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The Kamânche Style of Ustâd Faydullâh

of the Province of Gîlân, Iran

A thesis submitted in partial satisfaction of the

requirements for the degree Master of Arts in

Music

by

Margaret Louise Caton

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University of California, Los Angeles

1972

DEDICATION

I dedicate this long-suffered thesis
to my parents, Mr. and Mrs. Douglas
Caton, who encouraged and supported
me throughout my education.

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GUIDE TO TRANSLITERATION AND PRONUNCIATION

OF THE PERSIAN ALPHABET*

Letter	Transliteration	Pronunciation
ا	á, a	arm, cat
ب	b	b
پ	p	p
ت	t	t
ث	th	see
ج	j	John
چ	ch	church
ح	ḥ	h
خ	kh	loch
د	d	d
ذ	dh	z
ر	r	r
ز	z	z
ژ	zh	pleasure
س	s	so
ش	sh	she
ص	ṣ	so
ض	ḍ	z
ط	ṭ	t
ظ	ẓ	z

Letter	Transliteration	Pronunciation
ع	ʿ	silent "uh"
غ	gh	get
ف	f	f
ق	q	get
ک	k	k
گ	g	get
ل	l	l
م	m	m
ن	n	n
و	v, ū	v, oo
ه	h	h
ی ِ	y, ī	yes, ee
ء	ʾ	silent "uh"
َ	a	account, cat
آ ا	ā	arm
ِ	i	best
ی , ِ	ī	meet
ُ	u	short
و ُ	ū	moon
ی َ	ai	mail
و َ	au	dawn

NOTE: q and gh are gutteral sounds in Persian.

Accepted English words take their spelling from <u>Webster's Third New International Dictionary</u>. For purposes of consistency, the above system will be used throughout this study, with the exception of the following commonly used spellings:

āqāz	Māzanderān
Bakhtīārī	nay
Bayāt-e Esfahān	Oshāq
Bayāt-e Tork	owj
Chahārgāh	Qashqā'ī
chahārmezrāb	reng
dohol	Segāh
forūd	setār
gūshe	shāhed
Homāyūn	sorī
kamānche	tazieh
koron	zarbī

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ABSTRACT OF THE THESIS

The Kamānche Style of Ustād Faydullāh

of the Province of Gīlān, Iran

by

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Master of Arts in Music

University of California, Los Angeles, 1972

Professor David Morton, Chairman

This study presents a basic background of Gīlān and its music
and examines examples of the music of a well-known folk kamānche
player, Ustād Faydullāh-i Sūrūrī, in terms of musical structure and
style. As Faydullāh's music is one style of performance representative
of Gīlān, the study shows relationships with music of this region and
with classical Persian music. Written works, a brief field trip, and
musical recordings were the basic sources consulted, and from them
this descriptive, analytical, and comparative work was developed.

Gīlakī music is related to the activities of the people of Gīlān
and is based on the agriculture and religious year, herding activities,
and entertainment. Gīlakī music uses a single mode, an octave pitch
range, and a descending progression of tonal levels. Melodic activity
usually has an ambitus of a 5th, with the intervals of a 2nd and a 4th
as the most important melodic intervals.

In addition, Ustād Faydullāh's style includes a complex, dense,
continuous sound quality, which is highly ornate and accompanied by

bourdon or drone. The basic structure of his pieces is governed by an underlying organization of melodic patterns. Overall formal structure is simple and repetitious; similar sections (AAA), which may or may not have an introduction (ABBB), occur. Meter is duple, with duple and triple subdivisions, or the section is unmetered.

Gīlakī music is related to classical Persian music by similarity of mode, phrase structure and style of unmetered sung poetry, improvisation, and ornaments. The origins of certain pieces in the classical repertory can be traced back to such Gīlakī musicians as Faydullāh.

CHAPTER I

INTRODUCTION

Throughout the history of Iran there have been three major
Persian* dynasties, the Achaemenid, Sassanian, and Safavid. Greek, Arab
(Islamic), Turkish, Mongol, and Western influences have been strong and
have become part of the character of Persian history and culture:

550-330 B.C.	0 A.D.	226-642				1500-1736	
Achaemenid Greek		Sassanian	Arab	Turk	Mongol	Safavid	West
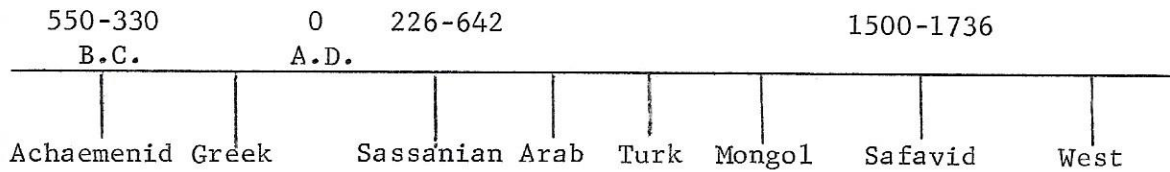
Little is known about music at the time of the Achaemenids, but
there are a few documents from the Sassanian period. The Arab conquest
and the coming of Islam brought about great change in Iran. By tradi-
tion Moslems did not favor music because of certain interpretations of
Mohammed's writings against idle pastimes and some unofficial reports
of his outspoken condemnation of music. Much of the music was driven
underground after the Arab conquest and at times of religious zealotry.
One of the religious groups of Islam, the Sufi orders, openly favored
music, however, and used it in their rituals. Much of the serious,
devotional nature of Persian music stems from these Islamic mystics
who used the practice of <u>samā'</u>, which included music, dancing, and
singing, as part of their worship of God (Nicholson: 63-65). They
provided many of the poetical texts that are used today in classical
singing (e.g., the thirteenth-century poet, Jalāluddīn Rūmī). During

*Persia is the ancient name of Iran, used until 1935. Persia may be
used in reference to ancient Iran, to the culture of Iran, or as an
adjective.

the Safavid era a renewed zealotry drove Persian music southeastward into northern India into the courts of the Mongols, whose courtly culture and language was Persian. The time of the Qajar Dynasty saw the beginning of contact with and influence by Western culture. In the nineteenth century, with the importation of the French musician, Lemaire, the first Western music school was created. In the twentieth century, music, previously performed in small private gatherings, began to reach a larger audience through introduction of new media, such as radio, television, and the concert hall. The religious prejudice against performance of music began to lessen as a result of liberating Western attitudes.

The basis of Persian composition is considered to be the Persian modal system with its concept of a tetrachord. Persian music has been traditionally monodic, heptatonic (non-chromatic), most commonly rhythmically unmetered, and improvised. A progression of tetrachords at different pitch levels is the overall structure of a musical performance. Systematic realization of these pitch levels is, according to Touma (41), the basis of maqâm, or mode. According to Dr. Mantle Hood, "basic features of Mode seem to include the following:

> (1) a gapped scale, that is, a scale made up of both small and large intervals; (2) a hierarchy of principal pitches; (3) the usage of vocal or ornamental pitches; and (4) extramusical associations with the seasons, hours of the day or night, and so forth. In addition, modal practice might involve the usage of special registers, for example, low, middle, and high; rhythmic requirements including unmeasured "silence" following points of melodic repose (modal cadences): regulation of the quality of sound; special associations with language and/or text; particular requirements in connection with interrelated arts such as dance or puppetry; special practices governed by the requirements of ritual or religion; and so forth" (324-325).

These features occur as aspects of Persian music, including association of certain moods with each mode.

The treatises of various Middle Eastern music theorists of the thirteenth to fifteenth centuries show the notation of each mode (Farmer: 679). There were twelve principal modes or maqāmāt (sing. maqam) and six secondary modes, or āvāzāt, and by the fourteenth century this system was extended to include subsidiary modes. In the fifteenth century further additions in the derived modes were called gūshe, a term that today applies to the individual compositions within a musical system. Rhythmic modes that had been taken from the Arabic system became adapted to Persian music by the thirteenth century. The Persian music system today is no longer based upon the maqāmāt but on the dastgāh, which evolved from it.

The dastgāh is a collection of pieces, the most basic and essential of which are called gūshe. Although the dastgāh is identified with a particular mode, all the pieces in the dastgāh are not necessarily in that mode. For example, the dastgāh of Dashtī is identified by the mode Dashtī but progresses to a section that is in the mode of Shūr. The dastgāh begins with darāmad, a gūshe that identifies the dastgāh and its mode. Various gūshe are performed in succession and are connected to each other by having a similar cadence, called forūd, which is in the identifying mode of the dastgāh. The closing gūshe of the dastgāh is also in the identifying mode and is also called forūd. Within each dastgāh there is a set progression of gūshe and modes (using certain tetrachords) in an overall ascending-descending contour. This progression of modes includes certain changes of pitch. The

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The climax, or <u>owj</u>, is the highest pitch area used in a dastgāh, and
from this point the dastgah descends to the closing forūdal pieces:

Dashtī:

(Sadeghi: 58)
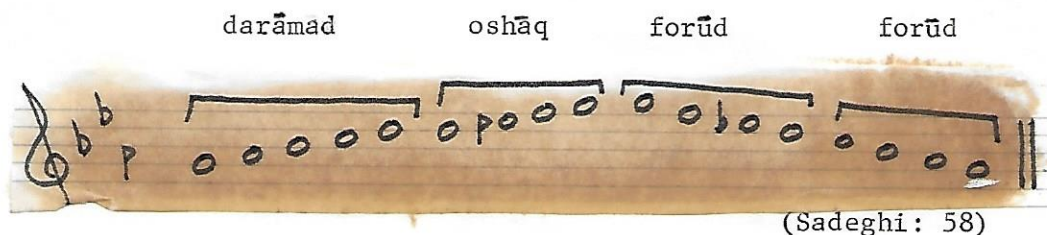
An example of a dastgāh performance is taken from the <u>radīf</u>,
or repertoire, of Abol Hasan Saba of the dastgāh of Dashtī:*

| Name	Characteristics	Mode
Pīshdrāmade Dashtī by Mussa Marufi	prelude, introduces whole range of dastgāh	Dashtī, Shūr
Āvāz-e Dashtī (darāmad)	introduces mode of dastgāh, long, improvised	Dashtī
Chahārmezrāb-e Dashtī	metered rhythm, virtuosic	Dashtī
Hājīānī	important gūshe, improvised	Dashtī
Oshāq	one of the main gūshe, improvised	Shūr
Chahārmezrāb-e Oshāq	metered, virtuosic	Shūr
Oshāq	gūshe, unmetered	Shūr
Chūpānī	gūshe, unmetered	Dashtī
Gīlakī	gūshe, unmetered	Dashtī
Gham-Angīz	gūshe, unmetered	Dashtī
Dashtestānī	gūshe, unmetered	Dashtī
Masnavī	gūshe, unmetered	Dashtī
Daylamān	gūshe, unmetered	Dashtī

*This version was obtained from Manoochehr Sadeghi, 1969.

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Forūd	closing gūshe	Shūr
Zarbī (Beyād-e Gozashte) by A. Saba	metered	Dashtī
Reng-e Dashtī by Habib-e Somaʿi	dance rhythm, 6/8	Hejāz, Dashtī

Today music is organized into twelve dastgāh: Shūr and four related dastgah: Abū Atā, Dashtī, Bayāt-e Tork, and Afshārī; Segāh; Chahārgāh; Māhūr, Homāyūn and a related dastgāh, Bayāt-e Esfahān; Rāst Panjgāh; and Navā.

The gūshe itself is a skeletal melody with a specific title, range, and stressed pitches. It is arranged in the form of introduction, melody, and forūd. As Persian music changes and evolves, new gūshe may be added to the radīf, or body of Persian music, and be developed, become more important, and develop subordinate gūshe, becoming, in effect, as important as the darāmad, or defining gūshe of the dastgāh. There are many types of gūshe varying in degrees of importance.

The modes operating within each gūshe involve a heirarchy of pitch functions, melodic patterns, and cadential formulas. Traditionally, Persian musicians label certain pitches as shāhed, or witness pitch; īst, or stopping pitch; āqāz, or starting pitch; finalis, or final pitch; and mutaghayyir, or changing pitch. These pitches in the mode of Afshārī, for example, would place shāhed on c^5*, āqāz on c^5, īst on a^4 (half flat), finalis on f^4, and mutaghayyir on d^5 (♮ or ♭):
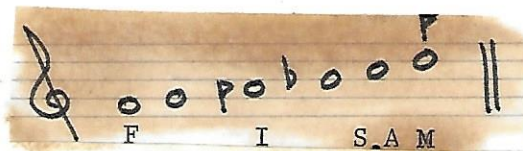
*For purposes of this study, c^4 is middle c and c^5 is the octave above.

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F = finalis, I = īst, S = shāhed, A = āqāz, M = mutaghayyir

Range would include the pitches from f^4 to d^5 as the melodic focus.
These terms will be applied in this study wherever relevant.

Much of the rhythmic shape, as Tsuge points out (206-207), is
derived from poetic meter and from the accents in the Persian language
itself. In a dastgāh one poem is used throughout, and since all the
lines of the poem have the same meter, there will be a recurring
rhythmic pattern. Other defining rhythms come from certain rhythmic or
melodic-rhythmic formulas or from a definite meter such as those used
in chahārmezrāb or zarbī, two types of metrical-rhythmic compositions.

Persian tuning, according to Farhat (28) is based on seventeen
pitches to the octave, as the Persian instruments, tār and setār, are
fretted to produce seventeen pitches. Farhat's Stroboconn measurements
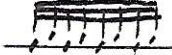of these tār frets produced five types of intervals used in Persian
music (Farhat: 27):

1/2 step	90 cents	[intervals are measured from a lower starting pitch, e.g., distance from g^4 to ab^4 is 1/2 step]
whole step [small]	204 cents	
3/4 step [small]	135 cents	notated ⁏ (koron, or half flat) ♯ (sorī, or half sharp)
3/4 step [large]	160 cents	follows a 135-cent 3/4 step in order to produce a minor 3rd
whole step [large]	270 cents	follows a 135-cent 3/4 step in order to produce a major 3rd

As can be seen, these intervals do not coincide with Western intervals,
just or tempered (with the exception of the 204-cent whole step used in
just intonation) and, further, in actual performance the last three
intervals above have considerable flexibility of pitch. Carmi-Cohen
(104) suggests that each maqām imposes specific patterns of deviation

and stability on these pitches. As yet no one has investigated this
aspect of Persian music. It is true, however, that mutaghayyir is a
specific pitch in a dastgāh, changing according to particular gūshehā
(plural of gūshe).

Improvisation is based on a process of expansion, contraction,
centonization (process of piecing melodies together from pre-existing
fragments), ornamentation, and rhythmic modification. In his
Improvisation in Nonrhythmic Solo Instrumental Contemporary Persian Art
Music, Sadeghi gives a list of melodic-rhythmic motifs that are rep-
resentative of Persian instrumental music. Melody is based on these
motifs, phrases, ornamental passages, rhythmic phrases, and poetic
meter. Motifs and phrases are extended through exact repetition,
sequences, and change of octave, or contracted by elimination of repe-
tition or ornaments. Rhythmically, expansion and contraction would
involve elongation or diminution of time values. The principal method
of improvisation, however, is centonization.

Ornaments may be added to a melody without essentially changing
it. The main ornaments include:

trill

rīz

shalāl

takyih

Determining factors of a performance include the internal
musical elements of tuning, mode, choice of dastgāh, instrument, school
of performance, and performer's style and the external elements of
audience, environment, and time limits. The performer's style will

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emerge, then, in the length, number, and choice of gushehā; ornaments; speed; dynamics; process of improvisation; the audience's reactions; and mood of the performer himself.

Until recently most music training was by rote imitation without notated music. The student learned all his techniques and radīf by imitation and memorization. As the student himself became accomplished, he developed variations on his own through improvisation and taught his students his particular version of the radīf. The lack of written music resulted in a continuous recreating and reworking of given gushehā. The Persian radīf today is considered to be based on Mirza Abdollah's collection and classification of the melodies that formed the basis of Persian art music dating from 1850 (Sadeghi: 14, 17). He and his brother, Aqa Hossein Qoli, instructed many important teachers, scholars, and musicians of the twentieth century. Since each ustād (master) has his own version of the radīf, no standardized version exists--but this is not necessary, for the need for such standardization is inimical to the system per se. Most commonly used, however, are Marufi's radīf, accepted by the Ministry of Culture, and Saba's radīf, widely used as teaching manuals (consult the Bibliography for the titles).

Folk Music

Iran includes many ethnic groups outside and within the main urban centers. These groups are differentiated racially, linguistically, religiously, and socially. The main areas and tribal groups are shown on the map in Figure 1. Many of these groups, such as the Qashqā'i, are Turkish, while others, such as those in the region of Fars, share more in common with "Persian" culture. These groups are all Moslem (either

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U.S.S.R.

U.S.S.R.

AZERBAIJAN

Caspian Sea

G
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N

Turkmen

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A
N

Guchan

K
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MĀZANDERĀN

Tehran

A
F
G
H
A
N
I
S
T
A
N

LURESTAN

Bakhtīārī

Isfahan

KHUZESTAN

IRAQ

Qashqā'ī

FARS

Shiraz

SAUDI ARABIA

BALUCHESTAN

Persian Gulf

Figure 1. Cultural Map of Iran

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Sunni or Shi'i), with the exception of the Armenians, not shown on this map. Many of the musical instruments, such as zurnā (double reed) and dohol (drum), are found in most of the areas, possibly brought by the nomadic gypsies. Instruments such as kamānche (bowed lute), nay (flute), and setār (folk versions of which are the dutār and tanbūr, all plucked lutes), which are used in classical Persian music, are found in these areas and may have originated there.

Many scholars, such as Farhat and Zonis, consider folk music to be one of the sources for material in the classical radīf (Farhat: 80-81; Zonis: 102). Caron and Safvate (200) state that in the course of travels, certain masters have introduced songs into their radīf. The mode of Dashtī, for example, is considered to be the "natural" mode for the shepherd playing his nay as he watches his sheep. Also, Zonis states (102) that the dastgāh of Dashtī is the most important auxiliary dastgāh of Shūr and is also more clearly related to Persian folk music than any other dastgāh. Melodies of folk origin from this dastgāh include "Gīlakī," "Dashtistānī," "Bayāt-i Kurd," and "Chūpānī." Barkechli (Barkechli, Marufi: 43) states that the name Dashtī comes from a region called Dashtistān in the south of Iran, though Dashtī itself is usually associated with the music from northern Iran, around the Caspian Sea. Persians generally feel that a large percentage of the folk music heard in Iran has the same "feeling" as Dashtī and possibly a similar modal structure. Bayāt-i Kurd is another dastgāh whose origins are considered to be based in folk music, namely that of the Kurds of northwestern Iran.

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Folk Music Studies

Few studies of folk or regional music in Iran have been made, and most of these are very limited in scope. The references to folk music in larger works are generally superficial and perfunctory. For example, according to Caron and Safvate in 1966 (200) the majority of folk music is in dance rhythms. Folk music to them consists mainly of songs through which the "people express their joys and sorrows in a simple, spontaneous language, with freshness and authenticity." Older works on Persian music by such people as Advielle* and Fetis* provide descriptions of instruments, many of which are used today in rural areas. Sykes* for example, gives a detailed description of instruments in Khurassan, along with a brief statement about gypsy musicians and the nagharihkhanih (literally, house of drums; see Chapter III, pp. 41-42). Others, such as Rezvani*, Phillot*, and Wilbur*, give a brief description of dances or customs or present translations of song texts. Rezvani includes several translations and a short bibliography. He states (237) that poetic meter is based on syllables, not on the Arabic scanning method. In his Theory of Persian Music and Its Relation to Western Practice Mahmoud attempted to analyze folk songs in terms of Western music, oftentimes trying to show similarity between Western and Persian musical structure. Some studies have been made on Soviet, Turkish, and Iraqian ethnic groups that reside in Iran. Johanna Spector* has written what is the first major work in English on Soviet Central Asia, which includes a section on the Soviet Turkmen.

Recently, however, more careful studies have begun to be made on Iranian Kurdish music from northwestern Iran. Dieter Christensen* has

*see Bibliography

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published several articles and an excellent record of Kurdish music which contains references to ethnic background, repertory types, and vocal style. In addition, Mohammed Mokri* has written important articles on the sacred music of the Kurds, including information in "Fidèles de Verité en Iran" on the instrumental role and technique of the tanbur, religious chants, interpretations, and dastgāhs used.

Christensen's record, <u>Kurdish Folk Music in Western Iran</u>, is well documented and contains excerpts of sufficient length and variety to provide an overview of the main types of music in that region. Ten years earlier Ralph S. Solecki produced a record of music from the Kurds of Northern Iraq*. Other than these, no significant recordings of Persian folk music have appeared. In Iran single 45 rpm records of folk music are produced, but they are often either arrangements of folk melodies or original pieces electronically modified (echo, vibrato, etc.). Housed in the Ministry of Culture are tapes from field expeditions conducted in the various ethnic areas. These tapes are generally difficult to obtain, and many of them have deteriorated through lack of proper care to the point where they can no longer be used.

Within Iran today the Folkloric Institute, directed by Lutfullah Mubishari, has its main objective of creating a national folkloric dance troupe that performs for audiences within Iran and in other countries as well as conducts some studies of folk music and has a small teaching program. Mubishari has published two books of folk music, one on Gīlān and one on the southern area of Iran, which includes Bakhtīārī, Lur, and Qashqā'ī. These books present transcriptions and backgrounds of a number of different kinds of compositions and discuss instruments

used in those regions. Aside from articles in the national magazines, scholarly work in Iran is limited to one Master's thesis on Khurassan done at the University of Tehran.

The present study is concerned with Gīlān, an area in northern Iran on the southwest shore of the Caspian Sea. General works on the area are surprisingly rare, considering Gīlān's economic importance to Iran, being the principal producer of such products as rice, tea, silk, and fish products. Kishavarz's Gīlān provides an excellent, up-to-date overview of Gīlān's climate, economy, history, and culture. Prior to this work references to Gīlān have appeared in travelers' narratives and a few general histories, along with a few works about important figures in Gīlān, a book on Gīlān's economy, and one on an archeological search for origins of the Amardān tribe. Musical study of this area, outside of a few translations of folk song texts is limited to Mubishari's booklet, "Āhang'hāy-i Mahallī-yi Gīlān", which briefly presents some of Gīlān's musical instruments and examples of songs and instrumental music from various areas.

Present Study

This study presents a basic background of Gīlān and its music and examines examples of the music of a well-known folk kamānche player, Ustād Fayḍullāh-i Surūrī, in terms of musical structure and style. As Fayḍullāh's music is one style of performance representative of this area, the study shows relationships with Gīlakī (adjectival form of Gīlān) music of this region and with classical Persian music.

Necessarily, basic field work of a much more extensive nature must be conducted in Gīlān, which today still has a very rich oral

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culture, one that cannot be studied without working in the area itself. The work undertaken in this study is based on written works, a brief field trip, and recordings. The examples of Ustād Faydullāh's music are from the tapes of the Ministry of Culture in Tehran. The examples of folk songs are from recordings made by the author and from Mubishari's "Āhang'hāy-i Mahalli-yī Gilān.*"

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*In the following chapters Gilan and Gilaki will be written without macrons.

CHAPTER II

GILAN*

Gilan is situated on the southwestern shores of the Caspian Sea in northern Iran. The Alburz Mountains enclose it, trapping the rain that has made Gilan densely humid year-round and lush with vegetation, lakes, and rivers. The mountains isolate Gilan from the rest of Iran, and the shift in climate is so sudden there is a line on the mountains dividing desert from vegetation. Isolated by this natural boundary, the people of Gilan refer to the rest of Iran south of the mountains as Arāq, which means "outside of Gilan." The formidable heights of the mountains as well as the fierceness of the mountain tribes has protected Gilan from the invasions of the Arabs and the first of the Mongol invasions. The plains people, Gilaki, who are predominantly rice, silk, and tea growers, have developed a culture different from that of the three mountain regions, Ţālish, Daylamān, and Ţāliqān. In this densely populated rural area the people regulate their lives to the yearly planting cycle with harvest bringing the time for weddings and pilgrimages. Though providing the original Iranian home for the Shi'i sect of Islam, Gilakis are now less fanatical than other Iranians. Gilan's climate and economy, history of isolation, and lack of disturbance, have allowed for the development of a rich native music that has influenced to some degree the art music tradition. Gilan has inspired the envy and condemnation of the rest of Iran, which alternately jokes about its people and praises its beauty.

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*Most of the material used in this chapter is from <u>Gilan</u> by Kurim Kishavarz. Assistance in translation was provided by Miss Vida Samiian.

<u>Geography and Climate</u> (see Fig. 2)

Gilan extends from Ǎsturā in the northwest on the Russian border east to Chālūs in Māzanderān. Traditionally, its southern border was the green part of the mountains, but today a portion of ʿArāqāt has been added to this area (not on map). Two chains of high mountains, one coming from the mountains of Azerbaijan and one a continuation of the Alburz from Māzanderān, come down to the valley of the Sifīd Rūd, or White River. Both these ranges are covered with thick forests. The Sifīd Rūd, the second longest river in Iran, originates in the mountains of Kurdistan, mixes with the Shāh Rūd from Ṭāliqān and empties into the Caspian. The mountainous area of the northwest is called Ṭālish, and the area immediately south of that down to the Sifīd Rūd is called Daylamān. To the east of the Sifīd Rūd is called Ṭāliqān. The non-mountainous area extending to the shore of the Caspian Sea is tradition- ally called Gilan, land of the Gils. In the past Gilan was divided into two parts by the Sifīd Rūd, with Fūmin as the capital of the western part and Lāhījān the capital of the eastern part. Small boats are still used to navigate across the river. The east-west division, along with other regional divisions such as mountain versus plain and mountain region versus mountain region, has produced great cultural differences among the people of Gilan.

