

Instrumentidest

Barbat

lidne **barbat** või *barbud* on Pärsia lauto, millest on arenenud ka araabia *ud*. Tänapäeva *barbad* on *udiga* aga praktiliselt identne ja nii kutsutaksegi seda *barbatiks*, kui mängitakse pärsia muusikat ja *udiks* vastavalt siis, kui mängitakse araabia muusikat. Peale *tanbur*'i võib *barbati* lugeda üheks vanimaks pärsia instrumendiks. Ehituselt põhimõtteliselt *tanburile* sarnane pill on olnud kasutusel vähemalt juba 800. a e.m.a. Oma praeguse nime on see saanud aga tõenäoliselt 7. sajandi (m.a.j) kuulsu muusiku Barbati järgi. Pärast Iraani islami mõju alla sattumist, muutus pilli korpus suuremaks ja kael lühemaks. On tõenäoline, et varased *udid* olid õõnestatud ühest tükist, samas kui mauriaegses Hispaanias oli sellele juba tüüpiline ribidest kokku kleebitud kõlakorpus.

Santuur

Santuur (ka *santur*, *santūr*, *santour*, *santoor*) on pärsia simbel, mis on teadaolevalt sündinud vanades Babüloonia (1600–911 e.m.a.) ja Uus-Assüüria kultuurides. Aja jooksul jõudis instrument erinevatesse Lähis-Ida maadesse, kus kujunesid välja vastavad erinevused pilli välimuses ja häälestussüsteemis. Tänapäeva klassikalisel pärsia *santuuril* on 72 keelt. Selle trapetsikujuline korpus on valmistatud pähklipuust või mõnest muust väärispuidust. Ovaalsed haamrikesed (*mezrab*) on sulgkerged ja neid hoitakse pöidla, nimetissõrme ja keskmise sõrme vahel. Tavaliselt on *santuuril* kaks sildade rida ja umbes kolmeoktaaviline ulatus. Kui varastel *santuuridel* kasutati soolkeeli, siis tänapäeval kasutatakse eranditult metallkeeli. Pärsia *santuur* on häälestatud diatooniliselt vastavalt ühte 12-st laadist (*dastgah*) ning kasutusel on ka veerandtoonid.

Tar

Tar on oma praeguse kuju saanud umbkaudu 18. sajandi keskel. Pilli kaheks õõnsuseks jagunevale korpusele, mis tavapäraselt on valmistatud mooruspuust, on pingutatud õhukeseks pargitud lambanahk. Pilli kaelal on 26-28 liigutatavat krihvi ning pillil on kolm paariskeelt. Pilli ulatus on umbes kaks ja pool oktavat ja seda mängitakse väikese vasest plektrumiga.

Setar

Setar pärineb iidsest islami-eelsest pärsia *tanbur*'ist. See on valmistatud mooruspuust ja sel on 25–26 liigutatavat krihvi. Kuigi *setar* tähendab otsetõlkes 'kolm keelt', mis kõigi eelduste kohaselt oli algne keelte arv, on tal hetkel keeli neli. Oma peenekoelise ja mitte eriti tugeva heliga on ta olnud sufi müstikute eelistatud instrumendiks.

Persian classical music

Persian classical music has a long history but its basic structure and philosophy have remained the same. One important facet of Persian music is that it is inseparably related to poetry. This means that musicians have to be familiar with poetry. Also, most Iranian poets were musicians or at least had some knowledge of music. This is the reason why the Persian language is said to have an inherent inclination for music.

The classical music of Iran is based on the *radif*, a collection of old melodies (*gusheh*) that have been handed down by masters to students through generations. There are hundreds of these *gusheh*, with each master's interpretations of them over time helping to shape and add new versions. Some of these versions are known by the master's name. The preservation of these interpreted melodies greatly depended on successive generations' memory and mastery. Truly learning and absorbing the essence of the *radif* required many years of repetition and practice. A master of the *radif* must internalize the *radif* so completely as to be able to perform any part of it without any notice, at any time.

A performance of Persian classical music is usually based on selecting *gusheh* within one of the 12 *dastgah* (modes), though there are also techniques by which musicians can move between different *dastgah* using shared *gusheh* as "bridges". Having selected a number of *gusheh* the musicians present these in turn, using each one as the basis for improvised performance. Throughout this the rhythms are greatly influenced by the rhythm and meter of Persian poetry, and although the instrumental and vocal *radif* are different in terms of their rhythm, their melodic structures are the same. Modally the progression the *gusheh* takes the music gradually away from the opening "home" mode of the *dastgah*, through a series of increasingly more distant modes and usually tracing a rise in pitch until the music reaches a climactic point towards the end of the *dastgah*. This is followed by a release in the final cadential section, which returns the music to the home mode of the *dastgah* to end the performance. The resulting arch-like shape of the complete *dastgah* provides the music with much of its dynamic energy. The

length of a performance can vary a great deal, depending on the context, the number of *gusheh* selected by the musician, and the extent of the improvisations, but most performances nowadays are between 30 minutes and an hour long.

The training of a classical musician essentially involves memorizing the complete repertoire of the *radif*. Only when the entire repertoire has been memorized – *gusheh* by *gusheh*, *dastgah* by *dastgah*, a process that takes many years – is the trainee musician considered ready to embark on creative digressions, eventually leading to improvisation itself. Thus, the *radif* is not performed as such, but represents the starting point for creative performance and composition.

During the course of history, Persian classical music has exerted a remarkable influence on other traditional music cultures, including those of the Arab world. It has also been a source of inspiration for Indian music, in which it provided a spark that helped lead to the separation of a North Indian or Hindustani music tradition from the South Indian or Carnatic tradition.

The Chakad Ensemble

The Chakad ensemble was founded in 1997 when the founding members were students at Art University in Tehran. The group started with rehearsals then moved on to giving concerts. At the beginning the aim was reconstructing of old songs composed by such great musicians as maestro Abolhasan Saba, Alinaghi Vaziri, Morteza Neydavood, Musa Maroofi and Darvish Khan. Later they also started to collect and record that they had composed themselves.

As it is common with all ensembles, some members have changed, some of them moved to other countries and some are busy in different ensembles, but the main members are still working together giving the concerts around Iran and in other countries including Australia, Austria, Italy, Germany, Poland and Estonia. The ensemble has also cooperated with such renowned musicians as Bahman Rajabi, Bahram Sarang and Hengame Akhavan.

The concert programme includes Habib Somaei performed in *dastgah Shur* on persian *santour*, improvisation for solo *barbat* (oud) and *dastgah Homayun* for the whole ensemble.

Alireza Javaheri



Alireza Javaheri was born in Mashhad Iran in 1974. He began his basic music studies with Abbas Khammar in 1986 and learned the complete Persian radif of Mirza Abdollah with Kaivan Saket in 1988. He started advanced music studies of santour and Persian classical music with Masters Reza Shafieian and Parviz Meshkatian. He started tonbak studies with Daryoush Eshaghi, Mashhad 1991, formed Zarbahang ensemble, then from 1994-1997 worked with Daryoush Eshaghi to compose many pieces of percussion

music for this group. He graduated from Art University in music studies in 2000. He founded Chakad Ensemble in 1997.

Alireza Javaheri worked With Bahman Rajabi and Chakad Group to create and play Savaran-e Dasht-e Omid in 2001. He has gave concerts in Australia with Hengame Akhavan in 2002 and has given many concerts of rhythmic Persian classical music with Bahman Rajabi, Maziar Shahi and Ahmad Mostanbet. He has also worked with the Aref Ensemble and appeared in several concerts in Tehran with Meshkatian and Shahram Nazeri. He worked with Mohammad Reza Lotfi to collect Master Hossein Yahaghi's work in 2006. In 2007 he and the Aref ensemble worked in Tehran with Parviz Meshkatian and Hamidreza Nourbakhsh. The pieces Alireza Javaheri has composed for Chakad ensemble are scheduled to be published in the near future.

