

## Cover

The fiddle belongs to the most popular instruments around the world. It is especially manifold and of outstanding quality in Asia: a multitudinous variety can be found between an archaic fiddle with just one string (like the Vietnamese *koni*) and lutes with dozens of sympathy strings (like the North Indian *sarangi*). Which is hardly surprising as musicologists consider the Central Asian high plateau to be the original homeland of all fiddles worldwide.

Numerous the instruments, equally numerous the outstanding virtuosos: On the four CDs you can hear music from Egypt to China and from Turkey to Indonesia, for example from Dr L Subramaniam, Turgun Alimatov, Ram Narayan, Raushan Orazbaeva, Habil Aliyev, Kala Ramnath, Derya Türkan, Seikin Tomiyama, Kim Joo-ri, or Gaguk Mouradian. Additionally there is the recording of a concert held at TFF Rudolstadt 2002 with nine knee fiddle virtuosi from Asia and Europe, among them Dhruva Ghosh and Kayhan Kalhor.

A four-hour bonus DVD contains a report about this project, a small documentary on the manufacturing of a Svanetian *chuniri*, and live recordings from greats such as Lalgudi G Jayaraman, Ali Asghar Bahari, Violons barbares, Ahoar or Huun-Huur-Tu plus exclusively a 35-minute *Rababa Concerto* written by Marcel Khalilfe.

## Booklet

*The bow is burning and moaning like Moses,  
and the player is listening attentively to the singer,  
who starts a wonderful ghazal,  
praising this orgy.*

(Nizami Ganjavi, Azeri poet, *Khosrov and Shirin*)

## Prologue

There is no doubt among scholars that bowing a lute was among the latest sound-producing experiments man undertook in developing his musicianship. After all, the oldest known documents are not older than 5,000 years: A stone relief in the ancient Sumerian town of Ur shows a knee fiddle of the *kamancheh* type, i.e. a bowed long-neck lute with a small body that could have been made of bronze, wood, coconut or pumpkin. Most likely this fiddle was used in temple music. At those times no bow was used but a frictional rod—a simple resinated wooden staff that was rubbed over the strings. To this day the *koni* of the Jörai people in Vietnam is played with such a staff.

The use of a horse-haired bow is a development of hardly more than a thousand years. We find proofs for the Chinese *erhu* in documents from the Tang dynasty (618-907), for the Arabian *rebab* from the eighth, the Byzantine *lyra* from the tenth century. Which does not answer the question where the bowed chordophone was invented. Does it also, like so many other instruments stem from the region between Persia and Mesopotamia? Are those Indians in the right who consider their *ravanhatta* to be the *ur-fiddle*? Egyptians claim the patent for their single-stringed *rababas* while the renowned Smithsonian Center for Folk Life and Cultural Heritage postulates that “Turkic and Mongolian horsemen from Inner Asia were probably the world’s earliest fiddlers. Their two-stringed upright fiddles were strung with horsehair strings, played with horsehair bows, and often feature a carved horse’s head at the end of the neck. ... The violins, violas, and cellos we play today, and whose bows are still strung with horsehair, are a legacy of the nomads.” A serious theory even says that it were horsemen in the Central Asian grasslands who first started to bow their lutes because when galloping bowing was easier than plucking.

These nomads travelled an area once known as *Baktria* that was located between the range of the Hindu Kush and the *Amu Darya* (*Oxus*). It was a part of the northeastern periphery of the Iranian world, now belonging to Afghanistan, Tajikistan, Uzbekistan, and, as a smaller part, to Turkmenistan. Zarathustra stems from there, so does the great Sufi poet Rumi (*Maulana Galal ad-Din Muhammad-e Balchi*). From there these instruments eventually spread in all directions and developed into instruments such as the *erhu* in China, the *rababa* in the Middle East, the *lyra* in the Byzantine Empire, and the *esraj* in India.

When trying to follow the path of genealogy, names can be deceptive, though: A *rabab* in Indonesia is something else than a *rababa* from Oman, a *kemancheh* in Iran is built differently from its Turkish namesake, the *kemençe*. And the *ghijak* of Central Asia is almost a generic name for all bowed lutes of Asia; depending on language, culture, and region, ‘*ghijak*’ can denote a *sarinda* (i.e. an instrument with a double-layered resonator box), a *kamancheh*, or a spike fiddle with a square (one-layered) resonator, can be round or square, made from wood or metal, have anything from two to ten strings - each people, sometimes each village or compound, changed it a little bit and adapted it to its own needs and tastes. So as fascinating it is to trace back the roads the instruments travelled, it is also deceptive - same names do by no means stand for same instruments.

With the variety of names and forms, materials and styles, histories and stories, it is impossible to try and write an overview of the Asian bowed chordophones - even the most concise one would be volumes away from being complete. What is common to all Asian fiddles, though, is that they are held upside down when played, like a Western cello, most often placed between the legs or on the lap. Terms like ‘lap fiddle’ or ‘knee fiddle’ are used for this kind of positioning the instrument—an attitude that was formerly also popular in Europe several centuries ago—as we know from the Finish *jouhikko*, the Welsh *crwth*, or the Bulgarian *gadulka* (to name but three examples)—but was given up

in favour of holding the violin against the neck. In all Asian traditions, the fiddle player either sits on a chair or cross-legged on the floor, and also the wandering minstrels (for instance of Nepal) hold their sarangis upside down along their body when playing and singing in the streets.

On the following pages, we give some insights into those instruments that can be heard on the discs of this collection. And show some exponents of the hundreds of bowed lutes we had to leave out.

## Apkhiartsa

We were approaching our stone quarters that looked more like a crypt when Mata put his hand on my shoulder:

“Wait a second, Zaurkan...”

“What’s the matter? Are you tired?”

He shook his head and suggested: “Let’s go listen to old Sakut. Just for a little while...”

“What about our mother and sisters...”

“You’ll still have time to tell them that hopeful fairytale. And anyway I still haven’t pulled myself together... They’ll see through me...”

“This is no time to listen to music, Mata. This is no time at all!”

“You’re wrong, Zaurkan. This is just the time. Only the strings of an apkhiartsa can ease our sorrow and soothe us, at least a little. Come on, I beg you...”

We walked toward the lone tree that stood on the seashore. Gray-bearded Sakut, with his back up against the trunk, was gazing with his blind eyes out where the waves, like horses with white manes, rolled in the roaring vastness of the sea.

Sakut was surrounded by people who had come from the meeting. There were at least fifteen of them. An apkhiartsa and bow were lying on a faded horse cloth next to the blind singer. I knew that every day at sunset Astan guided his grandfather to the lone tree. People would soon gather around to hear him sing, would secretly shed a tear and get some relief from their sorrow. Sakut never sang his songs twice, making a gift of each one to the people. After all, who would give the same present twice? Old Sakut, ever since he went blind, could recognize people by their voices. He would say hello to anyone who greeted him and would call him by name.

“Good day, Sakut,” I said as I approached.

“Oh, Zaurkan. I could tell that was you from your footsteps. May God bless you, the eldest son of Hamirza. You know, my friend, whenever I hear your voice it reminds me of the heroes who lived in the days of my ancestors. They lived a long long time like the Narts—the giants of our fairytales... I wish you their long life! I’m so glad you came. I have a request to make of you. My grandson Astan is so young and inexperienced. All our relatives are now dead so I ask you this favour, Zaurkan: after I die don’t leave him without your counsel. Be an older brother to him. I have already told the others to bury me, a sinner, under this tree with my head facing toward my native mountains.” Pointing to the leather sack attached to his belt, he explained: “In here is a handful of earth from our homeland. Sprinkle it on my chest after you lower me into my grave. And hang my apkhiartsa on this tree. The wind will touch the strings and I will be able to hear their sounds.” Then he rubbed his quivering palm over the rough tree trunk. “Where’s your brother, Zaurkan?”

“Greetings, grandfather,” said Mata quietly.

“Now you come closer to me. Bend down! Come on, bend down!”

Mata leaned over to the old man who felt his face with his thin sensitive fingers.

“You’ve been crying, lad?”

“Yes! “

“That’s all right. You need not feel guilty about your tears. May they turn into courage! “

Then he fumbled around for his apkhiartsa and bow. He put the instrument next to his thin chest and strummed it a few times to tune the horse hair strings. Sakut was in no hurry. He turned his eyes to the sky as though he could see its light, the floating clouds, and the birds soaring in its endless expanses.

“Every day has its song,” he announced.

The people became silent. The bow, led by his hand, moved down smoothly and then went up sharply.

*Wa-raida, don’t stop*

*Playing my apkhiartsa,*

*Give us hope like you’d give*

*Stirrups to a rider.*

*Blind man, touch the strings.*

*May light come through darkness,*

*And let hope fill again*

*Thousands of brave hearts.*

*A son is weak from days of thirst:*

*“Mother, I’m thirsty!”*

*“Patient be, beloved son*

*Till Sister brings you water.”*

*“I haven’t eaten, Mom, for days!*

*I need some food or I’ll die.”*

*“Your father is grinding the barley,*

*Be patient, my dear son.”*

*The mother is soothing her only son—*

*Her husband and daughter are in their graves.*

*Wa-raida, may always hope  
Be lighting up your darkest nights.*

## Dàn nhi

Dàn is in Viet-Nam the term used for all chordophones. The suffix not only specifies the instrument but also hints at its geographical dissemination: dàn nhi is the term for the two-stringed fiddle (nhi means 'two' in Vietnamese) used in North Viet-Nam, dàn cò denotes the same instrument in the South (cò means 'to bow'). The northern instrument is slightly bigger than its southern counterpart.

According to a relief found out in Bac Ninh (Phat Tích Temple) which was built in the ninth century, an orchestra was carved on a pedestal used as a pillar of the pagoda with musical instruments coming from India and China. The orchestra consisted of ten instrumentalists wearing costumes like the Cham ethnic group and playing musical instruments one of which was similar to a cello with two strings (dàn hô) which is the predecessor of the current two-stringed fiddle nhi. Scholars assume therefore that the nhi entered Viet-Nam through the Cham ethnic group or China depending on different periods and places.

The dàn nhi is made of rosewood. The cylindrical resonator is constricted at its waist; it has a diameter of 6-8 cm and is 12-15 cm long. One end of the resonator is covered with python or iguana skin; in the middle is the 1-cm long bridge made from bamboo or wood. The neck is wooden, 1.5 cm thick, 73-87 cm long, round and has no frets. The lower end of the neck goes through the resonator, the upper end is called thu dan (the head of the instrument). It has a stork-head shape and is attached to two round-wood pegs to tune a string. Khuyết dòn (gauge) or Cu dan is a silk pulling two strings towards the part of neck below the tuning pegs. The gauge is used to fine-tune the fiddle.

The bow of a dàn nhi is made of bamboo or wood and fitted with horsehair; it is arch-shaped. Just as with the Chinese erhu the bow's hair goes through the space between the strings. In the past, the strings of the dàn nhi were made from silk, but today musicians prefer metal. The tones of the dàn nhi range over two octaves, from C-1 to C-3. The instrument is tuned at a perfect fifth. Lower sounding relatives of the dàn nhi are the dàn gáo (with a coconut resonator box and a shell with a corrugated surface as its bridge) and the aforementioned dàn hô.

The Vietnamese say that the dàn nhi is a simple instrument than can accomplish miracles. With its expressiveness and melodious sounds it can express all the subtle moods of a human soul. In the North it accompanies the blind singers and actors of the folk theatre, in the South the predictions of the shamans. It plays an important role in the orchestra of the traditional theatre of the so-called civil group of the ceremonial orchestras. It belongs to various court orchestras to the orchestras of the new theatres, and also to the entertainment ensembles. A folksong of the North, a lullaby of the Central region, or a cai luong aria of the South will lose much of its charm if not accompanied by the dàn nhi/dàn cò. And it's far from being an instrument only for traditional contexts: Lately many musicians have composed masterpieces for the dàn nhi which has therefore gradually developed into a solo instrument of high quality.

## Erhu

In Chinese terminology, qin is a general name for all kinds of string instruments. Huqin, 胡琴, denotes all bowed chordophones: The prefix hu, foreign or the northern folk, indicates that the instrument is not endemic in China but was imported, most likely from nomads from Central Asia.

It is said that the origin of the most prominent family member, the erhu (二胡), dates back to the Tang dynasty (618-907) and is related to an instrument called xiqin that was bowed with a bamboo stick and originated from a Mongolian tribe called Xi. During Song dynasty (960-1279), the second generation of the huqin was among the instruments played at the imperial banquets. The term huqin and a bow instead of the bamboo stick were only used from Ming dynasty (1368-1644) onwards. Ming and Qing (1644-1911) dynasties are considered to be the golden age of the local operas; during their times the erhu developed into different schools while securing its place for accompaniment in an opera.