Because it sometimes rains for 45-60 days continuously during the rainy half of the year, travelers would write that only ducks, frogs and Gilakis could live in that climate. There is a dryer season, however, beginning in late November and ending in May. The fluctuation in temperature year round is usually 45° to 79° Farenheit, although

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Āsturā

TĀLISH

Bandar Pahlavī

Rasht

Masūlih

Fūmin

Sifīd Rūd

Langarūd

Lāhijān

DAYLAMĀN

Daylamān

Qāsum Ābād

Rūdbar

TĀLIQĀN

MĀZANDERĀN
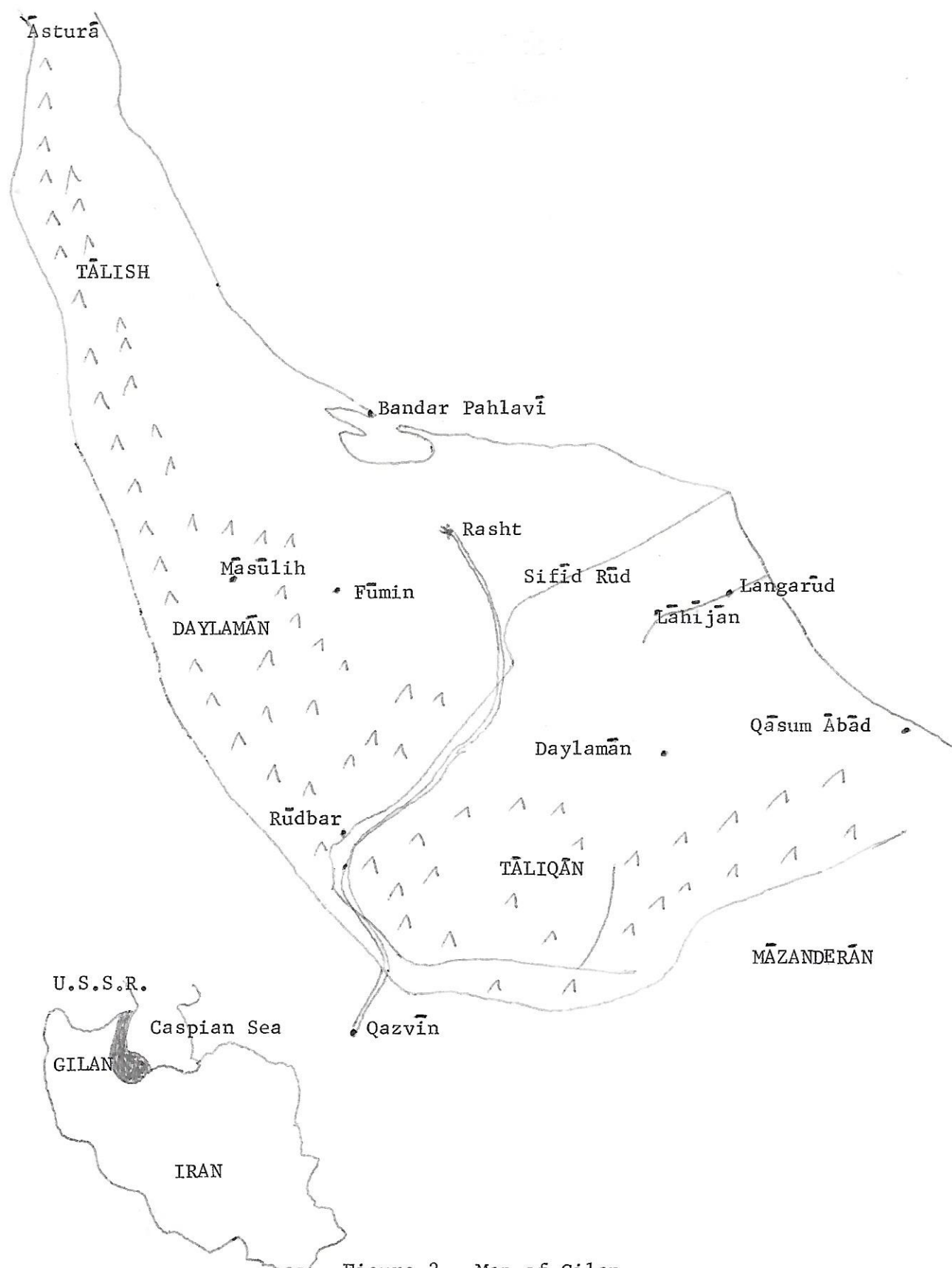
U.S.S.R.

Caspian Sea

Qazvīn

GILAN

IRAN

Figure 2. Map of Gilan

there may be heavy snowfall in winter. The Mediterranean climate allows for the abundant growth of vegetation and crops and supports much wildlife. One of Gilan's greatest resources are the forty-one kinds of wild trees, including willow, walnut, olive, pomegranate, pear, and quince. Wild mountain animals include panther, tiger, bear, fox, boar, mountain goat and cow, sabil, wild cat, porcupine, and jackel. White fish, trout, salmon, eels, and king fish, along with many kinds of birds, are also found in these areas. The domestic cow is very strong and resembles the Indian cow. It is used for transportation and loading. The sheep, also, are a different breed from other Iranian sheep. In the past most of the eggs and poultry of Iran were furnished by Gilan.

People

The 1,300,000 people who live in Gilan are called Gilaki and speak a dialect of Persian also called Gilaki. Many subdialects exist, including Galishi and Lahiji, each village, in effect, having a dialect of its own. Talishi, in the northwest, is a dialect distinct from the Gilaki dialects. The facial features of the Gilaki include wide face, fair skin, large nose, and black hair.

On the plains each family lives in a home built in the middle of its fields (see Fig. 3, Mubishari: 20a). The villages, then, are de-centralized, with one market place that serves as the center. The houses themselves consist of four mud walls with a sharp slanting roof of reeds and wild weeds (called galipushi, meaning "covered with rice stems"); in the mountains tiles are used. There is no chimney; round holes are put in front for windows, and the smoke comes out through the

Figure 3. Gālipūshī̆, A Gilaki House

front door. Three sides of the roof extend to the ground and cover an area (called fākūn) for the animals. Because the farmers hunt and fish in the winter, the ceiling is often used to hang fish for smoking. Each house has a well. In the same area as the main house are a large rectangular building for silk development (talambār) and a small building for keeping rice (kandūj), both built on stilts for protection against wetness. In the middle of the field a small four-walled building is built high on stilts for observation (bihjār katān).

For fishermen there is a small cabin (kūmih) built near a pond. City houses are made of bricks and wood and are covered with red tile. Māsūlih, in the high mountains, is built on one side of the mountain slope in a terraced fashion. The street of one block of houses serves as the ceiling for the next group lower.

Economy

In this basically agricultural area, the entire work of planting and harvesting is done by women (see Fig. 4, Kishavarz: illustrations). The responsibilities of the men have included hunting, fishing, plowing the land, and fighting in wars. In the last fifty years, with the elimination of warfare, men have more free time and often gather in coffeehouses. During harvest time women and girls help their neighbors in the fields. If one or two families in any area are slower in finishing than others, the rest of the families help them, making it a special occasion and wearing their best clothes and jewelry.

Rice is the main product and food and was introduced possibly from Indian around the fourth century. Rice, tea, and barley are irrigated, while wheat (grown in the mountains), vegetables, hemp, and

Figure 4. Women Harvesting Tea

fruits are not. Varieties of nut and fruit trees, including citrus trees, are also cultivated. In Fūmin, tobacco is grown. Rice culti- vation, requiring much hand labor, is essentially as it was a thousand years ago. Rice is becoming less cheap, forcing people to eat more wheat bread, once a sign of poverty. The main foods of Gilan are still rice and fish, however. Fish is either smoked, fresh, or salted. Sauces for rice include vegetables, greens, and eggs, Silk was once an impor- tant industry in Gilan, but since the eighteenth century has decreased in importance due to inefficiency of methods of production and the in- vention of synthetic "silk". Before the land reform in 1961, 93% of the farm lands belonged to a few people, landlords. Now, part of the land is divided among the peasants, part of it is rented, and part still belongs to the landlord.

Cattle, sheep, and goats are raised near the mountains. During summer the herds are taken up to the mountains. Artisans in embroidery, ceramics, wood, and straw-work are common in Gilan. There are a few factories, particularly in Rasht, which is the industrial center. At one time Māsūlih had iron mines which up to fifty years ago supplied iron for making tools. Coal, also, was formerly mined in this area.

Gilan obtains revenue from rice, tobacco, tea, silk, and wood, which can be transported on good coastal roads and a main road from Rasht to Tehran as well as from airports at Bandar Pahlavī and Rasht. Horses are used for transport more in Gilan than in any other province. Within Gilan the old custom of bazaars, set up each day in different towns, still exists. In some towns the bazaar is temporarily set up outdoors with stalls made from poles and a cloth roof, and in other

places there are semi-open permanent structures for the selling of goods. Rasht, for example, has a permanent daily bazaar. Straw baskets, dried fish, vegetables, cloth, and household goods are among the items brought from surrounding areas to these bazaars.

Towns (see Fig. 2)

The towns of Gilan are ten to fifteen miles apart. Rasht, the industrial center and capital, has a population of 110,000. Bandar Pahlavi, northwest of Rasht, is the most important harbor, and at one time all commercial relations between Iran and Russia and Europe were through this port. The fishing industry and export is located there, with caviar as a most important product. Every year thousands of people use this as a summer resort.

Lāhījān (25,000), an old town from Sassanid times, was for a long time the capital of Gilan. It is now the main center for tea. East of Lāhījān and ten kilometers from the sea, Langarūd is on a river that flows into the Caspian. This has also become a resort area. Fūmin, southwest of Rasht, was once the center for the western division but has now lost much of its importance. It is famous for its shawls and also produces rice, tobacco, silk, honey, wheat, barley (in the mountains), and vegetables. South of Fūmin in the mountains, Māsūlih was once famous for its metal industry. Rūdbar, on the west bank of the Sifīd Rūd is a prosperous cultural area, as well as an olive-growing region. The people of Qāsam Ābād, which borders Māzanderān, are descendents of the Georgians who migrated during the time of Shāh Ābās (1589-1629). They have still kept their language and many of their traditions.

The Tālish area begins at Āsturā and extends to Fūmin. The plains people are farmers, while the mountain people raise herds of animals. The religion is Sunni Islam, a result of the Arab conquest in 643 A.D.

History

The history of Gilan goes back to 1000 B.C. In 700 B.C. there is evidence of small kingdoms. The Kādūsīān tribe, south of the mountains of Araxes (the river bordering Iran and Russia), became agricultural in 672 B.C. and a part of the Achaemenian kingdom in 398 B.C. This tribe helped Cyrus fight in Babylon. The northern tribes, which were a strong fighting people, were called upon by the Achaemenians at times of invasion or defense. The Kādūsīān eventually successfully rebelled, and the central army had to retreat.

The Amardān were a non-Aryan, non-Semitic people who lived near the Sifīd Rūd. Their way of life was pretribal without a central state. They were reputed to be individualistic and fearless. A chapter in the Zend Avesta, holy book of Zoroastrianism, is said to mention this group. The epic love story of Vis and Ramin at the time of the Sassanids describes the life and reputation of tribes in this area (Kishavarz: 22):

    1   The land of Daylam is a very hard place
         An army of Gil and Daylam are very strong
    2   In the darkness of the night when they
            would throw their spears
         They would hit the enemy if they could
            hear them speak
    3   The group of the army that would throw
            slings and javelin
    4   They would throw it as easily as a person
            would a spear
    5   When they are fighting they would look
            like giants
         And the whole world would get destroyed under them

6   They are so brave and powerful and men of war
       and strength
7   That the whole year round they are constantly
       fighting with one another
8   From the beginning until now they have
       never had kings and never ruled other countries
9   They never conquered foreign lands and never
       had taxes and revenues of other people
10 This land has remained virgin
       And not a single king has been able to take advantage of it.

Legend says that Shapur I, a Sassanian king, built Qazvīn to protect the rest of the country from these prefeudal tribes. Gilan maintains a reputation to this day of being unconquerable.

With the Arab invasion and the coming of Islam, the people of the northern areas combined forces to defend themselves. They were defeated, but the Daylam and Gilakis prevented the Arabs from invading Gilan, aided, no doubt, by their fortress of high mountains. In the middle of the second century after Islam began, the Arabs established contact with Gilan, making a base at Chālūs. Written history began around that time, and feudalism was established.

Hasan Zidih 'Alavi founded the Alavian dynasty in Gilan. At the same time Imām Riza, the Eighth Imām of Shi'i Islam, sent someone to Gilan, who established the Shi'i sect there. Many people became Shi'i, which was also a tool for independence. The main reason for the success of the Alavians and Shi'i was that they enabled people to unite to fight the feudal government inland. The people accepted Islam only as Shi'ites, as they were very much against the Arab powers.

The Al-i Buyih dynasty, originating in Gilan, eventually became very powerful, taking control of the central government and finally taking over Baghdad and seizing power from the Caliphate. Other dynasties of this time were Al-i Ziar, which had direct control of

parts of Gilan, and two Turkish dynasties.

During the attack of the Mongols, Gilan had many small rulers. This was the only area that kept its independence and was untouched by the Mongols in their first attack. In the second Mongol attack the only deference to Mongol rule was payment of a tax. Although safe from foreign powers, local rules had established a total feudal system. A group of religious leaders descended from the Alavian took advantage of the dissatisfaction of the people and with the help of tribal chiefs in Māzanderān founded a government in 1393 in eastern Gilan with its capital at Lāhijān. At first anti-feudal, it too became feudal. Timur Lang from Samarkand came through Gilan in 1418 as part of his campaign to conquer Iran. Until the Safavids, however, not even the central government was able really to control Gilan. Shah Ismayli in the 1500's finally established a central government for Gilan in Lāhijān. Prior to this, there was fighting between feudal rulers and landowners and between the rulers of the east and west sides of Sifīd Rūd.

In the eighteenth century Gilan became the main export center between Russia and Iran. The central capital was moved from Isfahan north to Tehran at the time of the Qajar dynasty, and thus more attention was given to Gilan. The influence of the central government decreased the feudal powers but introduced much corruption and oppression.

In 1905 the Russian Revolution had an important influence in Azerbaijan and Gilan. Contact with Russia via merchants and through Iranian workers in the oilworks of Bākū awakened the Iranian conscious-ness. Gilan and Azerbaijan developed groups to fight a despotic government. Through their efforts the Shah was forced to accept a

constitution in 1906.

The Industrial Revolution that came to Iran in the twentieth century hardly touched Gilan, which in many ways continues to live the way it has for centuries. With the introduction of more paved roads, telephone, telegraph, and airplanes, governmental influence has extended to a great many villages, achieving a much more settled province. The recent impact of mass media is beginning to be felt in Rasht, which is by far the most "modern" of the towns in Gilan. Starting twelve years ago with the paving of roads, summer resort business on the Caspian shores as well as tourism is opening areas of Gilan to influence from Iran and from the West. This influence is not entirely new, however, as many of the rich Gilakis have sent their children to schools in Tehran, and Nasser Adin Shah established a high school in Rasht in the middle of the nineteenth century. These influences have particularly affected the coastal area, Rasht, and a few areas in the plains, leaving the mountains relatively untouched.

In many ways Gilan has always been politically an untouched province. Its women are still doing most of the agricultural work, using methods a thousand years old. The mountains and forests in particular have protected an older, individualistic way of life while at the same time have provided refuge and support for those who wish to fight outside control, be it Iranian or foreign. Gilan has a history of anarchy, and until after World War I no outside control has really been able to influence it systematically. Russian revolutionaries merely reawakened the Gilaki sense of self-determinism. Though sharing characteristics with Māzanderān, Gilan has built up a culture of its

own and has fought to protect its right of insularity. Although Gilan is now more open to change, most of its traditions are still maintained.

Culture

There is no tradition of written literature in Gilan. In the same way that the people of Gilan have been protected from outside attack, they were also deprived of written cultural exchange and literary influence. People of Māzanderān communicated with people from the northeastern border and were influenced by the culture and art of conquering neighbors who introduced and encouraged literacy in the upper classes. Some influence also reached Gilan from the east. The oral folk literature is very rich and has been kept in traditional style. Many stories have been transmitted, some in poetic meter. Many sayings, idioms, and special expressions and words are in the Gilaki dialect. Sayid Sharifshāh, who was a spiritual leader of the thirteenth century was a well-known poet. A few of his Rubāī (6-line stanzas) have remained. In recent times artistic and literary contributions have flourished.

Theater in Gilan has been greatly influenced by Russia since 1905. Prior to that, a widespread folk theater was tazieh, which was especially common during the mourning months of Shi'i Islam. A religious passion play common throughout Iran, it used many good but unknown singers and actors. In Gilan, music of the tazieh consists of folk songs, āvāz (nonmetric vocal), and instrumental pieces performed on instruments such as the nay (flute). Certain festivals such as marriage call for local musicians, and work in the rice fields is usually accompanied by singing.

CHAPTER III

MUSIC

Music is part of the rich oral culture of Gilan. In the rural areas it is connected to the life cycle of the people, various agricultural and religious events, and festivities. Some of the factors in the development of a distinct music culture include isolation and the existence of a close community. For example, Evelyn Wells* in her book on the Anglo-American ballad refers to the similarity between the Border Country in Scotland in the sixteenth and seventeenth centuries and the American Southern Appalachian area both in physical and in cultural setting. Both these areas produced a rich oral music culture. Its isolation by nature and by choice has made Gilan the setting for the development of a rich folk culture.

Nettl states (1-19) that folk music is characterized by the resemblance it bears to the cultivated music of the area, as there is interchange, a circular relationship between folk and art cultures, between the different social strata of a society. He also points out that the difference between primitive and folk music is the degree to which contact has been established with an urban culture. Although Gilan had sporadic contact with people outside of the area before Islam, after contact with the Arabs in the second century of the Moslem calendar, there was more influence from outside sources.

After the initial composition of a music piece, it continues to evolve by a process of communal recreation. Many anonymous musicians contribute to this piece through changing and adding in conformity with current events or musical trends. Thus a folk song may be of recent or

ancient origin, but through this oral process of transmission and re-creation it becomes part of the present tradition. This process is generally a conservative one as long as the culture itself does not change radically. Although Nettl considers one of the identifying characteristics of art music to be a tradition of written notation, in the case of Persian art music until the twentieth century transmission was oral. The student consciously imitated what his teacher played, memorized it, and was gradually able to learn more difficult and complex pieces as well as to absorb the style and learn to improvise. This method of learning music is now dying as a result of instruction using written music. In some respects traditional Persian art music shares characteristics of transmission with folk music. What the student learns is carefully controlled by the teacher so that ornamentation, mode, and style are transmitted without deviation or error. Folk music, however, is for a much greater mass of people and cannot be so complex or difficult to perform as art music. Most folk music is monophonic and in organization is short, simple, and concise, with length achieved by repetition and variation. It is often associated with an activity, such as sheepherding or working in the rice fields, and there is generally no professional status of musicians. Folk singers can also perform the function of historian, preserving stories via song. The amount of instrumental music tends to correlate with the complexity of the culture and its technological development.

As each town in Gilan has its own language dialect, so the music in each town might well be said to have its own variations. The region of Tālish, with its distinct dialect, Sunni Islam, and greater influence

by Russian and Iranian Azerbaijan, has a cultural dialect of its own, though it is still related to the rest of Gilan. As has been mentioned before, the division of mountain versus plain and east versus west, the greater or lesser contact with Russia, central Iran, or Turkey, type of agricultural crop or herding occupation, and centers of aggregation all contribute to create the various subcultures within Gilan itself. Mubishari, the leading Iranian folk music expert, has made the main division in music that of east and west of the Sifīd Rūd, a traditional division in Gilan.

Instruments

Fūmin, in the west, uses the nay, zurnā, dohol, nagharih, and kamānche. Siākal, in the east, near Lāhījān, has in addition the daf and karnā, while Zibākinārih on the coast has the tishtik. Illustrations of these instruments are to be found in Figures 5 through 11, and brief descriptions are as follows:

Zurnā. This double-reed aerophone that produces a loud piercing tone is the principal instrument used for celebrations. The performer inserts the entire reed into his mouth up to the metal or wooden circle and plays continuously, breathing through his nose. The instrument is held almost parallel to the ground straight out in front of the player.

Nagharih. This instrument consists of a pair of earthen or copper bowl-shaped drums (kettledrums) tied together at their two handles by ropes. The smaller one (high) is called zīr, and the larger (low) bām. Both can be tuned by tightening or loosening the ropes that hold the drum skin. They are played by one person with two sticks. One of the functions of the nagharih players is performing outside some

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Figure 5. Zurnā
(Caron and Safvate: XXII)
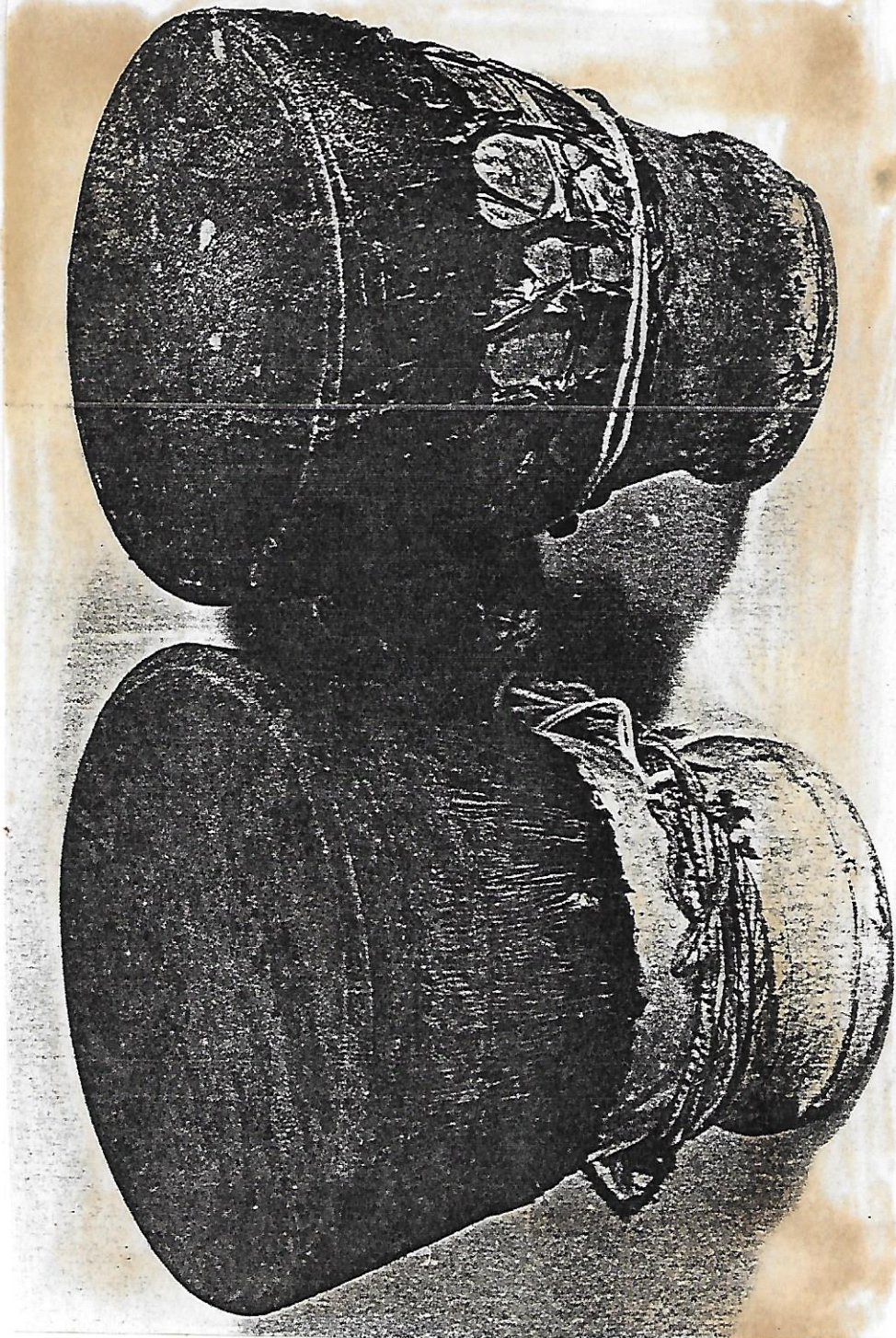
Figure 6. Nagharih
(Ministry of Culture, Tehran, Iran)

of the shrines in Gilan. It is customary to make a wish at these
shrines. If a person's wish is fulfilled, he pays the nagharih player
to perform.

Daf. This large single-headed frame drum with small metal rings
along the inside of the frame is held vertically and played with the
fingers of both hands. Used for accompanying songs, it also plays in
an ensemble of zurnā, nagharih, and daf.

Karnā. This long, twelve to sixteen foot long trumpet with the
tube made from cane and the curved bell from metal produces a low pitch.
It is found in more remote places and is often kept in the mountains.
Often performing the melodies associated with special verses or sayings,
it is now commonly used in the processions of tazieh.

Dohol. This is a large, double-headed frame drum supported by
a strap from the performer's shoulders and played with two sticks. The
right hand plays the lower surface with a thin stick for light beats
and the left hand uses a thicker stick for heavier beats. The dohol is
also used in tazieh.

