

Interviews with Morteza Varzi

February-March 1989

Notes for data collection for the unpublished paper:

The Kereshme.

Class paper written for Johannes Wilbert's Anthropology 139 Course, UCLA, Winter, 1989.

Qualitative research project on the kamanche written using the holograph method.

Varzi interviews

2/17/89

The recording of music played by Asghar Bahari on the kamanche for Radio Iran ca. 1940-1975. The musical example is called "Kereshme", a name for a certain type of rhythmic piece found in every dastgah. This example is a Kereshme in the mode of Shahnaz played during a performance of the Dastgah of Shur.

Kereshme=naz, naz= pari roka, girl's coquetry
what a woman does in order to show beauty, bodily
kind of dance step performed by beautiful girl

rebab was term used years ago

Kamanche, kaman= bow, kamanche, small bow
term used from 700 years ago

2/23/89 Wilbert discussion

endorphins in the brain, what occurs

what do we have that creates this state, after collect data
arousal to go the gate through different level of consciousness
sexual sides--orgasmic
trance

Plato: sex, eros, and agape
hypothesis having to do with these three levels

look at terminology, gushe, dastgah, maqam, hal, owj--
look for deeper meaning, more exact is better

Main question: what is Sufish about this music? What makes this music particularly appropriate for Sufism

Is Kereshme sung, played, one instrument more appropriate than another?
if and what words. some words more appropriate than others?

What is it in the repertoire.

What are the conditions and parameters of performance.

text--appropriate text, kind of poetry used, what say

instr--kamanche, terms for part of body, twirl instrument dancing?
call when turn it. who plays, when play. woman, man.
telluric level.

what do you call the rhythm. behavior, event.

culture-women or men play it. social context. who dances, who plays.
time of day. audience. paid? poet singer musician dancer.

2/24/89 Varzi

Kaman is a bow for hunting. The arrow made a sound. The sound turned into music. One string and bow. The kaman was a big one for hunting. The kamanche is a small bow. The idea came from the bow and arrow. Only men. They hunted animals such as the ahoo (gazel).

Parts of the Kamanche:

kase--bowl
daste--stem
gushi--tuning pegs
kharak--bridge, small donkey, carries the burden of the strings
pust--skin of a big fish or of barre, which is the unborn lamb of a pregnant sheep, the skin of

originally the strings of the kamanche were all silk, specially woven for instruments. The money that they paid for performers was called abrishamaha--price of silk. Originally the Kamanche had one string. From 700 years ago it had 3 strings. the 4th one added during the late Qajar period.

Robab was a name for an older instrument.

tar--string
sar daste--top of the instrument. normally try to copy dome of monastery or mosque, represent mystically or shrine. each area had own design, or were bottle with head--his. most are dome or minaret or mosque. gol-daste = flower bunch. minaret is called gol daste, or dome of a shrine. Refer to Pope's art and architecture book. Varzi says his own looks like a bottle of wine. Shrines in different parts of the country have different designs. Know each specific area. Something belonging to a holy place. Different sized pitchers.

horsetail on bow.

woodwork. normally some geometrical design used in tile work in Esfahan.

Kamanche is from Khorasan area and in south of Iran. Esfahan art of construction and architecture.

saz

bowl--was coconut or yellow cadu (pumpkin) now from wood. his is made from shemshad, mostly made from tut or walnut. daste is made of a different type of wood, strong type.

Kereshme. connotation is eyebrow, through movement of eyebrow. archway of mehrab resembles eyebrow. it is the medium that can take you to divinity when you pray at the mehrab. the eyebrow is same, through Kereshme, beauty of woman you think of God who created her, become one with God. Islam is against any influence that keeps you down on this earth, e.g. sexual. abru. all medium to create bridge between you and God. to the level of God.

Niche built towards Mecca. Arch of mehrab resembles eyebrow. in Hafez that this is true must be _____ to do it. Abru is similar to taq of mehrab. Stand in the taq and face Mecca.

Connotation, offer tea in special way to special person. Connotation, whole system. Eyebrow special importance in dancing, make waves.

Naz and eshve = Kereshme.

Sufi terms from Nakshbandi. Hafez
Be joz abru-ye to, mehrab-e del-e Hafez nist
Ta'at ghayr-e to dar Mazhab-e ma natavan kard.

Your eyebrow is my mehrab.

abru is kaman and kaman is kamanche (Varzi)

Love is most important thing to a Persian. The more divine it is the more permanent or when get old try to transfer from woman to God. Automatically connect whatever happen to something divine. God is in every decision. Love in any person is portion of God's love. Everything physical has divine connotation. Every wink of the eye. There is a word for it in the ____ of divine love. Poets, artists can find connotation, e.g., find that eyebrow is like mehrab, eye like almond. Persians try to find interpretation in anything to make _____. Every physical can be interpreted as divine, depends on you, with God in mind. Eyebrow as sex, can be symbol of God, in mehrab.

Music is, for a musician music is language of communication with God. Some had ablutions before they performed. With those whose music affect you [rf. to music as communication with God]

You are supposed to be a receiver, you must have eye to see God. If you let God capture you, everything can be bridge between you and God. You and what you are after. It depends on you, what you want in life. Close to God or satisfy sexual desire.

Symmetry in carpet design and tile design, in music. Symmetry--two of the , like eyebrow. You are the image of God, whatever is on one side should be on other. Persian garden symmetrical. Nose is the line between you and God. Remove the line and you can become God. Try to copy on one side. One day when they close the book of life you become one with God. The left side is the side of God, as the heart is on the left side. The left hand in music is on the side of the heart. You make your choices with the left hand. You search for reality, search for God with the left hand. The right side is the side of aql, material, word wisdom. You create the sound with your right hand. Symmetry, art and music. Repetitions.

Note-e shahed: start from source and come back to source. The shahed is the starting point, symbolizes mode. Start from shahed, departure, taking flight, come back and land. Take from this earth, forget, elevate, keep flying until totally disconnected, when become purified, come back and land and start living. You are a different person, at least for a short while. empty container. come back to receive things. Can continue to be in the same trend as hal and what take in needs to be in harmony with that.

