

THE KERESHME: Report in Progress

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The Kereshme is a short rhythmic and melodic pattern played in Iranian classical music. The example I selected for this project is taken from a Radio Iran recording of the Dasgah of Shur, performed by Asghar Bahāri on the kamānche, a long-necked bowed lute. The object of this study was to find new ways to analyze Iranian classical music, particularly ones that would give clues to the cultural meaning in musical sounds and patterns. Most of the information for this study was gathered in conversations with Morteza Varzi, a master of the kamānche, a student of Asghar Bahāri, and an adept in Sufi philosophy.

Kamānche

The kamānche is a long-necked spiked bowed lute found in many parts of Iran, originally in the northeast and south (Varzi). It is the most common bowed instrument in Iran. Today it has four metal strings, but formerly the strings were made of silk and later of cat gut. The price of hiring a musician was once called the price of silk, abrisham bahā. The sound box is commonly made of mulberry wood but may be boxwood, coconut, or pumpkin. Some have decorations of ebony or bone. The handle, or neck, is made from stronger wood, that of walnut. The sound box is covered with the skin of an unborn lamb (Varzi), the skin of a large fish (Varzi), or the heart membrane of a cow (Dehkhodā, 22: 173).

There were originally two strings, and then three. The fourth string was added as a result of the violin's popularity and influence in Iran. Both the case and the handle are turned on a lathe and any woodwork design

on the case is based on the tilework designs in Eṣfahān (Varzi). The skin is stretched over the bowl and the bridge is fixed onto the skin.

The terms and definitions of the instrument and its components are as follows:

Kamānche

kamān--bow

kamāne--little bow

kamānche--little bow

robāb--name used before kamanche

sāz--generic for instrument

parts of the kamanche

kāse--container, bowl (English term: sound box)

pust--skin

daste--little hand (handle or neck)

gushi--of the ear (tuning peg)

sar daste--top of the little hand/handle, also called gol daste, or handful (bouquet) of flowers

tār--hair (string)

kharak--little donkey (bridge)

pāye--little leg (peg)

mu-ye asb--horse hair (bow hair), from a white Turkish horse (Varzi)

kamān or kamāne--bow

A drawing of the kamānche with identification of its parts is found on page 22 of this report (During: 76) and the method of holding the instrument is illustrated on page 23 (During: 80).

The kamānche connotes a bow and arrow. The instrument itself is the bow and the actual playing bow is the arrow (DehKhodā, 22: 172). The curve of the soundbox is the bow of the instrument. The terms kāse and kamān are

also used to refer to the sky, *kamān-e āsmān* or *kāse-ye āsmān*, the bow or the bowl of the sky. The arrow produces the sound and does so only when it is in motion. Even though the instrument is played by rotating its body, the actual part that moves and makes the sound is the bow, which is straight. Playing the instrument is called *kamānche keshidan*, drawing the bow, and the instrumentalist is a *kamānche kesh*, drawer of the bow. The names of many of the parts of the *kamānche* refer to parts of the body.

The Central Asian relatives and ancestors of the *kamānche* used horse hair for the bow and strings and sometimes carved the head of a horse on the top of the instrument. The instrument itself is associated with shamanism and such bowed instruments were thought to be the shaman's winged horse on which he rode to the spirit world (Basilov: 156-8). The association of hunting, sheep, and horse are all references to pastoral nomadism. The use of silk and mulberry wood may show a later relationship to China and to a more sedentary way of life.

In Persian poetry, the eyelash symbolizes the arrow and the eyebrow the bow. The eyelash and eyebrow protect the eye (*chashm*), which is the source or spring (*chashme*) of seeing. The eyebrow may also send the eyelash into the heart of an unsuspecting person, causing him to fall in love with the sender. The lips are also referred to as a bow and the tongue as an arrow, inferring the potential deadliness of speech. The concept of bow, *kamān*, implies perfection, old age, faith, and obedience. With old age comes maturity and also a bowed back. Bowing to someone is a sign of respect. The sky itself is referred to as a bow and the sun follows a bow-shaped path.

The makers of the *kamānche* were commonly Jewish and Sufi and showed something of their belief in the instruments they made. The top of the

handle, sar daste, is sometimes carved in the form of the dome of a mosque or the top of a minaret. It is sometimes called gol daste, which is the specific minaret where the call to prayer is chanted. Daste may mean handle or handful. The handful of flowers are those from early spring, used at New Year (March 21), and symbolize different aspects of love: beauty, sacrifice, and entrapment. The sar daste may also be in the form of a wine pitcher, as wine symbolizes the source of knowledge for Sufis.

