

Chapter 1 : BORÅ<sup>a</sup>MAND, NÅ<sup>a</sup>R-ÊĴALÄ<sup>a</sup> â€“ Encyclopaedia Iranica

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La musique chez les Persans en The making of Indo-Persian culture: Indian and French studies The preservation of traditional forms of the learned and popular music of the Orient and the occident: Congres International, Avril, , Tehran, Iran Espace musical, espace historique, espace politique Roland-Manuel, Histoire de la musique, Gallimard Paris, , Language, status, and power in Iran, Indiana University Press Expressions musicales de la vie quotidienne en Iran 19XX. La musique shiite en Iran Caron, Nelly and Dariouche Safvate: Caron, Nelly and Dariush Safvate: The Concept of Mode in Iranian Music: The Middle East, Routledge Mazda publishers, ; no. H Azimi, and H. A Hurrian musical score from Ugarit: La musique traditionnelle en Iran 19XX. Hurard, Klincksieck Paris, c , Quelque chose se passe: Vesel , The spirit of sounds: La tradition en question, Librairie orientaliste Paul Geuthner Paris, a. During, Jean and Sultonali Khudoberdiev: La voix du chamane: During, Jean and Sabine Trebinjac: Persian Writing on Music [Elektronisk resurs]: Persian writing on music: Albert Lavignac and Lionel de Ancient Persia and Iranian civilization, K. Paul, Trench, Truber Quellen der traditionellen Kunstmusik der Usbeken und Tadshiken Mittelasiens: Radjaboy, and Theodore Levin: Kuckertz, Josef and Mohammad Taghi Massoudieh: The Casket of Music Rarities: Revue internationale interdisciplinaire , â€” Music and song in Persia: Performing arts series ; no. Mohafez, Arash and Sandrine Loncke: Klincksieck, -â€† ; 15 Nettl, Bruno and Carol M. The radif of Persian music: The processes of creation and recreation in Persian classical music, University Thesis, University of London London, Creativity, Knowledge and Power: Nooshin, Laudan and R. Some aspects of Iranian culture: Society for iranian studies Etats-Unis: Tradition and Tajik Popular Music: The modal system of Arab and Persian music. A, Oxford Univ, Press Touraj Kiaras and Persian classical music: Les bardes du Khorassan iranien: Musique iranienne, CD Cueco, Pablo, Pablo Cueco, and Buda: Improvisations au zarb, CD Volume 2, CD Anthologie des rythmes iraniens. Moradi, Ali Akbar Volume 3, CD Hamid Khezri, CD Shanbehzadeh, Saeid and Buda: Volume 1, CD Wiedersehen im Iran, Video

Chapter 2 : Dastgah - Wikipedia

*The Radif of Persian Classical music, studies of structure and cultural context, by Bruno Nettl - Free ebook download as PDF File .pdf), Text File .txt) or read book online for free.*

Earliest records[ edit ] Music in Iran, as evidenced by the "pre-Iranian" archaeological records of Elam , the oldest civilization in southwestern Iran, dates back thousands of years. Iran is apparently the birthplace of the earliest complex instruments, which date back to the third millennium BC. The use of both vertical and horizontal angular harps have been documented at the archaeological sites of Madaktu BC and Kul-e Fara " BC , with the largest collection of Elamite instruments documented at Kul-e Fara. Multiple depictions of horizontal harps were also sculpted in Assyrian palaces, dating back between and BC. Not much is known on the music scene of the classical Iranian empires of the Medes , the Achaemenids , and the Parthians , other than a few archaeological remains and some notations from the writings of Greek historians. According to Herodotus , the magi , who were a priestly caste in ancient Iran, accompanied their sacrifice rituals with singing. Athenaeus of Naucratis , in his *Deipnosophistae* , mentions a court singer who had sung a warning to the king of the Median Empire of the plans of Cyrus the Great , who would later establish the Achaemenid dynasty on the throne. Musical instruments were not accompanied with formal Zoroastrian worship, but they were used in the festivals. Sasanian musical scenes are depicted especially on silver vessels and some wall reliefs. Dancers and musical instrument players depicted on a Sasanian silver bowl from the 5th-7th century AD. He is shown among his musicians on a large relief at the archaeological site of Taq-e Bostan , holding a bow and arrows himself and standing in a boat amidst a group of harpists. The relief depicts two boats that are shown at "two successive moments within the same panel". Among these attested names, Barbad is remembered in many documents and has been named as remarkably high skilled. He was a poet-musician who performed on occasions such as state banquets and the festivals of Nowruz and Mehrgan. However, the writers of later periods have left a list of these modes and melodies. At the court of the Persianate Ghaznavids , who ruled Iran between and , 10th-century Persian poet Farrokhi Sistani also composed songs, together with a singer named Andalib and a tanbur player named Buqi. A lute player named Mohammad Barbari and a songstress named Setti Zarrin-kamar also entertained the Ghaznavid rulers at their court. The artist is a student of Kamal-ol-molk by the name of Ibrahim Jabbar-beik. In the post-medieval era, musical performances continued to be observed and promoted through especially princely courts, Sufi orders, and modernizing social forces. Radif , the repertoire that he developed in the 19th century, is the oldest documented version of the seven dastgah system, and is regarded as a rearrangement of the older 12 maqam system. He established a private music school in , where he also created a school orchestra composed of his students, formed by a combination of the tar and some western instruments. Vaziri then founded an association named Music Club Kolub-e Musiqi , formed by a number of progressive-minded writers and scholars, where the school orchestra performed concerts that were conducted by himself. He was an extraordinary figure among the Iranian musicians of the 20th century, and his primary goal was to provide music for ordinary citizens through a public arena. Iranian folkloric songs and poems of both classical and contemporary Iranian poets were incorporated for the arrangement of orchestral pieces that would bear the new influences. In the s, the new regime began to produce and promote pop music in a new standardized framework, in order to compete with the abroad and unsanctioned sources of Iranian music. The newly adopted policy included loosening restrictions for a small number of artists, while tightening it for the rest. However, the number of album releases increased. The emergence of Iranian hip hop in the s also resulted in major movements and influences in the music of Iran.