2/27/89 Varzi

Difference between Gardaniye and Daramad in Nava is the Gardaniye has different shahed and tetrachord range. The rest is the same material as daramad.

Question: why go higher in pitch in the dastgah.

Answer: Like speaker, start low and gradually raise voice. It moves you gradually and prepare you for high notes. The poem which goes with it like a story. Make emotionally come to end prepared then, prepare people for message. For example in Persian culture you wouldn't tell someone their father had died straight out. You would first talk of the value of father, then tell some stories of their father before you tell them their father died.

Persian music is story of unsuccessful love. Sad news, do not break it immediately. Marriages were decided by others, didn't involve real love. Normally each boy and girl had eye on somebody else, often did not show this. They always mourned for the love that did not happen. Moharram and mourning actually cried for own sorrows. Imam Hoseyn used as an excuse. Suffered separation. When you talk of separation you know what it means. Boys and girls are separated. Keep this love throughout life. At times keep it from beloved. Sacrifice. Keep love to self.

The owj is normally the highest pitch gushe in the system. Nahoft in Nava. It is the gushe or tahrir which carries the highest pitch note, actually the sentence which carries the highest note. Owj means height, altitude, ascending.

When you are first telling a story you use your mind, when you go on, it flows. To show depth by raising voice. Deliver most important message, show depth of emotion. In the ghazal, for example, if you talk about tears, you first start by talking about individual tears, then talk of storm and flood of tears. The more tears, the deeper love and deeper separation. Poems also have a daramad, owj, and forus paralleling that of the dastgah.

There are different echelons of owj.

Use of different symbols to illustrate.

In a specific ghazal Varzi used for example, there is an introduction where you tell what you are going to tell. Then you explain it, leading up to the emotional climax, e.g. I was totally destroyed. Then there is a metaphysical section commenting on philosophical aspects of this situation and finally the part where the pen name is inserted and Hafez makes in effect a final comment that he too is affected by this and even the thought of love. Then the pen name, Hafez, also affected by this. Metaphysical reason to come. What happens leads you to question existence and search for God. God wanted it that way, but I'm sad anyway.

At bazm everyone will cry. They make it dark so no one can see. So no one can see their secret. People look down on those who go for earthly pleasure. Try to _____ or hide. Sex and love is sacred, involves creation of child. In West no control over desires, _____ it.

Owj is climax. Each gushe may have its own climax.

Dastgah is formation of a number of gushes. Means system, administration, household. Varzi has own theory, that it is made from two words:

gah = time, rhythm and music

dast= hand

It is through the fingers that create pitches, the dast which creates the gah the music and rhythm.

System with opening and climax and fill with lyrics that does the same purpose and put together make music.

Daramad= opening. income. come out of. open the box of your notes.

Gushe= corner. place. spot. place where you stop and rest. Varzi thinks it means to insinuate, innuendo. like, gushe zadan, which means you hit the spot. Each gushe says something about the subject. Each tries to tell you. Collection gives you whole story. Make a reference to whole story.

Maqam(Arabic) means place, spot. Gushe is Persian. Maqam is a station, position, place in the hierarchy. Each gushe has place, like a chapter. Put a name on each one.

Forud= returning, coming back, coming down, to _____. Can't leave someone at the climax. Metaphysical aspect, calm you down, bring back to life.

Shahed--testify. This note testify that this is the mode. word means beloved in mysticism. It is the note which demonstrates the scale of the dastgah. It is the identifying pitch. It exemplifies, shows you, give truth.

Ist--Between shahed and ist is interval. Always lower than shahed. Stop, can't go further.

Inbetween a sad story you have a break. Give something which makes them happy, like Kereshme. Get story of sadness away for a short while. Just give them a break. Must be happy, joy and happiness. Kereshme is with or without words, like reng, it automatically makes happy. Mostly instrumental. Some singers have used it. The poetry must never be sad. At least indifferent and peaceful. When talking about the sadness of love there are some positive aspects, so use Kereshme as positive. Can use the same ghazal of dastgah if has a nice upbeat or neutral line in it. If not, choose a line from another ghazal, better if it has the same meter. Syllables should fit into the meter of Kereshme. Poetry can be from any type of poem that can fit.

Kereshme is not a gushe. Gushe must be in the hierarchy. Kereshme is a break from the hierarchy. If you take Kereshme out, nothing happens. It is a way of playing every gushe. Has melodic and rhythmic character. It is in 3/4 time. No scale of its own, follow the scale of the gushe. Happy rhythm. Kereshme is known only by its rhythm. Gives a change of mood, can be danced with but doesn't affect Varzi physically. Dastgah has nonmetric rhythm. Presence of rhythm (i.e. Kereshme) automatically gives you happiness, but is not 100% physical. reng is in 6/8 and is 100% physical.

Uses garden example. A path in a garden gives you a sense of direction. Kereshme gets you out of the disorganizing nonrhythm and gives direction to your life.

Kereshme, have seen people move and snap fingers. Most people understand rhythm and more wanted. They do not dance to it, it is too short. It is not performed separately from dastgah, again, it is too short.

3/6/89 Varzi

I showed him a group of phosphenes from Knoll. He said that the two cross bar designs are how Persian gardens are organized.



We talked about hal, meaning state, ecstasy, joy means now in Arabic.

In music there are different stages in order to get from it what one should. It takes you away from yourself and creates a new surrounding, a new mental condition. Only at that time can you receive and appreciate.

There are different stages. A certain hal has to be there in advance for a musician to pick up his instrument and create the second hal that he must have. For example, you must do your chores, but you say, "Emruz, haleh nadaram." First, you have to be in the right mood, which is one kind of hal, to pick up your instrument.

In the second hal, there is a transition. You listen to music. Like a flight, you have to take off. Hal he has to create in the audience to take the flight with him/them. They must have the first hal in order to sit and listen. Audience must be in the right mood.

The second hal is "Khub hal kardam." I enjoyed myself. Music creates that in them. If the audience has no hal, musician won't have hal. Audience is very important, musician knows if he can do a good job or not. Example, "With her I can have good hal, i.e. we dig each other." Need rapport to play good music for audience. Conditions all must be present.

