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KARNĀ

KARNĀ (Karrenāy), designation of three types of musical instrument, the most prestigious being long trumpets made of brass, gold, silver, or other metals. This widely diffused instrument has been known by several other names, including *nafir* (adapted as Spanish *añafil*), *buisine,* and *kakakai*.

Two regional instruments of Iran are also called karnā. Like the metal karnā, the long reed trumpet of Gilān and Māzandarān (also known as *derāznāy* "long reed") lacks fingerholes and can produce only partials of the fundamental tone. It is played in religious processions by ensembles, normally consisting of ten men. The lead player has in mind certain phrases appropriate to the occasion, and the others play responses (Bustān and Darviši, pp. 119-21). The karnā of Lorestān and the Baḵtiāri and Qašqā'i nomads is a multi-sectional cylindrical tube with an attached conical bell, played with a double-reed. The lower tube is of brass and the upper tube, made of wood, generally has seven front finger holes and a rear thumb hole. It shares a melodic repertoire with the smaller *sornā*, including tunes played at funerals on either instrument or both together, with the accompaniment of a cylindrical drum (*dohol*).

ʿAbd-al-Qāder Marāḡi (d. 1435) distinguishes three varieties of long metal trumpet, emphasizing the absence of finger holes on all three. According to the *Maqāṣed al-alḥān*, the karrenāy can be recognized by an upward curve of its mouth and neck, and the *burḡu* is said to be three times as long as the sornā, though shorter than the nafir (Marāgi, 1977, p. 135). In two other treatises Marāḡi (1987, p. 208; 1991, p. 358) describes the *burḡu* as longer than the *nafir*, whose length is estimated as two *gaz*, which roughly amounts to the

length of a dozen hands.

As signaling instruments, the long metal karnā and large bronze kettledrum (*kus*) announce many a battle in Ferdowsi's *Šāh-nāma*(e.g., *Čon āvā-ye kus āmad o karrenāy / Farāmarz-rā del bar āmad ze jāy* // "when kettledrum and trumpet were sounded, Farāmarz's heart lept up," ed. Khaleghi, II, p. 386, l. 112 Ferdowsi describes the sound of the karnā as *ḵoruš* "clamor," *nāla* "groan," and *ḡolḡol* "din" (Ṣāremi and Amāni, pp. 165-71, 177-201). Illustrations of battle scenes in *Šāh-nāma* manuscripts commonly include both karnā and kus (Plate I).

As an emblem of royalty, the long metal karnā was an essential component of the *naqqāra-ḵāna* or *nawbat* ensembles, which performed at specific times of day and on special occasions (e.g., a military victory) from appropriate locations in Persia, Central Asia, South Asia, and Southeast Asia. Naqqāra-ḵāna (naqqāra "kettledrum") refers both to the tower or gate where the ensemble performed (e.g., the naqqāra-ḵāna in the shrine of Imam ʿAli Reżā at Mashad; see ĀSTĀN-e QODS-e RAŻAWI) and to the ensemble itself. Nawbat refers to the stages of the day when the ensemble was heard. The presence of these ensembles is commonly noted in dynastic histories such as the *Ṭabaqāt-e nāṣeri* of Juzjāni (tr. , pp. 383, 619-21) and in the writings of travelers such as Evliya Čelebi, Jean Chardin, and Engelbert Kaempfer (excerpts in Harrison, pp. 125, 132, 136a-b, 143; cf. Lambton).

At least four karnās were always sounded together in the naqqāra-ḵāna of the Mughal emperor Akbar (r. 1556-1605, *Āʾin-e akbari*, tr. Blochmann, pp. 53-54 s.v. *āʾin* 19 "The Ensigns of Royalty"). In the early 20th century the Mashad naqqāra-ḵāna had ten karnās, three sornās, and five paired kettledrums, all played by locksmiths who had inherited their posts (Plate II). They performed immediately before sunrise and immediately after sunset. According to a musician attached to the naqqāra-ḵāna of Herat in the early 20th century, its music was heard from before sunrise until mid-morning and from mid-afternoon until after sunset (Baily, p. 4).

For a music sample, see Baḵtīārī karnā.

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