In the 20<sup>th</sup> century, the erhu was used in orchestras and to accompany singing, and was also favoured by street musicians and beggars. It is now generally agreed that the two key figures of 20<sup>th</sup> century erhu were Hua Yanjun (1893-1950; aka Ah Bing/A-Bing) for folk music, and Liu Tianhua (1895-1932) in classical music; it was due to the latter that the erhu became an acknowledged solo instrument. Both are also the main representatives of the two great erhu schools: Liu Tianhua for the Xixian, Ah Bing for the Cuxian Erhu school; the latter tunes the instrument a fifth deeper than usual. Around 1920 the erhu shifted, significantly, from the folk domain to the academic domain, where a virtuosic solo genre and repertoire were created. Despite the rich diversity of Chinese bowed lutes, only the erhu became a subject taught in music conservatories. Eventually, however, erhu players took up the repertoire and imitated the regional styles of the neglected bowed lutes.

The erhu can produce changes at semi-tonal level due to the linear nature of its timbre, and thus its mode of expression is most suitable for imitating the human voice. Additionally it is readily able to produce certain special sounds and sound effects that even humans cannot make, at times gracefully gentle, and plaintively desolate at others.

The erhu people see today utilises the skin of the python as a vibrating membrane; of all the parts of the instruments, it's the snakeskin that has the most profound influence on the quality of the erhu's sound. The sound body of the erhu is a hexagonal drum-like little box of approximately 13 cm diameter usually made of ebony or sandalwood or, for high-

grade instruments, padauk (a red sandalwood) that is also used for the royal furniture in the Imperial Palace in Beijing.

The back of the soundbox is left open. The fretless neck of the erhu is about 81 cm long and is manufactured from the same materials as the soundbox. The strings are usually made of silk or nylon. Nowadays, metal strings are widely used. The bow is 76 cm long and of reed which one curves during cooking, and arched with horse hair in the same way as the bow of violin. However, in the case of erhu, the horse hair runs between the two strings.

Variants of the erhu include the jinghu as the typical accompanying instrument for Beijing Opera; the gaohu (or yuehu), especially designed for playing Cantonese folk melodies and operas; the erxian, known as an accompanying instrument for traditional opera from the Chaozhou and Shantou areas of Guangdong province (Canton); or the four-stringed sihu most commonly found in the local folk operas of the North.

But also the official 55 minorities of the country have their bowed lutes: Tibetans the biyong and the Thai-speaking Dai the xiding, Wa the shizeng, Hani the Kanji, and the Lisu the jizi. Mongols use their morin khuur, and especially varied is the choice among the Turk people of the Uyghurs: They know a ghijek of the kamancheh type; play the long-necked sato (s. p40) to accompany their mukam suites; and with the xushtar (= khoshtâr; xush = bird and tar = strings) they have re-constructed an old instrument: The Uyghur musician and instrument maker Tursunjan built it after ancient documents—but with a Chinese audience in mind: By introducing elements of European classical music like harmony, well-tempered tuning and solo virtuosity Uyghur music was consigned to a higher level. Instruments were adapted accordingly. Traditional musicians reject this ‚progressive‘ development, though; if necessary they rather use the western violin.

## Haegum

The classification of instruments is a matter of symbolic as well as practical importance in Korea. Traditionally, instruments were categorised under the ‘eight materials’ system formulated in China at least by the third century before our time, a system designed to establish cosmological correspondences between the instruments of ritual music and various eight-part taxonomies such as the compass directions and the trigrams of *I Ching* divination (which surround the t’aegûk or ying-yang symbol at the centre of today’s South Korean flag). The materials, with representative instruments in each category, were metal (bells and gongs), stone (suspended L-shape stone chimes), earth (that is, ceramics, as in the globular ocarina hun), skin (membranophones), silk (the usual material for the strings of chordophones), wood (idiophones such as the ch’uk and ð), gourd (used for the windchest of the free-reed mouth organ saenghwang), and bamboo (most aerophones). The ritual orchestra should include all eight categories, and in the treatise *Akhak kwebõm*, Guide to the Study of Music (1493), a single instrument, the two-stringed fiddle haegûm, is described as being made with all eight materials, though this would not be true of the instrument in its current form. It is clear, however, that many instruments contain more than one material and that the classifying material (especially in the case of aerophones) is not necessarily the one that produces the sound. A further complication arises from the fact that although a distinction is recognised between chulp’ungnyu, string music, and taep’ungnyu, bamboo music ensembles, the bowed chordophones haegûm and ajaeng are included in the latter alongside the aerophones taegûm and p’iri because of their ability to sustain tones without decay...

The haegûm came to Korea from China. Its name is the Korean version of the Chinese letters for the antique xiqin; however, the haegum was always played with a bow. It is a spiked fiddle whose two twisted silk strings are tuned a fifth apart; the horsehairs of the hardwood bow pass between these two strings. The long, slender neck pierces a small sound box made of paulownia wood; it is open at the back. The bamboo neck has no fingerboard, for the notes are produced by the fingers pressing against the unsupported strings to control both their sounding length and their tension, which makes it extremely difficult to produce precisely tuned, stable pitches. Nevertheless (or perhaps, as a result), the haegûm is a favoured instrument in several genres of both court and folk music.

In North Korea, a so-called Committee for the Improvement of People’s Instruments developed a quartet of haegûms—so, chung, tae, and cho haegûm—to match the Western string orchestra, representing the violin, viola, cello, and bass respectively.

## Igil

Whereas instruments in other parts of the world imitate the human voice, the Tuvan upright fiddles such as the igil (игил) or the byzaanchy in fact “possess” a voice. The horse-head fiddle called igil is widely regarded as capable of telling stories, and in one traditional type of performance, the player of the igil explains the story he is going to ‘tell’ and then plays it without any accompanying narration. In one of the best-known of such stories, the igil narrates the legend of its own creation, and in so doing explains the cult of the horse exemplified by the horse-head atop its pegboard. In this legend, a man’s beloved horse is driven over a cliff by a jealous landowner. As the horse’s owner, a herder named Ösküs-ool, vainly searches for him, the voice of the horse comes down from the heavens and instructs Ösküs-ool where to find its body and how to use various parts of the body to construct an igil. After building the igil (using horsehide, hair, and gut), Ösküs-ool begins to play it; the horse, hearing the sound, descends from the heavens, followed by a herd of stallions.

An igil has two strings that are tuned a fifth apart; they are bowed when played. The unfretted neck and lute-shaped sound box are usually made of a solid piece of pine or larch. The top of the sound box may be covered with goat skin or a thin wooden plate. The strings, and those of the bow, are traditionally made of hair from a horse’s tail (strung

parallel), but Tuvans have started to use nylon fishing line as a modern replacement. Like the morin khuur of Mongolia, the igil typically features a carved horse's head at the top of the neck above the tuning pegs.

The igil's teardrop-shaped body is held nearly upright when played, with the sound box of the instrument in the performer's lap, or braced against the top of the performer's boot. Playing technique involves touching the strings with the nails or fingertips, but without pressing them to the neck. The igil formerly had an entire genre dedicated to it, with a repertoire of songs meant to be performed only on the igil. During the communist period in Tuva attempts were made to 'modernise' the instrument to making it sound like a western cello. However the instruments and playing style used by most Tuvan musicians today are largely the same as the original form of the igil.

## Indian Violin

It looks exactly like a European violin, with the main differences being the tuning and its playing position - it is traditionally played, i.e. sitting cross-legged, with the scroll placed on the artist's right ankle and the back of the violin resting on the left shoulder (collar bone, or chest), thus giving the performer an unencumbered left hand with which to play musical ornamentations. Plus: 'The violin is ideally suited for Indian music as it has no frets, so enabling playing micro intervals, glissandi and long-sustained notes.' (L Subramaniam) Therefore there is every right today to call it an Indian instrument. Besides, it serves as a perfect musical bridge between Europe and India as it is the European instrument that has best been integrated into Indian classical music.

The bow of the Indian violin is held more in the folk than western classical style. Vibrato is not used as in Western music, though there are slow, deliberate oscillations (*andolan*) and faster oscillations called *gamak*. Grace notes (*sparsha svara* or *krintan*) are frequently used. Hindustani music alone has over a hundred categorised ornaments. There is extensive use of micro-tones, and a choice of alternative tunings to utilise drone notes. The standard tuning in Karnatic music is D#-A#-D#-A# but as there is no concept of absolute pitch in Indian classical music, any convenient tuning maintaining these relative pitch intervals between the strings can be used. Another prevalent tuning with these intervals is F-B $\flat$ -F-B $\flat$  (which corresponds to Sa-Pa-Sa-Pa in Karnatic notation). In Hindustani music, the tuning is usually Pa-Sa-Pa-Sa (which would correspond to B $\flat$ -F-B $\flat$ -F).

The violin left its first - and to this day biggest - mark in Southern India where it was introduced in the court of Travancore during the regime of Maharajah Swati Tirunal some 200 years ago. It may have been Portuguese Christian missionaries who were the first to teach it to converts for use in church services. Or traders and sailors who swapped it for other goods and left it behind. Or military bandsmen in the East India Company, many of whom of Irish flock. Of these we know that Baluswami Dikshitar (1786-1858) learned the instrument from the army bandmaster at Fort St. George in Madras at around 1790. Both, he and Vadivelu (1810-1845) studied the Western style of playing the violin before going on to experiment with applying the instrument to their own music, developing new playing techniques to suit Carnatic music along the way.

Today Baluswami Dikshitar is regarded as the most important pioneer in the development of Indian violin playing. He is a brother of Muthuswami Dikshitar (1775-1835) who together with Syama Sastri (1762-1827) and Tyagaraja (1767-1847) forms the holy trinity of Carnatic composers. In the first half of the 19th the baton was passed on to the Tanjore Quartette at the court of Tanjore (today Thanjavur in Tamil Nadu). The musicians of the Quartette had learned from Muthuswami Dikshitar; its violin player Tanjore Vadivelu (1810-1845) was a pupil of Baluswami Dikshitar—a succession had been started.

In the early days, the violin was used as a mere melodic support in Harikatha performances. (Harikatha, literally 'stories of the Lord', is a composite art form of story telling, poetry, music, drama, dance, and philosophy.) Certain musical passages sung by the main exponent were reproduced on the violin for the sake of effects. Later, violin figured in devotional music concerts that featured musical lyrics and songs. The next crucial step was when the violin gained its supporting role to the main singer—its closeness in timbre and range to the human voice made it an ideal instrument for accompaniment. It is at this juncture that classical vocal concerts gained a formidable position in Carnatic music. Slowly, the violin was regarded as being the prime melodic support due to its capacity for continuity and to reproduce any sound, its adaptability and its pure support in maintaining the stability of a musical concert. In fact, this must be seen as a welcome precedent as it helped other accompanying instruments (like the flute) to gain prominence, too.

As Southern India had no bowed chordophone in its repertoire—contrary to the North with its sarangi—Karnatic music took to the violin much faster than Hindustani. Today, the violin is seen almost ubiquitously in vocal, instrumental, and dance concerts, and of course also in film music.

In the last century Lalgudi G Jayaraman, TN Krishnan and MS Gopalakrishnan formed the revered trinity of Carnatic violin art. Brothers L Subramaniam and L Shankar gained special attention in the west due to their collaborations with musicians such as Yehudi Menuhin, John McLaughlin (Shakti) or Jan Garbarek. Among the outstanding younger violin players one should mention Jayaraman's son GJR Krishnan and daughter J Vijayalakshmi, the duo Ganesh & Kumaresh, A Kanyakumari, Jyotsna Shrikanth as well as TN Krishnan's children, daughter Viji Krishnan Natarajan and son Sriram Krishnan.

Pioneers for the acceptance of the violin in (recent) Hindustani art music were VG Jog and Dr N Rajam. The new generation is best represented by N Rajam's daughter Sangeeta Shankar and niece Kala Ramnath.

## Kamancheh

*In playing the kamancheh, the left hand, representing the world of God, finds the correct notes to play; and the right hand, representing the world of man, actualises the sound.*

A great number of bowed lutes between the Mediterranean Sea and India bear a name that is based on the Persian word *kaman* for bow (the appendix -*cheh* means little, small): *Kamanche(h)*, *kamancha(h)*, *kamança*, *kevançe*, *kemançe*, *kemençe*, *kemenche*, or *qyamancha* are names and spellings used by the Armenians, Azeris, Kurds, Persians, or Turks of the region. All are sufficiently similar to justify the name yet too different to speak of the same instrument.

Played with a variable-tension bow, the Persian *kamancheh* (کمانچه) consists of a hollowed round body made from gourd or wood, which acts as a sound box, covered with a thin sheep- or fish-skin membrane. Its neck is cylindrical, and it has three silk strings, however, modern *kamanchehs* have four metal ones. It is suspected that the fourth string was added in the early twentieth century as the result of the introduction of western violin to Iran. *Kamancheh* and violin are tuned in the same way and have the same range but different timbres due to their differing sound boxes.

About the length of a viola, *kamanchehs* are highly ornate, often with mother-of-pearl or bone inlays and beautifully carved ivory tuning pegs. At the bottom of the instrument is a spike. The instrument is held vertically and the bow moves horizontally, with the performer rotating the instrument when moving from one string to another.

