The Essentials: Music Selections for Cultural Learning

By

Ronnie Malley
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Introduction

The Essential Musical Selections for Cultural Learning is a songbook of select musical pieces from cultures around the world. The choices represent a standard canon of music from the regions of their origin. These common standards are well known to many generations of listeners and have come to symbolize multiple aspects of their cultures. The selections have been assembled by way of research, interviews, and my own personal experience as a musician immersed in performing global music traditions. This specific book serves as a sample for a more comprehensive future series entitled “10 Essentials: Music from World Traditions.”

In this songbook, the reader will find sheet music and an explanation for each song. Accompanying each piece will be an audio file, description of music theory, and anecdotal reference to the history and cultural meaning of the musical selection. The songs are arranged in a way to be accessible to all levels of musicians as well as non-musicians. The transcriptions encompass the melodic elements and arrangements of the songs. However, they are not exact arrangements of the attached audio recordings. Rather the sheet music is meant to serve as a guide to learn the songs and melodies to fit any arrangement.

Most importantly, these select musical pieces are meant to be a musical introduction to learn about different cultures. While some people rightfully consider it to be a universal language, music can also have specific meaning and symbolism serving as a reflection of people’s beliefs, emotions, and ideas. Even where language may stand as a barrier, music and songs can often serve as instruments of accessibility and cultural understanding.

Of course, a musical selection claimed to be representative of a culture can be quite a subjective matter. Many people may agree or disagree with the selections made in this book. However, I ask the reader to view these selections as a beginning to what I hope will be an ongoing conversation about the importance of music to a culture and society at large. Additionally, I invite all suggestions and recommendations for significant musical selections to be included in future volumes of this songbook series.

It is my sincere hope that the reader will gain as much insight about cultures and global musical traditions from these selections as I have over the years. These songs have served as conversation starters, prompted sing-alongs, and invoked tears, joy, and nostalgia for those who are familiar with their melodies and lyrics. I also hope they can help you, the reader and fellow global citizen, do the same in learning more about the world, each other, and oneself.

Sincerely,
Ronnie Malley
“Bint El Shalabiya” is best known from the version sung by the Lebanese icon Fairouz (1935 – present). The song is also known as a folk melody from the Greater Syrian region before the area had split into autonomous countries. Composer Assi Rahbani, also Fairouz’s husband, arranged the song in the late 1950s adding a bridge section to it. The most popular version before Fairouz is known as “Il ‘azoubia” (Bachelorhood), which speaks of a young groom asking his mother to find him a bride. “Il ‘azoubia” comes from an extensive Syrian repertoire called quudud. Songs from quudud, sometimes called quudud Halabia (Aleppo quudud), are a collection of religious, folk, old urban, and Andalusian music. The renowned Syrian singer Sabah Fakhri is well known for his rendition of “Il ‘azoubia” featuring multiple passages of Arabic lyrics different from Fairouz’s version.

The word shalabiya (f) or shalabi (m) is often used in the Levantine Arabic dialect to denote something or someone of refinement, quality, or beauty. The word shalabia in the song is also purported to be representative of an old city in Andalusia. In the Arabic speaking world, the former claim is more widely accepted.

Fairouz is an internationally recognized artist and a household name in the Middle East and North Africa. Many of her songs represent a vast spectrum of Middle Eastern culture and heritage. Fairouz’s style spans multiple genres including popular, folk, classical, and political music, as well as religious hymns for the Christian church. “Bint El Shalabia” is considered one of her popular songs.

Though the lyrics are originally in Arabic, the song has had cross-cultural appeal being sung in other languages. There is a popular Turkish version called “Böyle Gelmiş Böyle Geçer” (Comes and Goes Like This… the World) sung by Gönul Akkor. There is an equally popular Iranian version called “Kamtar Zan Shaneh” (Brush Your Hair Less… I’m Trapped in the Curls) sung by duet Vigen and Pooran. The melody has also appeared in Hindi, Greek, and Spanish versions making it even more compelling for its nostalgic appeal to people of multiple cultures.

The composition uses magam⁴, the traditional music theory of the Middle East. The melody is in magam Nahawand, commonly known as the harmonic minor scale in Western music theory. The sheet music indicates where instruments should respond to the vocal melody, a common practice in modal music. The instrumental response is called a lazma in Arabic music, and often marked as saz in Turkish music. Fairouz’s version and most other modern renditions feature Western instrumentation including guitar, drums, piano, and accordion as well as non-traditional rhythms. The Arabic folk version is also in magam Nahawand with the traditional rhythms Malfouf or Ayoub. Traditional instrumentation often features the oud, qanoun (plucked zither), violin, and Mid Eastern percussion (e.g. darbuka, riq, and tar).
Bint El Shalabiya

Maqam: Nahawand
Iqa': Malfouf or Ayoub

Traditional Melody
As sung by Fairouz and
Arranged by Rahbani Brothers

Fine
Bint El Shalabiya
(Pretty Girl)

As sung by: Fairouz

Arrangement and lyrics:
Assi and Mansour Rahbani

Translation:
The pretty girl with almond eyes
I love you from my heart, oh, my heart, you’re my eyes

Near the bridge my love awaits
To break your thoughts, my child, was not my intention

You appear and gesture, but the heart is wounded
Days are on my mind, and the memories come and go

Under the pomegranate tree, my love spoke to me
He sang to me songs, oh my eyes, as he wooed me