Nay. This vertical flute has no mouthpiece--only the open end of
the cane. It is divided into seven bands by cords wound around it, both
for decoration and strength. The player holds the instrument slightly
diagonally outwards or to the side and blows across the upper edge.
The lower register is obtained by holding the mouthpiece against one
side of the nearly closed lips. The upper register is obtained by
placing the mouthpiece between the two upper front teeth with the
player's lips entirely covering the end of the instrument. This
instrument is commonly associated with shepherds. Two nay pieces,

Figure 7. Daf
(Ministry of Culture, Tehran, Iran)

Figure 8. Karnā
(Ministry of Culture,
Tehran, Iran; Mubishari: 20)
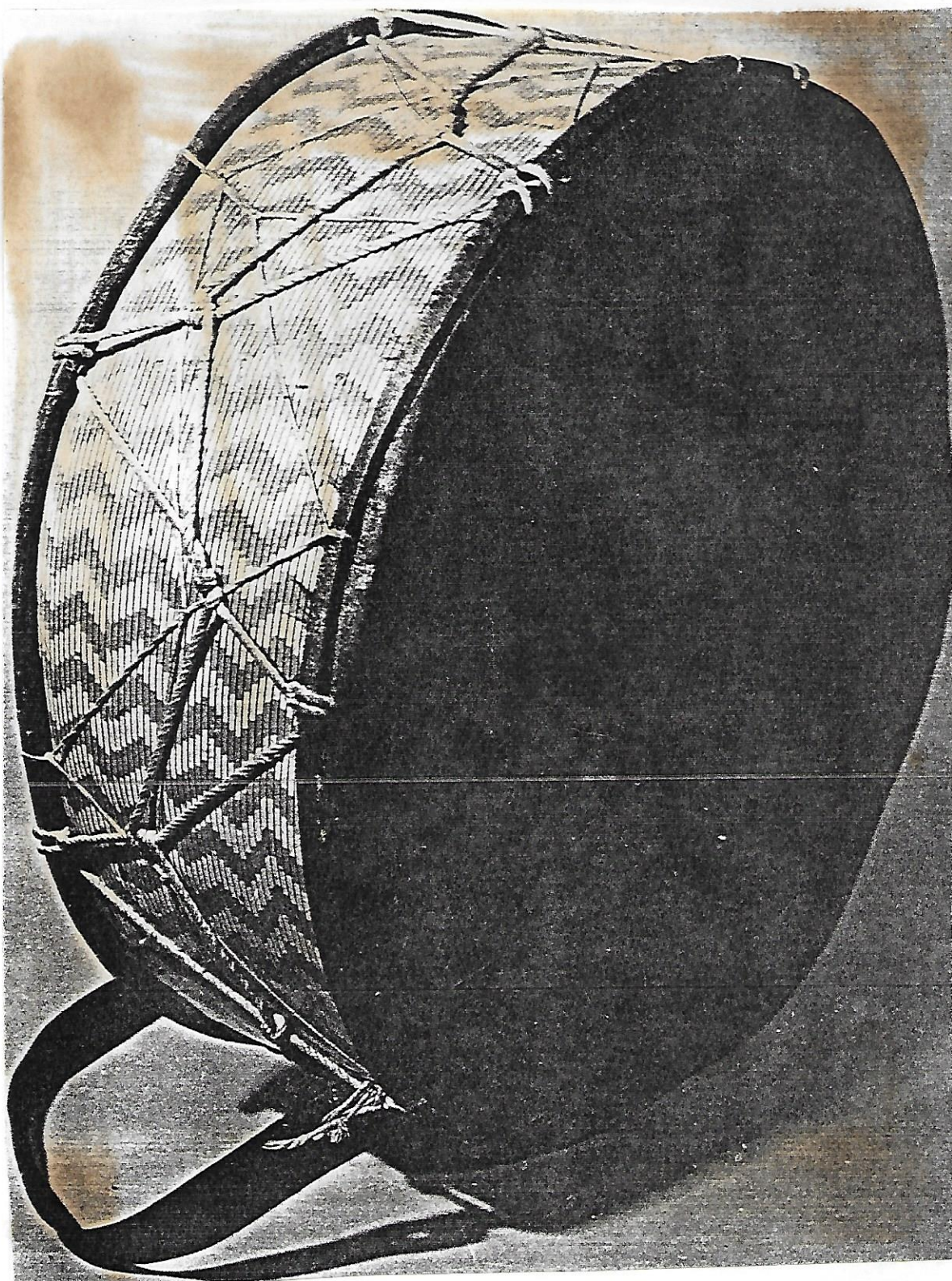
Figure 9. Dohol
(Ministry of Culture, Tehran, Iran)

Figure 10. Nay
(Caron and Safvate: XXI, performer M. Kasai)

"Gūsfand-ū-Khān" ("Sheep and Singer") and "Shutur Zang"

("Camel Bell") (see Chapter V, pp. 142-145) are common to

Gilaki music and are particularly associated with shepherds. Sheep

are said to be familiar with the tunes and gather around the player.

The nay is the simplest and perhaps oldest instrument used for the

performance of Persian classical music.

Tishtik. This bowl-shaped drum is functionally a rice carrier

for the women working in the fields. As a drum it is tied with a ban-

dana to the front of the woman on her waist and is played with the hands.

Kamānche. This bowed spiked lute has three to four strings. It

originally had three strings, but with the popularity of the Western

violin the number has been changed to four. The range and tuning is

similar to that of a violin:

The first two higher strings are for playing melody, and the lower

strings are tuned for a drone or bourdon effect, usually to the

prominent pitches of a mode. The instrument is played vertically,

similar to the cello, but with the spike resting on the player's leg.

Sykes (162) reported that in Khurassan in the early twentieth

century the kamānche had three strings and six pegs, three of which were

nonfunctional. The strings are now metal instead of silk. In Gilan

the kamānche has a thick handle, a big sound box, and a short bow made

from horsehair. The instrument is especially common in Gilan and

Māzanderān, and three kinds are found there, each of which has two to

three strings (Mubishari: written communication, 1971).

Figure 11. Kamānche
(Caron and Safvate: XI, performer Hosein Khān)

Until the violin came in 1898-1907, the kamānche was one of the principal instruments used in classical music. The gichak, now used in southeast Iran, was one of its predecessors as was, possibly, the ribab. It is frequently found portrayed in miniatures from the Safavid period. The violin, with its more delicate tone quality and the possibility of playing difficult passages on it has become perhaps the most popular instrument in Iran. The kamānche is still used in folk music, however, and in some traditional music ensembles.

Nagharihkhānih

Historically, the zurnā, dohol, nagharih, and karnā have been used in the Nagharihkhānih (house of drums), once a common adjunct to the Persian courts. During the time of the Safavids, nagharihkhānih occurred in the Mongol courts of India. The court chronicler of that time, Abul Fazl (211) lists the instruments used in the court of Akbar, 1556-1605:

Damanah (kettle drum)	18 pairs
Nagharih	20 pairs
Dohol	4
Karanā (gold, silver, or brass)	4 or more
Zurnā (Persian or Indian)	9
Nafīr (trumpet)	some
Sing (brass cow's horn)	2
Sanj (cymbal)	3 pairs

Sykes reports (163) that this phenomena dates back to prehistorical Iran and is also mentioned in the Shāhnāmih. In the early twentieth century in Mashad there were five sets of large nagharih, three zurnā, and ten five-foot long karnā (different from those in Gilan). Today in Mashad a small group of these musicians play in a tall tower over the gate to the entrance of the shrine of the Imām Riza. They perform just before sunrise and before sunset for the purpose of calling people to prayer. They do not perform during the mourning months, however.

In the Mongol court Abul Fazl states that the music was played at midnight and at dawn (211). An hour before sunrise the zurnā was played. An hour after sunrise there was a short prelude, followed by music from the damanah, and then the karanā and nafīr together. After a pause, the zurnā would again be played. After another hour the nagharih began, followed by the rest of the group. There were seven parts to the ensuing performance, after which there was a pause to bless the ruler. For one hour poems were read, followed by an hour performance on zurnā for the ruler. The time of the Safavids in Iran was also the time of great Persian musical influence in Northern India. At the Mongol court at this time were musicians from Iran, Kashmir, and India.

Zurnā, Nagharih, and Daf Ensemble (see Fig. 13)

A common instrumental group in the eastern section of Gilan for dance and outdoor music is composed of zurnā, nagharih, and daf. "Zard-i Malījih" (see Chapter V, pp. 137-140) a well-known dance tune uses the two drums in the following pattern:

Figure 12.   Zurnā, Nagharih, and Daf Ensemble
(Ministry of Culture, Tehran, Iran)

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Recorded in Siākal, Gilan, July, 1970 by the author.

This group also performs for wrestling. Especially after the harvest, activities such as wrestling, trapeze, and two bulls fighting take place in an area of the bazaar called s̄imbur. Prizes are given and music is played, specifically the music of the zurnā, nagharih, and daf ensemble. The wrestling begins with the music of drums and zurnā. The wrestlers take off their shirts and begin running in the middle of the s̄imbur until one of them asks for somebody to fight with him. Everyone else claps and somebody accepts. The two opponents both look at each other and then fight. The object is to put the hand of the opponent on the ground. The prize given to the winner is a belt, hat, handkerchief, or apples, which are hanging from a stick called baram.

Musical Year

Much of the music is performed during certain seasons based around tea and rice planting and harvesting. Alī Zībākinārī, a folk singer originally from Zībākinārih, a coastal village in northeastern Gilan near Lashtin-i Shāh, describes the yearly musico-agricultural year as beginning in spring, which is also the beginning of the Persian year (March 21). In mid-February, rice seed is planted, and during the three months of spring both men and women in this area work in the rice fields, transplanting the seedlings. While working, they sing antiphonally, first women in a chorus and then men. The greatest opportunity for music making occurs, however, during the half-hour journey back to the homes after work in the evening. There is dancing by the women and singing. The tishtik, a rice carrier, is used as a drum and sometimes accompanies the dancing.*

*Alī Zībākinārī, Rasht, Gilan, personal communication, July, 1970.

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"Ay, Amān," a work song popular in Fūmin, illustrates the anti-phonal male-female chorus (Mubishari: 16):

The entire song translated is

> Women: Leave me alone, alone, alone, alone (Repeat)
>
> Men: You girl, girl who is angel
>   You have put on your boots
>
> Women: Leave me alone, alone, alone, alone Repeat
>
> Men: I run up to the mountain Abas in order to buy it
>   I run around the world in order to get you
>
> Women: Leave me alone, alone, alone, alone Repeat

The pitch range is a 4th and the melodic contour is step-wise descending. The chorus is divided into two phrases of two measures each. Each measure has the same contour with accented pitches occurring on the last half of every other measure, setting up a work rhythm. Overall structure of the song is ABABA, with phrase structure and rhyme scheme as follows:

Phrase	A	B	A
Melodic Motif	‖: a / ba :‖	: ca / ba :‖	: a / ba :‖
Rhyme Scheme	A	B	A

Great use is made of repetition, both rhythmic and melodic motifs, and in phrase structure and text. The short phrases as well as the heavy accents on "mān" enable the workers to set up a rhythmic work cycle.

Dancing in Gilan takes place in the field, at parties, and at weddings, where men also dance. Accompaniment is by drum and hand clapping or by the drum-zurnā ensemble referred to above. Kamānche is also used. One of the most famous dances is Qāsum Ābād, a circle dance for women. Women in the eastern part of Gilan wear long colorful dresses with wide skirts that flare out when they are dancing.

During summer there is little organized musical activity, unless the mourning months fall during that time. During autumn, however, harvesting activities again are a time for music-making. Near the very end of harvesting, when only a few families have not finished, all the other families put on their best clothes and jewelry and help in those families' field. During that time there is much singing and dancing.* After the rice is sold in the city comes the appointed time for festivities, weddings, and pilgrimages.

*Sayid M. Ziahosseini, personal communication, Los Angeles, June, 1971.

In Zībākinārih there are usually twenty-five to thirty weddings in autumn and winter except during the mourning months. Formally zurnā and tishtik were played at these weddings, but as of twenty years ago people have begun paying musicians from Rasht to perform on trumpet, dombak (drum), clarinet, and santūr. Usually, a dervish recites poetry in addition to the music. Dancing at the wedding is done in separate groups for men and women. Several customs are associated with weddings, one of which is the husband for good luck takes cookies, sweets, and small gold coins and showers them on the head of the bride. He throws a type of sour orange to the bride and then runs around the well of the house; the bride throws coins into the well. They plant a berry tree near their house (Kishavarz: 139).

Both Sykes and Christensen mention the place of gypsies in musical performances in their area. In 1909, according to Sykes (164), all public musicians in Khurassan were gypsies. The nomadic gypsies come to Gilan in the summer, set up a camp in the suburbs, and make tools, while the women sell pottery door to door. Investigation has yet to be carried out as to their musical role in Gilan.

Tazieh

A ceremonial use of these instruments today in Gilan is in tazieh, the Persian passion drama. Tazieh is associated with mourning on the occasion of a death, in this case, a series of tragedies from the history of Shi'i Islam. After the death of Mohammed, Abu Bekr became his successor. The Shi'tes believe Ali, son-in-law to Mohammed, to have been the true appointed successor. Consequently, Ali and his sons, Hasan and Hosein, the first three Imāms of Shi'i Islam, are

championed as defenders of truth against corruption and are lamented
as martyrs. In portraying the deaths of these heroes, both national
and religious misfortunes are emphasized, producing greater solidarity
among the Persian people.

The tazieh is the only case in orthodox religious Persian music
where instruments were allowed to participate. Although edicts were
made by the mullas against most instruments, military instruments such
as trumpet, cymbal, drum, and karnā were excluded from these edicts.
Their music announces the beginning of the performance, the entrance
and exit of important characters, accompanies important characters,
and introduces the mode used for each scene. These instruments also
participate in the religious processions, which, along with tazieh,
take place traditionally during the first thirteen days of Muharram,
the holy mourning month. These religious processions include ceremonies
of mourning and dances of the sinih-zan and the zinjir-zan, people who
dance and beat their chest or hit their back with small chains. In
public places rūsih-khān (reciters) recite the feats of Hosein and
the happenings at Karbila, the scene of many religious battles.
Muharram itself lasts thirty days, while the period of events centering
around Hossein's family lasts about forty days.

Although governmental pressure has driven tazieh from the cities,
it is still performed in outlying areas. In most of Iran it is usual
for tazieh to be performed mainly around the first thirteen days of
Muharram but also extends to the rest of Muharram and Safar--a two-
month period. In Gilan, however, according to Amin Banani's findings*,
tazieh may be performed during ten months of the year, although the
_____
*Amin Banani, personal communication, May, 1971, Los Angeles.

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most concentrated period is around the month of mourning. The other two months, in mid- or late spring, there is little time for tazieh performance as this is the period of rice transplanting. There are several troupes of professional traveling players whose "engagements" are handled by their manager.

Taziehs in Gilan have larger attendance than anywhere else. Audiences in this area vary in size, depending on wealth, density of population, and proximity to a shrine. Tazieh is performed in a takyih (religious theater) or a village square, constructed so that audiences may view the action from all sides of the center area. Banani has reported one of the most well-attended performances to have been a performance in the courtyard of a kārvānsirāī, or inn, at Lashtin-i Shāh, with an audience of over 7000 people.

In Gilan the instruments that may be used in the procession and battle and other scenes include dohol, eighteenth-century natural trumpet, clarinet, zurnā, nay, karnā, and nagharih. The clarinet and zurnā, interchangeable, are played for the prelude of sad scenes. The number of performers is from four to ten. Several percussion instruments are used, one or two clarinets or zurnās, and one or more trumpets. The karnā is used for battle scenes and in the procession.

Vocal Music

The vocal music of Gilan may be of the āvāz type without metered rhythm or the folk song with metered rhythm. This latter type is very popular and can be performed by more people than the āvāz, which requires more skill. A common practice is to precede a folk song with a verse of poetry in āvāz style, which may or may not have any relation

to the words of the song.

While some songs are based on the work of planting and harves-
ting, others are religious stories or from folk stories, the most
famous ones of which are those of Shirifshāh, a spiritual leader from
the thirteenth century. The tomb of Shirifshāh is in Tālish Dulab.
Tradition says that snakes take their orders from him. If a snake
enters the body of a sleeping person, in order to remove it, he must
go to Shirifshāh's tomb. Upon arrival, the person feels nauseous and
the snake leaves the body in order to pay his respects to Shirifshāh
(Kishavarz: 143).

Shirifshāh married a girl from Tālish, who later died. He began
writing poetry about her in dubayt, or two-line couplets. Persian
poetry is composed in two equal hemistiches, or halves. In dubayt
style the first two and last hemistiches rhyme, while the third may be
different: usually AABA or AAAA. The melody of Shirifshāh (see Chapter
V, pp. 147-148) is in āvāz style (unmetered vocal). The following
example of his poetry is a lament for his lost wife (Mubishari: 31)
and follows the rhyme scheme of AABB (kūdīmā, kūdīmā, bikūd, bikūd):

> I am Shirifshāh, I live by silver dust
> I gave a handful of that dust to the daughter of the potter
> The daughter of the potter went away and didn't even tell me
> The tears of her languid eyes made my heart full of sorrow

A number of scholars accept that the rhythm of Persian music is
affected by the meter of Persian poetry. In fact the structure for a
gushe outline by Tsuge (208-223) is introduction, poem, melisma, and
cadence. The poetry section, even in purely instrumental music,
follows the rhythm of the assigned poetry. The ʻarūz system of poetical
scanning (Arabic) uses combinations of consonants and long and short

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vowels. In his example from folk music Tsuge shows the metrical
organization to be based on short-long-long-long ($\smile$ — — —), which
is the rhythm of dubayti. In the Persian language, of which Gilaki
is a dialect, the primary accent falls on the last syllable of a word.
Bahār āmād is translated rhythmically as ♪ ♩ ♩ ♩ . Tsuge's conclusion
is that the meter of the poetic syllables is found in the music. Each
foot of poetry begins with a short syllable followed by long syllables,
with the longest occurring at the end of a hemistich. He further states
that the greater part of Persian folk verses are sung in the meter of
dubaytī, which is the hijāz meter: $\smile$ — — —. An iambic pattern, then,
constitutes the pulse of a phrase, which in the case of avaz lacks a
metered pulsation. This iambic pattern ($\smile$ —) is the core of most
poetic meters and of rhythmic texture.

It is an old custom twenty days or a reasonable length of time
before Naw Rūz (New Year's that is, March 21) for certain people,
mostly beggars, to go around and sing songs they or others have com-
posed about Naw Rūz. They pray for the owner and his children and wish
him good luck. In return they receive money, food, or clothes from the
householders. This custom is called Naw Rūz Khanī, or song of Naw Rūz.
In Tehran dervishes set up tents in front of houses for this purpose
(Mubishari: 28):
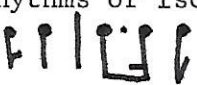
> Spring has come and the birds are singing
> They are singing to Amir Arsalan.

The last Wednesday before Naw Rūz people go out at night and
make a fire and then jump over it, singing:

> May pain and sorrow go away. Fire of Wednesday
> For the sake of Thursday Please make all pains and
>   miseries go and happiness come.

Folk songs are usually in the mode of Dashtī, Oshāq of Dashtī, or Shūr and are in the dubaytī rhyme scheme or rhythmic character. They can be sung solo, solo-chorus, chorus, or antiphonal chorus. The form varies: one or two-line repetition, two-part, to through-composed. One of the most common themes is love, with the song being sung to a young girl. Often titles of these songs are a girl's name, such as Laylī. Word imagery is based on nature, work, and physical beauty: flower, seashore, mountain; tea garden, boots; breast, face, necklace. Each of the several regions of Gilan has songs and styles characteristic of its area. The folk songs of Ṭâlish, for example, have been classified according to age: Qadīm Dāstān (old story), Ṭâlish Dāstān, and Tāzih Dāstān (new story).

The following three songs (Mubishari: 8, 14, 34) are common to western Gilan. They exhibit these features:

1. Mode
   a. Dashtī
   b. 8 pitches to the octave, including a mutaghayyir
   c. one-octave range
   d. two tonal centers b^4-d^5 and e^4-g^4
   e. cadence final on e^4

2. Melodic Pattern
   a. stepwise progression, with skips of a 3rd or 4th
   b. melodic patterns stay within a range of a 3rd to 5th
   c. overall descending melodic progression from top to bottom of range

3. Rhythm
   a. 3/8 or 6/8 meter
   b. use of repeated rhythms or isorhythm
   c. common patterns:

4. Compositional Devices
   a. repetition
   b. transposition
   c. sequence
   d. variation

پاچ لیلی

Moderato

La — be cec mây be com man tec —
—ne bu dam. jân jân
go le sor xo se fid ra kâc —
te bu dam pâ çe ley — li.

I was thirsty, I went to the spring; My dear, my dear
I had planted a red and white flower there; O little Laylī
                                                    Repeat

In the red and white flower there is rarely any blackness;
  Dear, dear
But I don't know why my lover is unfaithful; O little Laylī
                                                    Repeat
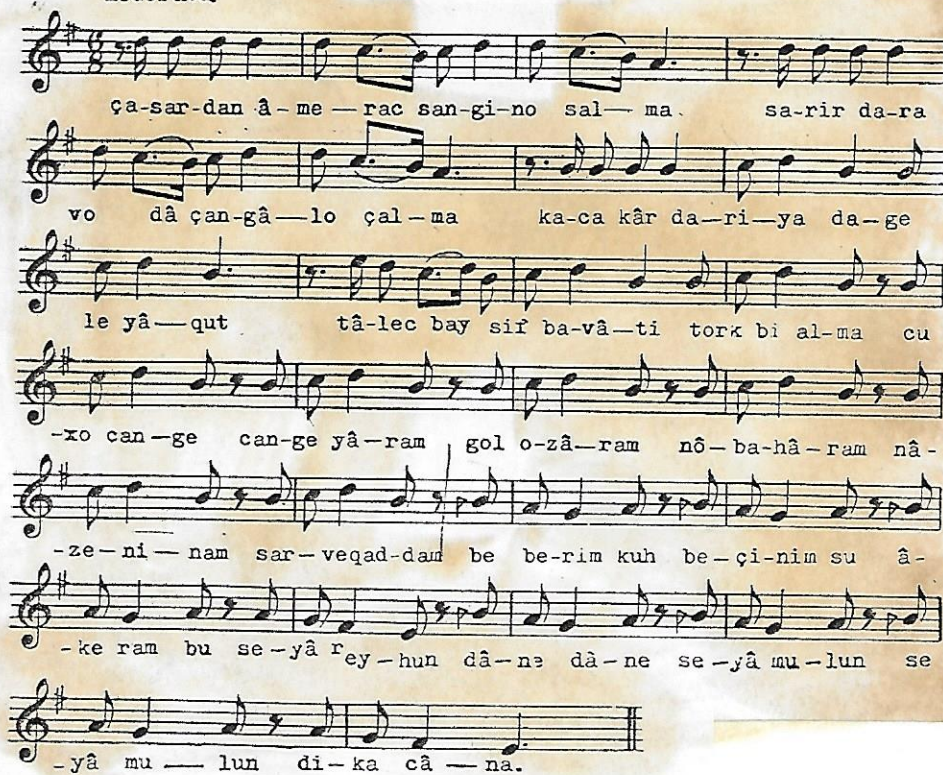
"Pāch-i Laylī" is from Fūmin. It is in two parts, the first of
which centers around the upper third (b^4-d^5) and the second of which
descends by sequence to the finalis e^4. The 4th and 5th are the
ambitus for the melodic patterns. Rhythmic patterns are:

Shûkh-ū-Shangih

شوخ و شنگه

Moderato

ça-sar-dan â—me—rac san-gi-no sal—ma. sa-rir da-ra

vo dâ çan-gâ—lo çal—ma ka-ca kâr da-ri—ya da-ge

le yâ—qut tâ-lec bay siſ ba-vâ—ti tork bi al—ma cu

-xo can—ge can-ge yâ—ram gol o-zâ—ram nô-ba-hâ—ram nâ-

-ze-ni—nam sar-veqad-dam be be-rim kuh be-çi-nim su â-

-ke ram bu se—yâ rey—hun dâ—ne dâ—ne se—yâ mu—lun se

-yâ mu—lun di-ka câ—na.

While she was coming solemnly and womanly
She was worth wearing a golden necklace [worth giving her one]
And she had two rubies on her breast
Which the Ṭālishies call sīf and the Turks ālma. [apple]

Beautiful and charming, My beautiful love, My flowered-face
My new spring, My dear, My tall as a cypress.

Let's go to the mountain
And get marjoram and
Smell black basil,
And smell the seeds of the black basil.
Comb your black hair.

"Shūkh-ū-Shangīh" is a Ṭālish Dāstān from Ṭālish. It is in dubayti rhythm ♪ ♪♪♪♩ and is more elaborate in comparison with other folk songs. The first part (four phrases) resembles āvāz, which is sometimes used to introduce a rhythmically metered folk song. The first section uses an ambitus of a 4th, while the second section repeats short motific phrases within the ambitus of a 3rd and descends to the finalis by thirds: d^5-b^4, $b\flat^4$-g^4, g^4-e^4. The rhythmic pattern in this section is ♪|♪♩♪𝄾|.

"Lalī" is from a village near Rasht and is a more newly composed song. It has an isorhythm 𝄾♪♪♪♩|♩.♩♪♪♩ which carries a transposed melodic motif:
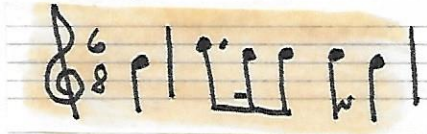
Melodic patterns again focus on d^5-b^4 with a transition to g^4-e^4 and finalis on e^4. Translation is as follows:

I am riding a red horse to Rūdbār, Lalī,
And I am putting my hat to one side
Because I have been successful, Lalī..

I saw my love by the rice field, Lalī, dear Lalī, dear Lalī,
Who is wearing a red dress, Lalī, who is wearing a gathered
    skirt, Lalī.

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You had promised me after your rice field work, Lalî,
  dear Lalî, dear Lalî, dear.

Lalî

Moderato

Ko-ran as ——— bây sa—vâ— ram ru be rud

bâr la ley   ko—lâ—yây kaj be —nam

jur ba—mo me kâr la-ley   me yâ—ây

kây be—dim baj— ko—ra—je   var la—ley

jân la ley jân la ley   sor—xe pir—

—hân la ley xâç xâ çe ton — bân la ley

ma—ra va —— de be—na ba— daz be—jâr

kâr la—ley jân la—ley âx la—ley

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This represents a small sampling of Gilaki music based upon written works and observation during a brief field trip. Hopefully this chapter gives an idea of a musical tradition that is associated with the agriculture cycle, sheepherding, and Islamic religious year, and has for its textual focus the fields, the mountains, and the seashore. The following chapter presents some representative pieces from the performance of one of the best known folk musicians of Gilan, Ustād Faydullāh Sūrūrī, who bases his music upon āvāz, dance tunes, and sheepherding pieces.

CHAPTER IV

ANALYSIS AND COMPOSITE OF REPRESENTATIVE EXAMPLES FROM THE KAMĀNCHE PERFORMANCE OF USTĀD FAZDULLĀH

Ustād Faydullāh-i Sūrūrī, known as Ustād Faydullāh, according to Lutfullah Mubishari (written communication, March, 1971) was one of the oldest kamānche players in Gilan (see Fig. 13). He lived in Dāmāsh, Amālū, which is the region of the town of Daylamān, where the four selections presented in this work were recorded. He was considered to have great ability and strength in playing the kamānche. His repertoire consisted of genuine old Gilaki music which he learned mainly from the shepherds. His occupation was playing in ceremonies and at weddings.

