpolation of a motif is also encountered in song from Waras region, called “Raft-i Chejin-i Waras”

<sup>82</sup> these are not addressed in the present investigation since Ferdinand wanted keep pashto music for a separate study.

(441-06), although the origin is given as Chejin-i Waras. This song was recorded in Panjao also in July 1954:

441-06

**raft-i Chejin-i Waras**

*performed by*  
Chaman, vocal  
Said Abdul Ali, dambura



**verse 1** [wè] Ma qur-bâ-nat sha - wam a-y qaf - u mimnam[wa]Sar - u gar - danba misl-i no - qrah - i khâm

Ex.49. 441-06. Raft-i Chejin-i Waras. Chaman, vocal and Said Abdul Ali, dambura in Panjao. CD1:30

Although the major third illuminates this line in a different harmonic guise, the form is, however, identical to the Lutf ‘Ali song above. Again, the rhythm of the main melody is in seven. Embellishments are likewise scarce. The imagery of the text is inventive and follows

1. *Ma qôrbânât shawam ay qaf-u min nâm  
sar-u-gardan ba misl-é noqrah-i khâm  
sar-i nâmat ba abjad shud barâbar  
buwad ré (r) âkhér-i nâmat bul andâm*

1. O - I am devoted to you  
O the one whose name is ‘q’ and ‘m’  
Your head and your neck look like white silver  
(your name is Qamar ~”moon” like the letter ‘r’ ر in the alpha-  
bet) and the last letter of your name is ‘r’

2. *chétor bakht-am beland uftâda im-shâb  
labam bâlâi qand uftâda im-shâb  
du dast-é nâzok-i yâr lâm aliflâ ;  
chétor bâ gardan-am uftâda im-shâb*

2. Tonight I was very happy and luck smiled at me  
because my lips met with sugar  
two delicate hands of my lover  
as the crossing from ‘a’ to ‘l’ ل \*  
had fallen down around my neck

3. *az darga bur shudé yâr-a balâikhor  
narmak narmak gashté yâr-a blaikhor  
châdar-i rishadâr band shud da jangal  
Ki djangal taw dadé yâr-a blaikhor*

3. When she goes out the door I will be her devoted  
she walks slowly - I will be her devoted  
her veil was caught in the bushes  
she hurled the bushes around, I will be her devoted

4. *zé yak sù barf-u-bârôna khodâyé;  
zé yak sù zulm-i awghona khodâyé;  
zé yak sù yâr-i mô Panjaw rawânâ;  
zé yak sù dil ma bîryona khodâyé;*

4. Oh my God! On one side it snows and it rains  
on the other, Afghans push us and irritate us and are unjust  
On the other hand, it’s the sadness in leaving, my beloved one,  
for Panjao  
That is why my heart is completely roasted

Ex. 50. 441-06, Raft-i Chejin-i Waras. Full text in transliteration and translation. Comments of Ali Akbar: Verse 1: ‘âkher’ = end. Verse 4: ‘barf’ = snow; khodâyé .. khodâya = Oh God, by God. \*) The combination of âlif and lam is formed as a loop as explained in 2.3.5.(p. 13)

**4.5.3. Chârbeit from Bagh (441-18·19·20)**

The outline of the melody recorded in the village Bagh - a “Hazaragi song - chârbeit”<sup>83</sup>, may be interpreted as related formally to the song above. It was sung by a young man (age 16) and is a unique recording presenting continuous additions of chârbeits to an ongoing melody.

83 As introduced by Ferdinand on tape.



441-19

Bagh, July 1954

**chârbeit**

young man, age 16

*vocal solo*

*pick-up phrase*

**a** **b** **a'**

chi târ nu vand chis tè dam bè khi a khâ ra mon ki la ka dè gi lè shâ sa kê

Ex.51. 441-19. Hazaragi song by a young man, age 16 from Bagh, Sharistan, July 19<sup>th</sup> 1954. **CD1:31**

The three recordings (441-18·19·20), have the same melody throughout - the first recording is interrupted, but the two succeeding recordings contain respectively 18 and 9 verses, which amounts to a total duration of almost 5 minutes. Just a couple of the 18 verses have the same text - that of a misra' or a complete bait - but otherwise, new verses keep coming.

The melody develops logically in a continuous stream from start till end; it is a complete unity of roughly three sequences: Pick-up motif followed by two similar motives. The motives are interlocked and the end of one can be regarded as the beginning of the next; furthermore, the interpretation of end and beginning points can be moved in both directions (as indicated by the placement of the barlines).

Here, plasticity is the hallmark of the pick-up motif: varied are thus the number of skips of the open fourth, the rhythm and number of the individual tones. This section becomes an implied intonation, as a reminiscent of intonation tones on vocables.

The main part generally keeps up the same melody in all verses. The tones of a triad are lined up at the beginning of the song, and the leaps from the basic pitch to  $3^{0+}$  is emphasized in the main song line. Otherwise it descends along the  $3^{0+}$ ,  $2^0$  and  $1^0$ . These two features, the triad at the beginning of the song in particular has affinity to the Jaghori style. Invariably, the  $3^{0+}$  is embellished: as a mordent in the first sequence, and as a glide in the second sequence. The end note is in some cases embellished with a slight vowel change (but in general, the shortness of the tone limits the employment of this embellishment).

The emphasized sound of a triad points to the Jaghori style, as well as the implied intonation (the prevalent open fourth) whereas the form, as indicated, points to Waras-Panjao.

#### 4.5.4. Ali Bakhsh. Cherkh. Chârbeit (441-21)

Of the two songs of Ali Bakhsh, the form of the first (441-21) is briefed in short below. The vocal style of this song, however, and the second chârbeit (441-23) in particular, share basic features with the vocal style and songs of Jaghori, addressed in detail in 4.6.4.2. p.65. According to its form, the first song is related to Panjao-Waras.

441-21

Cherkh, July 1954

form

**chârbeit**

*vocal solo*

*pick-up motif*

*main melody*

performed by Ali Bakhsh

â 2.Bal-é-de - wâl shish-ta khil - wat mu - ku - ni é Bal-dé az ki dil mo - ra bad mu-ku - nè - u - y - ya

Ex. 52. 441-21. Chârbeit by Ali Bakhsh, recorded in Cherkh, July 19<sup>th</sup> 1954. **CD1:32**

The formal outline of the chârbeit (441-21) can be regarded from different perspectives as displayed by the colours and the bracket divisions above and below the staff given by lower case letters. Thus, in the upper division, the main melody can be regarded as having a repetitive structure with a motif similar to the pick-up motif interpolated between the first and the second sequence. Interpreted as such, the form of the main

melody is a-b-a'-a.

Otherwise, the form can be regarded as composed of three elements of which the first two repeat themselves almost identically and are designated a-a'-a''. The last element (a'') is a apocopated version of the preceding two, leaving out the leap of the pick-up motif but maintaining the G2 as an overlapping note. This results in a double function: it is the end note of the previous part and start note of the next, interlocking the two motives.

The fourth leap of the pick-up motif is repeated melodically, starting with a vocable and then text of the second misra' (the light grey rectangle).

The generally stepwise main melody has a range of a trichord as the chârbeits of Panjao and Waras; in this perspective, the individual motives are similar but plastic according to the number and choice of tones.

For further discussion, see 4.6.4.1. p.40.

#### 4.5.5. Chaman – Raft-i Yusuf-Begi. Song from Sharistan (441-07)

An additional song by Chaman (441-07) recorded in Panjao, has a different melodic outline altogether, although specified as a song from Shahrستان:

EAL441-07  
Panjao, July 1954

#### Raft-i Yusuf-Begi song from Shahrستان

Chaman

1 *vocal solo*

2 0:14

8

Ex.53. 441-07. Raft-i Yusuf-Begi, song from Sharistan. Chaman, Panjao July 30<sup>th</sup>, 1954. CD1:33

Apart from the implied pick-up motif (the leap of an open fourth sung to the vocables “a-hâ”), the run of the melody is quite extraordinary and has no parallels whatsoever. It is remarkable that the first part of the melody establishes the basic pitch in accordance with the pick-up motif, but in the second part of the phrase seeks elsewhere as to end on an A2. The outline of this melody points rather to a Shomâli song according to the Doubleday definition (the first part of the melodic line is in a high tessitura while the second motif is in a low)<sup>84</sup>. But maybe, the confusion with respect to origin springs from misunderstandings or other reasons. It could be that the origin of this song had be confused with the preceding (441-06), having a clear affiliation to other Sharistani songs. Unfortunately, the documentation of Shomâli as well as Sharistani styles is too modest to cast further light on this issue.

The last song of this session with Chaman and Said Abdul ‘Ali is “Raft-i Qallughi (441-08) is addressed in the chapter on melodic form and text (see 3.1.1. p.17). It is a solo song by ‘Ali - a standard chârbeit and contributes to enlarge the scope of styles of this performer. The melodic twist in the pick-up motif of this song, on the other hand, has affinity to the Sheikh Ali style (see 4.1 p.27).

84 “Some paired chahârbaytî melodies exist, where two closely related but distinct melodies are sung in alternation, the one with the higher melodic range preceding the lower, for example in the Shomâli style.” Doubleday 2003: 105

#### **4.5.6. Conclusion**

The variety of melodies could indicate that the style of Sharistan comprises a number of different melodic outlines. Also, the diversity of the songs presented implicate that the discerning of local styles is actually more determined by dialect as concluded by Sakata, than the outline of the melody.

Pity that Ferdinand did not pursue this issue.

## 4.6. JAGHORI

Jaghori is the southernmost part of Hazarajaat. After the reorganisation of administrative units in 1963, southern Jaghori became a part of Ghazni region and the name of the town Sang-i Morsha, was changed to Jaghori.<sup>85</sup>

The characteristic singing style of Jaghori is commonly known in Afghanistan because of its unique yodeling. The genre, the daidó - a shepherd's love song, which in particular employs yodeling - is well-known and commonly associated with the Jaghori style.

### 4.6.1. Survey of the documentation

The documentation comprises 14 recordings from Central Jaghori (443-1..13). Six of them are excerpts from a religious gathering (443-1..6). These are the only recordings of social music with more than two performers and the only documentation of devotional singing.<sup>86</sup> The style and the set-up is basically different from that of the solo singers and is addressed in detail in the chapter on religious music (5.2. p.79).

On the remaining seven recordings, two anonymous performers sing in Jaghori style (443-7..11). One is a singer from Loman figuring on a single recording (443-11) and another from Sang-i Morsha is represented on 4 recordings (443-7..10) - the only extended documentation of an actual repertoire. A third singer, recorded in Nau is doubtless a Pashto (443-12·13), judging from his vocal style and the outline of the melody and is left out of the present investigation.

Recordings from Sharistan villages, Cherkh (441-21·22·23) and Bagh (441-18·19·20), however, are related melodically and in vocal style to the Jaghori songs. The former is included in the following account while the latter is addressed in the chapter on Sharistan. (4.5. p.45) The two villages were visited in the summer of 1954 in connection with an excursion from Waras.

The mentioned recordings represents the scope of the Jaghori style. As supplementary material, a unique wax roll recording of Wolfgang Lenz has been provided from The Berliner Phonogramm-Archiv.<sup>87</sup>

Despite the modesty of examples, the main features of the style can be deduced and to some extent, these are juxtaposed to Sakata's observances.

The songs of individual singers are closely interrelated formally and melodically. Nearly all songs consist of one phrase of melody, sung in one breath take; exceptions are the improvised makhta (443-08) and one of Ali Bakhsh songs which consists of two phrases (441-23).

Ornamental characteristics apart from the yodeling, like voice cracks and mordents are recurring features that clearly separates the vocal style of Jaghori from the remaining documentation of Hazara songs. Voice cracks, however, are encountered in songs outside of the region.

It is notable that two of the songs are women's songs, simulated by a man.<sup>88</sup>

Along with Sakata's documentation, the scope of the present material is sufficient to establish a definition of the Jaghori style.

### 4.6.2. Anonymous singer, Sang-i Morsha Sept.1954 - overview

The four songs of the anonymous singer in Sang-i Morsha (443-07 ..10), include a so-called Hazaragi ghazal

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85 Sakata 1986/2003: 30. 'Sang-i Morsha' appears a recording location and to avoid confusion with Jaghori as the name of the region, the old village name is kept throughout.

86 Unfortunately, the recordings have been done as "snapshots", so three of these are worthless due to the too short durations less than 18". The total duration of this series is 4'39".

87 459-5.1. Kindly provided by dr. Susanne Ziegler, Berliner Phonogramm Archiv, Nov. 2003. Walsensammlung Lenz 1935, Walze 101.

88 This kind of simulation occurs otherwise only in a single instance in the investigation material: a lalai i by Moh. Nabi, recorded in Kabul 443-20. This song is addressed in 5.1.

There are differing notions of this phenomenon. Slobin notes that most of the Pashtun landai - a short rhymed two lined poem - "are composed by women, yet they are frequently sung by men, a musical phenomenon not encountered among other ethnic groups of Afghanistan." Slobin 1980:140. Furthermore, examples of lalais are frequent ingredients of the song repertoire of men in the material of Sakata's M.A.thesis.

<sup>89</sup> (-07); two women songs, respectively a ghazal (-10) - a mother's lament on the departure of her daughter, and a makhta - a woman's dirge (-08).

Also a daidó song<sup>90</sup> is included, figuring as a Jaghori ghazal - a shepherd's love song (-09).

#### 4.6.2.1 Hazaragi ghazal<sup>91</sup> (443-07)

The title of the song does not appear in the recording notes. This indicates that it might have been regarded as a temporary title, added on tape by Ferdinand. For easy identification, "Hazaragi ghazal" is kept throughout.

Like *chârbeit*, ghazal refers popularly to 'song' in general. Besides, it denotes a classical Afghan poetic form, the Kabuli ghazal<sup>92</sup>, and furthermore, the popular vocal genre in Pakistan from the 1940s henceforth.<sup>93</sup> Finally, ghazal denotes the custom of singing a number of different ghazals or *chârbeits* after one another to the same melody.<sup>94</sup>

The text of the ghazals in the present context is arranged in pairs of two lines, corresponding to a bait. Thus, two lines of poetry is generally song to one conjunct melody corresponding to the musical form of the *chârbeit*.

The Hazaragi ghazal is the first recording of the session. Text transliteration and translation are missing. The words to the song are written as pronounced in square brackets.

The eight verses of the song follows in principle the same melody throughout. It is rendered to a steady beat in tempo guisto. The pause between the verses appears as a void since there is no constant pulse (in feet or body).

A verse is sung in one breath-take to a single melodic phrase consisting of a pick-up motif and a main part with two motives.

The notes of the pick-up motives are the pitches A2 and E2 (an open fourth establishing A as the basic pitch) varied in number of tones and duration accordingly. The deep E2 though, comes frequently out as spoken (*parlando*) with an indefinite deep pitch.

The main part include two motives with D as the basic pitch. All endings have D3-A2 as a final leap. This interval is transitory to the beginning of the next verse and reestablishes A as the basic pitch.

The main part can be regarded as consisting of 4 elements - of which the beginning and end leaps are identical. The outline of the middle part of the melody is very similar but somewhat plastic in the detail: the rhythm of initial yodel, note changes in the transition (verse 5 and 6) to the following motif, either performed as actual yodeling (verse 1 and 6) or as voice cracks (the remaining verses). All these elements are improvised.

Aside from the variations of the yodel motif, this song shares characteristics with a number of *charbeits*: the much varied intonation pattern and a recurring motif in the main part.

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<sup>89</sup> Ferdinand's designation in the spoken introduction on tape. This title is kept as reference in the following.

<sup>90</sup> daidû-muna is added in recording notes, and figures in the spoken introduction on the tape. The genre will be discussed in the light of the other documented daidó's, the ones of Ali Bakhsh, the singer from Loman and the one Lentz' recorded in 1935.

<sup>91</sup> Designated as such by Ferdinand in his introduction of the song on tape.

<sup>92</sup> Baily 1988: 60ff.

<sup>93</sup> Eva Fock 2003:99

<sup>94</sup> the translator Shah Ali Akbar presents "a complete ghazal" as referred by Ferdinand on tape in connection with the recording session 443-24 from Kabul.

vocal solo

0:00  
1. [den dè bu ma ra li mâ hu gun jö tö har ni shih rin ma nigh

0:08  
2. fi yi chan ga ra li mâ hun du mu du qwa ra li hwa ha nigh

0:16  
3. ad wa ri gul wa nu u su no kho â ra li nè har nigh

0:21  
4. shi yu sha ka ra li ma u th dâ bu a ra li nè har nigh

0:31  
5. eh (a a) bar di sha bâ nu khai ya hu u sa wi nash na pei na har nigh

0:43  
6. (...) ma dan gâ go wa ra nyi wa u su nâ gu a ra li nè har nigh

0:53  
7. shi ru sha qar na di wâ khu nâ gu a ra yih we har nigh

0:59  
8. a lih wa u ha li wa khu lih ra o ha lih we har nigh

ex.54. 443-07. "Hazaragi ghazal" - anonymous, Sang-i Morsha, Sept. 1954. CD1:34

The similarity of the "Hazaragi ghazal" (443-07) to the daidó (443-09) is obvious; the ghazal differs mainly by the contraction in middle part of the melody. Both songs demonstrates a skeletal melody, with a plasticity of the outline of the individual motifs. Worth noting is also that the end motif (a downward skip of a fourth mirroring the common intonation tones) recur in the succeeding songs, both in the makhta and in the daidó.

#### 4.6.2.2. Jaghori Ghazal - daidó (443-09)

The title combines the popular ghazal denoting 'song' and the genre daidó denoting the vocal style and the song text - a shepherd love poem. The two-lined text of the ghazal is, as mentioned, rendered to one conjunct melody sung in one breath take.

The form of the melody follows the outline of the standard chârbeit: a pick-up motif leading into a main melody, consisting of three sequential motives.

443-09 verse 1

vocal solo

The image shows a musical score for a vocal solo. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The melody is written in a simple, rhythmic style. The lyrics are written below the staff, with syllables aligned with the notes. The lyrics are: "1. So - yi na - ia ma ba - nooy - ma Bal - gi na - u ia ma ba - nooy - ma nigh". There are some accents and markings above certain notes, such as a tilde over the final note and a small 'u' above the 'u' in 'na - u'. The first few notes are marked with a 'y'.

Ex. 55. 443-09, verse 1. Ghazal Jaghori – Daidó. Anonymous singer, Sang-i Morsha Sept. 1954

The end motif is identical to two other songs by this singer, the preceding Hazaragi ghazal (443-07) and succeeding makhta (443-08). This is related to the practice of singing a ‘new’ song or additional *chârbeits* to the melody of the previous song.

In the initial three strophes, the melody has not yet found a stable form. But from strophe 4, a recurring line is established, modeled by the outline of this strophe. In strophes 10-11 a contraction of motives results in a variation. The finishing strophe 12, is a mixture of the varied and the previous strophes.

In the middle of the song, an intonation tone on the basic pitch appears.

0:00 *vocal solo*

1. So - yi na - ia ma ba - nooy - ma Bal - gi nu - u ia ma ba - nooy - ma *nigh*

2. So - yi na - ia ma ba - nooy - ma Bal - gi nu - u ia ma ba - nooy - ma *nigh*

0:13

3. Mo - ra na - ma - ya dö - yi ja - na ô - dee - di - ma dö - yi ja - na *i*

0:22

4. [Ge - sto] - yi na - ia ma ba - nooy - ma bal - gi na - a ba - a - nooy - ma

0:34

5. So - yi na - ia ma ba - nooy - ma Bal - gi na - ia ma ba - nooy - ma

0:42

6. Mo - ra na - ma - ya dö - yi ja - na ô - dee - di - ma dö - yi ja - na - *i*

0:42

7. A - ghi a - ghil cra - hee shu - da khu - da ne - ga - da - ri moo - na *i*

0:57

8. A - ghi a - ghil cra - hee shu - da khu - da ne - ga - da - ri moo - na *ni*

0:57

9. Mo - ra na *wa* - mia dou - ri ma Ow di - di ma duu - ri - jan ma *yigh*

1:11

10. *uj* mä - dar ma - ri ka wa nu *pi* the hab ku la de na ji  
10. [uj] mä - dar ma - ri ka wa nu pi the hab ku la de na ji

11. *yets* mih ma ra mu pul ti *smi* na ku lu - ra du ha li  
11. [yets] mih ma ra mu pul ti smi na ku lu - ra du ha li

12. Mo - ra na - ma - ya do - yi ja - na ô - dee - di - ma do - yi ja - na *ni*

Ex.56. 443-09. Ghazal Jaghori - daidó. Male singer, Sang-i-Morsha Sept.1954. CD1:35

Like the first song of the session, the Hazaragi ghazal (443-07), the intonation motif is variable, but in the present song, it is only the number of tones and leaps that vary - no rhythmic features appear. Generally, there are four tones, but verses 1, 10 and 11 contains five or six tones. Seven out of the twelve patterns are melodically identical, beginning with an upward leap of a fourth to the fifth scale degree (E2-A2). Verses



seven and eight are identical, containing four tones with two upward leaps. Most of the beginning tones are more spoken than sung and towards the end of the song they tend to come out as a D2 rather than an E2; this is interesting considering the stabilising tonal function of the intonation pattern. It should be noted that the intonation pattern generally consists of two fourth leaps (E2-A2, and A2-D3), before hitting the basic pitch D3, which is in line with Sakata's observations.<sup>95</sup> This emphasizes strongly the upward fourth leap as the main interval for the establishment of the basic note.

The similarity of this daidó (443-09) to the "Hazaragi ghazal" (443-07) above is obvious; the ghazal differs mainly by the contraction in middle part of the melody. Both songs demonstrate a skeletal melody, with a plasticity of the outline of the individual motifs. Worth noting is also that the end motif recur in the succeeding songs, both in the makhta and in the daidó.

