

Taqsim performances on maqam nahawand, consolidated from Collection 92

<u>TAPE NO.</u>	<u>RECORDING NO.</u>	<u>TIME</u>	<u>INSTRUMENT</u>
1	1	1:58	Buzuq
	8	6:15	Buzuq
	13	5:40	Buzuq
	22	3:37	Nay
	25	5:33	Buzuq
2	32	6:43	Buzuq
	39	5:03	Nay
	43	7:10	Buzuq
	44	6:07	Buzuq
3	51	8:20	Buzuq
	55	6:31	Buzuq
	56	6:12	Buzuq
	68	4:48	Buzuq
4	69	5:43	Buzuq
	85	7:10	Buzuq
	91	8:10	Buzuq

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Ethnomusicology Archive
Collection No. 92
Tape No.

TOTAL NO. OF TAQSIM IMPROVISATIONS: 16

AVERAGE TIME OF TAQSIM PERFORMANCE: 5:56

NO. OF PERFORMANCES WITH EACH INSTRUMENT: BUZUQ—14
NAY—2

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TAPE I

Recording 1Tape No. 1September 11, 1971 - taqāsīm on the buzug - maqām nahawand

This is a common buzug taqasim on the nahawand maqam. The phrases are mostly within the range of an octave. The following notes are primarily used: c d e_b f g a_b b_b c. The note c is the tonic. Below the tonic in pitch the following notes are used G A B. A few accidental notes occur in a form different than the above basic notes such as A_b instead of A and g_b instead of g. In this Recording the nahawand maqam does not modulate to any other maqam.

Recording 2September 14, 1971 taqasim on buzug maqam Rast

This is a rather short taqsim on Maqam Rast in which the following notes are mainly involved

c d e_b f g a b_b c etc.

In the middle the taqasim modulates to bayyati Nawa which is based on g a_b b_b c. And also to Saba which is based on g a_b b_b c_b d -----

Finally it goes back to rast.

Recording 3September 15, 1971 taqasim on the buzug maqam bayyati Nawa

This maqam has the note g as tonic. Usually the first few phrases begin on or around that note and they occasionally drop to the G an octave lower. The main emphasis in this maqam is on the following notes: