

Interview with Morteza Varzi on Gholamhosein Banan

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Transcription:

Varzi Interview on Banan Tape 2

Tape II--interview with M.Varzi re:Banan 9/25/86
notes

V P how did Banan meet the sister of Vaziri in the first place?
Khaleqi's father was a wealthy man, actually his properties

were neighboring my aunt's property ~~is~~ y and actually they had bought some of that property from my grandfather. There was a village called Hasan Abad very close to Tehran on the way to Can(?) And Khaleqi's father part about one third of that property. And then he was also a promoter of music so they all sometimes they went to these gardens weekend for example they spent Friday night Thursday night and Friday and stay they stayed there overnight. And musicians of Iran mostly went there that's how Khaleqi explains in his book. So but Vaziri was not the type to go to those parties. Vaziri kept his own seclusion. And he started teaching, he was teaching at that time Ruhangiz and he was teaching, he did not teach Banan actually I mean academically but taught him how to sing, showed him how.. but how they met actually I don't know. That's a good question.

P no reference to Banan in V. II Sargozashte

V Let me see, Banan's father was just like Khaleqi's father. They had gatherings. So somehow, some way they must have got together. And then Col. Vaziri actually wrote some pieces only for Banan's voice. Before the era of Golha. It was when Anjoman was going on. ^{when} Anjoman-e Musiqi-e Melli was organized ~~by~~ Khaleqi and Vaziri wrote a lot of songs. Actually Vaziri composed at first 2-3 songs that they sang there and I have the name of the song that Banan sang actually, I

V Radio started in the year 1316 and Anjoman started between 22 and 23. And then Anjoman gradually because Khaleqi had three objectives to have regular authentic Persian music, ^{it} wasn't authentic actually because he used violins, cellos, piano and so forth. Anyway. and then trained teachers in other words it was the beginning of Honarestan Musiqi ~~Melli~~ because Anjoman Musiqi Melli actually divided into two sections, Honarestan-e Musiqi and Barname Golha. So the performance came here in radio and the teaching went to Honarestan. And the Anjoman was finished. And actually Khaleqi started school I think in one room, he had rented one place as daftar-e honarestan and gradually they rented some place in meidan-e baharestan and one in khiaban-e manucheri, park-e asra dowleh, they rented another portion there.

P So Banan was at the very beginning of Honarestan?

V: at the very beginning of honarestan. Yes. started actually as a teacher of singing. And the only singer that has gone through his teaching is Ahmad Ibrahimi. Others were just learning singing as a part of the curriculum. they were not singers actually. Ahmad Ibrahimi, even when you were there he had some program at Talar-e Rudaki. He performed singing. He was a jeweler, a watchmaker, repairer. And he ~~was~~ directly learned under Banan. and Marzieh also tried but eventually Banan gave up. And the school hours were in the morning and in the morning he couldn't get up

P: so he didn't often go to his lessons?

V: no they had lessons in the afternoon. students were tired it was a position just to pay him and as I say the students it was part of their academic curriculum.

P: so when did he teach the students?

V: he never seriously taught anybody.

P: did he have a regularly scheduled class that he was supposed to go to?

V: he was supposed to go but he didn't go.

P: were these classes every day, twice a week

V: I don't know.

P: how did the students handle this ?

V: he would go and sing for them and then let them play what he sang and work on it. he gave them a sample just to work on it and say he would come back next week and see what they have done. He tried to teach instrumentally, vocally but through instruments because he didn't know notes and he couldn't teach music actually by note. so he could sing and have them perform on their instruments and learn it through their instrument so where was koron and where was sori and where was sharp and flat and so forth. but he didn't take it very seriously because there was no voice there as he said to take him there. before going there he said he had a hard time because he had to pick up a few of those voices and have them sing and those voices he said made him really sick. had no patience for that.

P: so did he come then once a week at least or did he sometimes not show up?

V: he used to go, yes. not regularly but he ~~did not~~^{even} stop going, I mean, totally. but he was there, especially when they put the hours in the afternoon, sometimes he would show up. so we cannot say he had a teaching career actually, I mean, seriously.

P: and he sometimes went down to Anjoman-e Musiqi-e Melli?