To play the kamānche, the performer holds one end of the bow, putting his third and fourth fingers (counting the thumb as the first finger) on the leather strap at this end and adjusting the tension by pulling on the leather strap with his fourth finger. Using wrist motion only, he pushes and pulls back and forth for a short distance, only as far as the wrist can move. This gives the instrument more of an articulated sound similar to that of a plucked stringed instrument. With looser bow hair, the sound is soft and mellow and with tighter bow hair, it is loud and strident. The instrument is held vertically with the spike resting on the leg of the performer, the floor, a cushion or the seat of a chair. To bring different strings in contact with the bow, the left hand rotates the instrument away from or toward the bow. The different styles of kamānche playing depend on the bow technique and use of different pressures on the instrument.

Performers of the kamānche are and have been both men and women, although at one time men and women were separated and men usually played for gatherings of men and women for gatherings of women. In the king's palace the court musicians were brought into the women's quarters, often blindfolded, and played behind a screen. Now the audiences are mixed men and women, with no or few children, and men and women may perform together. In actuality, however, there are very few women who play musical instruments in public, particularly after they are married. It is more common for women

to be singers than to be instrumentalists and thus in gatherings the kamānche player will almost always be a man.

The kamānche is versatile and is found in rural, urban lower class and upper class settings. As an entertainment, or *maizebi*, instrument it was more common for Jews to play it, as this kind of music was proscribed or looked down upon by Moslems. The instrument was often played by the Jews and the lower classes for upper class patrons. The upper class patrons of the musician often took care of him by giving him property, food, clothing, and monthly stipends. They often made him a member of their family and had him live as part of their household.

Ashgar Bahāri came from a family of musicians and learned to play the kamānche from his grandfather (Varzi, Ashgar Bahāri: 1) and by listening to various performers. He learned by watching, listening and imitating. Bahāri played both entertainment and classical, *dastgāhi* music. For a period of time, he was forced to make a living by playing entertainment music both because he did not read Western music notation and because the violin had replaced the kamānche in popularity. During a period of Westernization of music in Iran, written compositions and Western notation became an important part of the music world and those who could not read notation would not be able to play these compositions. Most of these compositions used Persian and Western instruments, particularly the violin. Since the 1970's the kamānche has been revived and Bahāri has become a respected master (*ostād*).

Symmetry is an important concept in Persian poetry and philosophy. The way to reach God is by imitating his characteristics. Man has two eyebrows, for example, one of which represents God and the other represents the individual. He is separated from God by the bridge of the nose, which can

be dissolved by following the path of self-perfection. The left side of the body represents the side of God, as it contains the heart. The right side is that which represents the mind. The kamānche player uses his left hand to search for the right notes, to search for truth. With his right hand he produces the sound.

Persian musicians are categorized into two types, the moṭreb and the ostād. The moṭreb is considered an entertainer who will do anything for money. The ostād commands respect because he will not compromise the spiritual character of his music.

Kereshme

The kereshme is a short metric and semi-metric pattern that may be played anywhere within the context of a performance of Persian classical, or dastgāhi, music.

The dastgāh is a system of music formed by a number of pieces, or gushes. It consists of an opening, development to a climax, and closing and is usually performed with lyric poetry that follows the same format. Morteza Varzi feels that the term gāh, time, is rhythm and music and that dast, hand, creates the music. Gushe means corner or place. In a dastgāh each gushe contributes something to the whole and put together they complete the story.

The darāmād is the opening, the first gushe. It means to come out of, to open the box of your notes. The owj is the highest pitch in each gushe and in the dastgah as a whole. Owj means height or climax and there are different levels of owj. The gushe that carries the highest pitch in the dastgah is also known as Owj. The forud is a return, a coming down, a cadence. Each gushe has a forud and the dastgah as a whole has a forud.

Within a gushe, the identifying pitch is the shāhed. It means to

testify or witness and is related to the term *shahid*, or martyr, someone who witnesses for his faith. The *shāhed* symbolizes the mode, it shows you the truth. *Ist* means stop and is the lowest pitch in the parameter of pitches used in a *gushe*. It is the note of completion at the end of each *forud*.

Ornamentation is an important aspect of Persian classical music. The *eshāre* is a type of ornament that follows a melody note. It is an insinuation and prepares the listener for the next note. It may also be a reference in one *gushe* to a following *gushe* by briefly playing the ~~note~~ *shāhed* of the next *gushe* and then returning. The term *eshāre* is related to the term *kereshme* in that both mean indirect flirtation.

Hāl means condition, state or mood and in Persian music refers to the state of ecstasy while listening to music. Varzi states that one may hear just one note, the *not-e shāhed*, and be in the *hāl*.