Figure 13. Ustād Faydullāh
(Mubishari: 17)

The examples are from the recordings of Faydullāh, located in the Ministry of Culture in Tehran. Selections were made on the basis of widespread usage, variety, and original folk examples available for comparison. The four are:

1. "Zard-i Malījih" ("Yellow Malijih")
   very well-known folk piece, commonly played in many mediums
   selected by Saba for his radīf
   folk example: zurnā, nagharih, daf
   instrumental, metric

2. "Gūsfand-ū-Khān" ("Sheep and Singer")
   commonly played
   selected by Saba for his radīf ("Kūhistānī")
   basically a nay piece, performed by shepherds
   folk example: nay transcription from Mubishari
   instrumental, metric

3. "Shutur Zang" ("Camel Bell")
   shepherd, nay piece
   folk example: nay transcription by Mubishari
   instrumental, metric and nonmetric

4. "Shirifshāhī"
   the most well known vocal āvāz
   folk example: transcription from Mubishari
   vocal, nonmetric

In the analysis of each kamānche example the following aspects were taken into consideration:

Sound Material

    Consistency of Pitch
    Number of Pitches
    Number of Pitches within Octave
    Pitch Range
    Scale
    Intervals
    Partial Display
    Amplitude
    Sound-Silence Relationship

Basic Structure

    Mode
    Form
    Melodic Contour

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Rhythmic Contour
Phrase Structure
Forūd (Cadence)

Patterns

Melodic Patterns
Rhythmic Patterns
Ornaments
Doubling of Melodic Line
Compositional Devices

Summary

The above categories are standardized for purpose of consistency of analysis and for comparison. An explanation of each of the categories is as follows:

Sound Material

For the categories of pitch, amplitude, and partials the Seeger Melograph Model C was used--an electronic instrument that automatically notates simultaneously pitch, loudness, and partials in the form of a mélogram (Hood: 59). It is capable of notating a pitch range of seven octaves, an amplitude range of forty decibels, and a spectral range of 1500 Hertz (Hood: 95). The pitch line markers are set according to the tempered Western chromatic scale, with a^4 equal to 440 cycles per second (hereinafter abbreviated cps). Amplitude line markers are six decibels apart and show relative loudness. Partial display registers in bands of 100 cps beginning approximately with 100 cps and ascending (refer to Hood: 104-113, for examples of melograms). Pitch display is in the form of a dot sampling from every 250th of a second of sound. Amplitude line registers attack of sound, rising time, fluctuation in amplitude, and decay of sound. Partial displays show the number of partials to each pitch and thus indicate complexity of sound. Reference

to melogram readings will be made in discussing the sound material.

Consistency of Pitch--This refers to whether pitches are exact and consistent throughout a piece, cluster around a particular pitch area, or are too short and rapid to be able to determine anything but approximate pitch.

Number of Pitches--This is the number of individual pitches used in a selection, including melody, ornament, and drone pitches.

Number of Pitches Within Octave--This category shows use of mutaghayyir (changing note) and is useful for comparing the four examples for consistency of number of pitches used.

Pitch Range--Number of pitches is not an indication of range due to mutaghayyir and use of drone pitches at a gapped interval below the melody pitch.

Scale--This is an arbitrary succession pattern of basic pitches used in a piece arranged in ascending order for purpose of observing pitches used, range, and placement of mutaghayyir.

Intervals--Certain melodic intervals are important within each piece. Noted are descending and ascending intervals and drone intervals.

Partial Display--This refers to the complexity of sound as indicated by the number of partials.

Amplitude--This indicates variations in the loudness line within a piece: use of dynamic variation, allowing sound decay or keeping a continuous loudness level.

Sound-Silence Relationship--Sound may be continuous without pause, or definite separations and rests may allow sound to decay. Also, density of sound, which is the fastest pulse used in a piece, is identified.

Basic Structure

Basic Structure deals with large structure and the most obvious and general aspects of music examples.

Mode--Form 1: Pitch function according to the scheme used by Hormoz Farhat for classical Persian music; Form 2: Order of importance; Form 3: Melodic, ornamental, and drone function; and Form 4: Pitch progression according to the form of the piece.

Form--Form is the large, structured divisions of a piece, notated, for example, as ABBB

Melodic Contour--Melodic direction: ascending, descending, or level in large phrases or sections. Range of melodic line and patterns.

Rhythmic Character--Indication whether metered or unmetered, simple or complex.

Phrase Structure--The terms used in this category are: motif, small melodic units that compose larger units or groups called phrases, which can be distinguished by modal structure, melodic direction, repetition, or by grouping together by bowing techniques and rests; sections, units set off by complete modal sequence and by basic change in melodic or rhythmic character.

Forūd--The closing cadence of a section and of a piece. It can be distinguished by change in melodic range or pattern, rubato, or dynamics.

Patterns

Patterns are smaller units operating within the Basic Structure.

Melodic Patterns--This refers basically to motifs, which are labeled according to order of appearance and type. A complete set of motifs for each piece is found in the Appendix. Each section type (A or B)

has its patterns numbered beginning with Number 1. Numbers indicate pattern type, and smaller letters are variations of this type (e.g., 2^a). Patterns are identified according to range, intervals, and function. Melodic motifs are determined by repeated use and seem to be set apart, in the metric examples, in one-measure lengths. The non-metric patterns are more difficult to determine. Phrasing by bowing and pauses indicate motifs and phrases, while melodic and modal contour set apart both phrases and subsections.

Rhythmic Patterns--The melodic-pattern scheme applies to rhythmic patterns, which are rhythmic motifs extracted from melodic motifs.

Ornaments--As each piece is a continuous dense-sound continuum, the distinction between ornament and melody is slight except in the un-metered examples. In the metrical pieces the word ornament is used more for convenience of analysis, melody being those pitches that fall on the main rhythmic pulses (quarter and eighth notes). Unmetered pieces show ornamentation by rapidity of execution, lack of rhythmic emphasis, attachment by phrasing to a pitch of greater duration, less exactness in pitch, and by recognition of common usage as an ornament (e.g., tahrīr). Commonly, ornaments such as shalāl are also recognized in metered pieces. Ornaments are identified by using a combination of Western and Persian terms for ornamental patterns, such as shalāl ♪ or mordent ♪ (In notation ornaments are distinguished from melody by having the raised stems). Ornaments are sometimes identified with the type of melodic pattern they accompany: initiatory, complementary, and forūdal in each section.

<u>Doubling of Melodic Line</u>--A <u>bourdon</u> moves under the melodic line at a certain interval below it. A <u>drone</u> is a steady pitch used as a pedal tone. Bourdon or drone occurs in specific places within each piece and are notated without stems: drone

<u>Compositional Devices</u>--Various methods of putting together motifs into a unified piece begin with the basic structure and add devices of repetition, variation, and ornamentation.

<u>Pattern-Succession Rules</u>. This involves rules of succession of patterns, such as Pattern 2 and 3 only follow Pattern 1, and Pattern 1 can follow 2 or 3. The resulting piece could have the following pattern sequence: 1 2 1 3 1 2 1 2 1 2 1 3, showing that the basic rules of succession allow for variations.

The Appendix contains transcriptions of all four pieces as well as a catalog of their melodic, rhythmic, and ornamental patterns.

Zard-i Malijih

Sound Material

Consistency of Pitch. Of the melody pitches, d^5 falls on the tempered melograph d^5 line, g^4 is on the g^4 line but is less consistent than d^5, c^4 and c^5 are a few cents higher than the respective tempered c lines, f^4 tends to be a few cents higher than the f^4 line, and $b\flat^4$, which is the shortest pitch in duration, tends to be a few cents lower than the $b\flat^4$ pitch line and fluctuates more than other pitches (except ornaments, which may vary as much as 50 cents, or a quarter of a tempered whole tone). The pitches d^5, c^4 and c^5, and g^4 are the most identifiable and consistent pitches. Ornaments are less easily determined than melody pitches and are much less consistent. The upper pitch of the trills is often as much as 50 cents higher and the lower pitch of the trill comparably lower than the respective appropriate melograph pitch lines.

While sounding, pitches tend to fluctuate to a slightly higher and lower degree, which may be a stylistic characteristics of kamānche performance. Pitches will sometimes be higher or lower than previously mentioned specifications but generally tend to vary to the higher ratner than to the lower degree. Variations in pitch usually are small but may be as much as 50 cents. Pitches are not approached from above or below and usually do not slide from one pitch to the next but are separate pitches.

Number of Pitches: 12

Number of Pitches within the Octave: 8 (7 + mutaghayyir)

Pitch Range: c^4 to g^5

Scale:

Intervals. Motion is primarily by intervals of a major or a minor 2nd. Skips employed are the perfect 4th, major and minor 3rd, and perfect 5th and descend from a pitch level, with the exception of the minor 3rd:

The bourdon pitch is a 4th below the melody pitch:

Partial Display. The tone quality is complex, with spectral display of 8-9 partials throughout the piece.

Amplitude. Throughout "Zard-i Malījih", one volume level is maintained with a usual variation of about 6 decibals louder and softer. Because of the continuous sound and high density, Section A shows very little rise and decay of sound. Section B does allow for a rise and decay, both of which are very rapid.

Sound-Silence Relationship. Sound is continuous throughout the piece, with separations in the form of very short pauses. Also, as a result of elaborate ornamentation particularly, the density is quite

high, about two beats per second, or four melodic pitches per second, and including ornamental pitches, fourteen per second. Ornamentation is the means used to extend the duration of important pitches:
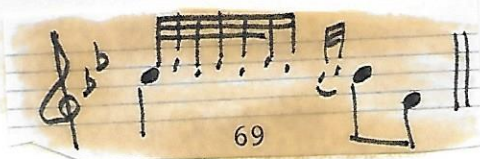
Basic Structure

Mode. Form 1:
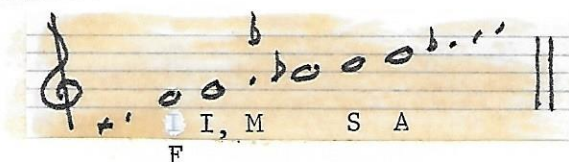
A = āqāz, S = shāhed, I = īst, F = finalis, M = mutaghayyir

The āqāz (initiating pitch) is on d^5, which begins each section and is emphasized by prominence as the initiator of the basic recurring melodic pattern , and as an introductory device before A1 and A3 . The shāhed c^5 serves as a central pitch for melodic activity; for example:

The īst and finalis (g^4) complements d^5 in the basic recurring melodic pattern and concludes each section and the piece itself:

The mutaghayyir $a\flat^4$ occurs only in the forūd of each section.

Form 2:

The above hierarchy of pitch importance also corresponds to the order of first introduction into the piece. Pitches d^5, c^5, and g^4 constitute the basic recurring melodic pattern and have important structural functions, with $b^{\flat 4}$ and f^4 part of the transposed version of that melodic pattern: . The pitches f^5, a^4, and g^5 are infrequently used melodic pitches, while e^5 and $a^{\flat 4}$ are ornaments only (although $e^{\flat 5}$ is the scale pitch, as an ornament it varies greatly in pitch, often appearing 50 cents sharper than e^5).

Form 3:

M = melody pitches, IM = initiating melodic-pattern pitches (see Melodic Patterns), CM = complementary melodic-pattern pitches, B = pitches used for bourdon, O = pitches used for ornaments only, CO = cadential ornament

Each complete melodic pattern of the Pattern 1 type will start on a high and conclude on a lower pitch, that is, on IM and CM:

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Pattern 2 uses only IM pitches and Pattern 3 only CM.

Form 4:

(sections)	A1	A2	A3	B
(measures)	1-36	37-55	56-82	1-35

Each pitch on the above chart indicates not a pattern, but the basic pitch level at which the initiating melody pitch (IM) is placed within each subsection. For example, in A1, the d^5 pitch level represents a consistently recurring reference pitch:
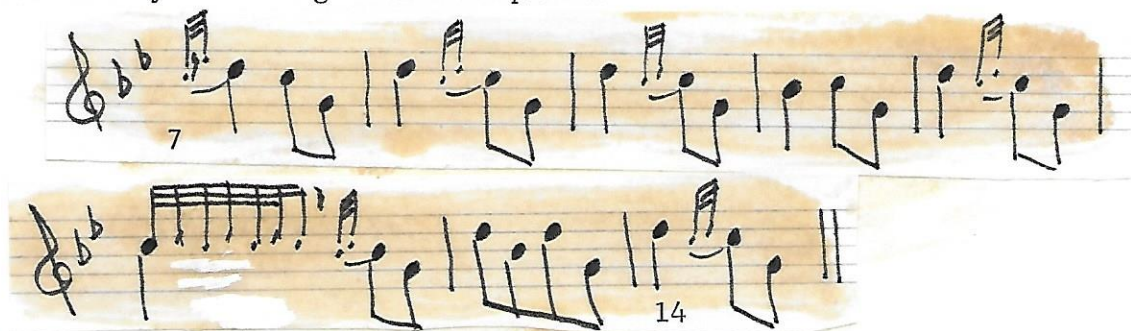
The next pitch levels are c^5 from 15-26, $b^{\flat 4}$ from 27-34, and g^4 from 35-36. The three A sections all follow the same pitch-level progression, with A2 offering a slight variation in melodic patterns. The direction of this progression is descending from d^5 to g^4.

Section B is not based on a descending pitch-level progression but on alternation of the g^4-$b^{\flat 4}$-d^5-f^5 outline with a f^4-c^5 outline:

Notice that the f^4 in measure 2 is a transitional pitch to the f^4-c^5

outline. These two outlines are based on patterns 1^a and 1^b from

Section A:
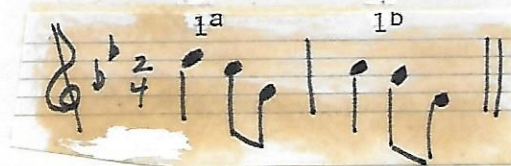
In B, as in A, d^5 begins the section and g^4 ends the section.

Form. As indicated above, "Zard-i Malījih" consists of four

sections of the scheme AAAB. The number of measures for each section

is as follows: A1 = 36, A2 = 19, A3 = 27, and B = 35 (total 117). The

A and B sections have different meters, A being in 2/4 and B in 6/8

meter. Each section begins with d^5 and concludes on g^4. The sections

A1, A2, and A3 are similar in structure. Section B has a similar basic

structure to A but is not descending in pitch-level progression and

differs in patterns, melodic and rhythmic, and ornaments.

Melodic Contour. Melodic patterns are usually descending,

within the range of a 5th, and with a total melodic range of an octave

and a major 2nd. Pitch level in A descends and in B alternates between

d^5 and c^5.

Rhythmic Character. "Zard-i Malījih" is metric, with the A sections

in 2/4 time and Section B in 6/8 time. A few simple rhythmic patterns

are used, giving the piece a monotonous or repetitious character,

rhythmically.

Phrase Structure. The A sections are a succession of one-

measure motifs that can be arbitrarily grouped by pitch-level pro-

gression into subsections (see Mode, Form 4). Motifs are determined by

repetitive use and interspersion between other motifs. The B section

motifs are grouped into phrases of 2 to 3 measures, which include the d^5 outline to the c^5 outline, with the exception of measures 19 to 21, which are all the d^5 outline:

m. 1-3

Phrasing in Section B is also by bowing and slight pauses. The large-grouped structure is sections AAAB, which are determined by āqāz, pitch level progression, forūd, and finalis. The largest divisions are between A and B, which are distinguished by meter, difference in patterns, and phrasing.

Forūd. Melodic progression in the A sections is gradually descending from d^5 to the finalis g^4 (d^5-c^5-$b^{\flat 4}$-a^4 & $a^{\flat 4}$-g^4). A forūd or cadential section may be considered as a final preparation for the finalis. In section A1, for example, measure 33 completes the $b^{\flat 4}$ level (Pattern 1^c), and measure 34 introduces the $a^{\flat 4}$ ornament and the finalis g^4 before resting on g^4:

m. 34-35 (forūd)
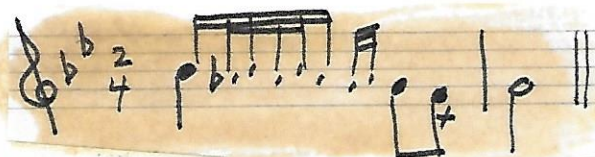
The forūd might be expanded to include measures 32-33, since the last four measures is a miniature of the descending pitch level progression (c^5 to g^4):

m. 32-35

72

Section B has no concluding cadence and ends by slowing down and concluding on a short g^4:

B m. 34-35

In all sections the concluding pitch is g^4.

Patterns
(see Appendix for complete set of patterns)

Melodic Patterns. This version of 'Zard-i Malijih' uses six basic patterns, three in Sections A and three in Section B. The basic recurring melodic pattern is Pattern 1, which has four major versions: a, b, c, and d, with one pattern for each pitch level (1^a-d^5, 1^b-c^5, 1^c-$b^\flat 4$, 1^d-g^4). Their form comes directly from a descending version of 1^a:
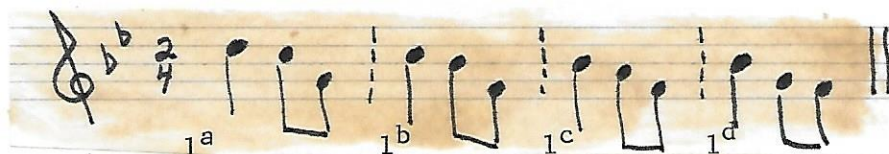
Variations of these patterns are 1^e, 1^f, 1^g, 1^h, and 1^i:

Pattern 1, as mentioned earlier, contains both IM and CM pitches, while Pattern 2 has only IM pitches, and Pattern 3 only CM pitches:

73
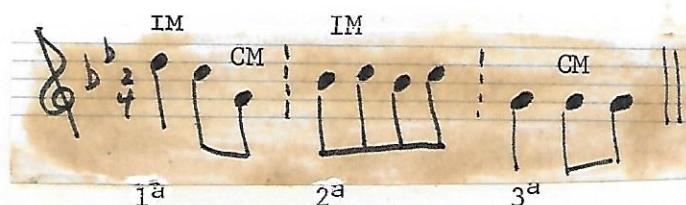
Patterns 2 and 3 are used in combination in Section A2 to form a high-low relationship such as that contained within Pattern 1:

m. 37-40

Section B uses patterns with the same base as in the A sections, that is high to low, but in a different meter. Patterns B-1 and B-2 are based on Pattern A-1^a, and Pattern B-3 is based on Pattern A-1^b:

B-1^a B-2^a A-1^a

B-3   A-1^b

The patterns based on the outline d^5-$b\flat^4$-g^4 emerge as the stable basis for 'Zard-i Malījiĥ' and initiate and conclude each section (AAAB), while the patterns based on c^5-$b\flat^4$-f^4 appear as the second major patterns, especially in Section B. Pattern 1^a (A) is the pattern from which the structure of the entire piece emerges. Patterns A-1^b, A-1^c, and A-1^d are subsection marks, within A, of the basic pitch level progression towards g^4. In Section B, Patterns 1 and 2 come from the same melodic outline (g^4-$b\flat^4$-d^5-f^5). Pattern B-1 (from A-1^a) is the stable base, beginning and concluding Section B. Pattern 2 is in dotted rhythm and is active in nature, requiring Pattern 3 to follow it:

m. 4-5

Pattern 3, again, is based on the second major pattern (c^5-$b\flat^4$-f^4).

Rhythmic Patterns. Rhythmic motifs are limited to seven, of which the most frequently used are ♪♫ (Sections A, 51 times), ♪♪♪♪ (B, 18 times), and ♫♫ (A, 10 times). Dotted rhythmic patterns ♫♫ and ♪♫ occur in Section B and appear in Pattern B-2.

Section A is based primarily on the ♪♫ pattern and secondarily on ♫♫ and ♪♪ . Dotted rhythm appears in Section A1 and Section A3, preceeding the introduction of the 1^b pattern, and indicates the descending progression to c^5. The ♪♪ unit in Section B can be thought of as the contraction into 3/8 meter of ♪♫ from Section A.

Each main melodic pattern has a characteristic rhythmic pattern:

A-1   A-2   A-3

♪♫   ♫♫   ♪♫

B-1   B-2   B-3

♪♪♪♪   ♫♫ ♫♫   ♪♪♪♪

Ornaments. for the purpose of reference the following terms for Western and Persian ornaments will be used to describe groups of ornaments used in "Zard-i Malījih" (see Appendix for patterns):

Takyih	2 times	Pattern 1
Shalāl	68 times	Pattern 2
Mordent	2 times	Pattern 3
Double Mordent	13 times	Pattern 4
Triple Mordent	7 times	Pattern 5
Trill (inc. tremolo)	6 times	Pattern 6
Turn	14 times	Pattern 7

The shalāl (almost always anticipatory) appears sixty-eight times throughout the piece in seven versions, the most common of which are

and . This type of ornament is by far the most common, both in the A sections and in B.

In Section A, the shalāl appears as (a) an ornament for the āqāz and is (b) an integral part of Pattern A-1^a and A-1^b; preceeding the descending interval:

Melodic Pattern A-2 is usually highly ornamented in such a way that it is a very active, moving pattern. The melody pitches are part of the ornamental pattern and are distinguishable as melody only by rhythmic emphasis:

Those A2 patterns that are not ornamented by trills or mordents are emphasized by the bourdon (see below). The first pitches of Pattern A-1^a and A-1^b will often have a triple mordent, which leads into the shalāl, with a slight pause:

m. 24

Both the trills and double and triple mordents give the effect of continuous sound mentioned previously in the sound-silence paragraph. The turn is used exclusively for Patterns A-1^c and A-1^d, extending the first pitch into the two eighth notes that conclude the pattern:

The cadential turn on A-1^d centers on a♭4, which is the mutaghayyir anticipating the finalis. Ornamentation appears frequently on the first beat of a measure, consistently on the second beat, and never on the second half, or second eighth note, of the second beat. The only patterns that have no ornaments are A-2^b and A-2^e (which do have bourdon) and the finalis. Ornaments according to melodic patterns are

as follows:

Section A:

shalāl: 1^a, 1^b, 1^i, 1^e; 2^f, 2^g, 2^h, 2^i
turn: 1^c, 1^d
triple mordent: 1^a, 1^b, 1^e; 2^f
double mordent: 2^a, 2^h
mordent: 2^d, 2^k
trill: 2^a, 2^c, 2^j
none: 1^f, 1^g, 1^h; 2^b, 2^e, 2^l; 3

Section B uses fewer ornaments, perhaps because of the strong 6/8 rhythmic accents. Those ornaments appearing in this section are the shalāl, the double mordent, the short trill, and the takyih. In Pattern B-2 those versions that have a dotted rhythm at the beginning of the pattern do not have ornamentation, while those with dotted rhythms on the second half of the pattern use takyih and shalāl and double mordents. Pattern B-3 is always ornamented, 3^a usually with two shalāls and 3^b either with two shalāls, a short trill, or occasionally a combination. Pattern B-1 may or may not be ornamented and uses trill, mordent, and takyih.

"Zard-i Malijih" is highly ornate and contains a variety of ornaments. Ornamentation serves to extend the duration of melody pitches, to emphasize important pitches, and to give the effect of more continuous movement to the individual patterns. Ornamentation is integrated into the fabric of the performance, often making itself indistinguishable from the basic melodic line.

Bourdon. On the classical kamānche and setār the top two strings are used to play the melody. The bottom two strings are used for bourdon or doubling of the melody line. The tuning of the classical kamānche, for example, is:

$$c^5 \quad g^4 \quad c^4 \quad g^3$$
$$M \quad M \quad B \quad B$$
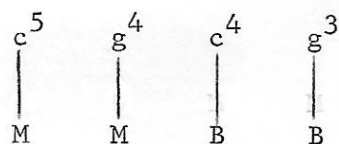
Although information is not available on how Ustād Faydullāh played his instrument or what type of kamānche he used for this performance, from the three tuning pitches he played at the beginning and end of this piece the conclusion may be drawn that he used at least a three-stringed kamānche, of the tuning:

$$c^5 \quad g^4 \quad c^4$$
$$M \quad M \quad B$$
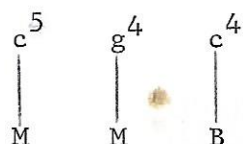
For each of the four pieces studied here, Faydullāh plays two pitches at the beginning, which are c^5 and g^4, which presumably are the melody strings as with the kamānche above.

In "Zard-i Malijih" bourdon refers to those pitches played simultaneously with the melody pitch a perfect 4th below. These pitches are c^4-d^4-f^4-g^4: . The g^4 string, then, may be used for bourdon when the c^5 string is used for the melody. The bourdon usually is heard, when it occurs, on the second half of the second beat in Pattern A-1 and is softer than the melody pitch:
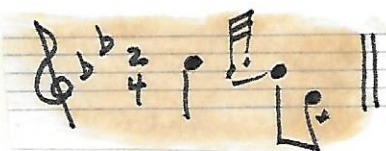
One exception is in Patterns A-2^b and A-2^e, which have an accented perfect 4th on the first beat:

79

Pattern 2[e] has a perfect 4th for every pitch.