**Chapter 3 : Indian classical music - Wikipedia**

*Iranian Classical Music is a significant work that takes its place in a long series of publications whose main purpose is to explain the character of Persian classical music as it has existed since early in the twentieth century. As the subtitle suggests, the book integrates its interpretation of.*

In addition to the traditional folk and classical genres , it also includes pop and internationally-celebrated styles such as jazz , rock , and hip hop. Iranian music influenced other cultures in West Asia, building up much of the musical terminology of the neighboring Turkic and Arabic cultures, and reached India through the 16th-century Persianate Mughal Empire , whose court promoted new musical forms by bringing Iranian musicians. Iran is apparently the birthplace of the earliest complex instruments, which date back to the third millennium BC. The use of both vertical and horizontal angular harps have been documented at the archaeological sites of Madaktu BC and Kul-e Fara " BC , with the largest collection of Elamite instruments documented at Kul-e Fara. Multiple depictions of horizontal harps were also sculpted in Assyrian palaces, dating back between and BC. Not much is known on the music scene of the classical Iranian empires of the Medes , the Achaemenids , and the Parthians , other than a few archaeological remains and some notations from the writings of Greek historians. According to Herodotus , the magi , who were a priestly caste in ancient Iran, accompanied their sacrifice rituals with singing. Athenaeus of Naucratis , in his *Deipnosophistae* , mentions a court singer who had sung a warning to the king of the Median Empire of the plans of Cyrus the Great , who would later establish the Achaemenid dynasty on the throne. Musical instruments were not accompanied with formal Zoroastrian worship, but they were used in the festivals. Sasanian musical scenes are depicted especially on silver vessels and some wall reliefs. Dancers and musical instrument players depicted on a Sasanian silver bowl from the 5th-7th century AD. He is shown among his musicians on a large relief at the archaeological site of Taq-e Bostan , holding a bow and arrows himself and standing in a boat amidst a group of harpists. The relief depicts two boats that are shown at "two successive moments within the same panel". Among these attested names, Barbad is remembered in many documents and has been named as remarkably high skilled. He was a poet-musician who performed on occasions such as state banquets and the festivals of Nowruz and Mehrgan. However, the writers of later periods have left a list of these modes and melodies. At the court of the Persianate Ghaznavids , who ruled Iran between and , 10th-century Persian poet Farrokhi Sistani also composed songs, together with a singer named Andalib and a tanbur player named Buqi. A lute player named Mohammad Barbati and a songstress named Setti Zarrin-kamar also entertained the Ghaznavid rulers at their court. The artist is a student of Kamal-ol-molk by the name of Ibrahim Jabbar-beik. In the post-medieval era, musical performances continued to be observed and promoted through especially princely courts, Sufi orders, and modernizing social forces. Radif , the repertoire that he developed in the 19th century, is the oldest documented version of the seven dastgah system, and is regarded as a rearrangement of the older 12 maqam system. He established a private music school in , where he also created a school orchestra composed of his students, formed by a combination of the tar and some western instruments. Vaziri then founded an association named Music Club Kolub-e Musiqi , formed by a number of progressive-minded writers and scholars, where the school orchestra performed concerts that were conducted by himself. He was an extraordinary figure among the Iranian musicians of the 20th century, and his primary goal was to provide music for ordinary citizens through a public arena. Iranian folkloric songs and poems of both classical and contemporary Iranian poets were incorporated for the arrangement of orchestral pieces that would bear the new influences. In the s, the new regime began to produce and promote pop music in a new standardized framework, in order to compete with the abroad and unsanctioned sources of Iranian music. The newly adopted policy included loosening restrictions for a small number of artists, while tightening it for the rest. However, the number of album releases increased. The emergence of Iranian hip hop in the s also resulted in major movements and influences in the music of Iran. The influence of dastgah is seen as the reservoir of authenticity that other forms of musical genres derive melodic and performance inspiration from. Iranian folk songs are categorized in various themes, including those of historical, social, religious, and nostalgic contexts.