Hal is most often created by negative thing. You find out something negative such as bad news, you were betrayed. This creates in you a question of humanitarianism. What is ensan, what is adam, in contrast to the animal. What is wrong and what is right. Something is missing, what is missing. Adamiyat is missing. Gives pain which gives him the hal.

Persian music is sad. Philanthropic, humanistic aspect of being. If this is missing, there is separation from humanity, lack of completion. Persian philosophy serves toward being a perfect person, ensan-e Kamel. The closer you get to God, the closer you get to being ensan-e Kamel. Ensan-e Kamel is in proportion to the characteristics of God you possess. Get rid of vices. While you are enjoying your flight, you may see something is missing, e.g. find a friend is not all that you thought; so you say why? As a human being you can't say why and just walk on or just give up. Becomes motive for oing into hal.

Hal, temporarily forget where you are, the physical.

In order to be empty yourself, empty container so can fill it up again. God provides man bounties. Our share is in proportion with the container we have. The size of this cup the container has to do with the size of your

hal. E.g., your enjoyment of good food is in proportion to the hunger you have. The more hunger, the more you can eat and enjoy.

To create in yourself a bigger container to fill it with music, art, or the companionship of a friend. Hal is make you a bigger container to receive. The hal is power to receive understand and appreciate. Hal is like a well/ditch. The more dirt you get out the bigger the well gets. We are like an undug well, full of materialistic things. Must get rid of this not only must be empty.

Evolution--Molavi. Stone first, then vegetable, work towards perfection. Need for doing this. Some people feel the need, some people have to, e.g. like someone under probation like an ex-con. This is different that someone not under surveillance. The people who feel the need succeed in their line of work.

Creation of God is beauty, like almond, covered with shell. Break the shell and take the nut out, then still their in the skin. God has not given ready made, like fast food. Must strive to get and enjoy.

Principle of human relations, questions of right and wrong, not that easy to understand. Those who are concerned are different from the rest of people (who are selfish, for self). They are concerned about humanity, other people. These are the people who normally have the hal and strive to get to this state. Not always constant.

Fasting is important, they must have hal to do fasting in order to get to hal.

Divorced from ____can. If give talk, need 100% concentration. If have 99% that 1% endangers perfection of talk. Hal is the medium to get that 100%. Have to go through hal in order to get what you want to accomplish. Look for divine, humanitarian achievement.

Varzi talked about Arjad, a Jewish millionaire, who entertains and has dancers. He has had a hall too. But this hal is different than that of a good person who is on ascent to apex of ensan. Hal for a person like him. Even animal has enjoyment.

Prophets: had to be in hal to receive message from God, 100% receptive. Sometimes went to caves, no distractions. 100% empty container is hal, we are talking about, must have certain character to do it: some are just born like that, some learn about it through close associate. Only associate with certain types of people. Can't have the same with everybody. Receives have different sizes, some smaller container, some bigger container, able to purge. May be a change lik what happened to Molavi and Shams. Dump it. Doing away with, purify. An incident may work you up. Varzi: all human beings can have big container through love, giving and friendship. This container has to do with unselfish love, unsatiated love, i.e. unsatisfied love. Through this unsatisfied love you can get bigger container. Can feel pain, know what it is. This unsatisfied love is the foundation, the root for hal to exist.

Can feel pain of others, consider themselves small element of sphere of humanity. Member of one body, if one suffers we all suffer. Like a tree,

roots, branches, and leaves. If one branch is filled with termites, we will suffer and go.

This hal is different than hal at party or cabaret. Also means hal karden, to be satisfied.

Music and art help you empty container. One of the best, more people can enjoy music than can enjoy art. Much better medium for preparing people to start on ascent on path of perfection. Fill container with beauty to the extent you know.

Varzi tells story of a man named Soltani. When Majd performed, he wanted no sound. Soltani in the middle of the performance loudly asked a question of his neighbor. An invention came to him. Varzi makes the point that during that moment he was not thinking of himself, but on something that could help people, improving kitchen cabinet designs. The point is that the condition of hal depends on who you are and what you want.

Sometimes you cry. Cry: why can't everyone enjoy this music. Cry for others who don't have. Hal takes you away from yourself and makes you whole. You suffer if anyone is suffering. You feel gen____ hunger. Prerequisite to be person like that and is also a _____.

To be a perfect person. Zoroastrian: what you think, say, and do must be the same. Then you are on your way to having a big container.

Music is performed in concert hall, bazm, recital, etc. depends what medium. Question of give and take.

Don't think of self during that state. Hal is state to get you away from you. Without hal you cannot succeed in being a good person. One of the characteristics of hal has to do with container empty from physical selfish things and on road to being perfect person. Means what we think about prophets and God.

Body has to be in good shape to have hal. Alcohol and drugs endanger, artificial, doesn't last long. Drink in order to have hal is easy way, artificial. When having hal through drugs, somehow becomes goal not medium. People will then do anything to get the medium. Artificial means. Very soon becomes the goal. For some it is the medium, the depends on the person. There are two classes of people in mysticism. Intoxication is a good fast medium. For some it becomes the goal, becomes selfish, ____ only about substance. Know who can drink and who cannot. It depends on whether it is the medium or the goal.

Who is thinking and dealing(?) for other people, even fails to take care of self in order to satisfy other people's needs. What can we do about situations. ____ who use self as medium and make other people happy. Hal in this type of person.

Use as medium. Question of homeless. If you have only one apple, this person is more satisfied to give to a hungry person.

1. Hal as medium not as end.
2. Has to be constructive. Someone can get out of it, needs to make me a

better a person, a person walking towards perfection. Every human should not be satisfied with what they are as a person. Better person is a person can help more, try to solve more problems. Must be a purpose in hal, not just to satisfy a person.

Through music how is done: Only time forget about self, learning to forget about self, e.g. 1/2 hour involved in music.

Step 1--give chance to step, think about ? [?]

Step 2--learned to take time to forget self and think about somebody other

What comes out. More unselfish close to perfect. We are image of God, a portion of God. Must carry characteristics in proportion to abilities. This endeavor toward being bigger portion of God. Get to perfection, join God, part of God. Need of being bigger piece of God. Stop lying, stop cheating, don't do thing God doesn't do either. Need is basis of corruption. Think of your need rather than my need is on way to being bigger part of God. Try to get rid of most selfish needs. Learn to forget about self and needs.