A characteristic of the Jaghori style is the frequent use of falsetto in the main melody. Especially in the beginning of this song, the first four phrases contains fast skips to the falsetto and back again, and because of the controlled voice breaks, the result is actual yodeling, as observed in the recording notes. But in most of the verses, the leaps to falsetto do not result in yodeling as such.

The bulk of the phrases are characterized by two peaks; in main part of the first four phrases, the melodic contour peaks twice on 5° passing the 3°+, but in the remaining phrases, only the final tones climbs - stepwise - to the 5°. The first leap consists of 1°-3°, the second passes 2°-3° and leaps to the 5° (see graphic ex. below).

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<sup>95</sup> Sakata 1968: 48. Also the implied intonation sung to the text of the beginning of the strophe, as opposed to the wordless formal intonation outside the song proper.

443-09 model

1. phrase  
2. red notes

3.  
4.  
5.  
6.  
7-8  
9.  
10.  
11.  
12.

Z = identical to the bar in the staff above

Ex.57. 443-09. Model of the melodic outlines of all verses of Ghazal Jaghori -Daidó. The repeat sign Z in a bar refers to the corresponding bar in the staff above as displayed with colours.

The rhythm has generally a note to each pulse-beat, except for the yodeling leaps in the first four phrases and as such, it is rendered in tempo giusto.

The second last note, the 1° is twice the value of the preceding note and embellished with a vibrato, before leaping down a fourth to the final 5°. This feature is suggested as an option for the end note in the chapter on models. Melodically, it merely consists of a single leap, but combined with the expressive vibrato, the merging of melodic and expressive components could be termed as an end formula.

The vibrato of the second last note is a characteristic also encountered in the first example, the ghazal (443-10).

This song demonstrates a singer who is truly a melodic improviser; certain motifs are recurring, among them the end motif and the fourth leaps in the intonation pattern. But in every phrase, the number of tones change, melodic twists varies, while other parts recur. There is a certainty of the general outline of the melody, that is, the same scale degrees are assigned to the same parts from verse to verse. The graphic model displays this kind of improvised variations. The dashed line across a bar indicates that it is identical to the bar in the staff above.

#### 4.6.2.3. Ghazal (443-10)

This ghazal figures as the last one of the four recordings. The song is, as mentioned, a mother's song to her daughter on her departure for marriage.

Assumably, leaving her to a new husband and a new household implies that the daughter and the mother will not be seeing one another anymore, or in any case only to a small extent. Therefore this farewell is a situation implying deep sorrow.

The song consists of six melodic phrases, each set to two lines of poetry. As mentioned, this corresponds with the text distribution of the *chârbeit*.

Except for the first verse, the pick-up motif of all phrases consists of the same pattern:  $5\uparrow 1^\circ - 2^\circ - 3^{+\circ}$ . The initial notes on the  $5^\circ$  are the variable part of the pick-up motif and altogether the pattern makes up an implied intonation.

The  $3^{+\circ}$  is the transitory note to the main melody, consisting of a sequence of three motifs of either three or four tones; the rhythmical structure recurs in all verses, but the second sequence is varied. The third sequence is almost an exact copy from phrase to phrase - only  $3^{+\circ}$  is varied according to length and embellishments. The general focus on this note is emphasized at the end; here, it is a longer note embellished with a vibrato or a mordent.

The rather short end note on the basic  $1^\circ$  appears as somewhat abrupt closure of the melody in line with the end formula of the previous song. But here, the end notes are actually the last recapitulation of the sequential motif.

In principle, the main melody (marked with brackets above the top staff) consists of a repeated descending motif.

Formally, this song is thus closely related to the melodic structure of the *charbeits* of central Hazarajaat:

- the conjunct melody to two lines of poetry
- the varied pick-up motif
- the tripart and sequential structure of the main melody
- the descending line of the individual motif
- the stepwise melodic motion
- the range of a third of the main melody

The divergencies, on the other hand, include the emphasis on the major third and the rhythmic division. The latter is a six-eight which is rarely encountered in the Hazara music, but commonly employed in the Uzbek music.

## Ghazal

443-10

*anonymous*  
performer

*vocal solo*      pick-up motif      main melody

1. Guft, sad tu-fan - gi ja whar - dar yak(i) gal - i a - gha - ni - gar

2. Guft, a - ghai ni - gar kho na - mee - deem ba - chai ni - gar kho na - mee - deem

3. Guft, a - ghai ni - gar kho na - mee - deem ba - chai ni - gar kho na - mee - deem

4. Guft, a - ghai ni - gar ra - yee shud - da khu - da ne - ga - da - rec moo - na

5. Guft, qa - ri der(di) dil der - mo - ni dil ba - cha kha - tir da - ri - ma

6. Guft, [ba - cha a] naz - war - da - ri - ma, ba - cha kha - tir da - ri - ma

Ex.58. 443-10. Ghazal. Anonymous singer. Sang-i Morsha Sept.1954. **CD1:36**

The improvised components of the ghazal appears in the details. It is remarkable that the initial verse is introduced by a unique pick-up motif. Furthermore, no intonation tones or patterns appear in this song. In most aspects, this ghazal is closely associated with the *chârbeits* of Waras as addressed above.

### 4.6.2.4. Makhta (443-08)

Makhta and *chokhara*<sup>96</sup> are women's dirges, elegies to the singer's dead husband, with an origin in the war of independence fought by the Hazaras in the 1890s<sup>97</sup>, performed somewhere between singing and crying. It is commonly inappropriate to simulate this kind of song and doing so will evoke bad fortune.<sup>98</sup> In the present material, the paraphrase on a makhta sung by a man, at first I mistakenly perceived as a happy. The simulation could be deliberately performed in this manner, due to the suggested implications.

<sup>96</sup> Sakata 1968:76

<sup>97</sup> Mousavi 1997:83

<sup>98</sup> Sakata 1968:76

## Makhta

-Jaghori -

anonymous  
performer

vocal solo

O - y da ro - zi dam ma [m]  
 da tu - mân da ba - - ru khu - gah  
 [u] Di - dè [di] kha - nai ba - bè dash - tum na - dash - tum ma  
 [u - u - hu - u - u] [a]  
 [ .. ]  
 chu - tu ka - nom mâ [o - y] â -  
 ti ghu - lam Hu - sain i - ma  
 [u - ly - lyl] [ah]  
 Py - dâ dam( - ma) [o - y] da ruz - i - ha [ .. ]  
 .. ] ra yi kha - ni ba - ba ra khar kisht ka - dé - [i] da ro - zi(dam) ma  
 [yi hi hi]

Ex. 59. 443-08. Makhta. Solo song by anonymous performer, Sang-i Morsha, Jaghori, September 1954. **CD1:37**

The song is a series of varied phrases consisting of the same tones and ended by an identical motif - an end formula. The number of motifs in each phrase are varied, and the simulated “cries” are interpolated within the established tonality. These are rendered freely, while the phrases with text are rendered in pulse, although not ongoing, i.e. not in the pauses between the phrases. A recurring rhythmic motif is two eighths and a

fourth, frequent in the beginning phrases.

Like the previous ghazal, the main part of the melody encircles the major third, emphasized as two eighth notes in nearly all occurrences.

The falsetto break simulating the ‘crying’ occurs three times; the second time, approximately in the middle of the song, it is prolonged. Then follows an intonation tone on A2 introducing the last part of the song, which concludes in a high falsetto cry. Falsetto breaks appear a number of times on the vocables “o-y” leaping from F#3 to A3.

The end formula concludes nearly all the phrases with four notes, beginning on two eighth notes on the 3<sup>o+</sup>, leaping down to the basic pitch, followed by a definitive fourth leap down to the 5<sup>o</sup> ( 3<sup>o+</sup>, ↓1<sup>o</sup>, ↓5<sup>o</sup>). The formula appears seven times; it is a broken triad of first inversion from top to bottom. This has a basic impact on the overall harmonic impression. The final skip of a fourth down to the 5<sup>o</sup> is a reverse of the standard intonation tones. It should be noted that the downward fourth skip also appears as intonation tones in a number of songs.

The constant flow of variations underscores that it is an improvisation, and gives way for the drama, emphasized by the simulated cries of the widow. The loose structure of the music is a perfect match to an extemporised text.

<i>Oy</i>	<i>Oy</i>
<i>da rozi dam ma</i>	in the days of my life
<i>da tumân da baru khugah</i>	Had I a father’s house or not ?
<i>Dide khanai baba dashtum</i>	How can I do with your damed* children
<i>nadashtum ma</i>	oh
<i>Oyi</i>	
<i>ah [ ..... ] Siflayi (roy de khaktoo)</i>	
<i>chutu kanom mâ</i>	
<i>O-y</i>	
<i>Ati Ghulam Husain-ima</i>	My Ghulam Husain’s father
<i>[u-lylyl]</i>	
<i>Py-dâ damma</i>	
<i>o-y</i>	
<i>da ruz-i-ha</i>	
<i>[..] rayi khani baba ra khar!</i>	you have sown thorns in the way to my father’s house
<i>kisht kadee</i>	Oh in the days of my life
<i>Oy da rozi dam ma</i>	

\*good spirit, what I live on

Ex. 60. 443-08. Text of a makhta, anonymous singer, Sang-i-Morsha, Jaghori, Sept.1954 <sup>99</sup>. Text in parentheses is copied from the text notes, but is not sung on the recording. Inconceivable text is placed in square brackets filled out with dots. Syllables in square parentheses are sung syllables, in this song imitating the cries of the mourning widow. The underlined word ‘damed’ in the English translation (fourth line) should possibly have been ‘damned’ and the addition of ‘good spirits’ in parenthesis a corrective to the negative ‘damned’; interpreted along this line, ‘obsessed’ would have been appropriate.

The translation is unfortunately incomplete, but gives an impression of the content.

#### 4.6.2.5. Conclusion

This series of songs points at a couple of common characteristics. It has to do with songs in series and the extent of melodic improvisation. Of the recorded songs of this repertoire, not only the simulation of women’s songs, but also the variations of the individual phrases imply improvisatory elements.

Notable is the similarity of melodic motifs in the first four songs with different text and content. As such it demonstrates a variation on the practice of singing the same melody to different texts when sung consecutively.

<sup>99</sup> Transliteration, comments and English translation from Ali Akbar’s (AA) notes.

The singer demonstrates the scope of his repertoire, mainly in terms of different genres: the first song - the Hazaragi ghazal resembles a daidó in many ways, the following makhta is woman's dirge almost theatrical in the epic character of the long spun melodies and the drama of the cries. The third is designated a daidó - subsidiary a ghazal Jaghori - and the last ghazal is again a woman's song - "a mother sings about her girl, when leaving her". The last song is musically different, foremost by a unique and straight forward rendition in 6/8 rhythm.

The relation between text and melody is extemporised to a degree, so that, even in the individual song, a repetition of the same verse to the same melody does not automatically lead to a similar distribution of the text. This is obvious in the daidó (443-09) where it appears in the displacements of the text in verses four and five compared to the distribution of text in verses one and two.

A truly improvised song like the makhta shows a two- or three-part structure of the individual melodic phrase, always concluded by the same end motif. The melodic lines aims at the top tone(s), frequently occurring in a pair. The "cries" are put in by the whim of the singer, and intonation tones put in to introduce a new line of melody.

The melodic range of a third in the main part of the phrase is a recurring characteristic, like prevailing main melody of a number of chârbeits in Hazara songs in general. In this respect, the makhta is closer related to the ghazal of the recording session (443-10).

In all the songs the major third is a prevailing and a central tone.

#### 4.6.3. Daidó

In the following, the three documented daidó songs from Jaghori are addressed. One of them is a musical pearl recorded in Loman and two additional songs are from two locations, separated in time and geography, one from Cherkh from the summer of 1954, and another from Lentz' recordings in Kabul in 1935.

##### 4.6.3.1. Daidó – Jaghogi ghazal (443-09)

The daidó - the Jaghori ghazal - of the anonymous singer above (443-09) is coloured by voice breaks and yodeling motifs on 3<sup>o+</sup> and 5<sup>o</sup>. Like the first song in this session (443-07), the daidó is characterised by leaping up and down a broken triad.

##### 4.6.3.2 Daidó from Loman (443-11)

1. 443-11

2. Loman, Sept. 1954

*anonymous  
performer*

3. *boy vocal*

[ho si a dra de ro sha na - da ud ji ya - e de du ma - héd

hm fâ chi gra de râ sha - na - da ud ji ya - e deu do mah ja

e mo zad al lah blamèsh ya ha cha cho o no wa - a de - u do wa - hè]

Ex. 61. 443-11. Daidó. Anonymous performer in Loman, Sept.1954. CD1:38

In Loman, only one recording was done. It is a chance recording made in the street: this young man's yo-  
62

deling is one of a virtuoso, with the clarity of a nightingale, but brutally stopped after only 3 strophes. An elder beats up the boy, because he feels offended by the singing of a love song on this particular day, the 10<sup>th</sup> Muharram (Nov. 19<sup>th</sup>, 1954). On the day in question, Shias commemorate the killing of Hussain in grief and self flagellation<sup>100</sup>.

Pity that this singer was not pursued, because more recordings would have contributed to the general impression of the daidó, particularly with a singer of this standard.

The melody of a daidó recorded in Loman displays in particular the yodeling. In addition, the singer is a virtuoso who displays a brilliant technique in his control of the voice. Aside from the yodeling (from 3°+ to 5°), a wide vibrato (on 3°+) is employed as embellishment.

The intonation pattern contains text from the outset, and aside from the first verse, it consists of a varying number of repetitions of the fourth below the basic pitch. Even an additional fourth below the fifth degree figures in the third verse, but so deep in pitch that the sound almost doesn't come out as tones, but sounds more spoken (displayed as crosses instead of note heads in the transcription). This feature was also encountered in the ghazal above (443-09).

Notable is the leap from the intonation pattern into the main melody: it is an upward leap of a fifth to 2° (5°↑2°). In the main part, the two melodic motifs are identical appearing as a repetitive motif.

The break into the falsetto (given as small circles above the notes) takes place between the wide vibrato on 3° and the top note on 5°; and then back again on the way down to the 3°.

#### 4.6.3.3. Dida Lentz 1935

The dida recorded by Lentz in Kabul in 1935 (459-5.1) displays a number of similar features. The recurring motif ascends over an octave to the top note on the 5°, sung in falsetto, and the main melody ends on the basic pitch and leaps down a fourth to the 5°. The end motif is identical to the end motifs of the Sang-i Morsha Hazaragi ghazal, makhta and daidó. (443-07, -08, -09).

##### 459-5.1

rec. Kabul 1935 by dr. Wolfgang Lentz

##### dida

*solo vocal*

Ex. 62. 459-5.1. Dida. Anonymous. Kabul recorded by Lentz 1935. CD1:39

The repetitive motif of the main melody leaps in an open third from 2° to 4°, consequently leaving out 3°.

#### 4.6.4. Two songs of Ali Bakhsh from Cherkh (441-21·22·23)

The songs of Ali Bakhsh recorded July 19<sup>th</sup>, 1954 in Cherkh (441-21·22·23) have obvious affinities to the Jaghori style, particularly with respect to the vocal style. Cherkh is in the vicinity of Jaghori and cultural interactions may have been probable.<sup>101</sup>

The melodic outline of this chârbeit (441-23) has a close similarity to daidós discussed above. It is thus remarkable how obvious the melodic kinship is to the dida from the Lentz collection (459-5.1).

With respect to the melodic outline, the two other chârbeits (441-21·22) have features such as a sequential structure of the main melody and a minor third as top note of the melodic range.

The melodies of these songs are identical, but the second song is transposed up a fourth. This demonstrates the practice of singing additional chârbeits to the same melody, since the second song contains a new text.

100 On the 10<sup>th</sup> Muharram AHq 1374 all Shiites commemorate and mourn the killing of the grandson of the Prophet, Hussein. He was killed in 680 in a battle in Karbala, Mesopotamia between the Shia and the Sunni.

101 In this line, also Sakata's recorded songs explicitly in Jaghori style were collected on locations other than Jaghori, such as Panjao, Besud, and Daï Kundi. Sakata 1968: 81



#### 4.6.4.1. Chârbeit – Ali Bakhsh. Cherkh (441-21)

For analytical procedures for the two identical chârbeits (441-21·22), verse two of 441-21 is transcribed below:

**chârbeit**

441-21 Cherkh, July 1954 performed by Ali Bakhsh  
*vocal solo*

â 2. Bal-é-de - wâl shish-ta khil - wat mu - ku - ni é Bal-dé az ki dil mo - ra bad mu-ku - nè - u - y - ya

Ex. 63. 441-21. Chârbeit by Ali Bakhsh, recorded in Cherkh, July 19<sup>th</sup> 1954. CD1:32

The overall form of pick-up motif, main melody and an (exceptionally long) end note is displayed as by the brackets above the staff. The three shades of grey mark the division of the main melody into three similar sequences; each sequence ends up in an identical motif, marked with dashed brackets.<sup>102</sup>

The melody starts with the note, D2 (varied slightly in each verse), and ends in the typical intonation skip to the note, G2. The first note is a vocable and the verse starts on the second noted resulting in an implied intonation.

The pick-up motif leads directly into first sequence of the main melody. The second sequence mirrors the intonation skip D2-G2 (the light grey triad). This sequence is contracted by one note (the A2 of the identical motif). The end note of the second sequence makes up the first note of the third sequence, interlocking these two sequences.

The top note - the third - is lowered in the second repetition but otherwise it is a major third. In the second edition of the song (441-22), the third is a minor throughout.

Notable are the number of embellishments - the voice cracks appear either as the attack or the release of the note. Along with the mordents, the voice cracks acts like rhythmic markers.

As mentioned above, the voice cracks is a recurring feature in the vocal style of Jaghori, while the melodic outline of stepwise movement within a third is typical for the melodies of central Hazarajaat. The long end note with vowel change is likewise a feature encountered in central Hazarajaat (see Raft-i Qallughi 441-08, 3.1.1. p.17)

The text of the song follows:

1. *Musulmâns da dil ma dagha dâgha*  
*Az mo khalta-i shash banda surâgha*  
*Khalt-é-i shash banda bandhai shi safid*  
*Juân bachko bal-é chishma-î kho kashid*

1. O musulmen! my heart is deeply troubled  
because my love has asked for a purse with six buttons  
a purse with six white buttons  
which the young man will bring for her to see

2. *Bal-é-dewâl shish-ta khilwat mukuni*  
*Bald-é az ki dil mo-ra bad mukuni*  
*Ki ashiq zâr minali dide ma*  
*Mora didâr da qiamat mukuni*

2. You sit on the roof and you are confident with anyone  
Why and for whom do you trouble me like this ?  
The lover moans with fervour and asks you:  
Why don't you ever let me see you and leaves me hopeless untill resur-  
recting on the day of resurrection?

3. *Nigâr-i nazanin-i rezagak ma*  
*Dû dast rezagak da sinagak ma*  
*(end of recording)*  
*Ki ashiq zer minali didé ma*  
*Iqas ki rézagak pur mazagak ma*

3. My beautiful dearest one  
your two small hands on my chest

the lover wails while moaning and says:  
my love, so small and so delightful

Ex. 64. Text to 441-21. Chârbeit by Ali Bakhsh.<sup>103</sup>

<sup>102</sup> The form view from this angle should be compared to the previous attempts in chapter 4.5.4. p.48

<sup>103</sup> The text content is commented upon in 2.3.5., p.23.

#### 4.6.4.2. Chârbeit – Ali Bakhsh. Cherkh (441-23)

The third song (441-23) have two different phrases corresponding to the two baits of the chârbeit. The outline of the first part of the initial phrase is remarkably different from the rest of the song line consisting of three repeated sequences. In this aspect, it corresponds to the standard form of the chârbeit melodies when regarding the introductory motif as corresponding to the pick-up motif, and the following repetitive sequences as the repeated motif of the main melody. But with the extraordinary feature of the form corresponding to two baits instead of the common practice of one bait to one melodic unit. The second sequence in the main melody is introduced by an additional motif (four E2s skipping to an A2) thus mirroring an implied intonation, but at the same time appearing as a pick-up motif to the second bait.

Like the previous song, occurrences of mordents, voice breaks, vowel change and vibrato are frequent ornaments.

The melodic range in the main melody embraces the tones of 1°, 2°, 4°, 5° and 6° which could be interpreted as pentatonic, but the 6° appears only once in the opening phrase while the aforementioned tones are employed in the remaining part of the phrase. This is also the case in the remaining phrases (regarded as the three sequences of the main melody); the range is exceeded to the deep E2, which in both cases skips to and from an A2, just like the typical intonation pattern.

With respect to the melodic motives, the choice of tones, (1°, 2°, 4° and 5°) and the beginning and end of individual lines, this song is as mentioned, very similar to Lentz' recording of a dida (459-5.1 see above). Furthermore, the end formula is also identical; the downward skip of a fourth from the basic pitch appears likewise in the songs of the anonymous singer from Sang-i Morsha (443-07 .9), while in the Lentz recording and the Ali Bakhsh song it is preceded by a long note on the basic pitch with vowel change.

441-23

#### chârbeit

vocal solo  
(transposed a second down)

performed by  
Ali Bakhsh

1.[â] Ha - mi kar - a - [ra] dukh-ta - ro mû-ku - na

Nân ma - li - da la - i - pé - ro - mû ku - [ya] - na [wa]

[â] Sar-i chish-ma mu - ra yar shi ni - a - sta

U - ra kho-râk - i mâ - hi - go mû - ku - [y - yâ]-na [wa]

Ex.65. 441-23. Chârbeit. Ali Bakhsh, Cherkh. First strophe. The green squares display the common motif in parts A and A<sub>2</sub>. CD2:1

These features are all characteristic for the Jaghori style. Even though Cherkh is situated in Sharistan, the

singer has probably had an affiliation to Jaghori.