The bourdon here is used instead of other ornamentation. Pattern 2[b] indicates the transition from 1[a] to 1[b]. Bourdon is most prominently placed in these patterns and in Pattern A-3, which also does not have other ornamentation. In Section B bourdon also consistently appears on the last pitch of a measure on a descending interval (also sometimes on the first, 2nd, or 3rd pitch of a measure), such as in 3[a] and 3[b]:

Pattern B-2 will frequently have bourdon on the first beat. Thus there is a continuity between A-1 and B-1 and B-3; and A-2 and B-2 in bourdon placement:
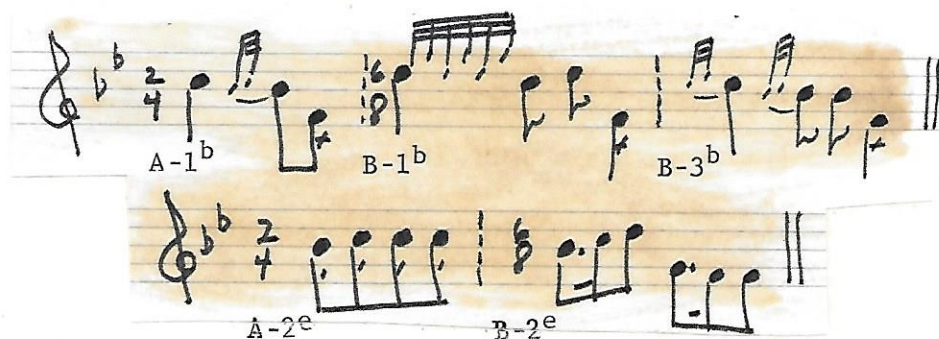
Bourdon does not enter until the first introduction of 1[b] and is not always heard (on the taped recording) where it should be according to the patterns describe above. Bourdon may be considered, along with ornamentation, as a way to increase the complexity of sound-- bourdon increasing sound complexity and ornamentation increasing sound

density (pitches per second). Both are important aspects of the playing technique in "Zard-i Malijih".

Compositional Devices. The basic structure of "Zard-i Malijih" is sound material, mode, basic pattern A-1^a, and the form AAAB. Compositional devices include the following:

1. Patterns around Initiating and Complementary Melody Pitches. In Section A the melody pattern base is around initiating melody pitches and complementary melody pitches, high to low: A-1 = IM + CM, A-2 = IM, A-3 = CM. IM must either be followed by CM (Pattern 3 follows Pattern 2) or by a complete pattern (Pattern 1 follows Pattern 2). A-1 is the most complete pattern and is used as the basic pattern for the piece.

2. Repetition. All important patterns--melodic, rhythmic, and ornamental--are used many times throughout the piece. Rhythmic repetition, particularly, provides a sense of continuity through these three patterns:

3. Variation. Each basic pattern has variations. For example, A-1^a is extended into b, c, d, e, f, g, h, and i, achieved through transposition, individual pitch change, ornamentation, or bourdon.

4. Ornamentation, Bourdon. These two devices extend pitch duration and increase the sound complexity.

5. Hemiola. Hemiola appears (2^b) before the introduction of Pattern A-1^b to indicate the important transition to the second step of the pitch level progression:

81

m. 19-20

Pattern-Succession Rules. Each section (AAAB) uses rules of melodic pattern succession. From only one example of "Zard-i Malijih" it is possible to pinpoint only some of these rules used in this piece. Sections A1 and A3 are similar to each other, while Section A2 is a variation that returns to the basic version halfway through. In A2, Pattern 3 is a variation for Pattern 1 in the series of 2-1-2-1 alternations (i.e., 2-3-2-3):

m. 45-48 2^i 3^c 2^j 1^b

For this version of "Zard-i Malijih" the following rules can be seen by analyzing the progression of basic patterns:

a. Pattern 1 may be followed by 1 or 2 (i.e., 1-1, 1-2)

b. Pattern 2 may be followed by 1 (i.e., 2-1) or

> may sometimes be followed by 3 in a series and then is followed by 1 to conclude that series (i.e., 2-3-2-3-2-1)

Based on Sections A1 and A3 the necessary basic pattern progression is:

A-1^a-2-1^b-1^c-1^d-F:
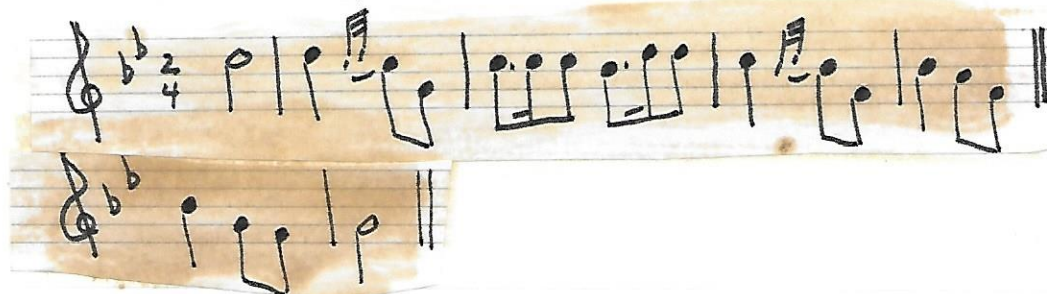
That is, the āqāz begins the section, phrase 1^a is introduced, 2

introduces phrase 1^b, a 1^c phrase follows, and 1^d introduces the finalis.

The following patterns are included in all three A sections:

A-2-1-1-2-1-1-1-1-F

The following patterns are included only in Sections A1 and A3:

A-A-A-1-1-1-1-1-2-1-2-1-1-1-2-1-1-2-1-1-1-1-F

The closing section in all cases is 1^c-$1^{b(h)}$-1^c-1^d-F:

m. 31-35

The following pattern sequence is a composite of specific

versions of patterns and their use in the three Section A versions

(A2 is not included until the second line):

AA$\underline{A}$ $\underline{1^a1^a1^a}$-1^f or 1^i-1^a($1^e1^g1^a$)-$\underline{2^a}$ or 2^k(1^a2^1)$\underline{1^b}$(1^a1^b)2^a1^b-

2^a or 2^b-1^b(1^a1^b)-2^c or 2^h-1^b(1^b1^b)$\underline{1^c}$-2^c or 2^e-1^c(2^e1^c)-

$\underline{1^b}$ or 1^h-$1^c\underline{1^d}$F

(Underlining indicates the basic necessary pattern progression.

Parantheses indicate possible additions.)

In Section B the following rules can be seen by analyzing the

progression of basic patterns:

a. Pattern 1 begins the piece. It may follow only itself
    or Pattern 3 (i.e., 1-1, 3-1)

    but may directly precede a final cadence (i.e., 2-3-1).

b. Pattern 2 must always be followed by Pattern 3 and
    almost always follows 3.

c. Pattern 3 can follow either 2 or 1 or be followed by 2 or 1;
    it may be used only once in succession (2-3, 1-3, 3-2, 3-1).

From these rules the following series may be constructed as an example

of how these patterns fit into one another:

1-3-2-3-2-3-1-1-3-2-(3)-1

Further definition of these rules can be made with more sampling

of the same piece.

Summary

Sound Material

consistency of pitch
continuous sound
continuous loudness level
7 pitches to the octave plus one mutaghayyir
octave and a 2nd melody range
2nd and 4th prominent intervals

Form

$\bar{a}q\bar{a}z = d^5$, sh$\bar{a}$hed = c^5 mutaghayyir = $a^{\flat 4}$, finalis and $\bar{i}$st = g^4
important pitches: d^5, c^5, g^4, $b^{\flat 4}$, f^4
four sections: AAAB
2/4 meter, Section A; 6/8 meter, Section B
standardized for$\bar{u}$d
descending pitch level progression for Section A, alternation of
  levels for Section B

Patterns

six basic melodic pattern
A-1[a] as the initiating and most important pattern
patterns are composed from IM pitches and CM pitches for Section A
melodic patterns in B are based on those in A
rhythmically repetitious
shalal is the most common ornament
highly ornamented with a variety of ornaments
bourdon a 4th below melody line and used consistently throughout piece
composition by means of repetition, variation, ornamentation, bourdon
pattern succession rules used for construction and improvisation

<div align="center">

Gūsfand-ū-Khān

Sound Material

</div>

Consistency of Pitch. Pitches are generally stable, with consistency decreasing with rapidity of execution. Again, the pitches of ornamentation are less precise than the melody pitches. Pitches, especially high pitches, are sometimes approached from slightly below the pitch. The most stable pitches are f^5, c^5, d^5, and $b^{\flat 4}$. The pitch $e^{\flat 5}$ is often flatter than the $e^{\flat 5}$ pitch line and appears as a short portamento in such patterns as 1^c: c^5-d^5-$e^{\flat 5}$-f^5.

Number of Pitches: 9

Number of Pitches within the Octave: 7

Pitch Range: f^4 to g^5

Scale:

Intervals. Motion is primarily stepwise and secondarily by a leap of a descending 4th. Occasionally, a descending 3rd or 5th appears. The drone is at a 4th below the melody line. Several intervals of a 4th appear as a part of a repeated pattern, 4^d:
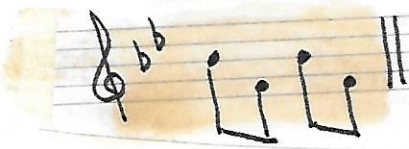
Partial Display. The tone quality is complex, with a partial display of 8 partials throughout the piece.

Amplitude.   Section, A, the introduction, is at one continuous volume level.   The iniatory material of Sections B have loudness peaks at one level, with variations of up to 18 decibals lower due to more time allowance for sound decay.   At the beginning of each section, pattern 2^a is accentuated.   The forūd is at a different volume level, and each successive forūd is at a softer level than the previous one. The two levels of dynamics may be described as loud and medium, with a decrease in volume at the end of the forūd.

Sound-Silence Relationship.   Sound is continuous with no pauses between sections and with a similar density to "Zard-i Malījih" at 16 pitches per second.

Basic Structure

Mode.   Form 1:
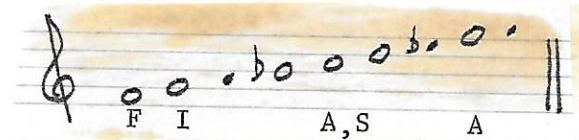
Section A begins with an ornamented c^5.   For all other sections, f^5 is the āqāz.   The pitch f^4 concludes the first and last two sections, while g^4 concludes the second and third.   The pitch c^5 is the pivot pitch between the upper and lower tetrachords and between the initiating melodic phrase and the cadential phrase in all B sections.   The initiating melodic phrase uses c^5 as its main reference pitch, and this pitch is incorporated in all melodic patterns.   The pitches $b^{\flat 4}$ and d^5 are also used frequently, with $b^{\flat 4}$ (and f^4) initiating and outlining the forūd phrase.   All pitches are used in the melodic line.

Form 2:

The pitch c^5 is the most important pitch; then the initiating and
concluding pitches, f^5 and f^4; followed by $b^{\flat 4}$ and d^5 as important
melodic pitches around c^5, with d^5 as the lowest pitch of the g^5-d^5
tetrachord and $b^{\flat 4}$ as the initiator of the forūd phrase and the $b^{\flat 4}$-f^4
tetrachord; g^4 as ist of two sections; and g^5, $e^{\flat 5}$, and then a^4 as less
prominent pitches.

Form 3:
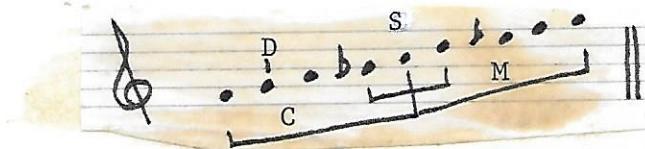
M = melodic phrase, C = cadential phrase

Shāhed is the pivot pitch between these two phrases in each section
and $b^{\flat 4}$ and d^5 are important secondary pitches:

m. 39-40

Drone pitch is g^4. The pitches a^4 to g^5 all function as ornamental
as well as melodic pitches.

Form 4:

87
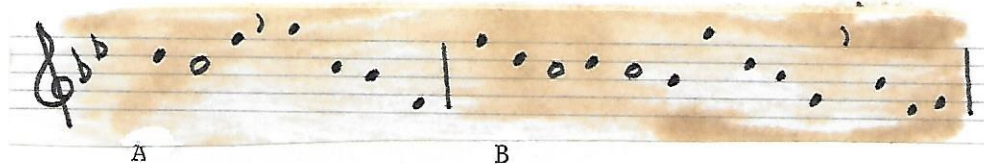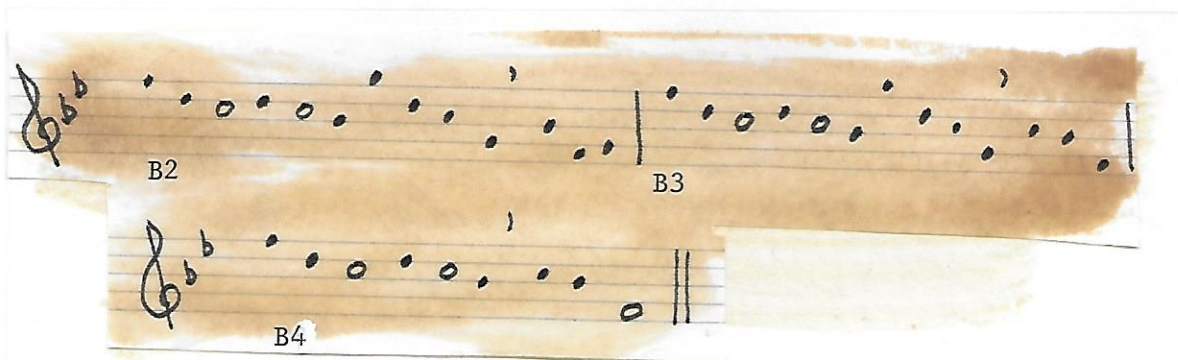
There are two basic tetrachords, or patterns involving the interval of a 4th: f^5-c^5 and b^b4-f^4 (Patterns 2^a and 4^b):
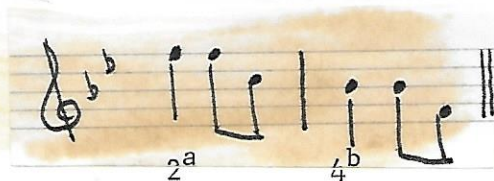
Others that are used are g^5-d^5 and c^5-g^4 (Patterns 2^d and 4^e):
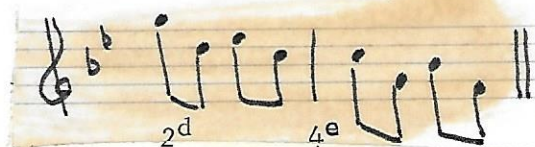
Modal organization within each section follows the f^5-c^5 tetrachord, termed melodic phrase, and then concludes on b^b4-f^4 tetrachord, termed cadential phrase. Section A follows this pattern strictly, using c^5 as the pivot pitch between the two phrases. Sections B1 and B2 include a brief excursion to the g^5-d^5 and c^5-g^4 tetrachords and conclude on g^4 in the cadential phrase, while Sections B3 and B4 conclude on f^4.

Form. There are five sections, the first of which is an introduction: ABBBB. The number of measures for each is as follows: A = 19, B1 = 29, B2 = 32, B3 = 33, B4 = 32 with total = 145. The B sections are similar to one another, with the major exception that B1 and B2 conclude on g^4, and B3 and B4 conclude on f^4. Sections A and B operate on the

same modal structure but have a different melodic contour and patterns.

Melodic Contour. Melodic patterns in Section A are ascending, with descending ornamentation on c^5. Essentially, however, a level contour is maintained on c^5 until the forūd, which has an undulating contour extending from c^5 to f^4. The level contour in the B sections still maintains itself on c^5 but has considerable play between the pitches c^5, d^5, $e^{\flat 5}$, and f^5. Use is made of both ascending, descending, and combination patterns:
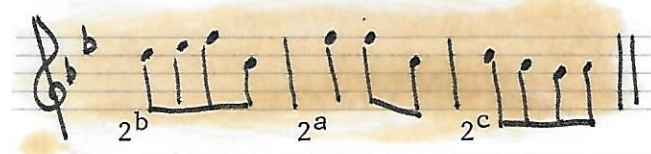
Initially, however, and modally the contour is a descending one both in the melody and the forūd phrases. Concluding sections of forūds of Sections B3 and B4 have the same contour as the Section A forūd (see paragraph on forūd). The range of melody is an octave and a step. The melodic patterns usually fall within the interval of a 4th but occasionally are within a 5th (2^d, 4^a, 4^c) or a 2nd (3^a, 3^b).

Rhythmic Character. Meter is duple, with simple and repetitious patterns, the most predominant being four eighth notes to a measure. Ornamental rhythms are much more varied than the melodic line rhythms.

Phrase Structure. Within the major sections (ABBBB) are two major subsections, the melodic and the cadential. For example, in Section B1 the cadential subsection begins at measure 40. In the melodic subsection there is no strong feeling of grouping together of the patterns, although patterns do come together in two-measure groups consisting of initiating and complementary measure (e.g., m. 20-21,

24-25). In the forūd of A measures 14-19 are three distinct phrases

separated by means of a slight pause at beginning and end, rubato,

and portamento on ornaments (also in B3 and B4):

m. 18-19
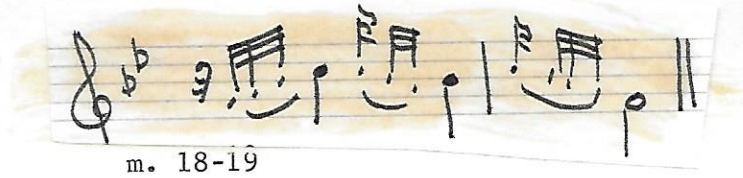
Forūd. The forūds vary in length from 6-15 measures: FA = 6,

FB1 = 10, FB2 = 14, FB3 = 15, FB4 = 14. Pattern 4^a, or concluding

forūd pattern, is introduced in A and appears in B3 and B4. In Sections

B, the forūd subsection begins when the b^b4-f^4 tetrachord is intro-

duced (in B1 at m. 40) and focuses on that tetrachord, starting on b^{b4}

and concluding on g^4 or f^4. Sections B3 and B4 use these patterns,

concluding with 4^a. Pattern 4^a as described in the paragraph on

phrase structure is set off as a distinct phrase and indicates a

definite conclusion rather than preparation towards conclusion.

Measure 40-48 (cadential phrase), for example, are a continuation of

the melodic phrase style and come to a very temporary rest on measure 48

on g^4 (īst).

Patterns

Melodic Patterns. Patterns divided according to section are:

Section A   Pattern 1
Section B   Patterns 2, 3, 4

Within B, the melodic phrase uses a two-measure grouping of high to low

patterns; that is, Patterns 2 and 3 will always come together in an

initiatory-complementary sequence:
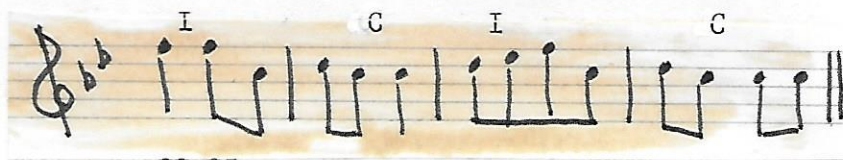
m. 22-25

The <u>cadential phrases</u> use patterns based on the initiatory patterns of the melodic phrase. For example, 4^b and 4^d are based on 2^a, 4^f on 2^b, and 4^e on 2^d:
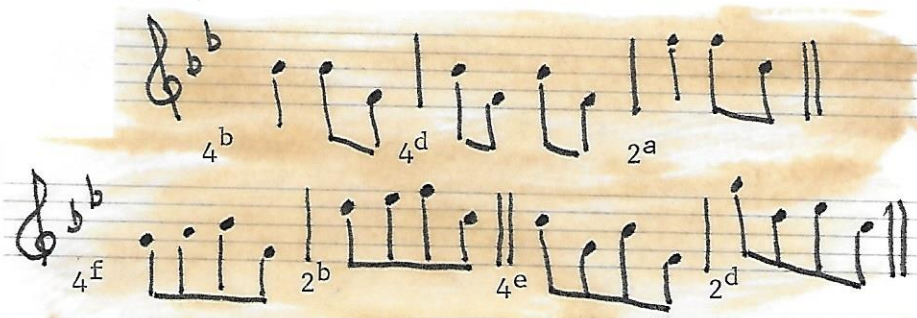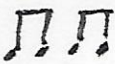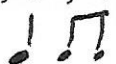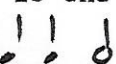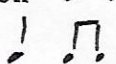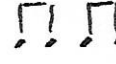
Similarity between 1^c and 2^b, and 1^b as an inversion of 2^a can also be seen:

Grouped according to ambitus, the patterns are as follows:

1^b, 2^a, 2^b, 4^b, 4^c, 4^d, 4^f	4th
2^d, 2^b, 4^a, 4^e	5th
2^c, 4^g	3rd
3^a, 3^b	2nd

The most common ambitus for both the initiatory melodic patterns and the cadential patterns is a 4th, f^5-c^5 and b^b4-f^4, respectively. The complementary patterns 3^a and 3^b are almost identical and are based on a d^5 progression to c^5, an ambitus of a 2nd. The pattern 3^b is the most commonly used pattern for the complementary figures.

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Rhythmic Patterns. There are four simple rhythmic patterns, the most common of which is ♫♫ (occurring 76 times), which is used with the melodic patterns 1^c, 2^b, 2^c, 2^d, 3^b, 4^d, 4^e, and 4^f. The next most common (occurring 36 times), ♪♫ is used with 2^a, 4^b, 4^c, and 4^g. The pattern ♫♪ is used with 1^b, 3^a, and 4^a, while ♪♪ is used only in Section A and is the beginning rhythmic pattern for the piece. Pattern 4^a, on ♪♪ 𝅗𝅥 , concludes the piece on a half note. The pattern ♪ ♪♪ introduces the melodic and cadential phrases and thus gives the initiating pitches emphasis. The pattern ♫♪♫ carries the main body and gives "Gūsfand-ū-Khan" an active, perpetual-motion rhythmic character.

Ornaments. In terms of the description given for ornaments in the previous example, "Gūsfand-ū-Khān" has patterns for takyih (Pattern 1, 2 times), mordent (Pattern 3, 12 times), trill (Pattern 6, 23 times), and turn (80 times). The following category will be added :

Run   (13 times)   Pattern 8

The turn appears 80 times during the piece and is the most commonly used ornament. Of the six varieties, the most common are the following:

The rhythm of the ornaments, unlike that of the basic melody, is varied. Each of the ornamental types includes pitch and rhythmic variation and many times a particular pattern is varied within itself (e.g., three version of 4^a in m. 14-19).

Ornamentation appears throughout, with the exception of four

melodic patterns (2^b, 4^d, 4^e, 4^f) and is used to create a continuum of sound and to emphasize important pitches. Particularly in pattern 4^a are cadential pitches emphasized, smoothly connected, and phrased by ornamentation. Ornamentation is more elaborate and free in pattern 4^a than in all other patterns. Again, as with "Zard-i Malijih", ornaments shape the character of the piece. In its connecting, active function, the ornaments blend with the melody; for example:

Ornaments as emphasizing pitches appear on the f^5 of 2^a and the $b^{\flat}4$ of 4^b, which are both initiating patterns of two major phrases:
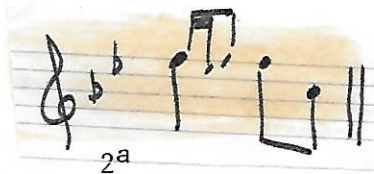
Most of the ornaments begin directly on a beat. Exceptions are the following ornament in Section A:
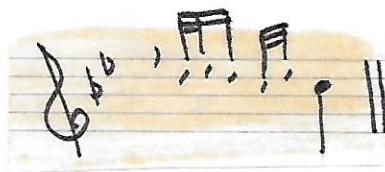
and ornaments in 4^a, which begin just after a beat and continue into the melody pitch.

Ornaments corresponding to melodic patterns are as follows:

turn 1^a, 1^b, 1^c, 2^c, 3^a, 3^b, 4^a, 4^b

trill 2^a, 4^b, 4^c, 4^g

mordent 2^a, 2^d

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run 4^a

no ornaments 2^b, 4^d, 4^e, 4^f

The initiatory pattern 2^a with a complementary pattern appears twice in a row, the first time with a mordent, the second time with a trill. Pattern 2^d, which is a similar pattern used in a similar manner, has only the mordent. Pattern 4^b also uses a possibility of a trill or turn in the following common order in the forud: turn-trill-turn.

The initiatory patterns use trill, mordent, and turn, while the complementary patterns uniformly use the same turn pattern. Pattern 2^c also uses that pattern and is the only initiatory pattern that does not begin on f^5 or g^5. The cadential patterns use trills, turns, and combinations, as well as runs (4^a). The characteristic ornamental patterns for melodic and cadential patterns is the following:

      melodic   cadential

Distinction between ornament and melodic line is a matter, often, of rhythmic emphasis (m. 21), central placement (m. 21, d^5 between $e^{\flat 5}$ and c^5) or peripheral placement (m. 21 d^5 at beginning, c^5 at end), and duration (m. 21, quarter note on c^5):

           m. 21

The movement itself is the process of connection between the two main pitches themselves.

Drone. Doubling of melodic line does not appear until Sections B and is not used as much as in "Zard-i Malījih". Drone pitch is g^4, which is not always a 4th below the melody line but may be at an interval of a 3rd progressing to a 4th: . Occasionally other pitches, such as $b^{\flat}4$ or c^5 are slightly held over while another pitch is sounding. This occurs when the melodic pattern involves large intervallic leaps:
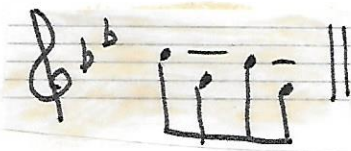
Drone usually occurs on the last or last two eighth notes of the complementary pattern 3^b and in pattern 2^c. Pattern 3^b has these possibilities for drone placement:

In the last case the g^4 is very strong, sometimes louder than the melody note. Drone occurs for several measures in a row when the pattern 2^c-3^b occurs (e.g., 25-29). In all four sections of B drone usually occurs in the same measures:

B1	6-9, 12, 14, 16-20	
B2	6-7, 12, 14-18	
B3	6,	17-18
B4	8-12,	16, 18

The occurrence of the 2^c-3^b pattern corresponds roughtly to these same measures:

B1	7-10,	17-20
B2	7-8,	15-20
B3	7-10,	17-18
B4	9-12	

The pattern 2^c-3^b is as follows:

Drone in this piece gives rhythmic accentuation to the last half or full beat of the measures in which it appears, especially to the moving eighth-note patterns of the 2^c-3^b sequence.

