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Music and Culture of the Kurds

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Music and Culture of the Kurds

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In 1975, the group (Second Scientific Research in Ethnomusicology in Iran and Turkey) made a fieldstudy of the music of the Kurds living in the Azerbaijān of Iran. Kurdish music is distinctive compared with that of other inhabitants in the region. All the songs collected in the villages have an antiphonal form which can be considered important in the Kurdish musical tradition. The songs of semi-professionals, recorded in the town, are characterized in particular by their melodic structures. The research aims at understanding the "rhythmical sense" which penetrates a culture as a whole to music as a sound phenomenon (Figure 1). This is a study on the music and culture of the Kurds.

I. THE RESEARCH PERSPECTIVE

Until the present, research on the theme of people and music has been conducted in one of two ways. The first is an anthropological approach, focusing on "music and culture". The difficulty with this approach is that it tends to emphasize culture and a description of the circumference of music while neglecting music itself and the value of music as a sound phenomenon. Because music is a constituent of culture, the study of other aspects of culture is indispensable for research on music. But if music and culture are discussed without reference to "sound", the music itself, the means will be mistaken for the end. The second approach is that of musicology, which sets out to analyse the structure of music. The problem of this approach is that it tends to neglect the meaning of the music as a cultural phenomenon. In an extreme case, the object of study is just the sound phenomenon, a "thing", and not music as a human expression. But music originates in a specific culture or society, and its meaning cannot be grasped without an appreciation of the culture. In this approach, too, there is a tendency to mistake the means for the end.

The choice of one of these approaches is not relevant to this discussion. But for the further development of ethnomusicology a new direction is needed, one that could link both approaches and could also incorporate an understanding of the aesthetic sense and value of music, which is usually lacking in previous research. Such a new direction must be based on the interdisciplinary strengths of musicology, anthropology, sociology and aesthetics.

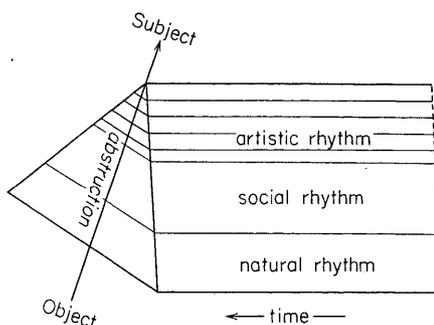


Figure 1.

It may be that a “rhythmological”¹⁾ approach indicates this new direction. In this case, rhythm means not only musical rhythm in its narrow sense, but also the wider concept of the word, “the order of movements”, as seen in Plato’s definition (Plato: *The Laws*).

First, in every culture there is a “natural rhythm”, based on seasonal changes in natural environment (Figure 1). It is clear that the rhythm of the desert is quite different from that of the rainy tropics, or from that of a mild temperate land such as Japan which has four distinct seasons. Second, there is a “social rhythm”, the order of various movements in society such as the organization of economy, society, politics, religion and language. Especially, language is an important element of a social rhythm which is strongly connected with the musical sense of rhythm. Third is the sense which makes up an order of music from mere sounds, or the sense which orders visual elements to create a work of art. This sense has developed on the basis of the natural and the social rhythms, and is called here “the sense of artistic rhythm”.

This does not mean, however, that every artistic expression is determined by its environment. The sense of artistic rhythm has a creative and positive character, and is not merely subordinate to the natural and the social rhythms; but expression depends on a creative individual’s attitude toward his society. His lifestyle, the manner in which he undertakes an artistic activity, or his way of thinking are the most important elements of artistic creation, particularly in modern society. It should also be pointed out that the sense changes according to the changes in other rhythms. Historical change or the lack of it in social rhythm is an important element in the formation of the sense of artistic rhythm in a culture. But once a particular sense of artistic rhythm has been attained by a society, it hardly ever changes regardless of change in the natural or social rhythms. Generally, when the musical characteristic of a people is being discussed, reference is being made to this unchanging aspect of culture. Indeed, there is an example of a people who have lost their original language but is still retained their special musical character.²⁾

1) This word is used here in an aesthetical connotation.