The transliteration and translation of this *chârbeit* follows:

1. *Hami kar-a-ra dukhtaro mûkuna*  
*Nân malida ra la-i-péro mûkuna*  
*Sar-i chishma mura yar shi niasta*  
*Ura khorâk-i mâhigo mûkuna*

1. It is the work of the girls: they hide the butterbread under the corners of their tunics  
they walk towards the springs; and there, they don't find their friends  
and so they throw bread to the fish

2. *Pish-i khâm-ê-i yâr ma bid-û darakhta*  
*Péghâm amad ki yâr nâjur-i sakhta*  
*Da sar khu bigiram nazr-â-i besyâr*  
*Kiyâr ma jor shawa tâl-ê-u bakhta*

2. In front of my love's house there is planted willow and other trees  
I have received a message saying my love is very sick  
that it why I have decided to donate charity to the poor  
so that my love will regain her good health

3. *Kâkul-hâ-i siyâ tar-i rubâba*  
*namak bar dil mazaan âshiq kabâba*  
*Kabâb garo kabâba zud biarid*  
*Kabâb-khordan-i âshiq-i Sawâba*

3. The black hair is the strings of a *rûbâb*  
don't put salt in the wound in my heart  
because your love is like a steak  
and the cooks bring the steaks fast, because eating love's  
steak is good and useful

Ex.66. 443-21. Transliteration and translation of the text.

#### 4.6.5. Conclusion on the Jaghori style

As observed by Sakata<sup>104</sup>, the consistent features of the Jaghori style are “a two or three note conjunct melody characterized by skips up or down of an interval of a fourth.” In the present investigation material, the melodic skips in fourths are extraordinary in the main melody, but generally featured in the intonation pattern and ending motifs.

The upward fourth skip breaks into the falsetto and “even when the actual skip seems to be only an interval of a third, starting from the third degree, the third degree is only functioning as a passing tone and is always preceded by the second degree”.<sup>105</sup>

These melodic features hold true of the recordings of Sakata, but in the present material, the major third appears as a main passing tone, before breaking in falsetto. Even the 4° is used as a passing tone, occurring in the *daidó* sample - the *didâ* - recorded by the 1935 Lentz recording from Kabul.

In the model (see ex. 52, below) it is demonstrated that all melodies are formally very similar. The range of the main melody is a fifth, filled by various leaps. This characteristic differs the Jaghori style significantly from the style of the *chârbeit*'s from central Hazarajaat, where the main melody is characterized by stepwise motion within an interval of a third.

The melody range of a fifth is either filled up by the 3° as a passing tone (443-07), or the 2° and 3° (443-11), or the 2° and 4° (459-5.1 and 441-23). The latter two fits Sakata's characteristic of the Jaghori style, while the former have other outlines. The fourth is the prevailing interval in the beginning and the end of the phrases.

Use of falsetto and voice cracks are general features, but vowel change is only employed by Ali Bakhsh. Vowel change or voice colouring is encountered in the chapter on Mohammad Allam Shâh (4.4. p.40) discussing his and Mir Maolâdad's vocal.

Falsetto singing and yodeling are demonstrated on different levels: from the casual to absolute mastery of virtuosity of the anonymous boy recorded in Loman.

104 Sakata 2002: 182

105 Sakata 2002: 181

443-07,09,11  
456-5.1  
441-23

### Jaghory melodic models

*intonation pattern*      *main melody*      *end motif*

1 443-07 ( - ) Sang-i Morsha

443-09 Daido. Sang-i Morsha

443-11 Daido. Loman

459-5.1 Dida. Kabul (Lentz 1935)