Compositional Devices. The basic structure of "Gūsfand-ū-Khān" is ABBBB form, 2/4 time, sound material, mode, melodic phrase and cadential phrase within a section, patterns based on a tetrachord, and simple rhythm. Compositional devices include the following:

1. Initiating and complementary patterns in interlocking sequences. In the melodic phrase of the B sections, there are four initiatory patterns and two complementary patterns. The two complementary patterns are identical except for the rhythm ( ). Always, an initiatory pattern is followed by a complementary pattern. Complementary pattern 3^a follows initiatory pattern 2^a, a sequence that occurs twice at the beginning of each section:
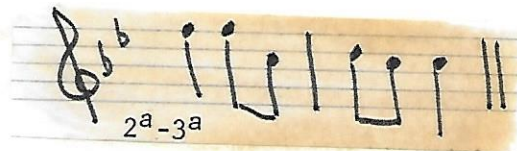
Pattern 3^b is used for the rest of the section. As has been mentioned previously, the initiatory 2^a, 2^b, and 2^d follow a tetrachordal pattern, whereas 2^c centers around c^5, as do the complementary patterns. Pitch sequence by initiatory-complementary grouping in the four B sections are commonly as follows:

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f^5-c^5, f^5-c^5, f^5-c^5, c^5-c^5, c^5-c^5, g^5-c^5, g^5-c^5, f^5-c^5, c^5-c^5

2. Repetition and Variation. All but one melodic pattern is repeated several times. Complete sections are repeated (B1, B2, B3, B4). Each phrase (melodic and cadential) has a characteristic ornament that is repeated throughout. Rhythmic patterns are limited to a few and are repeated many times.

Many melodic patterns are actually variations of a previously introduced pattern, for example, 4^b is a variation of 2^a:

A variety of trills is used with 4^b. Minor variations of pitch or rhythm occur in repeated patterns, such as the ornamentation of 4^a or the presence or absence of drone.

3. Ornamentation and Drone. These two devices give variation, accentuation, motion, and sound complexity to the sequences of the basic patterns.

Pattern-Succession Rules. Sections B1, B2, B3, and B4 are almost exactly the same sequence. The common sequence among the four sections is as follows (underline indicates repeat):

$$\underline{2^a3^a}/\underline{2^b3^b}/\underline{2^c3b}/\underline{2^d3^b}/2^b3^b//4^b4^c4^f4^d4^b4^c4^c4^e4g \text{ or } 4^c\underset{M}{\underline{4^a}} \text{ or } 4^f$$

$$4^b4^c\underset{L}{\underline{4^a}}$$

(S = short ending; M = medium ending; L = long ending)

Variations in each section are:

B1 and B2   M: $\underline{2^c 3^b}$ before cadential phrase ($2^c 3^b$ is usually before cadential but does not appear in B4)

C: 4^d is repeated

B3   M: $2^c 3^b$ before cadential

C: long ending with 4^a

B4   M: $2^b 3^a$ transition between $2^a 3^a$ and $2^b 3^b$

C: medium ending with 4^a

Essentially the compositional techniques involve exact section repetition. A particular pattern, such as $2^c 3^b$ and 4^d, may be repeated or not. The only true pattern variation in the melodic phrase is the insertion of $2^b 3^a$ in B4 and the omission of $2^c 3^b$ (end of melodic pattern subsection, B4). Cadential pattern subsection, although also in a set sequence, has variation in length, or number of patterns and in ending on the ist (g^4) or on the more complete 4^a ending. There is little pattern substitution or extension. The patterns in the cadential section have more possibilities of variation than those in the melodic section. Patterns 2^a and 2^d are set for the melodic section, with 2^b and 2^c varying by repetition or omission. Cadential section sequence can be lengthened by appending additional patterns. This can be done following some common sequences, for example, $4^b 4^c 4^f$ or $4^b 4^c 4^e 4^c 4^f$.

Summary

Sound Material

consistency of pitch
complex quality, dense, continuous sound
7 pitches to the octave
octave and a 2nd melody range

2nd and 4th prominent intervals

Form

$\overline{aq}\overline{az}$ = f^5 and c^5, sh$\overline{a}$hed = c^5, $\overline{I}$st = g^4, finalis = f^4, no mutaghayyir
important pitch is c^5
two tetrachords basis of mode and patterns: f^5-c^5 (melodic) and
  $b^{\flat 4}$-f^4 (cadential)
form is ABBBB
2/4 meter, simple repetitious rhythm
for$\overline{u}$d similar to melodic section, with additional unmetered pattern
each section divided into melodic and cadential phrases
Section A contour, level; B, descending

Patterns

four basic melodic patterns
melodic phrase consists of two-measure grouping of initiatory-complemen-
  tary patterns
initiatory pattern based on tetrachord, complementary based on sh$\overline{a}$hed
patterns fall within ambitus of 4th
turn and trill the most common ornaments
melodic and cadential phrases each have their own most characteristic
  ornament
drone primarily used for **accenting** last beat
composition through repetition, variation, ornamentation, drone
all B sections follow almost identical pattern succession

Shutur Zang

Sound Material

Consistency of Pitch. Pitches appear to be less stable than in previous examples, possibly because of the continuous drone.

Number of Pitches: 9

Number of Pitches within the Octave: 8 (7 + mutaghayyir)

Pitch Range: f^4 to f^5

Scale:

Intervals. The most characteristic melodic interval is the 4th. Other intervals used are the 2nd and the 5th.

Partial Display. See "Gūsfand-ū-Khān".

Amplitude. Metric sections maintain one volume level, with A1 and A3 allowing for 12 decibals variation and A2 allowing 6 decibals. During the forūds, amplitude fluctuates 24 decibals, with rubato and phrase groupings allowing for more sound decay. The first forūd begins each phrase at one volume level and gradually softens, while the second forūd tends to increase and then decrease volume during a phrase: < >.

Sound-Silence Relationship. Sound is continuous, even in the phrased forūd sections. Pitches are held through to the next phrase rather than terminated. Density is 1 1/2 beats per second and 9 pitches per second.

Mode. Form 1:
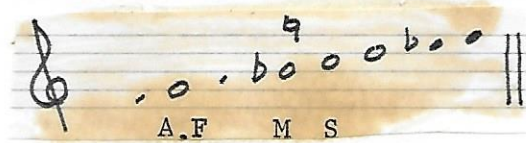
Each section of "Shutur Zang" begins on g^4, and the piece ends on g^4. The pitch c^5 as the shāhed is the melodic focus for most patterns and the prime focal point for the forūd. The mutaghayyir is b^4 natural, appearing in both forūds.

Form 2:
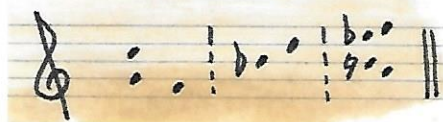
The pitches c^5 and g^4 provide the structure of "Shutur Zang", which comes out of the initiating g^4-c^5 melodic pattern. Drone on f^4 is a continuous part of the sound quality. The pitch g^4 initiates every measure in the metric section and c^5 is the shāhed. The pitches b^4 and d^5 are important melodic pitches used to emphasize and ornament c^5. Other pitches are used rarely.

Form 3:
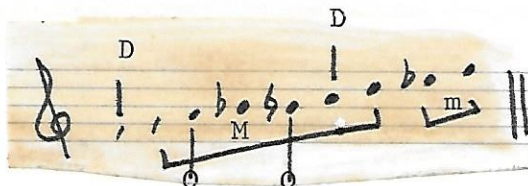
Melodic pitches are g^4, a^4, $b^{\flat 4}$, c^5, d^5, $e^{\flat 5}$, and f^5, but $e^{\flat 5}$ and f^5 are only used for one short passage in the forūd. The pitches a^4 and b^4 are primarily for ornaments, while pitches used for drone are f^4 and c^5.

Form 4:
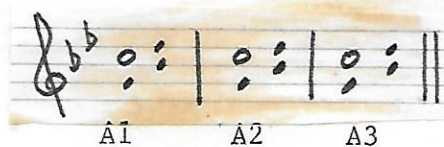
$\hat{A1}$ $\hat{A2}$ $A3$

Sections A1, A2, and A3 focus around the tetrachord g^4-c^5. Forūds focus exclusively on elaborate ornamentation and melodic configuration around c^5, then descend to $b^{\flat 4}$ and a^4 as a transition to g^4 and the metric section.

Form. The structure is three similar sections, A1, A2, and A3. Sections A1 and A2 conclude with nonmetric forūds. The measure numbers are as follows: A1 = 24, A2 = 22, A3 = 16 for a total of 62 measures (forūd not included as there are no measures). These sections consist of a definite structure with certain interchangeable or extending patterns. The forūds also follow a certain structure (see forūd).

Melodic Contour. The melodic material for the entire piece is generated in the first four bars. The g^4-c^5 tetrachord is the structure for the piece. In the forūd sections pitch level is at c^5, with an extension to $e^{\flat 5}$ and f^5:
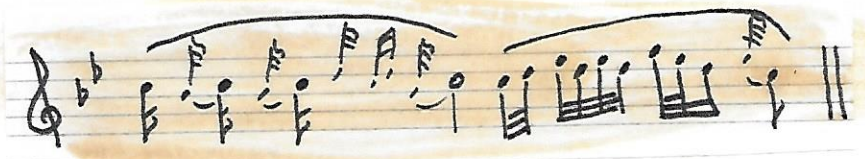
The range of melody is seven pitches (one step less than an octave). The melodic patterns have an ambitus either of a 5th or a 4th. The forūd section has the largest melodic range, from a^4 to f^5 (6th), while the metric section stays between g^4 and d^5 (5th), with drone on f^4.

Rhythmic Character. The rhythm is both metric and nonmetric. The metric section is in 2/4 meter. The nonmetric section is used for the forūd and makes use of melodic extension, improvisation, and ornamentation and is much more complex rhythmically than the metric rhythms.

Phrase Structure. Sections A1 and A2 are divided into one metric and one nonmetric subsection, the nonmetric subsection being the forūd. The metric section is a succession of individual motifs. The forūd is grouped into phrases, with slight pauses or held pitches setting short phrases apart. Ornaments and small motifs are phrased with emphasized melody pitches by means of rapid movement, and groups of these are phrased together as part of one figuration around c^5, for example. Grouping is also by steps of the pitch level progression $(c^5\text{-}b^{\flat 4}\text{-}a^4)$.

Forūd. The following are the melodic lines of the two nonmetric forūds without ornaments (A3 concludes with a one-measure metric forūd):

The basic forūd pattern that is found in A1 and A2 is outlined below and includes Pattern 1 (P1), an ascending sequence with return to c^5 with small forūd and Pattern 2 (P2), a shorter version of the complete progression c^5-ascent-descent to g^4:

The a^4 is the last pitch of the forūd pattern, which leads into g^4 on the downbeat of the metric section. Throughout, c^5 is the pitch of orientation. It is ornamented and then held and is used as a focal point for structural and improvisational movement. Section A2 forūd is an elongated version of the A1 forūd. The A2 forūd extends Pattern 1 by including f^5 in its melodic range. The A2 forūd repeats Pattern 2, although the first version emphasizes $b^{\flat 4}$ more than does the second version, which is a short conclusion reviewing the basic forūd modal pattern of c^5-ascent-descent to g^4. The forūd for A3 is one measure, metric, and is a fast triplet pattern moving from $b^{\flat 4}$ down to g^4:
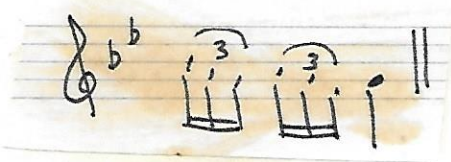
Patterns

Melodic Patterns. There are four basic melodic patterns, all of which appear in the first four measures of the piece:
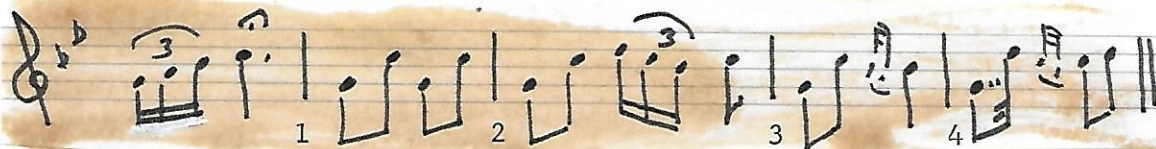
An introductory pattern appears before the downbeat of the first metric measure and is similar to 1^b. Pattern 1 is a g^4-c^5 tetrachord, Pattern 2 begins with g^4-c^5 tetrachord and ornaments c^5, Pattern 3 ornaments $b^{\flat 4}$, and Pattern 4 begins with a 5th and resolves on c^5 or d^5 or eighth notes c^5-d^5. Thus, all the melodic patterns stay between g^4 and d^5. Pattern 1 of the forūd is the only place in which $e^{\flat 5}$ and f^5 are introduced (see forūd for explanation of forūd Patterns 1 and 2).

The patterns follow each other in a generally similar sequence, which is not based on initiatory-complementary sequence pattern but on an alternation of c^5 with $b^{\flat 4}$ and d^5 (see above). The shāhed is very prominent in this piece, as indicated by the metric and nonmetric melodic patterns.

Rhythmic Patterns. Rhythm is not quite so simple as in the previous two pieces. Each melodic pattern has a different rhythmic configuration. The eight rhythmic patterns include simple, even division:

dotted rhythms:
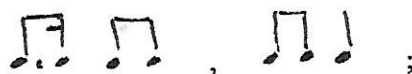
and triplets:

There are about an equal number of patterns that end on a quarter note and on an eighth note.

Rhythmic patterns in the forūd include very short, sharp ornaments and rapidly executed motifs and phrases as well as a general rhythmic division into short-long or nonstress and stress. The ornaments, for example, are not stressed, while the pitches they ornament are stressed. Certain other pitches, such as c^5 or $b^{\flat 4}$ are

held, indicating a third level of importance. Rhythmic representations for these approximate rhythms are <u>nonstress</u> $\begin{smallmatrix}\end{smallmatrix}$, stress $\begin{smallmatrix}\end{smallmatrix}$, and held $\begin{smallmatrix}\end{smallmatrix}$, $\begin{smallmatrix}\end{smallmatrix}$, $\begin{smallmatrix}\end{smallmatrix}$. So the rhythmic patterns, rather than being divided into exact durations, fall into nonstress, stress, and held categories. Phrases sometimes begin with stress, sometimes with nonstress, but throughout there is alternation of stress with nonstress, nonstress with held, or stress with held.

 Ornaments. The most common ornament is the shalāl (37 times). Others include trill, turn, and takyih. The metric sections use shalāl exclusively. These appear in melodic patterns 3, 4^a, and 4^c on the second beat. The triplet figures may be considered ornamental in nature also (Pattern 2^a). These ornaments emphasize the pitch on the second beat of each pattern:

The ornaments are found only in those patterns that descend one step between the pitch on the last eighth of the first and the first eighth of the second beat, perhaps acting as transitional material:

Ornamentation in the metric section is limited, with the emphasis more on heavy rhythmic stress on eighth and quarter notes than on ornateness.

 The ornaments in the forūd are more varied and include takyih and shalāl and combinations, trill and turn. The b^b4-c^5 trill

introduces the descending forūd pattern (c^5-d^5-$b\flat^4$-a^4):

and the turn concludes both forūds:

Ornaments, especially the takyih are performed very rapidly and even snapped into the stressed pitch. Ornaments become a source of melodic and rhythmic movement as well as a means of bringing out important pitches. The focus in the forūd is not on melodic patterns per se but on improvisation around a level progression, giving the ornaments potentially more rhythmic and melodic importance. On the initial c^5, for example, the c^5 is actually held, while a patterned series of ornaments ($b\flat^4$, c^5, d^5) provides the entire melodic and rhythmic movement:
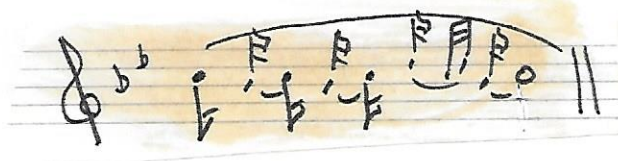
Basically, however, short ornaments are still used primarily for emphasis.

Drone. Drone is primarily a continuous f^4 throughout the piece, including a very faint f^4 in the forūd. Sections A1 and A2 include a change to c^5 beginning on the ninth measure (counting from Pattern 1[a] in Section A2). In A1, c^5 occurs from measure 9-11 and in A2 from 9-13.

The f^4 comes in both times to overlap (m. 11 in A1 and A2). The concluding melodic pattern in both cases is Pattern 3. The repetition of 1^a-2^a in A2 may account for the two extra measures of drone.

The drone f^4 with the melody g^4, both present in every measure (except as noted), creates a sound continuum of a major 2nd, which gives "Shutur Zang" its characteristic sound quality:

The shift to c^5 after eight bars provides a short release from this sound, which changes to an open 4th. The simultaneous sound of c^5 and f^4 together with g^4 in A2, m. 11-13, retains this open 4th and 5th sound. Generally the same melodic patterns are involved each time (1^a-2^a-3). As "Shutur Zang" means "camel bell", the g^4-c^5 tetrachord melodic pattern and the continuous major 2nd may be a programmatic imitation of the camel walk and bell sound.

Compositional Devices. The basic structure is mode, patterns based on g^4-c^5 tetrachord, metric and nonmetric (forūd) rhythm, and major 2nd drone. Composition includes these devices:

1. Repetition. Patterns are used several times through the piece, sometimes repeated by themselves or in a two-measure sequence. Repetition of the piece itself, including forūd, provides a means of extension (A1, A2, A3).

2. Variation. Each section is not an exact repetition but is varied by varying the sequence of patterns. The two forūds are variations of each other through extension, abbreviation, and

ornamentation:

extension   abbreviation   ornamentation
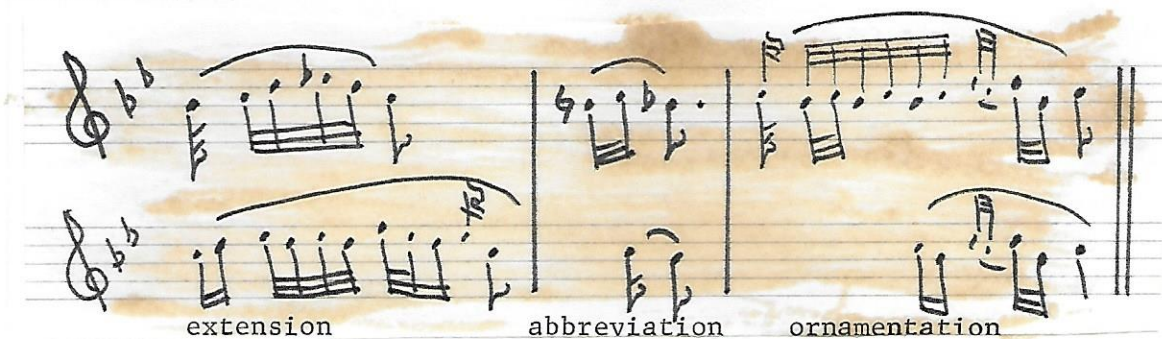
3. Extension. See Repetition and Variation.

4. Ornamentation. Ornaments are used as a means of bringing
out important pitches in the metric section and in the forūd section.
In the forūd section they are also used to decorate an important sus-
tained pitch, to provide density of sound movement, and to extend the
time value of a pitch without actually holding that pitch. In both
metric and forūd sections transitions from one pitch to another are
made by ornaments, and in the forūd the concluding pitch is preceded
by a special ornament with mutaghayyir.

5. Improvisation. Improvisation includes all the preceding
elements and also the patterning and variation of the melodic patterns
used in this piece. Improvisation requires knowledge of the basic
structure of "Shutur Zang" and the amount of variation permissible
under the constraints of that structure. The forūd section is performed
and varied according to commonly practiced means of ornamentation,
melodic motifs and phrases, and rhythmic phrases in common practice
among the performers in the kamānche tradition in Gilan. Such motifs
in the forūd section are, for example:

Pattern-Succession Rules. Sections A1, A2, and A3 follow a very
similar sequence of patterns. The major difference among them is in
length, A3 having the shortest metric section and lacking a nonmetric
forūd. Sections A1 and A2 are of approximately the same length. The
following is the pattern order (metric) in all three versions:

A1 $1^b/1^a2^a34^a34^b4^c1^a2^a2^a34^a3\underline{1}^b2^a1^a34^a4^a4^a4^c4^b4^c3\underline{1}^b$ forūd

A2 $1^a2^b34^c34^b4^a1^a2^a2^a34^c3$ $4^b4^a4^a3\underline{1}^b$ forūd
                    $\underline{3}$ 1^a

A3 $1^c1^a34^c34^b4^c1^b2^a$ 34^a3 $4^b4^c\underline{3}$ forūd
                    $\underline{3}$

The differences include use of different versions of a similar pattern
(2^a-2^b, 4^a-4^b-4^c, 1^a-1^b-1^c), leaving out a pattern (in A1 leaving out
3 after 4^c) or addint a pattern (A2, adding 1^a after 2^a), and leaving
out or putting in a sequence of patterns (A1, $1^b2^a1^a34^a4^a$ insert).
A composite of the most common sequences from A1, A2, and A3 is as
follows:

$1^a2^a34^c34^b4^c31^a2^a2^a34^a34^c4^b4^c31^b$

In notation:

+ Forūd

The sequence 1-2-3-4 occurs at least twice in each section. The subtype (a,b,c) is used for variation, or a particular pattern may be repeated ($1^a\underline{2^a2^a}34^a$). Pattern 3, in addition to its appearance in the basic sequence, is used to extend that sequence to 1-2-3-4-$\underline{3-4}$ and often appears at the end of either of these two sequences and is always the penultimate pattern of a section or the piece itself (note underline in pattern orders). Pattern 1^b is always preceded by Pattern 3. The nonforūdal concluding figure 1^b does not appear in the last version but a final forūd pattern is substituted. It does, however, serve as an introduction to the first measure of A1.

Some tentative rules of composition are as follows:

a. 1^a usually initiates entire sections and usually follows 4

b. 2 follows only 1

c. 3 may follow 1, 2, or 4 but is not repeated

d. 4 usually follows itself or 3

e. 1^b follows only 3

Composition includes variation of subtypes, repetition of patterns, repetition of sequence 1-2-3-4, adding an additional 3-4, and inserting 3 before 1^b. More examples need to be studied in order to pinpoint further actual possibilities and constraints for performance.

Summary

Sound Material

4th the most important interval
continuous sound
same level loudness in metric sections, fluctuating in forūd

Form

āqāz = g^4, shāhed = c^5, mutaghayyir = b^4, finalis = g^4
important pitches: c^5, g^4, $b\flat^4$, d^5
drone pitches: f^4 and c^5, ornament pitches: a^4 and $b\natural^4$
focus on tetrachord g^4-c^5
form: AAA, 2/4 meter
focus in forūds on c^5
nonmetric forūd for A1, A2
level progression in forūd c^5-d^5-c^5-$b\flat^4$-a^4
forūd grouped into individual phrases
improvisation of melodic and ornamental elements in forūd

Patterns

four basic melodic patterns in metric section, appear in order of 1-2-3-
  4 as common sequences in all sections
patterns have ambitus of 5th or 4th
different rhythmic pattern for each subtype of melodic pattern
use of simple rhythmic divisions plus dotted rhythm, and triplets
forūd rhythm based on nonstress, stress, and held (approximate lengths)
shalāl more common ornament
drone continuous, forming 2nd with melody pitch (f^4-g^4)
repetition, variation, extension, ornamentation, improvisation used as
  compositional devices

Shirifshāhī

Sound Material

Consistency of Pitch. Pitches are not so consistently stable as those in the other three pieces. The $e^{\flat 5}$, particularly, does not occur at a consistent pitch. The $a^{\flat 4}$ is sometimes as much as 50 cents higher than the $a^{\flat 4}$ line. Frequent use is made of portamento:

The second example comes at the end of a phrase. Portamento, especially in trills, is a stylistic characteristic of "Shirifshāhī".

Number of Pitches: 12

Number of Pitches within the Octave: 9 (7 + 2 mutaghayyir)

Pitch Range: f^4 to a^5

Scale:

Intervals. Melodic motion is almost entirely stepwise. Thirds occur occasionally, and especially at the end of an important phrase:
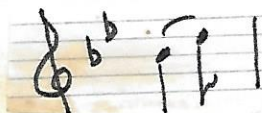
A 5th occurs as a melodic drone, while a 4th is used mainly in one melodic pattern:

5th   4th

Drone is a 5th under the melodic pitch when it occurs.

Partial Display. Spectral varies from 7 to 10 partials.

Amplitude. Volume level is different here from in the other pieces, as use is made of phrasing by dynamics. Some of the characteristics are:

a. rapid rising time and decay of sound;

b. volume varies a total of 30 decibals through the piece according to accents, held pitches, emphasized sections, and variation within phrases (see dynamic markings on transcription);

c. beginning of each section is emphasized by portando or by more forceful bowing;

d. phrases begin forte and decrease in volume. Sections begin forte and dimuendo towards the end. The dynamic structure of A2 is as follows:

e. climaxes in the piece occur at the beginning of A2 and A3, where the opening phrase is executed very forcefully. Forud sections are on a softer level than initiatory material.

Sound-Silence Relationship. "Shirifshāhī" is phrased dynamically and rhythmically, with holds and pauses. There are definite but short pauses between phrases and between certain pitches:

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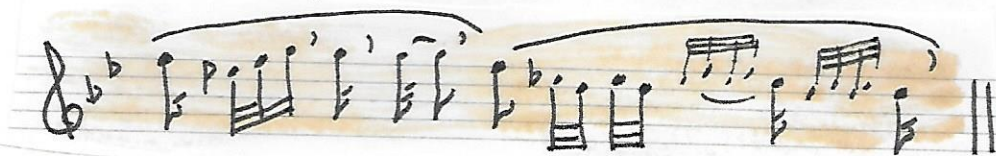
a_1

For the most part, however, within phrases and frequently between phrases there is no break in sound. Pulses are approximately one per second and pitches are about 9 per second. Both "Shutur Zang" and "Shirifshāhī" are slower than "Zard-i Malījih" and "Gūsfand-ū-Khān".