2) The Hazaras of Afghanistan.

Research in the sense of artistic rhythm should cover the changeable aspect as well as the unchangeable aspect. There is a great difference in rhythmic sense between the Islamic cattle breeders of the dry lands and the Buddhist rice farmers of the humid tropics and this difference finally makes the structural difference of music between the two cultures.

The principal link between research on culture as a whole and music phenomena, is the study on the special character of the rhythmic sense of a people which penetrates the whole culture, together with the study on historical changes of that sense.

Our approach to Kurdish music also takes this direction. However, during the field research of 1975, the Kurds were not the main object of the research, and it was impossible to obtain permission for a long stay in a Kurdish village. The results obtained are shown in Appendix 1, and these data are not enough to enable us to complete the research. Neither was the Kermanshah region of Iran nor eastern Turkey covered at this time. Nevertheless, it is apparent that the Kurds have their own characteristic music and that they pose an interesting problem for further research on "people and music." As an aid to further research, some of the results of the field investigation are presented in the remainder of this article.

II. OUTLINE OF KURDISH SOCIETY

The Kurds of today inhabit a region that extends from northeast of Mt. Ararat, in the north, to Kermanshah (Iran) in the south, and from east of Mt. Zagros, in the east, to the mountaineous region of eastern Turkey in the west. They are scattered over a mountaineous region that crosses the borders of Turkey, Iran, Iraq, Syria and the U.S.S.R. Although no census has been made of the Kurds, they are estimated to be 2.5-3 million in Turkey; 1.2-1.5 million in Iraq; 1-2 million in Iran; 0.2-0.4 million in Syria; and 0.1 million in the U.S.S.R.³⁾

The Kurds have a long history. As early as 3000-2000 B.C., mountain-dwelling peoples such as the Lulubi, Guti, and the Kassu, lived in this area. The Kurds are thought to have originated from the intermixture of the Aryans of the Median branch (who began to settle in this area about 2000 B.C.) and the earlier inhabitants. In the 4th century B.C., Xenophon speaks of "Karduchoi", a warlike mountain-dwelling people (Xenophon: *Anabasis*), who are supposed to have had an ancestral connection with the Kurds.

The long history of the Kurds shows a pattern of repeated tribal conflict and of invasions. Many battles between the East and the West took place in this area, such as those between the Achaemenian Empire and Greece or the Sassanians and the Romans. There was also an invasion by Arabs, and the conflict between the Ottoman Empire and Safavi dynasty of Iran. According to Kinnane (1964: 22),

3) See, *Area Handbook for Iran, Turkey, Iraq, and for Syria* (Foreign Area Studies of the American Univ. 1971) and O'Ballance [1971].

“Countless deeds of magnificent courage and determination were done. Leaders again and again fought valiantly against imperial powers to preserve the rule of Kurds over their own people. When the foreign government was weak the Kurdish princes and chieftains rejoiced in independent action. When the empire was strong those Kurds who enjoyed its favour gladly fought those Kurds who did not. It was easier for a Kurdish prince to be vassal to a foreign overlord than give up his struggle with a rival Kurd. When the Kurds did think in terms of a political horizon it was of the supernational body of Islam.”

It was after the invasion of the Arabs that the inhabitants of this region began to be called the Kurds, and in the 12th century A.D. the term “Kurdistan” was just used for the region. The basic structure of the society has been always tribal, although at one time in the 16th century the Kurds had feudalistic principalities.

The Kurdish language belongs to the Indo-European family, and has the same origin as the Pahalavi language of Sassanian Iran. It can be divided into three dialects: *Zaza*, spoken in northeast Turkey and the region of Azerbaijan; *Kermanji*, in the Hakkari of Turkey, in north Iraq, and in the Kurdistan of Iran; and *Gurani*, in the Kermanshah of Iran. *Kermanji* is the most widely spoken dialect, being used by more than 50 percent of the Kurds. *Gurani* is most akin to the *Lori* dialect of Persian, and is close to modern Persian.