V: they had rehearsal there. so ^{for} the pieces that they were going to perform by the end of the week. so he went to those rehearsals and of course they didn't have much problem with him. may be twice and he knew the whole piece.

P: so these, Anjoman-e Musiqi-MELLI THEY performed once a week or once a month?

V: it was once a month and sometimes twice a month because it took a lot of time to prepare and rehearse and so forth.

P: who played in that?

V: well I have a picture actually of everybody, of the members.

P: you mentioned that eventually became barname golha (V: right) so out of ~~that~~ so it must have been the same people

V: some of them, yeah. Saba, Zolfonun, Taj Bakhs, Hoseyn Mallh, Mohseni who's here now played the tar, Zarin Panje played the tar, Vaziri who played trumpet, they were two who played the trumpet Vaziri and _____. and some of the names I have forgotten now. But the prominent people were Saba, Zarin Panje, Mohseni, Mallah, Taj Bakhs, Zolfonun, Marufi--Musa, not very often he was old. Two main singers were Abdul Ali Vaziri and Banan and maybe once or twice they had Adh-- Khonsari and Taj Esfani, maybe once.

P: when Banan started singing for radio, what was he doing, was he doing traditional, straight traditional things with one accompanist or

V: Yeah there was Pishdaramad, you know chaharmezrab, avaz

P: but who would accompany him on radio when he first started

V: Majd was one of them

P: would it be an orchestra or just one

V: no, no, to start with it was Saba and Yahaqi but he was in Saba's ensemble. Saba had his own ensemble which had Taj Baksh, Tajvidi, Khaledi, and Hoseyn Tehrani on drum. Banan did sing with that group. they all went actually, you know where the old radio station was on old Tajrish road. There was a coffee shop, a ghavhane; there was an old man there, an adervish called Seyyid-e Khandan because he was smiling all the time. That's why khiaban-e sey-yid-e Khandan is after his name. So they all got there. So there they had some food, drinking, Saba and few others had the opium. and in the meantime they rehearsed there.

P: now what were the instruments?

V: tar, violin, sometimes piano, and drum.

P: so it was mixed western persian.

V: yes, because they had Saba you know as the leading one, he played violin. he played the setar and santur but he never played them on the radio, just did the violin. so it started actually with violin and there were very very few kamanche performances, very few. that was the time that Khaleqi and Vaziri did not believe in kamanche, thought that kamanche was too small and ~~was~~ the range was too short so they did away with it. and they had Qarane. and they also had a blind man who played flute, Askari.

P: so would he rehearse with these people, every day, every other day...

V: no, every day they had the program. they didn't have every day music there.

P: so they played live?

V: they played live. they had to rehearse and then go to the studio until the year 32, 34, it was live.

P: well when was their program scheduled

V: the hours you mean? I don't remember. It was in the evening. ~~Fridays~~ it was in the morning. No, even Friday ~~is~~ was in the afternoon because none of them could get up in the morning because most of them smoked opium.

P: between when he started and barname golha, did he continue to perform in this kind of manner with that kind of back-up group. V: right. P: and did he mainly perform avaz or was he performing tasnif with that? V: avaz and tasnif.

V: but what Col. Vaziri composed and some of the compositions of Khaleqi were avaz and tasnif together. For example, I have a recording, this is actually the last one and then they stopped it. It is Banan singing with a whole orchestra behind him. There is no solo instrument. It was done to ghazal-e Hafez. Dishab Be Seyl-e Ashk Rah-e Khab Mizadam and the music is symphony orchestra. So most of the pieces were actually tasnifs, like Amade Janam Be Ghorbanat, 25-30 minute long tasnif.

P: When did he start performing these long tasnifs?

V: it started with the Anjoman-e Musiqi and then with Golha.

Those long tasnifs were composed mostly by Vaziri and then Khaleqi and then afterwards Khaleqi added and Vaziri was out. But at that time Anjoman was mostly Vaziri.

P: was Banan known particularly for performing tasnifs of Aref?

V: after Qamar, male vocalist was the only one who did Aref. And they say that his performance was very close to the way Aref ~~would have wanted~~. He had heard Aref singing and he knew his voice. They say Aref had a very special way of tahrir.