Professional folk instrumentalists and vocalists perform at formal events such as weddings. The notes of this piece, which were discovered among some ancient inscriptions, were deciphered by archaeologists and are believed to have belonged to the Sumerians and the ancient Greeks. Renowned Iranian musician Peyman Soltani conducted the orchestra. Following the emergence of radio, under the reign of the Qajar dynasty, a form of popular music was formed and began to develop in Iran. Public performances were also banned, but they have been occasionally permitted since. The pop music of Iranian diasporan communities has also been significant.

**Chapter 4 : Talk:Music of Iran - Wikipedia**

*BORĀMĀND, NĀR-ĒĀLĀ (b. , d. 30 Dey Ā ./20 January ), one of the foremost authorities on the performance and history of Persian classical music in the 20th century. Born in Tehran to the family of a jeweler with roots in Isfahan, he became acquainted with Persian classical music in his early youth.*

Major traditions[ edit ] Indian classical music performances The classical music tradition of the ancient and medieval Indian subcontinent modern Bangladesh, India, Pakistan were a generally integrated system through the 14th century, after which the socio-political turmoil of the Delhi Sultanate era isolated the north from the south. The music traditions of the North and South India were not considered distinct until about the 16th century, but after that the traditions acquired distinct forms. According to Nazir Ali Jairazbhoy , the North Indian tradition acquired its modern form after the 14th or the 15th century. This openness to ideas led to assimilation of regional folk innovations, as well as influences that arrived from outside the subcontinent. For example, Hindustani music assimilated Arabian and Persian influences. He travelled widely sharing and teaching his ideas, and influenced numerous South Indian and Maharashtra Bhakti movement musicians. Carnatic music, from South India , tends to be more rhythmically intensive and structured than Hindustani music. Examples of this are the logical classification of ragas into melakartas , and the use of fixed compositions similar to Western classical music. Carnatic raga elaborations are generally much faster in tempo and shorter than their equivalents in Hindustani music. In addition, accompanists have a much larger role in Carnatic concerts than in Hindustani concerts. The opening piece is called a varnam , and is a warm-up for the musicians. A devotion and a request for a blessing follows, then a series of interchanges between ragams unmeasured melody and thaalams the ornamentation, equivalent to the jor. This is intermixed with hymns called krithis. The pallavi or theme from the raga then follows. Tyagaraja , Muthuswami Dikshitar and Syama Sastri have been the important historic scholars of Carnatic music. According to Eleanor Zelliot , Tyagaraja is known in the Carnatic tradition as one of its greatest composers, and he reverentially acknowledged the influence of Purandara Dasa. Hindustani classical music The 16th century musician Tansen , who about the age of 60 joined the Mughal Akbar court. For many Hindustani music gharanas schools , he is their founder. It is unclear when the process of differentiation of Hindustani music started. The process may have started in the 14th century courts of the Delhi Sultans. However, according to Jairazbhoy, the North Indian tradition likely acquired its modern form after the 14th or after the 15th century. During this 16th century period, Tansen studied music and introduced musical innovations, for about the first sixty years of his life with patronage of the Hindu king Ram Chand of Gwalior, and thereafter performed at the Muslim court of Akbar. Such constraints led Hindustani music to evolve in a different way than Carnatic music. It exists in four major forms: Dhrupad , Khyal or Khayal , Tarana , and the semi-classical Thumri. Lucknow gharana, Banaras gharana and Punjabi gharana. These weave in folk music innovations. It became popular, with the Bengali musicians developing their own Tappa. It is significant because it was the template for Sufi musicians among the Islamic community of India, and Qawwals sang their folk songs in the Khyal format. The word comes from Dhruva which means immovable and permanent. Though usually related to philosophical or Bhakti emotional devotion to a god or goddess themes, some Dhrupads were composed to praise kings. At its core, it starts with a standard composition bandish , then expands it in a process called vistar. The improvisation methods have ancient roots, and one of the more common techniques is called Alap , which is followed by the Jor and Jhala. The Alap explores possible tonal combinations among other things, Jor explores speed or tempo faster , while Jhala explores complex combinations like a fishnet of strokes while keeping the beat patterns. For example, ragas such as Kafi and Jaijaiwanti are based on folk tunes. Scholars have attempted to study Arabic maqam also spelled makam of Arabian peninsula, Turkey and northern Africa, and dastgah of Iran, to discern the nature and extent. Later comparative musicology studies, states Bruno Nettl a professor of Music, have found the similarities between classical Indian music and European music as well, raising the question about the point of similarities and of departures between the different world music systems. He states that Persian maqams in use in his times had been derived from older Indian ragas or mela ,