The *kereshme* is a type of flirtation using the eyebrows. Its image is a beautiful woman, flirting with her eyes, dancing and making curving movements with her body. *Kereshme* was a type of dance step used in the Safavid period in *Esfahān*. It was the gesture of putting a hand in front of the face and taking it away in a teasing manner (*Sāsāni*: 80).

As a musical pattern in the *dastgāh* it is not considered a *gushe* but may be played in the mode of any of the *gushes*. The *kereshme* may enhance a *gushe*, but it doesn't replace it. It brings a change, and is used in all *dastgāhs*. It is a specific type of rhythm with an alternating accent pattern that gives the listener and performer a break from the nonmetric *gushes*. Some scholars consider it a secondary *gushe* but most consider it to be a *lekke*, a piece or pattern that may appear in any *dastgāh*.

The rhythm of *kereshme* may be considered to be in 6/8 or 3/4 time and is actually a type of hemiola rhythm: ♩ — ♩ — ♩ — — , which is an

alternation of one measure of 6/8 with one measure of 3/4 time. There is also a poetic meter which follows this same rhythm (Tsuge: 294). When the poetry of a different rhythm is set to the kereshme, it must adjust to the kereshme rhythm. A performing group must play the rhythm of the kereshme metrically, but a solo performer may improvise and stretch out the rhythm, making it semi-metric. The action itself is called kereshme and the rhythm does not have its own separate name.

The rhythm of kereshme is related to other rhythmic patterns in both the nonmetric and metric pieces. In the *āwāz*, or non-metric part of the *dastgāh*, the rhythm of each phrase tends to open with the iambic pattern of short to long (Tsuge: 165). The rhythm is also similar to the 6/8 pattern of the *taññif*, or composed song, and *reng*, or dance, that are found at the end of a *dastgāh* performance. The *reng* rhythm is considered to provoke more of a tendency to dance than does the kereshme, although it is not customary to dance to the *reng*.

The pattern of the rhythm changes and provides a way for the performer to gain attention or relief for himself and the audience. The performer uses it when he needs time to decide what to play next, or if he feels the audience needs a break or is bored. It brings attention back to the music. Its function is to provide a break from the languid quality of the majority of gushes in the *dastgāh*. It would be found wherever the performer felt the need for such a break, particularly after the more serious non-metric gushes. In the *radif*, or teaching repertoire of gushes, kereshme is often found after the *darāmad* (see Ma'rufi). It keeps the performer and audience together, bridging the gap between them. It also evokes physical movement. People find the kereshme easy to understand and some will snap their fingers to it. The kereshme is lighter than the gushes and provides a change of mood as well as rhythm.

Persians prefer listening to classical music outdoors, particularly during late spring and summer, on top of the roof after sunset. It is cool and relaxing after the heat and business of the day. Another outdoor setting is by running water and natural greenery. Persians like to listen to classical music during the time close to the full moon and particularly during a full moon. When they perform indoors they do so in the homes of the upper classes in their guest room, or *mehmānkhāne*, a special type of room named for its number of windows, *sheshfāre* (six) or *hashtfāre* (eight) or the theater, *fālān*, of the palace. The lights are dimmed and candles lit to simulate the night time outdoor setting. Often the reason given for dimming the lights is so that people may go into their own private world and the emotion and tears they exhibit will not be noticed by others.

This *bazm*, or intimate party, is begun by serving food and drinks. There may be light entertainment followed by recitation of poetry by various guests. Late at night the environment is quieter for a performance of the *dastgāh*. Usually there would be a limited number of interested people for this performance, between 10 and 15. The audience would be mainly men. This is considered an adult activity, and children would not be present. In fact, if there is someone who does not seem to appreciate classical music they are referred to as a child, someone who has not yet grown up. The musical ensemble would commonly consist of *tār* (long-necked plucked lute), *kamānche* (spiked fiddle), *tombak* (goblet-shaped drum), and a singer.

Poetry and music together tell a story of longing and unfulfilled love. The introductory section emotionally prepares the listener for the heart of the message and emotional climax, which occurs more than halfway through the *dastgāh* performance. The rest of the poetry and music is a resolution of this emotional outpouring. Commonly the poetry will speak of unattainable

love and will increase the emotional intensity of grief and separation to a crisis point, or climax, and the rest of the poem will be a metaphysical resolution of this grief.

In Iran it was the custom for marriages to be arranged. Boys and girls often fell in love secretly with those whom they would never be able to marry. They sometimes carried this love with them throughout their life or had other secret loves. The setting and performance of the dastgāh allowed them to release their feelings and to come to terms with the lack of fulfillment they experienced.

