



Moshtag |  
Tanboor group |



**Grup Müştak**

**Hıdırellez**

**2016**

**8 Mayıs 2016 Pazar**

**Malberg 1**

**53547 Hausen (Wied)**

**Almanya**



**ALEVITISCH-BEKTASCHITISCHES KULTURINSTITUT E.V.**  
**ALEVI-BEKTAŞI KÜLTÜR ENSTİTÜSÜ**

## Moshtagh Ensemble

Moshtagh Ensemble is celebrated as Inheritor to Iran's Alevi (Ahl-e Haqq - Yarsani) Rites' Music; over the years, the ensemble dedicated efforts to determine, explore, uncover, and compose underground, enigmatic, and ancient melodies of the Alevi.

The group was founded on early 1970s by the Spiritual Educator of a congregation of Alevi in Northwestern Iran; the congregations called themselves Che'hel Tan'aan. Moshtagh Ensemble remained underground for many long years, and performed only in Alevi Ritual Sessions which took place in secret in Azerbaijan, Iran. Alevi Rites and Music are inseparable; without music, the ceremonies don't take place. Year 2002 was marked by the first public performance of the group, in Tabriz City, Azerbaijan, Iran. Through their performance, Moshtaghs strive to share some of the splendor of the Rite with other communities; they strive to enhance the modern human life with divine riches, thus keeping the highly cherished heritage from fading into oblivion.

Alevi of Iran have always been subject to state instigated cruelty, violence, and persecution. They have often been banished, and exiled. They were hanged, their house and home set on fire. The gloomy, bitter experiences, over time, led the survivors into withdrawn, reserved individuals. To keep alive, and to keep the Ancient Rituals alive, they kept away from the society at-large, in clusters with other Alevi. They lived a harsh life on the mountainsides, remote deserted outskirts of cities, where living and upbringing a family was almost impossible. They conditioned themselves into inoffensive cynics in the face of strangers but kept their innate enthusiasm and tolerance alive deep down in accordance with the wisdoms of their Rite.

Moshtagh Ensemble believes time is exceptionally scarce to exhaust it on cynicism: If we don't make use of the time at hand to interconnect with one another now, we'll regret it tomorrow; must make the most of the little chance we've got. The Rite's music is the music to worship the Sun. Over the centuries, those committed to this Ritual begun the day gazing into the Sunrise. They believe the spirit of life is embedded in the Sun. Mithra, for the Alevi, precedes History, and Tanbur precedes Mithra. Under social and political norms, people leave people with no other choice but to dig the ground and hide away. Thus, one might come to the conclusion that it's about time we stopped digging the ground, stood up, traced our steps back to a safe, sound environment where fellow human being respected one another's dignity? We need one another, and we need to see the light of day; darkness, and separation we do not need.

Moshtagh Members believe that the ancient music of Alevi would and could bring to life compassion and friendship. Above language, race, gender, historical and geographical borders, is Music. Along their path, Moshtagh Ensemble have travelled beyond the borders of geography, and language. Relying on collective roots of the Rite's music among Turks, Kurds, and Arabs, collaborating with likeminded musicians of various ethnic backgrounds, Moshtaghs aim at delivering the splendor, equally to all people. The only two Instruments played by the Moshtagh's are Tanbur and Def; the songs are sung by all members of the ensemble, as the rituals instructs. Performers are dedicated to the originality of the present moment. They refrain from recording and publishing, as much as possible, prefer to connect with their audience face to face.

## Tanbour

Tanbour has a pear shaped belly and a tall neck, over which ten to fifteen rifts could be tied. The front surface of the belly is of wood. The long neck, like Setar, is attached to the head, and the head, in fact, is the extension of the neck. On the front and the sides, there are knobs over which the strings are tied. In the old days, strings consisted of two, but nowadays there are three strings, tied over the knobs. Some even tie six strings in order to draw stronger sound. Today's Tanbour-strings are three, and usually winded in various distances from each other. Fingers, without a plectrum, play the instrument. As stated in the History of Music of Iran, in the old days, there existed varieties of Tanbour. For example, it's been said that Iran's famous Music theoretician, Farabi, categorized Baghdad Tanbour and Khorasan Tanbour.



