

The University Musical Society

of
The University of Michigan

Presents

Music from Iran

FARAMARZ PAYVAR, *Santour*
RAHMATOLLAH BADI'I, *Kamanché*
HOUSHANG ZARIF, *Tar, Setar*
MOHAMMAD ESMAI'LI, *Zarb*
KHATEREH PARVANEH, *Singer*

WEDNESDAY EVENING, OCTOBER 31, 1973, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Dastgah Segah: 4 Gushehs

HOUSHANG ZARIF, *Tar*

Persian music is organized into seven dastgahs (primary systems: Shur, Mahour, Segah, Chahargah, Homayoun, Nava, Rast-Panjgah), and five avazs (secondary systems: Afshari, Bayat-e Tork, Abu-Ata, Dashtai, and Bayat-e Isfahan). They are based on five scales, each scale consisting of seven notes (these include full tones, semi-tones and quarter tones). In each dastgah there are short and long melodic pieces called gushehs. Each dastgah is thought to have a specific character or mood.

Dastgah Homayun: 3 Gushehs

RAHMATOLLAH BADI'I, *Kamanché*

Various Persian Rhythms

MOHAMMAD ESMAI'LI, *Zarb*

Dastgah Mahour: 3 Gushehs

KHATEREH PARVANEH, *Singer*
HOUSHANG ZARIF, *Setar*

Dastgah Shur: 2 Gushehs
Chahar Mezrab

FARAMARZ PAYVAR, *Santour*
MOHAMMAD ESMAI'LI, *Zarb*

Chahar mezrab is a virtuoso piece in which the performer can show his brilliant technique.

INTERMISSION

Pishdaramad Traditional
Dastgah Chahargah

THE ENSEMBLE

A performance of Iranian music consists of five parts, all cast in one dastgah, beginning with the pishdaramad which is a piece for small ensemble with drum accompaniment. It is usually fairly slow and stately.

Vocal Improvisation

KHATEREH PARVANEH, *Singer*
RAHMATOLLAH BADI'I, *Kamanché*

The singer selects gushehs and sings them alone and accompanied by an instrument which echoes each of the phrases, and fills the singer's rests with short improvisations of its own.

The performer usually selects poetry from the great classical tradition of Persian literature, and sings long melismatic passages on a vowel. These passages which have a sobbing, throbbing sound are regarded by Iranian music lovers as one of the special joys of Persian music.

Chahar Mezrab (Rhythmic Instrumental Improvisation)

HOUSHANG ZARIF, *Tar*
MOHAMMAD ESMAT'LI, *Zarb*

Literally translated, chahar mezrab means "four plectra," to indicate the speed with which the musician is playing. A short, quick repeated driving rhythmic figure dominates.

Vocal Improvisation

KHATEREH PARVANEH, *Singer*
FARAMARZ PAYVAR, *Santour*
HOUSHANG ZARIF, *Tar*

Tasnif (composed song) Traditional

KHATEREH PARVANEH, *Singer* and ENSEMBLE

A fairly slow lyrical song.

Reng (dance piece) Traditional

INSTRUMENTAL ENSEMBLE

MUSIC FROM IRAN

Modern Persian music derived from long established traditions. Like many other aspects of Iranian culture, it was closely interwoven with corresponding developments in both East and West. The music of the Sassanian period (A.D. 226-640) was the foundation of modern Islamic music, as the Arab invaders of Iran encountered and absorbed a musical system they found far superior to their own. Elements of Persian music, which had contributed to the Greeks, influenced the Arabs and traveled with the Moors to Spain, Tunis, Algeria, Fez, and Tetuan, found another home in Eastern Europe by way of Turkey, Greece, and what is now the southern Soviet Union. Persian music also played an important role in the great tradition of Indian music.

Meanwhile, Islamic music within Iran was developing away from the popular and toward the esoteric, even the mystic, in concept and composition. The basis of Persian music is the modal system which is related in nature to that of India, the Arabic world and even ancient Greece. Persian modes consist of many small melodic and rhythmic sections, known as *gusheh*. Developing a mode is like climbing a staircase; the steps are the main notes or degrees, usually three or four in number. The artist moves from step to step, emphasizing the main note of each degree in his improvised passages, until he comes to the top note. From here, he retraces his steps to the starting point.

The principal Iranian musical instruments are the *tar*, *setar*, *kamanché*, *zarb* (*dombak*), *oud*, and *santour*. The last two have become popular on their own, both in the East and in the West. The *tar* and the *setar* belong to the lute family. The *dombak* is a single-faced sheepskin drum, played with a bow. Singing, of course, plays a major role in Persian music, as evidenced by the vocal origin of many instrumental pieces.

The next concert in the Asian Series is "The Little Angels" from Korea, on Sunday afternoon, November 11, 1973, at 3:00 o'clock. NOTE: this concert will be presented in the Power Center for the Performing Arts.