At these parties, or bazm, alcohol and drugs, particularly opium, are used from time to time as a means of speeding up the process of getting into an ecstatic state (ḥāl). Varzi mentions that the stress and problems of modern living has made it more difficult to get into the ḥāl and that "sometimes you need a push."

Those of metaphysical or intellectual inclination stress that music should be used to increase one's spirituality, to get close to perfection. If music evokes sensual desires it is wrong and is frowned upon. They stress not the fulfillment of those unrealized desires but their resolution and sublimation into love for God. That music which invokes or provokes sensual desires is referred to as motrebi, or entertainment music. It is the dastgāh music which is highly respected and regarded by these people.

The purpose of playing and listening to music is to make the individual a better person, not merely for enjoyment or even for going into the ḥāl for its own sake. It gives the person a chance to forget about himself and purify some of his imperfections. It should give him the ability to empathize and to be compassionate towards other human beings. In summary, it should excite spiritual rather than material or sensual desires.

Sex is not considered bad in itself. It depends on how one uses it. For example, sex to create children is considered a godly act when done within the framework of marriage and when not overused or misused. A person's goal should be to get close to God. If what one is doing is for that purpose, then it is considered godly.

People who listen to Persian classical music are generally familiar with it and want to appear to be interested and knowledgeable about the subject. They are also interested and knowledgeable about Persian classical poetry, particularly the poems of Hāfez, Sa'adi, and Rumi which are often used in performing the dastgāh. The listener and performer are steeped in a common cultural background and poetic and philosophical tradition.

The musician needs to be aware of the moods and needs of the audience and chooses from his storehouse of melodies what would be appropriate for that occasion (Varzi, 1988: 7). Both the audience and the performer must be ready and in the right mood in order for the musician to improvise and play the kind of music that will inspire and suit its spiritual and philosophical purpose (Varzi). There must be rapport between the audience and the musician and the musician's knowledge and command of the audience and the music must be so precise that he knows exactly what mode to play, and the exact phrasing, timing, and ornamentation necessary to take the audience with him into the hāl.

The dastgāh is a progression of increasingly higher pitch levels through a series of overlapping arch-shaped phrases of rising and falling pitches. It builds tension to the highest pitch area, which coincides with poetic lines chosen for their emotional intensity. The music and the poetry then lessen in emotional intensity, and the music gradually descends in pitch level until it reaches the original level.

The kind of inspiration and ecstasy that may result from listening to

this music is known as ḥāl. During this state, both musician and audience are considered to be unconscious, to have forgotten who they are. The ḥāl is an enjoyable sensation and may occur when listening to any type of music. The ḥāl of the dastgāh, however, is considered to differ from the ḥāl of cabaret music. In fact, the ḥāl in dastgāh music is considered to be a means to an end, not an end in itself. It should be constructive and make the listener a better person. It should help him forget about himself and think about someone else. It should increase his humanitarianism and his consciousness of right and wrong. The actual goal of listening to music is to get closer to God, and to do that the listener must eliminate whatever in him is not of God. The ḥāl created by the musician brings about a state in which communion is created, which in itself gives the listener a glimpse of perfection and helps him release imperfections and impurities.

Varzi compares this process to digging a well. The more dirt a person removes, the greater is his capacity for godliness and humanitarian actions. His ḥāl, which may be achieved by means other than music, will increase as his container becomes emptier of earthly qualities and more able to receive spiritual qualities. The extent of his ḥāl is his capacity to feel for others and to experience communion with God.

The kereshme in the dastgāh is a change of rhythm and style and of mood. It is an emotional break, a relief from the serious side of love. Both in style and in poetry it presents the positive, lighter, or at least the neutral aspects of love. It brings to mind a beautiful young woman, who moves her eyebrows to attract and delight her audience. To a Sufi, her eyebrow is the same as the arch in the mebrāb, the niche in the mosque where the faithful turn to Mecca and pray. In a line of poetry Hafez refers to his beloved's eyebrow as his place of worship: "Be joz abru-ye to,

mehrāb-e del-e Hāfez nist." The kereshme, while evoking a physical response, is not considered to be totally physical, unlike the reng (dance) which comes at the conclusion of the dastgāh performance. The kereshme is also short, which does not give the audience time to get up and dance.

Music is considered to be a spiritual part of Persian life, during which the listener can communicate with God and the angels. Music is a training tool for the perfection of human beings. Some musicians even perform ablutions before they play to show their regard for the sacred nature of this music. Musicians also consider music to be the language of communication with God. Varzi feels that music is a medium that everyone understands. Life starts with the rhythm of blood and the first thing babies create is sound.