Transliteration:
Bint e’shalabiya ‘ayunha lawzia
Hobek men ‘albi ya ‘albi wanti ‘aynaya x2

Hod al anater mahbubi nater
Kasral khawater ya welfi ma han ‘alaya x2

Bit tel wa tlooh wal alb majrooh
Ayam ‘albal bit ‘an watrooh x2

Taht el rumani hobi hakani
wa sam’ani ghenani ya ‘ayooni watghazel fia
“Tal’at Ya Mahla Noorha” (She Came Out, Oh, How Beautiful is Her Light) is a popular song by the legendary Egyptian composer Sayyed Darwish (1892-1923). The song lyrics are a metaphor for a peasant girl’s radiance as she works the fields and is sought by many suitors for marriage. It is considered a classic song spanning across generations and multiple cultures invoking nostalgia and uplifting sentiment in Egypt and throughout the Middle East. Darwish’s canon of music has long been regarded as the defining point of modern Egyptian and Arabic music. He is known as the father of modern Arabic music and his compositions are common standards performed regularly by past and current celebrated artists throughout the Middle East, North Africa, and the world.

Composer and writer Ousama Afifi, a renowned authority on Egyptian music, describes Darwish as one of the most influential folk singers of Egypt and the Middle East, singing for the people and for the sake of creating better music. Darwish was known for listening to environments and the sounds of various occasions. For example, he would travel to a town square and listen to the date or fruit peddler singing improvised catchy melodies to sell their products. Darwish would then compile and reinterpret many of these melodies and words to compose songs reflective of the common people. Not only was Darwish a prolific composer, writing music for plays and working with top orchestras and playwrights in Cairo, he also wrote articles about music culture in Egypt. Incredibly devoted to his art, Darwish would famously sign off his articles as, “Servant of music, Sayyed Darwish.”

The Lebanese singer Fairouz sang one of the most famous versions of this song. While her rendition was very close to that of the original, the Rahbani brothers rearranged the music and Arabic lyrics to reflect the Lebanese dialect and musical style. Numerous versions stemming from Fairouz’s rendition also exist. The song has been performed and recorded by Marcel Khalifa, a renowned oud player and Lebanese singer of patriotic music. The popular Syrian folk singer Sabah Fakhri and many other artists from the Middle East and North Africa have also covered the song. There is even an interpretation by the famous Tunisian singer Saber Rbaa’i performing the song as a duet with international recording artist Shontelle. The video highlights Shontelle combining the song with the famous Bobby Hebb song, “Sunny.”

The joyous melody employs maqam Ajam, comparable to the Western major scale, and is often performed with the rhythms Maqsoum or Masmudi. Instrumentation for the piece ranges from traditional Middle Eastern instruments such as the oud, qanoun, ney (reed flute), and hand percussion to Western instruments including the violin, horns, guitar, bass, piano, and drums. The following music transcription features the melody along with chords for guitar, bass, or piano. Both Darwish and Fairouz’s lyrics have been included. This song is a favorite to teach Arabic language students young and old.
Tal'at Ya Mahla Noorha

Composer: Sayyed Darwish
Lyrics: Badee Khairy

Maqam: Ajam
Iqa': Maqsoum

Chorus
C

Verse
9
C

1. ga   'ad   a   sa-gi-a ya khe-ly
2. gul tel u ya Mo-ha-med hobb-ek
3. ga ya mel tar 'a sem 'aou
4. na-za roo ni ya khou ya ou ra-hoo

11
F
C

as-mar wa ha lay wi
lakh-fen li 'aa
ren-et khul kha
wag 'aen fi ga-ma

13
F
G

'a-wag al ta gi ya ou ga-lee
me-ta na ri yeb-rood wa 'a raf
lih gu ni seb 'a gid 'aan
ga-da moo la bu ya mah ri

15
C

ghan i li ghan ay wi
ra see men reg li
tal been wi sa li
mi-tain kha ya li

D.C. al Fine
Tal’at Ya Mahla Noorha
(She Came Out, Oh How Beautiful Her Light)

Composed by: Sayyed Darwish
Lyrics: Badee Khairy

Translation:
She came out, oh beautiful her light, the sunny sun
Let’s go gather and milk the buffalo

Sit on the watering station the dark and sweet one
He tilted his cap and asked me to sing a song
I told him Mohamed your love has taken my mind
When will my flame cool and I know my head from my feet

I was coming from the canal, they heard my ankle bracelet ringing
Following me were seven suitors asking for my hand
Seeing me, oh brother, they left falling for my beauty
To offer my father a dowry of two hundred horses

Transliteration:
Tal'at ya mahla noorha shams a'shamusee
Yallah bina nemla wa nahleb laban al gamusee

Ga'ad 'a sagia khely asmar wa halaywi
Awag al tagia ou gal-lee ghanili ghanaywi
Gultelu ya Mohamed hobek lakhfenli aa’li
Meta e’nar tebrood wa ‘araf rasee men regli

Gaya mel tar'a sem'aou renet khulkhali
Lihguni sab'a gid'aan talbeen wisali
Nazarooni ya khuya ou rahoo wag'aeen fi gamali
Gadamoo labuya mahri mitain khayali
As sung by Fairouz:

Translation:
She came out, oh beautiful her light, the sunny sun
Let's go gather and milk the buffalo

Sitting on the watering station the dark and sweet one
He tilted his cap and asked me to sing a song
I told him what was in my heart oh dark and sweet one
He presented me a flower and said you are beautiful, oh bride
“Ya Bint Bladi” (Oh Daughter of My Country) is common standard and arguably one of the most popular music pieces of Arabo-Andalusian and folk repertoire from North Africa. The original and most well known recording was by the celebrated Moroccan musician Abdessadeq Cheqara (1931 – 1998) in 1979. Cheqara and his musical family lineage come from the northern Moroccan city of Tétouan. After the fall of Granada and Islamic rule in 15th century Spain, many Andalusian Moors resettled in Tétouan, and all throughout the countries known today as Algeria, Tunisia, and Libya. They brought with them a rich culture steeped in musical and poetic traditions. A great deal of the Arabo-Andalusian musical repertoire and traditions are maintained in Tétouan.

