

MUSIC OF THE HAZARA

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

by
Christer Irgens-Møller
Copenhagen 2007
Commisioned by
Moesgård Museum, Århus, Denmark

excerpts of the content is available on <http://hazaramusic.org/>

This version includes content and preface.
The full paper will be published within the next year.

CONTENTS

PREFACE.....	6
The start of the process.....	6
The documentation of music in Afghanistan and initial investigations.....	6
Supplementary material.....	6
Acknowledgements.....	7
1. INTRODUCTION.....	9
1.1. The investigation material.....	9
1.2. Character of the documentation.....	9
1.3. Background sources.....	10
1.3. Introductions to the present publication.....	11
1.3.1. Initial plans and intentions.....	11
1.3.2. Adjustment and sources.....	11
1.4. The renewed documentation material and data base.....	11
1.5. Working method - transcriptions.....	11
1.6. Relation to the background sources.....	12
2. HAZARA.....	13
2.1. GENERAL.....	13
2.1.1. Ethnography.....	13
2.1.2. Religion.....	13
2.1.3. History.....	13
2.1.4. Refugees and migrations.....	13
2.1.5. Additional Hazara groupings.....	14
2.2. MUSIC.....	15
2.2.1. The relevance of Sakata's information.....	15
2.2.2. Conditions for musicians and performers.....	15
2.2.3. Musical events.....	15
2.2.4. Functional music.....	16
2.2.5. Genres.....	16
2.3. SONGTEXTS - CHÂRBEIT.....	16
2.3.1. Introduction.....	16
2.3.2. Prosody of the chârbeit.....	17
2.3.3. Rhyme and meter.....	17
Nè darsâru na dar bazâr-i ô yâr.....	18
2.3.4. Content.....	18
2.3.5. Additional imagery.....	19
2.3.6 Conclusion.....	21
2.4. EXTEMPORISATION.....	21
3. FRAMEWORK OF THE MUSIC STUDY.....	24
3.1. TEXT AND MELODY.....	26
'Chârbeit'/Raft - examples and terms on form.....	26
3.1.1. Raft-i Qallughi (441-08).....	26

3.1.2. Raft-i Besud (443-21).....	30
3.1.3. Raft-i Qul-i Khesh (208-04).....	32
3.1.3.1. Melody structure.....	32
3.2. CONCLUSIONS.....	34
3.2.1. Structure of main melody.....	34
3.2.2. Form.....	35
3.2.3. Melody.....	35
3.3. ALTERNATE FORMS.....	35
4. LOCAL AND PERSONAL STYLES.....	37
4.1. SHEIKH ALI.....	37
4.1.1. Documentation.....	37
4.1.2. Pick-up motif.....	37
4.1.3. Faiz Mohammed, Dahan-e Budjan (455-09).....	39
4.1.4. Moh. Nawi (443-18).....	39
4.1.5. Abdul Hussein (455-07).....	40
4.1.6. Anonymous (456-20).....	41
4.2. ALI AHMED.....	42
4.2.1. Raft-i Sar-i Chisma 1 (208-03).....	42
She will let you taste the wine of Paradise's wells.....	43
4.2.2. Raft-i Sar-i Chisma 2 (208-07).....	43
4.3. WARAS AND PANJAO.....	45
4.3.1. Recording circumstances.....	45
4.3.2. Sâkhi Dâd, Lutf 'Ali, Moh. Jân Bèg, Moh. Allam Shâh.....	46
4.3.3. Dâi Zengi.....	48
4.4. MOHAMMAD ALLAM SHÂH and mir Maolâdad (441-01·02·03·05), Panjao.....	50
4.4.1. Fèrdaosi texts (441-01·02).....	50
4.4.2. Moh. Allam Shâh's Fèrdaosi song (441-01).....	51
4.4.3. Mir Maolâd's literary song (441-02).....	52
4.4.4. Chârbeit by Moh. Allam Shâh (441-03).....	53
All people is saying that they are not waves.....	54
4.4.5. Popular chârbeit by Moh. Allam Shâh (441-05).....	54
4.4.6. Iranian song (456-05), Moh. Allam Shâh.....	55
4.4.7. Conclusive statements.....	56
4.5. SHARISTAN.....	56
4.5.1. Luft 'Ali – Jân Bèg, Waras. Song from Bargari, Sharistan (456-06).....	57
4.5.2. Chaman – Said Abdul Ali. Panjao. Raft-i Chejin-i Waras (441-06).....	58
4.5.3. Chârbeit from Bagh (441-18·19·20).....	59
4.5.4. Ali Bakhsh. Cherkh. Chârbeit (441-21).....	60
4.5.5. Chaman – Raft-i Yusuf-Begi. Song from Sharistan (441-07).....	60
4.5.6. Conclusion.....	61
4.6. JAGHORI.....	62
4.6.1. Survey of the documentation.....	62
4.6.2. Anonymous singer, Sang-i Morsha Sept. 1954 - overview.....	63
4.6.2.1 Hazaragi ghazal (443-07).....	63
4.6.2.2. Jaghori Ghazal - daidó (443-09).....	65
4.6.2.3. Ghazal (443-10).....	69
4.6.2.4. Makhta (443-08).....	70
My Ghulam Husain's father.....	72
4.6.2.5. Conclusion.....	72
4.6.3. Daidó.....	73
4.6.3.1. Daidó – Jaghogi ghazal (443-09).....	73
4.6.3.2 Daidó from Loman (443-11).....	74

