

***Radīf-ha* and pre-composed pieces in the repertoire of Iranian
dastgāhi music and their role in the development of instrumental
techniques and performances**

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TABLE OF CONTENTS

<i>Acknowledgments</i>	V
<i>Abstract</i>	VI
<i>Note on the transliteration of Persian words</i>	1
<i>Introduction</i>	5
Chapter 1	13
Radīf-ha	13
Definitions of Radīf by Iranian and non- Iranian researchers and musicians	13
The movement of 70s	13
Three traditional musicians	18
The last two decades	22
Conclusion	25
The history of Iranian Classical Music since Qājār dynasty	27
Radīf and the historical period (open and closed).....	27
Conclusion	36
The significance of Radīf-ha	40
How to view and define radif	40
A view on the course of santūr playing	44
The continuation of radīf-ha	50
Radīf as a method	52
Conclusion	54
Chapter 2	56
Definition and Techniques of two Musical Instruments	56
Tār	56
Definition and historical background of the Tār	56
Techniques.....	61
The restrictions of Tār.....	91
Kūk (tuning) of the tār	92
Santūr	93
Structure.....	93
The different parts of the santūr	94
Mezrāb-ha (hammers).....	96
Other types of santūr	96
Techniques.....	97
Restrictions.....	129
The kūk of the santūr in different dastgāh-ha	130
Conclusion	142
Chapter 3	145
Studying and analysing the different phrases and techniques of radīf-ha	145

<i>Radīf-ha</i> and <i>Tār</i>	145
Conclusion	154
<i>Santūr</i> and <i>radīf-ha</i>	155
The Introduction of <i>gūsheh-ha</i>	155
The melody of the poem	161
Special <i>tharir-ha</i>	165
Forūd	187
<i>Gūsheh-ha</i> with fixed meters	191
Conclusion	206
Vocal <i>radīf</i> and Instrumental <i>radīf</i>	207
Kereshmeh	208
Bidgāni	213
Conclusion	215
Chapter 4	217
<i>Pre-composed music</i>	217
Pre-composed genres	217
Pīshdarāmad	217
Chahārmezrāb	218
Reng	222
Zarbi	224
The role of pre-composed music	227
The role of pre-composed pieces in teaching Iranian classical music	229
The role of pre-composed pieces regarding the techniques of playing	231
The features that these pieces have found through their course of development	233
Conclusion	235
The role of pre-composed pieces concerning the invention and improvement of the techniques of instruments (Analysis of the works of some influential musicians)	237
Doxtārak-e Xulideh by Ali Naqī Vaziri	237
Pīshdarāmad-e Abu-atā by Darvishkhān	242
Pīshdarāmade segāh by Darvishkhān	246
The Cārevān by Abol Hassan Sabā	250
Pīshdarāmad-e isfāhān by Farāmarz Pāyvar	255
Shūrangiz by Hoseyn Alizādeh	262
Bidād by Parviz Meshkātiān	266
Raqqe ātash by Hamid Motebassem	273
Conclusion	277
Appendix	281
Bibliography and References	286
Interviewee	293
List of Figures	294

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ABSTRACT

What we certainly know about Iranian *dastgāhi* music dates back to Nāser al-Din Shah's reign (1848-1896) in the *Qājār* era. In this era, opportunities arose to teach and extend *dastgāhi* music due to additional support from the government. Farahani's family played a significant role in collecting and teaching the repertoire of *dastgāhi* music (*radīf*). After the *Mashrūteh* (1905-1911), one can observe the improvement and extension of music collections, both in different *dastgāh-ha* and in various *radīf-ha* and pre-composed pieces. These improvements can be attributed to greater individual freedom to pursue musical activities in society and an increased possibility of performing for the public. There are a few other factors that played a crucial role in advancing the repertoire of *dastgāhi* music in the *Qājār* era after *Mashrūteh*. These included the establishment of a music school under the supervision of Vaziri, holding concerts and the composition and extension of pre-composed pieces by musicians who were masters of *radīf*.

In the 1960s and 1970s, there were two dominant views regarding Iranian classical music. The first view was held by a group of traditionalists. They stressed the concept of tradition and, as a result, a single version of *radīf*. Moreover, this group began classifying musicians and their pieces into two major groups: traditionalists and modernists (more westernised musicians). The second view considers the various types of *radīf-ha* and introduces *radīf-ha* as a collection of music materials and melodies that make it possible to create pre-composed pieces in various forms. This view also improves the possibility of improvisation within musical compositions. Due to its fixed understanding of *radīf*, the first view recommends the performance of musical instruments with very specific techniques. The second view considers additional possibilities for musical instruments and the role of musicians in creating new and innovative techniques.

I will introduce and analyze the techniques of two musical instruments, *tār* and *santūr* in two separate chapters in my thesis. *Tār* and *santūr* are the main musical instruments in Iranian classical music. They have the most repertoire regarding different *radīf-ha* or pre-composed pieces. I will study the different *radīf-ha* of *tār* and *santūr* in the middle part of my thesis. I intend to show the development of the performance of these two musical instruments in the recent century. I will also study the impact of musical instruments and *radīf-ha* on one another.

I will analyze the first view that leads to freezing the *radīf* and establishing a fixed *radīf* with specific techniques. I will analyze different *radīf-ha* to indicate the significance of the second

view regarding the dynamism of the *radīf*. I will conclude that the improvement of the *radīf* depends on factors such as the role of performers, the possibilities of musical instruments and social situation.

In the last chapter, I will discuss the course of improvement of the pre-composed pieces. They are an essential part of the repertoire of Iranian classical music. I will also study the role of pre-composed pieces regarding performance and teaching. I will show the role of performers and prominent masters in development of pre-composed pieces and the techniques of musical instruments.

NOTE ON THE TRANSLITERATION OF PERSIAN WORDS

There are a few rules for the transliteration from Persian to English. In Mohammad Reza's Āzādehfar's book "rhythmic structure in Iranian music" (2006), he provides some rules which I have used in my thesis. Āzādehfar has written Persian terms based on the system of the library of congress.

There are two rules for making plural in Persian; adding S (English plural suffix) and adding-ha suffix for example: *dastgāh-ha*.

A word bearing the suffix "e" or "ye" is modified in the word following as in *radīf-e sabā*.

The vowel and consonant of Persian and English languages are mentioned in the following table along with examples of the English version.

There are a few pronunciations for s and z in the Arabic alphabet that are homophones in the Persian language. I have only used s and z in writing this thesis for pronunciations of these letters.

I have used i as a connective suffix such as *dastgāh + i = dastghāi* that means something related to *dastgāh*.

The word *māhūr* is used for *māhūr dastgāh* while Mahoor is the name of Mahoor institute of culture and Arts.

Vowels and diphthongs

Persian	English	As in
اَ	a	hat
اُ	u	go
اِ	i	ten
اَآ	ā	arm
اِي	ī	see
اُو	ū	too
اَو	aw	brown
اَي	ay	(no equivalent diphthong was found in English)

Consonants

Persian	English	As in
ب	B	Bad
پ	P	Pen
ت	T	Tea
ث	<u>s</u>	Sit
ج	j	Jack
چ	ch	Cheap
ح	h	Him
خ	kh	Bach (no equivalent in English)
د	d	Dip
ذ	<u>z</u>	Zoo
ر	r	Trilled 'r'
ز	z	zoo
ژ	zh	measure
س	s	Sit
ش	sh	She
ص	ş	Sit

Persian	English	As in
ض		zoo
ط	t	tea
ظ	z	zoo
ع	‘	‘a’ with pressure on throat (no equivalent consonant in English)
غ	gh	Articulate further back than ‘g’ (no equivalent in English)
ف	f	free
ق	q	Articulated further back than ‘q’ (no equivalent in English)
ک	k	cat
گ	g	got
ل	l	leg
م	m	man
ن	n	no
و	v	voice
ه	h	him

INTRODUCTION

Iranian classical music has been called Persian art music, Persian classical music, genuine music, traditional music and the *radīf* of Persian music. I will use the terms Iranian classical music or *dastgāhi* music because it contains both different *radīf-ha* and the collection of pre-composed pieces. Note that I also use the repertoire of Iranian music for both *radīf-ha* and collections of pre-composed pieces.

radīf has been the primary source in teaching Iranian classical music since 150 years ago up to now. Alongside learning *radīf*, the pre-composed pieces (which were few) were taught to students. The Farāhāni family is referred to as those who gathered the melodies of *radīf* in most of the sources of Iranian music. Researches were mostly focused on the number of melodies, the way they are placed next to each other, the melodic structure, melody intervals regarding the different modes, essential notes and their difference in various versions.

The roles of the musical instruments and their development whether in regard to the possibilities of performing (adopting and imitating the phrases and patterns of *radīf* on a musical instrument which has vocal origins) or the role of the performers in this development have become less prominent or been disregarded. Instead of studying the performance and their evolution in musical instruments used for pre-composed pieces, some old performances of a specific era have been referred to as original, traditional or reference performances.

This view is observed in the eras of preserving and extending music in the 60s and the 70s alongside intercourses regarding tradition and modernity. In this view, the stress is put on a specific version of *radīf* and moving toward freezing it; other versions are considered trivial, easy and secondary. Improving and extending the instrumental pieces are characterized as a westernized and modern phenomenon.

In this study I am going to deal with two questions:

1. Is the role of *tār* and *santūr* as a main musical instrument important in the development of the repertoire of Iranian *dastgāhi* music?
2. Is the repertoire of Iranian *dastgāhi* music important in relation to the development of playing the *tār* and the *santūr* musical instruments?

I believe the answer to both questions is: yes, it is. This role is significant both in perceiving the *radīf* and the development of musical instruments.

a) The role of *radīf-ha*

Firstly, I will separate and explain the two concepts of tradition and authenticity to prove this theory. Tradition here means seeking a specific *radīf* and stabilizing it eventually (based on the different resources that are extracted by traditional ethnomusicologists and musicians). This issue leads to freezing the melodies and their performing techniques. Concepts such as authenticity, roots and frame refer to the group of elements that exist in the *radīf* of music. These elements are scale, *dang*, melody models, *tahrīr*, important notes in each melody, the trend of movement of the phrases in melodies, the trend of movement of *gūsheh-ha* in *dastgāh-ha* (the possibility of mixing the modes) and *forūd*. Perceiving and practicing those elements make the *radīf* specific and unique. In fact, perceiving this concept of *radīf* has created possibilities for evolving different version of *radīf-ha* in the past and present. Also, the role of musical instruments has been important in forming these *radīf-ha* and these *radīf-ha* have played a role in the development of performance. It is crucial to remind that there has been no indication of distinct and continuous music performance until 19 centuries. Khāleqi states that it is indisputable that our music has been scientific up to mid of ninth century.

The instrumental music pieces were limited before Vaziri and Darvishkhān and *āvāz* was given the main role. The only instrumental music materials were few *reng-ha* which still exists in the *radīf*. The vocal melody is considered to have this role for different reasons throughout its historical grounds. The most important reason was emerging Islam in Iran. After emerging Islam, the music was limited in different ways by religious rulers and Muslim theologians. Vocal music was used in forms such as *rowzeh* (a sermon recalling the tragedies of Imam Hoseyn), hymns, reciting Korān, *azān* (calling the faithful to congregational prayer) and *ta'zieh* (Iranian passion play). One the most significant roles of vocal music was in relation to *ta'zieh*. *Ta'zieh* is a religious play in mourning for the third Imam of Shia and was formed in 16 century or Safavid era and reached its peak in *Qājār* era (1785-1925).