Cheqara is credited with having brought Andalusian music (also known as a’la) back into the mainstream. Genres of Andalusian music are also known as muwashahat, malouf, nuba, malhoun, and qudud throughout the Middle East and North Africa. “Ya Bint Bladi” became a huge hit throughout Morocco and North Africa and came to represent a new wave of the Andalusian sound and culture of Morocco. Cheqara also created cross-cultural appeal for the song by collaborating with artists from Spain and combining it with Arabic and Spanish lyrics and instrumentation.

Abdessadeq’s nephew Jelal Cheqara, with whom I have had the privilege of performing at the Chicago Cultural Center and Cervantes Institute, carries on the family tradition and continues to collaborate with Spanish Andalusian artists as well. Jelal Cheqara has a modern version of “Ya Bint Bladi” in collaboration with the Spanish music group Granada Ensemble. Jalal’s rendition reprises the famous Flamenco song “La Tarara” within the Moroccan classic.

There are some claims that Abdessadeq Cheqara may have learned the song, and many other songs, from female Andalusian singers living in Tétouan at the time. Women played a large role in the revolutions and independence movements of colonial Morocco and throughout North Africa in the early to mid-twentieth century. However, it was not common for them to perform or record music in the male-dominated society of that era.

While not exclusively a revolutionary song, the lyrics of “Ya Bint Bladi” celebrate the pride and merit of women in Moroccan and North African culture. Lyrics from the song, in particular, “Young, beautiful, educated, and an artist is how I love her,” highlight the value of women’s roles in former Andalusian societies as independent and influential citizens. Hence, there is controversy over whether Cheqara was the first to sing the song.

In Alison Baker’s book *Voices of Resistance*, which recounts oral histories of Moroccan women, it is noted how songs were greatly preserved among the female population, especially in Tétouan. Songs also played a large role in the Rif War of the 1920s and well through the independence movements into the 1950s. During this time, men and women would use songs to communicate about the status of a battle or whether an enemy was coming from a certain direction, or even to reflect unity of genders in the war effort.
It is also important to note that “Ya Bint Bladi” is a common Arabic phrase used throughout the Middle East and North Africa. There are many songs by the same name or a slight variation of the phrase. The terms “bint bladi” (f) or “ibn bladi” (m) (daughter or son of my country) refer to a model person or citizen of a nation, region, or even a village. The phrase connotes a nostalgic, and sometimes patriotic or political, reverence for such a person or citizen.

The lyrics are sung in the Moroccan Arabic dialect often referred to as *darija*. The song is in maqam *Nahawand* with a traditional Moroccan 6/8 Shaabi (folk) rhythm. Oud, qanoun, nay, violin, and hand percussion are the traditional instruments found on Cheqara’s recordings. Though as a result of collaboration between Spanish, Sephardic, and Moroccan artists, there have been many incarnations of this piece. Different versions feature instruments such as guitar, piano, mandolin, horns, and drums as well as Spanish, Ladino, and Hebrew lyrics.
Ya Bint Bladi

Maqam: Nahawand
Iqa': Shaabi Maghrabi

Moroccan/Andalusian Folk

Chorus

Cm   Eb   G7   Cm   Cm   Eb

Ya bint - i bla di sel bou ni - 'ay nayk ya bint i bla di

G7   Cm   G7   Cm   G7   Cm

ds sel bou ni - 'ay nayk wal zayn il ly - feek qal bi - ta yeb gheek

G    Cm    G    Cm

wal zayn il ly - feek qal bi - ta yeb gheek ah ya ya ya binti - bla di

Melody

Cm   Ab   Cm   Ab

Cm   Ab   G   Cm
}
Ya Bint Bladi

Verse

1. el a rad wal joud qab tat el ho doud
2. es gheera ou miz yana qarya ou fi na na
3. sha 'ar ha mat louq at - weel ou gha louq

el a rad wal joud qab tat el ho doud
es gheera ou miz yana qarya ou fi na na
sha 'ar ha mat louq at - weel ou gha louq

wal wa rad bayn al kho - doud doud ah ya
qal bi 'a ley ha mah - rooq rooq ah ya

ya ya bint bladi
ya ya bint bladi
ya ya bint bladi

D.S.
Ya Bint Bladi
(Oh, Daughter of my Country)

As performed by: Abdessadeq Cheqara
Lyrics: Abdel Rahman El Alami

Ya bint bladi selbouni ‘aynayk
Walzayn illy feek qalbi ka yebgheek
Ah ya ya bint bladi