and he specifically maps over a dozen maqam. For example, Vittala states that the Hijaz maqam was derived from the Asaveri raga, and Jangula was derived from the Bangal. The raga forms the fabric of a melodic structure, and the tala keeps the time cycle. Raga A raga is a central concept of Indian music, predominant in its expression. According to Walter Kaufmann, though a remarkable and prominent feature of Indian music, a definition of raga cannot be offered in one or two sentences. The raga allows flexibility, where the artist may rely on simple expression, or may add ornamentations yet express the same essential message but evoke a different intensity of mood. A raga can be written on a scale. Theoretically, thousands of raga are possible given 5 or more notes, but in practical use, the classical Indian tradition has refined and typically relies on several hundred. A raga is not a tune, because the same raga can yield a very large number of tunes. In the Indian tradition, classical dances are performed with music set to various ragas. Tala music According to David Nelson – an Ethnomusicology scholar specializing in Carnatic music, a tala in Indian music covers "the whole subject of musical meter". A tala measures musical time in Indian music. However, it does not imply a regular repeating accent pattern, instead its hierarchical arrangement depends on how the musical piece is supposed to be performed. For example, some talas are much longer than any classical Western meter, such as a framework based on 29 beats whose cycle takes about 45 seconds to complete when performed. Another sophistication in talas is the lack of "strong, weak" beat composition typical of the traditional European meter. In classical Indian traditions, the tala is not restricted to permutations of strong and weak beats, but its flexibility permits the accent of a beat to be decided by the shape of musical phrase. Indian musical instruments and Vadya Musical instrument types mentioned in the Natyashastra. Instruments typically used in Carnatic music include veena , venu , gottuvadyam , harmonium , mridangam , kanjira , ghatam , nadaswaram and violin. Another common instrument is the stringed tanpura , which is played at a steady tone a drone throughout the performance of the raga , and which provides both a point of reference for the musician and a background against which the music stands out. The tuning of the tanpura depends on the raga being performed. The task of playing the tanpura traditionally falls to a student of the soloist. Other instruments for accompaniment include the sarangi and the harmonium. However, Indian music uses just-intonation tuning, unlike some modern Western classical music, which uses the equal-temperament tuning system. Also, unlike modern Western classical music, Indian classical music places great emphasis on improvisation. The svara concept is found in the ancient Natya Shastra in Chapter Of these, the first that is "sa", and the fifth that is "pa", are considered anchors that are unalterable, while the remaining have flavors that differs between the two major systems. These are generally based on a flawed but still useful notation system created by Vishnu Narayan Bhatkhande.

*The Radif of Persian Music: Studies of Structure and Cultural Context [Bruno Nettl] on www.nxgvision.com \*FREE\* shipping on qualifying offers. From Preface: The centrality of the body of music known as the radif in the classical music of Iran is acknowledged in many publications and by the world of Iranian musicians.*

Changes[ edit ] Somebody has put a lot of work into this article and I thank him or her but respectfully I am making some adjustments which is in the spirit of Hamyari and not correction and hope will not cause any offence to the learned compatriot who has obliged us with his or her time and effort. I am also going to edit a section regarding dastgah and history of Iranian music but I will need help. Can the person who wrote the original article on the Iranian Traditional Music work with me please. Also please all the people who know something about folk music please put in all you know, some of us will edit it into a coherent whole. At the moment I think the article is not up to the standard of some of the comparable sites regarding other musical traditions. We also need a young withit person to start a section on Iranian POP and rock and edit stuff people write in. How about all the singers from before the revolution or even revolutionary songs, there is a lot of knowledge out there that needs to be collated. Deus Ahrimanus Can I just say that there is someone in the entry in the history of Guitar who removes any reference to Iran, because she says that Iran did not exist before the 20th century. Can a guitarist or music historian sort her out please. And that reference was when I was conversing with Richard. With you I have no problems, you make it too easy. You are just a racist. However, from a European influenced musicological analysis, Koran chanting is structurally similar to classical singing, and would be considered music. Since music is often denigrated, it is associated with non-Muslim and Muslim minorities. Thus Koran chanting is more highly valued as it is "not music". Classical Iranian musical culture [music] is thought to be complete, new creations [compositions] are variations and rearrangements of old ones or parts of [old ones. F]or instance new dastgahs are not invented. Nettl, What is your problem? If you are capable of making corrections, please do so. If you do not understand, please ask, and we can edit so as to make sense. For instance, I noticed one sentence that did not make sense because of the erroneous addition of an extra word, music. It is now in brackets above, the other words in brackets are a suggestion for a substitution that may clarify, a missing word or two that should be added, and a sentence break. What you should not do is remove informative, cited, text, especially without editing the entire page, "neither source nor reference are cited in article", which is itself "incoherent". If chanting is not considered music, why is it covered in this article? What is Koran chanting? Is it the actual chanting of words from the Koran? Chanting inspired by the Koran? Chanting Muslims are instructed to do by the Koran? Is it considered music somewhere else? Why is the word urban there? Is Koran chanting considered music in rural musical culture? Actually, there are varying degrees of "musicness", Koran chanting is not, but classical improvised song, classical instrumental metric composition, and popular dance music are, in order of increasing "musicality". In addition to being a run-on sentence, the second part of which is incomplete "chanting is not Who feels that popular music is more musical than classical works -- common Iranians, musicologists, governmental authorities? On what basis do they claim this? What is the purpose of "actually" in this sentence? It implies that what came before has something do with what is about to come, but since Koran chanting is not part of the scale of musicalness, there is no relation that I can see. How is this true only from a "European-influenced musicological analysis"? Is Iranian musicology different? Musicology seeks to describe the structure and social purpose of music; if the claim is that Eurocentric bias has led to misunderstandings regarding Iranian music a not unlikely statement , this claim should be explicit and explained. This is also vague -- at first read, I thought the European-influenced musicologists were comparing Iranian Koran chanting to European classical singing, but on second read, it appears to be comparing it to Iranian classical singing. What is the association? Valued religiously, morally, aesthetically, socially or monetarily? Is this connected to the previous sentence? Is the conclusion the reader is supposed to draw that the "non-Muslim and Muslim minorities" are denigrated because they "are associated with" music? If so, say so. Or is music associated with minorities because music is denigrated, and minorities by extension? Nettl, This was originally a very long