441-23 Chârbeit. Cherkh. Ali Bakhsh

*repetitive motifs*

*identical endings of phrases A and B*

◦ falsetto

~~~~ wide vibrato

Ex.67. Model: Juxtaposition of the melodic outline of the daidó melody type.

## 4.7. SHOMÂLI

As mentioned, there are three songs with this reference in the investigation material. According to Sakata, *Shômali* is “the most widely known melody-type throughout Afghanistan”, translates ‘northern’ and refers to the area north of Kabul known as Charikar<sup>106</sup>. The music of this region was exposed in Radio Kabul from the fifties and onwards to represent ‘folk music’.

### 4.7.1. Hajji Abdul Hussein – Shomali song. Farakh Olum (208-05)

A Shomâli song was recorded in Farakh Olum, and sung solo by Hajji Abdul Hussein (208-05):

**Raft-i Qul-i Khesh 2**  
**Shomâli song** 3

208-05 Hajji Abdul Hussein

*vocal solo*

8  
5 1. Ra - si - dam dar sar - i rah - i du ra - hi ba  
8  
8 mâ ma - lâm sho - da Qa - d[è] - ri dju - da - î Ha -  
8  
12 rân kas in dju - da - i - [i] - ra be - nâ - kad Be -  
8 su - zad khan - u - mân a - sh[è] da - r[a] ka - râi (2.sar) -

Ex. 68. 208-05. Shomâli solo song by Hajji Abdul Hussein, Farakh Olum. A full verse is displayed. **CD2:2**

The song starts out right on the first note of the main melody - so, recurring features like intonation or pick-up phrase are absent. In this respect, the formal division of two distinct phrases and a melodic range of a fourth in the first line is not in line with the Hazara songs hitherto demonstrated; although the second line, composed of two similar motives - has affinity to the repetitive motif of the main melody of the Hazara *châr-beits*.

It is worth noting that the song has “Raft-i Qul-i Khesh 2” as alternate title; it has probably been added by Ferdinand as a work title to identify the recording, since this title is contrary to the information that it is a Shomâli song.

Furthermore, the text of the song is one of few examples of a departure song:

*1. Rasidam dar sar-i râh-i dû râhî  
ba mâ ma la' shoda Qader-i judâi  
Harân kas in judâ i-râ benâkad  
Besûzad khan û mân-ash dar karâi*

1. I reached the head of the two pathways,  
to us it has been known as the value of departure  
the man who started the departure affair  
may burn his whole family in a frying fishpot

*2. Sar-i-rah-i dûrâhî-râ bigîrum  
dû tâ bûs khodâ-i-râ bigîrum  
dû tâ bâsâ-i khodâ-i-râ nadîya  
sar az tir mah judâi-râ bigîrum*

2. I will take the way where the two paths meet  
The two godly kisses I will take  
The two godly kisses I will take, if she doesn't  
I will depart from the autumn on

Ex.69. Text to 208-05, Shomâli song by Hajji Abdul Hussein.

<sup>106</sup> Sakata 2002: 53.

#### 4.7.2. Ghafar Khan – Shomâli song. Dâhan-e Budjan (455-15)

The Shomâli song recorded in Dâhan-e Budjan (Ghafar Khan, 455-15) sets out in a similar manner; this song is in 6/8:

**Song from Shomâli**

Ghafar Khan  
Dâhan-e Budjan

455-15

[sa ri kâ i bi la - an di stâ da mè cher  
di ra chi ma kha la qin ka la mè cher

di lè shi mè kha ra mè shâ ri kâ bur ra fir qègh tugh ta rè sa ya vè char]

Ex. 70. 455-15. Song from Shomâli. CD2:3

Conspicuous is the repetition of the first part in the upper tessitura and a second part in the lower. Thus, the melodic range of this song embraces a seventh. The last part of the song is varied melodically as the verses progresses and in all aspects it differs from the previous song.

#### 4.7.3. Akbar – Shomali song. Dahan-e-Budjan (455-13) and song from Pronz, Nuristan (475-19).

Two songs from respectively Dahân-e-Budjan, Sheikh Ali (455-13), and Pronz, Parun valley, Nuristan (475-19) are identical. The former is noted by Ferdinand as a Shomâli song and the latter has no notes.

**Shomâli song**

455-13  
Dahan-e-Budjan  
Sheikh Ali Jan.1955

Akbar

A  
al la ya jor na za ma koy qash tom si tâ da

B  
zha za chân lem zakh khâ [d] dyu khan da da zha

C  
ma ke pal wa jè da ke qâm na dâ do

D  
fè da kè ma shi guf - tan go l'i lâ la

Ex.71. 455-13. Shômali song. Akbar, Dahân-e Budjan, Sheikh Ali 1955. CD2:4

475-19  
Pronz, Nuristan,  
October 1953

song  
Pronz, Nuristan

vocal, solo

A ♩ = ca. 100

Musical notation for section A, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes. The lyrics are: (... ) [na jâ yè sâkh stus ka - ra]

B

Musical notation for section B, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes. The lyrics are: habre delgelsho da ta wâ-shi khuan sa- ra sa - - - -

B'

Musical notation for section B', featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes. The lyrics are: ba se ra ki bâ ya ka-i ka li na va - skâ - - - -

C

Musical notation for section C, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes. The lyrics are: tè khâ li nâm ban nam nim bèkhi kâ la]

Ex. 72. 475-19. Song from Pronz, Nuristan, 1953. Anonymous performer. CD2:5

The fact that these two songs which are recorded on locations far from one another, are entirely identical indicates that the song must have been widespread and well-known. The only difference is the modality in part B (second line) of the Pronz edition. The main feature is the end melisma of lines A-B-C. The text of the songs seems to have nothing in common.

Formally, this song is similar to the Ghafar Khan song (455-15) above with respect to the shift between a higher tessitura in the first line compared to the lower tessitura in the second part.

This characteristic is emphasized by Doubleday in a more general description of chârbeit songs: "Some paired chahârbaytî melodies exist, where two closely related but distinct melodies are sung in alternation, the one with the higher melodic range preceding the lower, for example in the Shomâli style."<sup>107</sup>

Additionally, the second part of the Ghafar Khan song is composed of a number of phrases and as such reflects the four phrased form the two identical songs.

## 5. GENRES

### 5.1. LALAI

#### 5.1.1. Documentation: Mohammad Nabi – lalai. Kabul (443-20)

The only documented lalai in the material (443-20) was recorded in Kabul in November 1954 with the singer and damburachi Mohammad Nabi. The song figures in the series of songs as one of six, which are discussed in the dambura chapter (6.5.2.1. p.95). For now, we will merely note the similarity to the other songs in the session. But this tendency has a crucial impact on determining stylistic features.

It is an example of a man singing a typical song from the women's domain - a lullaby. Frequently, men include lullabies in their repertoire.<sup>108</sup> Additionally, it is commonly recognized by the Hazara as an individual genre.

In Sakata's investigation material, there are several recordings of lalais sung by women, addressed at the end of this chapter (5.1.4. p.75).

#### 5.1.2. Text

|                                                                                                                                 |                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (1) <i>Lallay konam baché khora</i><br><i>balgak-i jav dané khora</i>                                                           | (1) Lallay my dear son<br>the little leave of my barley                                                                                                           |
| (2) <i>Quatr-i sil silé khora</i><br><i>lallay lallay baché ma</i>                                                              | (2) the drop of my flood<br>I should Lallay my son                                                                                                                |
| (3) <i>Lallay konam ki khav bora</i><br><i>Katta shud pas-i gav bora</i>                                                        | (3) I Lallay you to go to sleep<br>when you got big you take care of the cow                                                                                      |
| (4) <i>Babè bacha ishtar rafta</i><br><i>da koyi gholji zar rafta</i><br><i>baché aya lallay lallay voqre aya lallay lallay</i> | (4) The son's father has gone for hunting<br>he has gone to Gholji Zar mountains<br>The son of your mother lallay lallay, the eye of your mother lallay<br>lallay |
| (5) <i>Pass-i deval paraya.</i><br><i>Sar roya shi por moraya</i><br><i>baché aya lallay lallay dide aya lallay lallay</i>      | (5) Behind of the wall is cracked<br>his head and face is full with "mora"*<br>The son of your mother lallay lallay, the eye of your mother lallay<br>lallay      |
| (6) <i>Dida passi-darga ya</i><br><i>Babe bacha khana ya</i>                                                                    | (6) The eye is behind the door<br>The son's father is in the room                                                                                                 |
| (7) <i>Da bache khou pero konam</i><br><i>Barband shira alvo konam</i><br><i>Lallay lallay dide aya babe aya voqre aya</i>      | (7) I will make a shirt for my son<br>I will make his Barband of Alwan**<br>lallay lallay the eye of your mother, father of your mother, eye of<br>your mother    |

\* little glasses with holes in it

\*\* Barband: is a long cloth with which they are binding the baby  
alwan: Is a red cloth

Ex. 73. 443-20. Lalai by Mohammad Nabi, Kabul, November 1954. Comments: (Everything is an exact copy of the notes.) English translation can be corrected: (1) probably "the little leaf" or "small leaves"; (3) "when you grow up you will take care of the cow". (5) "Behind of the wall" etc. is ambiguous. In the recording, stanza 7 comes between stanza 2 and 3, and ends after stanza 5. An additional line of text follows after the refrain after stanza 5 (see below and in transcription)

108 Remarks and references on this topic, see footnote 89 in the chapter on Jaghori songs 4.6.1., p.51



It is primarily the text that makes a song a lalai; the melody could be set to a *chârbeit* as well. Including the compulsory “lul-lul”, other text components open for extemporisation as well. As a lullaby the words are directed to the baby boy whose cradle the mother rocks to make him sleep.

The verses in the lalai in question consist of two lines frequently with a rhyme or practically the same word ending each line. The first verse has no refrain, while the remaining verses have different lengths of refrains. The word “lallay” is actually pronounced [lulluy]; it is repeated several times and is an integrated part of the refrain. It appears in connection with *bachè aya* - mother’s boy - and *didè ma* - my eyes<sup>109</sup>. ‘Didè-ma’ is used as a caressing word as ‘my dear’.

The text of the verses have caressing formulas like “the little leaf of my barley”, “the drop of my flood”, and sentences about the father going hunting or being in the room. “The eye is behind the door” (the evil eye, perhaps) is more ambiguous as well as certain other parts of the translation of the text.

There are discrepancies between the song text included in the notes copied above and the way the text is performed in the song. Therefore, the text in the transcription has verse seven interpolated between verses two and three; verse six from the text notes does not figure in the recording. Assumably, the translator, Ali Akbar Sharistani, has elaborated on the text, like he has done in a number of other songs in the material.

#### 5.1.2.1. Text distribution

A glance through the transcription of all the vocal lines (443-20ff) shows the melody repeats itself almost identically in every phrase; each phrase contains either a verse or a refrain. Verse two has a short end phrase to text of the refrain, which is imitated twice in the end of verse three. Verses four, five and six are almost identical with a distribution of verse and refrain sung to the same phrase. The last repetition of the phrase has new text, not accounted for in the notes. This is also the case with the second part of verse three.

Nearly all phrases are introduced by the upward skip of a fourth to the basic pitch; even though the initial note, (G2) is sung to a vocable, it is regarded as an implied intonation. Add to that, that every phrase contains the identical eighth note motif of C3-D3 up to the top note, E3 – the *major* third – a motif functioning as introduction of the main melody. This can be interpreted as two six-beat structures, where the second mirrors the first in an inverted melodic motion.

---

<sup>109</sup> “cheshma-e man” the preferred term in Dari, is used equally with “dide man” in the men’s songs”. Sakata 1968: 35

male vocal  
(with dambura accompaniment)

performed by  
Moh. Nabi

1 0:13

o Lal - lay ko-nam ba - ché kho - ra bal - gak - i jav da - nè kho - ra

2

jaf ki - i Quat - ri sil s - ilé kho - ra lal - lay lal - lay ba - cha nil ra lul lul lu-lu - u ye

3 0:34

ya Da ba - che khou pe - ro ko - nam Bar-band shi - ra alvo ku bwa - bum

sin da ba kha lö sta ku nu lul lul lul lul bay cha nil ghae ya lu lu lu lu lu ko - nam

ni ba - cha lu lu-lu lu

4 1:03

her rai Lal - lay ko-nam ki khav bo - ra Kat - ta shud pas - i gav bo - ra

lul - lu - lui lu - lu ba - cha a - ya nil rè a - ya lul lu lu a ba - cha -

5 1:23

è Ba - bè ba - cha (ish - tar) raf - ta da ko - yi ghol - ji zar raf - ta

.. lu lu-i luy lu ba - cha a yè ni-no rè a - ya lu lu yu

6 1:47

la Pass - i de - val pa - ra - ya. Sar roya shi por mo - ra a wyi - ya

.. .. ya a - ra luy luy luy luy ba - ché a - ya luy lul

gol ka - mu - nam a na khoi pol mèr luy lul lu lu ba - cha

It is obvious that the basic melody contains two curves; the complete phrase consists of one conjunct melody - the implied pick-up phrase up to the first part in conjunction with the second part leading back to the basic pitch. In verses 2 and 3, an additional motif entails the main melody, imitating the second part.

Disregarding smaller variations and contractions of the melody, the structure is generally a repetition of the four note motif of D3-D3-E3-E3, thus, in principle mirroring the form of a *chârbeit*'s main melody with its three sequences. At the end verse four, an extension with the words "a bacha" ('boy') is sung on a leap of a fourth, just like the introductory motif. The metric structure of a 6-beat cycle is likewise a common trait of the Hazara *chârbeit*.

Apart from these formal observations, the recurring voice cracks should be noted as a part of the vocal style. This feature is integrated in the vocal style of Jaghori.

### 5.1.3. Similar melody. Safwar, Khadir (Sakata 1967)

As curiosum, the skeletal outline of this song appear in other sources: a dambura tune of Daud Sarkhosh (Sarkhosh 02) labelled *Daï Zengi*<sup>110</sup>, recorded in Copenhagen in 2004 and a dambura accompanied song by Safwar, recorded by Sakata in Khadir (~*Daï Kundi*), in *Daï Kundi* region 1967, transcribed below:

SAK 3-12

Dambura song

*vocal and dambura*

Safdar  
Khadir, Dai Kundi

a - ha a ha â sa na dil dè râ bi a lun gi sa sa ra to bi ö li

ná má dal ma táí châ bi ya fâ we a a di kho bu

Ex. 75. SAK 3-12 (A-59). Dambura accompanied song by Safdar, Khadir, Deï Kundi 1967.

The repetitive top note at the outset of the main melody plus the preceding pick-up motif is the most conspicuous feature of this kind of song.

The Moh. Nabi interpretation of a *lalai* is clearly related to a melody line paraphrased by the mentioned performers and the span of time between these recordings proves that it is a songline from the common Hazara heritage. This fact proves that there is no specific melodic lines or models tied to the *lalai* and to underline this further, for comparison, a number of the *lalais* recorded by Sakata are given below.

<sup>110</sup> See chapter on styles 4.3. p.36

### 5.1.4. Lalais documented by Sakata

#### *Lalai* Sakata recordings 1967

*location*

|                                                                                                                                                                                                                                                                                      |                                                                |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| <p>Sakata I-08. L-4</p> <p style="margin-left: 20px;">verse 1</p>  <p style="margin-left: 20px;">verses 2-3</p>  | <p style="text-align: right;">Shash Borja,<br/>Panjao</p>      |
| <p>Sakata I-15. L-6</p>                                                                                                                                                                            | <p style="text-align: right;">Khag Badak, Panjao</p>           |
| <p>Sakata I-20. L-7</p>                                                                                                                                                                             | <p style="text-align: right;">Lal-Sarjantal, Ghor</p>          |
| <p>Sakata II-9. L-8</p>                                                                                                                                                                            | <p style="text-align: right;">Kaj Nau, Lal-Sarjantal, Ghor</p> |
| <p>Sakata I-03. L-3</p>                                                                                                                                                                           | <p style="text-align: right;">Besud, Wardak</p>                |
| <p>Sakata I-09 verse 2. L-5</p>                                                                                                                                                                  | <p style="text-align: right;">Shash Borja, Panjao</p>          |
| <p>Sakata I-13. W-11a</p>                                                                                                                                                                        | <p style="text-align: right;">Khag Badak, Panjao</p>           |

Ex.76. 6 lalai recorded by Hiromi Sakata in 1967. All songs are transposed for easy comparison.

All the lalais recorded by Sakata in 1967 repeats a motif and have a minor third while in the Mohammad Nabi lalai, the major third prevails and leaves out repeats. Some of the Sakata documentation stem from Lal-Sarjantal of western Hazarajaat, and four of the songs are from Panjao and Besud, but in spite of the geographic dispersion, they share common features.

### 5.1.5. Improvisation

In the lalai by Moh. Nabi, additions to the main melody are improvised adjustments. The melodic outline is predominant, while parts of the text presumably is extemporised. Veronica Doubleday has vividly described her female friend's singing of a lullaby to her son. The song appears as an extended improvisation, textually as well as melodically.<sup>111</sup> The improvised nature of the lalai has been fully adapted by the male singers, although the genre for them is taken out its context, and presumably never sung to child.

<sup>111</sup> Doubleday 1988:104

## 5.2. RELIGIOUS SONGS

Religious music is only modestly represented on a number of consecutive recordings from Jaghori (441-01...07).<sup>112</sup> There are many breaks in the recording process, resulting in poor documentation results.

The separate text notes informs that it is the 10<sup>th</sup> Muharram AHq 1374 - the day where Shia muslims commemorate and mourns the killing of the grandson of the Prophet, Hussein in 680 in Karbala, Mesopotamia, in a battle between the Shia and the Sunni.<sup>113</sup>

The location is noted as “Khondan”, which could not be verified by Ferdinand himself. He was confused by the similarity to the Persian word *khândam* translating ‘song’; thus, in a note from 2004, he suggests a compromise: “‘Khondan’ in a village in Jaghori” ~ ‘song’ in a village in Jaghori.

The recordings are merely excerpts, of which only three have sufficient durations as to give a proper impression of the song. Thus, three additional recordings have durations of only 18” (443-03), 10” (-05) and 7” (-06), where the recording process in all cases seems to have been interrupted at random. These samples are of no use for musical investigation.

The longer recordings contain an antiphone (443-01), a responsorial song (443-02) and a solo song similar to a prayer call (443-04). The durations of continuous recordings of these pieces are sufficient for investigations.

The social settings of these excerpts are of an entirely different nature than the common solo performances of the popular songs, and it is obvious that most of the music itself has other references. Keeping in mind that the common concept of religious music is that it is not considered music, makes parallels and similarities to popular music of special interest.

### 5.2.1. Antiphone. Sang-i Morsha (443-01)

In the antiphone (443-01), the recording starts a bit into the call (0:25), rendered rubato by two soloists. One of the soloists employ heavy vibrato and melismas are recurring at the end of each phrase. These factors indicate a vocal style with basically different references than the popular style. Although the impression of the tempo is rather floating, there is a sense of a 3-part division in the syllabic part of the melody.

The congregation answer is performed rhythmically in parlando style - only one individual is actually singing. When the soloists reenter, they overlap the end of the answer.

The melodic form of the call is a result of logic speculation, because the recording is interrupted before the completion of a call and the recapitulation of the answer. The form is deducted from pairing the beginning and the end of the recorded bit of the piece. Thus, the solo part is regarded as composed of four lines. The chorus is a repeated line, with presumably a boy who sings in parlando style, while the rest of the ‘choir’ just murmurs the lines rhythmically.

---

112 The implications of accounting for religious music along the same lines as the popular music of the present investigations are discussed in the introductory chapter on functional music (2.2.4. p. 17).

113 “From the death of the Prophet onwards, a body of Muslim opinion held unswervingly - though with many interval divergences of opinion - that supreme power in the Islamic state could be vested solely in a member of the Prophet’s own family. The first and obvious such candidate was Muhammad’s cousin ‘Ali, who by marrying the Prophet’s daughter, Fatima also became his son-in-law. ‘Ali’s claims to the caliphate were pressed by the so-called ‘party of ‘Ali’ (shi’at ‘Ali - whence the term Shi’ite) but after his assassination in 661, the caliphate passed to the Umayyad family.” Hillenbrand 1999: 61.

# Khondan 1

## antiphone

religious

two lead vocals

0:25 choir

0:25 **A'** *solo*



[sa - - - - sâ a - li - a sa - - - - - sâ

**B**

gu chu yè ya sâ rè du va Ai - - - - ya]

*choir* *2. rep. soloist overlap*



*solo* **A**

ye kho - sh - ko - o. Gu - lu - ye khosh - - - - ko

**B**

je - ga - re pa - ra - - - - wow Ai - - - - la.

**A'**

ze dja - hân khâ - - - - kash [e], ze dja - hân khâ - - - - kash

**B** 1:44

sho - da ga - wa - ra

Ex. 77. 443-01. Antiphone. Khondan, Jaghori, Sept. 1954. CD2:7

Barlines are tentative, and are placed for easy reading and overview. The transcription has its outset at 0:25 containing the longest excerpt of the piece. It is probable that the continuation of the last line would be the melisma as at the end of staff two (measure 8).

The four lines of the solopart repeat the two different phrases in conjunction; the first phrase is repeated as a whole, while only half of the second phrase is sung before the choir of the congregation commences (staff 2). The beginnings of the phrases have different lengths; the first phrase comprise one downward curve, while the second consists of two, but all curves begin and end on the same note (G neutral) - embellished with a heavy vibrato. In both lines, the phrase concludes in a melisma leading to the basic note, E3 - a characteristic that in particular separates this melody from the popular songs.

Worth noting is the role of the note G neutral. It appears in all cases as end note of the motives of the first

part of the phrase; the longer duration and the vibrato of the note makes it a kernel tone paralleled in the way recitation tones appear in prayer calls. The fairly precise pitch of this tone points to Turco-Arabic traditions.

The tempo is partly floating, but in the second phrase the tempo adapts to a steady pulse, starting as a continuous rhythm subdivided in 3 in a 9/8 meter.

The fact that two singers are rendering this piece makes it inevitable that the song line tends towards formalisation.

### 5.2.2. Responsorial song. Sang-i Morsha (443-02)

On the following recording (443-02), a boy is the lead vocalist, followed by single phrased choir answer, dominated by the lead vocalist from the previous recording. The form of this song is fundamentally different from the previous song. The choir answer has an outset on the 4° relative to the tonic of the lead.

The boy's phrase consists of a characteristic three-note motif, ending first time on the third and second time on the basic pitch. The 3° is embellished with an upward voice crack, sometimes a yodel; the pitch of the third occurs both as a clean major third and a lower pitch approaching a minor third. The time division is an obvious 5/4.

The voice crack, the melodic range, the floating pitch of the third, the repetitive motif and its predominantly stepwise melodic movement, are common features of the popular songs of Jaghori. Except for the voice cracks, the remaining features also characterize the main melody of the standard *chârbeit* of central Hazarajaat.