The Kurds were originally a mountain-dwelling and mainly nomadic people. In the mid-nineteenth century, about 30 percent of them were still nomads, but today they are a mixture of seminomads, settled peasants, urban dwellers, and a few pure nomads. Today there are Kurds in the professions and in technical fields. Until the beginning of this century, the mountain Kurds crossed the international frontiers of their homeland at will, carrying salt and wheat. During World War I the frontiers became important for them, and the struggles among the modern states in the area were one of the main causes of the changes of the Kurdish society. The cultivation of tobacco was another main cause of change.

A transhumant pattern of life is still preserved among the mountain Kurds. In summer they move with their livestock to the mountains, and live in tents. Then with the onset of winter they return to the plains, to dwell again in their permanent houses. On the plain, the Kurds have a pastoral-agricultural economy, and keep sheep, goats, and cows, in addition to cultivating wheat, tobacco, barley, or rice.

Most Kurds are Moslems, and many are Sunnites of Shafe'i sect. Most of those living in the Kermanshah are Shiites. The fact that the Kurds in Iranian Azerbaijan are Sunnites indicates that at the time the Safavi and the Ottomans, the Kurds were closer to the Ottomans. Today, one of the main reasons for the antipathy of the Shiite Azeris toward the Kurds is that the latter are Sunnites.

The Kurds are known for their distinctive costume. Men wear tight-bottomed trousers and jackets with a cloth belt over top, and their turban-like hat often shows their tribal affiliation (Photo. 1). The women wear long colourful dresses with wide scarves. They do not use *chadors*. Although the traditional costumes are gradually disappearing with urbanization, they are still widely worn in the rural areas of densest



Photo. 1. A Kurdish Dance

settlement, and are an indication of their strong sense of ethnic identity. The Kurdish costume has somewhat the same significance as the music.

The Kurds are a proud people renowned for their bravery. They also have a strong ethnic identity. Travellers in this area also know them as bandits, although this aspect has probably been exaggerated. But they certainly relished acts of bravery and similar behaviour in times past.

Today the Kurds are a problem for the modern nations of the area, particularly since the beginning of this century with the formation of independence movements. This has recently been complicated by the oil problem. The Kurdish problem is a focus of international attention in West Asia, and the present situation cannot be overlooked in any research on the culture of the Kurds.

III. MUSIC AND ITS CULTURAL BACKGROUND

1. Peoples in Azerbaijan

Most inhabitants of the Azerbaijan region of Iran are Azerī, a Turkish people, and the cultural core of the region is Turkish both in language and music. Relationships between the Shia, a Turkish-speaking, Azerī people and the Kurds, who are Sunnites, speak Kurdish, and who have a strong feeling of nationality and a warlike nature, are not harmonious. Also living in this region are the Armenians and the

Assyrians, both of whom are Christians. The ethnic mixture of the region is complex. As co-religionists, the Armenians and the Assyrians have close relationships and often live together in the same village. The Kurds have had close relations with these two peoples throughout their long history. Despite being Christians, the Assyrians are said to share many similar culture traits with the Kurds. Nevertheless, both the Armenians and the Assyrians were persecuted by the Kurds during the nineteenth century. Today these inter-ethnic relations are satisfactory. It was in the Iranian Azerbaijan region that the first Kurdish independence movement developed (1920–1930), one of the motives for which was its poor state of inter-ethnic relationships. The town of Mahābad, where most of our research was undertaken, was in 1946 the capital of the “Kurdistan Republic”, and even now most its inhabitants are Kurds.

2. Analysis of Kurdish Music

The results of our field research in Kurdish music can be classified in the following categories:

- (1) Solo songs of semi-nomads.
- (2) Antiphonal songs with dances, recorded in villages.
- (3) Music of semi-professionals, recorded in the town of Mahabad.
- (4) Azān and Qorān recitations.

A brief analysis is made of the secular music, especially in categories 2 and 3. Azān and Qorān recitations are not discussed here.