Tanbour or Tambur is a String Instrument; strings are walked over a long neck and a belly; they respond to the touch of the fingers. Nowadays, Tanbour could be categorized as a local instrument that has a taller neck and bigger, more rounded belly than Setar. It has two or three strings and fourteen frets, on octave intervals. Its especial effects aren't observed in performance of Dotar. Tanbur is played by five-fingers; another sign that Tanbour and local Dotar and Setar belong to the same family, resonating by the touch of fingernails. In Iran's Western regions, especially among the *Tanbour Players Association*, Ahl'e Tarighat Dervishes and Qalanders, Kurdistan, Kermanshahan, and Azerbaijan's Ahl'e Haq, Tanbour is popular; Ritual Music is performed with Tanobur.

In the Northern parts of Iran, Northwest of Gilan province, a version of Tanbour called Taleshi Tanbour is played in Taleshi people Rituals. Based on what was depicted on one of the three little statues found in Shush Ruins, Tanbour dates back to one thousand and five hundred year B.C. Once, Tanbur would be made in all varieties. In Iran and Syria, it would have a pear shaped belly; it would be exported through Turkey and Greece to the Western countries. It's oval-belly version was popular in Egypt. Tanbour is mentioned as Iran's Ancient Setar, played in Sasanid time (Khusraw Parvêz) and in the periods prior to that.

Tanbour is known as the Iranian musicians instrument. Ebn Khordad'beh stated that in Ray, Tabarestan, and Daylam, people sang to the tune of Tanbour, and valued Tanbour more than any other instrument. In ancient scriptures, Tanbour is mentioned as an instrument most satisfactory to accompany songs, and it's called Iran's long-necked lute.



Maqams of Tanbour, according to the ancients of Iran's music, were categorized into Figurative and True Kalaam (Language); the most distinguished are True Maqams (Kalaam, Pardivary, Yaari); they're considered more spiritual, and are more sacred compared to other Modes. These Maqams date back to 10<sup>th</sup> and 14<sup>th</sup> Century A.D.

Virtual Maqams (Maj'le'si {Chamber}, Os'too're'ee {Aligorical}, Baastaani {Ancient} or Hooreh) are another of Tanbour Maqams; it's not known how old these Maqams are, but Oral History has it that they are created thousands of years ago. Some of these Maqams are free style, and in others The Five Beat, The Ten Beat, The Two Beat, or the Rhythmic Cycles (I'ghaa) could be detected.

I'ghaa, The Rhythmic Cycle, is the time-division for the ancient music. The smallest time-unit in I'ghaa system is called Noghreh (silver), the equivalent of word-unit in poetry. Pillars of I'ghaa's are based on the addition of Nogharat, which contain specific interval template. When I'ghaa pillars join together, they are called Cycles of I'ghaa.

Because in a number of Maqams, there are songs such as Moor and Hooreh, these Maqams are also called Maqaamaat'e Hooreh. The songs are extremely old (there is oral history to back this claim) thus the Maqams are called Ostoore'ee, and Bastani'ee. For example, the Baaryeh Maqam refers to Barbad – Sasanid Musician – and some version of Tarz, refer to Rustam, Shah'name's Grand Hero. Chamber Maqams, compared to Kalaam Maqam, are less sacred and could be performed in mystical events, and in ceremonies worthy of this instrument. There are various narrations of Virtual Maqams in regions where Tanbour prevail.

Hooreh and Moor are ancient songs, sung without instruments in Kurdish regions and western parts of the country. Hooreh is mostly sung in celebrations, and in mourning. The songs, Hooreh and Moor could be considered as ancient Lak'ee sounds; they bound the inhabitants of Zagros.



## Def

Def sits among Percussion instruments, in Iran's Music. It consists of a wooden ring with a thin skin pulled over it; it's played by finger strokes.

Def is similar to Timber, a bit larger, with a bass sound. Based on Books of Music Studies, and prose and Poetry written during Islamic Iran era, this instrument Backup Melodies and Maintain Rhythm. It has been the essential part of celebrations, joyful feasts, and congregations where people of virtue and mystic gathered, and Qawwalis sang songs to its tune. In dictionaries, Def or Timber is defined as "a ring of wood, thin skin pulled over it. All around the wooden ring, tiny little rings are installed. To derive better sound, Deer Skin is used on Def.



In the old times, small Defs or Timbers with tiny Rings of Brass or Zinc were called Khomak, Khombak. Clapping of hands, or snapping of fingers to the tune of music was also called Khomak or Khombac.

There were Def with bells installed around their ring. Those bells were called Jalaajell. During Islamic era in Iran, Def players and Timber players were called Jalaajel-zan. In ancient Iran, Jallajel was a huge oval instrument with bells installed 'round its ring, was used during War fights; it had horrific sound.

