



In Association with

Santur Recital

A Programme of Persian Music

Dashti and Afshari: a selection of works from the advanced Santur repertoire composed by Master Faramarz Payvar


Dr. Pejman Azarmina (Santur)
P.Azarmina@cps.ucl.ac.uk

accompanied by
 Amir Ali Sam (Tombak)

Tuesday 27 April 2004 at 7.00 p.m.
 Brunel Gallery Lecture Theatre
 School of Oriental and African Studies
 Russell Square, London WC1




What is Santur (Persian Hammered Dulcimer)?



- From Far East to Eastern and Central Europe
- Chordophone (absolute)
- One of the most popular instruments in Iran (at least 150,000 play the Santur in Iran as a beginner)
- At least 23 diatonic tones

Origins of Santur



Santurs Worldwide



Other Names for the Santur

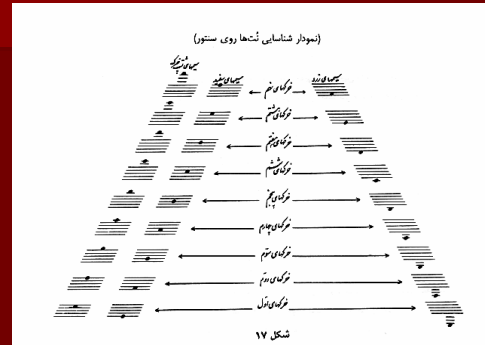
- Cimbalom (in Hungary)
- Dulcimer (English name)
- Santoor (Indian)
- Yang Kin (in China, an instrument coming from abroad)
- Probably with some common origins with Psaltery or Zither

Nomenclature

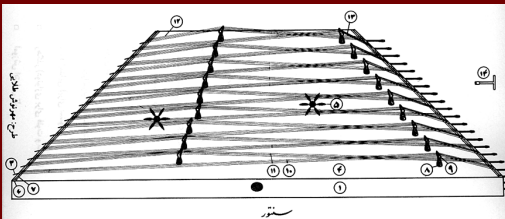


- 9/9 Bridges (treble, bass), 9 courses on treble bridges and 9 on bass.
- 72 Tuning pins
- Resonance box: Black Walnut
- Tuning: "T" style tuning wrench
- Bass strings: copper
- Treble strings: stainless steel
- Stand and case

Range of Santur



Santur



Hammer, Mallet, Mezrâb



- Single sided and double sided
- straight or arched stem
- Wooden
- Parts: head, stem and ring
- Felt or without felt for the head

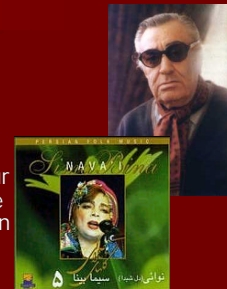
Maestro Faramarz Payvar



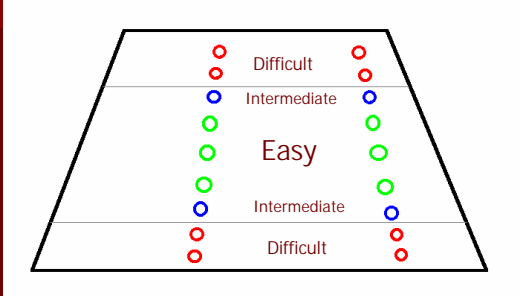
- Born in 1933, Tehran
- Studied the Santur and Persian music by Grand Maestro Abol-Hasan Saba
- Cambridge graduate, 1965
- More than 30 albums (solo, accompanied by percussion or orchestral)
- Published 18 books for the Santur
- Hundreds of performances worldwide
- Father of ChaharMezrab

What is Chap-Kook and Rast-Kook

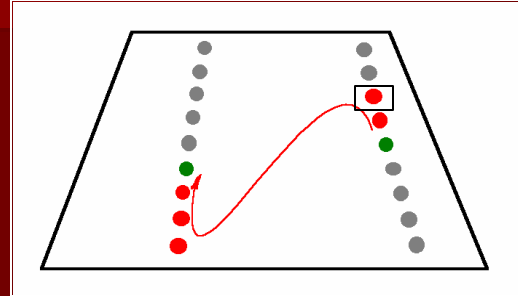
- Chap: left, Rast: right, Kook: key, tuned
- Chap-Kook is a key suitable for female voice, while Rast-kook is more suitable for male voice.
- Chap-kook radiff of Santur is an advanced repertoire for the Santur published in the 1980 by Maestro Faramarz Payvar



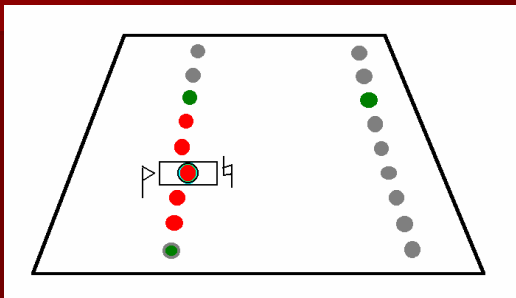
Easy and Difficult Areas of the Santur



Why is Shur Dar-Amad Difficult in Chap-Kook?



What About Dashti in Chap-Kook?



Dashti, Shur and Afshari

- Dashti and Afshari are two subsystems of Shur.
- Dashti represents a romantic and passionate mood while Afshari has an unstable and melancholic character.
- The first piece of each system (Dar-âmad) must use the tones of that scale too.



Mood of Dashti

Master Mahmoud Farshchian
The Lovers

Mood of Afshari



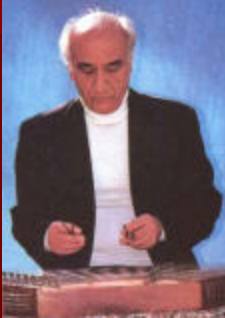
Master Mahmoud Farshchian
Broken Jar (Sabouye Shekaste)

Programme in Dashti



- Poupak (4/4, moderato)
- Dar-Amad in Dashti (ad lib.)
- Chahar-Mezrab in Dashti (6/8, Allegretto)
- Second Dar-Amad in Dashti (ad lib.)
- Oshagh (7/8 Allegretto then ad lib.)
- Chahar-Mezrab Oshagh (2/4, Allegretto)
- Masnavi (ad lib.)
- Karvan (12/16 Andante) and ending of Reng (6/16 Vivace)

Programme in Shur - Afshari



- Geralli (2/4, Allegro, Moderato, Allegretto, Moderato, Allegro)
- Dar-Amad in Afshari (ad lib.)
- ChaharMezrab in Afshari (6/8, Largo; 2/4, Moderato)
- Avaz in Gharaiie (ad lib.)
- ChaharMezrab in Gharaiie (6/16, Presto)
- Hazin (ad lib.)
- Reng in Afshari (6/8, Adagio; 3/8, Allegro; 6/8, Adagio)

Acknowledgments

- Mr. Alexander Knapp and Dr. David Hughes (SOAS, Department of Music) for organising the concert.
- Mr. Farhad Hakimzadeh (Iran Heritage Foundation) for promoting the event.
- Mr. Seyed Amir Ali Sam for his kind and dedicated collaborations.
- Ms. Angela Bestard, Mr. Manuel Ximenez and Mr. Ali Mansouri for administrative and technical supports.



By Rosa Motallebi

T H A N K Y O U