The close connection between classical Iranian poem and classical Iranian music is another reason for the prevailing of *āvāz* music. The essential part of melodies which are collected in classical Iranian music repertoire are formed based on the rhythmic structure of the classical poem. It is right about the most crucial part of the Repertoire that is played with musical instruments.

In fact, the instrumental music was revived due to teaching and extending the *radīf* by *Mirzā-ha*. Therefore, instrumental music entered a new phase. In another word, the role of playing is highlighted along with preserving melodies and singing. In addition to gathering these melodies by *Mirzā Abdullāh* and their order and classification as an original reference, there were other

important factors such as the order and arrangement of performing these melodies on *tār* and *setār* (struck patterns and different techniques).

After years of performing different versions of *radīf-ha* and analysing them along with studying different research source in Iranian classical music, I have divided *radīf*, which is a collection of different melodies into the components below:

1. figurative melodies or phrases that come in the introduction or at the end of each melody (*forūd* or cadence);
2. vocal phrases that are imitations of the meter of classical Iranian poems and are famous as poem sections;
- 3- *tahrīr-ha* which have vocal roots in the unique techniques of classical Iranian music;
4. ornamentations which are derived from vocal states and used in the last three parts and in combination with their phrases;
- 5- patterns that have a rhythmic essence and are derived from particular struck patterns or old music rhythms. Each of these parts has specific interpretations when used by a musical instrument or, in other words, they are adopted or imitated on a musical instrument and in this correlation, there are some vital factors:

1. the development of musical instruments regarding the improvement of their production;
2. the role of performers (whether with respect to their technical abilities, selections and habits of using techniques, or to social, psychological and aesthetic aspects).

I have indicated five groups with regard to performing techniques on musical instruments referring to the classification I have made for the melodies of *radīf*:

1. *base mezzāb-ha* which are the combinations of right and left *mezzāb-ha* in different forms such as two double, triple, quadrant;
2. *tekiyeh-ha* which have a lot of varieties and are used for imitating different *tahrīr*;
3. ornamentations which are used in the form of allusions (*eshāreh*) (to next note) or *dorrāb-ha*;
- 4-different *riz-ha* from simple tremolo and their combination with single *mezzāb-ha* (in the way of right-left) and *tekiyeh-ha* to create different varieties;
- 5-patterns and forms that have rhythmic essence and are used in the components of some melodies or *reng-ha* of *radīf*. *Radīf* is considered vital because of the reasons mentioned below: *radīf* is known as a cultural heritage and unique repertoire of classical Iranian music so it is important to preserve it. *radīf* helps to understand the intervals and modes and assists in understanding the arrangement of melodies. The point is to learn the *radīf* specifically at the beginning and learn other versions of *radīf* and their differences. This will lead to a technical understanding of the performance of *radīf*.

b) The role of pre-composed pieces

In the 19th century, along with performing *radīf* (*radīf navāzi*) or accompanying musical instruments with vocals which make up most of the performances, short pieces were performed in the beginning (introduction) or fast pieces in the middle (*chahārmezrāb*) and *reng-ha* at the end of the performance. We have been witnessing the extension of the pieces both in quality and quantity since the 19th century for the following reasons: the freedom of music performance for the public and the opportunity for ordinary people to attend concerts, other social situations such as the cultural relationship with European and neighbouring countries and also musicians and their audiences' interest in these pieces.

Performers who have been *radīf* masters such as Vaziri, Darvishkhān, Sabā, Shahnāzi, Pāyvar, Alizādeh, Meshkātiān, and others have composed pre-composed pieces in different forms (*pīshdarāmad*, *chahārmezārb*, *reng*, *zarbi*) which have developed the repertoire of classical Iranian music in these 100 years. These musicians were inspired by *radīf* to make these meters more complete, creative and improved. On the one hand they used the possibilities and technical patterns that were learned through *radīf*, and gradually they made these patterns completer and more complicated and also added new patterns to them.

In recent decades, the importance of learning these pieces along with *radīf* has been highlighted by these pre-composed pieces having had a role in knowing *radīf* and enhancing performers' understanding of the possibilities and potential of their musical instruments.

I will analyse pieces from the masters I mentioned to emphasise the importance of these pieces in classical music repertoire in relation to musical instruments with regard to these points:

1. using the mentioned elements in the *radīf* section by composers in their pieces; 2. extending each of these elements and combining them to improve them and create new techniques;
3. developing the possibilities and methods of performance such as using the whole musical instrument, movement and speed, jumping and changing to different positions and also introducing and expressing melodies of *radīf* (which are brief because they are educational) in more varied and complete forms.

The first chapter of this book is about the *radīf* of Iranian music. The *radīf* is studied from three different aspects in this chapter:

1. Definitions of the *radīf*; 2. The *radīf* from historical point of view since *Qājār* era up to now;
3. The significance of *radīf-ha* in Iranian classical music.

The definitions and concepts of *radīf* are studied in three different classifications in the first part. There are definitions and views of the Iranian and non-Iranian ethnomusicologists of 60th and 70th decades. These ethnomusicologists are referred to as the 70th movement. This era is important

due to the presence of the numerous ethnomusicologists and researches that do not exist in the previous or next eras. The second part contains the views of three prominent players such as Lotfī, Talāi and Kiāni. Studying the mentioned musicians is significant, as they have profound knowledge, skills in *radīf*. The third part is about the researches of *radīf* in recent years. The researchers of this era are noticeable as the *radīf* was more understood and advanced at that time. Recent years are more considerable than that of 70th for two reasons:

1. Long record of *radīf*;
2. The researcher's different social and intellectual views.

In reality, *radīf* is a complex collection of concepts such as the theory of music, (intervals, *dang*, *mode*), melodies and their structures, the history of music and performing. Therefore, it is essential to study comprehensively before starting each subject. The historical and social aspects of *radīf* are discussed in the second part of the first chapter. The history of *radīf* and musicians are studied and viewed differently comparing to the single version that was prevalent in most of the resources since *Qājār* era up to now. In this view, different factors are considered to study the history of *radīf* instead of highlighting only two factors. The importance of the existence of *radīf-ha* is discussed in the third part of the first chapter. Musicians who are known as traditionalists have tried to fix one definite version of the repertoire of classical Iranian music in which all the containing parameters of *radīf* are frozen and fixed. We will have a glimpse at the variety of modes and melodies in the part of the importance of *radīf-ha*. The significance of *radīf-ha* is studied with a focus on the two main musical instruments in *dastgāhi* music concerning the key question of this thesis.

I will survey the *tār* and *santūr* musical instruments in the second chapter. This chapter is about studying the researches regarding the structure of these musical instruments and their techniques and performing possibilities considering the *radīf* of Iranian music and the collection of composed pieces.

The *tār* is important as it is a national musical instrument. The *radīf* of Iranian music was initially arranged for the *tār*. The *tār* musical instrument is from the lute family with six strings. It is played with the plectrum. The *santūr* is a stringed musical instrument which is in the form of a Trapezium and is played with two *mezrāb-ha*. The reason for selecting the *tār* and *santūr* musical instruments are as follows:

1. They are the major instruments of *dastgāhi* music;
2. The variety of *radīf-ha* are notated for these instruments;
3. The most precomposed pieces are notated for these musical instruments comparing to other musical instruments.

I will analyse the following subjects in the third chapter: Different versions of *radīf-ha* regarding the *tār* and *santūr*. Two *radīf-ha* of Mirzā Abdullāh narrated by Talāi and Shahnāzi's *radīf* for *tār*. Five *radīf-ha* including Mirzā Abdullāh's *radīf* for

santūr narrated by Kiāni, Sabā's *radīf*, a *radīf* appointed to Somāi, two beginner and advanced *radīf-ha* of Pāyvar for *santūr*.

The main focus of this study is the roles of musical instruments regarding the different parts of melodies of *radīf-ha*. In fact, I will answer the first question about the role of the *tār* and *santūr* musical instruments in forming *radīf-ha*. I will focus on the second question concerning the role of pre-composed pieces (musical genres) for the *tār* and *santūr* musical instruments in the second part of the fourth chapter. I will study the importance of pre-composed pieces from three different aspects in the first part of this chapter. First the role of pre-composed pieces in teaching the *radīf*, *second* the role of pre-composed pieces in extending the techniques of the musical instruments and the third, developing these pieces from different aspects in this century. I will analyse eight pieces from seven prominent musicians of the 20th century in the second part of the fourth chapter. The reason for selecting those musical instruments are as follows:

1. The player's command of the *radīf*; 2. Musician's profound skill and knowledge of their musical instruments; 3. Musician's pedagogy knowledge, 4. Musician's comprehensive views towards the repertoire of music and; 5. The role of the musical instruments. In fact, of my thesis, the second main question will be answered. In this part, the pieces of prominent and impressive players of mentioned musical instruments will be analysed and compared and the ways they have achieved their unique techniques. I will also discuss why performers have paid special attention to reproduction quality of each musical instrument itself.

I will also explain how these players have changed these techniques and patterns which are derived from *radīf* and have made them into more complicated and various rhythmical and melodious forms in the last chapter. It was impossible to select other musicians considering the volume and limitation of this book, therefore, apart from Darvishkhān, only two other pieces are selected, one masterpiece is chosen from the work of each of these musicians. The significance of these pieces is due to their effect on the musicians of the next generations and also their role in improving the techniques of playing. Two appendices are added to this book:

1. The interview with Hoseyn Azizi and Nāder Sinaki, two players and makers of *tār* and *santūr*. I will express their points of views about good quality of sound and also how to attain this sound. I will also explain about the materials and techniques which are used in making those instruments and the history and trend of making the *tār* and *santūr* since *Qājār*. The interview completes the study of musical instruments. 2. The analysed pre-composed pieces.

My aim is to study the techniques of *tār* and *santūr* on the one hand and the reciprocal role of these musical instruments in forming the *radīf* and the structure of melodies on the other hand. I will also study creating and forming musical forms.

The methods that I used for this research are as follows:

1. Historiography; 2. historical literary studies; 3. theoretical aspect of *radīf*; 4. observation and interviews with some prominent *tār* and *santūr* players; 5. analytical study of *radīf* and genre; 6. different versions of *radīf*; 7. different methods for *tār* and *santūr* 8. study and analysis of the numerous parts of written pre-composed pieces.

I have done numerous interviews while I was studying for my Ph.D. thesis. I have interviewed the leading masters of *dastgāhi* music and the masters of *tār* and *santūr* musical instruments.

I have also interviewed the music performers of the next generation. These musicians were students of the prominent masters of the *dastgāhi* music. I have had many sessions with each music player to study and talk about instrumental techniques both verbally and practically. I was trying to find and interview masters with different style regarding the main subject of this thesis as much as was possible. I have interviewed Hoseyn Alizādeh and Hamid Motebassem, the *tār* and *setār* players who are the prominent composers of *dastgāhi* music. I have interviewed the music performers of the next generation such as:

Hamid Khabbāzi, Jafar Sālehi and Kāmyar Nematollāhi who are students of Mohammad Reza Lotfī, Hoseyn Alizādeh, Dariush Talāi, Dariush Pirniākān and Keyvān Sāket. I have become experienced in *santūr* playing as I have had masters such as Farāmarz Pāyvar, Saeed Sābet, Esmāeel Tehrani, Ardavān Kām-kār and Pashang Kām-kār. Also, an opportunity arose to interview Roshanak Noori, the student of Parviz Meshkātiān. I have also benefitted from talking and consulting with Nāder Sinaki and Milād Kiyāi (*santūr* player).