Art and music gives chance to forget about self. Music is sound, don't have to understand it. Painting may not be appealing to you. Music is more capable to taking you away from you. When you hear music, part of it is yours. Painting cant afford to buy. Music can be yours. Get and assimilate them. Life starts with rhythm, blood pulse. First thing baby creates is sound. First thing attracts baby is sound. Music can be cohesive. Babies respond to music.

Owj, involve heart. Lost yourself more. More you lose self more get to pinnacle. Losing and regaining self.

Varzi as musician. Forget self as _____. Audience--not identity. Don't see anything, don't plan to create things. May plan to play Esfahan for passing moment, play creation. Need to create fresh. What happens is not intentional. If intencional there is you. You must be nonexistent. If give lecture about Qashqai, he is there. Painting--you feel you are there, smell flowers. Owj, you do not know where you are. Someone says, "What happenes last night." You don't know. May remember what happened earlier but don't remember at time of hal. Sometimes psychiatrists must put patients to sleep. Varzi is not there and don't know where are. If you are conscious it is not hal.

Hal--do without thinking about it, without intention. Don't know what is, partial departure, don't plan anything, works unconsciously.

Set up intentionally. Materialist side deals with nonmaterialist tech? and do in harmony. Subconscious orders to material. Has to be experienced. Cannot decide to experience it. A lot fo things have to be involved. Other elements put you there, you don't go there.

Alcohol and drugs, depends on who uses it, use as a medium. If need a push, okay with alcohol. Opium can be used as medium, don't recommend using heroine or cocaine, very addictive. Alcohol less expensive, can take in very small shots or beer. Opium no matter how small it is too much in there. Any artificial means avoid unless you need--condition of living and economic problems sometimes you need fast medium to forget about self.

Condition of modern create need for alcohol to forget problems. Music is natural, not artificial. Opium is natural plant. Cocain is not, morphine is natural. Use alcohol and drugs in moderation and for purpose. Even if you are addicted to opium and are helpful to people, it is commendable.

Can have hal with music, reading poetry, a walk in a garden, anything that reminds you of creative nature of God. flowers, rose, nature. See something that gives hal, makes you____. Doesn't matter how get hal, depends on the person. Love shown by a friend. Forgiven by a friend.

Music has longer effect. Gone through emptying container and make available for good things of life, like in compny of friends and love ones. Look at non-passing moment.

It is type of music important, normally classical. Longer experience with it. Certain ages, some type of people. Rock and roll--teenager. Have totally different person if train with different type of music.

Knowledge is one of the most important mediums of hal. Can appreciate more. Anything to do with characteristics of God, e.g., beauty. Story: Adam made out of clay. Angels whispered music in his ears and love was created in him. With love, Adam became adam (human). Anything shows one of characteristics of God, it reminds you of God and you forget about self and that's hal. Hal, lack of know who I am and where I am.

Sex--materialistic need. During music, supposed to forget about sex. Sex has no role in this. Sex actually you are lost in yourself instead of forgetting self. There is the divine in unity of two persons, but has nothing to do with hal.

I told Varzi Wilbert's story of the musical bow that was used to attract the turkey and then to kill it. Varzi's response was that that is selfish, and toally out. The moth wants to be killed. That's the difference. It wants to sacrifice. Even the candle smiles when killing itself. While it is burning in order to light to people around. sacrifice is one of musts in going to perfection.

There are different grades of sacrifice. Sometimes Killing self is not a sacrifice. It has to be somethig for someone else. Do it when in right hal. Forget about self and ego.

Through music you learn how to forget about self. One of most practical. Persian does this with hal. Western music doesn't do that. America. Not going toward perfection. Objective was materialistic. Selfish, more self-involved.

Mysticism, reason used music, in order get close to perfection. Classical music is long-lived music. Music not involved in making money or fame. Classical musicians have lived with minimal. Need to rich and famous is what fights against.

Don't care if notorious/famous or not. People can be good or bad if it comes okay. But don't fight for it. Sometimes in order to put message across need to be famous but don't do in order to get famous. e.g., martin Luther King.

Go through dastgah. organized.

Gardens of Persia

-organization, symmetry and harmony. by creating beautiful things, different aspects of God, make it so audience can understand. Western music is teamwork.

-Persian music can do with one instrument, even one gushe. Even one note, not-e shahed. Even with one note already in hal. There are some associations with not-e shahed.

Varzi wants everybody to have everything.

Zikr--some people,(participate)

Dastgah--some people.

Effect depends on person, people are different. Serious with what doing. Can be pretending and do zikr. Type of people background. Dastgah needs patience, some people are restless. More involved means you are away from pretensions. In group performance, have to follow group, have to be alert, have to think. Zikr, lot of preparations. Zikr--appearance, physical, clothing, clean, shaving: endangers faculty of getting. zikr--maybe don't have ear for music. all creatures created with different needs, geography, etc.

Hal--do away with things that force you to be conscious of yourself as individual. V: by listening to zikr can get to hal. Varzi says picture of Darvish Khan can give hal, maybe more than his music. Character of Darvish Khan is important also. Pictures.

3/10/89 Varzi

Varzi showed me a print of a painting of a young woman that he said showed Kereshme through the movement of the woman and the birds, curves and lines. Moving curves, with rhythm in it. All curves are practically parallel. Birds dancing, if don't move it seems dead. Create curves in dancing.

Reading over the definitions of Kereshme in Dehkhoda:

Ghamj--physical yearning in heart, want to show love and affection.
Many actresses have to learn how to walk with dignity and beauty.

Line of poetry: with 1/2 Kereshme, killed me. Talk with Kereshme. Beauty of way she says no.

Ghamj. naz. eshare kardan.

