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THE HISTORY
of
KURDISH MUSIC

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At the early stage of civilization, the great thinker and philosophers have made an effort to explain the cause and philosophy of this world and its phenomenons.

They put song and rhythm into the same category as Water, Fire, Air and Earth which all have important role in forming the nature’s organization.

Great prophets such as David (Dawood), Zoroaster (Zartosht) and some great musician from ancient societies have used music as a tool and coordinator in their calls and rituals.

Since many of these famous nobels (Zoroaster,...) have borne and risen from (Kurdistan area) and the land of the Kurds have been in the neighborhood of Babulon and Ilam civilization, Kurdistan can be regarded as the place of birth and developing of song and music.

THE KURDS

The Kurds are descendant of an Indo - European tribe which settled over the north of Mesopotamia and Iranian plateau about 4000 years ago. They established one of the oldest civilized communities in the region.

Now, the Kurds as a nation divided between several countries in the Middle East from the largest minorities in the world who does not have independent country.

The majority of the Kurdish people are Muslim, but small proportion are Yazidi, Christian, Zoroastrian, Ahle Haque and Jawish.

Kurdish language belongs to the family of Iranian and like, other Iranian languages has an Indo-European origin.

There are three major Kurdish dialects and several subdialects, those are: Kurdi, Kurmanji and Zazo.

KURDISH MUSIC

The zoroastrians, Izadies (Yazidis) and Ahle - Haques, knowing the effects of songs have widely applied song and susic in the ritual ceremonies. They read the holy books such as Gatha (Zoroasterians), Yasrau (Ahle Haques) and Jewlah - u - Mashafa Rash (Izadies), using folk tunes and the lively rhythms. Indeed, they used the music and song in the rituals. There for, we can say that such susical rituals are regarded as the background of kurdish music.

Regarding the topography of Kurdistan and Kurdish area it is interesting to know that the rhythms of music in the high mountain are usually very dynamic and heavy while it gradually become slow and depressing as we leave the mountainous region toward the low land.

The Kurdish music play an important role in the normal life of the Kurdish people. They have various song and music for every occasion; in their agricultural activies, normal house activities; in their fighting, wedding, deading and even for their funeral music is the main part of ceremony.

As Professor Ralph S. Solecki said; (The kurdish music in regarded as the guardian of the kirdish culture). It is also true that despite the geographical, economic and social difference in Kurdistan. There is a kind of similarity and understanding among all the kurdish music and this is because of deep rooted of music in their believe and religious.

Geographical distribution and development of various kurdish music are as following:

1- Laouk & Lawzhah - in all over Turkish Kurdistan, north part of Iraqi Kurdistan and Iranian Kurdistan and Kurdish area in Armania.
2- Haryran - in Hawler (Arbil), and Pishar in Iraqi Kurdistan and Mokriyan in Iranian Kurdistan.
3- Siyaw Chamanah - in Hawraman -e- Sakhat and Hawwaman -e- Takht in Iran - Iraq bounder.
4- Horah - in Kurdistan (Kermanshah) and Ilam in south of Iranian Kurdistan and Sharazour in Iraqi Kurdistan.
5- Chamari - in Ilam, Lorestan and south of kirmanshah (Iranian Kurdistan).
6- Bayt - in Mokrian (Iranian Kurdistan).

In the book you see: Introduction, In search of the kurdish music origin, A glance to the history of World music, Ahle Haque music, Zoroaster and his Ideas, Avista and the Zoroaster message, Hymn Gatha and kurdish music, kurdish music and song after Islam, Chamari (one kind of kurdish music).

The history of kurdish music try to explain the place and circumstance of kurdish music rise, and give answer to plenty of question may occure to the mind of the readers.

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