I have learned different *radīf-ha* during the time I was learning *santūr* both privately and also at university (while I was studying in bachelor and MA degrees).

I have analysed and compared these *radīf-ha* after so many practices and repetition. I have played extended pieces in instrumental music to study and compare the features of each of them. My initial intention was to study more musical instruments of *dastgāhi* music in this thesis, but I limited this study to two musical instruments, the *santūr* and *tār* due to volume of my work.

Chapter 1

Radīf-ha

CHAPTER 1

RADĪF-HA

DEFINITIONS OF *RADĪF* BY *IRANIAN* AND NON-*IRANIAN* RESEARCHERS AND MUSICIANS

THE MOVEMENT OF 70S

Radīf-ha are the primary resources for the understanding and teaching of classical Iranian music. The *radīf* is the source of inspiration for composing and processing melody as well as the improvisation in classical Iranian music. *Radīf* has many meanings, such as category, row, series or order. It is also used to refer to a row or a few people or things in a row in the *Amid* dictionary. Many Iranian and non-Iranian researchers defined and explained *radīf* in the 20th century after the popularisation of the music and the establishment of music schools and a university. My intention in this chapter is to discuss and highlight these definitions and points mentioned by these researchers. Then, I will explain my point of view regarding the importance of different *radīf-ha* in performing, understanding and teaching the *radīf*, while also forming instrumental pieces and improvisation. Many articles and books have been published about the *radīf* and classical Iranian music. I have chosen the most important ones based on their popularity and effectiveness in both Iranian and non-Iranian musical society.

I begin with a book called *Les Traditions Musicales*, which was written in 1966. I have chosen Safvat as one of the most influential people who changed the concepts of Iranian traditional music for both Iranian and non-Iranian musicians and made an outline for the music. He referred to two musical families in his book and mentioned, in particular, the Farāhāni family, who were responsible for transmitting music to the following generations. “At that time, there were officially two families as the keepers of the music in the royal court: Mohammad Sādeq Khān, the head of the court musicians and Ali Akbar Farāhāni. There is no record of the former family, but the music was transmitted to traditional musicians for generations through the Farāhāni family, especially Āqā Hoseyn Qoli and Mirzā Abdullāh’s children and also their students” (Safvat, Karon,1966:15). Safvat refers to the existence of modal music in Iran while attempting

to explain *radīf* in the chapter on characteristics. ‘This system of twelve modals divides into seven main parts and five derived parts, which are called *āvāz*. The role of these little melodies in the *dastgāh*-ha and *āvāz*-ha are mentioned in the Safvat and Karon book: a *dastgāh* or a vocal contain small different melodic sequences, which are called *gūsheh*. These *gūsheh* have distinct orders and occur successively’ (1966:17).

Bruno Nettl, a prominent ethnomusicologist, spent three years in Iran between 1967 and 1970 and published a book called *The Radīf of Persian Music Studies of Structure and Culture Context* in 1987. Nettl begins his book by quoting Nour Ali Broumand, one of the music masters of that time who believed the *radīf* of Iranian music was unique. Broumand was a reference for most of the researchers who have come to Iran, especially in the 1970s. Nettl then discusses others, such as Zonis, Tesuge and During. First, Nettl attempted to show that the *radīf* of Iranian music has a fundamental role. “I also try to prove that *radīf* is the key to understanding classical Iranian music in the 20th century the same way Broumand, the master of Iranian music and Zonis, the American researcher did.” (2015:31). Nettl explained (under the title of the evolution of *radīf* in Iran), “the development of *radīf* was after the 18th century. Tesuge believes that according to Safvat, at that time, every master collected melodies as educational topics and chapter headings for teaching. But we can rarely find out anything about practices and the content of Iranian music of that time” (2015:32). Nettl elaborates on the roles of different masters in collecting these melodies and organising them for teaching: “Every master made an effort to collect unique melodies or their variations and classified them according to the modes of using these collections for teaching or as a field for performing” (2015:33).

Nettl then discusses different versions of *radīf* by different people and explains the number of melodies in each *radīf* and the year of their publication. Moreover, Nettl explains the nature of *gūsheh*-ha and their classifications based on their different characteristics in the second chapter. In the following chapter, he analyses the *gūsheh*-ha in *Chahārgah*, *Māhūr* and *Shūr dastgāh*-ha. Nettl reviews the importance of *radīf* as a factor in the continuation of classical Iranian music in the 20th century¹. Another ethnomusicologist who wrote a thesis on Iranian music is Tesuge. He published his doctoral thesis under the title of *āvāz*, entitled *A Study of the Rhythmic Aspect in Classical Iranian Music* in 1974. Tesuge spent some time in Iran and trained under masters such as Nasrollāh Zarinpanjeh (*Setār*), Mohammad Heydari (*Santūr*), Barkeshli (Music Theory) and Broumand in 1965. There are some references to *radīf* in Tesuge’s thesis, which concerns *āvāz* in Iranian music. The thesis concentrates on the prosody of the Persian poem, the formation of

¹ see Chapter 7 under the title of *radīf*, views, judgments and its positions

notation for *āvāz*, and the fusion of music and poetry. Tesuge refers to *radīf* to explain the different meanings of *āvāz* in Iranian music: ‘In more technical terms, it is called *musiqi-e dastgāhi*² and *musiqi-e radīf* (music of *radīf*) because the *āvāz* is based on the modal system of *dastgāh* and uses the *radīf* for the basis of improvisatory preference’ (1974:27). Tesuge explains *radīf* using different versions by different masters: ‘*radīf* is a collection of *gūsheh-ha* and pieces of the traditional Iranian music, which are performed with particular rhythms in a specific order, especially according to a manner transmitted from the great *Ostād* (Maestro) of the past generation’ (1974:29). Tesuge completes his explanation quoting Safvat, ‘[t]hus, theoretically, there exist many *radīf* according to each school in history, and each *ostad* is supposed to have one’ (e.g. *Radīf-e-ostād-e-A. H. Sabā*) (1974: 29). In his next sentence, Tesuge emphasises that the *radīf* currently played in Iran is Mirzā Abdullāh’s *radīf*. He then explains how music was transmitted from the *Qājār* era to the present generation based on Safvat. Tesuge quotes Safvat in four points: 1) Mirzā Abdullāh and Mirzā Hoseyn Qoli Khān’s school of *tār*, 2) Soma Hozur and his son Habib Somā’i’s school of *santūr*, 3) the *Taziye* (Religious Opera) singers’ role and 4) the Culture of Isfāhān. This *radīf* of the Isfāhān school is said to be different from that of the previous three schools in Tehran (1974:30).

Hormoz Farhat is another ethnomusicologist whose book, *The Dastgāh Concept in Persian Music*, was published in 1990. He cites two different kinds of music to explain *radīf*: urban and folkloric music. Farhat defines urban music as “The urban music, on the other hand, is a tradition within the domain of the memory of a limited number of musicians. It is represented by a body of pieces which have been transmitted by rote, from generation to generation, for many centuries.” (1990:2). Farhat’s statement shows that there have been musicians who transmitted their melodies orally to their students. Moreover, Farhat defines *radīf* in another way. In this version, he refers to melody patterns, which are the basis for improvisation and some undefined pieces. “The pieces that constitute the repertoire of persian traditional music are collectively the *radīf*. To be sure, these are not clearly defined pieces but melody models upon which extemporisation take place” (Farhat, 1990:21). Farhat includes another explanation of *radīf*, which is a subclass of the more significant one, and that is the collection of melodies which are performed in one *dastgāh*. “The word *radīf* is also used to donate the groupe of pieces that form each of the twelve *dastgāhs*. The *radīf* of, for example, *shūr* indicates all the pieces (*darāmad*, *gūsheh-ha* and *tekkeh-ha*) which are within the organisation of *dastgāh-e shūr*” (1990:21). There are *gūsheh-ha* in *radīf*, which are performed in different *dastgāh-ha* or are repeated in some way.

² music based on the *dastgāh* system or the *dastgāhi* music

These *gūsheh-ha* can be performed in different modes since they have rhythmic patterns derived from strike patterns or because they have specific meters. Farhat calls these *gūsheh-ha* the vagrant *gūsheh-ha*, which form one part of *radīf*. “There is still another group of pieces that are performed, or can be performed, in all of the *dastgāh-ha*. The pieces in this group have relatively stable melodic and rhythmic structures and are not subject to extensive change through improvisation” (1990:109). Farhat embarks on the form of pre-composed pieces in classical Iranian music in the 17th chapter of his book. He believes these pieces are related to the 19th century. “Recent developments, dating back only to the late nineteenth century, have added a new genre of pieces to the classical repertoire. These pieces differ from the traditional body of the *radīf* in three ways: they are composed pieces of more or less defined form; they are rhythmically stable, and fall into regular metric patterns; they are mostly composed by known contemporary musicians, as such, they represent an ever-expanding repertoire. These compositions fall into three instrumental categories: *pīshdarāmad*, *reng* and *chahārmezrāb*; and one vocal form, the *tasnīf* or *tārāneh*” (1990:113).

Jean During, the French ethnomusicologist, spent time in Iran and mentioned that he learned traditional music along with the young people of that time who are today’s masters. Jean During has written about classical Iranian music. During also transcribed Mirzā Abdullāh’s *radīf*, played by Nour Ali Boroumand. Jean During defined *radīf* and its emergence and formation in the second part of the third chapter of his book Tradition and Evolution. He discusses the essence of *radīf* and its different versions. At the end of this chapter, he examines *radīf* in connection with tradition and especially with those of Islam. Jean During defines *radīf* as follows: “*Radīf* is described with the arrangement of *gūsheh-ha* in each twelve or fourteen *dastgāh* and the sequence of its playing. During refers to a definition by Barkeshli stating that *radīf* is the style of arranging the melodies of *radīf* in one collection. According to Barkeshli, *Radīf* is the style and process of organising and composing a song. In fact, *radīf* is a system that is played according to the order of *gūsheh-ha*” (2004:173). Apart from this statement, Barkeshli refers to different styles of performing these pieces by various masters, and the name of the masters are highlighted based on the mentioned *radīf*. His definition entails three points: 1) the existence of *dastgāh* and the process of *gūsheh-ha*, 2) the free meter of these *Gūsheh-ha*, and 3) the expression of a master’s aesthetics and styles. Jean During believed that a genius musician had a significant role in creating *radīf*. He also quotes Boroumand, stating that a musician must know the tradition and legacy before making any changes or transformations. During believes that the most important and interesting *radīf* is the most difficult one, as the *radīf* is a complicated structure and requires years of learning. During explained the formation of *radīf* and its organisation and preservation

by Mirzā Abdullāh in the first chapter of Mirzā Abdullāh's *radīf* (Boroumand's version). Jean During illustrates the structure of *radīf* as follows,

“in the nineteenth century, art music began to distinguish itself more and more from light music (*motrebi*). The best singers and instrumentalists, from different cultural centres in Iran, gradually built up a large repertoire. This repertoire was organised into a corpus, *radīf*, i.e. a modal and a suite of sequences. The pieces consisted of introductions (*darāmad*) of the modes, secondary modes (*āvāz*, Shah *gūsheh*) that can be connected to the main modes and of isolated melodies sometimes found in different modal forms” (2006:290).