Eshare with eyes and eyebrows, show. In music eshare: gives examples of playing in Bidad, musician does eshare to owj and Oshaq and come back, prepares listener. Higher pitch is more emotion and sentiment than lower. By one eshare prepare the listener to get ready. Go to not-e shahed for Oshaq and come back down. A reference to not-eshahed in Gush-e Owj. Eshare is to insinuate, wink of eye, gesture of eye. Another example, in forud of Shur, use eshare in Dashti, d natural, a kind of modulation, not complete, a passing reference, not actually. Eshare is go and come back, passing tone, or ornament. Each note has to have, takiye from above, or eshare to follow a note. It is dead without. Never leave note alone, touch with following or previous. A plain note is naked. Ornament makes it sound better. It is like an adjective. Takiye--lean on it. Eshare--go forward.

Ghamze is like Kereshme. Naz and ghamze create

Naz--show more positive

ghamze--show more negative

Women are not supposed to show feelings (love). These words are different aspects of hypocritical denying. Done in a way so lover won't give up.

Talking about ornamentation. In painting and writing tashib. Flowers and birds. Tazin, to decorate, usually don't say about music. Lokht, naked. Need ornaments. Use the word kar bishkar mikhad, "tuesh kar bokonad", needs more "work", could mean more or less embellishment, needs something. Needs to beauty. Either add or subtract ornaments or change design, change line. Sometimes unnecessary ornaments are out of the style. Gives example of Lotfi playing setar like a tanbur, like an acting job. Too rhythmic, though it is more attractive to the audience, easier, brings himself to level of audience. Then talks about Jalil Shahnaz, played like a storm, or rushing river. Skill, wrist. Strength of mezbab and rhythm. Then Majd, like spring of water, soft. Then Lotfi, has no Kereshme or ghamze, has forgotten radif and puts acting into work.

Need salt in food to make it palatable. Each performance must have own way of ornaments.

Kereshme provides a break. When you are climbing a mount or walking, sometimes you stop by pool or tree, take a breath, take a rest, get involved

in beauty of nature. This is different from running when you don't really see. More restful to stay by flowers that just take a break. Kereshme is a change of subject, a beautiful pause, familiar pause, using rhythm. In the Kereshme the performer has time to see what he wants to do next. Gives himself a pause to think. Khosravani and Baste Negar are actually gushes. But none as beautiful as Kereshme.

Kereshme uses the previous gushe but played in a different way, or as opening for gushe that comes afterwards. Related in the gushe process. The one for this paper is in Salmak, Shahnaz and Qarache. It cannot replace them, but makes more effective. For example, same thing with change of style. Same gushe in addition to rhythm and ornaments. Beautiful. Certain ornaments, curves and lines together. Part of improvisation, play it one way rather than another.

- changes to bring in the piece
- variations of note melody order
- decide at the time, improvised, original
- element of surprise in it, part of Kereshme

sound quality, with musician's bow. Difference between Yahaqi and Badii. Use short distance in bow and bring back and forth. Perform bow of Kamanche like mezarab, makes more beat to it. Going from one string to another try to do in sync. Instrument moves. Finger, bow, string must meet at same place. Amount of pressure to use on string at certain time.

3/13

Makes and players of instruments were Jewish and Sufi. They tried to show something in their instrument of their belief. Put line of poetry or carving, e.g., of dervish bowl. Some on top of instrument like a minaret or gol daste. A goldaste is the minaret that is used for the call to prayer. The flowers that would be in a goldaste would be those of early spring that would be used for Naw Ruz:

Narges--eye, bowl of narges. See through eye and see through drinking wine. Cup=wine=knowledge. Symbol of beauty of ___ and also wisdom. White of eye and yellow cup.

Shaqayeq--poppies. Used more than any other flower. blood of those who lost lives for beloved. Resembles cup of wine. Gave everything. Early spring. Natural--can't plant. Blood boiling out of the earth. So innocent, don't need to plant or water.

Tulip--like shaqayeq, except you plant. And it is not only red.

Rose--symbol of the beloved. Bud is the lips of beloved. When it opens, it is the lips smiling and laughing at love of nightingale. Gol-e Mohammديه is almost black, best smelling. Red symbol of martyrdom and sacrifice.

Banafshe--symbol of giving. Delicate. Show beauty without pride. Generous in exposing beauty to all. Symbol of sacrifice. Sacrifice one of main elements in Sufism. Giving, one of attributes rather than taking.

Sombol--likened to hair of beloved. Can be translated as a trap.

Flower is more than the plant. It is showing off. No element of sacrifice, selfishness. Entangled. Hair is used as trap, keeps you entangled, it is a selfish sign of beauty. Hair is dark, feeling of darkness, dark trap. (eyes and lips opening for love). Religion can be a trap for you, — to mold you way it wants.

Flowers--beauty and harmful, like love. If not pure it is not love. Any flower that gives sense of selfishness must exist as reminder. Use flowers in poetry, haft sin. God has created them to remind men. Sufi: lessons are in nature, don't need a guide.

Showed symbols in phosphenes. The sound hole in my santur is a rose. If it is 6 or more sides it is a rose, if it is 5 it is a star.

Talking about parts of the Kamanche:

Gushi--tunin peg. related to ear, gush.
Daste--means small hand.
Kase--container, bowl, dish. Resembles a bowl. Kase is also head. In Arabic Kase means wine cup.
Tar--hair
Paye--small leg
Kamanche--small bow.

Symbol of arrow is eyelash, tir and kaman. Eyelash is tir, abru is kaman in poetry. Deh Khoda says:

line of poetry: rasti=right and straight line

eye chasm is chasme, source of seeing, bring tears of water.

Moje, eyelashes=needle which brings two people together

Bow and arrow to protect eye which is your source of knowledge and seeing. Lip is kaman and tongue is arrow. Tongue may kill somebody, use tongue in right way.

Kaman also means perfection, old age. Humped like in old age.

You use your thumb to pull bow. Shasht means thumb and 60, after age 60 become a bow.

Kaman is a sign of obedience and faith. You bow when you want an audience with the shah.

Kaman also means sky. Also, Kase-e Asman. Kaman-e Asman. Bow or bowl or sky.

Horsehair tail. Must be white horse, Turkish horse.

Real name of Kamanche is kaman. Kind of a robab that had a case like present-day kamanche was originally called kaman. The bow was actually called kamane, because the instrument itself is called kaman. The bow is called kamane which is only kamane when in motion. Mezrab=kamane. Kamane kardan is to be in motion. Moin. The arrow in motion creates a sound.