(1) SOLO SONGS OF SEMI-NOMADS

These were recorded in two tents near Mahabad (one was 15 km and the other 10 km from town). The people has just descended to the plain to escape the onset of winter in the mountains. These simple, solo songs are those of shepherd boys. They have no instrumental accompaniment, and the rhythms are 5/8 or 6/8, with a fairly quick tempo and in a high register (Example 1).

Also in Mahabad, the music of the vertical flute, *shemshal*, was recorded. Originally this instrument is the flute of shepherds, and is of the same type as the Persian *ney*. The instrument recorded was handmade from an unidentified metal, and was played while held at an slanted angle. The sound is very husky and full of vibrato.

(2) ANTIPHONAL SONGS IN THE VILLAGES

Villages near the town Rezaiyeh, and inhabited by Azeris, Armenians, Assyrians, and Kurds were visited. Apart from the Kurdish villages all had a similar type of dance music played on the *sorna* and *dohol* (*davul*). Only the Kurds had a distinctive type of music, the antiphonal form of song, which was already reported by Christensen [1966: 571–577].⁴⁾ Visits were made to Silvana and Anbi, Kurdish villages about

4) Christensen has reported and classified the antiformal form of songs in the Kurdish music of four different areas. One point of notice is his mention of a wedding song sung by a few men and a few women who sing the same phrase alternately in different pitches [CHRISTENSEN 1966].

Example 1.

A Shepherd's Song

$\text{♩} = 96$

(The text is omitted.)

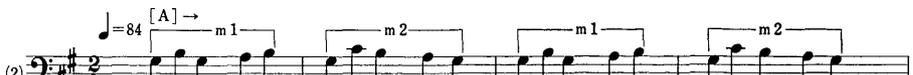
50 km northwest of Rezaiyeh, at the foot of Mount Zagros. Being close to the borders of Iraq and Turkey, this area was always closely observed by the gendarmerie, but nevertheless the Kurds were friendly and maximum use was made of the short time available for research. According to information received from the village headman, Silvāna has a population of approximately 700 people, 80 houses, and one elementary school; Anbī has some 1000 inhabitants, 100 dwellings, and a single elementary school. Wheat, walnuts, apples, watermelons, and other crops are cultivated and breeding cows and sheep are raised.

The structure of the antiphonal form is as follows: First, a man (A) begins to sing a melodic pattern made up of two to four simple motives. It is repeated several times. The melody almost always moves within the interval of a fourth.

Example 2.

no. 1: The simplest patterns which have two motives each.

(1) $\text{♩} = 96$ [A] → 

(2) $\text{♩} = 84$ [A] → 

(3) $\text{♩} = 120$ [A] → 

no. 2: The patterns which have three or four motives and make up short stanzas.

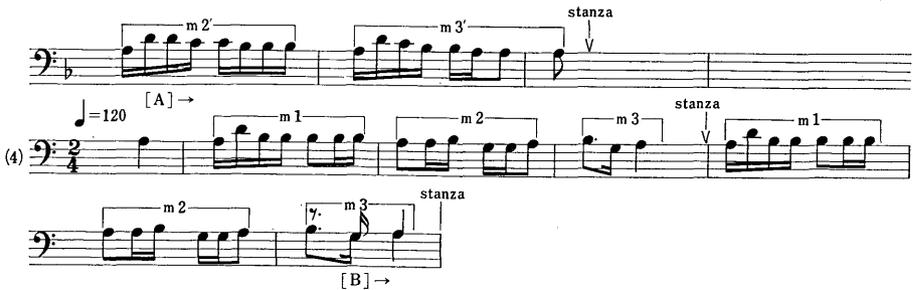
(1) $\text{♩} = 60$ [A] → 

↓ = This sign means that the tone is slightly lower than notated.
Available only in the bar.

(2) $\text{♩} = 84$ [A] → 

(3) $\text{♩} = 84$ [A] → 

(4) $\text{♩} = 120$ [A] → 

[B] → 

no. 3: An example of the somewhat complicated melody.

