



HĀYEDA

HĀYEDA, the stage name of MA'ŞUMA DADEBĀLĀ (b. Tehran, 21 Farvardin 1321 Š./10 April 1942; d. San Jose, Calif., 30 Dey 1368 Š./20 January 1990; [Figure 1](#), [Figure 2](#)), popular Persian singer. Her parents were Moḥammad Dadabālā and Zinat Bolḡāri. Hāyeda primarily distinguished herself by a naturally rich, operatic alto voice, which she further refined by acquired accuracy, lyricism, and versatility. Her vocal aesthetics bore comparison with another Persian alto singer, the vocalist Delkaš, who had preceded her. Aside from her own considerable vocal abilities, Hāyeda's popularity with Persian audiences primarily derived from her mastery of the fundamental, generative, vocal repertoire of Persian music, the modal arias known as *radif-e āvāz*. For nearly two decades, Hāyeda performed the *āvāz* and interpreted popular traditional and contemporary songs, all based on the modal system of traditional Persian music (see [DASTGĀH](#)). These performances secured her a place on the roster of leading performers and interpreters of popular songs in the 20th-century Persian music.

Hāyeda immigrated to the United States in 1979 and continued her career as a vocalist. She died in San Jose and was buried in Westwood Cemetery in Hollywood, California.

Initial recognition and musical training. Hāyeda was born into a musically endowed family. Her younger sister, known by her stage name Mahasti, had already achieved full status among professional singers when Hāyeda joined them. She apprenticed with masters of Persian music, beginning with her mentor and vocal teacher the master violinist and composer 'Ali Tajwidi, who



had also cooperated with Delkaš. Hāyeda was already conversant with music when Tajwidi informally heard her interpret one of his own songs at a social gathering in the early 1970s. He immediately recognized the rare registers of her deep alto voice, which manifested an extensive middle range and effortlessly reached the fullness of the contralto. Tajwidi offered to provide her with tutorials and assist her in learning the vocal repertoire of Persian vocal music. From the beginning, her expansive and well-modulated voice attracted a combination of strong critical and popular attention.

Musical career. Upon the completion of her apprenticeship with Tajwidi and under his direction Hāyeda debuted on Radio Iran's "Šomā o rādio" (You and the Radio). This performance proved to be a defining musical moment in her career as a vocalist (Kaṭibi, p. 373). She interpreted Tajwidi's song *Āzāda* in the mode (*dast-gāh*, q.v.) Segāh with lyrics by the well-known poet and songwriter Rahi Mo'ayyeri. On this occasion, Hāyeda also delivered the *āvāz* (q.v.) of Segāh that featured a *gāzal* by Mo'ayyeri, accompanied by Tajwidi on the violin and Majid Najāhi on the *santur*. Her vocal mastery in this initial performance established Hāyeda as a vocalist. Under Tajwidi's direction and tutelage, she quickly enhanced her reputation in other formal and informal public performances.

Subsequently, Hāyeda performed on Radio Iran's program *Golhā* (q.v.) with other distinguished Persian musicians such as the violinist and songwriter Homāyun Korram, pianist Jawād Ma'rufi, *ney* player Ḥasan Nāhid, *tār* players Fereyduṅ Ḥāfezi, Jalil Šahnāz, Farhang Šarif, and *tombak* (a single-headed drum) player Amir Nāšer Eftetāh. The lyricists Karim Fakur, Rahi Mo'ayyeri, Nawwāb-e Šafā, Bižan Taraqqi, and Parviz Wakili also wrote lyrics for the songs that she interpreted on this program. Under the direction of Homāyun Korram, Hāyeda twice collaborated with master of traditional *āvāz*, the vocalist Moḥammad-Rezā Šajariān. These performances were not duets but rather separate dual participation on the same program. This vocal prototype appears to have served Hāyeda as a pattern for subsequent cooperation with other popular singers, such as 'Ali-Akbar Golpāyagāni, Ḥomeyrā, Mahasti, Homā Mir Afšār, Mo'in, Sat-tār, Vigen Dārdāriān, etc.

During her quite short, but intense and varied, career, Hāyeda often performed the basal *āvāz*, always with her characteristic elegiac and projective vocal powers. She left behind a legacy of 200 recorded traditional, popular, and contemporary songs. Besides Korram and Tajwidi (in the early stages of her career), she also worked with songwriters such as Jahānbakš



Pāzuki, Anuširavān Ru-ḥāni, Jamšid Šeybāni, Šādeq Nujuki, Moḥammad Ḥaydari, Farid Zolānd, and Ḥosayn Wāṭeqi. Lyricists such as Hedya (Leylā Kasrā), Ardalān Sarfarāz, and Homā Mir Afšār also provided lyrics for the later period of her vocal performances.

After her departure from Persia in 1979 until her death from a heart attack in 1990, Hāyeda made numerous recordings and appeared in live concerts at London's Royal Albert Hall, The University of California in Los Angeles, and other formal venues as well as regular and less formal appearances elsewhere in Europe and the United States.

Hāyeda's vocal and performative style. Analogous to Delkaš before her, Hāyeda sang with technical authority and passionate energy. Her laryngeal control made it possible for her to produce a series of graceful vibrato and glissando vocalizations required by the *āvāz*. She could smoothly pass from the upper reaches of her alto voice to the lower, fuller, and darker range of the contralto. This mixture of strong laryngeal strength and learned vocal technique gave her alto-contralto voice a rare, powerful resonance, and texture in the performance of the *āvāz*. Furthermore, an acute sense for musical timing, the rhythmic flow of vocal music, affective musical phrasing, and poetic delivery enabled her to express and interpret effectively any songs she sang.

BIBLIOGRAPHY

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