Alcohol and drugs can be used to speed up the effect of going into the hal, but their use is considered wrong if they become ends in themselves. Likewise, for some music may become an end in itself or even stimulate carnal desires. This again is considered a wrong use of music (Varzi).

There are different stages in the process of listening to music. Varzi often compares this process to a flight. First a person must be in the mood to take a flight. Then he lifts off and flies to his highest altitude and eventually comes back and lands. During the time of the flight he forgets about himself and allows the music and poetry to help cleanse and purify him. When he returns it is important that he be a better person than when he left. Varzi emphasizes that the hal very often is initiated by something negative, such as betrayal by a friend, something that causes pain and suffering. Such an occurrence causes the individual to ask questions about the meaning of life and to look for answers. It starts him on his search for knowledge and closeness to God. Sufis believe it is separation from God that causes man to suffer and it will be his perfection in acquiring the

characteristics of God that will bring about the reunion that is his source of happiness and peace. Varzi also uses the analogy of taking your car to the car wash. You get out of the car and let the car wash clean your car for you. Then you step back in and drive your car away.

Varzi emphasizes that different people are affected differently by Persian music and the *hal*. Some have larger capacities, some smaller. Some are born with a character that strives toward perfection, while others acquire this through life experience.

Persians consider nature to have a very important influence on inspiring music. They like to play and listen to music by trees, running water, greenery, flowers and in a balmy climate. They consider themselves dreamers and poets, in love with love. They say that some can have *hal* with anything that reminds them of the creative nature of God, such as a beautiful rose. It depends on the individual person.

Sufis say we are a portion of God and our goal is to reunite with Him. Love is of prime importance to a Persian. Love in any person is a portion of God's love. Divine love is more permanent than earthly love. Sufis give spiritual connotations to everything physical. Varzi says if you let God capture you, everything can be a bridge between you and God. You must have the eyes to see God. It depends on you and what you want in life.

A person's goal is to realize he is a part of others, to consider himself a small element in the sphere of humanity, as members of one body or parts of one tree. If one limb is full of termites, the rest will eventually suffer and die as well. Our closeness to God is in proportion to our capacity to feel for others, our spiritual capacity.

Beauty is the creation of God. But it is not easily grasped. It is like an almond, covered with a shell which one must break before he can see

and eat the nut inside, which itself is covered with a thin skin. God has not made life's lesson obvious, one must work to uncover them. The object for a Sufi is perfection of the individual and union with God. You create union with God by adopting the characteristics of God, by imitating God. Some Sufi masters have actually achieved this union in their own lifetime. Hallāj said, for example, "I am God." By this he meant there was nothing in him that was not in accordance with God.

God is considered to be the totality of all that is good in life. Shaitān, the devil, is considered the totality of all that is evil. However, things aren't evil in themselves. It depends to what use they are put. The snake's poison may be used to kill or to cure. Babies are born pure but acquire good and evil traits through experience in this world. The human being is faced with his own duality. It is up to each individual to choose what aspects of himself to develop. The less he has of evil within him the more closely he comes toward union with God. He is actually a part of the totality of God. His union is a form of assimilation through identity rather than a conjunction of opposites.

The Sufis talk of two ways to achieve perfection. The first is to eliminate all within you that is evil. The second is through evolution. They believe that we are evolving from the level of stone to the level of God, that life is a testing ground where one acquires knowledge of how to unite with God. In that endeavor, music is a means of increasing perfection and achieving union with God.

Hypotheses

The kamānche symbolizes a bow and arrow both in its form and in the method of playing it. This symbolism is related to the metaphor of the eyebrow and eyelash which are the bow and arrow of the beloved. For the

Sufi this arch of the eyebrow is the same as the arch of the mehrāb, the gateway to communion and union with God. A respected performer is one who is on the path to self-realization, that is, on the path to becoming closer to God. For a performer of the kamanche, knowledge of Persian mystical tradition and poetry are the prerequisites to playing the kamanche in a spiritual manner. The performer learns his art by imitating the qualities and knowledge of a spiritual kamanche master, by matching them as closely as possible, much in the manner of a spiritual apprentice seeking to become more like God.

Persian dastgāh music portrays earthly pain and its resolution in reunion with God. Through the ḥāl, one is able to purify, let go of, and burn away some of the qualities that created his separation from God. In order to have this happen, one needs to be on the path to perfection willingly and to understand the process and purpose of his perfection. In addition, one needs a metaphorical understanding of Persian poetry as well as an intuitive understanding of the progression of Persian music. Within the framework of the dastgāh, the kereshme is a pause and a means of gathering energy for further performing and listening.