run-on sentence, but is better after the tweaking. It would appear that even if someone wanted to invent a new dastgah, he would have to invent eleven more, along with a couple of gushehs and a radif. No actual definition of a dastgah is given, except that there are twelve of them in a gusheh. Furthermore, the fact that Iranian musical culture is thought to be complete appears to be proved by the fact that new creations are variations of old ones -- I think this is a standard characteristic of most kinds of folk music, or at least it is not rare for new tunes and songs to be more-or-less the same as old ones, and these other folk traditions are considered complete. Therefore, the apparent evidence offered that Iranian "musical culture" is thought to be complete by whom? Also, if "classical Iranian musical culture" does not include "Koran chanting", which it appears to not, the paragraph needs to be split up, because the beginning and the end are on two different subjects. I am sorry if the removal confused or offended you. I simply noticed a long paragraph added a while ago by an anon that had some terrible grammar and was more confusing than enlightening. I think the largest, overall problem is that the paragraph is out of place -- it is a vague introduction to a musicological analysis, presented without any of the details and before the basics are introduced. Before we get into the social implications of the various kinds of Iranian music, we need a clearer description of what those kinds are and where they come from. To clarify, the paragraph was not added by an anonymous editor, but by me [1]. Music muzik is often denigrated in Islamic societies including Iran, and as a consequence music is often associated with non-Muslim and Muslim minorities. However, as with the ancient Greeks, music theory is valued, though performance is not, and as a consequence there is a strong and well-respected theoretical tradition. Nettl, The attitudes described above contribute to a difference between the European-influenced concept of music and the Iranian concept see definitions of music. For example, though to a European-influenced listener Koran chanting, such as the call to prayer, is "music", it is not considered music in Iranian urban musical culture. From a European influenced musicological analysis Koran chanting is structurally similar to Iranian classical singing that is considered music in Iranian urban musical culture, and thus ethnomusicologists study Koran chanting as music, or rather; they study the musical aspects of Koran chanting. Though musicologists find it convenient to consider Koran chanting music, for Iranians Koran chanting is able to be more highly valued because it is not music but something better. Nettl, As in European-influenced culture, musical genres are considered to contain varying degrees of "musicness". For example, pop dance music may be considered "entertainment" and thus less musical than the canonical masterpieces of the common practice period. In Iranian culture Koran chanting is not considered music, but classical improvised song, classical instrumental metric composition, and popular dance music are all considered music, in order of increasing "musicality". Nettl, Classical Iranian musical culture is thought to be complete by its participants with new creations being variations and rearrangements of old ones or parts thereof. For example, new dastgahs are not invented. Nettl, Hyacinth The only question that remains is the use of "urban musical culture". This seems to imply that rural Iranians most of the country? If you feel that the concept of rural musicians and other rural Iranians is the same, we may delete "urban". Hopefully somebody better informed will see this talk page and explain. Persian music, on the other hand, can also be found outside of Iran, especially in Afghanistan and Tajikistan. I think that the article should be named "Persian music" and it should also include the Persian music of the eastern lands, such as Afghanistan, Tajikistan, or India which are deffinitely Persian. There is an article on Persian music. Obviously, the two topics overlap a bit, but two separate articles is probably best. I mainly wanted to see if a picture of it was needed. It seems to be good material, but it is going to take a lot of work to pull this article together again. Since he really was not caring what people think about him, it is not true to say he calls himself Persian for any reason other than his own belief. If we agree on this; meaning that he believes he is Persian, what gives us the right to not consider him a Persian? He would not care if you consider him Persian or not, but this is for the record and it should be corrected. About Persian and Iranian term, one should note that old name for the current Iran was Persia. Iranian is a broader term which includes all Aryans living in there, including Medes Azerbaijanis and Persian. Therefore, if someone is Persian, he would be an Iranian, too. Thus, Freddie Mercury should be recorded in Music of Iran, truly. He was an Indian Parsi. He grew up in both India and Zanzibar before emigrating to England. Come on, his mother tongue was Gujarati, not Persian. These supposed Iran-pride claims are most likely no more different than other Parsis claiming pride in having