Ella Zonis is another ethnomusicologist who spent some time in Iran. Zonis published her book, *Classical Persian Music: An Introduction*, in 1973 at Harvard University Press. Zonis presents some definitions of *radīf* in the third chapter of her book, in addition to chapters about Iranian music history and theory, improvisation, and musical instruments. Zonis refers to the extended collection of melodies in her first definition of *radīf* stating, “Persian art music based on a large collection of melodies known as the *radīf* or row” (1977:6). Zonis explains that the number of melodies depends on the performer's knowledge. The amount ranges from 100 to 300. “Every master had, and to a large extent still has, his own version of each *gūsheh* that is passed on to his students and followers” (1977:62). Zonis highlighted the role of these melodies as a model for improvisation in her definition and selected some of these melodies as a framework for improvisation. She continues by referring to the first manuals, and first *radīf-ha* notated and also *radīf-ha* for different musical instruments. “Collections of typical *gūsheh-ha* from each *dastgāh* are found in instruction manuals, now published for most instruments” (1977:64). Zonis refers to the first writer, Mehdi Qoli Hedāyat, who was Mirzā Abdullāh's student, transcribed Montazam's *Al-hokamā* (1928). Zonis also mentioned Ma'rūfi's *radīf*, which had more than 1000 published copies (1963).

Lloyd Miller is another ethnomusicologist who came to Iran in the 70s. He was in Iran for seven years between 1969 and 1978 and learned *āvāz* from Mahmoud Karimi. Lloyd Miller wrote a book about *āvāz* in Iranian music, and after writing chapters such as ‘The history and music of Iran’, ‘Music, Islam, mysticism’ and the ‘Eligibility of performance’, he referred to the centre of preserving and propagation of the music that was established at that time. The other chapters are about *āvāz* music in Iran, Iranian and Arabic poems and analysing the poems in Karimi's *radīf*. One can observe that Safvat influenced him as he often quoted him. Miller explains the terminology of classical Iranian music and introduces the *dastgāh-ha* of Iranian music in the fourth chapter of his book. Miller defines *radīf*, referring to twelve *dastgāh* or *maqām*, which were transmitted to the next generations through masters. He also explains the duration and nature

of these *gūsheh-ha*, which are arranged in twelve *maqām-ha*. ‘There are twelve modal systems in the traditional Persian music system. The twelve modes or *dastgāh* comprising the *radīf* constitute the complete collection of modes as passed down by masters according to their sources. The *dastgāh* are composed of many melodic segments of various lengths, which are called *gūsheh*. The *radīf* of twelve modes consists of some five hundred *gūsheh* in five main modal scales’ (2004:99).

THREE TRADITIONAL MUSICIANS

Majid Kiāni, the *santūr* performer and researcher of classical Iranian music, published the book “Haft (seven) *dastgāh*”. This book was written in the 1980s (1960s in the *Shamsi* calendar) after the Islamic revolution. It is the outcome of years of research conducted by Kiāni. Kiāni’s book contains many differences compared with those of non-Iranian researchers. One of the most crucial differences is the analysis of the intervals of *dastgāh* music concerning the (*dastānbandi*), which is discussed in Safi al-din Urmawi and Abdolqāder Marāqei’s treaties. Moreover, different *Maqāms* were studied concerning the old classifications. Another difference is given in the broad definition of *radīf* and its elements, which, compared with non-Iranian researchers, appear natural as he was a professional musician and *radīf* performer. He begins with a description of the aesthetics of *radīf*, which have the ambience of a poem. ‘*Radīf* is full of the beauty of nature: the sound of nature is heard in every single part of *radīf*, as birds are singing a song’ (Kiāni, 1980:16). He gave an example of its intensity writing, ‘[t]he beats of *radīf* are like motion in wheat fields, we don’t know where it is, as it is always dynamic’ (Kiāni, 1980:17).

He refers to different aspects of *radīf* in other chapters. He emphasised the traditional way of teaching and transmitting from generation to generation. ‘The style of teaching the *radīf* is oral, not because the performer or student is unable to notate but because it is the style of traditional education’ (Kiani, 1980:14).

Kiāni criticises the mixing of European and traditional styles and discusses the adverse outcomes of this transformation. ‘New music, using European theory and notation of music, made a vast change in teaching traditional music. When the seventeen types of music melodies are arranged, collected and taught based on European scales, it is certain that the theories for *tār*, *setār* and *santūr* drive the student toward European music’ (Kiāni, 1980:143).

Kiāni defines *radīf* by referring to the collection of pieces and their specific orders in *dastgāh-ha* and *āvāz-ha*. ‘As mentioned, the *radīf* music is a collection of *dastgāh-ha* and *āvāz-ha*, (*Gūsheh-*

ha) and in each *dastgāh* a few music pieces are connected with specific orders and arrangements' (Kiāni, 1980:145).

Kiāni emphasises traditional fundamentals in playing the *radīf* in his commentāry, and he generally differentiates between the traditional style and the *Shirinnavāzi* style. In his chapter entitled "The present Iranian music", he divides Iranian music into the following categories: 1) traditional music: a) traditional music (pure), b) traditional music (*shirinnavāzi*), and c) *Tasnīf-ha* and contemporary songs and 2) mixed music (the new music): mixing elements of Iranian music (*folklore* music and *radīf*) with the European theory and style of performance.

In another definition of *radīf*, he introduces it as a replacement for the previous *maqām-ha*, "Dastgāh-s and *āvāz*-s of *radīf* replaced the previous *maqām-ha* in Iran; this change started since the seventeenth century. Studying the new *dastgāh* music shows that the intervals and the function of tetrachords and their orders are the same as old *Maqām* music. Most of them are deleted or have their names changed and are arranged especially in different parts as a *dastgāh* or *āvāz* which make a system or collection called *radīf*. *Radīf* is a collection of old *Maqām*-s, and *dastgāh* contains a few *Maqām-ha*" (Kiāni, 1980:25).

Mohammad Rezā Lotfi is another traditional Iranian musician who has had a profound impact on both performing and giving direction to *dastgāhi* music theoretically and practically. Moreover, Lotfi was a prominent *tār* and *setār* performer. He has had a crucial impact on performing and reviving the *radīf* since the 1970s. Lotfi wrote some articles about Iranian *dastgāh* music and *radīf* in the magazine entitled *Avāy-e Shaydā*. In recent years, he has discussed the *radīf* of music and the history of contemporary music on a radio program about Iranian *dastgāhi* music. One can study Lotfi's views, and explanations of *radīf* in an article called the *radīf* of Iranian music concerning *dastgāh* (under the title of fourteen factors forming the *radīf* of Iranian music). Lotfi emphasises that *radīf* is a repertoire passed from our last generation to us and compares it to the materials of classical and jazz music from the renaissance until the 20th century. In another attempt, he compares the *radīf* with literature. 'It's important that everyone use *radīf* to show the authenticity of their work and also to be able to use the structure of *dastgāh-ha* perfectly. This can be compared with Persian literature. All the poems and authors have benefited from the past thousand years of literary culture, but among them, one becomes Sa'di, one becomes Hafiz, and the other one becomes Sāyeh' (Lotfi, 1992:418). Therefore, Lotfi believes that to know, instruct and perform the *dastgāh* music authentically, one must learn and perform the *radīf*. Lotfi refers to 14 factors: 1. the foundation of *radīf* is the intervals, and tetrachords, which are the structure of *radīf*, can be compared to the construction of a building in architecture. "If one wants to compare the structure of *radīf* with architecture, *radīf* is like the construction of the building

without building materials that is the artistic structure of architecture” (Lotfi, 2010:320); 2. the ways that these intervals and tetrachords are connected; 3. The well-known melody models: these melodies are composed by unknown people and are added to *radīf* regardless of the tradition of *radīf*; 4. “The melodies of modals, which can be performed in other *gūsheh-ha* or *dastgāh-ha*, such as *kereshmeh* that is composed based on the meter of prosody: *Mafāelon*, *Fāelāton*, *Mafāelon*, *Fāelāt* (*Fāelaton*). This *gūsheh* has been and continues to be used in many musical phrases (2010:324); 5. There are the *gūsheh-ha* with low potential, which are used as short motifs; 6. *tahrīr* in *radīf*, or “one of the distinguishing characteristics of Iranian music is the use of trilling in melodies; these trills are variable and beautify the music” (Lotfi, 2010:325); 7. Lotfi mentions performance skill and emphasises the importance of *radīf* for learning the instrumental techniques for students, and; 8. the duration of *radīf* in *dastgāh* music. The music rhythms that are based on *Atānin*³ have an important role in *Radīf*; 9. Accents that arise in Persian poetry. Lotfi says that it is important to understand the Persian language, its rules and the length of the vowel and consonant sounds if one wishes to understand *radīf*; 10. This includes the intricacies and techniques of *radīf-ha* and the way in which one can express his feelings through *radīf*. Lotfi says that it is essential to use left-hand techniques and all fingers to express feeling and demonstrate the fine features of *radīf*; 11. This includes connecting the *gūsheh-ha* of *radīf* and the importance of arranging the main *radīf* next to the secondary *radīf* and the variety of the connections. To illustrate this, Lotfi gives the example of urban development, “during a hundred years, the musicians came to this city and travelled the main streets and side streets and even alleys and back streets; they got to know the city this way, and they never lose their direction” (Lotfi, 2010:327); 12. This factor refers to the importance and functions of the notes in relation to one another in a certain mode; and 13. Lotfi considers how a singer or performer must boost their memory and how important it is to teach orally by memorising and repeating the *radīf-ha*, 14. This factor considers the aesthetic element of *radīf*. Lotfi compares the aesthetic element of *radīf* with that of Persian literature. He states that as we become familiar with the beauty of poetry and prose through reading, we feel the beauty of *radīf* by playing and listening to it. “*Radīf* teaches us how to evaluate other music from the cultural point of view” (Lotfi, 2010:330).

Dariush Talāi, another traditional musician, wrote a book about *radīf* and analytically transcribed Mirzā Abdullāh’s *radīf*. Talāi characterises his book as “a new approach to the theory of Persian art music”, presenting his views on studying *radīf* in regard to the tetrachords (*dāng-ha*). He also

³ ‘a system for representing the rhythm by employing three nonsense syllables ta, na (each equivalent to one time unit) and tan, nan (each equivalent to two time units)’ (Āzādehfār, 2006:331).

mentioned that forming *radīf* began in the 19th century and that it was created based on the idea of teaching. He quotes Nettl's idea regarding the emergence of *radīf*. "Perhaps the idea of a musical repertory came from the contact of musicians with western music" (Talāi, 1993:8). Talāi references the oldest *radīf* of Mirzā Abdullāh and Hoseyn Qoli's *radīf-ha*, the number of different *radīf-ha* and the transcriptions of the first *radīf-ha*. Talāi explains the style of teaching and also the brief melodies of *radīf*, "the students were supposed to memorise the entire repertory. Therefore, it was important that the *Radīf* be both complete and brief, hence as concise as possible" (Talāi, 1993:8).

From Talāi's point of view, the masters of the *Qājār* era intended to preserve and transmit these melodies and not necessarily improve nor develop them. Talāi mentions the collection of melodies that each master arranged for teaching to show the differences of *radīf-ha*. "Since different people played the same melody in different ways, the masters selected from the various versions of a melody to create their *radīf*" (Talāi, 1993:8).

Talāi also discusses the flexibility of the melodies, which he explains in regard to the free rhythm (without any measures) that is related to the rhythm of Persian poems. He says that they vary in different performances. "Performances of flexible melodies vary, because people have performed them many times under many different circumstances" (Talāi, 1993:1).