Def is mostly performed in Asia, and for that matter, it's played mostly in the Middle East. Def is most widespread in the Arab world, such as Saudi Arabia, Oman, and other countries like Turkey, Iraq, and Azerbaijan. In the recent years, playing Def has become more popular in Iran and students are much eager to play the instrument. In Kurdistan, specifically the provinces of Kurdistan and Kermanshah, Def is cherished and playing Def has great status amongst people. It's popularity in Kurdistan is mostly due to the mystic rites in the region. Followers of Gha'deri Rite, and Yarsan Rite (Iran's Alevi) are among those who perform this instrument in their rituals.



## Yashar Behnoud

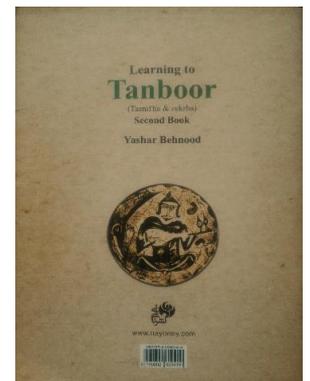
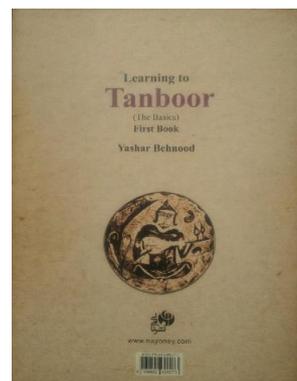
Yashar Behnoud was born in 1976 in Tabriz, Iran. He was taught to play Tanbour by his grandfather, Master Javad Doosti. Maestro Javad Doosti, learned from Maestro Abedin Khademi and in his performances of Maqqamaat'e Haqqani, followed Gorani manners of playing Tanbour. Yashar Behnoud met Maestro Pirnia (Spiritual leader of Chehel-Tanaan, Northwestern Alevi of Iran) when he was in his teen years. Under the Maestro's instructions, Yashar began learning Chamber Maqqams and Virtual Maqqams under Mr. Nader Ghazanfari.

Mr. Nader Ghazanfari is a disciple of Maestro Seyed Amrollah Shah Ebrahimi, and follows Stage Tanbur Performance.

Behnoud was granted leadership of Moshtagh Tanbour Ensemble on 1980, by Mr. Nader Ghazanfari, and to date, as the head of the group, he has orchestrated several Concerts inside Iran and abroad. He is a Mechanic Engineering graduate from Tabriz University, but has made a vocation of Teaching Music and Performing Concerts.

Under his penmanship three books have published:

- Teaching Tanbour (Basics) – Naay & Ney Publishing House – 2010 – Tehran
- Teaching Tanbour (Songs and Recitations) Naay & Ney Publishing House 2012 – Tehran
- Teaching Tanbour (Virtual Order) – to be published



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## Shahram Sadeghinia

Shahram Sadeghi Nia was born on 1981 in Tabriz. He begun his schooling in Def during his teen years within the spiritual atmosphere of Alevi Rites, and later continued his higher education under famous Def professionals such as Maestro Bijan Kamkar, Maestro Msoud Habibi, and Maestro Mehrdad Karim Kavari. He is provided with Teaching Permit by these Maestros to teach Def. He is a graduate of Electrician Engineering, and at present performs in Concerts along with Mostagh Ensemble, and teaches Def. He has also mastered playing other percussion instruments such as Kuzeh and Bandir. His book in teaching Bendir is under publication.



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## Some of the Concerts Performed in Iran and Abroad

- Blaze of Heart Concert (Atash'e Del), Tabriz, Iran, 2002
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- Research Concert, University of Ferdavsi, Mash'had, Iran, 2003
- Concert of Expectations (Entezaar), Tabriz, Iran, 2005
- Research Concert, Tabriz, University of Sahand, Iran, 2006
- Concert of Mevalana and Music in the Land of Shams'e Tabriz, Tabriz, Iran, 2006
- Concert in Pir Soltan Abdal Symposium, Ankara, Turkey, 2009
- Concert in Mevlana Symposium, Tabriz, Iran, 2009
- Concert in Shah Ismail Safavid Symposium, Istanbul, Turkey, 2009
- Concert in Dedeh Karghin Symposium, Shanli-Orfa, Turkey, 2010
- Concert in Symposium of Alavi Historical Process, Ankara, Turkey, 2010
- Concert in Ardahan University, Turkey, 2011
- Traceless (Bineshaan) Concert, Tabriz, Iran, 2011
- Concert of Ghaem Magham Farahani, Tabriz – Ghaem Magham Farahani Historical Compound, Iran, 2012
- Concert in Kerbela & Hz. Huseyin International Symposium, Ankara, Turkey, 2015
- Concert in 2<sup>nd</sup> Sucaaddin veli International symposium, Eskisehir, Turkey, 2015
- Concert in the International Peace Conference and Haj Bktash Vali, Nevshahir, Turkey, 2015
- Concert in Unes Amrah Conference, Manisa, Turkey, 2015
- Concert in the Third International Conference of Turk Nations, Izmir, Turkey, 2015