With early written references dating to the 9<sup>th</sup> century, the *kamancheh* has been featured in courtly, folk, religious, and secular settings for centuries. The instrument is widely played in classical *Mugham* music of Iran, Azerbaijan, Uzbekistan, and Turkmenistan, with slight variations in the structure of the instrument. When the Western violin was introduced into Iran at the end of the 19<sup>th</sup> century, a lot of people put their *kamanchehs* aside in favour of violins. The violin was Western, fashionable, and chic. In the mid-20<sup>th</sup> century the *kamancheh* was on its way of extinction. But thanks to a number of stubborn aficionados (from Ali Asghar Bahari to Kayhan Kalhor) it has enjoyed a revival during the last years.

## **Kemençe**

The *armudî* (or *fasıl*) *kemençe* is a small instrument, 40-41 cm in length and 14-15 cm wide. Its pear-shaped body (*armut* = pear), elliptical pegbox and neck are fashioned from a single piece of wood. Formerly the head, neck and back channel might be inlaid with ivory, mother-of-pearl or tortoise shell. The pegs form a triangle on the head. The strings are of gut but the *yegâh* (low re) string is silver-wound. Today players may use synthetic racquet strings, aluminium-wound gut, synthetic silk or chromed steel violin strings. And they may also add a fourth string giving the instrument a range of up to two octaves. Huseyin Saad-eddin Arel was an influential musician in using the four stringed *kemençe* as an alternative to the western violin and tuned it the same way.

The *armudî kemençe* is an ancestor of the old Byzantine *lyra*, a lineage that also includes the Bulgarian *gadulka* and the Cretan *lyra*. A local Turkish variant of the *armudî kemençe* is the *kemençe rûmî* which has a very short fingerboard.

The Pontic *kemençe* (*karadeniz kemençesi*), often called Pontic *lyra* by Greek emigrants, is found in the Black Sea region of Asia Minor. It looks like a log of wood. Its strings are depressed onto the neck of the instrument by the player's finger pads in the way violin strings are pressed. As the instrument is mainly played by soloists it is tuned according to the possibilities and taste of the artist. The musicians usually play two or all three strings at the same time, utilizing the open string(s) as a drone. They tend to play with many trills and embellishments and with unusual harmonies to emphasize their virtuosity.

## **Kokyû**

Although the name means the same as the Chinese *huqin* or the Korean *haegŭm*, 'bowed instrument of the Barbarians', today's *kokyû* has little in common with its two more westerly neighbours.

It is true that the Chinese *erhu* came to Japan, to be more precise: to Okinawa, and that it is still played there today (as *kucho*). But the *kokyû* is—with many reputed but few verifiable influences—a genuine Japanese development. Its body consists of a rectangular wooden frame that is covered with cat skin on both sides; three or four strings run along the neck that are usually tuned in fourth (c-f-b<sup>b</sup> or c-f-b<sup>b</sup>-b<sup>b</sup>). The loose horsehairs of the bow are only tensed by the musician when he is playing. All this gives the *kokyû* the look of a small *shamisen*, only with an approx. 10 cm long spike that the musician who is seated places between his legs. As with the Iranian *kamancheh* the instrument is rotated; the position of the bow remains unmoved.

*Kucho* and *kokyû* are the only fiddles in Japanese music, and in terms of popularity they are clearly second to *koto*, *shakuhachi* and *shamisen*. Still the *kokyû* has been able to secure a niche in folk and art music. Today it is found in the instrumental groups that accompany songs and dances in the village celebrations in West Japan; the standing or wandering musician sustains the fiddle with a loop in a special carrying strap.

In former times the *kokyû* also belonged to the standard instrumentarium for chamber music. Cologne-based ethnomusicologist Heinz-Dieter Reese explains: 'This is the popular music of the urban bourgeoisie, the class of merchants and craftsmen in Osaka and Tokyo who had gained a certain economic power and prosperity since the 17<sup>th</sup> century and now started to foster the formation of an own, urban-bourgeois art and music. Chamber music denotes here primarily lyrical vocal styles, lied with instrumental accompaniment in various line-ups, music that was performed

in small auditories or also at home. Its cultivation and transmission resided with the guild of blind musicians that were organised in a number of schools depending on genre and instrument. Since the mid-18<sup>th</sup> century several schools were also founded for the kokyû Spiel; the Fujie and Matsuô schools still exist today. In these schools the so-called “honkyoku” are passed on, musical pieces that were exclusively—or at least primarily—composed for the kokyû.

The fiddle can also be found in the music of the Kabuki and Bunraku theatre; yet it is not really accepted—most likely because of its slightly intrusive timbre: ‘The aesthetic perception of the Japanese prefers the more subtle, softer sounds of the plucked string instruments or the blown bamboo tubes. If at all the kokyû is only allowed the ability to intensively express deep sorrow and bitter pain.’

Since the 1920s a little renaissance can be observed, though: Michio Miyagi developed a viola-kokyû, Hisao Tanabe an even deeper variant that sounds like a cello, and Yutaka Makino pioneered with the composition of new solo works for the kokyû.

## Morin khuur

The morin khuur (mor[in] means horse) is the instrument mostly associated with Mongolian traditions and culture; much of the canon of Mongolian performance art (song, dance, drama, stories, even blessings) is inseparably entwined with the music of the morin khuur. It is also one of the Masterpieces of the Oral and Intangible Heritage of Humanity identified by UNESCO. Its full Mongolian name is morin-u toloyai tai quyur meaning ‘fiddle with a horse’s head’. In Western Mongolia it is known as ikil (or aimag), in the East as shoor. It produces a sound which is poetically described as expansive and unrestrained, like a wild horse neighing, or like a breeze in the grasslands.

There are two main legends how the morin khhur came into this world. One tells of a poor shepherd boy, Suho (also Sükhe, a Turkish name linking it to the Turkic people of Central Asia, or Sucho) who rescues a newborn foal and raises it with pride and joy. After winning a horse race, and the hand of the governor’s daughter, the evil ruler keeps the horse and refuses to let his daughter marry a poor shepherd boy. His guards beat Suho and send him home. But his horse escapes, and although it is wounded by the guards’ arrows, it makes it home to Suho before it dies. In the night, the horse’s spirit comes to Suho in a dream and instructs him to make an instrument from his body, so the two could still be together and neither would be lonely: The first morin khuur was assembled, with horse bones as its neck, horsehair strings, horse skin covering its wooden soundbox, and its scroll carved into the shape of a horse head.

In the second legend, the shepherd’s name is Kuku Namjil (Namjil the Cuckoo). He receives the gift of a magical winged horse that he would mount at night and fly to meet his beloved. However a jealous woman had the horse’s wings cut off and the horse fell from the air and died. The grieving shepherd made a horse-head fiddle from the now-wingless horse’s bones, and used it to play poignant songs about his horse. Even today, so it is said, “an aspiring fiddle player in Mongolia must go to the deserted steppe in the dead of the night, sit astride a horse’s skull, and entertain the spirits without fear until dawn. Only then can the necessary skill be acquired.”

The morin khuur consists of a trapezoid wooden-framed sound box to which two strings are attached. Traditionally, the frame is covered with camel, goat, or sheep skin, in which case a small opening would be left in back. But since the 1970s, new all-wood sound box instruments have appeared, with carved f-holes similar to European stringed instruments. The strings are made from hairs from horses’ tails, strung parallel, and run over a wooden bridge on the body up a long neck to the two tuning pegs in the scroll, which is always carved into the form of a horse’s head. The thicker, deeper-sounding of the two strings (the ‘male’ string er) has 130 hairs from a stallion’s tail, while the ‘female’ string em has 105 hairs from a mare’s tail. Traditionally, the strings were tuned a fifth apart, though in modern music they are more often tuned a fourth apart. The bow is loosely strung with horse hair coated with larch or cedar wood resin.

The morin khuur’s Chinese counterpart is the matouqin. Chinese history credits the evolution of the matouqin from the xiqin, a family of instruments found around the Shar Mören River valley in what is now Inner Mongolia. The matouqin was originally associated with the Xi people. In 1105 (during the Northern Song Dynasty), it was described as a foreign, two-stringed lute in an encyclopedic work on music called *Yue Shu* by Chen Yang. In Inner Mongolia, the matouqin is classified in the huqin family, which also includes the erhu. On the other hand, Mongolians know a two-string fiddle called khuuchir (xuutchir, hoxuur) which is their equivalent of the erhu (and most likely a Chinese import), and its larger brother, the dörvön chihtei huur (aka hyalgasan huur, hiil, araltu huur, or övög etseg). The morin khuur also has a yet bigger brother, the ikh khuur, the local double bass.

## UNESCO Proclamation 2003

### *The Traditional Music of the Morin Khuur*

The two-stringed fiddle morin khuur has figured prominently in Mongolia’s nomad culture. String instruments adorned with horse heads are attested to by written sources dating from the Mongol empire of the thirteenth and fourteenth centuries. The fiddle’s significance extends beyond its function as a musical instrument, for it was traditionally an integral part of rituals and everyday activities of the Mongolian nomads.

The design of the morin khuur is closely linked to the all-important cult of the horse. The instrument’s hollow trapezoid-shaped body is attached to a long fretless neck bearing a carved horse head at its extremity. Just below the head, two tuning pegs jut out like ears from either side of the neck. The soundboard is covered with animal skin, and the strings and bow are made of horsehair. The instrument’s characteristic sound is produced by sliding or stroking the

bow against the two strings. Common techniques include multiple stroking by the right hand and a variety of left-hand fingering. It is mainly played in solo fashion but sometimes accompanies dances, long songs (urtiin duu), mythical tales, ceremonies and everyday tasks related to horses. To this day, the morin khuur repertory has retained some tunes (tatlaga) specifically intended to tame animals. Owing to the simultaneous presence of a main tone and overtones, morin khuur music has always been difficult to transcribe using standard notation. It has been transmitted orally from master to apprentice for many generations.

Over the past forty years, most Mongolians have settled in urban centres, far from the morin khuur's historical and spiritual context. Moreover, the tuning of the instrument is often adapted to the technical requirements of stage performance, resulting in higher and louder sounds that erase many timbral subtleties. Fortunately, surviving herding communities in southern Mongolia have managed to preserve many aspects of morin khuur playing along with related rituals and customs.

## **Qyl-qobyz**

'Korkyt was our first shaman, and the first to play on the qyl-qobyz. An angel had appeared in his dreams and foretold him he would die at the age of 40. So he rode on a camel's mare around the whole world, looking for a place where he could defeat death. When he played the qyl-qobyz in trance, the rivers stopped running and the animals refrained from hunting so that they could listen to the music, and Korkyt felt shielded and immortal. But at one time even he felt tired, rolled out his carpet at a riverbank and fell asleep. A spider crawled out of the river and bit him - even Korkyt had to die.'

Recounts Raushan Orazbaeva of her instrument, the qyl-qobyz. It has a scoop-shaped body, chiselled from a whole piece of walnut or birchwood, and two horsehair strings that are played by lightly touching them to produce overtones (flageolet): The specific timbre comes from the absence and the richness of the overtones. The qyl-qobyz is tuned differently for music each kind of music: for epic recitation, the strings are set at the interval of a fourth; for music linked to shamanistic practises, they are set at the interval of a fifth. (Named kyl-kyak the instrument is also to be found among the Kazakh's south-eastern neighbours the Kirgiz.)

In former times, playing the instrument was an exclusively male domain; it was closely linked to shamanism and to the cast of bakshy who were healers, storytellers, and fortune-tellers travelling the vast steppes of Central Asia. In the 1920s, Soviet authorities banned shamanism but allowed qyl-qobyz to be played in secular contexts and in concerts. Also Raushan Orazbaeva sees herself as an artist free to play whatever she wants. Yet, her instrument still shows the emblems of its shamanistic background, little mirrors and jingles, and her own performance style is not far from trance: Küy is the Kazakh word for an inner state of mind, an emotion, a way of linking one's own thoughts and feelings with those of the listeners: 'Man, and especially a musician has to be honest. Only then do I receive certain information. And only if I get this information I can convey it to my audience and be successful. Then the music may even have a healing effect, it can ban evil spirits, sickness, or even death. And then sometimes the music comes from real deep within, and I cannot control what is happening. One may compare this to trance. In such a situation a new piece of music is born. I sense then a connection to an inexplicable power that is directly transferred onto the strings of the qyl-qobyz.'

## **Rababa**

Rababa (also rabab, rebab, sometimes also rebec) is the generic name for bowed fiddles in the Arab world. These fiddles are of two types: spike fiddles especially popular among the Bedouins and classical fiddles that may be regarded as the kamancheh's predecessor.

The oldest and best-known spike fiddle is the Bedouin monochord rababa, which has a thin wooden frame, rectangular or waisted, covered with skin stitched on one or more sides. The neck stick pierces the whole body and is extended on one end by a metal spike. The single horsehair string is rubbed with resin. A rababa is fretless; for intonation, rababa players make movable frets of thread or fine cloth bands tied around the neck.

Since Bedouin music is based on the word, a rababa player is expected to be primarily a poet, capable of memorising poetry and of improvising it instantly. He is called al-sha'ir, the poet (and not the musician); he uses his rabab al-sha'ir, his poet's fiddle, to punctuate his recitation. His verbal talent (not his musicianship) gives him his authority in the tribe. He is perceived as the main entertainer and the person who communicates social information and commentary; above all, he is feared, for the shaykh's reputation is in his hands: his poems praising or criticising the shaykh might be transmitted and repeated for generations.

The sound box of a traditional rababa is made from a coconut shell cut open on one side to fix the skin. If the sound emanating from the coconut is judged good or dhakar, male, the box is kept; if the sound is considered female, the box is either thrown away or opened at the back. The strings must be taken from a living horse. Current innovations include a plastic membrane mounted on a metal-rimmed sound box, and the use of a metal string-artificial materials are more independent of weather changes. Gypsies were the first to use gasoline cans and barrels of different sizes as sound boxes. New shapes (triangular and circular) are being experimented with in urban centres in the eastern Arab world.'

## **Rebab**



*When you play the rebab it must be as if there were no rebab, only a memory.*

The Indonesian rebab is a spike fiddle with an almost heart-shaped body made of wood and covered with a thin and delicate skin taken from the intestine or bladder of a buffalo. The two copper strings are tuned by two exaggeratedly long and ornate pegs (which would break if gripped anywhere other than close to the neck of the instrument). The two strings really comprise of a single length of wire wound around the bottom of the stick and ending in the two pegs. The horsehair bow is as ornate and fragile as the rebab itself. It is held, palm upwards, in such a way that the third and fourth fingers pull the hair, thereby giving it the required tension. The fingers press the string slightly; nevertheless, the instrument is capable of making a fairly loud, nasal sound. To soften and sweeten it one may tie the strings together with cotton an inch or so below the bridge and pinch a rolled leaf between them and the bridge; or the player wedges a piece of cloth between the strings and the lower part of the skin cover.

Rebab can only be heard in the buka (= opening), the introductory phase to every gamelan piece which is always performed solo by one of the melody instruments (rebab, suling, or the human voice). Afterwards the rebab's sound is almost 'lost' in the bronzen ensemble sound although the rebab, voice, and suling are the only true sustained sounds in the gamelan. The rebab, more than any other member, exploits the potential to bind the sounds of the gamelan together and create a legato effect which is so aesthetically pleasing in this music.

## Sarangi

For a long time, sarangi has been a general term for bowed chordophones on India although it denotes also a specific fiddle. The sarangi's origins are unknown, although its history can be traced back for centuries. It is said that it originated when a weary travelling hakim (doctor) lay down under a tree to rest in a forest. He was startled by a strange sound from above, which he eventually found to be caused by the wind blowing over the dried-up skin of a dead monkey, stretched between some branches. With this unlikely event as his inspiration, he proceeded home and constructed the first sarangi.

Sarangi originally means 'colourful' but is often slightly changed to sauarungi = a hundred colours—an indication of its adaptability to cover a wide range of musical styles, its flexible tunability, and its ability to produce a large palette of tonal colour and emotional nuance. The sarangi is revered for its uncanny capacity to imitate the timbre and inflections of the human voice as well as for the intensity of emotional expression to which it lends itself.

Archaic sarangis didn't have sympathetic strings; in western India (especially in Rajasthan) but also in Nepal sarangis with only three strings are still being played today. When exactly the sarangi travelled north to Nepal is uncertain; one the one hand there are hints that it happened as early as in the 13<sup>th</sup> century, on the other hand we only have documents from the 16<sup>th</sup> century that wandering minstrels started to accompany their devotional songs on the sarangi. In both places the sarangi is the instrument of a low cast of musicians who are hailed because of their art, because of the news they bring and the entertainment they deliver, but who are also despised because of their unsteady lifestyle. Nevertheless, the appreciation they gain in form of grain, money and cloths just about covers their daily expenses.

A subfamily of the sarangi are the chikara: Kingiriyas, Yogis that travel the Adivasi region of Rajasthan and Madhya Pradesh use them to accompany their religious songs. A chikara has two melody strings made from bronze and steel, and seven sympathetic strings; its body looks like a reversed sarinda. Higher-developed chikaras that rather resemble a sarangi are sometimes named kingri or kingra in Uttar Pradesh.

The classical sarangi is carved out of a single piece of hardwood, usually tun (toona ciliata, syn. Cedrela toona), covered with goatskin, and is between 64 and 67 cm in length. It has three melody strings which are usually made of gut and around thirty-five metal sympathetic strings which provide a bright echo: Together with the European lyra viol, the sarangi is considered to be one of the two oldest instruments with sympathetic strings introduced in Northern India and (most likely as an import by sailors) in England in the early 17<sup>th</sup> century. The strings pass over and through an elephant-shaped bridge (surdhari) usually made of bone or ivory. The sarangi's three melody strings are stopped not with the pads of the fingers but with the cuticles or the upper nails or the skin above the nails of the left hand. Practice often leads to prodigious callousing as well as to telltale grooves in the fingernails—the difficulty of sarangi playing technique is legendary. The bow is usually made of rosewood or ebony and is considerably heavier than Western violin or cello bows, contributing to the solidity and vocal quality of the sarangi's sound.

During the 18<sup>th</sup> and 19<sup>th</sup> century, the sarangi entered the world of Hindustani art music as the preferred melodic accompaniment for songstress-courtesans. It appears to have been the most popular North Indian instrument during the 19<sup>th</sup> century at a time when sitar and sarod were relatively rare as well as relatively primitive not having yet benefited from technical improvements made several decades later. So plentiful were sarangi players that paintings and photos of singing and dancing girls usually depict a sarangi player on each side of the singer.

The 20<sup>th</sup> century brought hard times for the instrument: The innocuous harmonium largely replaced it as the preferred accompaniment to vocal music, and the European violin adopted much of the sarangi's concert repertoire. Besides, the instrument had difficulties getting rid of its bad image (being associated with the accompaniment of dancing-girls / prostitutes). But it managed, even began a second life after being accepted as a solo instrument in Classical Hindustani music, first upon the initiative of Bundu Khan (1880-1955), and later seconded by the outstanding quality of musicians such as Ram Narayan, Sultan Khan, and lately Dhruba Ghosh. Especially the name of Pandit Ram Narayan (\* Udaipur 1927) has become almost a synonym for classical sarangi playing—classical not only referring to the repertoire but also to the purity of the instrument's use: Fusion, he says with an endearing smile, "is confusion. One needs to focus all attention on one type of music. The sarangi has a spiritual language and one cannot fuse it with

western instruments simply to increase its popularity.” Which explains why he is worried about the future of the sarangi: “It is sad that a beautiful instrument like this one is being considered an endangered species.”

## Sato

The sato is one of the longest bowed chordophones in Asia (it can be as long as 130-140 cm). It is reminiscent of a tanbur but mostly used as a bowed instrument although it is sometimes also plucked.

The body of the *sato* is made from a hollowed out piece of mulberry wood; also the front is made from mulberry. The long neck ends in a curl; the frets made of thick gut string are tied-on in a diatonic scale. There are four round, T-shaped friction pegs, two on both sides. The two double courses run over a small loose bridge to the edge of the body. The neck is often beautifully decorated with inlay bone (or white plastic nowadays) in squares, triangles, and lines. The soundholes are a few drilled holes in a geometrical design. The entire instrument is varnished.

The sato is notable for the particular beauty of its timbre; the instrument is mentioned by the famous Ibn Sina (about 980-1037), known in Europe as Avicenne, in *his Book of the Deliverance of the Soul*. Mastering this instrument demands considerable skill and we find it almost exclusively among professional musicians who play on it mainly lyrical and meditative compositions.

The instrument is known as sato in Uzbekistan and Tajikistan, and as satar among the Uyghur people where it plays a leading role in the muqam—the muqam is the “Mother of Uyghur music”, a cycle of twelve pieces, consisting of more than 360 different melodies, instrumental sections, sung poetry, stories, and dances, and lasting for more than 24 hours when performed in full. It is the Uyghur’s counterpart of the Shashmaqam of the Tajik and Uzbek people, a spiritual art music of great refinement and sublime beauty where mystical, Sufi-inspired verses of Hafiz and other classical poets are set to lyrical melodies by the great vocalists of the area.

## Surando

East of Persia we find a family of instruments whose member bear different names although they are constructed in a very similar way. Musicologists like to speak of a ‘fiddle of the sarinda type’; they are called sarinda in Iran, Afghanistan, Kashmir, Nepal, and Northwestern Pakistan, surando in Sindh, sarangi in Rajasthan and Nepal, and sorud, soruz, suroz, saroz or even qeychak in Balouchistan.

The name surando is based on ‘surayindah’, a Persian word for something that produces sounds. The fiddle is caved out of a single block of wood whose lower part is closed and waisted, whose upper part is open. Because of its division especially the soruz - which is also often richly decorated - is faintly reminiscent of a skull. Lahirro wood, mulberry, talhi, bahan, and mango are preferred materials. The bow has strings of horsehair or intestines of sheep or goat fastened to each of a flexible stick. Its soundboard is made of gazelle or goat skin. Simple surandos have five to seven, the most complex ones eleven to thirteen strings (with a variety of sympathetic strings) while a sorud has four strings which are tuned almost like a violin’s: A E e a. Formerly all strings were made of goat gut; today, three of them are most often made of nylon or steel. The fourth, drone string continues to be of gut. The strings’ sound is amplified by six to eight sympathetic strings which are most of the time tuned B G# F# D C’ b. The strings are only lightly touched with the fingertips of the left hand; the thumb does not rest on the neck which requires less effort and therefore allows for a greater virtuosity.

The lower part of the instrument is covered by fur while the upper part is open: this is not only suitable as it provides the soundholes but also serves as a mouth for the gifts that the listener gives to the wandering minstrel. Usually, the instrument is played to accompany a singer or bard but it can also turn into a unique solo instrument. Whether the highest level of virtuosity is to be found in Balouchistan, as French ethnomusicologist Jean During claims, or in Sindh (as is postulated by his German colleague Peter Panneke) is difficult to judge. Not to be doubted is During’s verdict that the instrument ‘can be played with a perfection equal to that of the Indian sarangi. The masters are no longer anonymous village musicians but first-class artists whose names have been remembered and whose ancestors are known.”

Sorathi was the eighth daughter of Raja Anerai. When a pundit predicted at the time of her birth that she would be the cause of much bloodshed, she was placed in a basket and set out on the river Indus. Raja Anerei, unaware that she was his daughter wished to marry her for her beauty, but the wedding party was abducted by Dhyaj, the king of the neighbouring country. To take revenge, Anerai had a bowl full of golden coins carried through Dhyaj’s country, which would belong to whoever brought him Raja Dhyai’s head. The bowl reached the village of the bard Bijlu. As the son of Raja Dhyaj’s sister he also was of royal blood. At his birth, it was prophesied that her child would one day cost her brother’s head. Like Sorathi, Bijlu was thus placed in a basket and abandoned by the Indus, so that he would be eaten by crocodiles. Miraculously the basket was washed ashore in the land of Raja Anerai, where a singer found it and taught Bijlu his art. Already as a child Bijlu performed musical miracles by attaching strings to a hollowed-out watermelon and enchanted wild animals with this primitive instrument. When his wife beheld the bowl with the gold coins, out of greed she promised that her husband would secure Raja Dhyaj’s head. When Bijlu came home, he guessed the extent of his misfortune—Raja Anerai would destroy his entire village if he

did not keep his wife's promise. So he set out to get the king's head. For seven days he played his surando in the garden below the palace. When the sounds reached the king's ears, he was so enticed that he sent his servant to call the wandering bard. But Bijlu pleaded with him to let him go since he had to beg for something incomparably more precious than mere alms, but the king had already succumbed to his music which told of the unity of all being in a way he had never heard before. For seven nights, he offered him more and more of his treasures, but Bijlu finally insisted that Dhayj had to give him his head as reward. The king replied that even if he gave him a hundred heads, he could not repay him for his music. Finally on the seventh night he beheaded himself while listening to the enchanting sounds ... and the strings of the surando, the knife and the king's neck became one.

Peter Pannke,  
*Saints and Singers* 1999

## Tarawangsa

'One of the most peculiar yet also most impressive musical traditions of West Java is tarawangsa', write Nanang Supriatna Skar and Dieter Mack in the booklet to the CD *Topeng Cirebon - Tarawangsa* (Wergo SM 1607-2) and continue: 'This music that is also little known among the locals at first brings to mind the mannerist or abstract-reductionist genres of court cultures. But Tarawangsa is a real people's art.' It is one that the Sundanese—who inhabit the rural western part of Java around the capital Bandung—mainly perform during ceremonial celebrations. It is played for healing and entertaining purposes but its main function is on the tenth day of muharram, the first month of the Islamic calendar (sura in Java): On this day the Shiites terminate aschura, their highest mourning ceremony that commemorates the death of Imam Al-Husain in the battle of Kerbela.