.....	75
4.6.3.3. Dida Lentz 1935.....	75
4.6.4. Two songs of Ali Bakhsh from Cherkh (441-21·22·23).....	75
4.6.4.1. Chârbeit – Ali Bakhsh. Cherkh (441-21).....	75
4.6.4.2. Chârbeit – Ali Bakhsh. Cherkh (441-23).....	77
4.6.5. Conclusion on the Jaghori style.....	79
4.7. SHOMÂLI.....	81
4.7.1. Hajji Abdul Hussein – Shomali song. Farakh Olum (208-05).....	81
4.7.2. Ghafar Khan – Shomâli song. Dâhan-e Budjan (455-15).....	82
4.7.3. Akbar – Shomali song. Dahan-e-Budjan (455-13) and song from Pronz, Nuristan (475-19).....	82
5. G E N R E S.....	84
5.1. LALAI.....	84
5.1.1. Documentation: Mohammad Nawi – lalai. Kabul (443-20).....	84
5.1.2. Text.....	84
(1) Lallay my dear son.....	84
5.1.2.1. Text distribution.....	85
5.1.3. Similar melody. Safwar, Khadir (Sakata 1967).....	87
5.1.4. Lalais documented by Sakata.....	88
5.1.5. Improvisation.....	88
5.2. RELIGIOUS SONGS.....	90
5.2.1. Antiphone. Sang-i Morsha (443-01).....	90
5.2.2. Responsorial song. Sang-i Morsha (443-02).....	92
5.2.3. Solo (Prayer call). Sang-i Morsha (443-04).....	92
5.2.4. Conclusion.....	94
6. H A Z A R A D A M B U R A.....	94
6.1. General.....	95
6.1.1. Dissemination and types.....	95
6.1.2. Musical role.....	95
6.1.3. Documentation.....	95
6.1.4. The lute family.....	96
6.1.5. Ethnically rooted musical style.....	96
6.1.5.3. Discussion of history – Sakata and Slobin.....	96
6.1.5.5. Teahouse music.....	97
6.1.6. Conclusion.....	97
6.2. THE ENTERTAINER.....	97
6.2.1. Theatrical and musical means.....	97
6.2.3. Dancing boys.....	97
6.2.4. Living conditions for musicians.....	98
6.3. DAMBURA – INSTRUMENTAL FEATURES.....	99
6.3.1. Physical description.....	99
6.3.2. Strings, sound and tuning.....	100
6.3.2.1. Tuning in a fourth.....	100
6.3.2.2. Alternate tunings (a third and a tritone).....	101
6.4. PLAYING TECHNIQUES.....	102
6.4.1. Left hand and the fingerboard.....	102
6.4.2. Right hand.....	102
6.4.2.1. Accented beats.....	102
6.4.2.2. Representation of meters.....	103
6.4.2.3. Double strokes. Shuffle.....	103
6.4.2.4. Meter of 3.....	104
6.4.2.5. Meter of 5.....	104

6.4.2.6. Meters of 7.....	105
6.4.2.7. Rhythmic embellishments (455-07).....	106
6.4.2.8. Conclusion.....	106
6.5. DAMBURA AND SONG.....	109
6.5.1. The damburachis.....	109
6.5.2. Roles.....	109
6.5.2.1. Identical dambura line and song melody.....	111
6.5.2.2. Floating accompaniment.....	113
6.5.2.3. Extemporized combinations (456-16, 17 and 19).....	115
6.5.2.4. Discussion.....	116
6.5.2.5. Combination of a vocalist and a damburachi.....	116
6.5.2.6. Discusssion.....	117
6.6. Instrumental tunes. Sâkhi Dâd (208-11), Moh. Jân Bèg (456-04).....	117
7. A E R O P H O N E S	119
7.1. Tula and surnay.....	119
8. G I R L S ' S O N G S A N D V O I C E G A M E S.....	121
8.1. Kardugak.....	121
8.2. Achimlog.....	121
9. S U M M A R Y.....	123
10. A P P E N D I X.....	125
10.1. Note embellishment symbols, scaleddegrees and note reference.....	125
10.3. Recording charts.....	127
Music.....	127
10.4. References.....	133
10.5. Map of Afghanistan with recording locations.....	139

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 Afghanistan¹. 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”². 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.

¹ 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.

² Edelberg/Jones 1979: 141ff.

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 the Internet radio channel, Hazaragiradio.com. The span of time harking back to Lentz's recordings, and leading 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, combined with these cut-backs have resulted in provisional postponement of the publication of the present work.

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, Rødovre, who in turn set up a meeting with the professional musician and singer Daud Sarkhosh who have settled in Vienna.

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.