El arad wal joud qabtat el hodoud
Wal wared bein el khodoud
Ah ya ya bint bladi

Es-gheera ou mizyena qaria ou fenana
Hekdek habeytha ana
Ah ya ya bint bladi

Sha’arha matlouq atweel ou ghalouq
Qalbi ‘aleyha mahrooq
Ah ya ya bint bladi

Translation:
Daughter of my country, your eyes entrance me
And with your beauty my heart loves you
Oh daughter of my country

Pageantry and presence beyond compare
With a flower between your cheeks
Oh daughter of my country

Young and beautiful, educated and an artist
This is how I love her
Oh daughter of my country

Her hair flows with locks, long and curly
My heart burns for her
Oh girl from my country
“Oso Varoun Ta Sidera”
(As Heavy As The Irons)

“Oso Varoun Ta Sidera” (As Heavy As The Irons) is a traditional lament folk song from Crete. Though Crete is considered the largest Greek island, it has ancient historical ties to the Minoan civilization. Crete maintains musical and poetic traditions all its own, and also shares similar Byzantine cultural influences with Greece. Music from Crete is often referred to as Kritika. Many genres of music also exist throughout both Greece and Crete.

Rembetika (also called rembetiko) is a genre of urban folk music akin to the blues, which was prevalent in the 1930s among the Greek population living in Smyrna, or present day Izmir, Turkey. Tabachaniotika is a similar urban folk genre from Crete. Another folk genre from Crete is mantinades, which features poetic verse often accompanied by the Cretan national instrument called the lyra (bowed spike fiddle). In the late 50s, the rembetika tradition made a comeback and gave way to laiko, a mainstream genre of Greek music. “Oso Varoun Ta Sidera” has often been found in repertoire from rembetika, tabachaniotika, and laiko genres.

Many versions exist of “Oso Varoun Ta Sidera” featuring traditional Cretan instrumentation such as the lyra, laouto (fretted lute similar to the oud), and boulgari (long-necked lute). One of the earliest recordings of the song was by legendary Cretan singer Stelios Foustalieris (1911 – 1992) featuring the boulgari. In 1975, the famous Cretan singer and lyra player Nikos Xylouris (1936 – 1980) recorded a folk version of the song, which also includes laouto. A popular and recent rendition of the song was recorded in 2004 by legendary Greek singer Giorgos Dalares (1949 - present) performing it on oud (outi in Greek) and accompanied by a large ensemble. A prominent figure in the rembetiko and laiko musical genres, Dalares delivers a soulful rendition displaying the fiery passion and lament commonly found in both Greek and Cretan music.

A closer examination of music throughout Greece and Crete shows frequent use of theory and instrumentation from the Middle East and Balkans. In much of Greek and Cretan music, there is use of dromos (dromoi pl.) music modal system, which is similar to maqam music traditions. Ironically, maqam is a theoretical music system also influenced by Greek and Persian music philosophies that were studied by early 8th century Islamic scholars. The use of quartetones (also called semi- or microtones) found in modal music, especially maqam, often varies from region to region.

A major distinguishing factor of modal systems is the capability of instruments to produce quartetones, as well as pitch qualities attributed to singing styles in different cultures. Greek and Cretan instruments such as the lyra, lauto, and boulgari have similar counterparts of other quarter tone producing instruments like the Turkish baglama and kemenche, as well as the Arabic oud and rebaba. However, the Greek bouzouki, which is to Greece what the guitar is to Spain, is equal tempered tuning and does not produce quartetones often found in maqam. Despite the tuning, a great deal of Greek music and dromos still often employs the common structures of modes and improvisation found in maqam.
Notwithstanding music theory, politics and nationalism also played a large role in the mid-twentieth century to distinguish the musical identity of Greece and Crete from its neighbors. Laïko grew from the desire to create an exclusive national Greek music genre devoid of outside influences, especially any influence stemming from Ottoman rule. The motive to nationalize the genre gained even greater traction in the late 60s and 70s during the Greek military junta.

Yet, despite political boundaries separating Greece from nearby countries like Albania, Macedonia, and Turkey, similarities in musical styles and instrumentation often blur those lines. In the laïko genre alone, one can find an abundance of counterpart songs in Greek with the same melodies, and maqamat (pl. for maqam) from other countries including the Middle East, especially Turkey, Egypt, and Lebanon. Some examples include the songs “Miserlou,” “Opa Nina Nai,” “Sala Sala,” and “Mia Fotia,” all of which have versions in languages spoken throughout the Balkans and the Middle East.

Depending on the instrumentation and ability to play microtones, the mode or maqam of “Oso Varoun Ta Sidera” can be considered either Nahawand (minor) or Uşşak (i.e. quartertones on the 2nd and 6th degrees; mode revolves around the subdominant degree). The rhythm for this piece varies from version to version. Dalares’ rendition uses a rhythm comparable to Maqsoum. Other versions use Syrto, a similar 4/4 Greek rhythm. Dalares also offers a taqsim (improvisation; taxim in Greek) at the opening of the piece in Uşşak and Nahawand on the outi. This selection is part of the class repertoire in the Near East Ensemble at the Old Town School of Folk Music in Chicago. A Greek student who plays bouzouki suggested it.
Oso Varoun Ta Sidera