Vahid Rastegari

Vahid Rastegari was born in 1973 in Fars province, Eqlid, Iran. He started learning music in Eqlid and Shiraz. He studied Persian classical music in Art University from masters Faramarz Payvar, Sharif Lotfi, Dr Daryoush Safvat, Dr Taghi Binesh, Ahmad Pejman, Mohammadreza Darvishi, Hooshang Kamkar and Kambiz Roshanravan.



He studied methods of playing the barbat lute from masters Mansour Nariman and Hosain Behruzinia.

He has worked as provider in radio, being editor & presenter for Nevestan, a radio program about Persian classical music, and one named Seda va Sokut (sound & silent) for Goftegu radio. From 2002-2007 he won many awards as best radio provider in nationwide radio festivals, in Radio Goftegu, Radio Payam and so forth.

He has performed many concerts with the ensembles of Art University and Tehran University. He has been a member of the Chakad ensemble since 1997.

Mohssen Hosseini

Mohssen Hosseini was born in 1982, also in Golestan Province For nearly ten years, he studied tar and setar with Fariborz Azizi and Keyvan Saket. He has given many concerts in Iran, including at the Vahdat Hall in Tehran, and has been a member of the National Orchestra of Persian Music in Gorgan (conducted



by Keyvan Saket). He has performed in many festivals and has twice been conferred the honorary title of best soloist in the Festival of Soloists of Golestan Province. With his ensemble, he earned the first prize at the Gorgan Music Festival. Currently he works as a teacher of the traditional Iranian string instruments tar and setar.

Notes on the Instruments

Barbat

An ancient form of the **barbat** or *barbud*, a lute of Persian origin, is the ancestor of the Arabic oud. Today's barbat, however, is essentially the same as today's oud: it is often called a barbat when played in the Persian tradition, while called an oud when played in an Arabic tradition. After the *tanbur*, the barbat is the oldest string instrument in Iran. An instrument in its style dates at least from 800 BCE. Its name, however, is often said to come from a famous Persian musician of the 7th century CE, Barbad. After Islam's takeover of Iran, this instrument its body became larger and the neck became shorter. It is likely that the earliest ouds were carved from a solid piece of wood. By the time of the Moorish period in Spain, the body was in its characteristic staved wood vaulted back design.

Santour

The **santour** (also *santūr*, *santur*, *santoor*) is a Persian hammered dulcimer invented in ancient Babylonian (1600-911 BCE) and neo-Assyrian (911-612 BCE) eras. This instrument was traded and traveled to different parts of the middle east and each country customized and designed their own versions to adapt to their musical scales and tunings. In present time the Persian classical santur has 72 strings. It's trapezoid-shaped box is often made of walnut or different exotic woods. The oval-shaped mallets

(Mezrabs) are feather-weight and are held between the thumb, index and middle fingers. A typical Persian santur has two sets of bridges, providing a range of approximately three octaves. The original santour was strung with goat intestines while for modern instruments exclusively metal strings are used. The Persian santur is primarily tuned to a variety of different diatonic scales which are designated into 12 Dastgah's (modes) of Persian classical music utilizing 1/4 tones (semi-tones).

Tar

The **tar** appeared in its present form in the middle of the eighteenth century. The body of the instrument has the shape of a double bowl and is carved from mulberry wood, with a thin membrane of stretched lamb-skin covering the top. The long fingerboard has twenty-six to twenty-eight adjustable gut frets, and there are three double courses of strings. Its range is about two and one-half octaves, and it is played with a small brass plectrum.

Setar

The ancestry of the **setar** can be traced to the ancient *tanbur* of pre-Islamic Persia. The setar is made from thin mulberry wood and its fingerboard has twenty-five or twenty-six adjustable gut frets. Although setar literally means "three strings", in its present form has four. This fourth string was added by Moshtaq Ali Shah. Because of its delicate and intimate sound, the setar is the preferred instrument of Sufi mystics.