On the same day, the Sundanese celebrate their harvest festival (ngabubur sura) in honour of the rice and fertility goddess Dewi Sri: Most notably in the villages of Giri Mukti and Rancak Kalong, located some 50 kilometers east of Bandung, a rousing feast is celebrated. People already gather in the early morning hours with their offerings: all sorts of rice, potatoes, fruits and vegetables. Together with coconut milk, salt and white and palm sugar they are cooked in a big metal pot, resulting during the day in a porridge for the evening ceremony. At 7 pm the elders assemble in the largest house of the village to worship Dewi Sri. During these prayers of thanks and petitions the tarawangsa ensemble plays a fixed sequence of solemn melodies; a single person is dancing. After the end of this section the boiled porridge is eaten; afterwards the ensemble plays on, albeit with a more entertaining repertoire: All inhabitants of the village are dancing, and the young ones usually extend the party until the next morning.

Tarawangsa is known as tre-wangsa since the 15<sup>th</sup> century although the true origins are left in the dark. Today the term denotes the ceremony as well as the leading instrument, a rather primitive two-stringed spike fiddle. One string is bowed with a curved bow while the other is plucked—to hit it formally has the meaning of stroking a gong. Traditionally tarawangsa is accompanied by just one more string instrument, the seven-string zither kecapi which is here called jentreng—a name also given to the ritual dance.

## Tarhu

The tarhu is the development of Australian instrument maker Peter Biffin.

The idea for the tarhu grew slowly over almost two decades. In 1977 the Turkish tanbur maestro Erhan Alptekin attuned Biffin—who had commissions from Joe Pass and Ry Cooder (a.o.) to build guitars behind him—to the knee fiddle. Three years later, Biffin spent six months in India restoring old sarangis with the great Ram Narayan. He later studied both Indian and Turkish classical music. The knowledge and experience that he had gained, further informed by exploring the possibilities of esraj, erhu, kamanchah, and other members of the family, finally resulted in his self-designed tarhu in 1995. Its present 'turned wooden sphere' body was developed in 1998.

At the tarhu's heart the string's vibrations are attached to a featherweight wooden cone suspended within the spherical body. This design has created extremely sensitive instruments with an unprecedented range of tone colour variations. The efficiency of the cone system has also given these instruments a very large dynamic range.

Unlike almost all other acoustic stringed instruments, the tarhu system does not subject the sound-producing components to the destructive forces of string tension. This allows the cone to be constructed according to acoustic considerations only. This advanced structural design has other benefits as there are no glued joints in a tarhu that are under stress. Meaning also that any repairs necessary due to impact damage are facilitated by the fact that a tarhu can be dismantled into its component parts with comparative ease in minutes, require no refinishing after reassembly.

One of the design goals for the tarhu has been to function equally well as a bowed and a plucked instrument. For both ways of playing the instrument offers the same amount of notes and tone colours—a small change in plucking angle can change the attack from fast and percussive to smooth and flowing. The tarhu is therefore capable of playing a large range of styles from East and West, using either bow, several different forms of plectra, and fingerstyle.

Today, four main instruments are manufactured by Peter Biffin.

\* the tarhu proper is a longneck tarhu;

\* the kamancha tarhu comes in an Azeri and Iranian version: The vibrating string length is either 33cm (standard length for Iranian style kamancheh) or 29cm (Azeri kamancheh);

\* the nak tarhu is aimed at players of traditional instruments that use the left-hand fingernail to fret the string (these include Cretan lyra, Indian sarangi, Turkish fasıl kemençe, Bulgarian gadulka, Rajasthani sarinda, etc.). The nak tarhu is usually built with five (cello) strings;

\* and finally there is the tarhui tuned an octave above its big sister.

Peter Biffin's skills in acoustics, combined with a fine eye for beauty in design have not only earned him a variety of awards but also brought some of the world's leading musicians to playing his instruments, including Ross Daly (longneck, lyra, nak, and kamancheh tarhus), Habil Aliyev and Kayhan Kalhor (both kamancheh tarhu).

## Taus

The mayuri vina, better known as taus (or balasaraswati) is the most spectacular fiddle we know: It has the shape of a peacock (= taus in Persian). The peacock is the mount of the musical goddess Sarasvati; in Indian poetry it appears as a metaphor for courtship. The taus was especially popular at Indian courts in the 19<sup>th</sup> century. The instrument has 20 metal frets and 28-30 strings. According to legends it was created by Sri Hargobind, the sixth guru of the Sikhs. As the instrument was too heavy and bulky to be carried by soldiers on the backs of their horses it was continually diminished until it became what we know today as dilruba - an instrument smaller and lighter than the taus predecessor (and thus sounding higher and brighter).

The dilruba - prominently to be heard in George Harrison's *Within You Without You* - is often characterised as a crossbreed between sitar and sarangi. The neck with metal bails as frets recalls the former, the skin-covered body the latter. The plucked instrument rubab delivered the stringing: one melody and three drone strings plus up to 15 sympathetic strings.

The dilruba - the name is said to mean "stealer of the heart" - is a popular instrument from north-western India to Afghanistan; it has an almost identical counterpart in the east, i.e. in Bengal and Bangladesh: esraj. The esraj is notably younger, though; it was only introduced in north-eastern India in the 19<sup>th</sup> century but soon found its place in accompanying the khyal songs of the classical North Indian Music as well as the semi-classical thumri style songs and also folk music.

The esraj was the favourite instrument of Sri Chinmoy while Ravi Shankar played dilruba in the 1930s in dance ensemble of his older brother Uday Shankar. Nevertheless - the triangle taus-dilruba-esraj would most likely have been lost had not the Gurmat Sangeet movement gained importance during the last years: Gurmat Sangeet is the teaching of the psalms from the holy scriptures of Siri Guru Granth Sahib. It stipulates to accompany these in the same way as the Sikh gurus have done in former times - on rabab, sarinda, jori, sarangi, dilruba and taus.

## Pages 59ff

### Disk 1

#### 1-1 Tunding Maguan (Philippines): The Millipede's Advice 1:14

(trad.)

The Tboli are an old indigenous people living in South Cotabato (in the southern parts of Mindanao, itself being the southernmost island of the Philippine archipelago). Their women are the bearer of the traditions, illiterate yet highly skilled when it comes to playing their instruments. Like Tunding Maguan who wanted to be like her father who played all the instruments the Tboli know. For instance the dwegey, a single-stringed fiddle made from a 50-cm long bamboo attached to a coconut shell at one end; also the bow is made from bamboo. The Tboli incorporate all sounds they hear into their music, and this tune is no exception. Tunding Maguan explains: "At night, you can hear millipede mother advising their kids not to go and roam around everywhere because their thin carapace makes them easy prey."

recorded on location by Boris Lelong

from *Philippines - Femmes artistes du lac Sebu* (Buda Records/Musique du Monde 3017557)

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#### 1-2 Turgun Alimatov (Uzbekistan): Ey, Sabô 5:13

(M: trad.; A: Turgun Alimatov)

Turgun Alimatov, sato | Alisher Alimatov, dutor

Turgun Alimatov (20 January 1922 - 17 December 2008) was probably Uzbekistan's greatest musician of the last century. In the booklet to *Ouzbékistan - Turgun Alimatov* (Ocora C 560086) US-American musicologist Theodore Levin praised his "elegant and laconic performances" and observed that Turgun Alimatov's approach was to take folksongs - which were more often than not short excerpts from the classical Mugam repertoire - and turn them back into classical pieces. Turgun Alimatov was completely self-taught yet became an undisputed master on tanbur and dutor, and also played (and actually revived!) the long-necked bowed sato: Upon the suggestion of a radio station director he went to an instrument maker's shop where a sato has been lying on a shelf for twenty years. "I took it home and practised for year." Had you ever heard the sato played? "No."

Alisher Alimatov is Turgun's son; *Ey Sabô* is the instrumental version of a classic song from the Ferghana valley.

from *Ouzbékistan - Musique classique instrumentale* (VDE Gallo CD-974)

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### 1-3 Seikin Tomiyama (Japan): *Chidori na kyoku* 10:53

(T: trad./Kanemasa no Minamoto; M: Kengyô Yoshizawa)

Seikin Tomiyama, kokyû | Mieko Tomiyama, Atsuko Tomiyama, koto | Seijo Tominari, uta (vocals)

Two 31-syllabled waka short poems from the tenth (from the collection *Kokinshû*) and twelfth century (by Kanemasa no Minamoto, from *Kin'yôshû*) about the chidori (plover). The piece by Keng-yô Yoshizawa, composed c 1835, is today a koto classic, usually performed by two kotos and a singer. But originally it was most likely written for kokyû. Seikin Tomiyama (1913-2008) pays tribute to that. The highly decorated Ningen kokuhô (living cultural treasure) cultivated the historic repertoire of the old guild of the blinds; he himself played shamisen, koto and kokyû. Until today he is regarded as a master and guardian of this specific musical artform that is also called 'Jiuta-Sôkyoku'.

recorded by BR on 17 March 1981 at Hochschule für Musik und Theater in Munich

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previously unreleased

### 1-4 Samo (Tajikistan): *Kuhiston* 2:34

(trad.)

Shanbe Mamadgaminov, ghijjak | Shavqamamad Pulodov, setar | Faizmamad Nazariyev, tanbur | Daler Pallaev, daf | Alishaev Qurbonhaseyn, tablak

The Tajik ghijjak is a two-stringed spike fiddle with a tin can as resonator. The instrument consists of a 70-75 cm long, colourfully painted stick cut from mulberry wood with drilled adornments and two lateral and opposite wooden pins as pegs at its upper end. The tin can is pierced at its short end and slid over the stick until pressure pitch. In a bore at the lower end of the stick a long nail is hammered; a metal wire is strung around the nail with both ends leading up to the pegs. All it needs now is to clip a wooden bridge under the strings. The stick's length is standardised; the size of the resonator box can vary from small cans for tinned food to large rectangular oil cans.

The five men of the ensemble Samo (= heaven) were born in the Pamir mountains; nowadays they live as musicians and music teachers in the Tajik capital Dushanbe.

WDR recording from TFF Rudolstadt 2008 (Landestheater; 6 July)

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previously unreleased

### 1-5 Sami al Shawa (Syria): *Eerabi fil Sahra* 2:55

(trad.)

Sami al Shawa (also Shawwa or Chawa; 1889-1965) was born in Cairo to an Orthodox family from Aleppo. Shortly afterwards the family returned to Syria. Sami's father and grand-grandfather both played the violin (his grandfather the qanun); against the opposition of his father Sami pursued a musical career and was soon known as a musical miracle. Which led his father to sending him back to Cairo - at that time Cairo was the centre of Arabian music. Soon Sami al Shawa accompanied the leading singers, began to promote western notation, and published his theories in books. He recorded as a soloist and with orchestras; many tunes bear the name of a country as title: Sami al Shawwa liked to demonstrate the individual violin styles and music traditions of the Arabian countries between Iraq, Yemen and Morocco. This piece was recorded in Cairo in the 1920s for the Baidaphone label.

### 1-6 Mohammad Naim (Afghanistan): *Bulbalak-e sang shekan > Goftamash ay naazanin* 7:13

(M: trad.)

Mohammad Naim, ritshak, vocals | Malang Najrabi, zerbarhali

Ritshak is the local version of the ghijjak, a two-stringed instrument with a wooden body and sympathetic strings that is played in the north of Afghanistan. These two folk songs from the area around Mazar-e Sharif stand as symbols for the multi-cultural Afghan society: The first is sung in Uzbek: 'This place is not our land; we got to go towards the high mountains.' The second is from the Badakhshani/Takhari repertoire and sung in Dari (Persian): 'Oh my sweetheart, your fragrance is coming towards me like musk.' Both songs belong to the qataghani, songs in the North Afghan style.

recorded by Georges Wren in Mazar-e Sharif

from *Musiques de l'Asie traditionnelle vol. 15: Afghanistan* (PlayaSound PS 33520; re-released as CD

*Air Mail Afghanistan* [Sunset SA141052])

© PlayaSound 1981; www.playasound.com

licensed from Playasound/Sunset France

### 1-7 Nguyễn Thê Dân (Vietnam): *Kê chuyên gày mùa* 6:54

(M: Thao Giang)

Nguyễn Thê Dân was born into a traditional family and started early on to play on the dàn nhi. Having finished his studies at the National Music Academy he was appointed director of the Department of Traditional Music. Apart from teaching the "outstanding people's artist" gives concerts on an international level. Here he plays with members of the ensemble Phang Lan (Orchid) the contemporary composition *Talking About Harvest Time* that belongs to the genre of the so-called 'New Traditional Music'.

recorded in Hanoi, February 1991 by Torbjörn Samuelsson; produced by Sten Sandahl

from *Music from Vietnam* (Caprice CAP 21406)

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### 1-8 Muhammad Sahman (Indonesia): *Mares* 4:51

(M: trad.)

