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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 phenomena.

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 their calls have spreaded to the other place, and the land of the Kurds have been in the neighborhood of *Babylon* 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 do not have independent country.

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

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 music in the ritual ceremonies. They read the holy books such as *Gatha (Zoroasterians)*, *Yar-san (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. Therefore, we can say that such musical 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 activities, normal house activities; in their fighting, wedding, mourning and even for their funeral music is the main part of ceremony.

As Professor *Ralph S. Solecki* said: (The Kurdish music is regarded as the guardian of the Kurdish 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 belief and religion.

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 Armenia.

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 border.

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 Kermanshah (Iranian Kurdistan).

6- *Bayt* - in Mokriyan (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 occur to the mind of the readers.

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