"Our information about the formation and sources of the *radīf* is not just hypothetical. The process of *radīf* is ongoing: in the 20th century, several new *gūsheh-ha* have been added to the repertory" (Talāi, 1993: 10).

He continues by referring to the *gūsheh-ha* that are added to the *radīf* of the music by Abol Hassan Sabā, Mahmoud Karimi and Hassan Kasāi. Talāi discussed terms such as *dāng*, limit and intervals and emphasised that the meaning of *dāng* and the melodies of *radīf* (*gūsheh-ha*) are not the same. Talāi considers the melodies and their connection with the vocal (*āvāz*) in Iranian music and the connection between the modes of these melodies with the characteristics of the instruments that are used to perform *radīf*. "We can see that, although the melodies come from vocal sources and many have a basically vocal character and origin, their modal framework is very much related to the theoretical aspect of the stringed instruments such as *ud*, *kamāncheh*, *setār*, etc." (Talāi, 1993:14).

THE LAST TWO DECADES

In this section, I will refer to six ethnomusicologists who have defined *radīf*: Owen Wright, Laudan Nooshin, two ethnomusicologists from England and Farhād Fakhreddini, Mohammad Reza Āzādehfar, Human As’adi and Mohsen Hajāriān from Iran. Laudan Nooshin, who resides in London, wrote her thesis “A study of creative performance in Iranian classical music” at Goldsmiths in 1996. Nooshin deals with *radīf* in this book about Iranian classical music, the discourse and practice of creativity concentrated on improvisation by writing, “...the *radīf* (lit, row, series), a collection of several hundred pieces (*gūsheh*, corner’) distinguished by mode and by characteristic melodies and motifs, arranged into the 12 *dastgāh*” (2015:54).

Nooshin states that the role of *radīf* is beyond that of a music repertoire, “but the *radīf* is much more than a repertoire. As a concept, it is imbued with great symbolic power, simultaneously indexing canonicity, “authenticity”, authority and even nationhood” (2015:54).

Likewise, Nooshin refers to the role of different masters in transmitting the repertoire, “while the history of the *radīf* is somewhat speculative, what evidence there is suggests that for many generations (possibly hundreds of years) a master (*ostād*) would have taught his individual repertoire of pieces, but related to those of other teachers, developed and refined over many years” (2015:54).

In Owen Wright’s book, *Touraj Kiāras and Persian Classical Music*, he provides some definitions of *radīf*. This book, which analyses Touraj Kiāras’s performance accompanied by an ensemble and supervised by Frāmarz Pāyvar, presents some definitions of *radīf* and other terms of classical Iranian music to begin the analysis chapter, “...*radīf* is made up of a set of pieces variable in number, approximately from 200 to 300, depending on the different lines of vocal or instrumental that are globally known as the *radīf* (series, rows) transmission” (2009:26).

Wright refers to the characters of melodies of *radīf-ha* saying “there is, in fact, considerable variability in this respect: some pieces have melodic and/or rhythmic properties that need to be adhered to exactly or at least quite closely, while others may be treated much more freely, and it is a mark of creativity of the outstanding musician that each performance should display these pieces in a different light” (2009:26).

To end the discourse about *radīf*, I will mention four Iranian ethnomusicologists’ views and definitions: Farhād Fakhreddini, Mohammad Reza Āzādehfar, Human As’adi and Mohsen Hajāriān. By studying their views, one can achieve a broader understanding of this historical period and the meaning of *radīf* and classical Iranian music. As’adi and Hajāriān define the *radīf* in more depth, and each of them studies the historical course of the formation of *radīf*. Farhād

Fakhreddini defines *radīf* in his book *The Analysis and Explanation of Radīf of Iranian Music* in 2014. This book consists of a collection of Fakhreddini's lessons about the *radīf* in Iranian music in the 60s, and after some chapters about *Maqām* in old music, he explains and analyses the *gūsheh-ha* of Iranian *dastgāh-ha*. Fakhreddini refers to the trend of adjacent arrangements of *gūsheh-ha*, the movement of low register sound to high register sound, and then the return to the first sound. "The arrangements of *gūsheh-ha* and melodies are called *radīf* in Iranian *dastgāh* music by everyone. These melodies are arranged in a row consecutively from down to up. The song that has the lowest sound dimension is placed first and is called *darāmad*, other melodies and *gūsheh-ha* come after that in a sequence and form *dastgāh* or *Maqām*" (2014:30).

Fakhreddini further discusses the role of music masters in collecting *radīf-ha*. "*Gūsheh-ha* are listed based on the masters' tastes and are arranged in *Maqām-ha* or Iranian *dastgāh* music with the specific orders, such as Mirzā Abdullāh, Hoseyn Qoli and Abol Hassan Sabā's *radīf-ha*" (2014:30).

Fakhreddini says that Mirzā Abdullāh had a role in arranging *radīf-ha* and passing them on to the future generations without jealousy or narrow-mindedness. Fakhreddini also refers to Mirzā Abdullāh's students and their role in teaching *radīf* to the next generations. Mohammad Rezā Āzādehfar authored a book about Iranian classical music entitled *Rhythmic Structure in Iranian Music* in 2006. Āzādehfar was a *santūr* performer, as well as Pāyvar and Saeed Sābet's student, and wrote his doctoral thesis in London. The focus of Āzādehfar's book is on the different aspects of rhythms concerning the rhythmic structure in poetry and rhythmic cycles, different meters of *gūsheh-ha* of *radīf* and pre-composed music pieces. Āzādehfar discusses the improvisation using the definitions of *radīf* and mentioned points from previous researchers. First, he refers to the collection of melodies that are arranged in *dastgāh-ha* and *āvāz-ha*. "Persian classical music referred to as *musiqi-i asil* (genuine music) *musiqi-i sonnet* (traditional music), *musiqi-i radīfi* and *musiqi Dastgāhi*- is based on a large collection of *gūsheh-ha* (melody types) organised in seven *dastgāh-ha* and five auxiliary systems, *āvāz-ha*" (Āzādehfar, 2006:117).

Āzādehfar says that *radīf* includes two concepts: *radīf* as theory and *radīf* as practice. The collection of elements, such as rhythms, intervals, theoretical aspects and the style of performing, are all perceived through studying *radīf*. "On the one hand, we may describe it as containing the characteristics of Persian art music including intervals, rhythms and other theoretical aspects and on the other hand, the ways of paraphrasing this music, the ways of fitting poems to music and other practical issues" (2006:123).

As'adi refers to *dastgāh* in an article entitled 'The fundamental theories of classical Iranian music' as a collection of multi-modes. Moreover, As'adi studies the concept of *dastgāh*, defines

mode, *gūsheh* and the role of essential notes and characters in these *gūsheh-ha*. “*Dastāgh* is a cycle of a few modes, a collection of melody models that are organised in a cyclic pattern based on a modal foundation. *Āvāz-ha* also can be considered as secondary or derivative *dastgāh-ha*, which are the same as *dastgāh-ha* regarding the modals. The only difference is that they usually have a simpler modal structure” (Mahoor quarterly, 2004:46).

As’adi emphasises the importance of the concept of mode in understanding the *dastgāh*. He defines mode and explains different modes, such as base modes, primary modes and transitive modes. “Mode, as defined by Harold Power (Power, 1980), is more specific than scale or vocal and more general than melody. Mode = vocal scale + the function of scales or the role of melodies (the melody models or specific melodic formula)” (As’adi, 2004:47).

As’adi defines important notes in modes and expresses that there are of five types: *Shāhid* note, *stop* note, *final* note, *variable* note, and *start* note. After describing the mode and the role of melodies as a foundation of *dastgāh-ha*, and *gūsheh-ha*, “...therefore, based on the fundamental character of these *gūsheh-ha*, they can be considered as one of the three main categories mentioned below: 1; modal *gūsheh-ha* are basically the *gūsheh-ha* that determine the different modal parts in the structure of each *dastgāh-ha* or *āvāz-ha* (basic, primary, secondary, transitive); 2. rhythmic *gūsheh-ha* that their fundamental character is related to their rhythmical features; and 3. modal *gūsheh-ha*: *gūsheh-ha* or figures that have specific melody movements that indicate their basic character” (Mahoor quarterly, 2004:51–52).

As’adi concludes that the modal structure is of great importance to perceive Iranian classical music and that this structure (the modal foundation) is the same and fixed in all *radīf-ha*.

Mohsen Hajāriān also stresses knowing the concept of mode to understand the structure of instrumental music (the book of the old schools of Iranian music). Hajāriān first studies the historical course of the mode in old eastern and western schools of Iran and compares them with neighbouring countries, then defining mode. Hajāriān emphasises the role of each ethnicity and people in creating their mode. “The concept of the mode in music is a general and universal issue. But as music in different cultures has specific definitions, each culture has created a particular mode in the history of their culture to express their ethnical thoughts and feeling to be different from the mode of other nations...” (2014:162).

Hajāriān considers the complexity of the modal system in instrumental music stating, ‘[m]odes have different form and contents in the system of *dastgāh*; as a result, it is difficult to give a universal definition for all of them at a glance’ (2014:162).

Hajāriān describes three characters of modes: “a) specific establishment of music tones through cultural thought; b) creating the unique formation of performing system in music; c) reflecting the thoughts, logic, feeling and mental and spiritual state of the nation” (2014:164).

The order of defined tones, the priority of placing these tones (hierarchy), the importance of tones (the melody movement or the specific movement of tone), ascending and descending of the tones, modal endorsement and cultural validity. Hajāriān believes that understanding the concept of *mode* and its characters has a fundamental role in knowing *dastgāh* music. Separating the concept of *mode* from the idea of the structure of intervals is crucial as the concept of mode is more complex and profound than the concept of the structure of intervals in tetrachord and pentachord. “I repeat that what we confront today from the viewpoint of *mode* study is knowing the *modes* of *dastgāh* music and Iranian national music, which must be searched outside of the pre-composed theories of *tetrachords* and *pentachords*. Some of the modes expand on *tetrachord* and *pentachord* scales, but this subject must not make us ignorant of other aspects of *modes*.” (2014:165)

CONCLUSION

First, I would like to express my appreciation to all the non-Iranian ethnomusicologists, who have studied Iranian classical music and produced further research. Moreover, I would like to express my appreciation to Iranian musicians and ethnomusicologists who published some books and articles in this field. To conclude this chapter, I can discuss the similarities and differences in each era. One can study the similarities and characteristics of ethnomusicologists of the 70s with regards to the following parameters:

Attendance of all these ethnomusicologists in Iran in the 60s and 70s and the reason for this attendance, which did not exist in the previous or next eras, is both the international view and situation as well as the internal situation of Iran. The global situation related to extending the relationship between countries and extending courses, such as orientalism, anthropology and eventually ethnomusicology. Regarding the Iran situation, one can refer to the relative freedom of the social and political situation, extending the academic and educational situation and Iran’s accompaniment with the international developments. The main characteristic of this era is the primary confrontation of these researchers with the repertoire of Iranian classical music. This issue is very crucial with regard to the presence of *radīf* and Iranian classical music in our society.

The ethnomusicologists explained different parameters in their first confrontation, such as 1) *āvāz*; 2. studying *radīf* per the numbers of melodies; 3. the features of these melodies; 4. studying the vocal scale of *dastgāh-ha*; and 5. explaining the different social and historical aspects.