<center>Basic Structure</center>

<u>Mode</u>. Form 1:
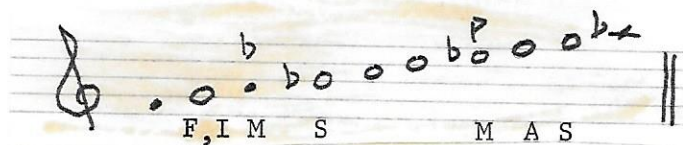
Āqāz is f^5, which initiates each section and many major phrases within each section. Finalis and īst of each section are g^4. Within sections, c^5 and d^5 are used to conclude important phrase groups. Mutaghayyir is $a^{\flat 4}$ and $e^{\flat 5}$, with $a^{\flat 4}$ used in the forūd. There is no obvious main shāhed as there was in "Shutur Zang". Instead, for each level, there is a shāhed. For the high phrases, shāhed is g^5, and for the low phrases it is $b^{\flat 4}$. The pitch c^5 is also an important melodic pitch as transition between the high and low phrases.

<u>Form 2</u>:
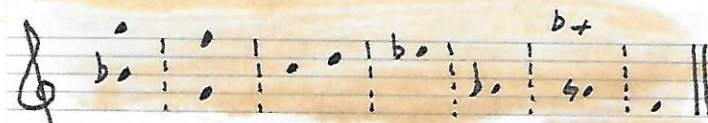
The pitches g^5 and $b^{\flat 4}$ are important melodic references, f^5 and g^4 are

basic structure pitches, c^5 is a transition pitch, d^5 and $e\flat(\natural)^5$ are melodic pitches, $a\flat^4$ is a forūd pitch, and $a\flat^5$, a^4, and f^4 are subsidiary pitches. The pitch $a\flat^5$ functions as the owj, or climax.

Form 3:
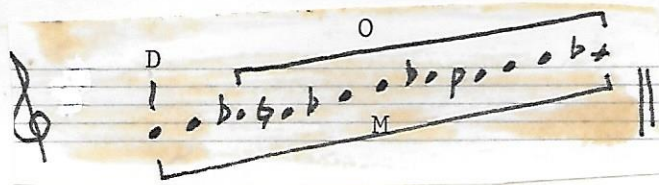
All pitches are used for the melodic line, and all but two are also used as ornamental pitches. Pitch f^4 mainly functions as the drone.

Form 4. Based on Form A1, A2, A3, with subform

$$a_1a_2b'a_2b'c/a_1a_1a_2a_2b'cc/a_1a_1a_2a_2b'c//$$

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Further condensations of this form are as follows:
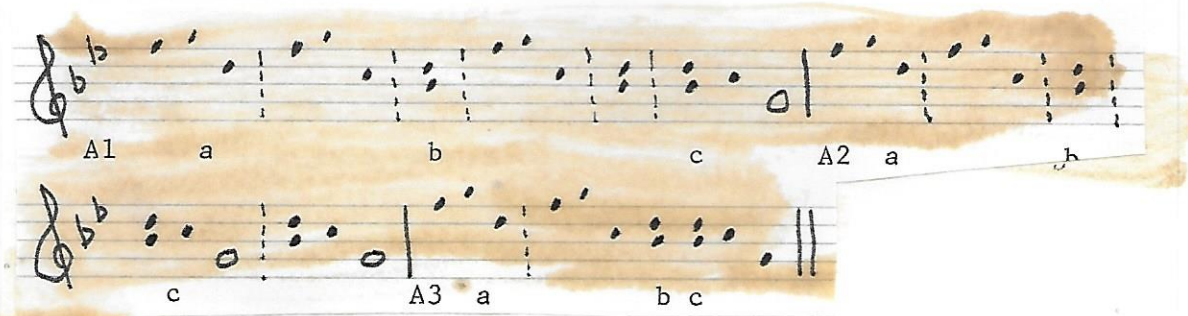
Basic structure then becomes:

or

Each section is essentially identical in modal structure (and patterns).
All material used in the piece is present in A1 and lengthened by
repetition and slight variation in A2 and A3. The most basic foundation
of "Shirifshāhī" is the conjoining tetrachords f^5-c^5-g^4. The pitch
f^5 initiates the piece, c^5 forms the transition between the high and
low modal patterns and initiates the final phrase of the forūd, which
concludes on g^4. Subsection $\underline{a}$ is oriented around the g^5 as upper
melody pitch and f^5 as āqāz with c^5 as īst. All pitches in between are
used. Subsection $\underline{b}$ is based on $b^{\flat 4}$ alternating with d^5, beginning on
$b^{\flat 4}$ and concluding on d^5. Subsection $\underline{b}$ may be a modified form of forūd.
Subsection $\underline{c}$ is the forūd for each section. It includes two phrases,
one of which emphasizes d^5 and the second of which proceeds from
c^5-$b^{\flat 4}$-$a^{\flat 4}$-g^4 conclusion. Level progression alternates high and low.
For example, A1 is high-high-low-high-high-low-forūd. The shortest
version (A3) includes high-high-low-forūd. Thus, phrases and sequences
may be repeated optionally.

<u>Form</u>.   Form is A1, A2, A3 with subsections as presented above.
Number of subsections per each section is A1 = 6, A2 = 7, and A3 = 6.
Pattern a_2 is an extended version of a_1, resolving on c^5, which is held.
Patterns <u>a</u>, <u>b</u>, and <u>c</u> constitute the three main phrases used in each
section.   Section A1 has two progressions of high-low, while A2 and A3
only have one, although they repeat both a_1 and a_2 within that progres-
sion.   The only other difference structurally is the forūd repeat in
A2 (this is the only instance where f^4 is used melodically, in the
first <u>c</u>).

   <u>Melodic Contour</u>.   The melodic line uses a total of an octave and
two steps, although the f^4 is negligible in importance as a melodic
pitch.   Melodic progression is stepwise, with the ambitus of phrases
ranging from a 3rd to a 5th (not including ornamentation):

Melodic direction within phrases is ascending, descending, level, or
a combination.   Categorized according to subsection type in A1 direction
is:

   a_1 = ascending, descending

   a_2 = ascending, descending, level

   b = level

   c = ascending, descending, level, descending

An ascending phrase is always followed by another phrase descending.
The c^5 concluding the <u>a</u> subsections just before <u>b</u> always has a level
contour.   In A2, the second two phrases are both descending, with c^5

being very short and not prolonged, until the phrase before subsection $\underline{b}$ enters. In A3 the phrase before the $\underline{b}$ subsection ascends from c^5 and descends back to c^5.

Rhythmic Character. Rhythm is nonmetric. It is defined by phrases and dynamics, brief pauses, stress and nonstress pitches, ornamentation, important held pitches indicating termination of a section or subsection, accents, portando, rubato, and acceleration and ritardando. The underlying structure of the rhythm is the modal patterns, subsections, and major sections.

Phrase Structure. Phrasing from large unit to small goes as follows: Section, subsection ($\underline{a}$, $\underline{b}$, $\underline{c}$) progression, individual sub-section units, phrases within subsections (ascending-descending or ascending-descending-level), motivic phrasing, and ornamental phrasing. An individual phrase may be divided into motivic units within which are ornamental units. For example:

(a_23)
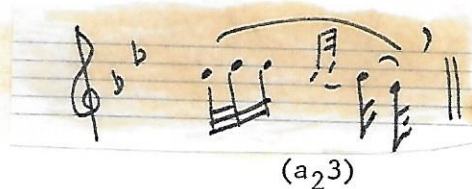
Some of the phrases indicated on the transcription are short (as above) or long ornamented passages. Basis for phrasing was by melodic contour and by modal pattern.

Forūd. The forūd section is subsection $\underline{c}$, which is phrased in three parts of $b^{\flat 4}$-f^5-$b^{\flat 4}$, c^5, and then a descent to g^4 through $b^{\flat 4}$ and $a^{\flat 4}$, which is the only instance where $a^{\flat 4}$ occurs. These last pitches are connected by portamento, with a slight emphasis on the $a^{\flat 4}$, which signals the finalis g^4. Overall, forūd is divided into ascending and

then descending patterns, both of which are ornamented by <u>tahrir</u> (see

<u>ornament</u> section). For example, A3 forūd is as follows:
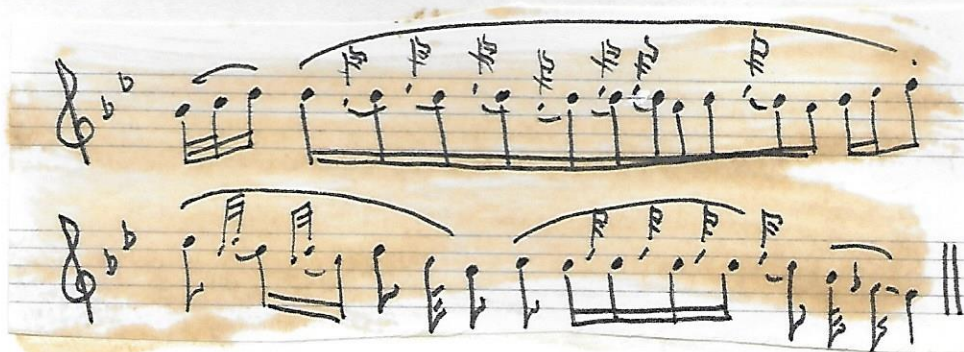
<div align="center">Patterns</div>

<u>Melodic Patterns</u>. Subsection unit a_1 has two melodic phrase

patterns plus an extension: $a_1$1, $a_1$2, and $a_1$1 extension. The four

variations of a_1 are ascending in form and approximately the same

length. Variation comes from <u>rīz</u> (see <u>ornament</u> section) or melodic

drone and occurs after the second g^5 of the pattern. One variation has

a rīz that goes into the extension pattern:
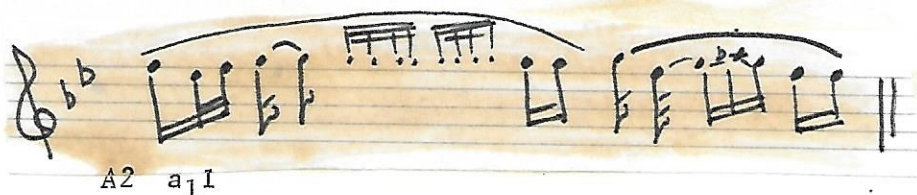
The extension appears only at the climax points, the beginning of A2 and

A3. Phrase $a_1$2 is descending. It has greater variation in form than

does $a_1$1. Both phrases appear six times during the piece. Variation

in $a_1$2 is by trill on $e^{\flat 5}$ or f^5 descending or f^5 ascending or $e^{\flat 5}$

ascending, takyih to f^5 or portamento, adding a final dropped c^5 to the

d^5, and slightly shifting the rhythmic emphasis (see Appendix). The

prototypes for these patterns are as follows:

<div align="center">120</div>
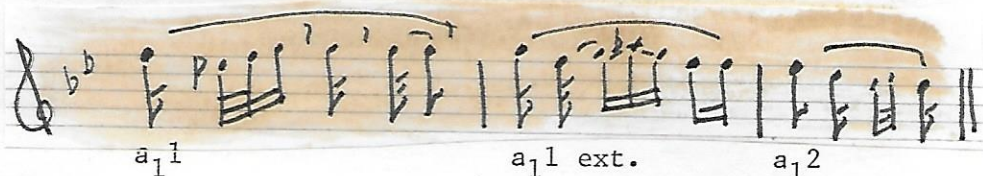
Subsection unit a_2 includes three patterns, the first of which
is very simple and unchanging and is used to introduce the second
pattern, which is also very much set in form and is an ornamented,
melismatic, descending phrase:

The third pattern has three forms, which are varied by adding ornamen-
tation to the c^5-$e^{\flat 5}$ motif. The prototype is as follows:

Subsection $\underline{b}$ is a melismatic, ornamented extension of $b^{\flat 4}$,
using d^5, c^5, and $b^{\flat 4}$ as pitches of configuration and ornamentation:

There are four short phrases to $\underline{c}$. The first two are complements
of each other, the third is $b^{\flat 4}$ ascending, and the fourth is a des-
cending phrase to $b^{\flat 4}$. Slight variation occurs in ornamentation of the
second version of c_2. Pattern $c_1 2$ is a shortened composite and occurs
during the last for$\overline{u}$d. Patterns c_1 and c_2 are as follows:

Variations in c^3 occur in the number of ornaments and the type of ornament used for the last pitch. The prototype is:

Pattern c_4 is the concluding forūdal figure:
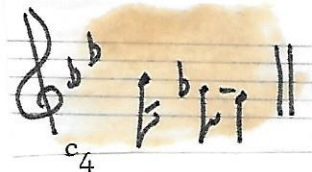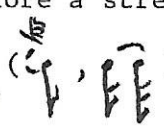
Performing these patterns above in succession (with or without a_1 extension) would constitute a prototype "Shirifshāhī" for this performance.

Motifs (see Appendix) may be divided into 2-, 3-, 4-, and 5-pitch groups:

and ornamented motifs:
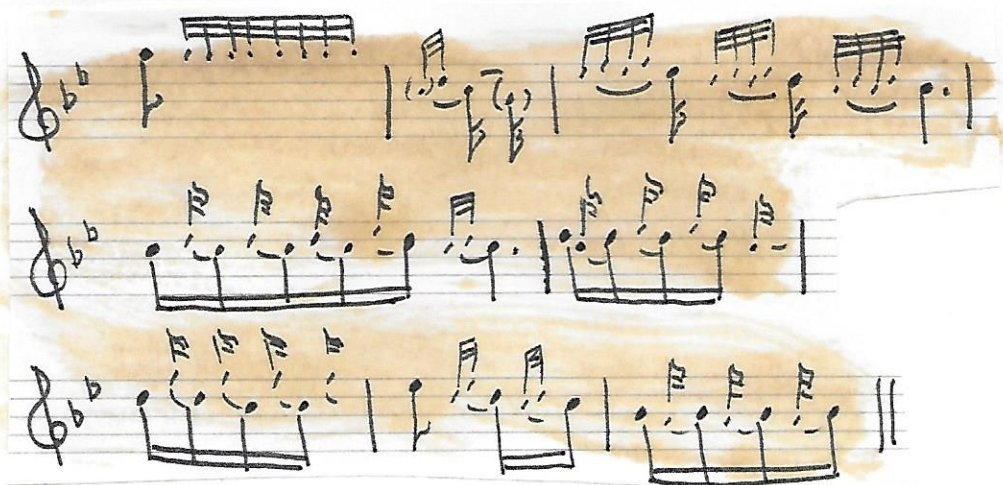
All these motifs occur more than once. Particularly the two-pitch

motifs and a few of the three-pitch motifs are common to several

patterns. Taḥrīr patterns may be considered to be of the two-pitch

type. The takyih or shalāl before a stressed pitch or the stress-

nonstress motif is very common (). Other motifs appear

between one and six times.

Rhythmic Patterns. Rhythmic notation for "Shirifshāhī" is

similar to that mentioned for the forūd of "Shutur Zang":

        ornaments (O)

        nonstress melody pitch (N)

        stress melody pitch (S)

        held pitch (H)

Under this rhythmic scheme, pattern $a_1 1$ has this rhythm:

        S-NNS-S-NS

Its complementary pattern $a_1 2$ has this rhythm:

        S-NNNNOSOS

Subsection b may be considered a completely ornamented phrase

concluding on stress with a short breakaway pitch (nonstress).

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Phrases usually end on stress or held pitches, while most begin on nonstress pitches and never with ornaments. The $a_1 1$ pattern begins on stress, however, and is characterized by its prominence as to initiatory placement, loudness, and lack of ornaments on $a_1 1$. A typical pattern with taḥrīr is $a_2 3$: NNTaḥrīrOH. Mentioned earlier, the poetic dubaytī rhythm scheme is short-long-long-longer. Many of these patterns here do follow this elongation scheme. One of the factors of rhythmic movement and elongation are the ornaments, particularly the succession of trills and taḥrīr. Taḥrīr itself serves as a prolongation of pitches ($b^{\flat}4$, c^5, d^5). Ornaments, with their number and rapidity, give density to the piece. Structuring and phrasing itself provide rhythmic structure to the beginning and end of a phrase. More important phrase-ending pitches are usually held longer than any of the other pitch material. Movement within phrases is by ornaments, and by joining stress and nonstress pitches.

Ornaments. Ornaments are takyih, shalāl, mordent, trill, turn, and two new ornaments:

Taḥrīr   Pattern 9

Rīz   Pattern 10
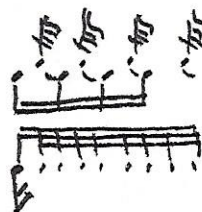
Both terms are from classical Persian music. Taḥrīr is a vocal ornament involving a succession of takyih with melody pitches. Rīz is from instrumental music and is a fast trill on one pitch. Taḥrīr is for melismatic virtuosity, and rīz is for virtuosity, to sustain a pitch, and to emphasize it.

The most common ornaments used are shalāl, taḥrīr, and trill.
A characteristic of this piece is the succession of trills along a
descending melodic line and the varieties of taḥrīr. Taḥrīr in
vocal classical Persian music are used for the forudal or descending
sections of phrases. Taḥrīr here come in a succession of as many as
nine takyih in a row (see c_1). Pitches emphasized by taḥrīr are
$b^\flat4$-c^5-d^5. Melodic contour is level for the taḥrīr. Patterns b,
c_1, c_2, and c_3 all have taḥrīr as an integral part of their pattern.
These are part of the low and forūdal portions of the piece. Pattern
c_4, the actual concluding phrase, does not have ornamentation.
Subsection b includes a combination of ornaments, and completely
decorates the modal $b^\flat4$-d^5. The descending sequence of trills is
found in pattern a_22, also a melismatic section leading into c^5 and
a_23, which also has a variation with taḥrīr:

a_23 excerpts

This pattern concludes the high or a subsection of the abc series.

With the exception of subsection unit a_1, "Shirifshāhī" is
highly ornamented, more so than the other pieces of this study. What
is unique is the melismatic use of ornaments particularly on the
descending phrases and forūdal patterns. The initiatory ascending
phrases in both a subsection units do not contain ornaments. Instead,
emphasis is by pausing, loudness, and bowing weight on particular
pitches.

The patterns according to ornamentation are:

A1: NO-0, NO-0, 0/melisma/0-0,0,NO//
           <u>a</u>   <u>b</u>   <u>c</u>

A-D, A-D, L/L   / A-D, L, D//

(A = ascent, D = descent, L = level)

<u>Drone</u>. Drone does not occur during the melodic line of "Shirifshāhī". Instead, it occurs to punctuate, terminate, or form a transition in the $a_2 2$ and $a_2 3$ (and c_3) patterns containing the c^5. In A1, $a_2 2$ is concluded by a short, definite arpeggiated f^4 to c^5 immediately followed by the c^5 beginning the $a_2 3$, or final phrase before subsection <u>b</u>:
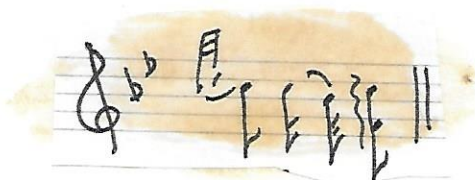
In A2, the held c^5 preceding the <u>b</u> subsection is punctuated by plucking f^4-c^5 simultaneously while continuing to hold the c^5. Also, in sub-section <u>c</u>, f^4 is arpeggiated to the beginning c^5 of pattern c_3 both times the pattern occurs:
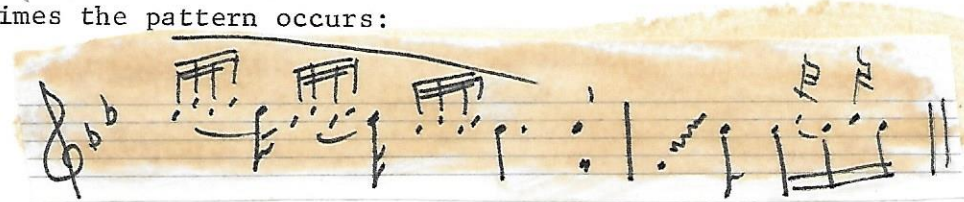
Section A3 has plucked f^4 under c^5 at the end of $a_2 2$:
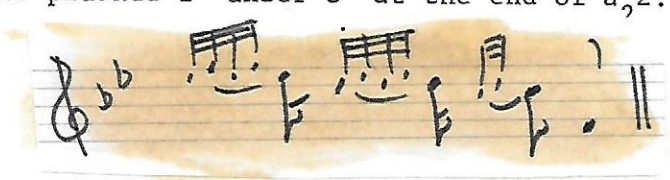
In all cases, the c^5 is the melody pitch in its transitional function, which warrants drone emphasis.

Compositional Devices. Basic structure is alternation of complementary phrases, mode, nonmetric rhythm, and progression of three subsections abc. Compositional devices are:

1. Repetition. The three major sections are repeated forms of the same underlying structure. The subsections abc are repeated within the major sections. In A1, a_2 and b are repeated in sequence (see mode). Certain melodic phrases, such as $a_2 1$ and $a_1 1$ extension, are repeated exactly. Ornaments are repeated along with their accompanying melodic patterns.

2. Variation. Major sections are variations of one another, although the structure is repeated. This variation is through repetition or nonrepetition of subsections and through variation within the subsections themselves. For example, pattern $a_1 1$ appears six times in the piece in four different forms, each slightly different but following very closely the same form. Some phrases are varied more, including changing ornaments, number of times a pitch is played, omission of a pitch or inclusion of an excursion figure to another pitch.

3. Extension and Diminution. Both are factors of variation. Pattern $a_1 2$ appears in short, medium, and long versions (see Appendix). The longer versions include an extension pattern up to g^5, while the shorter versions are strictly descending from f^5 to c^5.

4. Ornamentation. Ornamentation is one of the most important factors in composition, especially when a pitch level is being maintained, as is the case with $a_2 3$ and b and phrases in c. Ornamentation gives interest to this pitch by including pitches surrounding the main pitch and providing rhythmic movement in addition. Ornamentation is

the most common factor in emphasizing important pitches. Others include

dynamics, bowing, duration, and pauses.

5. Motifs. Small motivic patterns within melodic phrases are

the elements used for improvisation, and for varying the basic structure.

6. Improvisation. Improvisation is the use of the previously

mentioned factors in creating a complete performance given the basic

structure and melodic materials of "Shirifshāhī".

Summary

Sound Material

some pitches not stable
use of portamento
phrasing by dynamics
phrases begin forte and soften
high sections louder than low sections
climax (owj) at beginning of A2 and A3
quality of sound complex
7 pitches + 2 mutaghayyir
2nd is the most important interval
continuous sound with short pauses between phrases

Form

āqaz = f^5; mutaghayyir = $a\flat^4$, $e\flat^5$; finalis and īst = g^4
important pitches are $b\flat^4$, c^5, d^5, g^4
form: AAA
sections composed of subsections abc
basic structure: f^5-c^5-g^4
stepwise melodic progression
octave and step range
melodic contour ascending-descending complementary phrases, and
  level phrases
nonmetric rhythm, based on stress-nonstress patterns, phrasing,
  and ornamentation
phrasing builds from motivic units to melodic phrases to subsections
  to sections
forūd is subsection c, characterized by taḥrīr, and descending to g^4

Patterns

melodic phrases composed ot motifs
melodic phrases repeated, some with variations
shalāl, taḥrīr, and trill most commonly used ornaments

Composite

Sound Material

Consistency of Pitch

a. generally standardized, following diatonic tuning

b. consistency decreases with rapidity

c. rapid ornaments less precise in pitch than melody pitches

d. occasionally certain pitches not standardized (e.g., "Shirifshāhī", $e\flat^5$)

e. portamento used in unmetered sections, especially for trills

Number of Pitches

9-12 (9,9,12,12)

Number of Pitches within the Octave

7 plus mutaghayyir = 8

Pitch Range

f^4 to a ^{5}

Scale:
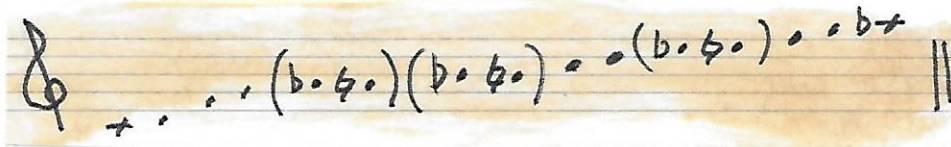
Intervals

a. 2nd and 4th most important intervals

b. 4th most often the interval of drone

c. 3rd and 5th used occasionally

Partial Display

complex sound quality: 8 partials

<u>Amplitude</u>

Metric:

a. volume at a continuous level with possible variation of 12 decibals

b. often forūds are at a softer level than initiatory material

Nonmetric:

c. fluctuation in volume levels

d. rise and decay of sound

e. use of dynamic variation within phrases

f. foruds softer than initiatory material

<u>Sound-Silence Relationship</u>

a. for metric, continuous unbroken sound throughout

b. for nonmetric, brief pauses for phrasing

c. density high: 15 pitches per second for two all metric pieces and 9 pitches per second for other two pieces

<div align="center">Basic Structure</div>

<u>Mode</u>

a. āqāz varies, shāhed is c^5, mutaghayyir is usually $a^{\flat 4}$, īst is g^4 and finalis is usually g^4

b. āqāz and shāhed are usually from the upper range of the scale

c. c^5 is always a very important pitch and is a common shāhed

d. $b^{\flat}4$ and d^5 are also important pitches

e. g^4 is an important structural pitch as finalis and īst

f. the following representation is a composite modal form:
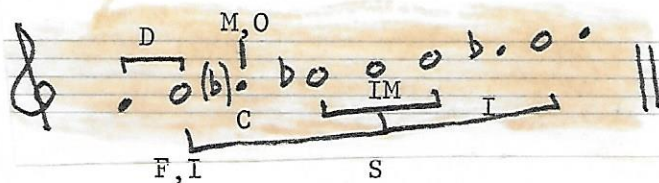
g. with the exception of one piece, each major section of the pieces starts high (d^5 or f^5) and descends to a g^4 finalis.

h. c^5 is the transition pitch between the high and low sections.

i. often two conjunct tetrachords form the basic structure: f^5-c^5-g^4

Form

a. form usually follows three repetitious sections: AAA

b. occasionally there is an introduction of concluding section

c. sections are approximately 29 measures long

Melodic Contour

a. melodic range is an octave and a step

b. range of patterns is either a 5th or a 4th

c. descending overall contour

d. use of levels

e. initiatory-complementary melodic patterns; for example, ascending-descending in "Shirifshāhī", initiatory-complementary two-measure pattern sequence in "Gūsfand-ū-Khān"

f. initiatory material is on high tetrachord, forūdal material on low tetrachord

Rhythmic Character

a. metric, nonmetric, and both

b. metric rhythm most commonly found is 2/4

c. 6/8 meter used in "Zard-i Malījih"

d. metric rhythm simple and repetitive

e. nonmetric rhythm varied

Phrase Structure

a. metric phrase structure: pattern, complementary patterns, pattern succession rules, initiatory-cadential phrases, section, complete piece

b. nonmetric phrase structure: motif, phrase, complementary phrases, subsections, groups of subsections, sections, complete piece

c. phrase grouping by dynamics, pause, and contour in nonmetric pieces

Forūd

a. softer in volume

b. on low tetrachord

c. finalis on g^4

d. presence of mutaghayyir usually before finalis

e. often use melodic material from initiatory subsection

f. often begins on $b^{\flat 4}$ and employs $b^{\flat 4}$-f^4 tetrachord

<div align="center">Patterns</div>

Melodic Patterns

Metric:

a. The 4th is an important interval in composition of melodic patterns. The most important melodic patterns are based on this interval, for example, the initiatory melodic patterns in all three metric pieces:
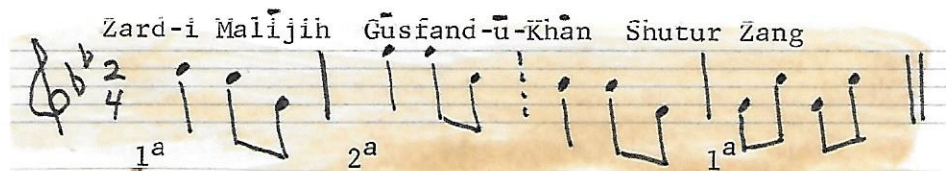
b. There are two types of melodic patterns, those based on the 4th and those based on the 2nd. These are similar in all three pieces. For example:

c. Pattern range generally falls between g^4 and d^5 ("Gūsfand-ū-Khān" extends it to f^4-f^5)

d. Direction varies. "Gūsfand-ū-Khān" and "Zard-i Malījih" use descending patterns and "Shutur Zang" uses ascending.

e. Introductory material of "Zard-i Malījih" and "Gūsfand-ū-Khān" are both ornamented on a level pitch.

f. Melodic patterns use simple rhythms:

g. Patterns are divided into initiatory and cadential patterns ("Shutur Zang" has all initiatory) which are similar in composition.

h. Patterns are sometimes joined together on an initiatory-complementary pattern basis. In "Zard-i Malījih" Pattern 3 is the complement of Pattern 2, on a high-low basis.

i. Another means of organizing patterns is alternation of pitch emphasis: c^5, bb^4, d^5 (Section B of "Zard-i Malījih" and metric section of "Shutur Zang").