Spiritual love is valued over sexual desire for its own sake and the purpose of all references to physical or sensual beauty is to show that beauty as a portion of God's beauty and to initiate the desire that causes one to step onto the path of search.

For a Persian, life's lessons are not given in a simple manner. One must learn to penetrate the material covering to get to the real value which lies hidden inside. Music is a means and a training ground to release, sublimate and transform earthly love to divine love. With the proper direction, music may be used to help perfect the individual, making him more

like God, and thus bringing him closer to that reunion which comes through elimination of all in him that is not Godlike.

The primary process is that of metamorphosis, not unlike the process of the silkworm in becoming a moth. The symbol both for the process of metamorphosis and that of reunion is the arch, represented in Persian culture by many different signs. The Sufis themselves have terms that describe the three different stages in this metamorphosis, similar to the worm, pupa, and moth stages of the silkworm. These are *khām*, *pokhte*, and *sukhte*. In the *khām* stage you are immature, formless and not yet ready to enter the process of transformation. When you become *pokhte*, or cooked, you are mature. The beginning of this stage is marked by falling in love, ostensibly through the process of being struck by the arrow of the beloved. The process of *pokhtan*, according to the Sufis, has seven stages, described in mystical literature. When all of the evil or materialistic qualities have been eliminated from you, you are *sukhte*, or burned. There is nothing left of that worm that was you. You break out of the cocoon and fly in the spiritual realm. The cocoon itself represents the matrix within which the transformation takes place, much as the process of spinning the cocoon of Persian music produces the matrix of spiritual transformation for the listener. In listening to Persian music, this entire process from *kham* to *sukhte* is enacted. You must become ready to listen, and while you listen you may enter into the *ḥāl*, or cocoon of transformation, where some of your material qualities are burned away and you experience closeness with God. You return from this process renewed and purified. One may go through this process many times before he is completely purified.

The paradigm of the data-informed hypothesis contains the following sample symbols:

Khām (Before)	Pokhiē (Process)	Sukhiē (After)
human	ṭariqat (path)	fanā/annihilation
nightingale	song	rose
moth	flight	candle
Sufi	wine(bowl)	winebearer
Majnun	wandering	Leili
lover	bow and arrow	beloved
worm	pupa	moth
earthly	evolution	divine
full	purification	empty
separation	archway	reunion
sentient being	attraction	beauty
sun	journey	moon

Other metaphors of transformation include death and resurrection, dastgāh, kereshme, kamānche, ḥāl, and bridge.

I have mentioned above that Persians enjoy playing music outside at night under a full moon on a rooftop (roofs are flat in Iran). They are out in the open air, with no walls around them, away from the earth and closer to God. Varzi says that the whole universe is God's house. The farther you go away from the earth, the closer you are to God. The moon and the stars are lights in the darkness that guide your way. When you gaze at the moon your eyes are turned away from earthly things and toward God. The darkness is another means of fostering concentration and of turning your mind away from earthly distractions.

During the day music was commonly performed in the shade of trees to protect people from the burning of the sun. The moon represents the middle stage, while the sun represents the last stage, that of burning. The desert represents the bare earth which is an oven, the place where the individual

is buried and burns, and is also an aspect of the last stage in his journey and thus is not sought as an appropriate place to play music. Playing music outdoors in nature surrounds one with the beauty of God. The running water reminds him of the passing of time, of life's passage. The greenery and the flowers remind him of the creative nature of God.

In Persian mysticism the moon represents the beloved and the sun her lover. The sun burns and gives light without expecting anything in return. In its journey through the arc of the sky it traverses the three stages, giving golden light at sunrise and burning and disappearing in the red blood of sunset only to be reborn with each new day.

Comments

I gathered data for two paradigms, one for the Kamānche and one for the Kereshme. Most of the information I collected was on the cultural and cosmic levels. In the future I would analyze the melodic, rhythmic and acoustic patterns of the Kereshme and also feel it would be valuable to monitor the physiological response of the performer and listener. In the process of asking some of the most mundane questions in order to fill in the different boxes, for which I felt I already knew the answers, I discovered completely new information, such as the practice of playing music under the full moon.

I did not use a tape recorder nor did I ask questions in a completely systematic manner. This made it difficult and tedious to categorize my information later. I also felt many of the categories became arbitrary and that the information in them appeared redundant. I had gathered more information in some areas rather than others, partly due to my intuitive manner of questioning Mr. Varzi.

I tried to produce both item hypotheses and level hypotheses before

creating a summary hypothesis and had some difficulty in organizing and focusing my material. Again, redundancy was a problem and led me to question my understanding of the parameters of each area. I followed a presentation of data based essentially of the three levels, but feel that perhaps an item presentation would have been more suitable, following each from the telluric to the cosmic.