P: So the way Banan spent his when he was involved with radio and these things, he would get up late in the morning, he would go hang out at some cafe or something with his friends, figure out what he was going to do for the afternoon, either go to somebody's house or show up maybe at honarestan to do some kind of teaching maybe V: and privately because his love life was mostly in the afternoon because in the evening he was tied up and in the morning he was asleep, so in the afternoon he just furtively got lost and had his nest here and there. He and Rahi Monaxeyeri, the two of them and my brother at times. Early evening before it would get dark he would normally get back home and get dressed and change for the evening.

P: when did he do his radio work?

V: radio was maybe once a week once or twice a week it was not every day.

P: he was paid by radio, wasn't he? V: yeah, he was paid by radio. P: and by honarestan and he had these other things. so maybe once a week honarestan, maybe once a week radio

V: honarestan was in the afternoon or in the morning, but radio was in the evening. they arrived, they got there around 3 or 4 o'clock in the afternoon. they ate something for lunch, then afterward they brought fire for opium and then start to drink, and then in the meantime they would do their work.

P: would they rehearse before

V: yeah, right there. Because Saba was sitting there ~~spex~~ smoking his opium, but others, Tajvidi was there you, others, they did the job anyway, they continued.

V: after radio they would eventually go to some party together sometimes. Normally there were a number of cars lined up in front of the radio to pick em up and take them someplace, so one of them would take him anyways.

P: you know, Mallah talks about Banan's character, talks about it a little bit and I wrote some of it down on that paper, and some of the things he said, he was generous and he kinds of lived for today, he spent whatever money he had and he didn't think about these things, also said that he worked hard when he wanted to and he didn't do anything when he didn't want to, I mean, he wasn't a regular steady worker and he didn't work a lot. Now, is this all true?

V: yeah, that is true. In other words, in the afternoon sometimes if we were together or if he was at other places, he normally picked up something to talk about, he wanted to talk, he did a lot of reading, he had great knowledge, actually, of everything and he had a very good memory so what he heard he could remember

and he tried to philosophize and then eventually ended up in music and singing and then try to say such and such a singer is like this, and that's wrong, it should be like this. He always wanted to impress what is the right way of singing, what is the right way, even, of performing instruments. And what he did, one thing that he did actually, that's his own he we should mention it also, that by associating with Saba he tried to bring Saba's technique of performance into his singing. And you can find, you can say exactly what he has gotten from Saba.

something

P: you mentioned that he learned from Adibi Khonsari. Was it from him directly or V: no indirectly. P: When did he start studying his tapes?

V: well, ~~tapes~~ when barname golha started then people started buying tape recorders and getting tapes to tape them and that was the time Adib Khonsari's tapes came out so he would listen to them. That was the only tape he would always ask for. When he came to my house, any new Adib-e Khonsari? if I had any I would play. Very often he would cry when he would listen to Adib-e Khonsari. That was the only voice that touched him. And times he said, what am I doing? He is the singer.

P: So he was influenced by Ney Davud, Zia Zakerin, Naser Seyf

V: Reza Qoli Mirza Zelli P: how was he influenced by him?

V: because there were records of him, big records, and he listened to him. P: and Saba, and Khonsari. Now these were

where he learned from, all these people V: right, exactly P and from his father V: and from his father at a very early age, but his main tutorship was with Zia Zakerin directly radif-o radif. Style of singing, which is predominately his is a combination of Adib-e Khonsari, Saba, and Taherzadeh. Yeah he believed in Taherzade too. P: he listen to him directly?

V: yeah, ^{even at} Taherzade because T spent a lot of time at Anjoman-e Musiqor honarestan. He showed up practically every day and they would sit. and then at parties he would listen. If he listened to anything and liked it, he would immediately record it in his mind. And there were a few singers who could still sing and had a special style of singing. Taherzade was one of them. And Amir Qasemi was another one. he copied partially from Amir Qasemi. So from the old masters, Taherzade, Amir Qasemi and a little bit of Taj Esfahani, which actually Taj and Adib Khonsari belonged to the Esfahan school of singing which came from Sayyid Rahim. So I don't know how much he got from Taj or how much from Adib but I think he got more from Adib because he enjoyed listening to Adib. So apparently ^{he} has more imprints on his voice than Taj. Because he normally made fun of Taj, the way he sang. ~~this~~ his tahrir, he said, was artificial and kalak mizane.