had origins to the ancient Persians who are not the same as the modern Iranians, in a cultural sense, the culture has changed since then. Anyway, Parsis are culturally, linguistically and nationally Indian. So please, eliminate it. If anything, his music should be apart of British, Indian and Zanzibari legacy as his whole life was spent in those 3 places. His "origin" was Iranian, not his nationality, parents, or background. I dont understand these efforts to detach Mercury from Iran, especially as he was "proud of his Iranian ancestry". And, Mercury said he was of Persian background not Iranian background. Parsis are Indians of Persian descent, ancient Persian descent, and, naturally, feel proud of being descended from Ancient Persians as well as settling in India. Parsis are sometimes nicknamed "Persians".

**Chapter 6 : MTO Nooshin, Beyond the Radif**

*Tehran, 23 November ), master musician, renowned teacher, and innovative composer of Persian classical music. He was a transitional figure, both a guardian of tradition and an innovator, introducing changes in style of performance, composition, and construction of instruments.*

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## Chapter 7 : Music of Iran - Wikipedia

*The repertoire of Persian classical music is known as the radif, or row, which musicologist Bruno Nettl has called "the principal emblem and the heart of Persian music, a form of art as quintessentially Persian as that nation's fine carpets and exquisite miniatures."*

In this regard by preparing the reasons, we pay attention to the function of education in codification of Radif. Although Iranian traditional music has long history but its codification to seven Dastgah-s and five Avaz-es in the format of Radif is attributed to Qajar Dynasty in the 19th century. Due to the truth that the past masters scrimped in music education, and Mirza Abdollah had encountered with problems to learn music, hence he has mostly cared about music education in adulthood, and it is probable that one of the reasons in collecting Gusheh-s approximately a small piece of the Iranian Dastgahi music and organizing them into coherent sets was making simplicity for the students to learn. Furthermore, masters who seriously and continuously have taught after Mirza Abdollah, left a narration version of Radif. On the other hand, definite patterns in placement of Gusheh-s and phrases of the Radif have been organized in a manner that makes educational function for it. Tarikh-e Azodi, with explanations and additions of Dr. Tarikh e Mokhtasar e Iran A brief history of Persain music. Music Quarterly of Mahur, 6 21 , Dastgah dar musighi e Irani Dastgah Concept in Persian music. Collected by Mohammad Saleh Ghasem Ramsari. Radif va Radif navazi Radif and Radif performance. Music Quarterly of Mahur, 5 19, Spring , Bonyad haye navazandegi-e Tar The foundations of the Tar performance. Ketab-e Sal-e Sheyda, 3 , Tarikh e musighi-e Iran The history of Persian music. Persain classical music in Tehran: The processes of change. Tradition and change pp. University of Illinois Press. Cheshm andaz-e Musighi-e Iran The perspective music in Iran. Cultural-Artistic Institute of Mahur. Setar va Radif The Setar and Radif. Music Quarterly of Mahur, 4 15, Spring ,

*The Transcendental view considers Persian music as something that is related to what comes from high up, i.e. God. In this paradigm, the concept of Radif is a very important element which has a high place in the history of Persian music.*