Cretan Traditional

Minor Scale:
(Played similar to makam Uşşak)
Rhythm: Syrto or Iqa' Maqsoum

Chorus/Verse

\[
\begin{align*}
\text{Gm} & \quad \text{Dm} & \quad \text{C} & \quad \text{Dm} \\
1. & \quad \text{O-so} & \quad \text{va-roun} & \quad \text{ta-si-de-ra} & \quad \text{a-man} & \quad \text{a-man} \\
2. & \quad \text{Gai-ti} & \quad \text{ta-pho} & \quad \text{re-sa-ki} & \quad \text{e-go} & \quad \text{ko-me} & \quad \text{pse-ti} \\
5 & \quad \text{Gm} & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} & \quad \text{Dm} \\
\end{align*}
\]

Melody

\[
\begin{align*}
\text{Gm} & \quad \text{Dm} & \quad \text{C} & \quad \text{Dm} \\
10 & \quad \text{va-roun} & \quad \text{ta-ma-vra} & \quad \text{api} & \quad \text{pou-cha} \\
14 & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} & \quad \text{Dm} \\
\end{align*}
\]

Verse

\[
\begin{align*}
\text{Dm} & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} \\
18 & \quad \text{a-man} & \quad \text{ei-cha} & \quad \text{kai} & \quad \text{y-stere-theka} \\
23 & \quad \text{Dm} & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} \\
\text{Instr. Response} & \quad \text{to mo-ro mou} & \quad \text{thy-mou} & \quad \text{mai} & \quad \text{es-te-na} \\
28 & \quad \text{Dm} & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} \\
\text{Instr. Resp.} & \quad \text{zoi-anoi-xe-ges} & \quad \text{me-sa-na} & \quad \text{mpe-me} & \quad \text{pse-ti} \\
33 & \quad \text{Gm} & \quad \text{Dm} & \quad \text{C} & \quad \text{Dm Cm Dm} \\
\text{Rit.} & \quad \text{kos-mo-na-men} & \quad \text{koi} & \quad \text{ta-zo} \\
\end{align*}
\]
Oso Varoun Ta Sidera
(As Heavy As The Irons)

Music and Lyrics: Cretan Folk

Transliteration:

Όσο βαρούν τα σίδερα αμάν αμάν
βαρούν τα μαύρα ρούχα
γιατί τα φόρεσα κι εγώ κόσμε ψεύτη
για μια αγάπη που έχα

Αμάν είχα και υστερήθηκα το μωρό μου
θυμούμαι και εστενάζω
άνοιξε γης μέσα να μπω κόσμε ψεύτη
κόσμο να μην κοιτάζω

Translation:

As heavy as the irons, aman aman
So the black garments weigh me down
Because I wore them too - world of lies! -
For a love I used to have

Aman, I once had and then I lost my baby
I remember and I moan
Split open, earth! Let me inside - world of lies! -
That I may never see any people again
Üsküdar’a Gider Iken
(While Going to Üsküdar)

If there were ever a song that stirred controversy about its origin, it would be “Üsküdar’a Gideriken”. This is the name of the popular folk song in Turkey where it is hailed almost as an unofficial national anthem. The song is named for the historic Üsküdar neighborhood on the Asian side of Istanbul, Turkey. It tells a story of an anonymous beloved scribe making his way to Üsküdar. The song and tale were immortalized in the Turkish film Katip (1968) starring the legendary Turkish singer and actor Zeki Muren. There are also numerous multilingual versions of the song from other countries. In this book, the Turkish version was chosen for its popularity and also because it happened to be the first version I learned.

Despite many claims, the melody remains anonymous in origin and is found with different titles and lyrics in other cultures predominantly from Middle Eastern and Balkan regions. In Egypt and Lebanon, it is known as “Banat Eskenderiya” (Girls of Alexandria) and is attributed to the singer Mohammed El Bakkar16 (1913-1959). In Greece, it is a folk song called “Apo Xenon Topo”17 (From a remote and foreign place… I found a girl). In Bosnia, it is known as a popular folk song called “Ruse Kose” (Lustrous hair… girl you have) including the lyrics, “Anatolian girl be mine,” which pays tribute to its possible Ottoman origins. The Bulgarian version is the popular folk song “Cherni Ochi Imash Libe” (Your eyes are dark my dear). In Macedonia, it is the folk song “Oj Devocka” (Oh, Girl). The Iraqi version is called, “Lughat el Arab udkurina” (Language of the Arabs, Remember Us), which attributes its composition to Mulla Othman Mawsili (1854 -1923).

Bulgarian filmmaker Adela Peeva traces the lineage of the song to some of these various regions in her documentary film, Whose is This Song? The song quickly evokes reactions of nationalism, cynicism, pride, and prejudice when she poses the question of its origin to people of different ethnic backgrounds. Yet, despite her attempts, there was no conclusive proof for where the melody may have ultimately originated.

On May 28, 2009, my music group Lamajamal performed at an event for the Greek Archdiocese in Chicago commemorating the Fall of Constantinople, which occurred on May 29, 1453AD. Our task was to research and present works by Greek (Byzantine) composers who remained in the Ottoman courts after the fall of the Byzantine capital. The day after the Greek event, the group was also scheduled to perform at the Chicago Turkish Festival, which coincidentally had Istanbul (the Ottoman name for Constantinople) as its theme that year.