P: in this interview in Keyhan, that they had done a few years ago with him, he mentions that he believed young people wanting to sing should study with one master only so they develop one style

V: well at times he said things he didn't mean actually, just wanted to say something.

P: you mentioned that he retired. Do you know when he retired?
 Xx or he dropped out of activities

V: Yeah, it was when for some reasons he was actually invited out of barname golha.

P: do you know when that was?

V: yeah, I can say around 45 or 44 or 46 . because he would not show up regularly and ~~xxx~~ then man in charge of barname golha he normally chose the lines of poetry and Banan would never accept poetry from anybody because he did not even know himself what he was going to sing unless there was a ghazal from somebody that he like ~~xxxxxxx~~ he would pick it up and of course for the next performance, he ~~would~~ ^{was going to} sing it anyway for sure. So Pirnia, the man in charge of the barname golah, he had no influence over Banan, gradually when Shahidi came into the picture. He had more support because he was with Savak and was in the army and a lot of people loved his voice so actually they tried to put Shahidi in place of Banan. Banan felt that and just stopped going. He was very proud. And he thought that Marzieh and Shahidi had no place in Golha. or golpaygani. So he just stopped going. ~~Did~~

P: did he perform any other kind of music for radio, other than golha?

V: yeah, they had regular, because they paid him out of radio too. There were two budgets. Golha had a separate budget and radio had a separate budget. So he had to maybe two-three times a week he had 15 minutes of avaz. and then a small tasnif, 2-3 line of..actually what they did. They had pay certain people. They had to pay money to songwriters, so in order to pay them they had to bring songs in, good or bad made no difference, because they had connections and they were supposed to be paid. So some of these songs came into the hand of Banan. So they would have Banan sing them. Or some of them were given to other people. Banan has sang a lot of those songs. P: you mean tarane
 V Tarane, a ha. P tarane-e ruz? V: tarane-e ruz , something like that. And most of them composed by Mohseni. I think he composed about 1500 songs, something like that.

P: so he sang tarane ruz and golha V: right P: and he had avaz for himself V: right. e would sing the tarane and maybe one or two line of poetry and then 15 minutes music. for radio.

P: did he ever do dastgah on radio

V: not completely as I said if x we have samples of them like Dokhtar Key da da di dum...but he sang this and then before singing this or then in the middle of the song he would do some singing, one or two lines of poetry, that's all, maybe in one gushe or two gushe, but not seriously because there was not enough time and he actually did it because he was paid 80 tumans a month for that.

P: so that's all he did with radio. avaz, tarane ruz, golah.

V: and golha, two separate things.

P: golha was part of radio, wasn't it?

V: no, it was independent. It was broadcast over the radio. There were certain hours for barname golah. It was a separate entity but it was located inside the radio office. But Pirnia had his own office, his own archives and so forth.

made the tape and sent it to the Minister's desk so they approved and they sent it for radio to be broadcast.

P: did he perform for rangarang, javidan, shakh-e gol..

V: golha-ye rangarang, golha-ye javidan. no shakh-e gol actually was what they picked up from those programs, took one piece and made a new shakh-e gol. because they took one piece of rose from the whole thing. and of course sometimes they added a new instrumental new things. but the voices were the same.

P: did he do anything with Delkash?

V: I don't remember.

P: In Malah, at said at the time of his accident, he was explaining that before his accident, Banan was really pessimistic about his life and only sang rowze type of pieces and so on and said after his accident, Banan became very hopeful and happy and only wanted to sing tarane and only wanted to sing things that made people happy. is this?