Pärsia klassikaline muusika

Pärsia klassikaline muusika on aja jooksul muutunud, kuid selle põhiolemus ja filosoofia on jäänud samaks. Pärsia muusika on lahutamatult seotud poeesiaga, mistõttu tuleb muusikutele tunda ka luulekunsti. Suurem osa iraani poeete on olnud muusikud või vähemalt tundnud muusikat väga hästi. Küllap seetõttu öeldaksegi, et pärsia keel sisaldab sügavat muusikalist tunnetust.

Iraani klassikalise muusika põhialuseks on *radif* – meloodiate kogum, mida on antud meistritelt õpilasele edasi läbi lugematute põlvkondade. Erinevate meistrite tõlgendused ja uuendused on aja jooksul muusikat kujundanud, lisandunud on uusi meloodiaid, mis tihti kannavad ka vastava meistri nime. Nende meloodiate säilimine sõltus iga põlvkonna mälust ja meisterlikkusest, kuna muusikat anti edasi ainult suulise traditsiooni kaudu. Selleks, et tõeliselt omandada ja mõista *radifi* olemust, tuleb harjutada palju aastaid. Tõelise meisterlikkuse puhul sulandub *radif* täielikult muusiku olemusse, muusik võib mängida sellest mistahes osa mistahes ajahetkel.

Tänapäeval sisaldab *radif* umbes 430 lühikest meloodiat, mida nimetatakse *gusheh*. Need meloodiad on jagatud kaheteistkümnesse laadisüsteemi: 7 *dastaghi* ja 5 *avazi*. Ühes *dastaghis* võib olla ligikaudselt 10 kuni 30 *gushehi*. Igas *dastaghis* on olulisemad *gushehid*, mis määravad vastava *dastaghi* laadid. *Gushehi* põhinooti, mis tihti asub *gushehi* keskel, nimetatakse *shaheadiks*. *Shahead* liigub vastavalt sellele, kuidas liigutakse ühest *gushehist* teise ning luuakse selle abil uus meloodiline ruum. Meloodiate rütm tuleneb tihti pärsia poeesia värsimõödust. Instrumentaalne ja vokaalne *radif* võivad erineda rütmide poolest, kuid nende meloodia struktuur on sama.

Pärsia klassikalise muusika õppimine tähendab kogu *radifi* omandamist. Alles siis, kui kogu repertuaar on omandatud, *gusheh gushehi* haaval ja *dastagh dastaghi* järel, loetakse muusikud küpseks ja nad võivad hakata endale lubama loomingulisi vabadusi, mis lõpuks viivad improvisatsioonini. Seega ei esitata *radifi* mitte kun

valmiskujul teost, vaid see on aluseks loomingulisele esitusele ja muusitseerimise käigus sündivale kompositsioonile.

Ajaloo jooksul on pärsia klassikaline muusika suuresti mõjutanud teisi suuri muusikakultuure, sh araabia ja india muusikat, mille tulemusena on sündinud ka põhja-india ehk hindustani klassikaline muusika.

Ansambel Chakad

on loodud 1997. aastal. Ansambli asutajaliikmed olid tol ajal üliõpilased Teherani Kunstide Ülikoolis. Alates sellest ajast on ansambel andnud aktiivselt ka kontserte. Esiolgu oli ansambli eesmärgiks nende vanade lugude rekonstrueerimine, mis olid kirjutatud selliste suurte muusikute poolt, nagu maestro Abolhasan Saba, Alinaghi Vaziri, Morteza Neydavood, Musa Maroofi, Darvish khan. Hiljem hakkasid ansambli Chakad liikmed oma repertuaari rikastama ka enda komponeeritud lugudega.

Nii nagu see ansamblitega sageli juhtub, on mõned Chakad'i liikmedki vahetunud: reisinud teistesse maadesse või hõivatud teiste ansamblitega. Põhituumik töötab aga endiselt koos ning annab kontserte nii Iraanis kui välismaal. Chakad on esinenud Austraalias, Itaalias, Austrias, Saksamaal, Poolas ja Eestis. Ansambel on teinud koostööd ka selliste tunnustatud muusikutega nagu Bahman Rajabi, Bahram Sarang ja Hengame Akhavan.