Muhammad Sahman, biola | Made Kahar, jak | Kalam Matapure, Badar Bangsa, tifa

Musicians of the group Oma Moy from the island of Halmahera in the Moluku province, the eastern part of Indonesia, perform under the direction of A. R. Limatahu on violin, lute jak and two tifa drums old-fashioned Togal music that is only rarely to be heard at weddings or circumcision ceremonies - meanwhile it is superseded by pop music from the capital roaring out of ghettoblasters. The biola is a small vertically-held fiddle with three metal strings and no f-holes (but a small soundhole in the middle of the body); it is the melody instrument for the instrumental mares, marches, while lagu, songs, are dominated by the suling flute.

recorded by Philip Yampolsky on 8-9 September 1997 in Desa Malapa  
from *Music Of Maluku: Halmahera, Buru, Kei* (Music of Indonesia 19; Smithsonian Folkways SFW CD 40446)  
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#### **1-9 Gaguik Mouradian & Claude Tchamitchian (Armenia|France): *Voix, Part 1* 5:30**

(M: Gaguik Mouradian / Claude Tchamitchian)

Gaguik Mouradian, kamancheh | Claude Tchamitchian, double bass

Gaguik Mouradian (\* Erevan, 1954) was during Soviet times a member of Armenia's National Folk Song & Dance Ensemble. After he left, he founded a number of small ensembles. He relocated in France in 2000 where he journeyed on into the world of improvisation but also continued to popularise the tradition of the achoughs, the Armenian troubadours. He met Paris-born Claude Tchamitchian (1960) rather by chance, though - in Erevan. Tchamitchian grew up with John Coltrane and Albert Ayler. Impulsively he invited Gaguik Mouradian to a studio session - an innovative meeting of two instruments that had never been combined before.

recorded at Studios La Buissonne, Pernes-les-Fontaines, 25 April, 2002, by Gérard de Haro

from *le monde est une fenêtre* (émouvance émv 1018)

© émouvance 2003

licensed from émouvance

#### **1-10 Mr Muean, Ms Aet & Ensemble Sak Som Peo (Cambodia): *Srey Sroh Mien Thrung* 3:01**

(trad.)

In Cambodia the two fiddles tro ek and tro u plus the small cymbals ching form a typical village string ensemble (khrueang khasae). The title of this verbal exchange translates as 'Beautiful Woman'. The song was recorded in 1930 and released as a single (Columbia GF 675, WLI 313).

#### **1-11 Huo Yonggang (China): *Qinqiang* 4:35**

(M: trad.)

When aged six Huo Yonggang, born 1967 in Lanzhou, discovered an erhu - and could play it right away! Today he is professor for erhu at the Shanghai Conservatory (and much in demand as a pop singer for film music!). Here he plays on a banhu, though, an also two-stringed but higher-pitched erhu relative with a wooden body from northern China where it is mainly used in the local operas; qinqiang is the style to be found in Xian, capital of the province Shaanxi.

recorded by CHIME and Teddy Wu on 24 April 2005 in Shanghai

from *Voice Of The Dragon* (CHIME 92804)

© CHIME 2005; <http://home.wxs.nl/~chime>

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#### **1-12 Leonid Oorzhak (Tuva): *Igilge Ayalgalar > Sygyt* 5:52**

(trad.)

Leonid Oorzhal was, until his untimely death in 1996 the igil player to the Tuvan Ensemble Ay Kherel (rays of moonlight; today's band of the same name has nothing in common with the old quartet). *Igilge Ayalgalar* is a medley of solo tunes for the igil.

recorded live at The Music Gallery, Toronto by Ann MacKeigan for CBC Canada

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previously unreleased

#### **1-13 Adun Sattakun (Thailand): *Butsaba Siang Tian* 4:36**

(trad.)

Adun Sattakun, saloo | Rat Jinawong, süng klaang | Sombat Janlooy, süng yay (large lute) | Amnuray Rorek, pii | Sinlapa Tataa, kloong (drum) | Suphab Bünmani, tjing (cymbals)

The saloo ensemble is the classical Lanna Thai ensemble; Lanna Thai is both, the northwestern part of Thailand but also the name of the ethnic group living (mainly) in the fertile valleys of the region. The two-stringed saloo (with the half of a pumpkin or coconut as resonator) and the small moon lute süng klaang are the solo instruments while the flute pii embellishes the main melody. Saloo and süng are typical Lanna instruments; they are not used in other parts of the country. Both instruments are used to accompany love songs, songs from Lanna epic stories, or Burmese style songs.

The title of this song translates as 'Butsaba risks the candle'. It refers to the story of Butsaba and Inao, here to a scene in which Butsaba lights three candles in a temple in front of a Buddha image, one for herself and one for each of her two lovers. Then she asks Buddha to help her choose by extinguishing one of the candles, thusly showing her the one she will not marry.

recorded in Toong Fai, Lamphun Province, Thailand, May 1995 by Fred Gales

from *Lanna Thai* (Pan 2045CD)

© Paradox 1997

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#### **1-14 Kim Joo-ri (Korea): *A Snowman (Three Impressions for Haegum and Guitar)* 13:35**

(M: Ryu Hyeung-sun)

Kim Joo-ri, haegum | Gwak Sooh-Wan, guitar

Graduate from Hanyang University Kim Joo-ri is despite her young age an established haegŭm performer whose repertoire includes classical as well as contemporary pieces. She is hailed for being able to explore all tone colours of her instrument, the harsh and hard ones and also the lyrical or even weary sounds.

from *Stepping Stones of Six Strings* (D&A Entertainment/Universal DK 0543)

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## Disk 2

### 2-1 Kala Ramnath (India): *Raga Maru Bihag 52:09*

Vilambit (M: trad.) > Tum Bina Kalana Pare > Shyam Kanhai (Jhaptal; M: Pandit Jasraj) > Jaagoo Mai Saaree Raina Balma (Teental;

M: Prabha Atre) > Taraana (M: Kala Ramnath)

Kala Ramnath, violin | Abhijit Banerjee, tabla | iPod, tanpura

Kala Ramnath, born 29 May 1967 in Chennai is the niece of N. Rajam und TN Krishnan, two greats of north and south Indian violin music. She chose the Hindustani system; her teachers were her grandfather A. Narayana Iyer, aunt Rajam and for the vocal training Pandit Jasraj.

Raga Maru Bihag is a popular late evening raga whose mood is being described as celebratory as well as making it a common raga sung especially at weddings. "The opening *Maru Bihag* began with an exploratory vilambit (slow) section. She continued with three vocal compositions on violin. Not long into the opening movement, it was apparent that magic was afoot. The first of its compositions was in jhaptal (a 10-beat cycle) and called 'Without you I cannot imagine myself' - a title followed, to provide its devotional context, by 'O, Krishna'. It segued into an instrumental interpretation of Prabha Atre's 'I have been awake the whole night, my Beloved' in teental (a 16-beat cycle). To finish, she played a taraana, a rhythmically inclined composition, of her own devising. Whether *Maru Bihag*'s pacing and development or her varied violinistic techniques, her singing violin sang kala ('art'). Intellectual yet passionate, Ramnath's performance blasted already high expectations." (Ken Hunt, *Pulse*, autumn 2010) "Till today one of the best concerts of my life." (Kala Ramnath, March 2014)

www.kalaramnath.com

recorded live at TFF Rudolstadt, Landestheater, 3 July, 2010, by Martin Froeben for WDR

© Kala Ramnath, WDR 2010

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previously unreleased

### 2-2 L Subramaniam (India): *Brova Barama 16:07*

(M: Thyagaraja; A: Dr L Subramaniam; P: Niranjani Music/BMI)

L Subramaniam, violin | K. Gopinath, mridangam | Anindo Chatterjee, tabla | K. Sekar, tavil | HP Ramacher, kanjira | Satya Sai, morsing

L (Lakshminarayana) Subramaniam is internationally the best known (south) Indian violin player by a long way. Born on 23 July 1947 in Chennai, he was raised in Jaffna in Ceylon where his father was teaching at the music college.

Subramaniam learned to play the violin and gave his first concert at six. Yet he first did a doctorate in medicine before devoting himself fully to music, studying Indian and western classical music. L Subramaniam is almost more renowned for his sheer countless fusion projects than for his interpretations of Carnatic classical works. He has played with jazz and electronic musicians, western and Indian classical artists, African and South American musicians. He composed symphonies and film scores, and wrote books on Carnatic music; his recorded body is estimated to exceed 200 discs and he was overwhelmed with prizes and honours.

Here, L Subramaniam performs a kriti, a song wirtten by saint Thyagaraja: '*Brova Barama* is one of my favourite compositions, not the least because of its powerful lyrics: "O Lord Rama, you save the whole world. Why can't you also save poor Thyagaraja?" Only Thyagaraja has composed songs in raga Harikambhoji; Bahudari is a variant, a varja raga with six notes ascending and only five notes descending.'

www.indianviolin.com

recorded live at *Lakshminarayana Global Music Festival* in Bangalore, 2004

from *Maestro's Choice* (Viji Records C04185)

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### 2-3 Ram Narayan (India): *Raga Bhairavi 9:10*

(trad.)

Ram Narayan, sarangi | Mahadeo Indorkar, tabla

Kala Ramnath was born in 1967, L Subramaniam in 1947, Ram Narayan in 1927. He represents here the generation of the legendary forefathers and pioneers. „My mission was to obliterate the blemish which the sarangi carried due to its social origins. I hope I have succeeded in this“, Ram Narayan told the *Indian Express* in 2002. Yes he did, confirms Sir Yehudi Menuhin: "The sarangi remains not only the authentic and original Indian bowed stringed instrument but the one which - in the hands of Ram Narayan - expresses the very soul of Indian feeling and thought. I cannot separate the sarangi from Ram Narayan. So thoroughly fused are they, not only in my memory, but in the fact of this sublime dedication of a great musician to an instrument which is no longer archaic because of the matchless way in which he has made it speak."

Raga Bhairavi is originally a late morning raga. Ram Narayan like this raga „that can convey moods like pathos, longing, romance and victory that are expressed in the improvisations." Here he interprets it in a rare combination of styles from Uttar Pradesh, Rajasthan and Delhi.

recorded by All India Radio on 3 November 1979

from *Akashvani Sangeet volume two* (All India Radio AIR[C-ARCH]H-56)

### Disk 3

#### 3-1 Sakar Khan (India): *Train Song number 1* 2:20

(Sakar Khan; P: Amarrass Records India)

Sakar Khan, Ghewar Khan, kamaicha

The kamaicha (also kamaycha or kamancha) is one of the oldest musical instruments in Rajasthan; its history is said to date back to the 8<sup>th</sup> century. It is carved from one piece of wood and catches the eye with its thick belly that is covered with goatskin. It usually has three or four melody strings made from gut and 12-14 metal sympathetic strings. Highly decorated Sakar Khan (9 August 1938 - 10 August 2013) is considered to be the best kamaicha musician ever. He had toured around the world and performed with Sir Yehudi Menuhin, Ravi Shankar or George Harrison. Sakar Khan belonged to the Manganiyar, one of the two tribes in Rajasthan (the other being the Langa) that have converted from Hinduism to Islam and who devote their lives almost exclusively to music. Sakar Khan: "Our songs are not dead yet, but I see that at some point they may be. The kamaicha should stay alive and we should be able to teach it to our children. We hope that we can do this."

recorded by Ankur Malhotra in Hamira in May 2012

von *At Home* (Amarrass Records AMAR005)

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#### 3-2 Habil Aliyev (Azerbaijan): *Dilkeş* 10:19

(M: trad.; A: Habil Aliyev)

Habil Mustafa oglu Aliyev's was born in the village of Uchqovaq in the Agdash region of Azerbaijan on 28 May, 1927. He developed an early interest in music and performed the first time in public aged eleven. He became a professional musician, playing at weddings and in classical contexts, accompanying singers and dance ensembles. As time passed, Habil Aliyev became the most important figure of Azeri kamancha music, hailed by musicians and politicians - in fact so at one with his instrument that he was named Habil Kaman (kaman=bow). Poems have been written, paintings created, carpets woven, and a monument established, all in honour of a living legend of Azerbaijani (classical) music.

<http://habilaliyev.az>

from *Möcüz* (S<sup>buhi</sup> Records)

#### 3-3 Zerendorsh (Mongolia): *Dshonon Char* 6:55

(trad.)

At the time of this recording, the teacher, musicians and writer Zerendorsh was also vice-president of the Mongolian Morin Khuur Association. Here he sings the legend of the origin of the morin khuur (cf p 28) where the shepherd Chöchöö Namdhil (= Kuku Namjil) loses his wonder horse Dshonon Char and builds the very first morin khuur out of sorrow: 'When playing he imitated all the gaits of his deceased horse.'

recorded 1993 by Tiago de Oliveira Pinto

abridged version from *Folk Music from Mongolia/Karakorum* (International Institute for Traditional Music, Berlin, und Hamburgisches Museum für Völkerkunde)

© International Institute for Traditional Music, Berlin 1993

with kind permission of Tiago de Oliveira Pinto

#### 3-4 Khimtsa Khintba (Abkhazia): *Zhan Achba* 2:04

(trad.)