In Rastegar, Soussie and Anna Vanzan, eds. *Studies in Honor of Peter Chelkowski*. They then allow "exceptions" based on special conditions occasioned by various hadith or traditions of the prophet. More modern interpreters of Islamic law have extended these views to modern situations such as the use of electronic instruments and activities involving music as a secondary concomitant, such as the music accompanying films or television programs. More liberal theologians not only allow musical performance, they encourage it in many situations. Because the religious suitability of music is an ambiguous matter, the performance and consumption of music itself has often been in the forefront of conflict between traditional religionists and secular modernists who are trying to establish broader parameters for living for citizens in a religious world. Music becomes symbolic of the divide between liberal and conservative, and is thus a true "battleground issue. For example, in Iran after the Revolution of , homes where secular popular music was being played or performed were raided by members of the Revolutionary Guard. It goes without saying that despite these restrictions on music, elaborate "classical" and popular music traditions have arisen throughout the Islamic world. They have been a part of Islamic traditional civilization for centuries, and are likewise a concurrent fact of life in the Islamic world alongside the religious prohibitions. While, as stated, the most conservative Muslims enforce the general prohibition against music, there is no Islamic society in the world that lacks a musical tradition, or where musical performance can not be heard. These simultaneous strains of cultural practice are fascinating, since they show the tension between generalized Islamic law and local cultural practice. Nevertheless, to frame the following discussion, it is necessary Therefore, this ambiguity surrounding the question of music creates a special to look at commentary on music deriving more generally from the Islamic world. Music is, in fact, such interpretation, Even today, both religious officials and individual Muslims express an essential part of greater Persianate civilization, that outright prohibition is vastly different attitudes toward the production and consumption of music. Therefore the conflict revolves around the boundary between Nevertheless, the particular arguments in this religious debate have shaped the acceptability and non-acceptability. The question of acceptability becomes nature and course of music making and music production. Reading these three verses, most Islamic Some of the most important points of general consensus on the production of commentators agree that it is straining credulity to interpret them as prohibiting music are as follows 3 ; music. Most religions argumentation revolves around the authenticity at celebrations see below. Some claim that all hadith relating to prohibition of music are flawed, and others claim that different ones of them are authentic. It is a matter of 3 - It goes wit hou t saying tha t there are some religious comm e ntators who will d iffer o n interpretation continued debate. I use as one authorit y the recent publication *The Islamic Ruling on Music and Singing* by Abu guidance to believers, religious guidance is provided by these hadith. A tran slation can be foun d on lin e at: H e died in having authored many commen taries on Islam ic thought from a Sa la fi perspective. Sa la fi is a te rm referring to the earliest Muslim s latter day Mu slim s are referred 1 - Sura An -Najm McFarrin would not be allowed in strict Isla m ic ci rcl es. All made distinctions based the following conditions: TIle most liberal theologians allow aU three. TIle more conservative might allow "listening" lhe most conservative commentators make a distinction between "listening" and "hearing" but not performing, Even the most conservative commentators and "hearing. In fact, m erely where it is being performed, but active "listening" would be prohibited. Al-Kanadi Al-Kanadi adds the folloWing opinions that reflect general practice in most Accommodating Islamic Tradition-Minority Communities conservative circles regarding "hearing" music: Albany, , there is additional flexibility in the interpretation of prohibitions against music. Tradition and Change, Bruno Nettle ed. However, throughout the Persianate world, for sincere believers Likewise Armenian musicians, also not subject to the restnctlOns of Islam, some accommodation for the use of music on such occasions is the usual have played an essential role in Iranian music culture. In the late Qajar period practice. Many by members of other religious communities.

Armenian musicians have become popular throughout Iran. The Jewish community in enormously popular during the pre- Revolutionary period in Iran, and afterward Iran and Central Asia is claimed to be the longest continuously resident Jewish the Iranian diaspora. The purported premier composers. He composed the Persian tomb of Queen Esther is located in Iran in the city of Hamadan, which was the opera Rostam and Sohrab and hundreds of other compositions that have been ancient Achaemenian city of Ecbatana. These groups supplied weddings, circumcision in Yerevan. He still travels frequently to Iran. This function has been documented extensively by Laurence Loeb<sup>7</sup> and for music, and as a source of performers for celebrations in rural areas. The famous Bukhara and Dushanbeh by Nurjanov<sup>8</sup>. Far less research has been carried the former Soviet Union was one of necessity on the one hand, and stigmatization out on Gypsy communities in Iran, where they are known as kowli or dowreh- on the other. Jewish musicians were masterful culture bearers in these areas. Asian Music 4 Ethlic Groups 1 See also MMk Siobin. Romani Studies 13 See Serollss i and Davidoff 13 -! Romani in Iran", Romani Studies, 13 In rehearsal clear observation of the religious distinction between performing, listening and they identify the melodic structures in which they sing by the classic names of hearing established by religious conservatives. Of these three, performing music the dastgahs and their sub-melodies, the gushahs, that constitute the radif, or is clearly the most disapproved activity. Listening is likewise more disapproved compendium of the classical music tradition. Therefore, a Jewish or Gypsy musician can take on the onus of performance, and if the Gaffary. Ritual and Drama in Iran. Ritual and Drama in Iran, L20; William O. Ritual and Drama in Iran, ; idem , "Cultural Dimensions of Performance public performance that can be undertaken by Muslims. Indigenous Ava nt-Ga rde guidelines set out by religious officials. Ritual and Drama in Iran; L. Riwal as being "acceptable" to one degree or another. Ritual and Drama in Iran, ; William L. Ritual and Drama in Ira,. Ritual was named for its inhabitants , in which case the name for the language would be derived from the ethnic and Drama in Iran, ; Milia C. Tra nsforma tion s in a Persian Tradition", identification of its residents. One story claims that three goldsmith brothers were brought from India Comparative Drama 28 Two by Nader Shah, and th e appellation derives from this event. I3aghbidi, "The Za rgari Language". Frequently such codes are akin to "pig-latin" or other simply "Litet"ary and Musical DeveLolJment" op. Ritual and Drama in Iran, Peter J. Ritual and Drama in Iran, The performance of The musical performance is also constructed in an exceptionally clever manner, classical Persian music in the dastgah system of Iran and the sheshrnaqarnsystem equally designed to avoid religious restrictions against music performance. However, the general principle of judging such as entrances, horseback riding, and battles. The texts in Islam. The poetry Second, whenever anyone begins to sing, the instruments cease. The work of these poets is used in is a capella as prescribed by conservative religionists. It further takes the same reJiaious instruction, especially that espoused by Sufis. Since the Islamic Revolution in classical and Finally it is singing that is clearly edifying and expressive of religious values- religious music has been allowed on radio, television and concerts, but only also allowed by conservative Islam. The antipathetic characters do not sing. Females have so their less-than -edifying sentiments are not given musical expression. Afghanistan has not been so fortunate under the Taliban. The religious officials, the music itself is less objectionable than popular secuJar music. Taliban were not to be swayed by equivocation in arguing the virtues of edifying Moreover, it is performed in the service of a religious ritual that is considered musical performance. Tribal and remote mountain regions are of particular note. The epic In Afghanistan and among th. By and large music is not practiced at all in Sunni observances. ProfessioITa l Musicians in the City ofHea. Specim ens of th e Pop ula. Flutes have been observed, and sllech classi cal mu sic techniques as call and response, with some of th e People inhabiting the Shores of th e Caspian Sea London, 18 82 ; Ka rl Reich 1, Turk ic Oml Ep ic Po etry: Thi s is a re cent innovation, not part of Tradition. Poetic Structure New York , ; ide m. Singing th e Pa st: Myth and Poetics Ithaca, Since this is an epic form, it escapes the disapproval of religious officials. The same is true of other epic forms in Central Asia, such as the recitation of the oIlee again,. Islam app y, The Pamir region of Tajikistan is likewise an area with a special musical tradition. The current leader an ex t I a. One sees performances of corume ". Nevertheless, the forms of their musical a lone shepherd on the mounta111 crY111g to.

