

KURDISH-SYRIAN FOLK MUSIC

Production Schedule

A PRODUKCIÓ MŰSORTERVE

Mohammad Joba

Eszterházy Károly Katolikus Egyetem

Bölcsészettudományi és Művészeti Kar

Zenekultúra szak,

II. évfolyam

Wadood Alsheck

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Informatikai Kar

I. évfolyam

Témavezető: Dr. habil. Asztalos Bence DLA,

Zenei Intézet Igazgató

DETAILED DESCRIPTION OF THE PROGRAM PLAN OF THE PRODUCTION

1. FOLK MUSIC AS CULTURAL HERITAGE

Every nation has a heritage of which it is proud, which it keeps in its collective memory, and which it likes to perpetuate because it is afraid of being forgotten and lost. In the culture of every nation there is an oral tradition, spoken among the people, transmitted and passed on through memory and oral transmission, and which is the subject of folklore research.

2. THE ROOTS AND ROLE OF FOLK SONGS

This folk heritage is a spontaneous, collective product that usually expresses people's feelings, emotions, needs and conscience, and is passed down from generation to generation, and what gets a strong popular response is etched in people's memories. Songs that appeal to immortal human emotions find their way to immortality and become the heritage of the nation. It is clear that the song had a creator, but its spread was more important than the creator himself, so the song remained and the author was forgotten. This means that folklore is a spontaneous expression of the collective conscience and collective personality of a given society, and it grows, develops and dies according to the changes that occur here.

3. ARTICULATING THE CENTRAL ROLE OF FOLK SONGS IN EVERYDAY LIFE

The folk song is characterized by its simplicity of meaning and composition and it deals with subjects of human interest. Syrian and Kurdish popular songs reflect love, work, celebrations and the love of homeland. They serve as a tool for expressing people's joys and sorrows. From the bustling marketplaces to the quiet corners of homes, these songs resonate as a rhythmic companion to mundane tasks and momentous occasions alike.

4. THE ROLE OF FOLK MUSIC IN THE SOCIAL AND CULTURAL CONTEXT

Preservation of cultural heritage, Expression of identity, Social cohesion and celebration, Storytelling and Social Commentary, Cultural diplomacy, Festive occasions, Traditional dance and celebrations, Rituals and ceremonial phases, Emotional expression, Community ties, Work motivation and promotion, Seasonal celebrations.

THE CHOSEN MUSICAL PIECES:

1. Title of the **love** folksong: ***You took my love*** = "*Yalle khadto mahbubi*" (in Arabic)

1.1 The content of the song:

The singer is speaking to the people who took his beloved away from him and saying that there is nothing for him now except God. In the second section of the melody the singer starts addressing his beloved and telling her that living without her is nothing to him but it is considered as a happy song. The music is quite cheering sometimes, because the lover reunites with her love at the end of the song.

1.2. The text of the song:

"Let us sing tonight, let us rejoice tonight.
Let us say tonight that sadness has no place.
My hand intertwines with yours, so come to dance.
In truth, I love you. I swear, it is no joke.
Let us sing tonight, let us rejoice tonight.
Let us say tonight that sadness has no place.
Loving birds we became, with our happiness, we grew up.
In the sky of our love, we fly, and in a world of lovers, we live.
Let us sing tonight, let us rejoice tonight.
Let us say tonight that sadness has no place."

2. Title of the **wedding** folksong: ***Between you and me*** = "*Beini ou Bein Habiby*" (in Arabic)

2.1. The content of the song:

The bond of marriage is inseparable if love binds the young couple together. Personal attraction is transformed into an unbreakable bond to fulfill the vocation and service of love.