Khimtsa Khintba, apkhartsa, vocals | Rozhden Ashvanba, Rita Zhiba, vocals

The apkhartsa is a two-stringed bowed instrument preponderant in Abkhazia. According to the storytellers, it was created out of despair born of centuries of incessant war. Its melodies relieved the burden of suffering. The name of the instrument means literally 'that which pushes you forward'—in earlier times, when the armies advanced, a soldier would march ahead, playing the apkhartsa to urge on his comrades. If he was injured, another would immediately take his place. Considered also as a means of relieving pain, it would be used by musicians to accompany sacred songs and holy rites at the bedside of the sick and dying. In fact, according to Abkhazian tradition, sickness reveals the presence of God and thusly, songs would have the double quality of warding off evil and appeasing God so that he might accord his blessing for a cure. In wider usage the apkhartsa is connected to many rites of pagan origin: rain incantations or thanksgiving to Djichanu, god of the hunt. And of course heroic recitations form an important part of the apkhartsa's repertoire.

*Zhan Achba* tells the true story of a blind singer who was prosecuted for his satirical songs. He died in 1916.

recorded in Zvandripsh, Gudauta district, Abkhazia, in August 1991 by Vjacheslav Shchurov

from *The Golden Fleece* (Pan 2009)

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#### 3-5 Derya Türkan (Turkey): *Rast Peşrev* 5:14

(M: trad.; A: Derya Türkan/Uğur Işık/Renaud Garcia Fons)

Derya Türkan, kemenche | Uğur Işık, cello | Renaud Garcia Fons, double bass

Derya Türkan is the most outstanding (young) master of classical Turkish kemence music. Born in Istanbul in 1973, he grew up in a musical family. A graduate from the Turkish Music Conservatory, he joined the Istanbul National Turkish Music Ensemble for seven years before becoming acquainted with TRT, the Turkish Radio Television. Since then he plays contemporary improvisational music as well as the Ottoman classical repertoire.

[www.deryaturkan.net](http://www.deryaturkan.net)

recorded at Studio Mavi, Istanbul, from 5-7 May, 2006 by Eliot Bates



from *Minstrel's Era* (Kalan CD 385)  
© Kalan 2006  
licensed from Derya Türkan, www.deryaturkan.net

### 3-6 Alik (Vietnam): *Vièle à résonateur buccal 1 4:09*

(M: trad.)

The koni is a fiddle without resonator of the small ethnic group of the Jörai who live in the triangle Vietnam / Laos / Cambodia. A metal string is attached to a bamboo tube, 50-70 cm long and app. 2-3 cm in diameter; formerly pineapple fibres rubbed with beeswax were used. Six large spikes of a kapok tree are pressed into the neck as frets. A 2-4 mm thin bamboo stick of varied length is used as a bow. A thread in the length of the neck is fixed at the lower end of the string which is held by the player between two toes. At the upper end of the neck is a small round plate of horn, plastic or aluminium which the musician puts in his mouth. By change of the mouth cavity he also changes the tension of the string and thusly the pitch; in addition he utters phonemes which he lays over the melody that he plays with the bow. The result are not only strangely psychedelic but for the Jörai also extremely amouros sounds: For them the koni is the ideal instrument to accompany all variations of courting and love play.

recorded in Pleiku Roh in Gia Lai province in April 1997/March 1998 by Patrick Kersalé

from *Musiques et chants des Jörai* (VDE-Gallo PEO CD-1051)

© VDE-Gallo 2001; www.vdegallo.ch

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### 3-7 Muhammad Faqir (Pakistan): *Sur rano 7:47*

(M: trad.; A: Mohamed Faqir)

Mohammed Faqir, surando | Khamisu, danbura | Ibrahim, benjo | Ramzan, gholak

'Muhammad Faqir, undoubtedly the most outstanding surando player of Sindh, looks as if he had arisen directly from the tale of the bard Bijlu (cf p 42). After driving for hours over bumpy desert roads, we finally reach his village late at night. Electricity has long since been turned off; in the dark, Eeso Malah turns out not to be a village but a small hamlet consisting of only a few huts whose walls and floors are made of clay. A few wooden posts prop up the tarpaulins spread out as protection from the sun. The family's greatest worry is what will happen to them in the approaching rainy season. Their hospitality is overwhelming; in the middle of the night, they manage to get a generator to provide electricity for light, make dinner for us, and put up our beds under the starry sky. The next morning we listen to Muhammad Faqir's playing ...' (from Peter Pannke: *Saints and Singers*)

recorded by Peter Pannke in Eeso Malaah on 14 June, 1998

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previously unreleased

### 3-8 Xu Muzhen (Taiwan): *Old Mountain Song 3:59*

(M: trad.; T+A: Xu Muzhen; P: Muzhen Publishing Co.)

Xu Muzhen plays here the coconut fiddle yehu. It is for instance to be found in the Eight Tone music of the Hakka in the Meinong area of Taiwan. In mainland China, it is used in Guangdong and Fujian province for traditional operas and traditional folk music.

Xu Muzhen (\* 1944) suffered from measles as a child and became blind; he also lost his hearing of one ear. He learned traditional instruments like fiddle, drums he heard in the temple, flute or the shawm suorna by himself; by heart he also learned hundreds of melodies and texts. At 14 he became the musical director of a wandering theatre and continued working as a sprofessional musician (except for a six-month stint as a fortune teller).

Hakkas have a speciality, the so-called Mountain Song: a singing style with a quick succession of low and high notes.

Xu Muzhen is regarded as the uncrowned king of this style.

*When you're seventeen or eighteen, you are on the peak*

*And your beauty is just after Guanyin (i.e. the Goddess of Mercy)*

*At the thirty something one is still young at age*

*Work hard when there are things to work on*

*Obey the words from the old and wise*

*Listen to the comments and critics given*

*Mountain songs are not for achieving scholarly honour*

*Sing some numbers whenever there is time for leisure*

Abridged version from *Rising Again From The East* (O.P. Spring Rain Publisher 001); 2003

licensed from Xu Muzhen

### 3-9 Yaşar Turna (Turkey): *Cilvelik kız nanay da 2:49*

(trad.)

Turkish Vikipedi calls Yaşar Turna simply a 'Laz kemençeci'; the Laz are an ethnic group from South Caucasus that has settled in Turkey at the south-eastern Black Sea coast. They are Sunnit Muslims with their own language that is related to Georgian. In their dance music the fiddle is the leading instrument; Yaşar Turna plays here a dance tune on the karadeniz kemençe: 'The seductive girl is not here.'

recorded by Wolf Dietrich on 9 June 1976 in Yaşar Turna's house in Arhavi

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### 3-10 Abdulla Majnun & Wu Man (China): *Chebiyat 3:52*

(M: trad.; A: Wu Man/Abdulla Majnun)

Abdulla Majnun, diltar | Wu Man, pipa

The diltar (verbally: instrument of the heart) is an invention of the Uyghur musician Abdulla Majnun: a double instrument of a (plucked) tanbur and a (bowed) satar. It has 28 metal sympathetic strings and sounds a bit sweeter than the satar. Abdulla Majnun was a member of the Muqam Research Group that re-constructed the twelve classical muqam suites of the Uyghurs. This piece is the instrumental version of the usually sung introduction (muqqadima) to muqam no 2, *Chebiyat* (or *Qabbayat*).

recorded and produced in June and December 2010 in Beijing City Science and Education Recording Studio #1 by Theodore Levin, Wu Man and Fairouz R. Nishanova  
from Wu Man and Master Musicians from the Silk Road: *Borderland - Music of Central Asia Vol. 10* (Smithsonian Folkways SFW CD 40529)

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### **3-11 Grup Topeng Betawi Panca Mekar (Indonesia): *Tetalu Topeng* 10:03**

(trad.)

Maswah, rebab | Warsun, Kendang, gedé | Madun, Makim, kentung | Lusim, kecrek | Kuyang, gong, kempul | Mardi, kenong | Pa Itok, director

Topeng is a dance theatre genre that is to be found in various forms all over Java and Bali. In Bekasi which is located right at the (south-)eastern outskirts of Jakarta—Betawi is the local name for Batavia, the birth name of today's capital - the pieces deal mainly with the communal life in colonial times; they are performed at weddings, circumcisions, and also at village or harvest feasts. The rebab and the female voice (sinden) are accompanied by a variety of percussion instruments. The instrumentation and also the language are remarkably not of local descent but inherited from the Sundanese, a Malayan population on Java. *Tetalu Topeng* is the main section of the overture to a Topeng Betawi performance.

recorded by Philip Yampolsky on 10 August, 1990 in Kabupaten Bekasi

from *Betawi & Sundanese Music of the North Coast of Java* (Music of Indonesia 5; Smithsonian Folkways SFW CD 40421)

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### **3-12 U Hla Htun (Myanmar): *Shwe ozi* 3:37**

(Shwe Pyi Aye)

U Hla Htun, violin | U Tin, slide guitar

About a century ago the western violin came to Burma and quickly replaced the traditional two-stringed fiddle tayaw and the graw, the three-stringed fiddle of the Mon ethnic group. At the time of this recording, Hla Htan was 58 years old and worked for the navy, beside accompanying musicians live and in the studio. *Shwe ozi* is a song from the 1960s about the many skilful ways to play the ozi drums.

recorded at Khin Sabe Oo Studio, Rangoon, Myanmar, January 2000

from *Green tea leaf salad* (Pan 2083)

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### **3-13 Raushan Orazbaeva (Kazakhstan): *Improvisation* 8:29**

(trad.)

Raushan Orazbaeva, kyl-qobyz | Nohon Shumarov, vocals

Raushan Orazbaeva was born (1973) and raised in a family of kuishi-zhyrau, dombra players and storytellers in Southwest Kazakhstan; her father was a poet and instrument-maker. She studied at the National Kazakh Kurmangazi Conservatory - where she teaches today - and is considered the greatest living exponent on the kyl-qobyz. And although staying true to the tradition, and acknowledging (sometimes even nourishing) the instrument's spiritual and shamanistic value, she also performs in concerts of New Music, for example. This recording is a spontaneous improvisation given as an encore of an evening with music from Central Asia in Krems, Austria.

<http://raushan-orazbaeva.com>

recorded live at *glatt + verkehrt*, Krems, Sandgrube 13, on 28 July, 2005 by Martin Leitner for ORF

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### **3-14 Ah Bing (China): *Er Quan Ying Yue* 6:35**

(Huan Yanjun)

The most famous piece of Chinese erhu folk music. Huan Yanjun was better known as (Blind) Ah Bing (1893-1950). He claimed to only have been the arranger but at a time when the interpreter was the only true artist, he may have been too humble to claim composership. Even the title is somewhat mysterious: When Proff Yang Yinliu and Cao Anhe recorded the piece in 1950, they asked him what he was thinking of while playing. Ah Bing answered, 'the lake in my native Wuxi'. But despite of the geographical reference the piece is commonly regarded as a musical autobiography of Ah Bing's troublesome life: For Japanese conductor Seiji Ozawa no other composition expresses so congenially the melancholy of a broken heart.

## **Disk 4**

In 2002 TFF Rudolstadt had decided on the knee fiddles for its annual instrument special and invited eight virtuosos from Asia, Australia and Europe.

**Peter Biffin**

tarhu (1,3,6,9,10)

In the 1990s renowned Australian instrument maker Peter Biffin developed the tarhu (cf p 46f) that found fans all over the world. In 2001 he met Ross Daly who ordered 'a lyra version of the tarhu which I delivered 2002 at the Rudolstadt Festival. The lyra tarhu was a joint development of Ross' and me, just like the tarhu's kamancheh version is one by me with Kayhan Kalhor. To have been with these two musicians at that festival is until today a highlight in the history of the tarhu.' (*fRoots*; September 2004)

[www.spikefiddle.com](http://www.spikefiddle.com)

### **Ross Daly**

lyra (6), rabab (1,7,10), saz (8), tarhu (9)

The pear-shaped and three-stringed Cretan lyra (κρητική λύρα) is the most popular survivor of the ancient Byzantine lyra which is regarded as the predecessor of most European bowed instruments; it is closely related to the Bulgarian gadulka and the classical kemençe of Turkey.

Ross Daly was born in England yet of Irish blood. He soon started to travel the world—a journey that ultimately led him to Greece. In 1982 he founded in the village Houdetsi—20 km south of the Cretan capital Iraklio—the Labyrinth Musical Workshop to play with various musicians "contemporary modal music".

[www.rossdaly.gr](http://www.rossdaly.gr)

### **Dhruba Ghosh**

sarangi (1,4,6,7,9,10)

With creativity, virtuose control of the instrument, own technical improvements and an unstoppable curiosity for other musics between East and West, Dhruba Ghosh, son of famous percussionist and teacher Pandit Nikhil Ghosh, belongs to the leading sarangi players of a generation that succeeds the legendary innovators Ram Narayan and Sultan Khan.