*The music of Iran encompasses music that is produced by Iranian artists. In addition to the traditional folk and classical genres, it also includes pop and internationally-celebrated styles such as jazz, rock, and hip hop.*

As well as breaking out from what they view as the constraints of the radif, these musicians are also exploring the relationship between the improvisational and the compositional through their music. In large part, such changes have come about through the emergence of a new kind of musician: Amir Eslami nei and Hooshyar Khayam piano. What I find particularly intriguing about their music is that—in contrast with more traditional practice—Amir and Hooshyar have articulated a clear framework for their creative work, and made it available in the public domain. Hooshyar as a western classically trained pianist, and Amir as an Iranian classical musician. Indeed, somewhat astonishingly, their album *All of You* represents the first collaboration between musicians from these different backgrounds. It was very interesting. Hooshyar had released an album called *Thousand Acacias* [solo piano]. On the first track, he just plays the piano strings with his bare hands. I really like this track, and one day, when I came home from the university—and this was really not a good time for me—I looked out this album. I put on the first track and suddenly felt like playing nei. The piece was in the mode of dashti and somehow resonated with how I was feeling. I reached for my nei box, took an instrument at random and started improvising over the piano track. By some coincidence the nei that I had taken was tuned to the same mode. In this way, I recorded a line of nei over the piano track. The two lines worked well together and I decided to improvise again over the piano part, and to record it. It was a bad day and we were experiencing harsh times. And then I received an mp3 file from Amir. And when I opened it there was no explanation. I listened to the music with my wife, Mina, and we were so affected by it that we started to cry. It was a fascinating experience, a very hurtful experience I have to say, because it opened up something inside of us which had been there for a long time. So I took up the phone and called Amir. It was after midnight. It was an instant decision. And it just stayed exactly like this because even when we would sit together and speak about making a new piece, and even if our discussions were long, at the time we would go to the recording room, the process would be instant, very very fast. The sonic result is somewhat disturbing, perhaps reflecting the political backdrop against which the piece was created—this was just after the Iranian presidential elections. Note the context of isolation: I should be quite clear: Hooshyar strums and plucks the piano strings and strikes the instrument body; Amir uses the nei percussively and generates sounds through the rapid covering and uncovering of finger holes and various breathing effects. We shape it structurally. This is where it comes close to composition. I think what we are doing has both qualities—we both have the experience of pure improvisation, but the common concept is that of structure. This contrasts with traditional musicians who, particularly in earlier generations, rarely talked about musical structures in such an explicit way. According to Amir, most of the tracks on *All of You* have one or at most two themes: Indeed, this aspect of the music seems to be one of the most important differences between traditional and new forms of improvisation for Amir and Hooshyar. There is also a cumulative process at work: Once the initial discussions were over, Amir and Hooshyar headed straight to the recording room and what happened there often took the music in unexpected directions interview with Eslami and Khayam, November 25, Similarly, the album liner notes frame the music almost entirely in terms of improvisation. All of these tracks are improvisations, but some are raw improvisation, and others are worked out improvisation. And it seems to be indicative of a trend—a small but growing number of musicians exploring and extending the musical language. There is clearly a new explicit articulation of compositional intent, an intellectual-analytical approach to performance, and a more sophisticated understanding of the relationship between the compositional and the improvisational that is beginning to take the music well beyond the confines of the radif.