In an ironic twist, representatives of both the Greek Archdiocese and the Turkish festival requested we make sure to include “Üsküdar’a Gideriken” in our performances. Perhaps it was historic fate that my group would perform at events both commemorating and celebrating the ancient city on the dates of its fall and rise. It certainly felt to us that history was repeating itself. We wondered if musicians and people from 1453AD encountered similar situations in the transition from Byzantine to Ottoman cultures.
The song is in the harmonic minor scale or maqam *Nahawand*. The rhythm also varies from being a standard folk 2/4 or 4/4 meter; *Maqsoum* in Egypt and Iraq, *Sofyan* or *Düyek* in Turkey, and *Syrto* in Greece. Instrumentation has varied from traditional to modern depending on the rendition and era in which a version of the song was released. The song has featured oud, qanoun, kemanche, bouzouki, guitar, accordion, hand percussion, and western drums to name a few instruments. No matter how you choose to play it, or to where you attribute this wandering melody, it will always remain a meaningful song that transcends boundaries and cultures.
Üsküdar'a Gideriken (Katibim)

Maqam: Nahawand (Nihavend)  
Iqa' (Usul): Ayoub (Sofyan)

Balkan/Turkish Traditional

Verse/Chorus

Üş kü da ra gi_ der i ken al di da bir yağ mur
Ka tip uy ku dan u_yan miş göz le ri mah mur
Us kü da ra gi_ der i ken bir men dil bul dum

Ka ti bi min set_rezi u_zun e te_ gö_ ça_ mur
Ka tip be nim ben ka_ti bin el ne_ ka_ ri_ şir
Ka ti bi me ko la_ li da göm lek ne gü_ zel_ ya_ ki_ şir
Ka ti bi mi ar_ ar_ i_ ken ya_ nim da_ bul_ dum

D.C.
Üsküdar’a Gideriken
(While Going to Üsküdar)

Music and lyrics:
Balkan/Turkish Traditional

Üsküdar’a giderikenaldi da bir yağmur
Kâtibimin setresi uzun eteği çamur

Kâtip uykudan uyandmış gözleri mahmur
Kâtip benim ben kâtibin el ne karışır
Kâtibime kolalı da gömlek ne güzel yaraşır

Üsküdar’a gider iken bir mendil buldum
Mendilimin içine lokum doldurdum

Kâtibimi arar iken yanında buldum
Kâtip benim ben kâtibin el ne karışır
Kâtibime kolalı da gömlek ne güzel yaraşır.

Translation:
While going to Üsküdar it began to rain
My scribe’s coat is long, his skirt is muddy

The scribe has woken from sleep, his eyes are cloudy
The scribe is mine, I am his, strangers can’t interfere
Starched shirts suit my scribe

While going to Üsküdar, I found a handkerchief
I put lokum in my handkerchief

As I search for my scribe, I find him at my side
The scribe is mine, I am his, strangers can’t interfere
Starched shirts suit my scribe
NOTES ON MUSIC TERMINOLOGY

Iqa’ is the word for musical rhythms in Arabic. Usul is the word used in Turkish. Both iqa’ and usul are comprised of the following syllables, which have been shortened by single letters in this book:

(D) is for doum (bass tone)

(–) is for es (rest)

(T) is for tak (high or slap tone)

(k) is for ka (alternate high tone)

(tk) is for taka (tak and ka together as in two eighth or sixteenth notes)

Ex.1 Malfouf (2/4) and Wahda Baseeta (4/4) can both be played similarly:

Var. 1: (D – – T – – T –) or (Doum Es Es Tak Es Es Tak Es)
Var. 2: (D tk tk T tk tk T k)

The following is another common way to write iqa’ using standard notation. The stem down indicates doum, stem up indicates tek or ka, and the rest indicates es.

Ex.2 Maqsoum (4/4) can be spelled: D T – T D – T – or

Below are more examples of iqa’:

Shaabi Maghrabi (6/8): T T – T D –
Ayoub (2/4 or 4/4): D – D T

Maqam examples can be found below.¹⁸

Fig. 1 Intervals for maqam Bayati, which contains the same ajnas as makam Uşşak.
Quartertones are often found in maqam music theory. The most common symbols used to indicate quartertones in Arabic music are a flat (or b-moll) symbol with a line through the stem (e.g., Bayati maqam in Fig.1) or with one of the vertical lines omitted when using sharps.

The following symbol represents a flat quartertone note (approximately 50 cents lower pitch), also sometimes referred to as a half flat:

\[ \text{♭} \]

The following symbol represents a sharp quartertone note, (approximately 50 cents higher pitch):

\[ \text{♯} \]

Depending on the culture from where a transcription originates, or the available notation software, many other symbols can be used to denote semi-, micro-, and quartertones. The Turkish makam system employs varying degrees (also called koma or commas) of microtones with different symbols for specific intervals.
The following are just a few examples of additional microtone symbols:

<table>
<thead>
<tr>
<th></th>
<th>Sharp</th>
<th>Flat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 comma</td>
<td>♩</td>
<td>♫</td>
</tr>
<tr>
<td>4 commas</td>
<td>♩</td>
<td>♫</td>
</tr>
<tr>
<td>5 commas</td>
<td>♩</td>
<td>♫</td>
</tr>
<tr>
<td>8 commas</td>
<td>♩</td>
<td>♫</td>
</tr>
</tbody>
</table>

Fig. 3 Microtone symbols and koma degrees often used in Turkish makam.

Similar to maqam, Persian dastgah also applies modal theory using quartertones. Below are symbols found in some transcriptions of Persian and Western classical music.