**Alevi Bektaşî Kültür Enstitüsü tarafından düzenlenen Hıdırellez etkinliklerinde icra edilecek eserler ve kelamlar ( 8 Mayıs 2016 Hausen (Wied) - Almanya)**

- A- **Pervane Semahı** (Celoşahi-i Muştak)  
B- **Saruhani ve Han Emiri** (Tanburun eski meclisi makamlarından)  
C- **Hak Söylerem** (İmameddin Nesimi)

Hak söylerem Hak söylerem sırr-ı ene'l-Hak söylerem/Sırr-ı ene'l-Hak söylerem âlemde pinhan gelmişem  
Hem levh-i tevrât-u zebur incil-u furkân-u suhuf/Hem men kelâm-i natıkam hem cem-i Kuran gelmişem  
Hem âyet-i rahman menem hem rehm-i rahman menem/Hem vahy-i mutlak söylerem hem nur-u yezdan gelmişem  
Hüs-nu cemalin nakşini gördü ezelde gözlerim/Bu hüsne hayrân olmuşam men nakşa hayran gelmişem  
Gelmiş cihâna şerh eder şimdi **Nesimi** hak sözün/Ânı kim idrâk eylesin men sırr-ı pinhan gelmişem

- D- **Vücutum Şehri** (İmadeddin NESİMİ)

Vucudum şehrine girdim dolu nur-i Huda gördüm/Men ol nurun tecellisin Muhammed Mustafa gördüm  
Hakikat bahrına daldım tarikat keştisin buldum /Hem ol keştide mellâhı Aliye'l-Murtazâ gördüm  
Eğer musebn-i imrâne tecellide vüsal erdei/Vücutum turine çıktım tecellide Huda gördüm  
Gönül musebn-i imrandır nefes İsâ demi geldi/Muhammed nutkumuz oldu Ali ayn-ül elâ gördüm  
Yüzünden perde ref oldu o şeksiz zatımış mutlak/Men ol sedre makâmında Aliyi münthâ gördüm  
**Nesimi** bahşış-ı haktan temennâ iltimâs eyler/Hezâran bende tek bende bu hazrette gedâ gördüm

- E- **Hak Hü Hak Hü Hak yarı** (KALENDER İran Türk ehl-i Haklarının 24 ulu güyendelerinden)

Kalender baş kalender sırta sırdaş kalender/Kâbe bünyâd olanda koydu üç taş kalender  
Kalenderem hâl-ilen heç nesnem yok kâl-ilen/Kâbe bünyad olanda geldik üç abdâl-ilen  
Kalender Haktan içer hakk-ı nahaktan seçer/Yarlık eyle kalender gün gelir devran geçer  
Yarlık yükü ağırdır yarlık çoklar bağırdır/Yarlık yükün çekmeyen şorapustur yağırır  
Men **Âliyem** gorânem gösterenem görânem/Her yerde yıkık görsem muhabbetlen hōranem

- F- **Ya Şah-i Merdan ya Ali** (Ebü'l-Kasım NEBATİ)

Menim âlemde sultânım Ali'dir/Menim mir-i cehanbânım Ali'dir  
Behiştî zahide verdim serâser/Menim gülzâr-u rizvânım Ali'dir  
Eğer her kimsenin bir şâhı olsa/Menim de şâh-i şâhânım Ali'dir  
Meni bu ism-i âzam etti nâtık/Menim mecmu-i divânım Ali'dir  
Menim keşti-i nuhum murtazâdur/Menim musi-i imrânım Ali'dir  
Meni sey-i gülistâne aparma/Menim seyri gülistânım Ali'dir  
Menim pir-i muğânım şah-ı merdan/Menim sâki-i mestânım Ali'dir  
Diğer dâim dilinde **han çobanı**/Menim her derde dermânım Ali'dir