At 0:52 follows eight repetitions (or verses) of the solo song, and the text transcription begins at this entry. This piece is characterized by the fixed tempo of the lead, and the frisky tempo of the choir. This has character of collective recitation, where everyone follows their own pulse in a heterophonic way. There is relative agreement on the pitch, which may be caused by the strong voice of the lead singer from the first recording. Everyone seems to adjust to this singer.

religious antiphone

**khondan 1**

*Jaghori*

*religious antiphone*

443-02

*boy lead vocal*

0:50

ya - wâ-nân ba mar - ge ya - wa - nân bi - a - yid, (shab)  
 shab wa - roz [i] â - ji, (ja)  
 ja - wa - nân nu - mâ - id, (ba)  
 ba khun ak - bar - e - man, (chu)  
 chu - ghal - tan ra - si - da, (kho)  
 kho - da - yal chi - hâl ast, (a)  
 a - li jan chi - hâl ast

0:15  
 0:37 *choir (men)*

Ex.78. 443-02. Boy vocal lead and choir in religious responsorial song. Khondan, Jaghori region Sept. 1954. CD2:8

### 5.2.3. Solo (Prayer call). Sang-i Morsha (443-04)

This is the only example of solo chanting in the investigation material.

The recording falls in two parts: at first there is solo song; this is interrupted at 0:40, when the tape is stopped. On the remaining 13 seconds of the sample, the singer continues his chant, while the congregation has

begun weeping and wailing in the background. These outbursts are expressions of the mourning which is the central for the commemoration ceremony.

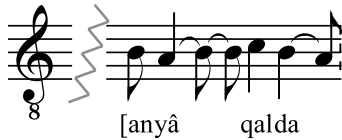
In the transcribed sample at hand, 5 very similar phrases (A-B-C-D-E) are complete. The individual phrase starts out with a small pick-up motif leading up to a recitation tone (C3). This tone is repeated according to the number of syllables of the text, and ends with a long tone (C3), and is occasionally prolonged into a heavy vibrato. In the second part of the phrase, the melody heads for the basic pitch through a number of descending melismas. The range is a minor third.

The recitativic and chanting rendition, the melismatic embellishments and pitch relations in the scale points all to the Turco-Arabic style as reflected in Q'uranic cantillation. On the held recitation tone there is a heavy vibrato, a feature also appearing on the first recording of the session (443-01, see 5.2.1. p.76). All elements, except for the range, are characteristics that basically separate this style from the popular Hazara songs. On the other hand, the build-up of the phrase has affinity to the songs of Aimaq – the songs from Khalifa Ahmad, Timuri (458-25·26, adressed in a separate study of Aimaq).

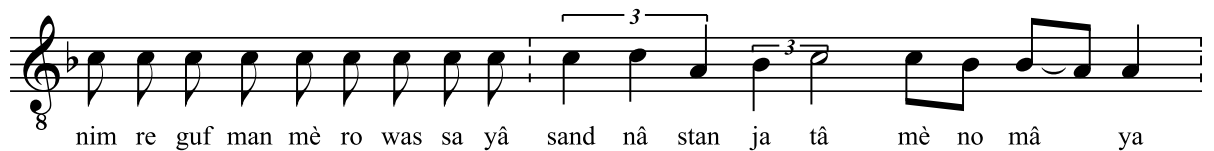


*vocal solo*

A



[anyâ qalda



nim re guf man mè ro was sa yâ sand nâ stan ja tâ mè no mâ ya

B



va na su kâ u ra so lya - gh qu dona mè da sa ab

C



li a yu nâ na yé kha â n ir so na mè dö sö

D



a su san dam nèr ko jan dra - kh mi na bâ chö pö di na

E



a dil ta cha do ney yâ yö van Hus-sein do wâ te la - b

F



va stan ö haf ta sâ a di tè mân dè vâ lè]

Ex. 79. 443-04, prayer intonation. The red criss-cross lines indicate the cuts made at the beginning and end of recording. CD2:9

The lowered 2° results in a conspicuous modality; in Western terminology it is phrygian, in Hindu-Iranian it is bairami.

#### 5.2.4. Conclusion

The three examples show three different styles of religious singing, which is not encountered elsewhere in the investigation material. Only the responsorial song displays features which are recurrent in the folk singing style: the repeated build-up of two motifs of the phrase and the voice cracks.

## 6. HAZARA DAMBURA



Ex. 80. Dambura belonging to Habib Paiman, Copenhagen.

### 6.1. General

#### 6.1.1. Dissemination and types.

Dambura is a long-neck lute with two strings. It is the most common musical instrument in Northern Afghanistan and the lute encountered in Hazarajaat where just two other instruments are documented: surnay (shawm) and tula (transverse flute).

There are two types of damburas: the larger named after the region, Turkestan called the turkestani dambura, or after place of construction, Aibak. The smaller type is typical of Badakhshan and thus called badakhshi dambura; or sheghni after the town Sheghni.<sup>114</sup>

Other lute instruments encountered in Afghanistan is the fretted *dotâr* common in the west and the north, the *tanpur* with metal strings, and the sophisticated *robâb* – a classical instrument of the high culture of Kabul and Herat.

#### 6.1.2. Musical role

The dambura appears mainly as accompaniment for songs. Instrumental pieces are practically non-existent. The player is often the singer but also duos of a damburachi and a singer appear.

As accompaniment instrument, the role of the dambura is twofold: 1) building a musical entity as an ongoing rhythm and a formal framework as introduction and interludes between the verses of the song 2) as support for the song, dubbing the tones of the melody with the deep string's constant sound as a basic reference.

#### 6.1.3. Documentation

The documentation is abundant: out of 78 recordings, 39 are dambura songs and dambura solo. Among the damburachis there are at least a handful skilled players. Some performers have a tight repertoire (Ali Ahmed, Farakh Olum, Sâkhi Dâd, Panjao, Moh. Nabi, Kabul) indicating a professional status. Other musicians perform in more loose settings. The role of the instrument in the musical enterprise is documented to an extent as to deduct habitual patterns – interacting components that constitutes style.

In the investigation material of the music collected in Hazarajaat, only a few examples are recorded with the dambura solo. One of these, the Sâkhi Dâd tune (208-09) is likely to be a prolonged introduction to the following song with dambura accompaniment. Another one from Waras is merely an interrupted recording (456-21) with a duration of 21" and could have been an introduction to a song. The remaining two tunes (208-11, 456-04) are addressed in the chapter on instrumental tunes (6.6. p.81). In comparison with the material from Turkestan in particular, which contains a wealth of instrumental tunes, little can be stated about instrumental music from Hazarajaat. This scarce representation of dambura solo points to a primary function as accompaniment for songs.<sup>115</sup>

<sup>114</sup> Slobin 1976: 212ff; Sakata 1978: 70ff

<sup>115</sup> Sakata states on this issue: "Accompanied songs are more common among professional musicians, but instrumental solos and instrumental ensembles are absent". (Sakata 1968: 24).

#### 6.1.4. The lute family

In Central Asia the two-stringed lute appears in numerous variants and different outlines all along the silk road from China to Turkey.

The names on lute instruments are determined by cultural and linguistic relations. Common is the so-called ‘pearformed’ belly, which is actually the form of a pear sliced in two<sup>116</sup>. In Turkey, this type is the *saz*, in Iran it is the *setar* (translates *se* three, *târ* string), in Kirghistan it is *komuz*, but in Kazakhstan the belly has an oblong shape and is called *dombra*.

In Afghanistan, the two types appear as the *dotâr* (*do* two, *târ* (silk) string) with frets and metal strings and the *dambura* with no frets and nylon strings. The term *dambura* is linguistically related to the Uzbek/Tajik *tanbûr* (pick-plucked bronze double-strings), the Hindu *tambura* (drone instrument), and the Persian *tambur* which is *cymbalum* with ca. 75 strings played with small metal sticks.

The music for two-stringed lutes in Central Asia share a number of characteristics. Part of these are due to the idiomatic of the instrument.

#### 6.1.5. Ethnically rooted musical style

Migration and settlement of nomadic tribes has had a considerable effect on the spreading of music. In Northern Afghanistan in particular, settlements of ethnic groups are scattered all over in segments of Pashtun, Kirghiz, Kazakh and Turkmen origin. The majority of the inhabitants are Uzbek and Tajik. For these groups mixtures of language and song traditions is common and musical styles has converged.

The singing style and structure of song melodies of the different ethnic segments are factors which differentiate these musics the most. The *dambura* music, on the other hand, share more features. Thus, in the Hazara *dambura* music, the Uzbek playing style is an important inspiration, while the song forms are adapted from the Hazara solo song.

##### 6.1.5.3. Discussion of history – Sakata and Slobin

Sakata claims that instruments are “a recent innovation” according to the relative scarcity of instruments on the locations she visited during her field studies (1967 and 1972). Furthermore, Sakata states that the *dambura*, along with asymmetrical rhythms have been introduced by the Tajiks who among the northern ethnic groups are the only ones using the meter of seven. In addition, the *dambura* is claimed to be basically a Tajik instrument. In this line, “instances of asymmetrical meter in accompanied songs are probably influenced by direct contact with Tajik songs or by professional Hazara musicians, who accompany themselves on the *dambura*”.<sup>117</sup>

Slobin<sup>118</sup> has another view on this: He regards Uzbek and Tajik music of Turkestan as converged into a uniform style. Two categories are defined: 1) *mahali* – the folk or popular style of Afghan Uzbeks, which substantiates the bulk of Uzbek music, 2) the immigrant Transkhonian classical Bukharan style with the *dotâr* as the main instrument. The two categories differ by their instruments, repertoire and audiences. The *mahali* is compounded to Afghanistan and does not appear in Uzbekistan proper.

The culture and music of the Pashtun nomads and tradesmen have had practically no impact on the Hazaras.<sup>119</sup> But the recurring temporary migration of Hazara workers mainly to Kabul may have resulted in extended influx of Tajik-Uzbek inspired *dambura* music. On the whole, it is remarkable that a large number of Hazara pieces for *dambura* and song is based on asymmetrical metres, whereas the bulk of popular songs are in binary or tripart metres. Still, 6/8 and 6/4 are also frequent as meter for songs with *dambura*.

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<sup>116</sup> Sakata utilizes the more appropriate ‘bowl lute’. Sakata 1968: 41

<sup>117</sup> Sakata 1968: 81

<sup>118</sup> Slobin, New Grove 1980: 142ff

<sup>119</sup> In this millenium, still, the traditional *dambura* music and songs is strong and alive. For Daud Sarkhosh, this is the case: He is a master of the *dambura* music and songs, paralleled with a successful career in contemporary Western inspired popmusic. In this field his singing is in a modern Afghan-metropolitan style. Here, Pashto singing style seems to have had an impact.

### 6.1.5.5. Teahouse music

In the north, teahouses located in markets and bazaars often had live music – a singing dambura player, or even a small ensemble. These were the main spots for the exposure of music and could provide a steady income for a musician.

In Hazarajaat, the villages had no teahouses. As mentioned in the introduction, music was typically performed at private parties and celebrations, such as *toi* (weddings), *jeshen* (Independence day), and the two *Id* celebrations and *nau roz* (new year's day).<sup>120</sup>

The teahouse repertoire may have had an impact on the Hazaras particularly in the playing techniques on the dambura. But also with regard to the composition of the repertoire: the recurring presentation of a line of songs of different origin may be a reflection of the practice of playing medleys which Slobin points out as a common feature of teahouse music<sup>121</sup>. Splitting the songs up in individual units in the investigation material may have been a practical undertaking due to the time limitation of the tape.

### 6.1.6. Conclusion

The dambura is one of many variants of lutes among the peoples of Central Asia. The idiomatics of the instrument and the common tuning are factors that makes up relations.

The bulk of the Hazara material of the present investigation are from Sheikh Ali and Deï Zangi (Waras/Panjao,) where most of the songs are intimately related to the solo songs.

## 6.2. THE ENTERTAINER

### 6.2.1. Theatrical and musical means

The damburachi may have percussive and theatrical elements integrated in the musical performance. It seems that performers often have been on their own, and have added these elements for the sake of entertainment as spectacular effects or musical means adding to the general sound. The percussive and clearly audible downstrokes on the strings are among such features but also sophisticated attachments of bells on the stroke hand or around ankles may contribute to the total sound. These effects are encountered in the Aimaq documentation but is absent in Hazarajaat. A truly theatrical effect is employed a damburachi, who had small puppets whose dance-like movements could be controlled by strings attached to the strumming hand as described by Sakata<sup>122</sup>.

### 6.2.3. Dancing boys

The Uzbek-Tajik dance boys – *batchas*<sup>123</sup> – is an old tradition connected with instrumental music. The Pashtuns also have this tradition. It was widespread in the North back in the 1930s but was declining in the 1960s when Slobin did his investigations. In the olden days boys were kidnapped and kept in a cellar and trained to this profession. They were dressed in women's clothes and performed at parties of men. It was generally regarded as leisure time entertainment (as a sort of a hobby activity within the realm of the so-called *sowqi* activities)<sup>124</sup>.

The music for this kind of dance is to a great extent based on tempo changes which are set by the damburachi. Characteristic strokes are signals to certain dancing gestures; this means that the choreography of the dance is determined by the damburachi, never the other way round. Even when a damburachi plays a dancing tune without the dancer present he still makes the tempo changes and signals as though the dance would

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120 See 2.2.3. p.8. Musical events. Referred from Sakata 1968: 26.

121 For medleys, Slobin proposes the term 'quodlibet' (Slobin 1976: 169, adapted from Apel's History of Western Music 1961: 621-2; Slobin's usage of the term points to a variant - the successive quodlibet, when melodies are quoted in succession, like a poutpourri) from Middle Age European music, to imply a practice of paraphrasing the tunes from memory as opposed to a rendering of tunes true to the original.

122 Sakata 1978:71. "The puppet usually in the form of a wild, male goat known as teke, and the practice is known as teke bazak." Further description by Slobin in "Buz-baz: A musical Marionette of Northern Afghanistan", Asian Music, VI (1975) 217-224.

123 Slobin 1976: 116ff. The instution as such is called bachabazi.

124 Slobin 1976: 119. See also 2.2.2., footnote 9, p.8

be performed.<sup>125</sup> This is referred to in the account on the instrumental dambura tune 208-11 below.<sup>126</sup>

#### **6.2.4 Living conditions for musicians**

As Ferdinand and Edelberg supplies us with very little information about the musicians, we have to look to other sources which give information about the living conditions of musicians. The informations, if any, are limited to brief statements like “this kind is called an alqadâr “an earring man”, which characterises a professional performer”<sup>127</sup>. This information applies to a performer from the town, Maimana. For the Hazara performers, we are in a single instance informed that the musician is a driver.

First of all, for other ethnic groups, the barber is often a musician as well; this profession is absent in the Hazarajaat. The Hazara musicians are semi-professionals who are often invited to other villages than their own and paid in commodities rather than money. At private celebrations, often amateurs also perform.<sup>128</sup>

For the Hazara musicians, at least two performers seem to be travelling men; Ali Ahmed recorded in Farakh Olum (208-01,02, 03, 07, see 4.2. p.31) was a driver. The Hazara damburachi Moh. Nabi was recorded in Kabul the Hazara (443-16...21)<sup>129</sup> and is thus also regarded as a itinerant performer.

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125 Slobin 1976: 181

126 see 6.6. Instrumental tunes p.101

127 A remark that figures in the Aimaq material on the recording note “Meimana 2, optagelse 6, 19.11.1954” Ghulam Hussein (458-06..08)

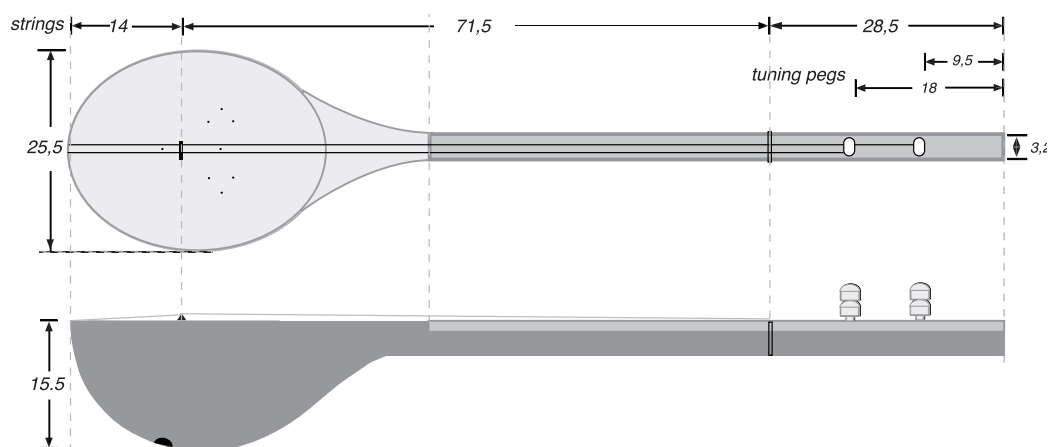
128 Sakata 1968: 24ff. This is also adressed in 2.2.2. p.16.

129 The professional status of damburachis is further discussed in the forthcoming paper on the music of Châhar Aimaq and Turkestan.

## 6.3. DAMBURA – INSTRUMENTAL FEATURES

### 6.3.1. Physical description

I have had the opportunity to study a dambura which I borrowed from the Hazara, Habib Payman who has settled in Copenhagen. He bought the instrument in the Hazara refugee area in Pakistan in 2002, and he estimates that the instrument was manufactured at this spot.



Ex.81. Dambura modelled after Habib Payman's instrument.

On the drawing of the Payman's dambura, all measurements are displayed. The instrument is made up of four pieces: the belly carved out of one piece of wood, the lid and the neck composed of two pieces of wood, one for the flat fingerboard and one for the backside of neck, rounded off in a triangular profile.

The belly and the bottom part of the neck is made out of the same kind of wood: it is redbrown and looks as if it has been laquered. The wood is presumably mulberry<sup>130</sup>. The characteristic form of the belly is normally referred to as 'pear'-formed, but has actually, as mentioned the form of one half of a pear. On the back of the belly the form finishes in a tapering. Approximately centered is a hole drilled ( $\varnothing = \text{ca. } 6\text{mm}$ ). The thickness of the wood is in this place is 1,6 cm.

The top piece of the neck is made out of another kind of wood than the bottom and appears somewhat darker. The width of the neck have space for at least four strings; thus it is considerably wider than necessary. Also it is very thick, which adds to the weight and displaces the balance of the instrument making it odd and uncomfortable to hold in the playing position.

The lid of the belly has a lighter colour than the mulberry of the belly, but appears as raw, perhaps oiltreated. It is one piece of veneer with an obvious grain. Eight small holes (2 mm) are drilled in a pattern of two times three in a triangular symmetrically arranged around a hole in the center. The last hole is behind the bridge. According to Slobin, the holes in the lid are drilled after the instrument has been in use for a couple of months, after the sound of the instrument has had time to settle in the wood.<sup>131</sup>

The frontal tuning pegs penetrate the neck and is made of a bright type of wood. The single peg is made out of a flat piece of wood. It has the form of two mushrooms on top of each other, forming an incision on the middle. Here, the string is wound up, and led to the bottom of the peg, where it is wound again. The peg can be tightened, because of the slight difference of the diameter of the hole and the peg itself. The string is in one piece and made of nylon. In older times it was made of gut. The string is taken from one tuning peg over the bridge to a knob on the back end of the belly, wound and then taken back as the 'other' string. Thus, the diameter of the deep string is exactly the same as that of the high string, resulting in a weaker sound and more flexibility.

The bridge is made out of a white hard wood. It is called *kharak* or *eishak* which translates donkey – implying a heavy load to carry.<sup>132</sup>

On the neck of the Payman dambura, the playing positions are marked on the bottom side of the neck and are not visible in the common playing position. If the instrument is played to the opposite side, switching the playing functions of each hand, the markings are visible. This playing position would generally be consi-

130 Slobin 1976: 215; Sakata 1978: 70

131 Slobin 1976: 215

132 Slobin 1976: 212

dered for left-hand players. According to Payman these players also switch the position of the high and low string.

### 6.3.2. Strings, sound and tuning

The strings are of nylon (gut in the olden days) and the pearformed wooden body has a thin wooden lid. The solid neck seems overdimensioned in relation to the two strings

The prevailing tuning of a perfect fourth is in exact concordance with the most ‘instrumental’ part of Hazara singing - the introductory intonation tones, often sung once as the skip of a perfect fourth. Maybe this has been a determining factor for the adaption of the instrument as accompaniment for popular songs, originally sung solo.

The strings are soft and flexible which eases fast hitting and remedy the producing of accents. These accents and the flapping rhythmic fills are conspicuous features.

Melodic motives are played typically within just two finger positions. The absence of frets sets demands for intonation, and particularly, the third scaledegree varies in pitch, reflecting the relativity of this pitch in the songs.

The fixed tonal reference is the overall and most common stylistic feature of the music of Central Asia, the Indian subcontinent and the Middle East. From this concept stems the use of modalities, the scale-based tonality that refers to a continuously sounding tonal center.

In the Hazara music, there is virtually never any changes of the bottom tone, whereas changes of the reference tone do indeed occur in the music of the Tajik, Uzbek, Kirghis and particularly as a recurring device in Kazakh music.

#### 6.3.2.1. Tuning in a fourth

In the dambura music, the prevailing tuning is the interval of a fourth between the strings. The actual pitch for the two strings varies from E2-A2 to B2-E3. In quite a few instances the tuning of a third is employed.<sup>133</sup> The two strings are called *bâm* and *zîl* - low and high - and are arranged with the low string in the topmost position, nearest to the face of the player. The melodies are played mainly on the high string, with the open string as lowest sounding tone, thus resulting in a reference tone or drone on the bottom note string. As a result, the bulk of lines have the harmonic reference to the deep string. The high string, however, serves frequently as the basic note or end note of motifs. Rhythm patterns are often played on the two open strings, thus underscoring the top string as the basic tone. Frequently, positions on the bottom note string are used for rhythmic motifs in vamps<sup>134</sup>, adding an extra tone – most likely the minor third – besides the open string. Vamps are used interpolated in the melodic unities on the bottom note string and functions as a vehicle to keep up a (melodic) differentiation in a freewheeling rhythm.<sup>135</sup>

#### 6.3.2.2. Alternate tunings (a third and a tritone)

Alternate tunings are also encountered in the investigation material. As mentioned, the interval between the strings are occasionally tuned in a major third. Sâkhi Dâd recorded in Panjao (208-8...12) persists in this tuning variant, whereas Mohammed Nabi recorded in Kabul utilises a fourth tuning on three recordings (443-16·17) and a third on the three remaining recordings (443-18...21). For Nabi, apparently the tuning belongs to particular songs, which is underlined by a tuning demonstration before the final song; here, the dambura is tuned in a fourth and in the following song he has retuned to a third.

A conscious choice of tunings appears likewise on a recording made by Danielle and Jean Bourgeois in Katlish in 1968<sup>136</sup>. For the instrumental prelude the damburachi has tuned in a major third, and before commen-

133 Tuning of a fifth as Sakata states as a standard tuning (1968: 41) is not encountered in the present material, and it is likely that this is a misconception.

134 Sakata and Slobin employ this term. In this line, a vamp is an accompaniment consisting of an ostinato pattern defined by a number of conventions, as in Afro-american ragtime, jazz and related rhythmic music where the term is generally employed.

135 the Sakata notion of this being merely “rare instances” does not hold true; in the present investigation material this feature is frequently encountered.

136 232-04. This CD belongs to Jean and Danielle Bourgeois collection, which has been handed over to Moesgård Museum in

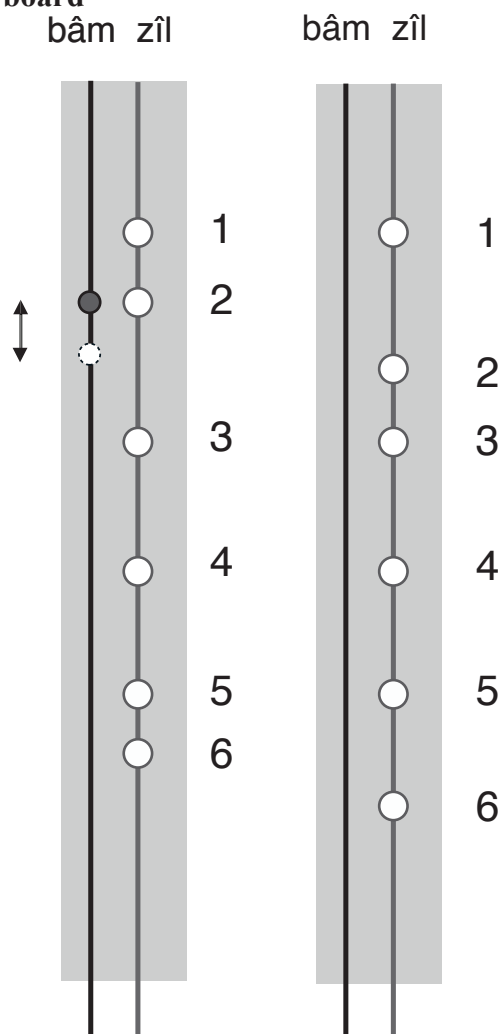
cing the succeeding song part, the high string is retuned to a perfect fourth.

When tuned in a third, the top note string still serves as the basic note, in the sense that the melody has its outset here and settles on this tone. Also, the common positions as given below are maintained. This results in a sound that is rather outgoing in a harmonic sense. For instance, when the melodic line contains two whole note steps (as in a major scale) with the bottom string sounding. In a Western concept, the resulting tonality is a major augmented fifth. It is remarkable that the dambura line of “Raft-i Waras (3)” (Sâkhi Dâd 208-12) is identical to “Raft-i Nakhra” from Waras (Moh. Jobé 456-01/02)<sup>137</sup>; the tuning in the first case is a third resulting in this “outgoing” tonality, and in the second case it is a fourth. In some cases, it seems like the third tuning is a matter of chance<sup>138</sup>, rather than a conscious choice and in other cases, it is a deliberate choice.