Kontserdil kõlab muuhulgas Habib Somaei *dastgah*'is Shur pärsia santuuril, improvisatsioon *barbatile* ja *dastgah* Hoayun tervele ansamblile.

Alireza Javaheri

sündis 1974. aastal Mashhadis, Iraanis. Ta alustas oma muusikaõpinguid Abbas Khammari juures 1986. a ja lõpetas Mirza Abdollah'i pärsia *radifi* Kaivan Saketi käe all 1988. a. Edasisi santoori ja pärsia klassikalise muusika õpinguid jätkas ta meistrite Reza Shafieiani ja Parviz Meshkatiani juures. *Tonbaki* õpinguid



alustas ta 1991. aastal Daryoush Eshaghi juures Mashhadis. Ta asutas ansambli Zarbahaug, ning töötas koos Daryoush Eshaghiga, komponeerides aastatel 1994–1997 sellele ansamblile palju löökpillimuusikat. Muusikaõpingud Kunstide Ülikoolis lõpetas ta 2000. aastal.

1997 asutas Alireza Javaheri ansambli Chakad. Koos Bahman Rajabi ja ansambliga Chakad lõi ta 2001 aastal lavale "Savaran-e Dasht-e Omid'i". Ta on esinenud Austraalias Hengame Akhavaniga 2002. aastal ning

andnud palju pärsia löökpillimuusika kontserte koos Bahman Rajabi, Maziar Shahi ja Ahmad Mostanbet'iga. Ta on töötanud samuti ansambliga Aref ning andnud Teheranis mitmeid kontserte koos Meshkatian'i ja Shahram Nazeriga. Koos Mohammad Rexa Lotfiga töötas ta meister Hossein Yahaghi pärandi salvestamisega aastal 2006. Aastal 2007 töötas ta ansambliga Aref Teheranis koos Parviz Meshkatiani ja Hamidreza Nourbakhshiga. Peatselt näevad trükivalgust ka Alilreza Javaheri palad, mis on komponeeritud ansamblile Chakad.

Vahid Rastegari

sündis 1973. aastal Farsi provintsis, Eqlidis, Iraanis. Ta alustas muusikaõpinguid Eglidis, Shirazis. Pärsia klassikalist muusikat õppis ta Kunstide Ülikoolis selliste meistrite juures, nagu Faramarz Payvar, Sharif Lotfi, Dr Daryoush Safvat, Dr Taghi Binesh, Ahmad



Pejman, Mohammadreza Darvishi, Hooshang Kamkar ja Kambiz Roshanravan. *Barbati* mängu õppis ta meistrite Mansour Narimani ja Hosain Behruzinia juures.

Ta on töötanud raadiotoimetajana pärsia klassikalise muusika alal Neyestan ja Goftegu raadio programmis *Seda va Sokut* ('heli ja vaikus'). Aastatel 2000–2007 on ta võitnud mitmeid kordi parima toimetaja autasusid üleriiklikul raadiofestivalil ning Goftegu ja Payami raadios.

Ta on esinenud paljude Teherani Kunstide Ülikooli ansamblitega ning on ansambli Chakad liige alates 1997. aastast.

Mohssen Hosseini

on sündinud 1982. aastal Golestani maakonnas Põhja-Iraanis. Ta õppis *tari* ja *setarit* ligi kümme aastat Fariborz Aziz'i ja Keyvan Saket'i juures. Ta on esinenud paljudel kontsertidel Iraanis (sh Vahdat'i hallis Teheranis) ning on osalenud Pärsia Muusika Rahvusliku Orkestri (dir



Keyvan Saket) koosseisus Gorganis. Mohssen Hosseini on üles astunud paljudel festivalidel ning on valitud kahel korral Golestani maakonna solistide festivali parimaks solistiks (*Jashnvare Taknavazi Golestan*). Koos oma ansambliga on ta saavutanud esikoha Gorgani muusikafestivalil. Hetkel on Mohssen Hosseini iraani keelpillide *tari* ja *setari* õpetaja.