$\text{♩} + \text{♩} = 54$ 

no. 4: This piece has a definite introductory phrase which clearly shows a unit of a stanza.

(m=motif, A=the first male singer, B=the second male singer)

When the pattern is repeated several times or when the combination of its variations makes up a stanza, the second man (B) begins to sing, overlapping the last phrase of the first man's singing.

Example 3.

no. 1: The simplest example of the alternation.

no. 2: In this case there is a difference in pitch between two male singers.

no. 3: In this case there is a difference of motives between the two male singers.
(the same piece as no. 3 of Example 2.)

no. 4: There are some variations while the singers alternate several times.

no. 5: This is the same piece as no. 4 of Example 2. Sometimes a man begins to sing before the other finishes his part, so that they sing together different patterns at once.

Example 4. A Children's Song

Mamiyōwōna

In addition, a children's song of the same type, sung by a boy and a girl, was recorded (Example 4). Despite its simplicity, its formal character is clearly the same as other songs. That almost all songs we recorded are of this form, together with the fact that the children's song also has this form, indicates how deeply the form is rooted in the Kurdish music tradition. The antiphonal form of songs sung by two men has also been reported for epic chantings, of which there appear to be many in the Kurdish tradition.⁵⁾

Appendix 2 lists the names of the songs recorded. Most are based on the theme of love.

The Kurds have more than 28 kinds of dances, each of which has different rhythms and movements. A dance called *sepaî*, "three steps", was recorded during fieldwork. It consists of a movement of three slow steps, which the dancers make in a semi-circle while joining hands. Another, *sheikhanî*, has a rapid skipping movement. Most dances are characteristically lively and involve many jump-steps. Dances are plentiful in the Kurdish tradition.

(3) MUSIC OF SEMI-PROFESSIONALS

The music recorded in the town of Mahabad was that of semi-professionals, and is fairly artistic. They often make a trio comprising a singer, a wind player, and a drummer, which always plays at celebrations and festivals. The musicians are proud and employ excellent technique. Melodies of the music of semi-professionals can be considered as the same type but more developed one than those of village music. The *antiphonal* type of song was, however, not found in this category of music during our field research.

In their musical expression, the singer plays an important role. They sing with-

5) Jewish music from Kurdistan is exemplified by *The Heroic Feats of Hamu Museo—in Morasha Heritage*. (Recording and Commentary by Amnon Siloah)

out holding any instrument themselves, and often they are the leader of the mixed trio. The vocalization is fairly bright and simple, and is different from the Arabian nasal style.

The wind player plays both the *nāye* (*nāya*, *narmenāya*), a wooden vertical flute with a double reed, and the *duzare* (*tuzare*), two-piped vertical flute made of eagle-bone and with a single reed. The *nāye* is the same as the *balaban* in Persian music, and this type of flute is said to be the forerunner of the Japanese *hichiriki*, used in *Gagaku*. It is shaped like a recorder, but has the reed at the top, instead of the wooden mouth-piece. It is used today only in Iran, but formerly it was more widespread. When played as an accompaniment for a singer, it plays the introductory and the intermissionary parts of the song. The *duzare* (*dozare* in Persian) is an ancient instrument that has existed since the Mesopotamian civilization. Today the same type of two-piped flute can be found in the area extending from Iran to the countries bordering the Black Sea, and in Greece. It has a clarinet-like structure with two pipes, these twin shafts naturally producing a special vibrating sound (Photo. 2). The *sorna*, an instrument characteristic of all the other peoples in this region, was not found among the Kurds in this region during the research.