Tesuge's book is one of the books that concentrates on the rhythm and meter of a poem in Iranian classical music. Of course, Miller studied *āvāz* in a simpler way. There has not been any book regarding the techniques and characteristic of *āvāz* of Iranian music until now. In his book, Owen Wright considers Turaj Kiāras and analyses their performance accompanied by Pāyvar's orchestra. Another characteristic is the various perspectives. Ella Zonis openly explains the different aspects of Iranian music in his book and introduces *radīf* as a collection of materials for improvisation. During makes definite judgements about musicians and performed music and determines definite rules regarding the different parameters of Iranian classical music. The ethnomusicologists of this era were affected by factors, such as 1. the role of Tehran University and; 2. the centre of preserving and propagation of Iranian music.

They were also affected by people such as Nour Ali Borumand and Dariush Safvat. A few musicians, such as Tesuge and Zoins, have been in long connection with other musicians. Some similarities and differences are observed regarding the traditionalist musicians. Their books and articles, which were released one or two decades after previous research, were concentrated on internal issues of *radīf*. This issue is crucial, as these three musicians (Lotfi, Kiāni, Talāi) were professional players and masters of *radīf*. Lotfi introduces some practical issues regarding the *radīf*. Kiāni attempts to explain the theory of *radīf* with regard to the old music of Iran. Talāi introduces new theories concentrated to *dāng-ha*. Some interesting research has been conducted in the previous decades. The study of previous publications and treaties were effective in this regard. Taqi Binesh has been an active researcher in this field, and As'adi's work changed Maqāmi music to *dastgāhi* music.

Hajāriān also explains and analyses the *radīf* with a concentration on the concept of ancient Iranian music. Examples in recent years include Nooshin and Āzādehfar's books, which were written with a focus on one specific subject (other concepts are also seen in other chapters) and contain major differences with other resources. Āzādehfar opened a new door to the research regarding the concept of rhythms, including rhythm in classical Iranian poetry, rhythms of *gūsheh-ha* of *dastgāh-ha* and rhythms of pre-composed pieces. Nooshin also played an important role in considering improvisation, which is one of the most important features of Iranian music that has few written resources. Nooshin's first chapter discusses the theoretical and philosophical discussion regarding the dualism of improvisations and compositions. Nooshin continues with

historical explanations of contemporary Iranian music, which are written based on older resources of previous eras. Finally, she specialised a part of this analysis to *gūsheh-ha* of *segāh dastgāh* and the performance of different players. Nooshin's specific style of analysis is noticeable due to its focus on one aspect of different aspects of improvisation. In the end, I will highlight some issues from my point of view. Although there have been different definitions for *radīf* or different meters to define *radīf*, the research continues. This process requires further study with regard to the consensus of musicians and research centres. The repertoire of Iranian classical music continues to evolve practically. Two points are referred to in all resources: 1) the existence of masters who have an educational repertoire and 2) the addition of melodies to the repertoire in different eras (this process continues). These melodies have been performed with free meter (whether instrumentally or vocally) by different singers and players, which can then be used alongside melodies of *radīf*. Moreover, pre-composed pieces can be classified as a part of a repertoire similar to *reng-ha* of *radīf*.

Motebassem mentions the name of people who have added melody or *tahrīr* to the *radīf*, such as *morādkhāni*, *hāji hassani* or other unknown artists. This process continues. The composed pieces in the present periods are aspects of this musical *radīf* and contain specific features. I will discuss two major subjects regarding *tār* and *santūr* musical instruments in the next chapters in detail: 1) extending the melodies of *radīf-ha* and 2) pre-composed pieces.

THE HISTORY OF IRANIAN CLASSICAL MUSIC SINCE *QĀJĀR* DYNASTY

RADĪF AND THE HISTORICAL PERIOD (OPEN AND CLOSED)

Since the era of *Nāseri*, prominent musicians such as Mohammad Sādeq Khān and the Farāhāni family have taken the great opportunity to do musical activities, especially teaching the *radīf* of Iranian classical music. Until now, Iranian classical music has been subjected to the whims of fate. According to the majority of scholarly views, musicians are mainly divided into two groups: traditional and modern. Traditional musicians were Mirzā Abdullāh's students and those who passed on of his *radīf*, and an example of the latter was Vaziri's school.

A turning point of Traditional and modern discourse occurred in the 60s and 70s. In this era, the meaning of terms such as tradition, westernisation, identification, regarding different political and social parameters was discussed by open-minded people.

In this era, there was a triangle of three musicians who had a role in those discussions such as Dariush Safvat, Nour Ali Boroumand and Jean Daring. Safvat with his views and establishing the preservation and propagation of the Iranian Music Center, Boroumand with teaching and giving directions to musicians and Jean Daring with his books and articles. Also, Jalāl āl-e Ahmad in his book westernised⁴, and Dariush Shāyegān in the book of Asia against western⁵ has brought up such discussion. Henri Corban, who also was influential, was the French Orientalist who was introduced to the Iranian people by Dariush Shāyegān.

The musicians were influenced in the same way as other cultural and social groups. The meaning of tradition in music and the return to it was highlighted, and the term modernisation was criticised intensely. In the majority of writer's publications, the terms modernised and westernised are used with the same meaning, and also the terms tradition and originality are used with the same meaning or alongside each other. These discourses are continued in the books of some musicians of the 80s and 90s. Lotfi's articles in *Avāy-e Sheydā* and Darvishi's book *A View to the West*⁶, are among these publications. Mohammad Rezā Lotfi in his article⁷, criticised Ali Naqi Vaziri. Mohammad Rezā Darvishi also studied Vaziri's school in the fourth chapter of his book. Majid Kiāni studied both traditional music and other music in the book of "The seventh *dastgāh* of Iranian music"⁸. These discourses are still continuing now in the form of different lectures, interviews and articles.

I do not intend to criticise tradition or modernity in this view, but to review the division of Iranian music into two schools of traditional and modern, from the *Qājār* era to the present.

I believe that the *radīf* of Iranian music has tended to be open and close (Expansion and contraction of *radīf*) in different periods. These periods haven't come consecutively. None of these periods have necessarily disappeared, but they have more or less continued their way alongside the dominated one. I propose to study Iranian classical music in this view and this historical period without regard to this dual study of tradition and modernity. In my opinion, there are other practical factors along with tradition and modernity in this study such as the potential of the *radīf* of Iranian music, musicians' role and reflections, the relation of music and musicians with the society and also the evolution and change of social phenomena.

I use the term being closed here, to indicate preserving, instructing and performing the *radīf* and being opened to characterize the practice of using materials and melodies of *radīf* for improvising

⁴ Iranian title of this book is *Qarbzadegi*

⁵ Iranian title of this book is *Asia dar barābare qarab*

⁶ Iranian title of this book is *Negāhi be qarab*

⁷ when did the lapse start (Iranian title: *Laqzesh az kojā Āqāz shod*)

⁸ Iranian title: *Haft dastgāh-e musiqi Irani*

and composing in different forms. I will first discuss these periods and define the characteristics of each, then I will discuss the opinions and reviews of scholars and collect their views during these periods.

The first period started with the teaching of *radīf* by *Mirzā-ha* and continued after the issuing of the Revolution of *mashrūteh* (1905-1911). The second period started after the *mashrūteh* era and continued until the 60s. The third period started with the beginning of the activities of the preservation and propagation of Iranian music centre in the 60s and continued until around the revolution in 1979. The fourth period is from the revolution until nearly a decade ago.

In the first period, due to the greater freedom that had been created for conducting musical activities, *Mirzā Abdullāh* and *Āqā Hoseyn Qoli Khān* established music classes and taught students:-

“*Mirzā Abdullāh* established music classes in Tehran, and those interested came and benefited from him.” (Sepantā,2003:76)

Mirzā-ha persisted in establishing classes, which was important in that era as society was not ready for open music activities. Sepantā quotes *Bahā al-din Bāmshād* regarding *Mirzā Abdullāh*: “After a while, he arranged a music class with the help of his brother in *Imām Zādeh Yahyā* neighbourhood, and the modernists gathered around him. It didn’t take so long before the opponents of his music school broke into his house and broke his musical equipment and caused his class to be closed.” (Sepantā,2003:76)

Of course, *Mirzā Abdullāh* didn’t lose hope and taught his students seriously and passionately till the end of his life. *Mirzā Hoseyn Qoli* also established a music school along with *Mirzā Abdullāh*, but after a while attempted to do this separately.

“*Aqā Hussein Qoli* was extremely serious while he was teaching, and he believed that daily practice was necessary for his students. His class was open three days a week.” (Sepantā,2003:80)

They had *Nāser al-din Shāh*’s support which was very crucial. However, his support didn’t exist in *Mozafar al-din shah*’s era (the next period), which led their activities to slowly disappear.

One of the vital points in this era was the social classes of *Mirzā-ha*’s students. Most of his students were from the elites of their time, and ordinary people were rarely able to attend these classes. These people were employed in royal courts or had governmental jobs or royal connections. *Mehdi Solhi* was *Mirzā Abdullāh*’s successor; and he was a physician and was famous as *Montazem al-Hokamā*. *Mehdi Qoli Hedāyat*, who spent seven years transcribing *Mirzā Abdullāh*’s *radīf* was known as *Mokhber al-saltaneh*. *Esmāil Qahremāni* (*Nour Ali Boroumand*’s master) was in charge of *Nāser al-din shah*’s guns. *Seyed Mehdi Dabiri* who had administrative jobs and each of the elites mentioned above, had their own special careers. Both of them were

great musicians and had spent years learning, but a few of these elites were teaching alongside their jobs.

The second era which followed the *mashrūteh* revolution and issuing the order of *mashrūteh*, was a period of relative social and artistic freedom. The *mashrūteh* revolution was the revolution of law and was formed toward democracy and created its unique atmosphere, which helped to improve art and music activities. In the period after the end of the *Qājār* dynasty and the rise of *pahlavi*, some institutions were modernised and there were changes in the social arena. One of the features of this era was *the establishment of schools* such as a music school by Ali Naqi Vaziri in 1923, and as a result, apart from the special elites mentioned above, other ordinary people who were interested in music had a chance to learn. As music performance was now permitted, some public concerts were held by Darvishkhān, Āref Qazvini, Ali Naqi Vaziri and others. These concerts created an opportunity for ordinary people to listen and see a music performance closely. Some of Mirzā Abdullāh and Āqā Hoseyn Qoli's students (Darvishkhān, Abol Hassan Sabā and Mūsā Ma'rūfi) who attended Vazir's school started to compose some pieces to teach students and also to perform. Another vital event in this era was the establishment of the Radio in 1939. Different performers started to play in a variety of radio programmes. These performers played in the form of solo, duet, group or orchestra. Radio and the introduction of the Gramophone in Iran made it possible for a larger group of people to listen to music.