<table>
<thead>
<tr>
<th>Size in cent</th>
<th>-150</th>
<th>-100</th>
<th>-50</th>
<th>0</th>
<th>50</th>
<th>100</th>
<th>150</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accidental</td>
<td>♩</td>
<td>♫</td>
<td>♧</td>
<td>♩</td>
<td>♩</td>
<td>♩</td>
<td>♩</td>
</tr>
<tr>
<td>Alteration</td>
<td>3/4 Down</td>
<td>1/2 Down</td>
<td>1/4 Down</td>
<td>1/4 Up</td>
<td>1/2 Up</td>
<td>3/4 Up</td>
<td></td>
</tr>
<tr>
<td>Flat koron</td>
<td>Flat</td>
<td>Koron</td>
<td>Natural</td>
<td>Sori</td>
<td>Sharp</td>
<td>Sori sharp</td>
<td></td>
</tr>
</tbody>
</table>

Fig. 4 Microtone symbols often used to transcribe Persian dastgah or mugam.

Notated on the following page are eight of the most common maqam modes used in Arabic and Middle Eastern music.
8 Most Common Maqams

Ajam
(Major Scale)
Key: C

Nahawand
(Minor Scale)
Key: C

Kord
(Phrygian Mode)
Key: D

Hijaz
(Harmonic Minor)
Key: D

Rast
Key: C

Bayat
Key: D

Saba
Key: D

Sikah
Key: E 1/2 flat
GLOSSARY

A’la – common name for the genre of Arabo-Andalusian in Morocco

Ajam – musical mode or scale used in maqam theory similar to the Western major scale (e.g. C D E F G A B C)

Ajnas – (genders or origins in Arabic; jins [sing.]) tri-, tetra-, and pentachord families that comprise a maqam

Andalusia (Spanish: Andalucía; Arabic: Al Andalus) – Southern region of Spain consisting of eight provinces: Almeria, Cadiz, Cordoba, Granada, Huelva, Jaen, Malaga, and Seville; the region was named after the Vandals by its subsequent Moorish rulers

Arabo-Andalusian – a term used to denote Arab influenced Andalusian styles, especially in the arts (e.g. music, poetry, architecture)

Ayoub – a common Middle Eastern rhythm in 2/4 or 4/4 meter; similar to the Turkish rhythm sofyan; beat cycle is: D – D T

Baglama – a plucked string instrument found in Turkey and throughout the Balkans and Central Asia similar to a long-necked lute; also commonly referred to as saz

Bakkar, Mohammed (1913 – 1959) – popular Middle Eastern musician, composer, and actor from Lebanon; settled in the US in 1952 and is well known for his album of Middle Eastern dance classics Port Said.

Boulgari – a plucked string instrument similar to a long-necked lute found on the Greek island of Crete; similar instrument to the Turkish saz or baglama and Middle Eastern buzuk

Bouzouki – commonly found in Greece, a fretted, plucked string instrument similar to the guitar; a similar version exists in Ireland called the Irish bouzouki

Cheqara, Abdessadeq (1931 – 1998) – popular Moroccan singer known for singing Arabo-Andalusian and Moroccan folk music

Darbuka – goblet shaped drum made of clay and a goat or fish skin membrane found in the Middle East, North Africa, Greece, and the Balkans; depending on the region it is also known as doumbek, derbecki, tabla, or toumperlecki

Darija – colloquial Arabic dialect spoken in Morocco

Darwish, Sayyed (1892 – 1923) – Egyptian singer and composer known for his early twentieth century popular and folk songs; he is commonly known as the father of modern Arabic music
Dweik (also called diiyek in Turkish) – a common Middle Eastern rhythm in 4/4 or 8/4 meter; similar to the rhythm maqsoum; beat cycle is: D T – T D – T –

Fairouz (1935 – present) – iconic female singer from Lebanon known for her alto voice; her songs range from popular to religious to patriotic and are well known throughout the Arabic speaking world and beyond

Fakhri, Sabah (1933 – present) – popular Syrian singer known for singing qudud Halabia (Andalusian folk songs) and classical Arabic repertoire

Iqa’ – rhythms from the Middle Eastern; also used as a general term to describe percussion instruments; known as üsul in Turkey

Kemenche – traditional spike fiddle found throughout Turkey, Persia, and parts of Central Asia; similar to the Bulgarian gadoulka and Cretan lyra.

Kritika – a term used to describe music from Crete

Laïko – a popular genre of music in Greece from the 1950s to the present

Lauto – fretted string instrument similar to the lute and oud found in Crete, Greece, and Turkey

Lyra – traditional Cretan spike fiddle

Malhoun – a genre of Andalusian music found in Morocco and parts of North Africa similar to Nuba

Malfouf – a common Middle Eastern rhythm in 2/4 meter; similar to the iqa’ wahda baseeta; beat cycle is: D – – T – – T –

Malouf – a genre of Andalusian music found in Tunisia and other parts of North Africa

Mantinades – a genre of Cretan folk music and poetry with an emphasis on vocal improvisation accompanied by traditional instruments, especially lyra or lauto

Maqam (maqam in Arabic; makam in Turkish; also mukam in Central Asia and mugam in Iran) – modal music theory system found in music from the Middle East, North Africa, and parts of Central, West, and South Asia

Maqsoum – a common Middle Eastern rhythm in 4/4 or 8/4 meter; similar to the iqa’ or rhythm dweik; beat cycle is: D T – T D – T –

Masmudi – a common Middle Eastern rhythm in 4/4 or 8/4 meter; similar to the iqa’ or rhythm maqsoum; sometimes called baladi; beat cycle is: D D – T D – T –
Mawsili, Mulla Othman (1854 - 1923) – an Iraqi singer, musician, and composer who wrote popular, theatrical, and spiritual music; he was also an Islamic religious cleric