V: well the point was, when the accident happened, he was going I think through the worst part of his life. because he had just separated from his first wife. there was no marriage in sight and that was the time when he spent most of his evenings with a lot of ladies and of course he had to hide, he had to do it furtively, some of them were married and some of them had brothers who were his friends, so he spent most of his time those years especially drinking, just having a good time. he was very irresponsible. That was the ~~time~~ night this happened. I was with him early in the evening, but since I had work to do in the morning, I left, because I normally went to bed around 11 o'clock every night. So I left them and ^{then} there they decided to go to Kamsar-e Sangi, Karaj so have Abgusht, 2, 3 o'clock in the morning. And then it was raining and this truck was parked on the side and then ~~when~~ the accident happened. And in that car there was a mother and two girls and he was with one of those girls, actually playing with both separately and. So he was just trying to have a good time, just to forget about marriage and all the complications of previous life. He had just been freed to be only a musician, forgetting about family relations, job complications, he was just free and he wanted to use the freedom to the best that he could. And after the accident he got disciplined, organized, because he was a mystic, he believed in God, he believed in destiny and after that... we had a servant, very ugly looking, blind in one eye and he always imitated him. And very often. as soon as I went to see him in the hospital he told me I'm paying for what I did for Ahmad, this was our servant. I mean he was I cannot say religious minded, but he ~~was~~ believed in God and he believed in mysticism believed in predestination and things like that. and after that he was more concerned about God and more concerned about that life is nothing /snaps finger/ just something like that and you are gone and in that period of time he lost a lot of prominent singers, of the past, they died one after another, nobody knew anything about them. so he thought that he would be the same, so he tried from then on to be organized, to be available, to be BANAN, to make a name, not to die in ignominy, or in vain. He became to live, actually and to think about living. At that time

At that time his daughter's grown up you know. And then about marriage....incident of 3rd wife.

P: did his style of singing change after the accident?

V: no, it was just developed, it started and then gained maturity.

P: because Mallah claims that he stopped singing avaz so much and started singing more tarane. V: right. more rhythmic things. This is correct. He would pick up. To sing, he needed a good instrumentalists like Majd or Varzande who could follow him note by note, but very often they were not around there were other so he would not sing with them because he sang they answered with the same thing, so he would normally pick up automatically a drum or something even a bowl and start to play the drum and do avaz-e zarbi, he liked to do that, very often to avoid singing, because avoid that instrumentalist.

P: Which pieces is he famous for doing? I know that Deyleman is one of his all-time.

V: Mara Asheqi Sheyda To Kardi. Segah. Tajvidi comp. Monir Taha, lyrics.

What actually he is known for, which he doesn't believe himself is Amadi Janam Be Ghorbanat, Khaleqi. This is one of the last things that he performed at Anjoman-e Musiqi-e Melli. demo This is one of those pieces that is also 25 minutes, actually a song, rhythmic. P: so it's a separate piece. V: separate piece, all rhythmic. It's Busalik in Osshaq. Dashti, I think.

P: what else is he known for?

V: (repeat) Mara Asheqi ... Amadei Janam poetry by Shahriar.

P: what else

V: Ruz-e Azzal. Mahjubi, Morteza. lyrics by Rahi Moeyeri.

P: what else started by

V: Karvan. Golha. /arr. by Saba of a chaharmezrab in Dashti by Reza Mahjubi. and then tasnif-e Kafvan by Morteza Mahjubi lyrics by Rahi Moeyeri. And then avaz-e Dashti. Deylaman is in this.

P: was he also known for Che Shurha

V: Che Shurha. right. I was going to mention that.

P: is it just the Che Shurha part he is famous for ...

V: Yeah because he changed Che Shurha. He did it in a different than Qamar had done or

P: so this wasa Golha also

V: and also there was another song. Moshtaq-e Parishan. Moshtaq-o Parishan. Vaziri composed it and lines are by Sa'edi. think it is Abu-Ata. can't remember it. (hums) Yeah, Abu-Ata.

P: that wasn't part of golha, it was a separate tasnif?

V: Yeah, it wasa part of Anjoman-e Musiqi Melli and then it became a record. Long-play record. P: it was a long piece. V: yeah, along piece.

P: anything else he was well known for?