I discussed the frequent occurrence of arch motifs with Mr. Varzi, who agreed that it was the key symbol for Persian culture. However, when I previously asked Mr. Varzi if there was a key symbol, he described the teardrop motif which commonly appears in textiles and carpet designs. I worked with the general hypothesis of metamorphosis and when I had arrived at some basic ideas of this process in Persian music, I verified and clarified this with Mr. Varzi, who then explained that there were three specific terms used to describe the three stages in this process. I produced sample data for the new paradigm, although the process of data collection and verification is far from complete.

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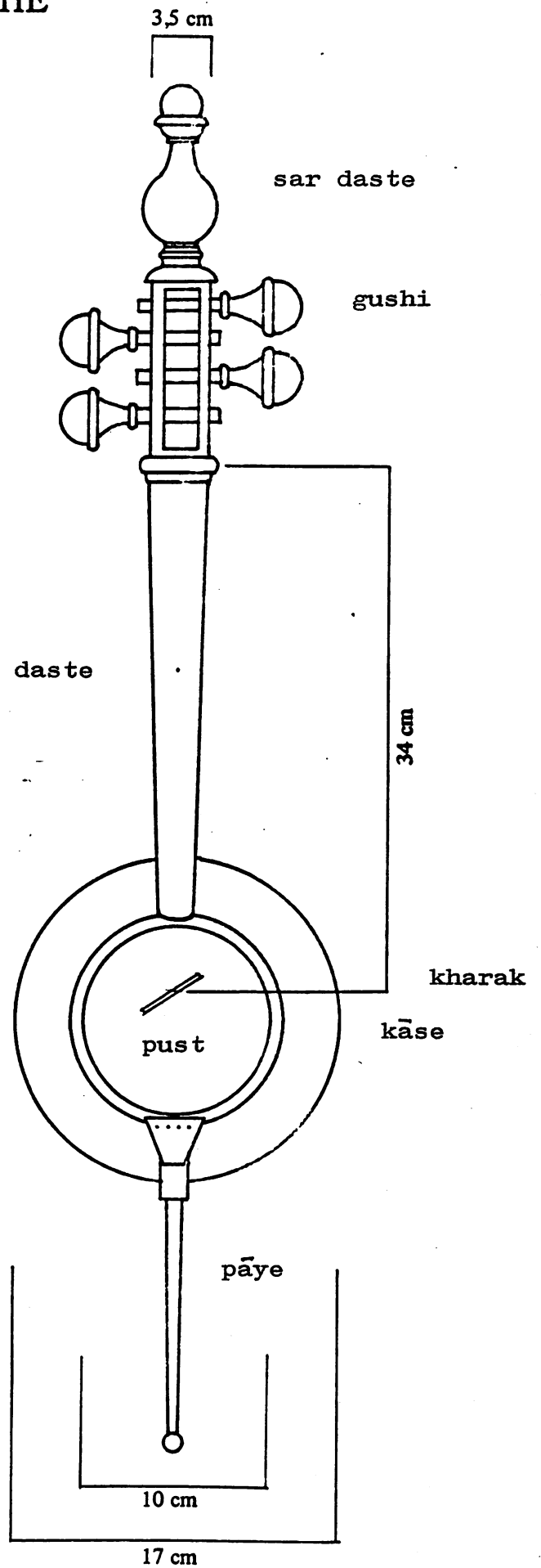
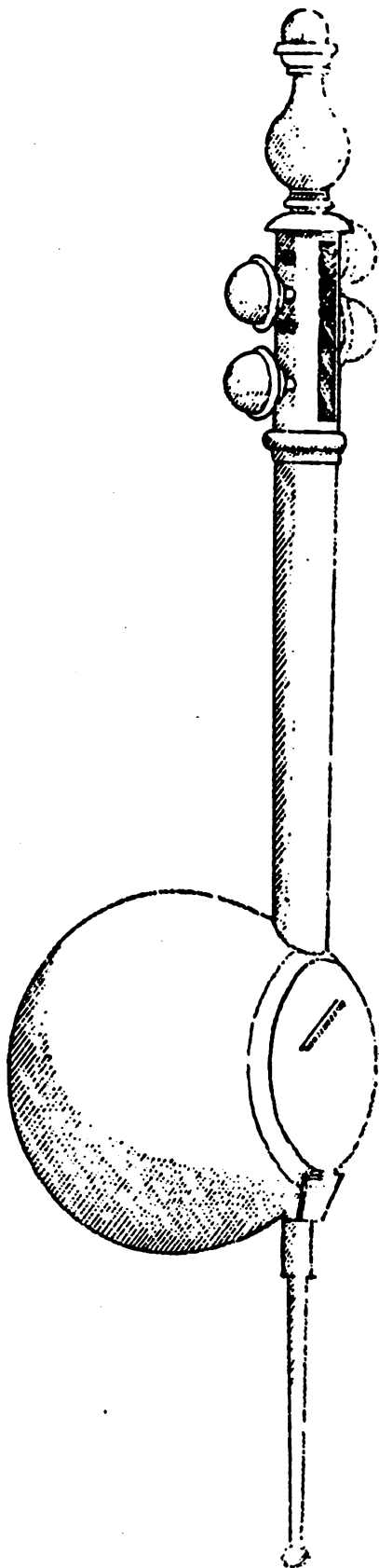
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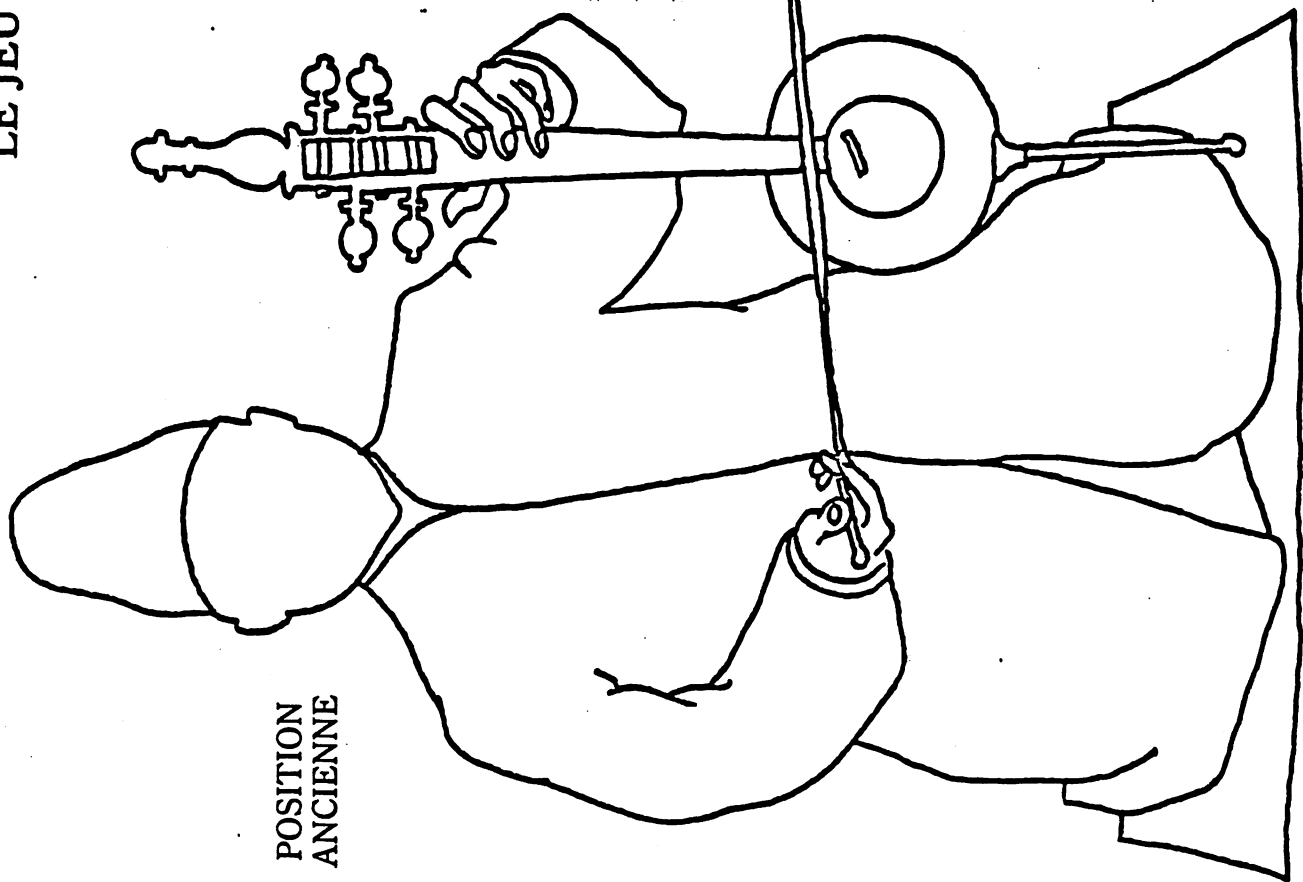
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KAMÂNCHE



LE JEU DU KAMÂNCHE

POSITION
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POSITION
ACTUELLE