Muwashahat - classical and folk music and poetry genre from Andalusia sung in classical Arabic with specific poetic meters

Nahawand – maqam mode similar to the Western harmonic minor scale

Nuba – a genre of early Andalusian music; a suite of early Andalusian music theory composed by Ziryab (789 – 857 AD)

Oud (also el-oud) – (ud in Turkish; outi in Greek; barbat in Farsi) pear-shaped, wooden, plucked string instrument found in the Middle East; predecessor to the medieval lute, which derives its name (l’ute) from el-oud or l’oud with l being a definitive article

Qanoun – trapezoid-shaped, plucked multi-stringed zither or harp-like instrument played on the lap; means “the law” in Arabic and is considered a principle instrument in Middle Eastern music

Qudud (Halabia) – a repertoire of music that contains Syrian folk (from Halab or Aleppo) and Andalusian music and poetry

Rahbani, Assi (1923 – 1986) – was a notable twentieth century composer from Lebanon and brother of poet Mansour Rahbani, together known as the Rahbani brothers; also husband of Fairouz

Rebaba – bowed, horsehair, spike fiddle common to the Middle East and North Africa; similar to the Greek, Turkish, and Balkan kemanche and the East Asian erhu

Rembetiko (also called Rembetika) – genre of urban folk music from the 1920s made popular in Izmir, Turkey and throughout Greece

Riq – traditional Middle Eastern tambourine usually with a fish, goat, or synthetic skin; also called deff in some regions of the Middle East and North Africa

Saz – long-necked lute instrument predominantly found in Turkey; also called baglama; most commonly used instrument for Türkii (Turkish folk music)

Shaabi – the Arabic word for folk; also a common 6/8 Moroccan rhythm with the beat cycle: T T – T D –

Sofyan – rhythm in 2/4 meter often used in Turkish folk and Sufi music; similar to malfouf; beat cycle is: D tk D T

Syrto – rhythm in 2/4 or 4/4 meter often used in Greek folk and popular music; also used to describe a genre of music and dance style; beat cycle is similar to sofyan
Tabachaniotika – urban folk music from Crete similar to Rembetiko

Taqsim (taksim in Turkish; taxim in Greek) – improvisational solo on an instrument using maqam theory system

Tar – frame-drum with goat or synthetic skin; also known as dof, daf, mazhar, or bendir

Uşşak – Turkish makam similar to Bayati and Husseini, which places emphasis on the subdominant note

Wahda baseeta – (lit. trans. “one simple”) a common Middle Eastern rhythm in 4/4 meter; beat cycle is: D – T – or D – – T – – T – ; another common variation is: D tk tk T tk tk Tk
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   studio/articles/تﺕعﻉلﻝطﻁ-اﺍيﻱ-اﺍلﻝحﺡمﻡ-اﺍهﻩرﺭوﻭنﻥ--يﻱنﻥيﻱتﺕاﺍلﻝلﻝاﺍبﺏ-يﻱفﻑ-
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   learning songs from Moroccan women in Tetouan.
   http://youtu.be/zQrEQ5OX_PE
13 Foustalerias, Stelio. “Oso Varoun Ta Sidera.” Mousikopaido’s Channel. Uploaded July
16 “Banat Eskenderiya” is found on Mohamed El Bakkar’s popular album Port Said
   released in 1957 on Audio Fidelity Records.
17 “Apo Xenon Topo”. The Greek version on the accompanying CD is sung by the popular
   singer Glykeria from her early 80s release Ta Smyrneika.
18 Examples of maqam and iqa’ can be found at www.maqamworld.com
AUDIO TRACKS: Click here to download or stream audio tracks. Full URL provided below.

*Tracks 1-4 correspond with “Bint El Shalabiya”

Track 1: “Bint El Shalabiya” (Fairouz)  
Track 2: “Böyle Gelmiş Böyle Geçer” (Gönül Akkor)  
Track 3: “Il Azoubia” (Sabah Fakhri)  
Track 4: “Kamtar Zen Shaneh” (Vigen & Pooran)

*Tracks 5-6 correspond with “Tal’at Ya Mahla Noorha”

Track 5: “Tal’at Ya Mahla Noorha” (Fairouz)  
Track 6: “Tal’ar Ya Mahla Noorha” (Sabah Fakhri)

*Tracks 7-8 correspond with “Ya Bint Bladi”

Track 7: “Ya Bint Bladi” (Abdessadeq Cheqara)  
Track 8: “Ya Bint Bladi/La Tarara” (Jalal Cheqara and Granada Group)

*Tracks 9-11 correspond with “Oso Varoun Ta Sidera”

Track 9: “Oso Varoun Ta Sidera (Live 2004)” (Giorgos Dalares)  
Track 10: “Oso Varoun Ta Sidera” (Nikos Xylouris)  
Track 11: “Oso Varoun Ta Sidera” (Stelios Foustalieris)

*Tracks 12-14 correspond with “Üsküdar’a Gideriken”

Track 12: “Üsküdar’a Gideriken” (TRT)  
Track 13: “Apo Xenon Topo” (Glykeria)  
Track 14: “Banat Iskandaria” (Mohammed El-Bakkar)

URL to stream or download audio tracks:  
https://www.dropbox.com/sh/7eh35dgaba8v5p6/AACN30kc86JQICQAK2esRtuia?dl=0