V: Yeah, there was one Homayun. Kvaham-e Gol Khar Gardam. The lyrics isn't much but it became very famous. ta be danamat beshinam. He sang this beautifully and when you listen to it the poetry sounds so beautiful. But when you write down the poetry and read it it is nothing. And Parviz Yahaqi has made his best chaharmezrab, his longest charmezrab actually improvised on that piece and Majd is in it and Varzande.

P: Was this a Golha.

V: It was a Golah. P Golah rangarang V right.

P and who composed Khaham-e Gol

V: there is one tasnif at the end which is Khaleqi's but he did it just avaz.

P: so Khaham-e gol is the name of the program V right.

P: so these are the things he is best known for. / V: right if I were going to put them in order as to the best

V: it's difficult. I may say my own version it's very hard to say.

P: I like what would you say, your own version.

V: my own version is Segah is number 1 Mara Asheqi

2 Karvan

3 Homayun Khaham

4 Moshtaq-e Parishun

Shahyar last because this is the only piece he has made a mistake

P we have ruz-e azzal and che shurha left

V: I enjoy them but they are not of my choices actually

P: so those three are last V right

V: I love all of them. each individual recording has a unique significance of its own.

P: when did he decide to quit singing

V: after he quit golha. He had a few radio performances, very few and then he stopped totally.

P: did he stop performing at parties?

V: at parties he would sing only when he decided himself and normally he would do it at the end of the party. he always denied, always said halesh-o nadaram, something like that. until somebody started singing, then he would get carried away or encouraged or sometimes in order to stop that singing he would start singing himself.

P: did he make any recordings at all during this time when he was in retirement.

V: no.

P: did he make any comebacks after this

V: no he didn't/

P: but he still would occasionally perform for parties or friends

V: just certain parties, of his own choice.

P: he continued performing at your house V right but he again would not sing as much. sometimes he would.. what he did actually. some of these tasnifha-ye ruhowzi, he did it classically and more beautiful than. some pieces that people

did it for dancing and for jumping up and down but when he did it, everybody cried because he put so much ~~hal~~ in it and he would do these things lately. and if a ~~tasnif~~ was known by for example golpaygany he would do that ~~tasnif~~ at special parties to show that he is nothing, because he was very jealous, it was one of his problems. And I cannot say he was jealous, because he did not enjoy, because he knew what was wrong with their voices so he didn't enjoy them, so he hated them actually. I mean the way they affected me, I cannot listen to golpaygany from the beginning to the end. Sometimes it makes me mad, you know. In a few minutes everything is okay. All of a sudden he does something wrong and changes the whole situation. So if he talked those things they said he was jealous. He was not actually jealous, he was saying his opinion about those pieces. Because he was never jealous of Adib-e Khonsari, always said highly of them, or Zelli.

P: He then stopped performing in public at least 20-30 years ago. Is that correct?

V: Not 30, let me see. I think it was at the year 45-46 about 20 years ago. 1345. ~~1922~~ years. 19-20

P: what were the characteristics of his style?

V: Everybody thought, before Banan came into the picture, that a good voice was a high voice. high pitch, shish dang. or chah-chah. The reason was, of course in the old days, at the end of Qajar dynasty, where a lot of ~~tazie~~ was going on, so they had no loudspeakers, so the singers had to be a very high pitched voice because there were thousands of people sitting all around tekies so everybody had to hear. So that had become the style of singing and most of those people were singers, actually, they were rowze khans. so they thought everybody who couldn't sing that high was not a singer and Banan was the first one who actually broke the ice and said that the voice doesn't have to be that high to be interesting, actually the lower, the more difficult to do, because some of those prominent singers, when they were in high pitch they were beautiful. when they came down one octave lower they couldn't do it. something was wrong. So he was number one to say that Persian music is a music which has to be soft and so he had a very soft voice and at the lowest key that he performed, he never lost the tonality. His notes were correct. He never was kharez no matter how low the key became. Number two his style of tahrir was his own, it was very soft and as Khaleqi said once, when he does tahrir, ~~he~~^{it} looks like a handful of pearls being dropped on marble, so soft and so clear. And then one day I have to sit down and write them down, how many tahrir he had actually with one tekie ~~with~~ or two tekir or three tekie because he chose them and he would style it and the reason he chose them because now that I am so close to his way of singing, I pick up a piece of ghazal of Hafez and I start to sing ~~in~~ like him. Automatically certain places I bring one tahrir or two tahrir or four tahrir, so it seems that there was an organization in his voice. An organization as to what type of tahrir and where in the music and with the poetry. This is what I have to do before I die because nobody else can do it, because I can sing like him, very low key. But I can copy his voice and then I know ~~wh~~. When Soroush Izadi came here, she