“Apart from listening to music in a live performance in a gathering (*majlesi*) which was not easy for everyone, some families began using the gramophone and its discs gradually at the end of Mozafar al-din shah's era. The popularity of listening to music increased, and music discs were disappeared rapidly by the first decade of the last century. From that time onward, interested people were able to listen to music players or singers who could play and sing just in particular places and times for a few people, and holding concert grew common, especially in Tehran.” (Sepantā,2003:293)

On the other hand, some musicians profited from the improvements which happened during *mashrūteh*. Āref Qazvini is one of the most famous musicians and poets of that era who composed many social *tasnīf-ha*. Khāleqi refers to Āref *tasnīf-ha* and says that there were twenty of them and that they were indicative of the first fourteen years of *mashrūteh*. Khāleqi also refers to the *tasnīf* of *shūr* which was composed on the occasion when the conqueror of the people entered Tehran. This *tasnīf* which has been performed in different ways has had a significant impact on the following generations regarding the composing of melodies of such *tasnīf-ha*. This piece is still found and played in the Iranian classical repertoire, though it doesn't reveal the political and social atmosphere of its time through the content of its poem. Another significant change in this

era is new possibility of the performance of a female singer in the social arena. The female singer's performances on the radio and other concerts opened another door to freedom in the artistic sphere of the society. Qamar al-Moluk Vaziri who was known as Qamar (1905-1959) was one of the first female singers to perform music. Qamar collaborated with grand figures such as Ali Naqi and Morteza Khān Ney Davūd.

Another event in this era is the writing and publishing of different *radīf-ha*. Vaziri and Mehdi Qoli Hedāyat were among the first people who attempted to transcribe Mirzā Abdullāh's *radīf*. Mūsā Ma'rūfi gathered a complete collection of mizra Abdullāh, Hoseyn Qoli and other masters' versions, and he published them with the support of the government in 1963. Mahmoud Karimi, the vocal master and a pupil of Abdullāh Davāmi, published his vocal *radīf* which is transcribed by Mohammad Taqi Masoudieh. Also, Abol Hassan Sabā published his *radīf* for the *santūr*, *violin* and *setār* instruments in the 60s. Laudan Nooshin discusses the years of publishing different *radīf-ha* in the published versions of Mirzā Abdullāh's *radīf* and also mentions the *gūsheh-ha* listed by Nettl and During (see Nooshin, 2015:60).

Apart from publications on different musical instruments, unique music magazines are released in this period which contain a variety of articles.

“Two other publications contained music articles: Iranian music publication which was directed by Bahman Hirbod, Mohammad Ali Rashidi as editor and writer and two other people and the music magazine directed by Zāven Hākupiān published by the ministry of art and tradition.” (Sepantā,2003:306)

In this period different social groups were formed due to the improving economic situation which created a variety of music listeners. Other features of this period were the fact that most families now possessed television and radio, different festivals were held, and artists formed relationships with other artists from different countries.

The third shorter period was in the 60s and 70s. I have called this period the discourse of tradition. The anxiety about the disappearing Iranian music legacy had increased due to the broadcasting of different kinds of music on the radio, including western classical music, pop and classical Iranian music in different styles. The reaction to these developments was to establish The Preservation and Propagation of Iranian Music Centre in 1986. This centre was established at the suggestion and under the supervision of Dariush Safvat. Traditional masters were invited for teaching and preserving *radīf*. Miller refers to The Preservation and Propagation Of Iranian Music Centre in the third chapter of his book,⁹ and he quotes Safvat, the director of the centre: “Iranian

⁹ Music and Song in Persia

traditional music is in dire danger of disappearing entirely, Dr Safvat warns, unless something drastic is done to protect the last vestige of the old art.” (Miller,1999:30) Safvat states that the *radīf* of Iranian music is in danger of disappearing and the only way to preserve it is through traditional masters.

“For the last thirty years, everyone in Iran has been talking about the necessity of preserving and propagating traditional music, and many experiments have been made in line with this. All these experiments came to the following conclusion: that traditional music is an abstract notion which can neither be preserved nor protected. In other words, traditional music does not exist except in the person of the traditional musician. It is the musician, therefore, who must be protected and encouraged.” (Miller,1999:30)

Establishing the Iranian Music Centre, as well as being created as a result of the anxiety over the disappearing *radīf* from Iranian music, was also a reaction to what was called westernisation. Also, it was related to the discourse regarding the preservation of tradition and eastern identity. “Under the effect of westernisation, young musicians in the east have become estranged to their eastern system and eastern thought. That is why, in spite of the enormous efforts exerted, they never attain the level of traditional master.” (Miller,1999:31).

Miller quotes Safvat regarding the comparison he makes between rock music and eastern music. “...according to Safvat, rock music seems to go hand in hand with the drug cult, mental distress and other social ills. By contrast, Eastern music has been said to cure or alleviate many physical ailments.” (Miller,1999:31)

Mysticism and morality are significant in this discourse. Safvat believed that if musicians don't take a path of morality, they will not achieve any spiritual levels, even though they master the techniques of musical instruments. In other words, learning the melodies of *radīf* along with becoming a moral and spiritual person was important in this view. (see Miller,1999)

Radio was one of the most critical factors in forming the centre. Miller quotes Karimi, one of the masters of the centre: “About 30 years ago,” Karimi recalls, “Iranian traditional music was an exacting art, but when radio came along, things got out of hands. At first only the best performers were broadcast over the radio, but gradually anyone and everyone with the touch of talent was given a chance.” (Miller,1999:32) Karimi continued by referring to the role of westernisation and harmonisation of traditional music, which he believed degraded the form of traditional Iranian music.

Dariush Safvat, the director of the centre, was born in Tehran in 1922 and was a graduate of law. Safvat received his PhD from the Sorbonne University in International Law. He also was a guest lecturer at the Centre of Studying Eastern Music at Sorbonne University in Paris.

Some masters of the first generation of the centre were Saeed Hormozi, Yusef Forutan, Asqar Bahāri, Abdullāh Davāmi, Nour Ali Khān Boroumand and Mahmoud Karimi. Putting stress on tradition is one of the essential features of this period. Traditional masters (the way they introduce themselves) and some of the researchers explained and analysed this discourse in different forms. Jean During was one of the ethnomusicologists who came to Iran in the 70s and learned *radīf*. During defines the meaning of tradition in Islam and compares it with the Iranian music.

“The tradition of Islam is through consensus, tradition may be provided and formed in three different levels, through people, solely through the owners, or just through one expert in religious science who has consensus. There is no improbability that this attitude comprises a non-religious tradition even a musical one.” (During,1984:186)

During attempted to define the meaning of traditional music and also differentiate and label the musicians and other kinds of music. In a talk about Darvishkhān he said: “Thus, Darvishkhān came along who had to make a living. He composed an elegant and straightforward *radīf* and cared about people’s taste for the first time.” (During,1984:181)

He also refers to Sabā: “After Darvishkhān, his pupil, Sabā continued his job and adapted cultural music according to the taste of the time. He knew how to stay authentic and favourable at the same time” (During,1984:181). He also described Shahnāzi, saying that: “Ali Akbar Shahnāzi (1897-1985) is Hoseyn Qoli’s son and the follower of his father’s school. In nearly 50 years, he trained all the great masters of *tār* in our period. He trained under his father until he was 18, and also inherited his father’s skills (the father was the best *radīf* player) however, sometimes he distanced himself from the atmosphere of this *radīf* and amusingly (*tafannoni*) interpreted *radīf*” (During,1984: 82). During defines scientific music as a combination of plain *dastgāhi* music and the impact of western music. During uses the term traditional music against terms such as *tafannoni* and *motrebi* (crowd-pleasing).

The fourth-period leads to the 1979 revolution and the first years after it. In my view this period continued for 3 decades. *The Shirāz Art festival celebration*¹⁰ and specifically its ending years was an opportunity for the performers of the new generation, whether these people were from the centre or academic people or other musicians. To continue this discourse about tradition, Mohammad Rezā Lotfī’s article and Mohammad Rezā Darvishi’s book during 1992-1994 are worth mentioning. In spite of the time difference between these two texts from the original discourse in the 60s and 70s, I believe they followed the original one. The first reason is the silence in the music sphere due to the Iranian revolution, especially in the 80s. The second reason

¹⁰ Iranian name: *Jashn-e Farhang va Honar-e Shiraz*

is the title of these texts and the way of viewing. Darvishi in his book *A view to west*¹¹ analysed Vaziri in the fourth chapter, an analysis which focuses on the technical aspects and Vaziri's theory. In his article¹², Mohammad Rezā Lotfi analysed the historical and social aspects of Vaziri onwards. Mohammad Reza Lotfi classified musicians into four groups following the *mashrūteh* era:

“After the *mashrūteh* revolution, four views toward music formed due to the influence of western tradition, and as a result, four kinds of musicians were born with different characters.

The titles below indicate their attitudes:

- a) Musicians who are committed to the tradition of Iran
- b) Musicians who are committed to the tradition of Iran and the tradition of the west
- c) Musicians who are faithful to the tradition of *radīf*
- d) Musicians who are committed to the tradition of the west.” (Lotfi,1993:11)

Performers such as Mohammad Rezā Lotfi, Hoseyn Alizādeh, Parviz Meshkātīān, Kām-kār brothers, Jalāl Zolfonūn and others created a new atmosphere and trend in the *Shirāz festival* and concerts after the revolution of 1979. The first decade after the revolution was a controlled atmosphere for artistic activities, except for a few concerts which were held and albums released by the new generation of musicians (the years of disturbance after the revolution, war and controlled political and social atmosphere were obstacles in the way of extending music activities.) In this period, it is evident that some musicians were emigrating. Some of the musician's activities became less and some were put aside in the social arena, so the master's (musicians who were active) concentration was on teaching privately. In the second decade after the revolution, an opportunity arose for opening the music universities, conservatories and private institutions which caused interested teenagers and youth to rush to learn music. The number of people inspired to learn music was not what the government and society had envisioned. This trend was a reaction to the social restrictions of the previous decade and the general atmosphere after the revolution. Older masters such as Farāmarz Pāyvar, Hassan Kasāi, Mansūr Narimān, Asqar Bahāri and so many others, along with musicians of the young generation (whether from The Preservation and Propagation of Iranian Music Center or university or Āref and Sheydā groups), had a crucial impact on educating the next generations of pupils. Gradually the old books and methods were reprinted, and new methods were published. Along with a collection of Farāmarz books which were printed for *Santūr*, new books were written by Parviz Meshkātīān

¹¹ Iranian title: *Negāhi be Qarb*

¹² where did the lapse start, Iranian title: *Laghzesh az Kojā Āqāz shod*

and Pashang Kāmkār. Mirzā Abdullāh's *radīf* were played for other musical instruments by other players, such as Mirzā Abdollāh's *radīf* for the *kamāncheh* played by Ali Akbar Shekārchi and for the *ney*¹³ by Jamshid Andalibi. Different instrumental pieces which were written for various musical instruments (by different players) were immensely diffused. Parviz Meshkātīān's book for *santūr* and Alizādeh pieces for *tār* and *setār*¹⁴ had a significant impact on the musical atmosphere of the time.

Regarding the composed and performed pieces, the revolutionary anthems at the beginning of the revolution can be referred to. These were composed by composers such as Lotfi, Alizādeh, Meshkātīān and were played by *chāvosh* group. One of the most important pieces was "*Sepideh*" which was composed by Mohammad Rezā Lotfī and sung by Mohammad Rezā Shājariān and also revolutionary anthems such as "Common Pain" by Parviz Meshkātīān.