A drum known as *tabre* in Kurdish is the same type as the *zarb* or *tombak* in Persian. It always beats out the rhythm of the songs during performances. Most of the rhythms are 2/4, 4/4, or 6/8 at a quick tempo, and there are no specially com-

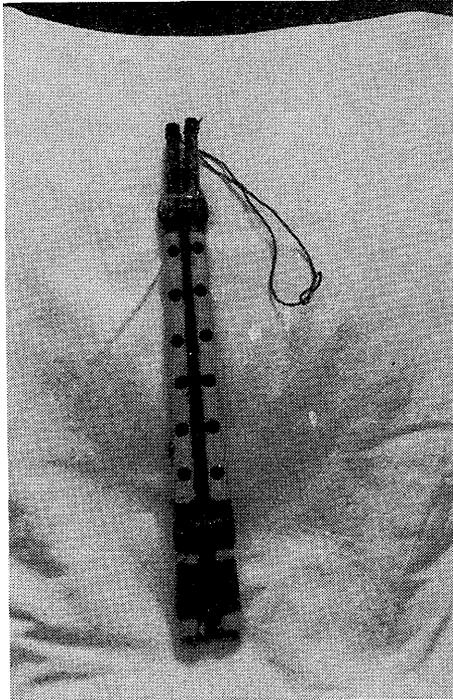


Photo. 2. *Duzare*

plicated rhythms. Besides these, one of the songs and one solo performance of *duzare* in our collection had free, unmetred rhythms.

The most characteristic features of the songs are the melodies and the scale, that are considered to give Kurdish music its distinctive qualities.

The melodies can be classified on the basis of a frame of interval of a third:

A) Those which move on the basis of the interval of a minor third from the Tonic, (this minor third consists of a major second below and a minor second above, 16 pieces);

B) Those which move on the basis of the interval of a major third from the Tonic, (this major third consists of two juxtaposed major seconds, 10 pieces); and

C) Those which move on the basis of the interval of a minor third which consists of a minor second below and a major second above. (2 pieces)

The combination of just three tones is sufficient to comprise a piece and the number of constitutive tones seldom exceeds six. The movement of melodies is often stepwise and the jumps are almost always within the interval of a fourth.

Table 1.

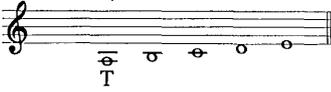
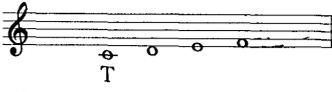
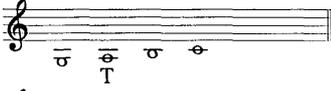
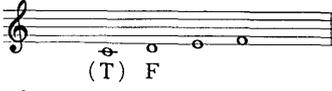
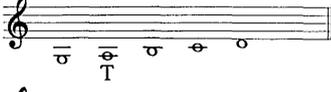
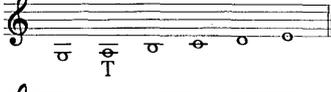
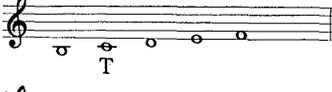
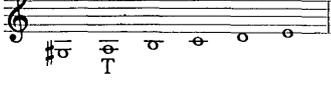
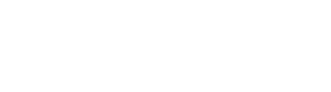
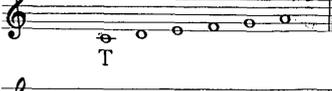
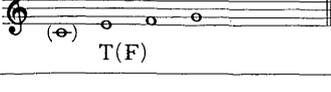
(A) group	(B) group
 one piece.	 two pieces.
 ten pieces.	 one piece.
 one piece.	 one piece.
 one piece.	 one piece.
 two pieces.	 one piece.
 one piece.	 one piece.
 one piece.	 one piece.
 one piece.	 one piece.
<p data-bbox="161 1540 265 1568">(C) group</p>  two pieces.	 one piece.

Table 1 shows the three kinds of scales used in the melodic compositions mentioned above. In the group of (A) the Tonics are replaced by the tones of a; in (B) by the tones of c; and in (C) by the tones of e.