Nonmetric:

j. Short motifs form the basis of melodic phrases.

k. Phrases are improvised from a basic melodic form.

l. Shāhed pitches have elaborate ornamentation.

m. In "Shirifshāhī", some phrases are grouped together in ascending-descending sequence.

n. Motifs are often two-three pitch combinations or ornamented sequences of stressed pitches, either in descending order or on a level

o. Metric and nonmetric melodic motifs and patterns are ornamented and use drone.

Rhythmic Patterns

Metric:

a. 2/4 meter is the most common. 6/8 meter is found in Section B "Zard-i Malījih".

b. The following rhythmic pattern is common to all three pieces:

c. The following rhythmic patterns are common to two pieces:

Both "Shutur Zang" and "Zard-i Malījih" have dotted and triplet rhythmic patterns.

d. Simple eighth note rhythmic patterns repeated and alternated constitute the basis for all three pieces, with dotted and triplet rhythmic patterns used for variety.

Nonmetric:

e. Rhythmic patterns are based on combinations of ornaments, nonstress melody pitches, stress, and held.

f. Phrasing, pauses, and form and mode are factors of rhythmic structure.

g. Ornamentation and nonstress pitches are factors of rhythmic movement.

Ornaments

a. Ornaments are: takyih, shalāl, mordent, double mordent, triple mordent, trill, turn, run, tah̥rīr, and rīz.

b. Each piece has its characteristic ornament(s), which include shalāl, turn, tah̥rīr, and trill.

c. The shalāl is the most common ornament.

d. Ornaments are used for emphasis, prolongation of a pitch, rhythmic movement, and sound density.

e. Ornaments can either precede or begin on a pitch they ornament.

f. Each piece has a characteristic way of ornamentation. For example, "Zard-i Malījih" ornaments the second beat with shalāl, while "Gūsfand-ū-Khān" ornaments the first beat of a pattern with mordents. "Shirifshāhī's" ornaments are long and elaborate.

g. Metric sections have less elaborate and continuous ornamentation than do the nonmetric sections.

Doubling of Melodic Line

a. Drone, or pedal tone, is more common than bourdon.

b. Common drone pitches are f^4 and g^4. Others are c^4, d^4, and c^5.

c. Drone increases sound complexity.

d. Drone appears in two pieces only on the last beat of each measure or last half of the last beat.

e. Drone varies in its function and consistent use. "Shutur Zang" has continuous drone. "Shirifshāhī" uses drone to punctuate or emphasize the end of a c^5 phrase, and the other two pieces emphasize the last beat or last half of the last beat.

Compositional Devices

a. <u>repetition</u> of sections, subsections, phrases, motifs, ornaments, and rhythmic patterns

b. <u>variation</u> of same, includes <u>extension</u> and <u>diminution</u>

c. initiating and complementary melody pattern sequences

d. ornamentation

e. bourdon or drone

f. hemiola

g. improvisation: creative method of combining compositional devices in keeping with the style of a tradition and performer

Pattern-Succession Rules

Patterns progress according to a certain flexible order. Variation in this order may be made by repetition of a pattern, variation of a pattern, certain deviations from the set order, and extension pattern sequences. In each piece there is a basic sequence of patterns to which that piece may be reduced and certain rules under which that sequence may be extended and varied.

Summary

The sound of Ustād Faydullāh's kamānche performance is continuous, dense, and complex. He uses an ambitus of somewhat more than a seven-pitch octave, one pitch of which is fluctuating; intervals of a 2nd and a 4th are prominent. The mode is similar to classical Dashtī, with important pitches being g^4 (finalis), $b^{\flat4}$-c^5-d^5, and in some pieces, f^5. Pitches $b^{\flat4}$, c^5, and d^5 form the main melodic focus, with c^5 as a transitional pitch between the two basic tetrachords

(f^5-c^5-g^4) which form the basic modal structure. Pitch level direction is usually descending, with the sections divided into initiatory, or high tetrachord patterns, and forūdal, or low tetrachord patterns. Overall form simply follows the repetition of major sections, within which are initiatory and forūdal groupings, organization of patterns, and sequences of initiatory and complementary patterns, phrases, and motifs.

Melodic patterns are of two types, those based on the 2nd and those based on the 4th. All metric patterns use simple 2/4 rhythms in a repetitive manner, with dotted and triplet rhythms for variation. Rhythm may be metric or nonmetric or metric initiatory and nonmetric forūd (metric is originally instrumental and nonmetric vocal). Nonmetric rhythms are structured by phrasing, ornamentation, and the combination of stress and nonstress rhythmic elements. Ornaments give density, emphasis, and prolongation of pitch. Shalāl, turns, and trills are common ornaments. Tahrīr is extensively used in nonmetric sections (i.e., "Shirifshāhi"). Bourdon or drone gives rhythmic emphasis and a more complex sound quality. Compositional devices include repetition, variation, ornamentation, and improvisation following a flexible melodic pattern organization.

CHAPTER V

RELATION OF USTĀD FAYDULLĀH KAMĀNCHE PERFORMANCE TO
GILAKI FOLK AND CLASSICAL PERSIAN ART MUSIC

Relation to Folk Music of Gilan

All four of the pieces discussed in Chapter IV are common in

the plains region as well as the mountain region. Ustād Faydullāh was

from one of the inland plains villages in eastern Gilan. As an

accomplished musician, he could perform pieces from varied instrumental

or vocal sources, developing them and extending them, and making his

versions popular. Saba himself recorded music from Faydullāh during

a trip to Gilan. The nay is common in Gilan, and Ustād Faydullāh, as

a Gilaki musician, took such pieces as "Shutur Zang" and "Gūsfand-ū-

Khān" from the music of the shepherds and incorporated them into his

repertoire. "Zard-i Malījih" originated from instrumental groups

which performed for dancing and for wrestling matches. "Shirifshāhī"

is part of the oral poetic tradition of Gilan.

The example below is an excerpt from "Zard-i Malījih" (recorded

by the author, Siākal, Gilan, July, 1970) performed by zurnā, nagharih,

and daf in Siākal, another plains town in eastern Gilan. Faydullāh's

version is very similar to this one. The form is binary--one section

in 2/4 and one in 6/8 meter. The zurnā version extends Section B to

almost twice the length of Section A. Within Section A are three

versions, A1, A2, and A3, all with the same forūdal patterns and

sequences. Mode in both pieces is the same, with mutaghayyir a step

above finalis and āqāz a 5th above. Pitch level progression is des-

cending from initiatory material to forūd. Patterns are based on the

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Zard-i Malījih

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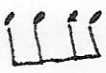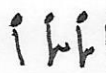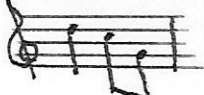
B1 B2 B3 B4 B5 B6 B7 (170 more measures)

rhythms ♪ ♫ and ♫♫ and ♪♫♪ in both pieces. The

initiatory pattern [musical notation] is also exactly the same. The eighth-

note patterns are similar but not the same as are some of the other

patterns. Section A2 in both pieces is similar and serves as a

variation from A1 and A3. The ♪♫♪ patterns in B are also

similar.

The zurnā version has no bourdon or drone and almost no

ornamentation, but is accompanied by two drums, nagharih and daf,

which increase sound density in place of drone and ornamentation.

Fayḍullāh's version is very ornamented and is characterized by fairly

consistent bourdon. Fayḍullāh's sections are clearly progressing from

d^5 to g^4, while the zurnā version tends to mix forūdal material with

initiatory material until the last six measures of the section, which

is clearly a forūdal progression:
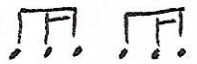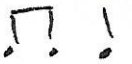
Fayḍullāh's Section B uses an octave range, dotted rhythms, and a

pattern ambitus of at least a 5th, whereas the zurnā version alternates

a 3rd ambitus with a 5th, keeps the ♪ ♫♪ rhythmic pattern throughout

the first section, and keeps very static, repetitive melodic patterns:
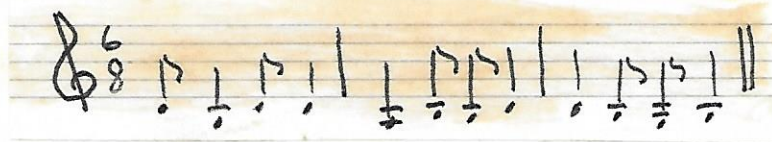
The zurnā version has seven different variations of Section B, seven

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sections of approximately twenty-five measures each. Variations

include the use of the ♪ ♩ ♪ ♩ rhythm, holding a pitch throughout

a section (used in two sections), trilling a pitch throughout a section,

improvising on pitch material, and returning to the original material

(last section). Faydullāh performs only the first B section.

The following three examples are from Mubishari's "Āhang'hā-yi

Mahallī-yi Gīlān". "Shutur Zang" and "Gūsfand-ū-Khān" are nay pieces

and "Shirifshāhī" is vocal nonmetric.

Nay "Shutur Zang" (Mubishari: 26) is very simple and repetitive,

using basically one pattern. Both versions of "Shutur Zang" begin and

end on the same modal pitch and use this pitch throughout as a point of

reference (g^4 for kamānche, e^4 for nay). The 4th above this finalis is

important, more so in the kamānche version than in the nay version.

Both use a five-pitch range and end on a similar one-measure forūdal

pattern. However, the kamānche version has a developed, ornamented

forūd, continuous drone, and several varieties of melodic patterns.

Rhythmic patterns are different in both pieces, ♪♪. ♪♪. for the

nay version and ♪. ♪ for the kamānche version, although both

are in 2/4 meter. The kamānche version is structured into three

major sections, each with a forūd, while the nay version is one

continuous section approximately as long as one kamānche section,

corresponding to the last A kamānche version with the short, metric

forūd. Overall, there is some similarity between the two versions,

but the kamānche version is much more varied and developed.

Nay and kamānche "Gūsfand-ū-Khān" (Mubishari: 19) are quite

similar to each other. Both have approximately the same range and

شتر زنگ

شترزنگ یا زنگ شتری یکی از نغمات است که اغلب چوپانها آنرا بانی مینوازند و بیشتر در صفحات دیلمان و اسپیلی شنیده میشود.

Moderato

have the melodic sequence on the tetrachord f^5-c^5 (transposed for nay version) and the cadential sequence on c^5-g^4, with finalis on g^4 and āqāz and shāhed on c^5. Both have introductions with trills and ornaments around one pitch, although the nay version is nonmetric and the kamānche version is metric. Rhythmic and melodic patterns are very similar to each other. Melodic patterns in the initiatory sections are both based upon initiatory-complementary two-measure sequences:

Patterns and pattern sequencing are generally very similar, although forūdal patterns in the nay version tend to be ascending, rather than descending.

Where Mubishari has indicated 16th-note passages for the nay version, the kamānche usually has an ornamental figure. Differences are in the nature of variation rather than major changes, although the kamānche version does add a somewhat nonmetric forūdal pattern that occurs in three sections during the piece. Ornamentation, drone, and melodic patterns are slightly more complex or varied. The following are initiatory patterns for the nay and kamānche versions:

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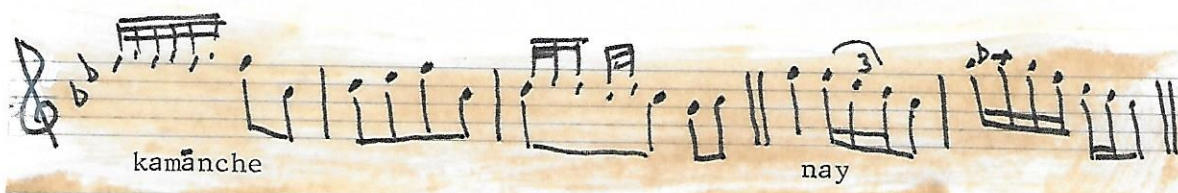
گوسفند وخوان

The following example is vocal "Shirifshāhī" (Mubishari: 32-33),
a composition based on a poem in dubayt by Shirifshāh. With each line
divided into two halves, four separate vocal phrases result, indicated
as A, B, C, and D. Each phrase or section consists of two smaller
melodic or poetic phrases, a melismatic phrases with taḥrīr, and a
forūd (see Chapter III, pp. 51-52). In the kamānche version phrase a
corresponds to the melodic section, b to the melismatic section, and
c to the forudal section. The kamānche version essentially follows the
vocal four-phrase form, if one considers Section A1 as having two
major phrases ab/abc, leaving out the first forūd.

The vocal version is in Dashtī, while the kamānche version begins
in Oshāq of Dashtī and moves to Dashtī in section b. Pattern $a_1$1 is
similar in all a_1 phrases of the kamānche version, while the opening
phrases in the vocal version are less consistent:

Metrically, Mubishari has notated his version in 6/8 meter. Although
the kamānche version as a very definite rhythmic structure, it is not
a metric one. One would assume from the āvāz structure of the vocal
version (unmeasured) that this is also nonmetric. The initial phrases
of both versions have the characteristic elongation pattern (short to
long: ◡ — — —). One of the characteristic melodic-rhythmic
patterns in the forūd section is the following:

آهنگ شرفشاهی

بقیه آهنگ شرفشاهی

Fine.

دوبیتی که این آهنگ بر آن تطبیق میشود

بشوما نفتی خانه، ای چارك نفت تمنا بکود ،
نفتی پایه دیکیفته مرا ونها بکود ،
سر بسجاده بنام ، رو بعزیز الله بکود ؛
نفتی خانه آتش بگیفته بی پا بکود .
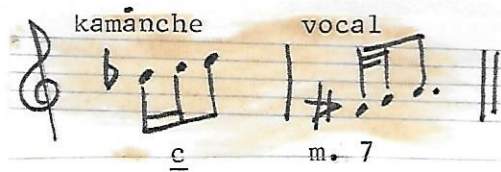
Both versions use taḥrīr extensively in the melismatic sections, although the kamānche version has trills and shalāl in a in addition to the b and c taḥrīr sections. Vocal forūds are on the īst until the last forūd, which ends on the finalis. The concluding pitches of the kamānche section are connected with portamento, while the vocal version uses taḥrīr to connect these pitches:
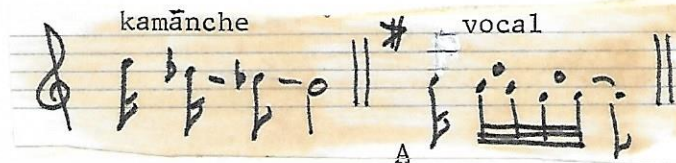
There is a common basic form and similarity in patterns in the vocal and kamānche versions. The essential difference in the two versions is in the a or poetic sections. The kamānche a is in Oshāq and is much more developed, ornamented, and set according to particular melodic patterns than the vocal version. Also, the b and c sections are more clearly separated from each other, use greater pitch range, and are more extensively developed than corresponding phrases in the vocal version.

Overall, the kamānche versions use melodic doubling, much more extensive ornamentation, a greater variety of melodic material and patterns, and a more complex and developed compositional structure than the original folk versions while at the same time following the same basic form and patterns.

Relation to Classical Radif

Persian music scholars have stated that the classical radif has taken some of its gusheha from folk song, especially in the case of Bayāt-e Tork and Dashtī. Hormoz Farhat, for example, states (80-81) that

> an overwhelming number of Persian folk songs, especially those from the Caspian Sea littoral, and many from the Fars region, are in the mode of Dashtī. It is the most natural thing for a Persian shepherd to play Dashtī on his pipe, or for farmers, returning to the village from the fields, to sing impromptu melodies in Dashtī.

He goes on to give an example of a Gilaki folk song in the mode of Dashtī.

For Farhat the Dashtī modal scheme is as follows (73):
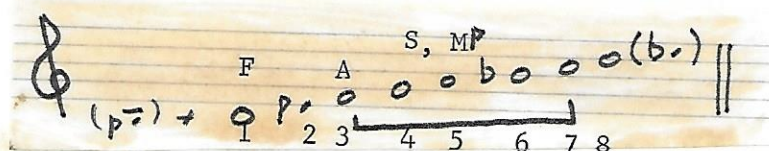
He states that this scheme represents the most common placements of the finalis and āqāz, although the fourth pitch may sometimes be āqāz. Melodic activity takes place chiefly between the 3rd and 7th pitches. The 8th pitch is used as the high point of the melody.

Sadeghi presents a modal scheme of the dastgāh of Dashtī (58):

The modal scheme drawn from the Gilaki kamānche pieces studied in this work is

F,I M   S
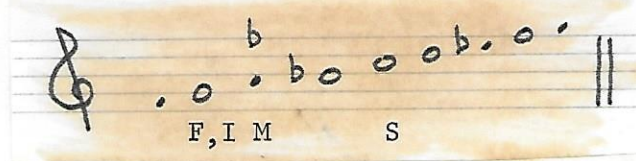
Sadeghi stated (personal communication, June, 1971, University of California, Los Angeles) that all four selections by Ustād Fayḍullāh were in the Dashtī mode. The third pitch (of Shūr mode, $b^{\flat 4}$) is stressed more in the kamānche selections than in the classical Dashtī and that the final melodic forūd centers around the third and then proceeds to the tonic (In classical Dashtī, the forūd returns to the Shūr mode).

The basic patterns of pitches of the classical and folk versions of Dashtī are the same. In the Gilaki scale, however, a^4 is a changing pitch, varying from a^4 to $a^{\flat 4}$, while in the classical system it is set at $a^{\flat 4}$ (koron), perhaps a standardization of this fluctuation between a^4 and $a^{\flat 4}$. The changing pitch in the classical system is d^5. The total range in both patterns is from 9-12 pitches (including the Oshāq example). The melodic ambitus of "Shutur Zang" is g^4 to d^5, corresponding to the classical Dashtī scheme. The composite modal scheme of the kamānche pieces shows g^4 to d^5 as important, with two pieces extending the important melodic range to include f^5 and in one case g^5. "Shirifshāhī" begins in Oshāq ($a_1 1$) with g^5 as shāhed, $e^{\flat 5}$ instead of $e^{\flat 5}$, and d^5 as īst.

The finalis is g^4 in both modal schemes, representing in classical tradition a return to the Shūr mode of which Dashtī is a subsidiary mode. The Gilaki forūdal āqāz is $b^{\flat 4}$, the same as classical

āqāz, but the initial āqāz varies according to melodic range used, as it usually falls on a high pitch. "Shutur Zang" uses g^4 as āqāz, which Sadeghi mentions is indicative of the Shūr mode.

The melodic ambitus $b^{\flat}4$-c^5-d^5 is important in both classical and Gilaki examples. All three of these pitches in the folk examples might be used as the prominent pitch of a section or entire piece. In the classical system āqāz and shāhed are more standardized. Both forudal sections use $b^{\flat}4$ as āqāz (see Sadeghi's modal scheme) and conclude on g^4.

Similarities between classical Dashtī and the folk mode are scale, range, melodic ambitus, important pitches, and finalis. Differences are mutaghayyir, a set āqāz, and a set shāhed.

While it is generally accepted that the many great masters of Persian music have introduced or used adaptations of folk music in their radīf, there is some direct evidence that Abol Hasan Saba, in the twentieth century, has borrowed songs in Dashtī from Gilan and intro-duced them into his radīf. These include "Daylamān" (after one of the mountain regions), "Zard-i Malījih", and "Kūhistānī". Lutfullah Mubishari, Director of the Folkloric Institute in Tehran, has stated (written communication, 1970) that Saba was in Gilan for three years, during which time he collected an important part of the folk music from shepherds and local musicians, among whom was Ustād Faydullāh. From the book Gilān, Kishavarz states (138) that Saba founded a school of music in Rasht in 1929 which is still operating. In his violin radīf, Volumes I, II, and III, Saba includes some adaptations of the folk songs he transcribed and recorded in Gilan. The following example
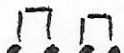
is "Zard-i Malījih" from Volume III (Saba: 3).

The first section of Saba's version of "Zard-i Malījih" is similar to Faydullāh's version. Both use ♪♫♪ and ♫♪♫ rhythmic patterns as the basis for their rhythm, both are ornamented, melodic patterns on ♪♫♪ are similar but ascending in Saba's version, but the ♫♪♫ patterns are very similar, alternating pitches a 2nd apart. Melodic ambitus is the same, d^5 is shāhed, and the forūd descends from c^5 to g^4 finalis. Āqāz is on $b^{\flat 4}$ (transposed) in Saba's version, consistent with classical āqāz. The rest of Saba's version is virtuosic improvisation of this same basic melody.

"Kūhistānī", based on "Gūsfand-ū-Khān", is also found in that same Volume III (Saba: 21). "Kūhistānī" is similar to the nay version of "Gūsfand-ū-Khān". Faydullāh's, the nay version, and Saba's version all have an introduction. Saba's introduction is nonmetric as is the nay version, with several sustained pitches and trills. Ornamentation (takyih) is more similar to the nay version also. Melodic movement is stepwise, with occasional intervals of a 4th. The basic rhythmic patterns ♪♪♪♪♫ ♫♪ are similar to each other, as is the mode (transposed): finalis on e^4, shāhed on a^4.

In each of these volumes Saba includes a different radīf of Dashtī, some of the gūshehā of which are "Gīlakī", Daylamān", "Chūpānī" (sheepherding), and "Dashtistānī". He includes "Raqs-i Chūpī-yi Qāsum Ābād-i Gīlān" (Afsharī mode), which is the most widely known dance from Gilan. Also, Marufi, in his tār radīf includes "Chūpānī", "Dashtistānī", and "Gīlakī".

Kūhistānī

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In comparison to classical Persian music Ustād Faydullāh's
music uses a similar mode (Dashtī), is based on tetrachords, and pitch
levels. Both musics are heptatonic (seven pitch to the octave plus
a mutaghayyir), highly ornate, use both metric and nonmetric rhythm,
and are improvised (by a single performer). Some of the basic
differences are that classical versions have greater variety of
patterns and greater complexity of structure and extensiveness of
improvisational development.

CHAPTER VI
CONCLUSION

Gilaki music is related to the activities of the people of Gilan and is based on the agricultural year (work songs), religious year (tazieh), herding activities (shepherd's nay), and entertainment (love songs, wrestling matches). Gilaki music uses a single mode similar to the classical Dashtī mode and a descending progression of tonal levels. Utilizing an octave pitch range, melodic activity usually has an ambitus of a 5th. The intervals of a 2nd and a 4th are the most important melodic intervals. Rhythm may be metered or unmetered. Common compositional devices are repetition and variation.

In addition to these characteristics Ustād Faydullāh's style includes a complex, dense, continuous sound quality, which is highly ornate and accompanied by bourdon or drone. The basic structure of his pieces is well developed and rules regulating the succession of melodic patterns form an important aspect of his methods of constructing a composition. Overall formal structure is simple and repetitious; similar sections (AAA), which may or may not have an introduction (ABBB) occur, and simple meters (2/4, 6/8) and rhythmic patterns are used, or the section is unmetered. Compositions use a few basic melodic patterns each with several variations.

Gilaki music is related to the classical radīf of Persian music by similarity of tuning system and mode (Dashtī), use of āvāz structure ("Shirifshāhī"), metered and unmetered rhythms, improvisation, and similarity of ornaments (shalāl, takyih, taḥrīr). Gilaki compositions in turn are found in the classical radīf (e.g., "Chūpānī", "Daylamān").

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"Zard-i Malījih", recorded by the author, Siakal, Gilan, July, 1970.

APPENDIX

Zard-i Malijih

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Patterns

Melodic

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Gūsfand-ū-Khān

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Patterns

Melodic

Rhythmic

Ornamental

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Shirifshāhī

Patterns
Melodic

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