[www.dhrubaghosh.com](http://www.dhrubaghosh.com)

### **Susanne Heinrich**

viola da gamba (1,3,6,9,10)

Susanne Heinrich is a classical viola da gamba player from Bavaria. She studied in Nuremberg, The Hague (under Wieland Kuijken) and Francfort; in 1993 she settled in Oxford where she soon formed the ensemble Charivari Agréable and became a member of the Palladian Ensemble.

[www.susanneheinrich.co.uk](http://www.susanneheinrich.co.uk)

### **Kayhan Kalhor**

kamancheh (1,2,4,6,8-10)

Kayhan Kalhor, born 1963 in Tehran, is the best known master on the Iranian kamancheh. The prodigy started his studies at seven, was invited to play with the State Radio and Television Orchestra aged 13, studied folk, classical Persian and western music and has performed with the greatest artists, from Shujaat Husain Khan and the Kronos Quartet to Yo-Yo Ma.

[www.kayhankalhor.net](http://www.kayhankalhor.net)

### **Georgi Petrov**

gadulka (1,2,6,8-10)

In Bulgaria, the gadulka is mostly played for dancing. Its name is derived from a root that means something like to produce sounds, hum or buzz. It usually has three strings (sometimes four) and up to ten sympathetic strings. Only the melody strings are touched by the player but they are never pressed down to the neck.

Georgi Petrov (\* 1962) won his first gold medal at seven and studied at the Conservatory in Pleven when 13. In 1990 he became concertmaster of the Orchestra of the Bulgarian Radio; afterwards leader of the group Traki, the instrumental counterpart to the radio's vocal ensemble. For six years he was also the gadulka soloist in *Riverdance*.

### **Outi Pulkkinen**

jouhikko (1,5,6,9,10), vocals (5,6,9)

The jouhikko is a two- or three-string bowed lyre from Finland and Karelia. The strings are usually from horsehair and are pressed from behind with the back of the fingers. A hundred years ago the instrument was regarded as being extinct; today there are again a great number of players. One of them is Outi Pulkkinen. She composes, sings, plays electronic music and teaches at the Sibelius Academy in Helsinki. Outi Pulkkinen plays an instrument she has developed herself based on ancient museum pieces and photographs.

[www.myspace.com/outipulkkinen](http://www.myspace.com/outipulkkinen)

### **Kelly Thoma**

lyra (1,6-10)

Kelly Thoma was born in Piräus in 1978. Since 1995, she has been studying the lyra with Ross Daly; besides, she graduated from the English Literature department of the Athens University as well as from the Rallou Manou Dance School. She came to Rudolstadt in 2002 as Ross Daly's master student; today she is a lyra-master of her own right, performing solo and with many international greats between traditional music, jazz and classical music.

[www.kellythoma.com](http://www.kellythoma.com)

### **Wu Wei**

erhu (1,6,9,10), sheng (10)

Wu Wei was born in Jiangsu, China, in 1970. His main instrument is the mouth organ sheng but he began his musical life aged five with the erhu. While still in Shanghai he started to experiment with jazz and New Music, an interest he intensified after having moved to Berlin in 1995.  
www.wuweimusic.com

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#### **Tunji Beier**

woodblocks (9), tambourin (7), tavil (1,2,4,6,10)

#### **Partha Sarathi Mukherjee**

tabla (1,2,4,6,7,9,10)

#### **Roselyne Simpelaere**

tanpura (4,7,10)

#### **Pedram Khaver Zamini**

dombak (1,2,4,6,8-10)

project leader: Wolfgang Meyering

recorded live by Martin Frobeen (WDR) at TFF Rudolstadt, Landestheater, 6 July 2002

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## **DVD**

### **1 *Magie im Spiel* 59:08**

The magic instrument project at TFF Rudolstadt 2002

### **2 *Chuniri* 14:41**

The Svaneti in the mountains of Georgia like to accompany their songs with a fiddle. It is called chianuri in the East where it has two strings and a round belly, and chuniri in the west where it has three strings and a sieve- or boat-shaped body made of fir or pine that is covered with leather. The neck is of birch or oak. The chuniri reacts so sensitively to changes in temperature or moisture that Svaneti and Racha people used their instruments to forecast the weather. Although also played for dancing, the Svaneti say: "Chianuri is for sorrow." Soso Stura has produced this documentary on the production of this traditional fiddle.

### **3 *The Sounds of 100 Strings***

(Line-ups and recording dates are at the end of each piece on the DVD.)

#### **3-1 Bandar Alrashedi (Saudi Arabia): *Almotar (The Car)* 4:09**

A song about remembering old friends and the attempts to get in touch with them. For this the singer speaks to his car and prompts its motor to run warm and never get cold.

#### **3-2 Mustafa Ali Jat (India): *Umer Aandhi Maarvi* 4:35**

The Jat are a Muslim brotherhood that wandered east from Iran and settled amongst other places also in Kutch in western India. Just like his brethren Mustafa Ali Jat is a herdsman; the Jat mainly live from trading with dairy products. The surando player Osman Jat's main profession is truck driving, though. The songs are almost all taken from *Shah Jo Risalo*, a collection of Sufi texts from the 18<sup>th</sup> century full of mystical ideas and wonderful love stories. And also tragic ones: Maarvi is a village beauty who was coaxed by the powerful king Umar Soomro to move into his palace as his wife. But there she only feels as being his object of sexual desires and is longing for her home and the simple folks in her village.

#### **3-3 Unknown street musician in Mandore Gardens (India): *Raga Bhairavi* 3:07**

The ravanhatta (Ravana hasta veena) has a coconut resonator covered with goatskin. Of the two melody strings one is made of steel and the other from horsehair; in addition there are several sympathetic strings. Noticeable are several small bells at the bow that underline the rhythmic accompaniment.

Ravana - for some a myth, for others a historical figure that really ruled Sri Lanka from 1554-1517 before our time—is considered a well-read scholar, apt ruler and musical master. He is said to have played the ravanhatta in honour of Shiva. After the war between Rama and Ravana - displayed in *Ramayana* in great detail - Hanuman, the Indian monkey god of scholarship and protective deity of the villages, took the fiddle as prey to northern India where it became especially popular in Rajasthan and Gujarat: It was the first instrument young princes had to learn. From Rajasthan it finally wandered west and came as ravanastrom in the 9<sup>th</sup> century to Europe. There it was modified and ultimately returned as Violin to India—this at least the settled conviction of Indian bowed lute players.

#### **3-4 Sakara Seng (Cambodia): *Robam Bach Pkar* 3:12**

'Tro' denotes all fiddles in Cambodia; details are expressed via an appendix. We know of at least five different types of tro: The tro Khmer with three silk strings has—just like the two-string tro u—a coconut body. The high tro che is covered with snakeskin and has two strings, as have the two hardwood fiddles tro sau toch and tro sau thom.

*Bach Phkar* means spreading of flowers. This dance is usually played at the beginning although sometimes also at the end of a performance to wish the visitors (or special guests) luck. With a movement as when sowing the dancers spread flowers, blossoms or buds.

**3-5 Amandeep Singh (India): *Raga Saraswati* 10:47**

**3-6 Mehmet Ünal (Turkey): *Nihavent taksim güzel* 3:37**

The yaylı tanbur is an invention of the Turkish violin legend Tanburi Cemil Bey (1873-1916). A hundred years ago he started to bow his long-neck lute instead of plucking it. After Zeynel Abidin hat developed the banjo-offshoot cümbüs around 1930, many violinists took to the cümbüs' round metal resonator and used it for their yaylı tanbur. The instrument is related to the Central Asian sato and satar.

**3-7 Yu Lefu's Guangdong Wujiatou (China): *Lianhua kou* 3:59**

About one hundred years ago a new musical form took shape in the big cities of southern China like Canton (today: Guangzhou) and Hong Kong in which traditional music from their northern neighbours in Jiangnan and Minnan intermingled with urban styles: opera, film music, jazz imports, teahouse music. Even today this music has its friends and protagonists. In the quintet around Yu Lefu hard rocker, jazzers and classical musicians meet. But unlike their westernised colleagues they play all the traditional pieces by heart - and respect the original, non-tempered Chinese tunings. *Lianhua Kou* means chains because the subsequent sections of this piece - each shorter and more virtuosic than the one before—are interconnected like segments in a chain.

**3-8 Mohammed Reza Shajarian & Ensemble Shahnaz (Iran): *Tasnif-e Sobhdam (im Dastgah-e Segah)* 35:48**

Persian fiddle music of the first half of the 20<sup>th</sup> century knows two outstanding artists: violinist Ostâd Abolhasan Sabâ and kamancheh virtuoso Ostâd Ali Asghar Bahari. Bahari, born in 1905 into a family of poets and music lovers learned both, kamancheh and western violin. He worked as kamancheh player and teacher but had to take to the fashionable violin in the 1940s when the kamancheh was almost banned. In 1953 he became employed by Iranian Radio and succeeded in making the kamancheh socially acceptable again. He taught the instrument at the university and played music until his death on 10 June, 1995.

**3-9 Lalgudi G Jayaraman (India): *Tillana* 8:09**

'My Grand-grandfather was the first violinist in the family. His father was a singer who had learned directly from Thyagaraja - Saint Thyagaraja is for our Carnatic music what Beethoven is for western music', recalls Lalgudi GJR Krishnan, son of Tamil violin legend Lalgudi Gopala Iyer Jayaraman (17 September, 1930 - 22 April, 2013). The latter was one of the most important south Indian violinists of the last century, overheard with honours and celebrated around the world. His stupendous and innovative technique entered Carnatic Violin playing as "Lalgudi Bani"; in addition he was a prolific composer especially praised for his (longer) varnams and (shorter) tillanas that are both based on dance rhythms.

**3-10 Sa Ju-hyun (Korea): *Haegëum Sanjo* 8:02**

Sanjo is the most important genre of Korean solo instrumental music. Earlier on the pieces were improvisations on melodies of Pansori songs or shamanistic ritual music; today many musicians play along the terms of reference of their masters and teachers. Sa Ju-hyun, born in Seoul in 1975, is one of the best haegëum players of the school of maestro Ji Yeong-hee (1901-1980). This particular haegëum sanjo was composed around 1974; it reflects the simplicity and softness of Gyeonggi province. The original piece has five rhythmic parts and lasts for approximately 25 minutes; Sa Ju-hyun here performs a shortened version without the last-but-one Gutgeori cycle. The four parts are Jinyang (2:56), Jungmori (1:31), Jungjungmori (1:25) and Jajinmori (2:03).

**3-11 Ahoar (Iraq|Belgium|Germany): *My Grandmother* 6:54**

Ahoar, the name being a reference to the marsh country in southern Iraq is a quartet formed by two Iraqi classical-traditional concert musicians, a Belgian jazz pianist and a jazz double bassist from Germany; the Iraqi fiddle (d)joze is at the centre of Ahoar's sound. Djoze is Arabic for nut - the instrument is made from a coconut half. The open side is closed by fish skin or the membrane of a cow heart. Bassem Hawar has applied a number of innovations to the djoze, extending the playing possibilities and the sound spectrum of the instrument.

**3-12 Rudra Band (Nepal): *Nepali Fusion Music* 8:59**

**3-13 Violons barbares (Mongolia|Bulgaria|France): *Purple Haze* 4:39**

Enkhjargal Dandarvaanchig who is simply called 'Epi' by each and everybody is a firmly established Mongolian morin khuur player and overtone singer. Violons barbares is only one of half a dozen projects he is involved in. Thrilling dialogues based on traditional music from Bulgaria or Mongolia are endorsed by other wild excursions, also into the world of Jimi Hendrix.  
[http://epi\\_de.beepworld.de/](http://epi_de.beepworld.de/)

**3-14 Huun-Huur-Tu (Tuva) & AntiMalerija (Russia|Germany): *Song Of The Caravan Drivers* 6:59**

Should we want to be correct we had to write the name of the world-famous Tuvian quartet as Khün Khürtü - which means the vertical division of light rays that are often to be observed over Tuva's grassland shortly after dawn or before sunset. But the musicians themselves decided for Huun-Huur-Tu. AntiMalerija is a project of Russian electronic-groove guru Ilya Khmyz alias XMZ that had performance only once (at TFF Rudolstadt 2009).

**3-15 Trah Project (Indonesia): *Tarawangsa and Contemporary Dance* 8:50**

**3-16 Siu Pak-Yung & Taipei Chinese Orchestra (Taiwan): *Moonlit Night* 7:47**

*Moonlit Night* is regarded as the most representative composition that the great erhu innovator Liu Tianhua has written for the instrument. Three simple yet elegant parts create a melancholy mood of reminiscences under the broad moonlight.

**3-17 Hassan Moataz Hassan El Molla (Egypt) & Qatar Philharmonic Orchestra: *Concerto for Rababa and Orchestra* 33:49**

A commissioned work by Marcel Khalife for the inauguration of the Doha Opera House on Qatar's National Day on 17 December, 2010.

## **Credits**

My big thanks to all artists and otherwise involved parties for providing the videos for the DVD free of charge.

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