The table reveals the following facts. A great number of pieces are no. 2 of (A), which consists of a minor-like scale of a-b-c-d-e, (10 pieces). Moreover, in the group of (A) no. 1 has the scale of a-b-c-d, no. 3, 4, 5 have the scales of g-a-b-c, g-a-b-c-d, and g-a-b-c-d-e, and no. 6 has g[#]-a-b-c-d-c. In short, 16 pieces of the 28 songs which we collected clearly have minor-like scales. There are ten pieces belonging to (B). Although eight have major-like scales, even those actually have minor-like sounds. This is because, though the tones of c and e often emerge, the tones of g seldom do and the major harmony is not clearly felt; the feeling is very close to that of the group (A), and they can easily alternate. The other two of (B) have melodies which finish on the tone of d, and so they have the same mood. In the case of (C), the melodies consist of three simple tones and are repetitious. Sometimes they have the tone of c, and in this case they can be included in the group of (B). However, e-f-g can be replaced by b-c-d, a part of the scale of (A); that is, as a whole they can be included in the group of (A).

In short, it is possible to regard both (B) and (C) as parts of (A), and it can be said that Kurdish music has essentially a natural minor scale of a-b-c-d-e-f-g; in many cases they have a for the Tonic and the melodies are based on the interval of a minor third; in some cases they have c for the Tonic and the melodies are based on the interval of a major third. It is certain that Kurdish music has this tendency, although our material is not sufficient to confirm it (Example 5 and 6).

In the classical music system of Iran, there is a *gusheh* named *Bayāte-kord* be-

Example 5.

Doktöre

Finalis

Example 6.

Dābēna mācheh

♩ = 156

Finalis

longing to the *dastgāh* of *Shur*, which suggests its origin in Kurdish music (Example 7). The *gusheh* has a scale of *a-b-c-d-e-f-g-a*, which is the same as the scales shown above. In Iraq and Turkey there are also *maqāms*, the names of which suggest their origins in Kurdish music (Example 8). Here there arises a problem between original Kurdish music and the sophisticated classical music. Quarter tones were not found in the songs of Kurdish semi-professionals, although there are some fractional tones in the villagers' songs. But in the scales of the classical music which have Kurdish origin, quarter tones are sometimes used as in other scales. In the transformation from a folk music to a sophisticated Court music it appears that quarter tones were gradually introduced into the systems under the influence of other music, or what had existed as just a tendency was stressed and transmuted by the professional musicians

Example 7.

Iran: *Bayāte-kord*

Barkeshli [1973]

(scale)

Example 8.

\flat : This sign means that the tone is approximately a quarter tone lower than notated.



in seeking more delicate music. Nevertheless, the relationship between folk music and classical music in West Asia is an interesting problem for further research.

Owing to the melodies of natural minor-like scale, the dynamic rhythms and the bright vocalization, the music of the Kurds produces a special mood; wildly dynamic but full of melancholy. It is said that the special mood often attracted the travelers in this region. According to Bois [1965: 63], a traveler in the nineteenth century offered the following impression: “les airs kurds se distinguent par des modulation assez réguières, et ont en meme temps dans l’expression quelque chose de si grave, de si melancholic, que l’on ne saurait concevoir comment les sentiments dont ils supposent l’existence ont pu naître chez des tribus qui ne se sont révélées a nous que par des habitude de violence et de pillage”—.

IV. PROBLEMS FOR FURTHER RESEARCH

Clearly the Kurds have a distinctive music when compared with the other peoples in the region, and one characterised among other things by a pathetic melody in a natural minor-like scale, an antiphonal form and a simple but dynamic rhythm. Although Islamized, the Kurds have been little influenced by the Arabic music tradition. Further, in spite of being Sunnites, who generally impose religious prohibition against music more strictly than Shiites, the Kurds play music more freely than do the Azeris, who are Shiites.

There are three main problems in need of further research.

- 1) How does their musical character correspond with their culture as a whole?
- 2) What is the relationship between Kurdish music and that of other peoples?
- 3) What are the likely changes in Kurdish music and culture?