Occasionally, the tuning interval is a tritone. It appears on a recording from Waras (456-10) with Moh. Al-lem Shâh. Here, the melody is identical to the previous piece played by another damburachi with the dambura tuned in a fourth. This leads to an assumption that the tritone tune maybe a mistake or merely a chance tuning by Shâh. For this assumption speaks that Shâh does not demonstrate any extraordinary skills on the dambura.

## 6.4. PLAYING TECHNIQUES

### 6.4.1. Left hand and the fingerboard



Ex. 82. Model. Most common fingerpositions on the top string of the dambura. The leftmost model includes the minor third and the right the major third. The former is subject to interpretation displayed by the line with arrows embracing a span of two positions.

2005 and registered as a part of the Moesgård archive.

<sup>137</sup> See 4.3.2. p.36

<sup>138</sup> Sakata proposes “unconscious bitonality”. Sakata 1968: 69.



The fourth is not augmented, so the step of a second up to the fifth is always maintained. In the Hazara dambura music, the melodic range seldom supersedes the fourth position<sup>139</sup>, whereas positions above the fourth position frequently occur in the Aimaq documentation. In position 5, the topmost position a whole tone from position 4 is by far the most common. Like position 2, there are two possibilities for position 6.

## 6.4.2. Right hand

The right hand strokes implies embellishments as rhythmic variations. This applies primarily to the distribution of accented beats. Secondly, individual notes are repeated in a number of rhythmic variations. The density of these variations show the extent of control and technical skill of the damburachi.

### 6.4.2.1. Accented beats

Accentuation is a salient feature of the dambura playing and often dominates the general impression. The sound is characterized by the percussive noise of the strings. It is performed by hitting the strings with the nails of the index, middle, ring and little finger, while the remaining unaccented beats are played only with the index finger.<sup>140</sup>

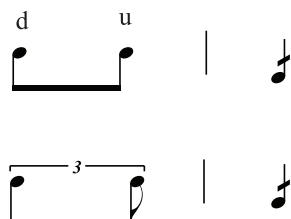
Use of the lid for percussive features can be performed by hitting it in connection with the accented beats. Also the thumb of the right hand are in some cases used to produce drum-like sounds. This feature is striking on a number of recordings of the Aimaq musicians, but is practically never used by the damburachis of Hazarajaat.

### 6.4.2.2. Representation of meters

The following meters are represented: binary rhythm (2/4 or 4/4)<sup>141</sup> and 3/4, 5/8, 7/8 (or 5/4 and 7/4, depending on the chosen basic unit). In terms of distribution of accented beats, single and double-strokes, the 7/8 appears in several variations, whereas 5/8 and binary metres appear almost identical.

### 6.4.2.3. Double strokes. Shuffle.

Double strokes on the same note grows naturally out of down and up-strokes. At this sublevel of division, a shuffle<sup>142</sup> interpretation of subdivisions is common. Often, the performance lies somewhere between the straight even-divided eighths and a (pulsating) shuffle triplet consisting of a fourth and an eighth note. Sometimes, the performance switches or even floats between the shuffle and the straight division.



Ex. 83. Dambura shuffle stroke.

In the binary rhythms (2/4, 4/4 etc.), double strokes function as differentiation of rhythm in the pulsation of down and up-strokes.

139 "Ghandeki" (456-18) recorded in Waras at Moh. Allam Shâh's house is one of few examples.

140 According to Sakata the little finger is not used (Sakata 1968: 42). This statement is modified by the playing practice of my informant Daud Sarkhosh who uses the little finger in his playing. Also, the rhythmic fill in dambura motif on 456-02 (Jân Bêg) can only be performed by employment of the little finger.

141 The binary meters are often merely pulsation, which in some cases leads to bars of 3 beats or 1 beat.

142 the term 'shuffle' as employed in blues and jazz music, denoting a subdivision of three of a single unit,

456-19  
anonymous,  
Waras

Ex. 84. Dambura double stroke as to define a rhythm pattern. **CD2:10**

Also, in combination with the shuffling eighths:

455-07  
Abdul Hussein

Ex. 85. Dambura double strokes in combination with shuffling eighths. **CD2:11**

Or in combination with more sixteenth double strokes (notated both as straightforward and shuffle):

456-01/02  
Jân Bèg

with the "shuffle":

Ex. 86. Dambura double strokes performed as (triplet of an eighth and and sixteenth). **CD2:12**

## Raft-i Waras (3)

208-12 (transposed up a second)

Sâkhi Dâd

*dambura introduction* *tempo giusto* ♩ = 140-160

Ex. 87. 208-12. The Raft-i Waras (3) played by Sâkhi Dâd displays the switches between the different subdivisions of triplets consisting of a fourth and two sixteenths and the straight division of an eighth note and two sixteenths. Once the latter is started, it tends to continue for a bit (part B). **CD2:13**

### 6.4.2.4. Meter of 3.

The  $3/8$ <sup>143</sup> meter is merely employed in one song by Moh. Nabi (443-18, song from Sheikh Ali). The dambura stroke pattern follows:

443-18 Moh. Nabi  
Sheikh Ali song

Ex. 88. Dambura accompaniment rhythm in 3 by Moh. Nabi. **CD2:14**

Otherwise, division in three is represented on the superlevel, in the length of periods. Abdul Hussein (455-07) has a song based on a cycle of 6, likewise is Hajji Abdul Hussein's Raft-i Qul-i Khash (208-04/06) and Moh. Nabi's Raft-i Besud (443-21) in a cycle of 6 beats.

### 6.4.2.5. Meter of 5.

The  $5/4$  (or  $5/8$ , notated here in  $5/4$  for clarity) interpretation likewise employs mixtures of these elements:

Dambura  $5/4$  meter

|                           |  |
|---------------------------|--|
| 455-11/12<br>Pewand Ali   |  |
| 456-08<br>Moh. Allam Slâh |  |
| 443-17<br>Moh. Nawî       |  |
| 208-01<br>Ali Ahmed       |  |

Ex. 89. Different editions of  $5/4$ . **CD2:15-18**

In the Ali Ahmed song (208-01), the two sixteenths and the eighth figure is even sometimes played as a triplet, thus becoming an evenly divided edition of the initially differentiated figure.

<sup>143</sup> Depending on the period unit,  $6/8$  could be an alternate time division. To avoid confusion with the shuffle binary meter, which sometimes is notated in  $6/8$ ,  $3/8$  is employed in the present context.

### 6.4.2.6. Meters of 7

The 7/8's displays the same kind of features; common is the distribution of 2+2+3, but also the reciprocal 3+2+2 occurs, as well as 2+3+2. In the course of a performance the perception of the division can be displaced, so that a perception of a division of 2+2+3 may result in a perception of 2+3+2 or 3+2+2. These displacements may often be dependent on the listeners apprehension of the position of a one-beat.

#### Dambura 7/8 meters

208-03/07 Ali Ahmed.  
208-08 Sâkhi Dâd

441-06 Sayed Abdul Ali  
443-16 Moh. Nawi

456-18 (starts here)  
anonymous, Waras

208-09 Sâkhi Dâd

208-02 Ali Ahmed

456-10 Moh. Allem Shâh

Ex. 90. Nine editions of the basic rhythm vamp in seven. CD2:19-23

In the display above, the top line is a straight forward seven with accentuation on 1, 3 and 5 as played by Ali Ahmed and Sâkhi Dâd; the second line displays the two tunes 441-06 and 456-18, where double strokes adds character to the seven; the latter is an example of a 3+2+2, shown by the brackets (the period begins after the dotted line). The difference between the second and the third line (208-09) is merely the two sixteenth notes on the fourth beat. The fourth line (208-02) is an example of a shuffle interpretation of the third and fourth eighth beat. This feature is further exploited in 456-10, where two sixteenth notes replace the eighth note at the end of the triplet. The distribution of beats is close to an eleven beat (3+3+3+2) and with the distribution of 4 beats, it becomes a completely different edition of a seven meter.

Seven in a fast tempo occur for instance in a song from Waras (456-20)<sup>144</sup>. The marking of the cymbal and the soft subdivisions makes a perception of 3 plausible.

Worth noting is that in the meters in question, the most common subdivision is a double stroke; this lies in the nature of up- and down-strokes, as mentioned. Add to that the tendency to transform an even distribution of strokes into a shuffle interpretation.

The frequent employment of seven as the basic rhythm has resulted in a number of editions of this rhythm;

<sup>144</sup> See 4.1.2., example 22 p.27, 4.1.6. p.31, and 6.5.2.1. example 98 p. 95

particularly the subdivisions' sway between straight and shuffle results in rhythms that can be perceived as other meters than seven.

#### 6.4.2.7. Rhythmic embellishments (455-07)

Just a single recording shows a progressive elaboration of the instrumental material in interludes in the course of the entire piece; it is a recording with the damburachi Abdul Hussein, made in Nawi (455-07), in January 1955 (see transcription next page).

This dambura song displays clearly that the number of fills on each note and the accented beats become more dense in the second and third interlude. This variation practice is encountered in the tunes from the Aimaq material (particularly in the dambura music from Turkestan), and is a practice very common for dambura- and dotâr players as a means of showing the player's virtuoso abilities and is encountered in the lute music of Kirghisistan, Tajikistan, Uzbekistan and Kazakhstan. Moreover, the frequent occurrence of repeated notes on the melody tones associates to a similar practice in Indian classical music.

The right hand technique is conspicuously similar to the flamenco guitar playing; Daud Sarkhosh assigned the domestic term *prak* for the right hand strums - which translates 'a bird's flapping of the wings', and *chidan* for the smaller rhythmic ornaments - which translates 'to put in place'. The non-ornamental playing without accents commonly played by the index he designated *nokhem* - finger.<sup>145</sup>

Small melodic ornaments are performed by the fingers of the left hand and appear as tied notes and grace notes.

The constant strokes on the deep string results in an impression of an ever present drone; a high speed also gives an impression of a bubbling enterprise and energy of the performance.

#### 6.4.2.8. Conclusion

Conclusive characteristics on the dambura follow:

- tuning is generally in a perfect fourth; a major third occur
- the dambura is always used in connection with a song
- accents underline the basic division of a single unit
- double strokes define the rhythmic patterns of the meter
- pairs appears in straight or shuffling divisions or somewhere between transformation between these two appears frequently
- rhythmic embellishments in the right hand are virtuoso features similar to the guitar techniques in the Andalusian flamenco music. All fingers are employed, often the index, middle and ring finger, and sometimes the little finger as well. Virtuoso dambura players use this item as rhythmic embellishments to add fury and spice to the dambura themes

The most common meters are binary, 5 and 7. The 6/8 division appears mainly on the sublevel in the shuffle interpretation of pairs of eighths. The 6/8 meter is far more common in the material from Aimaq region and Turkestan and is regarded as a characteristic of Uzbek music.

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<sup>145</sup> Personal communication, 2003.

455-07

### DAMBURA

transposed a small second up  
rhythmic embellishments  
and melodic variation on the vocal melody

Abdul Hussein  
vocal & dambura

VOCAL verse 1

0:32

DAMBURA introduction (1) & interludes (2 & 3)

0:00 =170.

1

0:13 =ca. 180

2

0:53 =ca. 200

3

Ex. 91. Dambura song by Abdul Hussein. CD2:24

## 6.5. DAMBURA AND SONG

The documentation of dambura songs is rather diverse and a number of different approaches is at hand.

### 6.5.1. The damburachis

Ali Ahmad (Farakh Olum), Moh. Nabi (Kabul), Abdul Hussein (Nawi) and Sâkhi Dâd (Panjao) are skilled players with a repertoire which could indicate a professional status as well as the players around Moh. Allam Shâh in Waras – Luft ‘Ali, Moh. Jân Bèg (4.3.2 p.36) and the anonymous damburachi(s) recorded later the same day (6.5.2.3 p.99). This session is more free and characterized by extemporizing a number of dambura arrangements with different song melodies. Some of the songs are sung/dubbed by another person than the damburachi and this seems to contribute to the extent of extemporisation.

Two singers, Hajji Abdul Hussein, Farakh Olum (208-04/06, chapter 3.1.3. p.22) and Safar Mohammad, Kabul (443-22..25), also play dambura but it is obvious that they are not instrumentalists and the latter is a novice. Hajji merely uses the dambura as a support drone for a song, which is assumably a solo song. In one instance the singer Moh. Allam Shâh plays the dambura (456-08). These two incidents show that when a dambura is at hand the singers present are eager to play, even though they are not too familiar with the instrument. Safar Mohammad’s performance is a mess and useless for investigation purposes.<sup>146</sup>

Aspects of the relation between dambura lines and song melodies are addressed in the chapter on Sheikh Ali songs (4.1. p.27). Three examples show that the entire song melody including the pick-up motif is played as introduction and/or interlude(s). One example shows that the typical Sheikh Ali pick-up motif is played on the dambura, but has another outline in the song melody. The role of dambura with songs is discussed in the following along with displays of a number variants.

### 6.5.2. Roles

Combining a dambura accompaniment with a song sets up an a priori framework. The dambura supplies the song with a reference tone and a steady rhythmic drive throughout. Besides these basic musical devices, themes and motives are distributed according to the model below.

|              |                 |      |                 |           |                 |      |
|--------------|-----------------|------|-----------------|-----------|-----------------|------|
|              | song<br>verse 1 |      | song<br>verse 2 |           | song<br>verse 3 |      |
| introduction | song melody     | vamp | song melody     | interlude | song melody     | etc. |

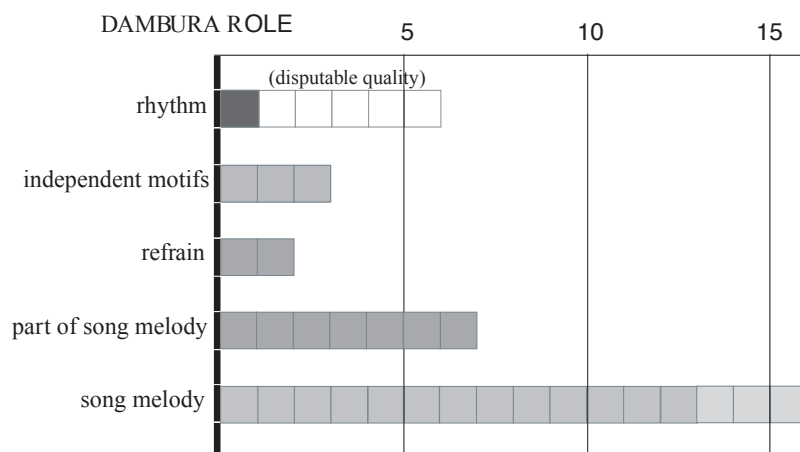
Ex. 92. The form of dambura accompanied songs.

The simplest role is that of an accompaniment exclusively based on pulsation or rhythm. From this point sophistication begins: first, a differentiation of the rhythmic playing by addition of a note on the deep string (bâm) transforming one unit of a meter into a small melodic pattern – a vamp – and second, by dubbing the melody of the song, either partly – the main melody – or from beginning to end, including the pick-up motif. Connected to this practice, (which is common throughout the entire culture) is playing the song melody solo as the introduction and as interlude(s) as displayed in the model on form above. These may be formalized versions of the song melody or paraphrases; the line may be embellished by various rhythmic strolls, sometimes with increasing intensity in the course of the piece, as heard in the dambura accompanied song of Abdul Hussein (455-07). Sophistication is also increased as employing fast tempo from the outset – in

<sup>146</sup> We are informed that Safar Mohammad is a friend of the translator, Shâh Akbar Sharistani. For the session, he invited Mohammad to improvise songs and music to a number of chârbeit texts suggested by Sharistani himself. By this set-up, Akbar wanted to prove the common practice of extemporising texts. Unfortunately, the performer in question fails to prove the point. By the choice and the dependence on such a poor performer, with respect to music Sharistani proves that he is utterly a layman. This should be kept in mind in connection with other recordings, where he assisted.

the present material heard in Ali Ahmed's pieces (208-02-03-07)<sup>147</sup>, which actually is a medium tempo compared to damburachis documented by Sakata<sup>148</sup>.

In the investigation material, the distribution of these approaches is displayed as:



Ex.93. Distribution of various relations between dambura lines and song melodies.

The chart above shows that the majority of recordings are composed of dambura introductions and interludes related to the song melody. The top row displays 6 recordings, where the dambura is used exclusively as a rhythm instrument; this has to do with the performer's lack of ability to play. Five of these songs are so poorly performed that they are left out of consideration. In the two bottom rows the dambura motif is either the entire song melody or part of it. In the last row, three songs have two performers - a singer and a damburachi - where the synchronicity is absent, and neither the singer nor the damburachi adjust to one another at any point during the piece. In the following a number of examples are addressed.

### 6.5.2.1. Identical dambura line and song melody

**Raft-i Waras (3)**  
dambura (condensed) - song

208-12 (transposed a second up) Sâkhi Dâd

**dambura introduction**

*tempo giusto* ♩ = 140 → 160  
+ 6 bars - in bar 3, first half of motif A

**A** **B**

**vocal** *intonation (rubato)*

**A** *melody proper (tempo giusto)* **B**

Ex. 94. 208-12. Raft-i Waras 3, Sâkhi Dâd, Panjao. CD2:25

147 See 4.2. p.31 and 4.3.3. p.38

148 SAK A52 .. A61. (SAK 1-23, 2-01, 2-02, 3-10, 3-11..13, 4-06). The time span up to Sakata's documentation could indicate an increasing virtuosity in mastering fast tempos.



In the Sâkhi Dâd song above (208-12), the dambura introductory motif is identical to the main melody of the song except for minor details. The dambura introduction starts out with pure a rhythm vamp on the open strings (tuned in a tritone). One bar of motif A is suggested during this opening, and after seven bars the entire song melody is played.

## Raft-i Dai Zengi

443-17

Moh. Nabi

dambura introduction

vocal verse 1

vocal verse 2

The musical notation consists of three staves. The first staff is labeled 'dambura introduction' and shows a rhythmic pattern on a treble clef staff with a key signature of one flat and a 2/4 time signature. The second and third staves are labeled 'vocal verse 1' and 'vocal verse 2' respectively, showing a melodic line on a treble clef staff with a key signature of one flat. The vocal line in verse 1 has a pause in the middle of the line, which is omitted in verse 2.

Ex. 95. 443-17. “Raft-i Dai Zengi” by Mohammad Nabi. CD1:21

In “Raft-i Dai Zengi” by Moh. Nabi (443-17), the dambura introduction follows the song line almost note for note, save the two last bars. The song line in verse one have a pause in the middle of the line, which is omitted from verse two and onwards. The song line is introduced by intonation motifs made up of the typical fourth leap from below.

Mohammad Nabi is documented on 5 recordings; to demonstrate the scope of variation of the dambura paraphrase of the song melody, additional songs are displayed below.

### (raft-i Qesèvire mèsèna)

443-16

Moh. Nabi

dambura introduction

song melody

The musical notation consists of two staves. The first staff is labeled 'dambura introduction' and shows a rhythmic pattern on a treble clef staff with a key signature of one flat and a 7/8 time signature. The second staff is labeled 'song melody' and shows a melodic line on a treble clef staff with a key signature of one flat. Vertical dashed lines connect the notes of the dambura introduction to the corresponding notes of the song melody, showing that the dambura introduction follows the song line almost note for note, except for the two last bars.

Ex. 96. 443-16. [Raft-i Qesèvire mèsèna] (as spoken on tape). Moh. Nabi, Kabul. CD2:26

The Moh. Nabi song above (443-16) is an example of a dambura line as a contracted edition of the song melody. The top notes of the song melody - the G3s - are omitted in the dambura introduction.

443-19  
transposed a fourth down

(Raft Shâura séq ghurist)  
Dambura line - song line

Moh. Nabi

dambura introduction motif

song line verse 1

intonation pick-up

Ex. 97. 443-19. [Raft(i) Shâura] as introduced on tape. Moh. Nabi, Kabul. CD2:27

Again, the dambura introduction of the above song is rendered almost note for note. Only missing note is the D2 appearing in the middle of the song line.

One of the recordings of the session at Moh. Allam Shâh's house (of which additional songs are addressed below), (456-20), has coherence between song melody and dambura line, juxtaposed below.

456-20 **Raft-i Dar Derakhtun-i Panjao**  
Waras

♩ = ca. 200

anonymous damburachi  
anonymous vocalist

dambura introduction

song melody

intonation pick-up phrase main melody

Ex. 98. 456-20. Raft-i dar Derakhtun-i Panjao (Assumably 'song from Derakhtun'). Anonymous performers. CD2:28

On the whole, the dambura introduction (A) quotes the song melody's pick-up motif and its continuation into the first motif of the main part where the major third is employed throughout. In the song melody, on the other hand, emphasis is on  $3^{\circ+}$  in the main melody.<sup>149</sup> Apart from this note, the last part of the dambura introduction (C) is identical to the last part of the song melody. Along the song melody, the damburachi follows as much as the singer allows for. In the middle of the song (in verse 4, at 1:25), the singers tempo goes off the tempo of the dambura, and the displacement persists throughout.

The introduction motif A of the dambura emphasizes the characteristic twist on  $3^{\circ}-4^{\circ}$ ; the end phrase is identical to the one of the song melody (C), while motif (B) is a paraphrase over the middle part of the main song melody.

### 6.5.2.2. Floating accompaniment

When a dambura introduction in asymmetrical meter precedes a song melody basically in binary meter, the asymmetri is dissolved into a pulsating rhythm without accents. The pulsation thus supports any period and meter of the song melody. This is obvious in an untitled song by Sâkhi Dâd recorded in Panjao (208-09):

<sup>149</sup> as a property of Sheikh Ali songs as pointed out in the local styles 4.1. p.27

208-09

(no title)

melody of

Panjao

Moh. Allam Shâh

vocal and  
dambura

performed by  
Sâkhi Dâd

dambura introduction  
♩ = 162-182

Musical notation for the dambura introduction, showing a fast 7-meter rhythm with accents and subdivisions.

accents and subdivisions simile.....

Musical notation for the dambura introduction, showing accents and subdivisions simile.

(pick-up)

(main melody)

Musical notation for the vocal part, showing intonation, pick-up, and main melody.

intonation

pick-up

main melody

vocal

1.[o hoy oj dis-ka bu dar-barda-khi yara na-kar kaji na hukna hug-ri ni-ti ga - da na-na pa-ka - ui

Musical notation for the dambura accompaniment, showing freely - no accents.

freely - no accents

Musical notation for the vocal part, showing a - nè ta - sha te-ma nu khrâ di-ski â-ma tu-a tu-va dva hn dè-cha ba ya na-na pa-kahun.

a - nè ta - sha te-ma nu khrâ di-ski â-ma tu-a tu-va dva hn dè-cha ba ya na-na pa-kahun

Ex. 99. 208-09. Untitled song performed by Sâkhi Dâd, Panjao. Moh. Allam Shâh is given as the composer. The text is written as pronounced.

CD2:29

For this piece, it is interesting that the song melody is paraphrased in the fast 7-meter in the dambura introduction while the song melody is in equally long note values; still, each sequence of the song melody's main part consists of seven notes. At the song entry, the accompaniment floats. After the final line of the verse, the dambura introduction is resumed in 7/8 and played as an interlude. In the following verses the dambura follows the contour of the main part of the song melody.

It is noteworthy that the tuning of a third in the dambura does not interfere with the outline of the song melody: the basic note is still zîl – the high string.

It is remarkable, that the melody of the Sâkhi Dâd song is very similar to a Moh. Allam Shâh song from Waras (456-08, chapter 4.3.2.), and Moh. Nabi's Raft-i Besud (443-21, chapter 3.1.2).



First of all, the consecutive songs, 456-16 and -17 are almost identical. The latter is called a “Tagèò Ghâri”<sup>151</sup> and melodic variations could be a result of a different text.

On the first recording (-16), judging from the congruity between the song melody and the accompanying dambura line, it seems likely that it is the damburachi who is also singing. On the second recording (-17), the dambura theme follows after two verses, and three additional verses are sung after this interlude. On this recording, there is an additional singer, who sings in unison with the damburachi; but after the dambura interlude and two verses, the damburachi commences the interlude, when he is interrupted by the other singer, who, regardless of the on-going dambura theme, starts another verse to which the damburachi adjusts immediately.

In the last piece (456-19), the dambura follows the melodic line of the song note-to-note. This fact points to that again, the damburachi himself is singing.

#### **6.5.2.4. Discussion**

This series of recordings shows that congruity of dambura lines and song melody is not a must. In the last piece discussed, it seems sufficient that the dambura paraphrases the pick-up motif of the song.

Although the common practice is that the dambura line is a paraphrase or identical to the song line as such there is space for instrumental extemporization. The songs in question yield opportunity to mix in an interlude of the damburachi’s own choice which may point to a acquaintance with teahouse music where the repertoire often consisted of medleys of well-known popular tunes played with a personal interpretation (making the Slobin term quodlibet a more precise term<sup>152</sup>), assumably also with respect to the order and length of each tune.