The part of the apparatus that is motion and that makes sound is the bow. You draw the bow. Drawer of the bow=kamanche kesh.

Kereshme can't be a gushe. It is used in all dastgahs. Kereshme is break for performer

- when doesn't know what to choose, so play kereshme when want to think, gives him energy and idea, gives him power
- use if sees audience needs break, they are drifting off, restless, gives then energy. don't need at beginning
- may be repeated number of times in dastgah
- if not in right mood in beginning can start with kereshme. Certain gushe are simple and to the point, don't need kereshme after them.
- certain gushes are harder to understand, where you see audience bored, so might have after that
- use Kereshme to gain attention, to bring people to attention

Kereshme doesn't have to be exactly metric. If it is exactly metric becomes Ghet-e Zarbi. Can end up semimetric. Shouldn't last long because may get feeling they want to dance. It is a melody everybody knows, familiar. It is like strangers seeing a familiar face in a crowd. In a learned audience you don't need to use Kereshme.

Gives example of a preacher using salavat, praising Mohammad and family, to gain time, give power, change subject

The action is called Kereshme. Rhythm doesn't have separate name.

A group performance has to be exact. Solo can stretch it out and take liberties. Can make it sound like a gushe, but still retain its basic character. Sometimes may just play one or two measures inside of a gushe.

Keeps audience and performer together. It is a bridge. Keeps them connected without gap.

Discussion of poetic meter: Varzi says the poetry probably picked up the rhythm and meter of Kereshme.

Discussion of Kereshme rhythm: It breaks the monotony. The element of change must be in Kereshme. Cannot just be one rhythm. It affects your body. Become physically involved. Too much thinking puts you to sleep. Persian classical music has halat-e lalai, lullaby. Change to rhythm. Gives energy, breaks monotony.

Reng is totally physical, less confusing than Kereshme rhythm.

Wake up! Listen!

Shir-e Madar: most pleasant thing in the world. Nothing gives you this pleasure. The rhythm sounds like the phrase..

Article, Safarname in Shah Abbas's time. Kereshme is a name of a type of dance step. Madrese raqs-e Esfahan. Donfigueroa, 300 ya. Kereshme is a type of step: bring hand in front of face, put in front and take away. Art of showing and not showing. Pretend not show but actually want to show. Women must be beautiful. Pretend. Increases curiosity and desire,

especially when have veil or scarf. Teasing. p. 80 in Shahed-e Shiraz. Travelogue of Spanish Ambassador Don Figeroa, 1023 Hejri.

3/17

Strings of Kamanche were originally silk. Then they were ze, or rude-ye gorbe (cat gut). Then, metal alloy of copper, lead and brass. E string is plain metal alloy. A, D, and G are covered with aluminum. Each string is a different alloy.

The Bow hair is called mu-ye kaman. horsetail.

Kaman uses wrist only to play, pushing and pulling with wrist. Limited portion of Kaman only to extent wrist can go back and forth. Bow is a straight stick, with metal rings on each end, which are in turn attached to one ring each. The horse hair is attached to one ring and the other end of the horse hair is attached to a which is attached to a leather or nylon watch band and is attached to the other ring. The horse hair is loose and is loosened and tightened with the fourth finger of the hand. The looser the hair the sound is soft and mellow, the tighter the hair it is louder and more shrill.

3/17/Varzi continued

Tut and gerdu are found everywhere in any garden. walnut for strength, mulberry for sound. the handle is walnut, the case is tut. Sometimes use shemshad for case.

Where does one perform Kereshme? Any place. Bazm is in people's homes. Nowadays it is found with middle and upper classes, in old days just upper classes. Always part of the dastgah. The radif was performed in the guest room of the home, mehmankhane. It mostly was performed out of doors, especially in a garden outside of the city or in summer quarters. Most commonly it was performed on the roof after sunset, so could see moon and stars (only lighting). Moon plays important role in life of Persian. They especially played music close to full moon and especially on the night of the full moon and especially on the roof. Moon and stars made them feel closer to God. Also being on roof, no walls, nothing around them. When music was banned or weather was bad they played indoors. But normally played outdoors. Sometimes they played music in the bongah, pavilion in the middle of the garden. It is open and can see outside. Outdoors in a place with running water, trees and grass, like an oasis. Would have music and dastgah if could afford it.

Music is a spiritual part of Persian life, communicate with Gods or angels or spirit of love ones. Nature very important. Certain events had to be outdoors, especially in late spring or summer if given the choice, and especially on the roof close to the moon and stars. With light of moon and stars. Bazm try to have dim light in order to copy nature, as if outside, cannot see all the furniture. Use of candles like stars.

Or inside by the pool.

Large garden. Spring or small brook in garden with trees. Whole area has to be green. Fields of grass. Because of music of the water. Running water, sound of water, very important.

Inside may also be in talar of palace. Sheshtar (no of windows), or hashtare. Old days sit on floor with cushions, audience and musicians. Big sofreh with food and drinks.

Kamanche was played by both women and men. Music was played by Jews and lower and middle classes. The motrebs were Jewish because of the nature of motreb music, it was not considered the type of music a Moslem would play. Royal families took care of the musicians, paid them and gave them home or they sometimes lived in special quarters. Bahari's musical relatives performed at parties, bazm, and some were part of the household of the upper class. It was the custom for patrons to bring things to their house, not directly in connection with performance, land money, food, jewelry. Sometimes even arranged marriages for them. The daughter of a patron's cook was given to Ismail Khan and a small house in the corner of the garden. Because member of the family. Some of Bahari's relatives were paid directly for their performances. When Kamanche was ousted, Bahari was forced to go to Khiaban-e Sirus to the Bongah-e Shadmani which had hired musicians to play for weddings, and other celebrations. They supplied dancers, musicians, and dance costumes. Bahari was outside the classical system at that time because he didn't read music notation and the violin had replaced

the kamanche.