Concerning the first problem, the following cultural factors can be considered to have cultivated the music character of the Kurds. First, in thinking of natural rhythm, the Kurdish homeland is the mountaineous backbone of West Asia and

which has been protected from invaders by its severe environment. Second, in terms of the social rhythm, the Kurds are basically nomads with a tribal structure. These facts may explain their musical originality. True there have been outside influences, but these may not have caused a fundamental change in Kurdish music culture, because the area inhabited by the Kurds is so geographically isolated. Their nomadic and pastoral way of life seemed to have heightened their rhythmic sense of music, which has a "jumping" character. Moreover, the tribal structure of the society, together with the factors mentioned above, would have helped Kurdish music to retain its simple and free expression, whereas in nations with a centralized form of government, music has been usually confined to the refined arts such as those practised in Royal Courts.

There are two aspects to the second problem. One is the comparison with other Iranian peoples, especially with the Persians, the Lurs, and the Bachtiaris, who are said to have kinship with the Kurds. The other is the comparison with the peoples in the lands extending from Greece and Eastern Europe, to Central Asia and Afghanistan. Because the Kurds are an ancient people who have had a long history of contact with East and West, comparative study of their music is merited. Kurdish music might be regarded as one of the musical cultures linking the Asian and the European traditions.

The third problem, which concerns the future of Kurdish music and culture, is closely related with their changing lifestyles. The Kurds are an energetic people who have a strong ethnic identity and this may be a basic foundation for their musical originality. The Kurdish musicians and music can be considered to play the role of heightening the ethnic consciousness and identity of the people, as the *Āsheq*⁶⁾ do in the Turkish Azerīs. However, the present change in lifestyle among the Kurds is perhaps one of the greatest changes that they have ever experienced. According to the change in lifestyle and political state, the sound structure of their music would also change in some aspects, which is already seen in recorded music. But, Kurdish music will probably remain as long as they maintain their cultural distinctiveness. These people clearly pose a fundamental problem of "music and culture" in modern society.

6) The Turkish minstrel in the region of Azerbaijan.

APPENDIX 1. Kurdish Music Materials collected in the Research of 1975.

No.	Date	Place	Contents
1.	7.31	Rezaiyeh	Dance Music (at the Folk Music Festival)
2.	7.31	Rezaiyeh	Copies of Recordings in the Collection of the Rezaiyeh Broadcasting Station
3.	8. 7	Silvāna	Dance Songs; A Children's Song
4.	8.12	Anbī	Dance Songs
5.	8.13	Rezaiyeh	Copies of Recordings in the town Bukan
6.	8.15	Mahabad	Music of the Semiprofessionals
7.	8.16	Mahabad	Music of the Semiprofessionals
8.	8.16	Mahabad	Azān
9.	8.17	Mahabad	Qoran
10.	8.17	Mahabad	Songs of Amateurs
11.	8.18	Mahabad	Childrens' Songs
12.	8.18	Tents nearby Mahabad	Songs of Seminomads
13.	8.19	Mahabad	Music of Shemshāl

APPENDIX 2. Songs of the Villages

No.	Name	Place	Kind
1.	Kachek	Anbī	dance song
2.	Gūnzale	Silvāna	dance song
3.	Hairān	Anbī	dance song
4.	Bajneh	Silvāna	dance song
5.	Bannī	Silvāna	dance song
	Fateh	Anbī	song
6.	Gambāriya māneh	Silvāna	dance song
7.	Māmar	Silvāna	dance song
8.	Bādah	Silvāna	dance song
9.	Leb Jamilah	Silvāna	song

APPENDIX 3. Songs recorded in Mahābād

1. Dābēna mācheh	15. Gol ghoneheh
2. Doktōre	16. Ailanjeh
3. Lai Lai	17. Jūna jawakel
4. Tāvūs mast	18. Yārīmin
5. Zoleikhā	19. Xhōmkāshidē zornouke
6. Alī yār	20. Bārēne pehubārān
7. Ai yārān yārān	21. Danjondhe
8. Dast mālā	22. Āminē
9. Za mānā	23. Ā'ya
10. Larzān	24. Halpara
11. Bazzāz	25. Mahābād
12. Kharingah	26. Savānī
13. Barike shadārāre	27. Zovā labū kemada
14. Shīrīn shāmāmech	28. Fatema kei

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