The re-use of a motif in the dambura line from one song to the next is paralleled in the re-use of a melody in the solo singing: when a “new” song is started, it is merely the chârbeits – i.e. the text – that is new, not the song melody.

The playfulness and the apparent freedom that this practice reveals open for interpretation. First of all, the session is an informal gathering where the music serves as entertainment. Second, the absence of prestige and connection to the upper stratum of society allow for a plastic framework for the unfolding of music. Third, exactly absence of respect for the music, the absence of ties to social events of importance – these two factors contribute to a high extent to a common carelessness for the quality of the performance and the frequent lack of synchronizity when more performers are participating.

#### **6.5.2.5. Combination of a vocalist and a damburachi**

When the damburachi is the vocalist himself, there is a coherence between the dambura playing and the vocal melody. On the dambura, the performer simply continues a pulsation, if the period of the songline is not in accordance with the suggested meter or period. But when the vocalist is another individual than the damburachi, confusion may emerge. It is total if this is with respect to the choice of song. Normally, there is agreement on this matter, but if a rhythmical displacement of the start of the songline emerges this may result in a lack of synchronizity throughout, either because both performers just continues, whatever they have started or simply because there are two different concepts of the tempo. To an extent, this is the case in the song above (456-20).

It is further demonstrated in “Raft-i Nakhra” (456-02):

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151 This indicates a song from Kabul, according to Daud Sarkhosh. (personal communication Aug. 2006)

152 As referred to in 6.1.5.5., footnote 121, p.83

## Raft-i Nakhra

Lutf' Ali, vocal  
 Jân Bèg, dambura  
 composed by  
 Moh. Allem Shâh

**dambura introduction**

**song line**

â hâ Bi-bin, kâhgash-tarang-i [i - i li] lâ - lah - i mâ

Ex. 101. 456-02. In Raft-i Nakhra, the dambura introduction (written above the corresponding line) is identical to the main song melody. The intonation tones and the pick-up motif is sung rubato and the main melody in tempo giusto.

### 6.5.2.6. Discussion

Obvious mistakes like this testifies that singing and playing is strictly individual and the pairing up of a damburachi with a singer is not commonplace. When it is deliberately done anyway, it might be due to circumstances, as to which one can only speculate.

It could be that the performers try to imitate the professional teahouse setup with a damburachi and two singers, who alternate. Maybe, the singers in question wanted to promote themselves for Ferdinand as having knowledge of the songs. Another bid is that the performers might have been eager to listen to themselves on the tape.

Perhaps, the damburachi was not regarded as a proper singer, and other singers present wanted to contribute, regardless of the nature of accompaniment.

Despite these speculations, the phenomenon is conspicuous and is recurring on a number of recordings: a transcription of what actually is happening musically is not relevant, unless one wants to investigate which factors determine these basic musical misunderstandings. The fact that this phenomenon is allowed to progress in a number of songs points merely to an occasional acceptance of musical disorder or an acceptance of the subordinate position of music in general. In this matter, the present investigator is aware that this is a prejudice in terms of right and wrong, but only to an extent it may be regarded as a symptom of ethnocentrism. In cultures, where music has a higher standing and to a higher degree is based on cooperation in the performance, this does not occur. Conclusively, the music of the Hazara is generally based on individual performance, and the instances in the present material, when more persons participate in a musical performance, misunderstandings may be regarded as an effect of the set-up of the recording situation as speculated above or simply common carelessness for the resulting output.

### 6.6. Instrumental tunes. Sâkhi Dâd (208-11), Moh. Jân Bèg (456-04).

In the investigation material, only two dambura pieces are purely instrumental.

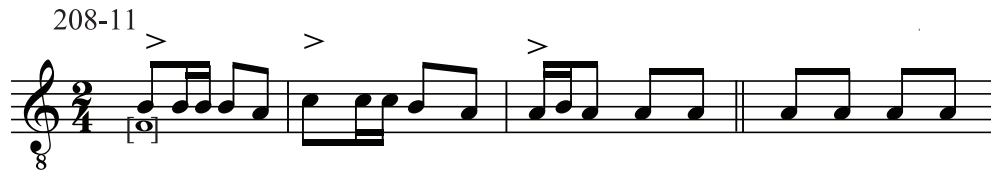
One is a Sâkhi Dâd piece (208-11) recorded in Panjao and the other by Moh. Jân Bèg from Waras (456-04). There are, however, as mentioned, additional recordings of solo dambura pieces, but all of these are either samples of very short duration or obvious introductions to the succeeding recording of an accompanied song.

The Sâkhi Dâd tune is a persistent repetition of an identical phrase with minor variations. The tune is interesting with respect to the tempo changes. This is displayed below.

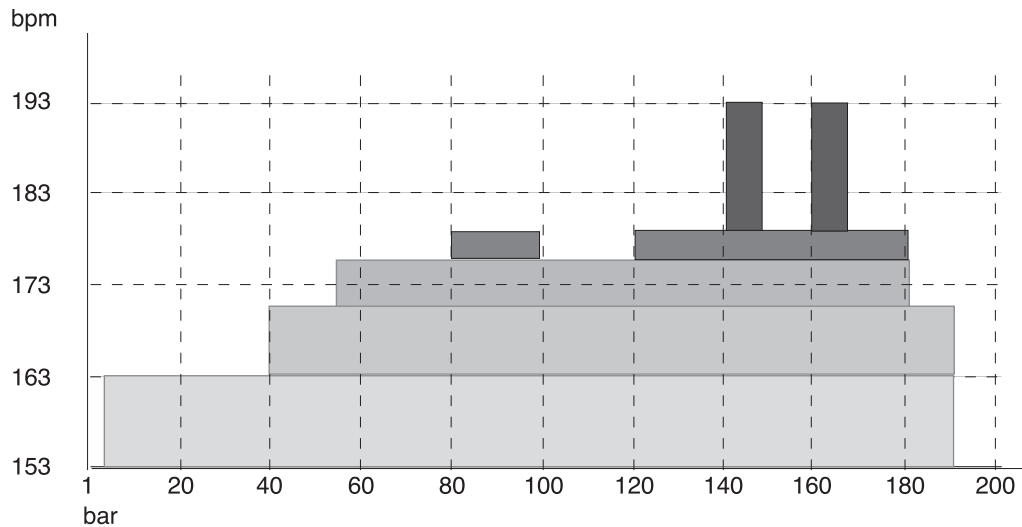
## Raft-i Waras 2

Sâkhi Dâd  
Waras

♩ = ca. 163 - ca. 198



Ex. 102. 208-11. Sâkhi Dâd, Waras, dambura solo. Monothematic tune.



Ex. 103. Sâkhi Dâd, Waras (208-11), dambura solo. Display of tempo changes.

These rather radical tempo changes have no equivalents in the documentation. It points to the kind of dance music where a ‘dance-boy’ (*bacha*) dressed and with make-up as a girl dances to instrumental tunes of a damburachi (often the ‘owner’ of the boy). The dance is very erotic and has been shrouded in taboo and been subject to ban. Marc Slobin’s description of this type of instrumental music associates strongly to the Sâkhi Dâd tune in question.<sup>153</sup>

In song accompaniments, there is merely a gradual increase of tempo in the progress of the piece.

The other instrumental tune is performed by Mohammad Jân Bèg (456-04) and is a rather elaborate piece.

<sup>153</sup> as referred in 6.2.3. p.83

# dambura tune

456-04  
Waras

Mohammad Jân Bèg

A *tempo ad lib* .....

*ff*

*pp*

*f*

*pp*

Ex. 104. 456-04. Moh. Jân Bèg, Waras, dambura solo.

It is played five times like a stanzaic song and consequently it is probable that it is a rendition of a song. Outstanding is the employment of barring the strings resulting in a parallel of a fourth. This feature is very common in Tajik dambura music. Also the elaborate bâm motif in part C is conspicuous (second voice, note stems down). Right hand rhythmic embellishments are frequent (given above the staff as 'headless' notes)



## 7. AEROPHONES

### 7.1. Tula and surnay

The documentation of tula (transverse flute) and surnay (shawm) figures all as samples – the limited number are all from Bagh, Sharistan. The length of the samples are sufficient to reveal a playing style dominated by repetitive patterns. One example of each instrument has been chosen for description.

The tula player sings a drone tone while blowing a number of repeated rhythmic-melodic patterns. All patterns have a similar outline and the meter is binary.

#### tula

441-14 anonymous  
Bagh (Sharistan)

ex. 105. 441-14. Tula solo recorded in Bagh, Sharistan. The G drone in square brackets displayed in the first staff is performed vocally. **CD2:36**

Similarly, small melodic-rhythmic patterns are repeatedly played on the surnay, as displayed below.

#### surnay

441-11

*surnay* (transposed a small second down)

S.Moh.Nabi  
Bagh

ex. 106. 441-11. Surnay solo by Moh. Nabi, recorded in Bagh. **CD2:37**

The percussive notes of the surnay are grace-notes, assumably performed by lifting the index finger placed on the top hole. These accents are in binary pulse A, and in B, the meter changes to three with a continuous accents on three and one.

## 8. GIRLS' SONGS AND VOICE GAMES

### 8.1. Kardugak

A peculiar phenomenon called kardugak (translates 'adams apple' or 'larynx') is a type of singing game performed by shepherd girls – often around 10-12 years old. They sing a small repetitive melody while beating rhythmically larynx with one to two fingers or the fist. The documentation includes samples of two distant girls singing (456-11 .. 14<sup>154</sup>), and a close-up with with a single girl (456-15). The two girls sing the same melodic pattern in approximately the same tempo although not synchronized and with different basic pitch. The tone is shrill and thrusting and is easy to hear over a distance. This collective singing can be likened to the singing of the Pygmies of Central Africa. From a personal view, it is one of the most intriguing pieces in the collection. Also Klaus Ferdinand was impressed. Maybe it was the only time that he and his wife Janne heard girls singing. The unique sound and the spectacular beating is thus described in "Preliminary Notes" from 1959<sup>155</sup>. It was one of few incidents connected to recording music that he remembered clearly in his old age.

At the recording spot, while sitting outside Mohammad Allam Shâh's house in Waras, Klaus and Janne Ferdinand heard the girls from a distance. Fortunately they had all the recording equipment set up from the recording session earlier the same day. Apparently, the microphone cable was very long: as heard on the tape, Klaus directs Janne out to get nearer to the girls. Afterwards, they managed to get hold of one girl who then sings solo (456-15). The song contains 14 verses, and only in verses two, three and four, the words for the end of line are repeated.

### Kardugak

456-15  
girl vocal solo  
Waras

|           |                    |      |     |       |     |     |     |           |
|-----------|--------------------|------|-----|-------|-----|-----|-----|-----------|
| 1. Sha-   | wā                 | wa-  | ry  | che   | sma | da- | ry  | (2. a-)   |
| 2. a-     | qeeq               | wa-  | ry  | lab   | dā  | da- | ry  | (3. qab-) |
| 3. qab-   | chin               | wa-  | ry  | me    | hā  | da- | ry  | (4. gar-) |
| 4. gar-   | don                | ne-  | mor | ghay- | e   | da- | ry  | (5. Kha-) |
| 5. Kha-   | da                 | wo   |     | de-   | yar | ma- | yom | (6. Az)   |
| 6. Az     | naan               | sho- | y   | da    | sar | ma- | yom | (7. Kho-) |
| 7. Kho-   | ba                 | wa-  | ry  | de-   | sta | da- | ry  | (...)     |
| 8. - 9.   | [8 as 1; 9 as 2]   |      |     |       |     |     |     |           |
| 10. Sa-   | daf                | wa-  | ry  | dan-  | dan | da- | ry  | (...)     |
| 11. - 12. | [11 as 3; 12 as 4] |      |     |       |     |     |     |           |

Ex. 107. 456-15. Kardugak, Waras, sung solo by a 11-12 year old girl. The larynx beats are displayed as the bottom voice in red. **CD2:38-39**

The text translates:

1. You have eyes like *shawa*  
(shawa is a good eyesight in the darkness)
2. you have lips like *Aaqeeq*  
(Red/bordeaux stone)
3. You have hair like Qabchin
4. Your neck is like the duck  
(a long neck is a desired attribute)

154 As heard on **CD2:38-39**

155 Ferdinand 1959: 38

5. I am singing when I enter the next village
6. I'm tired of the husband's food
7. You have beautiful hands
8. (as 1)
9. (as 2)
10. Your teeth are like pearls
11. (as 3)
12. (as 4)

The display shows that the kardugak singing consists of an addition of two beats when a tone is held, resulting in a complementary continuous rhythm. The second half of the pattern are three tied notes over the consistent double off-beat. Thus, the two halves of the pattern make up a phrase of three units, two identical and one variation.

## **8.2. Achimlog**

A parallel to the kadugak is a collective rhythmical phenomenon, solely documented by Sakata – called achimlog.<sup>156</sup> It could be characterised as a musical game for pre-adolescent girls. Groups of three to five girls jump up and down like frogs from a squat position, while they rhythmically utter stressed sounds on top of the breath. No attempt is done for a common pulse or any other kind of simultaneous accordance. Each collective outburst last around half a minute and a sideeffect – maybe even deliberate one – must have been dizziness caused by the continuous hyperventilation.

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<sup>156</sup> Sakata 1968: X-66, -67, -69. (SAK 2-11, II-11; 3-08, III-8; 5-08, V-8)

## 9. SUMMARY

The present investigation has been limited to the recorded material from Hazarajaat done by Klaus Ferdinand 1954-55. Initially, it was Ferdinand's explicit wish to link the investigation of the Hazara music with the music of the Chahâr Aimaq region as to prove cultural ties between the Hazara and the Aimaq. Apparently, these were nearly untracable in all other aspects.

Since the music from Aimaq is primarily related to the surrounding ethnic groups, the present author's investigation of this material has been kept in separate study. Interrelation can only be detected in the playing techniques of the two-stringed lute – the dambura – since this Uzbek-Tajik instrument in recent historic times has been adapted by the Hazara along with the employment of asymmetrical rhythms. These rhythms is encountered throughout Central Asia due to centuries of Turkish influx.

In the present study, love songs sung by men dominate. Only a few recordings with purely instrumental music occur. With regard to genres, the majority of songs are love songs – the *chârbeit*. The lullaby – the *lalai* – appears only on a single recording, while religious music appears on five recordings of which a number appears as samples. The Hazara generally only consider the *chârbeit* and the *lalai* as musical genres.

Dambura – the two stringed lute – appears as accompaniment instrument for the *charbeit* in nearly half of the recordings. This extensive documentation demonstrates the playing techniques, the prevailing rhythms and the role of the instrument.

The *chârbeit* songs are characterised by a number of features. Considering diverse variations, the formal features include:

- Song melodies consists of two parts: an introductory motif connected to a longer part dominated by three sequential motives.

The two parts are designated 'pick-up motif' and 'main melody'. A fourth skip appears often as the initial introduction to a song, called intonation tones.

- The pick-up motif is a series of fast note values; number and rhythm varies. The motif is introduced by a skip of a fourth, from above or below. This skip seems to be a reflexion of the intonation tones.

- The main part of the song is in steady tempo. The end note of each sequence is often the beginning note of the following, thus interlocking the sequences. Also, a prolonged end note appear, in some cases varied by change of the vowel. The steady pulse of the main part stops at the end note and the pause between verses appears a void without a continuous pulse.

- The text for the songs are love poems, *chârbeits*. The singer's value is judged on his ability to remember or extemporise *chârbeits*. There is no fixed order for the verses. The content is unrequited love with lines and imagery of the classical poets, such as Ferdaosi.

- The poems are structured as four lines with end rhymes on the first, second and fourth line. The poetic feet of each line is identical.

- Verse lines are combined in pairs, the first sung to the pick-up motif and the first sequence of the main melody, and the second to the remaining two sequences.

Geographically, melodies and vocal style differ. In Central Hazarajaat, in the Waras-Panjao region and in the northwestern Sheikh Ali region, melodies are stepwise and exceeds seldom a third in range. In Southern Hazarajaat, Jaghori, melodies are in triads or pentatonic. Singers employ yoddling on high notes and voice cracks as embellishments; these features are an integrated part of the Jaghori shepherd song, the *daidó*. The *daidó* is known all over Afghanistan.

While the vocal style and melodic features of Jaghori appears solely in the documentation from this region, songs from Central Hazarajaat and Sheikh Ali are often labelled with a geographical origin – including places other than the recording location. It is a widespread notion that Hazaras can determine the regional or local origin of a song. This notion has basically determined the framework of the present investigation. Consequently, songs with the same labels have been juxtaposed in separate chapters to pursue stylistic similarities. Apart from the general features of songs mentioned above, a number of regional characteristics have been

detected: In the songs from Sheikh Ali, the outline of the pick-up phrase is conspicuous. In a number of songs labelled *Daï Zengi*, the second sequence of the main part differs from the first and third sequence. In the songs recorded in Sharistan appear stylistic features from both Waras-Panjao region and Jaghori.

Disparate styles appear the repertoires of Mohammad Allam Shâh and the damburachi Ali Ahmed, addressed as ‘personal styles’.

Religious music appears as mentioned on a limited number of recordings and is addressed as an individual genre, regardless of the Islamic concept of religious singing as not being music. The lullaby – *lalai* – is regarded as an individual genre by the Hazara; there is only a single recording of this kind of song which is analysed in detail.


In the second part of the study, the *dambura* is addressed. The instrument is described physically. The approaches to rhythm and the interpretations of binary and asymmetrical rhythms are addressed in detail. Moreover, the relation between the melodic outlines of the *dambura* and the songs are briefed. Songs with *dambura* seem generally as an instrumental framework adjusted to songs previously performed solo.

Moreover, a number of samples of shawm (*urnay*) and transverse flute (*tula*). These ‘aerophones’ are addressed by two examples in a separate chapter.

Finally, the samples of *kardugak* – singing of shepherd girls with rhythmic beating on larynx has been addressed as well *achimlog* – girls musical game, although the latter is not documented in the present material.

## 10. APPENDIX


### NOTE EMBELLISHMENT

[] drone note; open string stummed on all beats of the melody voice  
noted in the beginning of the staff and kept up, unless *solo* is stated or notes without brackets




> accented beat on the strings

 repetition in eighths

 repetition in sixteenths


 mordent, according to scale

 inverted mordent, according to scale

1.  2.  3.  vibrato: 1. small 2. heavy 3. straight note prolonged into a vibrato

 voice crack

 falsetto

 extended ornament:  
displayed in detail as an *ossia* measure above staff

### SCALEDEGREE AND NOTE REFERENCE

scaledegree; 3 = minor third scale degree

↓↑ up- and downward skips i.e.:

5↑ 1: upward (fourth) skip from from fifth to first scaledegree

note references



C2 D2 E2 F2 G2 A2 B2 C3 D3 E3 F3 G3 A3 B3 C4 D4

## 10.2. Example CDs

### CD 1

| CD # | ex # | page # | title                     | performer           | documentation # |
|------|------|--------|---------------------------|---------------------|-----------------|
| 1    | 11   | 18     | rafti-Qallughi            | Sayed Abdul Ali     | 441-08          |
| 2    | 14   | 21     | rafti-Besud               | Moh Nabi            | 443-21          |
| 3    | 16   | 22     | raft-i Qul-i Khesh 1      | Hajji Abdul Hussein | 208-04          |
| 4    | 18   | 24     | chârbeit                  | anonymous           | 03-04-59        |
| 5    | 22   | 1 28   | Sheikh Ali songs          | Abdul Hussein       | 455-07          |
| 6    |      | 2 28   | Sheikh Ali songs          | Ali Ahmad           | 208-01          |
| 7    |      | 3 28   | Sheikh Ali songs          | anonymous           | 456-16          |
| 8    |      | 4 28   | Sheikh Ali songs          | anonymous           | 456-19          |
| 9    |      | 5 28   | Sheikh Ali songs          | anonymous           | 456-20          |
| 10   | 23   | 29     | chârbeit-i Sheikh Ali     | Faiz Mohammed       | 455-09          |
| 11   | 24   | 29     | Song from Sheikh Ali      | Moh.Nabi            | 443-18          |
| 12   | 26   | 30     | Sheikh Ali song           | Abdul Hussein       | 455-07          |
| 13   | 27   | 31     | Raft-i Derakhtun-i Panjao | anonymous, Nawi     | 456-20          |
| 14   | 28   | 32     | Raft-i Sar-i Chishma      | Ali Ahmad           | 208-03          |
| 15   | 31   | 34     | Raft-i Sar-i Chishma 2    | Ali Ahmad           | 208-07          |
| 16   | 32   | 1 37   | Raft-i Waras 3            | Sâkhi Dâd           | 208-12          |
| 17   |      | 2 37   | Raft-i Nakhra             | Lutf' Ali, Jân Bèg  | 456-02          |
| 18   | 33   | 1 37   |                           | Moh. Allem Shâh     | 456-08          |
| 19   |      | 2 37   |                           | Moh. Allem Shâh     | 456-09          |
| 20   | 34   | 38     | Song from Daï Zengi       | Abdel Hussein       | 455-08          |
| 21   | 35   | 38     | Raft-i Daï Zengi          | Moh Nabi            | 443-17          |
| 22   | 36   | 39     | Raft-i Daï Zengi          | Ali Ahmad           | 208-08          |
| 23   | 37   | 39     | Choponi, raft-i Daï Zenig | anonymous           | 455-17          |
| 24   | 40   | 41     | Az shâh nama-i Fèrdaosi   | Moh. Allem Shâh     | 441-01          |
| 25   | 41   | 42     | Shâh Wamiq va Uzra        | Mir Maolâdad        | 441-02          |
| 26   | 42   | 43     | chârbeit                  | Moh. Allem Shâh     | 441-03          |
| 27   | 44   | 44     | popular chârbeit          | Moh. Allem Shâh     | 441-05          |
| 28   | 46   | 45     | Iraneam song              | Moh. Allem Shâh     | 456-05          |
| 29   | 47   | 46     | Bargari Sharistan         | Lutf' Ali, Jân Beg  | 456-06          |
| 30   | 49   | 47     | Raft-i Chejin-i Waras     | Chaman              | 441-06          |
| 31   | 51   | 48     | chârbeit                  | anonymous           | 441-19          |
| 32   | 52   | 48     | chârbeit                  | Ali Bakhsh          | 441-21          |
| 33   | 53   | 49     | Raft-i Yusuf-Begi         | Chaman              | 441-07          |
| 34   | 54   | 53     | Jaghori song              | anonymous           | 443-07          |
| 35   | 55   | 55     | Ghazal Jaghori            | anonymous           | 443-09          |
| 36   | 58   | 58     | Ghazal                    | anonymous           | 443-10          |
| 37   | 59   | 60     | Makhta                    | anonymous           | 443-08          |
| 38   | 61   | 62     | Daidó                     | anonymous           | 443-11          |
| 39   | 62   | 63     | Dida                      | anonymous           | 459-5.1         |
| (32) | 63   | 64     | Chârbeit                  | (Ali Bakhsh)        | 441-21          |

## CD 2

| CD # | ex # | page # | title                    | performer                 | documentation #            |
|------|------|--------|--------------------------|---------------------------|----------------------------|
| 1    | 65   | 65     | chârbeit                 | Ali Bakhsh                | 441-23                     |
| 2    | 68   | 68     | Raft-i Qul-i Khesh 1     | Hajji Abdul Hussein       | 208-05                     |
| 3    | 70   | 69     | Song from Shomâli        | Ghafar Khan               | 455-15                     |
| 4    | 71   | 69     | Shomâli song             | Akbar                     | 455-13                     |
| 5    | 72   | 70     | song Pronz, Nuristan     | anonymous                 | 475-19                     |
| 6    | 74   | 73     | Lalai                    | Moh. Nabi                 | 443-20                     |
| 7    | 77   | 77     | Khondan 1                | assembly                  | 443-01                     |
| 8    | 78   | 78     | Khondan 1                | assembly                  | 443-02                     |
| 9    | 79   | 80     | Khondan 4                | solo song                 | 443-04                     |
| 10   | 84   | 89     | dambura                  | anonymous                 | 456-19 dambura rhythm (dr) |
| 11   | 85   | 89     | dambura                  | Abdul Hussein             | 455-07 dr                  |
| 12   | 86   | 89     | dambura                  | Jân Bèg                   | 456-01 dr                  |
| 13   | 87   | 89     | Raft-i Waras             | Sâkhi Dâd                 | 208-12 dr                  |
| 14   | 88   | 90     | Sheikh Ali song          | Moh. Nabi                 | 443-18 dr                  |
| 15   | 89   | 1 90   | dambura                  | Perwand Ali               | 455-11 dr                  |
| 16   |      | 2 90   | dambura                  | Moh. Allem Shâh           | 456-08 dr                  |
| 17   |      | 3 90   | dambura                  | Moh. Nabi                 | 443-17 dr                  |
| 18   |      | 4 90   | dambura                  | Ali Ahmed                 | 208-01 dr                  |
| 19   | 90   | 1 91   | dambura                  | Ali Ahmed, Sâkhi Dâd      | 208-03; 208-07; 208-08 dr  |
| 20   |      | 2 91   | dambura                  | Sayed Abdul Ali. Moh.Nabi | 441-06; 443-16 dr          |
| 21   |      | 3 91   | dambura                  | Sâkhi Dâd                 | 208-09 dr                  |
| 22   |      | 4 91   | dambura                  | Ali Ahmed                 | 208-02 dr                  |
| 23   |      | 5 91   | dambura                  | Moh. Allem Shâh           | 456-10 dr                  |