2.2 The text of the song:

"Between you and me, oh night
there is love and wealth
and you stay at my door, oh night
and awake, one night
between you and me secretly
and you know my sorrow
and you stay with me in this house
and few do not forget in the old house
I slept on the road, not caring

with the limitations of time,
maybe tomorrow is the beloved
will pass away like a stranger
and he doesn't remember what happened
between you and me secretly
And you know my sorrow
you stay with me in this house
and he won't forget
between you and me oh this night
there is love and wealth
and you sit at my door, O night
and I'm up all night.”

3. Title of the **house building** folksong: ***Making shelter*** = "Sunaa Mawua" (in Arabic)

3.1. The content of the song:

The finished house, the new home, is worthy of the new woman. He asks his wife to make the house homely.

3.2. The text of the song:

“And I have a home for you in my heart.
And in my soul there is a shelter for you.
And in my garden there is a shelter for you.
And in my house is a shelter for you.
Water extinguishes the flame more effectively,
Than my love anything in the world.
Come, my pigeon, our house is ready.
Embellish it with textiles and carpets.
But most of all, embellish it with yourself.”

3.3. Some thoughts about the dabke dance:

The etymology of the word "dabke" is believed to mean "beating the feet". The first theory is that dabke jumps may originate from ancient Canaanite nature cult rituals related to agriculture. The dance drove away evil spirits and protected the young plants. According to another theory, the origin of the dabke dance is that the roof of a house made of mud was trampled down with a series of small dance steps, this was a way of strengthening the roofs. The people all stomped on the roofs of the houses together to help compress the material, compact it to a uniform thickness to prevent cracks from forming. This eventually evolved into

the dancing dabke form we know today. Dabke is also popular in the Levant, where there are about twenty types of dabke dance.

4. Title of the **emotional** folksong: *Asmar, my beloved young man* = “Asmar ya shab ammahboub” (in Arabic)

4.1. The content of the song:

The lady is being charmed by a man and sing this song for him.

4.2. The text of the song:

“Oh brown, oh sweet
Oh Asmar, how beautiful you are.
O Badr Dhawi with the highest orbit.
What did you order?
From me, Reem Al-Fala.
My money and my life, and my affection for you.
Asmar, my dear heart. O sheikh of the likeness.
Oh my living in the atmosphere of love from tomorrow night.
Asmar, you majestic young man
For the sake of your eyes, I will repent.
About your love is not possible to repent if my life is pure water.
I want you to stay here
Oh sweetest young man Halkon.
The color of your eyes is the most beautiful color
Oh my honey eyes.
Oh Asmar you have to me a heart
I only return to love.
Between east and west you are the sweetest youth.
About you no matter what people say
I know how sensitive your heart is.
You have love and sincerity living with your honey.
Asmar, my dear heart I only return to love.
Between east and west you are the sweetest youth.”

4.3. Some thoughts about the emotional working songs:

These songs are distinguished by their special artistic influence in the history of the heritage of the Euphrates; the variety of rhythms and the deep emotional meaning of the songs, which tell about love stories during the wheat and cotton harvest, the floods of the Euphrates and other legendary stories.

5. Title of the **wailing** mourning song: *What comforts us?*

5.1. The content of the song:

Lyrics for mourning the death of a father.

5.2. The text of the song:

“Comfort my mother
Or should I comfort myself?
Comfort my brothers
Or should I comfort myself?
Today's picture of my father who raised me
Never leaves my mind.”

5.3. Some thoughts about taqsim:

During funerals and mourning, dirges often consist of a succession of taqsim. This is also how they express their own feelings and grief for the deceased.

6. Title of **hopeless love** folksong: *Your heart's sweetheart* = "Mahbub aalbak" (in Arabic)

6.1. The content of the song:

The southern Syrian folk song talks about someone falling hopelessly in love and then being poisoned by that same love. He sings this to explain how deeply he felt the pain.

6.2. The text of the song:

“Oh, dear girl, I wonder that you left me here,
And didn't appreciate how good I am to you,
Don't consider how good I could be to you next.
If you flee to the sky, I will rise to the air after you.
If you reach the moon, I'll bring you back to the earth from there”.