she was singing, of course, a ghazal, at the beginning it was Hafez. I told her you better do the beginning like this. She said, that's Banan's style. I said exactly, that's the way it should be. She agreed and she sang it like that. And I said, now if I pick up a ghazal which Banan hasn't done, I know how he would do it, but I have to put it down in writing and try to organize it. For example, find even names or even numbers for the many different type of tahrir that he had and the length of his tahrir and the type of his tahrir and how much up and down. Sometimes you know his tahrir was horizontal sometime it is vertical, sometimes it is circles and then up and down, sometimes it is all up, sometimes it is all down. It would have to be all taken out of his recordings, put together and researched.

P: how was his tahrir different from other people's tahrir? even Adib Khonsari's tahrir, anybody's tahrir?

V: Well, he's very close to Adib Khonsari, especially tahrir-wise. And there are certain tahrirs of Adib Khonsari that he tried to do but he couldn't and he told me that. And that's exactly what Shajarian said about Banan. He told ~~me~~ my brother that I played one tape of his ~~frax~~ over and over from Tehran to Qazvin and tried to learn one piece of tahrir and eventually I couldn't because you need not only the knowledge, it's the quality of the voice, it must be in you. Certain things about his voice is his nature, not his creation. But he knew how best to use that quality. Then aside from ~~types~~ different type of tahrir that he had, his rests, his sokut, he decided between lines, sometimes between words. And sometime between lines. He knew how much rest he should use. You automatically expect he's coming right now, and he's right there. I know. I've heard him so much I know where he is coming but as I said, when I try to sing his style, automatically I know how ~~the~~ long the rest should be. And when I teach somebody I know where it is too fast or too slow, I can hear it. So the way he used rests between words, between lines, and what he tried to do with poetry, aside from choosing the right poetry or the right dastgah, he chose the right line for the right gushe and then in that gushe if there was surprise he showed his voice, there was surprise in this voice; if there was a question, he showed that question; if there was anger, he showed that anger. Whatever the poetry originally meant by writing those lines, he showed it by his voice and he had the power to show it exactly.

P: so he had a power of interpretation that was (V: right, because he could put across exactly the same feeling that the poet had in mind, and he got it, and you get it from him and he did it through choosing the right gushe or the right part of that gushe, choosing the right tahrir and choosing the right amount of rest in between, how much expectation to leave for you and he always left you with an expectation for more and more. But when he finished, you were also finished, you could finish ~~with them~~ him. At the end of the line, everybody's happy, did not expect any more. He could finish it in a way, just like an airplane landing. He could take people with him on a trip and then land them down. And come landing with ~~x~~ and it partially was his knowledge, partially his style, partially, I mean he knew what he was doing.

P: were there any more characteristics of his style?

V: One thing serious about him is that based on the poetry and the opening line his opening statement in singing was different. For example, for daramad-e Segah, he can have as many different daramad as his recordings, you can hardly find two daramad in two tapes, there is always a variation. And based on his daramad you could almost expect what kind of poetry he is going to sing. And Sometimes those who performed with him especially Majd and Varzande when he wanted to do Homayun for example, the way he started you know automatically that Banan is coming afterwards, I mean those who played with him followed him point by point, they were so close to him that they can even decide for him. Sometimes ~~they~~ maybe they made the decision for him but I doubt it because he always prepared the lines of poetry he was going to sing before they started to play, maybe he knew, he would say Homayun for example. But the beginning maybe it was his personality, his presence that gave him the impression to play Banan's style but with others you do not see any style, just a good performance. But with Banan, they had special style, I mean they were so careful to do it Banan-wise because of the impression he'd given them how that he had created in them. When they wanted to play with Banan, they had to be a part of Banan. So they did just not pick up and play.