| 24   | 91   | 93     | dambura                  | Abdul Hussein             | 455-07                     |
| 25   | 94   | 95     | Raft-i Waras (3)         | Sâkhi Dâd                 | 208-12                     |
| 1-21 | 95   | 96     | Raft-i Daî Zengi         | Moh. Nabi                 | 443-17                     |
| 26   | 96   | 96     | (raft-i Qesévire mèsèna) | Moh. Nabi                 | 443-16                     |
| 27   | 97   | 97     | (raft-i Shâura..)        | Moh. Nabi                 | 443-19                     |
| 28   | 98   | 97     | Raft-i Dar Derakhtun     | anonymous                 | 456-20                     |
| 29   | 99   | 98     | no title                 | Moh. Allem Shâh           | 208-09                     |
| 30   | 100  | 1 99   | dambura                  | anonymous                 | 456-16d-sl                 |
| 31   |      | 2 99   | dambura                  |                           | 456-17d-sl                 |
| 32   |      | 3 99   | dambura                  |                           | 456-19d-sl                 |
| 33   | 101  | 101    | Raft-i Nakhra            | Lutf' Ali, Jân Bèg        | 456-02                     |
| 34   | 102  | 102    | Raft-i Waras 2           | Sâkhi Dâd                 | 208-11                     |
| 35   | 104  | 103    | dambura tune             | Moh. Jân Bèg              | 456-04                     |
| 36   | 105  | 104    | tula                     | anonymous                 | 441-14                     |
| 37   | 106  | 104    | surnay                   | S. Moh. Nabi              | 441-11                     |
| 38   | 107  | 105    | kardugak                 | anonymous                 | 456-15                     |
| 39   | 108  | 105    | kardugak                 | anonymous                 | 456-14                     |



### 10.3 Recording charts

EAL archive of recording data; abbreviations and references

EAL = Etnografisk Afdelling Lyd (ethnographic department sound)

#### Abbreviations and references

##### *Texts*

AA : Shâh ‘Ali Akbar Shâristani.

Revised text notes 2004

##### *Klaus Ferdinand’s notebooks abbreviations:*

h, H II, H III, H IV, H V

h = ‘haslund’ (1. book)

H II = Haslund 2 (2. book)

H III = Haslund 3 (3. book)

H IV = Haslund 4 (4. book)

H V = Haslund 5 (5. book)

The reference in the recording chart appears as:

p - H V, 12/ tt- H V, 16 = Persian text (p) in Haslund V (notebook) 5, p. 12/ transliteration and translation (tt) in Haslund V (notebook) 5, p. 16.

##### *Music*

All information in the recording charts are copied from

1) ‘Fortegnelse over KF-optagelser’ (List of KF-recordings)

2) DFBø: Dansk Folkemindesamlings Båndoversigt (Danish Folklore Archive’s tape chart). Informations were assumably copied from 1).

3) Aurally transmitted information as heard on the documentation tapes:

Recorded on location, Klaus Ferdinand’s spoken introductions inform of

Date, location and recording number

name of the song

origin of the song

name and age of the performer

Overdubs: voice-over between the individual recordings informing of the location and recording number. This has assumably been done in the process of transferring the 5 minute field tapes to the first generation copy on a long-playing tape and because Ferdinand’s speak on tape often is confusing regarding recording numbers and dates. Also he has in many cases not filled out the recording chart properly.

# EAL 208 Farakh Ulom - Panjao

| CD# | tr.# | place       | date       | setting       | musician            | title - genre               | origin         | text                        | original_classification |
|-----|------|-------------|------------|---------------|---------------------|-----------------------------|----------------|-----------------------------|-------------------------|
| 208 | 1    | Farakh Ulom | 07-07-1954 | vocal-dambura | Ali Ahmad           | Raft-i Shekh Ali            | Sar-i Chishma  | h12-13, P: H, III, 8        | Farakh Ulom 1 H1        |
| 208 | 2    | Farakh Ulom | 07-07-1954 | vocal-dambura | Ali Ahmad           | Raft-i Dai Zangi            | Sar-i Chishma  | h13-14, P: III, 9, AA 42    | Farakh Ulom 2 H1        |
| 208 | 3    | Farakh Ulom | 07-07-1954 | vocal-dambura | Ali Ahmad           | Raft-i Sar-i-Chishma 1      | Sar-i Chishma  | h14-16, P: H III, 10, AA 9  | Farakh Ulom 3 H1        |
| 208 | 4    | Farakh Ulom | 07-07-1954 | vocal-dambura | Hajji Abdul Hussein | Qul-i-Khesh 1 (take 1)      | Qul-i Khesh    | h16-17, P: H III, 11, AA 1  | Farakh Ulom 4 H1        |
| 208 | 5    | Farakh Ulom | 07-07-1954 | vokal solo    | Hajji Abdul Hussein | Qul-i-Khesh 2               | Shomâli        | h18, P: H III, 11           | Farakh Ulom 5 H1        |
| 208 | 6    | Farakh Ulom | 07-07-1954 | vocal-dambura | Hajji Abdul Hussein | Qul-i-Khesh 1 (take 2)      | Qul-i Khesh    |                             | Farakh Ulom 6 H1a       |
| 208 | 7    | Farakh Ulom | 07-07-1954 | vocal-dambura | Ali Ahmad           | Raft-i Sar-i-Chishma 2      | Sar-i-Chisma   | h19-20, P: H III, 12, AA 14 | Farakh Ulom 7 H1a       |
| 208 | 8    | Pandjao     | 07-10-1954 | dambura       | Sâkhi Dâd           | Raft-i Waras 1              | Chejin-i Waras |                             | Pandjao 1 H2            |
| 208 | 9    | Pandjao     | 07-10-1954 | vocal-dambura | Sâkhi Dâd           | Mohammad Allam Shah         | Chejin-i Waras |                             | Pandjao 2 H2            |
| 208 | 10   | Pandjao     | 07-10-1954 | dambura       | Sâkhi Dâd           | Info: string names: zil/bâm | Chejin-i Waras |                             | Pandjao 3 H2            |
| 208 | 11   | Pandjao     | 07-10-1954 | dambura       | Sâkhi Dâd           | Raft-i Waras 2              | Chejin-i Waras |                             | Pandjao 4 H3            |
| 208 | 12   | Pandjao     | 07-10-1954 | vocal-dambura | Sâkhi Dâd           | Raft-i Waras 3              | Chejin-i Waras |                             | Pandjao 5 H3            |

P: Persian text

h=notebook "haslund"

H III= notebook "Haslund #3"

AA= Ali Akbar revised texts 2004

# EAL 441 Panjao - Bagh - Cherkh

| CD# | tr.# | place  | date       | setting                  | musician                 | title - genre       | origin                       | original classification     |
|-----|------|--------|------------|--------------------------|--------------------------|---------------------|------------------------------|-----------------------------|
| 441 | 1    | Panjao | 07-11-1954 | vocal solo               | Moh.Allam Shah           | Shâh Nama           |                              | Panjao (1) H6/DM31. 7 DM43  |
| 441 | 2    | Panjao | 07-11-1954 | vocal solo               | Mir Mâwdadâbeg           | Shâh Wamiq va Uzra  |                              | Panjao (2) H6/DM31 8 DM43   |
| 441 | 3    | Panjao | 07-11-1954 | vocal solo               | Moh.Allam Shah           | chârbeit            | own melody                   | Panjao (3) H6/DM31 9a DM43  |
| 441 | 4    | Panjao | 07-11-1954 | text recitation (441-03) | Moh.Allam Shah           |                     |                              | Panjao H6/DM31 9b DM43      |
| 441 | 5    | Panjao | 07-11-1954 | vocal solo               | Moh.Allam Shah           | chârbeit - popular  | tt- h30-31                   | Panjao (5) H6/DM31 10 DM43  |
| 441 | 6    | Panjao | 07-30-1954 | voc solo/dambura         | Chaman. Sayed Abdul 'Ali | Chijin-Waras        | p- H IV,25/ft- h36-37. AA 24 | Panjao H14/DM33 11 DM43     |
| 441 | 7    | Panjao | 07-30-1954 | vocal solo               | Chaman                   | Raft-i Yusuf-Begi   | p- H IV, 25-26/ft- h37-38.   | Panjao H14/DM33 12 DM43     |
| 441 | 8    | Panjao | 07-30-1954 | vocal solo               | Sajed Abdul Ali          | chârbeit            | Raft-i Galughi               | Panjao (3) H14/DM33 13 DM43 |
| 441 | 9    | Panjao | 07-19-1954 | conversation             |                          |                     |                              | Panjao H7/DM31 14 DM43      |
| 441 | 10   | Panjao | 07-19-1954 | conversation             |                          |                     |                              | Panjao H7/DM31 2 DM43       |
| 441 | 11   | Bagh   | 07-19-1954 | surnay solo              | S.Moh.Nabi               |                     |                              | Bagh H7/DM31 1 DM43         |
| 441 | 12   | Bagh   | 07-19-1954 | surnay solo              | S.Moh.Nabi               | lalai               |                              | Bagh H7/DM31 2 DM43         |
| 441 | 13   | Bagh   | 07-19-1954 | surnay solo              | S.Moh.Nabi               |                     | own melody                   | Bagh H7/DM31 3 DM43         |
| 441 | 14   | Bagh   | 07-19-1954 | tula solo                | anonymous                |                     |                              | Bagh H7/DM31 1              |
| 441 | 15   | Bagh   | 07-19-1954 | tula solo                | anonymous                |                     |                              | Bagh H7/DM31 2              |
| 441 | 16   | Bagh   | 07-19-1954 | tula solo                | anonymous                | Raft-i Madjâne      |                              | Bagh H7/DM31 3              |
| 441 | 17   | Bagh   | 07-19-1954 | tula solo                | anonymous                |                     |                              | Bagh H7/DM31 4              |
| 441 | 18   | Bagh   | 07-19-1954 | vocal solo               | (STOPPED rec. sess)      |                     | AA 17                        | Bagh H9/DM32 11             |
| 441 | 19   | Bagh   | 07-19-1954 | vocal solo               | 16-year old male         | chârbeit - Hazaragi |                              | Bagh H9/DM32                |
| 441 | 20   | Bagh   | 07-19-1954 | vocal solo               |                          |                     |                              | Bagh H10/DM32               |
| 441 | 21   | Cherkh | 07-19-1954 | vocal solo               | Ali Baksh                | chârbeit            | p- H II/ft H II, 44 .AA17    | Cherkh H9/DM32 1a           |
| 441 | 22   | Cherkh | 07-19-1954 | vocal (+ flies)          | Ali Baksh                | same as previous    | tt- H II, 45. AA18           | Cherkh H10/DM32 2a          |
| 441 | 23   | Cherkh | 07-19-1954 | vocal solo               | Ali Baksh                |                     | p- H II,46/ft- H 42,43. AA20 | H10/DM32 3                  |

tt = text transcription  
p = Persian  
AA = Ali Akbar (Sharistani)

# EAL 443 JAGHORI - KABUL

| CD# | tr.# | place            | date       | setting        | musician            | title - genre        | origin  | text documentation                    | original classification |
|-----|------|------------------|------------|----------------|---------------------|----------------------|---------|---------------------------------------|-------------------------|
| 443 | 1    | Khondan..Jaghori | Sept. 1954 | solovoc-choir  | two males lead      | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 1 DM43          |
| 443 | 2    | Khondan..Jaghori | Sept. 1954 | solovoc-choir  | boy lead            | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 2 DM43          |
| 443 | 3    | Khondan..Jaghori | Sept. 1954 | solovoc-choir  | boy lead            | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 3 DM43          |
| 443 | 4    | Khondan..Jaghori | Sept. 1954 | solovoc-choir  | young man lead      | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 4 DM43          |
| 443 | 5    | Khondan..Jaghori | Sept. 1954 | solovoc-choir  | boy lead            | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 5 DM43          |
| 443 | 6    | Khondan..Jaghori | Sept. 1954 | vocal          | boy lead            | religious gathering  |         | text til DM43-KF 1-6 Khondan          | Khondan 6 DM43          |
| 443 | 7    | Sang-i-Morsha    | Sept. 1954 | vocal          | Hazara male (1)     |                      | Jághori | p- H V, 12/ft- H V, 16*               | Sang-i Morsha 1 DM43    |
| 443 | 8    | Sang-i-Morsha    | Sept. 1954 | vocal          | Hazara male (1)     | makhta               |         | p- H V, 12/ft- H V, 16                | Sang-i Morsha 2 DM43    |
| 443 | 9    | Sang-i-Morsha    | Sept. 1954 | vocal          | Hazara male (1)     | daïdo (J.ghazal)     | Jaghori | p- H V, 12/ft- H V, 17                | Sang-i Morsha 3 DM43    |
| 443 | 10   | Sang-i-Morsha    | Sept. 1954 | vocal          | Hazara male (2)     |                      | Jaghori |                                       | Sang-i Morsha 4 DM43    |
| 443 | 11   | Loman            | 11-29-1954 | vocal          | boy                 | daïdo                | Jaghori |                                       | DM43                    |
| 443 | 12   | Nawi.Sheikh Ali  | 11-29-1954 | solovoc/recit. | Mokhul Mardé (male) | pashtei-chârbèiti    |         |                                       | 2 DM43                  |
| 443 | 13   | Nawi.Sheikh Ali  | 11-29-1954 | vocal          | male                | chârbèiti            |         |                                       | 3 DM43                  |
| 443 | 14   | Kabul            | no date    | vocal          | châdi w. monkey     |                      |         |                                       | 1                       |
| 443 | 15   | Kabul            | no date    | vocal          | châdi w. monkey     | pashtun tune         |         |                                       | 2                       |
| 443 | 16   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       | raft-i Qsèviremèsèna |         | Hazara poesi. 1 (sunget ..)           | 1                       |
| 443 | 17   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       | raft-i Deh-Zengia    |         |                                       | 2                       |
| 443 | 18   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       | Shekh Ali            |         |                                       | 3                       |
| 443 | 19   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       |                      |         | Hazara poesi. 1 (sunget ..); AA 45-49 | 4                       |
| 443 | 20   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       | lalai                |         | Hazara poesi 2(sunget..)              | 5                       |
| 443 | 21   | Kabul            | no date    | dambura/vocal  | Mohammad Nabi       | Besud                |         | AA 57-62                              | 6                       |
| 443 | 22   | Kabul            | no date    | dambura/vocal  |                     |                      |         | Hazara.7                              |                         |
| 443 | 23   | Kabul            | no date    | dambura/vocal  | Safar Mohammad      | Daikundi             |         | Hazara poesi AA p.1**                 | 1                       |
| 443 | 24   | Kabul            | no date    | dambura/vocal  |                     | persian tune         |         | Hazara poesi AA p.2                   | 2                       |
| 443 | 25   | Kabul            | no date    | dambura/vocal  |                     |                      |         | Hazaragi poesi AA p.3                 | 3                       |
| 443 | 26   | Kabul            | no date    | recitation     |                     |                      |         | Hazaragi poesi AA p.4                 | 4                       |
| 443 | 27   | Kabul            | no date    | recitation     |                     |                      |         | Hazaragi poesi AA p.7                 |                         |
| 443 | 28   | Kabul            | no date    | tuning dambura |                     |                      |         |                                       |                         |

P H V 12/ = Persian: Haslund (notebook) 5, p.12/  
H V 16 = (transcription and translation) Haslund (notebook) 5, p. 16

\*\*~ Hazara poetry collected by Shâh Ali Akbar Sharistani

# EAL 455 SHEIKH ALI

| CD# | tr.# | place          | date        | setting              | musician                     | title - genre           | origin                          | original classification         |
|-----|------|----------------|-------------|----------------------|------------------------------|-------------------------|---------------------------------|---------------------------------|
| 455 | 1    | Herat          | 12-17-1954  | dotar                | old qazak                    | Ana-timä                | Herat 7                         | Khondan<br>DM 75<br>DM 43       |
| 455 | 2    | Herat          | 12-17-1954  | dotar                | old qazak                    |                         | Herat 8                         | Khondan<br>DM 76<br>DM 43       |
| 455 | 3    | Herat          | 12-17-1954  | dotar-voc            | old qazak                    | Urum-bai                | Herat 9                         | Khondan<br>DM 77<br>DM 43       |
| 455 | 4    | Herat          | 12-17-1954  | chang                | woman                        |                         | Herat 10                        | Khondan<br>DM 77a<br>DM 43      |
| 455 | 5    | Herat          | 12-17-1954  | chang                | woman                        |                         | Herat 10                        | Khondan<br>DM 77a<br>DM 43      |
| 455 | 6    | Herat          |             | speak/conversation   | KF m.fl                      |                         |                                 | Khondan<br>DM 43                |
| 455 | 7    | Nawi*          | 01-15-1955  | vocal-dambura        | Abdul Hussain                |                         | Daizangi Sheikh Ali 1 (Nawi)    | Sang-i Morsha<br>DM 78<br>DM 43 |
| 455 | 8    | Nawi           | 01-15-1955  | vocal-dambura        | Abdul Hussain                |                         | Daizangi Sheikh Ali 2 (Nawi)    | Sang-i Morsha<br>DM 79<br>DM 43 |
| 455 | 9    | Dahan-e Bud-   | 01-15-1955  | vocal                | Faiz Moh. (17 years)         | chârbeit                | Sheikh Ali/Sheikh Ali 3 (D-e-B) | Sang-i Morsha<br>DM 80<br>DM 43 |
| 455 | 10   | jan*           | 01-15-1955  | vocal                | Khei Ullah                   | chârbeit                | Sheikh Ali/Sheikh Ali 4 (D-e-B) | Sang-i Morsha<br>DM 81<br>DM 43 |
| 455 | 11   | Dahan-e Budjan | 01-15-1955  | solo vocal/dambura   | Dai Kalan/Pewând Ali?        |                         |                                 | DM 82<br>DM 43                  |
| 455 | 12   | Dahan-e Budjan | 01-15-1955  | 2 solo vocal/dambura | Khei Ullah-Faiz Moh./Pew.Ali |                         | Sheikh Ali 6 (D-e-B)            | DM 83<br>DM 43                  |
| 455 | 13   | Dahan-e Budjan | 01-15-1955  | vocal                | Akbar                        |                         | Shomâli Sheikh Ali 7 (D-e-B)    | DM 84<br>DM 43                  |
| 455 | 14   | Dahan-e Budjan | 01-15-1955  | KF comment + talk    | KF                           |                         |                                 |                                 |
| 455 | 15   | Dahan-e Budjan | 01-15-1955  | vocal                | Ghafar Khan                  | shepherd song           | Shomâli Sheikh Ali 8 (D-e-B)    | DM 85                           |
| 455 | 16   | Dahan-e Budjan | 01-15-1955  | vocal                | boy                          |                         | Sheikh Ali 9 (D-e-B)            | DM 86                           |
| 455 | 17   | Dahan-e Budjan | 01-15-1955  | vocal                | male                         | Choponi (Shepherd song) | Daizangi Sheikh Ali 10 (D-e-B)  | DM 87                           |
| 455 | 18   | Dahan-e Budjan | 01-15-1955  | vocal                | Moh. Evaz (boy)              | shepherd song           | Sheikh Ali 11 (D-e-B)           | DM 88                           |
| 455 | 19   | Dahan-e Budjan | (6.dal1353) | solo voc             | Sayed Ahmed                  | Rubâi                   |                                 |                                 |
| 455 | 20   | Diwa 1         | (6.dal1353) | -                    | -                            |                         |                                 |                                 |
| 455 | 21   | Diwa 1         | 01-26-1955  | solo voc             | Sayed Ahmed                  | ghazal (?)              |                                 | DM 90                           |
| 455 | 22   | Diwa 2         | 01-26-1955  | solo voc             | Sayed Ahmed                  | chârbeiti               | Hazara.7                        | DM 91                           |
| 455 | 23   | Diwa 3         | 01-26-1955  | solo voc             | ( ? ) male                   | pashei ghazal           | Hazara.8                        | DM 92                           |
| 455 | 24   | Diwa 4         | 01-26-1955  | solo voc             | male voc solo                | Pashei - kohistani      | Hazara.9                        | DM 93                           |
|     |      | Diwa 5         |             |                      |                              |                         | Hazara.10                       |                                 |
|     |      |                |             |                      |                              |                         | Hazara.11                       |                                 |

\*) in Sheikh Ali region

DFBo = Dansk Folkemindesamlings  
Bånd oversigt  
~ Danish Folklore Archive  
Tape survey

# EAL 456 WARAS

| CD# | tr.#  | place | date       | setting                       | musician             | title - genre                   | origin     | text | original_classification |
|-----|-------|-------|------------|-------------------------------|----------------------|---------------------------------|------------|------|-------------------------|
| 456 | 1     | Waras | 07-27-1954 | dambura                       | Moh. Jân Beg         | raft-i Nakhra                   |            | AA29 | DFBo 4.11<br>(DM33)     |
| 456 | 2     | Waras | 07-27-1954 | vocal/dambura                 | Lutf'Ali/Md. Jân Beg | raft-i Nakhra                   |            |      | DFBo 4.12               |
| 456 | ..... |       |            | <i>interrupted recordings</i> |                      |                                 |            |      |                         |
| 456 | 3     | Waras | 07-27-1954 | vocal/dambura                 | Lutf'Ali/Md. Jân Beg | raft-i Bibikâh                  |            | AA30 | DFBo 4.13               |
| 456 | 4     | Waras | 07-27-1954 | dambura                       | Moh. Jân Beg         |                                 |            |      | DFBo 4.14               |
| 456 | 5     | Waras | 07-27-1954 | vocal                         | Moh. Allem Shah      | "mogh mokâmi hâjani"            | Iran       |      | DFBo 4.15               |
| 456 | 6     | Waras | 07-27-1954 | vocal/dambura                 | Lutf'Ali/Md. Jân Beg | raft-i Bargari                  | Shahristan | AA39 | DFBo 4.17               |
| 456 | 7     | Waras | 07-27-1954 | vocal                         |                      | same song as previous (456-06)  |            |      | DFBo 4.18               |
| 456 | 8     | Waras | 07-27-1954 | vocal/dambura                 | Moh. Allam Shâh      |                                 |            |      | DFBo 4.19               |
| 456 | 10    | Waras | 07-27-1954 | dambura                       | Moh. Allam Shâh      |                                 |            |      | DFBo 5.1                |
| 456 | 11    | Waras | 07-27-1954 | vocals                        | 2 girls              |                                 |            |      | DFBo 5.2                |
| 456 | 12    | Waras | 07-27-1954 | vocals                        | 2 girls              | kadugak                         |            |      | DFBo 5.3                |
| 456 | 13    | Waras | 07-27-1954 | vocals                        | 2 girls              | kadugak                         |            |      | DFBo 5.3                |
| 456 | 14    | Waras | 07-27-1954 | vocals                        | 2 girls              | kadugak                         |            |      | DFBo 5.3                |
| 456 | 15    | Waras | 07-27-1954 | voc                           | 1 girl               | kadugak                         |            |      | DFBo 5.3                |
| 456 | 16    | Waras | 07-27-1954 | damb-voc                      |                      | kadugak                         |            |      | DFBo 5.3                |
| 456 | 17    | Waras | 07-27-1954 | damb- 2 x voc                 |                      | Tagéu-Ghâri                     |            |      | DFBo 5.4                |
| 456 | 18    | Waras | 07-27-1954 | damb-voc                      |                      | ghandeki                        |            |      | DFBo 5.5                |
| 456 | 19    | Waras | 07-27-1954 | damb-voc                      |                      | Tagéu-Ghâri                     |            |      | DFBo 5.6                |
| 456 | 20    | Waras | 07-27-1954 | damb                          |                      | raft-i-Dar-Derakhtun-Pandjao(?) |            |      | DFBo 5.7                |

DFBo = Dansk Folkemindesamlings  
Bånd oversigt  
~ Danish Folklore Archive  
Tape survey

AA= Shâh Ali Akbar Sharistani's notes

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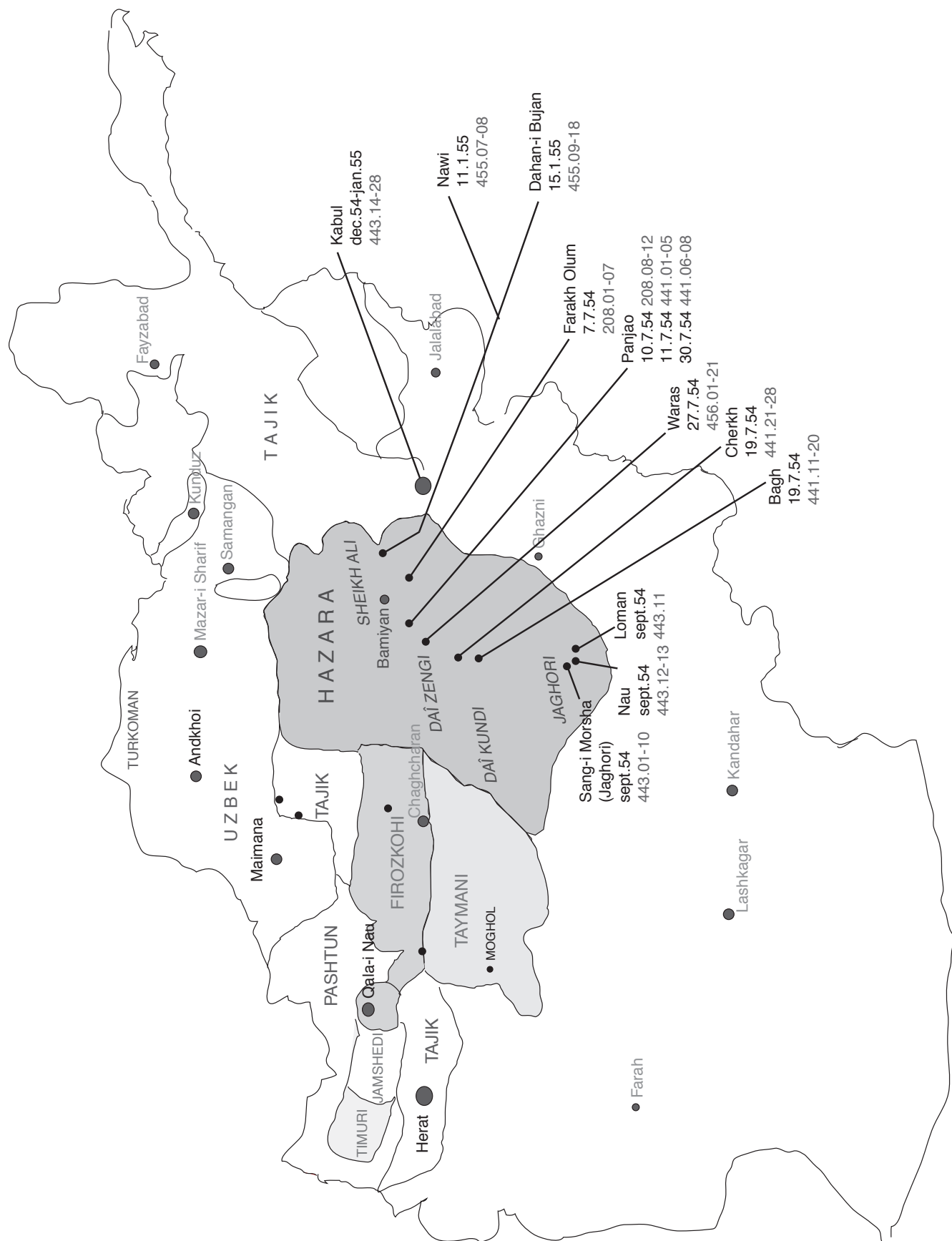
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