The importance and respect of the musician depended on individual musician. They would call him ostad if he didn't short change music, if he made people to respect, if he couldn't be bought. They would call him a motreb, if he would do anything for money. In the upper class was given the highest place/prize for music. Music very important. Music found security in religion. Music for music lover is spiritual. What was banned was physical/for sex is what is banned and has always been banned.

Audience were mostly men, women were in their own quarters. Musicians behind curtain. After Qajar, mixed. No children, as there was drinking and smoking, it was thought to be for grown-ups, adults, as children couldn't understand. Children were asleep in the anderson. The parties were held in the biruni. If someone didn't appreciate the music, they would refer to him as bache, rosht nakarde, needed to mature.

After Qajar, women mainly were singers. Also men. Musicians were almost always men. Certain parties/hours had dancers. Women tended to perform for women. When women get married their husbands won't let them perform.

Dance would be found in special celebrations such as Naw Ruz, weddings, Khatn-e suri. It would be accidental in bazm.

There would be food and drink and then music afterwards, late at night. It was the custom to have parties every night on a round robin basis. It was a way of life. Before music there might be poetry, might be recitation of the Shahname, might be a clown telling jokes, might be gambling. Recite poetry after drinks. Poetry always before music while lights on. The host would invite someone to recite with ta'rof. After that person recited the person who recited would invite somebody else. Went by age and reputation, though sometimes the youngest would go first. If poets were there, sometimes poetry would be the main thing. Traditional music very late in evening, needed quiet. Would be more private parts of evening, limited numbers, ca. 10-15 interested people.

Bazm was normally music. Recite Hafez and Sa'di, every night. Ferdowsi would be a special invitation, somebody who would act and recite, naqal, would be invited. Literature and music very important.

Musical instruments would normally be minimum of tar, kamanche, zarb, and avaz. Santur and ney less. Except ney used in Esfahan. Santur is like a horse, it can carry you away. Not as many great santur players, hard to tune, problematic. Tuning is distracting. Not as popular as other instruments. Some people didn't like santur, it was more technical. Need soft music for bazm. Santur hard to control volume, it is loud. Don't want it for bazm.

Discussion of sex. Sex is needed for survival, ancestry Godly. As pleasure Sufi are against it. If music evoke sexual desire it is wrong. Should arouse desire to be close to God. Forget self and food, drink, sex. Hele-- 40 days don't eat or drink except one almond every morning to forget about self. Abstinence.

Sex is not bad in itself. It depends on how you use it. Food only to enjoy

eating is wrong. Sex just to have fun is wrong. Sex legally, wedlock, with children. Sexual banned at party. Some dances are spiritual. Used properly, can be abused if overused.

Question: are you using it in order to get closer to God or to satisfy your own need?

In Sufism, get to stage to purified to get rid of dark and wrong things to make room for better things. Emptied.

3/21/89 Varzi

I asked him what would be the key symbol of Iranian culture. He mentioned the "paisley" symbol so commonly found on tile works and carpets.

III c₂
On the subject of union with God: You create union with God by creating in yourself the attributes of God, by acting like God, in adopting the characteristics of God. Some have actually achieved union with God. For example, Hallaj, said "I am God," meaning there was nothing he did that God didn't do. Also Bayazid.

III c₃
God is the totality of everything. We are all part of God. We are not separate from God. God is closer to you than your own neck. God is in you. God is closer to me than myself. By doing wrong things we are at a distance from him.

III c₃
II c₃
Only the good things in life are God. Everything else is evil, Sheytan, the devil. Ego. You are partially good and evil, you choose which way to develop. You are in the condition of duality. The portion of evil you have is the extent of your distance from God.

III c₂
There are two ways you become closer to God. One way is by eliminating evil in yourself. The other way is a process of evolution. You were a stone, then became a plant, then an animal, then a human, then an angel, then God. A child is pure (no devil), as he grows he picks up both qualities.

III c₃
In every person there is a portion of God. A tree is part of God. There is nothing with no God in it at all. But somethings don't contain enough of God. The snake has poison which kills, but the same poison can be used to cure. It depends. The potential is there.

III c₃
Discussion of the silk worm: The silk worm represents sacrifice. It annihilates itself in order to create. Through its sacrifice the instrument kamanche is made.

Discussion of the moth and the candle: Part of the famous poem which is a dialogue between the moth and the candle--In making honey, you take the honey away and leave the wax. Wax is something that the sweetness has been extracted from it to make candles from. The candle misses Shirin. If that is away, God is away from you, it is hell, burning in hell. Symbolically.

Return to silk worm: Prophets went to cave to purify themselves to receive message from God. Like silkworm in cocoon (Varzi). Worm goes into cocoon to annihilate worm self. Varzi seems to recall that silk worm has been used in poetry as symbol of sacrifice. The worm is the symbol of dirt. Varzi makes comment that can't call someone human if he doesn't care about others.

Life is a testing ground. From birth you accumulate knowledge, you learn how to annihilate to join God. God without a world is nothing. A world to learn about God, learn how to join God. Sufis try to use evolutionary (?) cycle to create guidelines.

I asked if there were names of the conditions before, during, and after metamorphosis. There are three stages: Kham (raw), pokhte (cooked), and sukhte (burned). Kham is immature. When you are pokhte you fall in love,

for example, with the arrow of the beloved's eyelashes shot by the bow of her eyebrow, and begin the process of metamorphosis that will lead you to the third stage, *sukhte*, which means there is nothing left of what you were before. You become one with God throw eliminating everything in you that is not God. You join the totality of God. There is no more I, there is only Thou or We.

<i>kham</i>	<i>pokhte</i>	<i>sukhte</i>
raw, shapeless	learn	annihilation/reunion
immature	mature	annihilation
worm	pupa/cocoon	moth
	tariqat	fana
	falls in love, transformation	

pokhte is the period of metamorphosis, corresponding to the stage when the worm begins spinning the cocoon and ending when the moth awakens and leaves the cocoon.

Moon: In order to get off this ground and fly, you need some destination when you take flight to divinity, paradise. The house of God is the whole universe. The point of the moon is to take your eyes off the ground and lift them upwards to see the moon and stars. They are lights showing you the path. The moon is closer than the stars. Go as high as possible. The higher you go, the closer you become to God. Take an excursion to the moon, a journey, a rehearsal, the moon is close. Then you come back. You go and come many times before you are finished. The moon is the face of the beloved. The sun is the symbol of the last stage, when you burn. The middle stage is when you need the moon and stars. So moon and stars are for the *pokhte* stage. You do the journey in darkness, you don't see anything so your mind won't be distracted. You have dim light as guideline and medium. Moon is the best. Moon gives light but not heat. Sojourn, many times back and forth to become more *pokhte*. *Pokhte* is not a one step thing. Do away with Sheytan to join totality of God.

Music played by nature:

Running water--example of life passing, to remind you life is passing, don't waste time.

Trees--shade in daytime. You need shade, you don't want to get burned. Burning comes from inside not out. It is not the time for burning.

Greenery--shows the creation of beauty and food. Nature, flowers. Gives ability to do music. Join the beautiful aspect of nature. Vs. desert as earth is actually an oven in which you are burned, you are buried. Don't want to look at oven. Look at beauty, need time to become *pokhte*.

Eyelashes as arrows. Arrows creates love in you. Eyebrow takes you to stage where you are first stage on path.(?)

Which bird? Varzi refers to the Council of the Birds by Attar. Simorgh lives on the highest peak, closest to God. It takes wings to reach the apex. Each bird represents something. Crow, e.g., represents long life. If you take the Tariqat, however, you don't need such a long walk/flight. It is not the length of life that is important, it is the width. Wisdom.

It could be any bird. Nightingale is the symbol of Persian music. It starts to become pokhte when the roses are out. It is through love that singing is created. Music is the medium for pokhtegi. The nightingale gives the story of separation, as does the reed. It reminds you that you have been living without God, without thinking of God. Giving the pain of nothingness. The nightingale sings until he is totally pokhte and dies.

The horse: The horse is a symbol of love for the rider in his trip. The horse has no purpose for self, it sacrifices without expecting anything. The only part of the horse that is free is the tail, which is flying. The tail has no use it's only use is to pick up and use as a bow.

When you break a branch from a tree, the sound is the crying of the separation of the limb from the whole. Any sound is complaining of separation from the Beloved. Horse hair and silk, two limbs from sacrificed things are joining hands so you can hear the sound of separation. Horse hair and abrisham = sacrifice. Tar is one hair, mu is total hair.

Process of dastgah: Through lyrics, the story of life. Music helps lyrics. Most people don't like just instrumental, don't understand, so need lyrics. In the state of Kham there is no music. Then with music you have the stage of pokhte and during that time, certain attributes burn away. The more you listen, the more is burned out of you. The musician through his own music becomes more pokhte.

For the daramad you don't need poetry. It puts you on the path, tariq. The whole thing keeps you moving until part of Sheytani is gone. The daramad puts you on the plane. Lyrics and music give you flight. For the majority of people lyrics is necessary. They are children and need lyrics in order to make them adults. Music is not necessary for some. Its purpose is to get you away from you. For some people nature can do that. One rose or something beautiful or a beautiful act may be all that is necessary.

The dastgah affects different people differently. You can't be totally Kham to listen to music. You must have already started on path, must have joined the tariqat.

Discussion of the meaning of the word Kase: The Kase of the Kamanche is reflection, you create the sound and it gives back. It is the container of the mind when it is the skull. Kase Asman--puts you on road(?) toward God, the moon and stars. Light to show you the path. Kase for wine, gives you knowledge, knowledge puts you on tariq, on road towards.. Varzi hasn't heard these associations with Kase-ye Kamanche. He is making associations with the various meanings of Kase. i.e., Kamanche and wine cup and sky all do the same thing, all three are sacred, they take you away from yourself.

Kaman: Rainbow is also Kaman. Discussion of the arc of the sun, which is also Kaman. The sun follows the Kaman from sunrise to sunset. Before sunset it is Kham. The sunrise light is golden, at sunset it burns, annihilates itself through sacrifice. The color of the sunset is red, the blood of the sun. It kills itself and is born again the next day. The sun gives light and life. In the moon there is no sacrifice. It reflects light, it is the recipient. It is only a guide, like putting a light in your hand. The Moon is the beloved, the sun is the lover which goes through the three stages of Kham, pokhte and sukhte. It is the lover who

sacrifices.

Kaman is also the new moon, or crescent. The first day of the new moon, it is like eyebrow. Everybody must go out to see this first thing. You must look at something which reminds you of God immediately after looking at the new moon, a reminder of God and beauty of God. If so this will bring you prosperity for one month. If not, you may have pain for this month.

Any dome is a miniature of the sky, Kase.

Mulberry: Find the fruit in most of the paintings and tile work designs. It is very sweet. Diabetics use mulberry instead of sugar, some people think it cures diabetes. In the old days, they used dried mulberry and raisins to sweeten tea, especially mulberry. Fresh mulberry is used as fruit. There is only a short time when mulberries are in season, one week. For that one week it is very popular. People go out in gardens for a picnic. Have music, pick mulberries and shake the tree to gather them up. They eat as many fresh ones as they can and take the rest home to dry them and use them for the coming year.

Discussion of the relationship of cocoon, shroud, etc. in whirling dervish ceremony. Kherqe Tohi Kard. Took off his cloak. Cloak symbolizes different things. Maturity, sanctity or purity. Body is a symbol of vices, the Kherqe covers you up and puts a block between you and the people around you. Certain dervishes think that is worldly, that it means you are incapable of forgetting your body. Tears represent love and sacrifice, they burn the Kherqe.

The Kherqe represents the period in which you are trying to walk the path. The period in the cocoon. When you throw off the Kherqe, you are leaving the cocoon.

Is the arch the key symbol of Iranian Sufism? Yes. It is the symbol of union. It connects one note to the next in bow. It is used a lot in construction, in Persian architecture. Music in old days was written as advar, circles (cf. cocoon). The arch in construction gives you strength. Straight line gets you there fast, lack of deviation. But to give strength you make like a bow, nothing can shake it. Arch represents strength and power. Symbolizes maturity, old age, gives you power.

Arberry talks about this. Discussion of what actually occurs in nature. What is actually happening not important. Lessons that can draw out of them is important. Put together and use to justify something else.