Mohammad Reza Shājariān's role which had been recognised a decade before the revolution was more significant in this era. Shājariān impressed the music society with his techniques, his voice register and knowledge. On the one hand, he had learned from all the masters before him directly and indirectly, and on the other, he had collaborated with all the prominent players, so he was successful in attracting both musicians and ordinary people. He affected the general musical and social atmosphere by performing the old *tasnīf-ha* which were arranged by Farāmarz Pāyvar, his improvisation (*beāaheh Khāni*) along with Mohammad Rezā Lotfī and *tasnīf-ha* which were composed for him by Meshkātīān. In spite of restrictions for getting the permit, concerts and music albums were increasing in Tehran and other cities. Some concerts were held out of Iran, and Iranian music was introduced through different music groups. Radio and television used different music including traditional music to fill their time slots. Regarding written articles about music, Mahoor quarterly and *Avāy-e Sheydā* can be referred to. *Avāy-e Sheydā* was collected and released under the supervision of Mohammad Rezā Lotfī. The Mahoor quarterly was published by the institution of art and tradition which specialised in articles about Iranian music (*radīf*, folk music) and also non-Iranian.

¹³ end-blown flute

¹⁴ These pieces were gathered in a collection called Ten Pieces.

CONCLUSION

Since the *Nāser al-din shāh* era up to now, Iranian classical music (*radīf*) has been contracted (concentrated) and extended (Expansion and contraction) in confronting different factors. Some of these factors are as follows:

1. Preserving and transmitting the *radīf* of Iranian music;
2. Training the next generation;
3. Political and social changes in Iran;
4. The effects of the neighbour countries;
5. Modernisation and the assumed impact of Europe;
6. Support of music by the central government;
7. Freedom for musical activities after centuries and the possibility of teaching and performing music out of royal courts and friendly or mystic gatherings;
8. Musicians enthusiasm and curiosity for enthusiasm and to discover and experience different forms of the repertoire of Iranian classical music;
9. The need for listening to music in different historical periods;
10. Extending different cultural and educational institution such as universities, music schools;
11. Radio and television;
12. Ideology;
13. Technology;
14. Establishing an individual or a group as a reference of *radīf* for musicians.

The observation and precise study of all these factors together creates a better understanding of this historical period. Creating a dualism of tradition and modernity, which is a new phenomenon, created different objections and ambiguities. This historical trend, does not offer an accurate picture of the varying historical periods of Iranian music, or the role of the musicians in shaping them. I am going to criticise dualism in different aspects:

1. This dualism classification that I mentioned above, which has been adopted by traditionalists, whether players or researchers, is not viewed in the same way by all of them. Whether discussing musicians or the concepts of classical Iranian music, their judgements and views are different. For instance, Mohammad Rezā Lotfi's view of Darvishkhān and Sabā and other musicians is different from that of During and Kiāni and others. "This group with their extremist attitude created this illusion for others that traditionalists are not fans of any changes. If masters such as Shahnāzi, Zarpanjeh, Abdol Hoseyn Shahnāzi, Hassan Kasāi and a hundred other people in this group are not traditionalists, who are?" (Lotfi, 1992: 24).

Lotfi talks about tradition in Iranian music: "People who wrongly used the word "tradition" in our language for the first time (and I the author also have to use it) were not aware that using this word regarding our music is a mistake. It gives us the wrong impression of tradition" (Lotfi, 1992: 23). Lotfi explains some of the labels that have been given to musicians as below: "If one

assumes that the *shirinnavāzi* (Sweet-pleasing) that has become common in our music mistakenly started in the *Qājār* era, no one remains in the art arena except Habib Somāi, probably Mirzā Hoseyn Qoli and Darvishkhān (I don't understand why these three people are not considered *shirinnavāz* as they were so popular doing so.) This group must not confuse the antique music with tradition. Jean During, Nelly Karron and Safvat can never become the dominant trend in the music of Iran (Although they have some correct views in some parts). During based on an invented expression by Safvat, considers all the players *shirinnavāz* except a few people who share the same idea as him.” (Lotfi,1992:24)

2. The second point is that separating these musicians (though not wrong), is not a simple job. Darvishkhān was a prominent pupil of Mirzā Abdullāh and Hoseyn Qoli. Abol Hassan Sabā was a pupil of Mirzā Abdullāh who was learning *setār*. He learned *santūr* from Ali Akbar Shāhi before going to Vaziri's school. (I will discuss Vaziri later as a primary source for these disagreements). Farāmarz Pāyvar was a pupil of Abol Hassan Sabā, but he learned other *radīf-ha* from Musā Ma'rūfi and Boroumand. He learned Davāmi's vocal *radīf* sooner than others and spent a lot of time collecting and transcribing. Mohammad Rezā Lotfi has a significant influence in tradition and modern discourses and according to some musicians has a position in between these two elements (tradition and modernity), in other words, he has some aspects of each. Lotfi who has a significant role in performing *radīf* (specifically Mirzā Abdullāh's *radīf*) has composed many *tasnīf* pieces, *chahārmezrāb* and different pieces. Lotfi has supervised different music groups as a prominent solo and improvising player and has arranged and supervised both various old pieces and his own pieces.

3. Another criticism that I have toward this dualism is ignoring some activities of each group by another group. The two groups have not studied most of the writings, ideas and pieces of tradition and modern group, and if they considered them, it was with judgement and obvious presumption. I will refer to a seminar about *tār* playing in *Arasbārān* cultural centre in Tehran in 2015. Dariush Talāi talks about Vaziri as followed: “Vaziri starts with himself and finishes with himself.” One can still analyse Vaziri's theories and also study to see if his *tār* playing and performance techniques had had any impact on the following generation of musicians (traditional here). Analysing Vaziri's pieces and compositions, regarding *tār* on the one hand and *radīf* on the other, needs more consideration. If one skips the points mentioned above, for the time being, one can observe that Vaziri's trend has been continued in two cases through other musicians.

a) The intention of writing theory for Iranian classical music and explaining the *maqām-ha* and *dastgāh-ha*. Dariush Talāi published Mirzā Abdullāh's *radīf* book analytically in the past two decades. He also released his theory regarding the tetrachords (*dang-ha*) in 1993. Translation and

analysing the *radīf* which is a modern type of study, on one hand, and alongside writing the theory of Iranian classical music, on the other hand, are witness of the claim that I mentioned above.

b) Vaziri also considers an independent character for the musician. This character is separate from being a musician for a royal court or depending on specific or mystic groups.

4. The fourth point is the attachment of music and mysticism. In different historical periods, individuals have defined music and its historical course by considering one specific cultural element. For instance, in a period, due to the tendency of some musicians to mysticism, all elements of classical Iranian music are defined according to mysticism. It is evident that there have been mystic contents in classical Persian poems, and also some of musicians have had spiritual tendencies. But it is not true for all musicians to have this tendency specifically in recent decades.

Most of the musicians have defined music regarding all musical elements in spite of their liberal, moral and mystical tendencies which they have had on their mind. One of the clear examples of the recent decade is Dariush Safvat. He has had a significant role in this mystic discourse by writing articles about mysticism on the one hand and programmes that he provided for the Centre of Preservation and Propagation for Musicians. These programmes were for mind purification and morality. Miller refers to the youth who started working in the centre.

“Youth with robust playing technique that have not progressed themselves morally or philosophically.” He continued by talking about the importance of morality and ethics alongside learning the melodies: In reality, a traditional musician is not a person who just learns a certain number of ancient melodies by heart. He must acquire a complete philosophy and ethics so that he is actually conceived from a system of philosophy and ethics. One can never become master of a traditional art without having perfectly absorbed and integrated this system.” (Miller,1999:34)

It seems that Safvat who himself was a member of a sect, believed that music was better to be specific to people with moral and mysticism tendencies, and he was not satisfied that music became public.

“After the emergence of Islam in Iran in the seventh century, performing music in public became restricted, but according to Safvat, it was beneficial for music and created an opportunity for it to progress. Instead of music being played in society and solely being used as a medium to amuse people, it was used to elevate spiritual levels. This art was profoundly improved rather than just being used for pleasure.” (Miller,1999:34)

5. Another point regards some contradictions that traditional musicians themselves have different opinions and different views towards some of their theoretical meanings and musical

performances. Dariush Talāi and Majid Kiāni after decades of discussions and suggestions about transcribing and teaching *radīf* have transcribed and published their version of *radīf*. The majority of musicians believe in teaching *radīf* orally¹⁵, and they practically do this; therefore, the discussion about writing *radīf* was all due to preserving the repertoire. Most of these musicians who tend to freeze one *radīf* or specific version have had different masters who didn't necessarily play a particular *radīf* with one specific style. Safvat is not necessarily considered traditional, although he was the one who started the discourse about tradition. His articles written in 1960s, deal with tuning the *santūr*, *santūr* techniques and the explanation of Sabā's¹⁶ *chahārmezrāb* playing techniques on *setār*, all of which show a form of modernisation.

6. I will refer to tradition and authenticity in the sixth and final point. In some musicians' views, these two have had the same meaning or have been along each other but the other group, in a way, differentiated these two meaning. Hamid Motebassem, the *tār* and *setār* player, mentions the differences between these two: "You can be authentic but not necessarily traditional." He refers to some of the Vaziri's pieces which have elements of both *radīf* and instrumental music. Vaziri doesn't exactly repeat the melodies of *radīf* in a traditional way but he stays authentic. Hoseyn Alizādeh refers to the meaning of the roots: "One can have their roots in the past and still go forward. We are narrow- minded before trying to know the traditions-when we get to see the tradition and say that we are authentic, we are connected to the roots, but we don't have historical prejudices."

It seems that differentiating these two and trying to define them more precisely is crucial and helps one not to be ignorant of this dualism of tradition and modernity. If I mostly analysed the traditionalist, is because of their tendency to classify these two groups (tradition and modernity). I think one can read, understand and analyse researcher's studies without classifying the music into traditionalist and modern musicians. Also, one should hear and investigate the pieces of different musicians and their playing considering all the elements.

¹⁵ Which is called as *sineh be sineh* (Heart by Heart)

¹⁶ Sabā documentary movie

THE SIGNIFICANCE OF *RADĪF-HA*

HOW TO VIEW AND DEFINE RADĪF

The way one views and defines *radīf* is significantly determined with regard to the transcription, teaching and performing of *radīf* and performing Iranian classical music in general.

I will highlight two views regarding *radīf*, considering all explanations of *radīf* by different musicians and researchers and the musicians' practical tasks.

First view: *radīf* as a cultural and historical heritage: its identity is mixed with mysticism and musical tradition.

Second view: *radīf* as a cultural and historical heritage: the root, frame, principal and the collection of musical materials (melody models for teaching, improvisation and composition).

The first group had a lot in common and anticipated the same results, although they had a gradual difference in their thoughts and function.

The masters of this group had different beliefs and methods, but they followed their ideas and intentions as follows:

- a) Introduction of the specific narration of Iranian classical music in the last 150 years;
- b) Classification of musicians and their pieces into two groups of traditional and modern (modern here means westernised);
- c) Narration of the nearly same version of the repertoire of Iranian classical music.

Safvat emphasises on studying mysticism and its connection with music and musicians from different aspect. His writing and fashion in this field are the evidence of this view that exists in the Centre of Preserving and propagation of Music. Majid Kiāni defines *radīf* as a beautiful element with characteristics of worship and poetry. He divides musicians into traditional, *shirinnavāz*, and *faranginavāz* (westernised). Dariush Talāi who was somehow different from the other two masters, attempted to highlight the atmosphere of the historical controversy between tradition and modernity. He disregarded Vaziri and other musicians and considered them less significant. Moreover, he attempted to frame one version of *radīf* as the main one that led to freezing the repertoire in a way. These goals have been pursued as a result of the views and performances of these masters along with those of ethnomusicologists with the same views. The outcome of his views and the theoretical and contradictory discussion was to limit the repertoire to one, or at most two versions and to create a fixed and unique style of performance.

Houmān As'adi in his article "Limiting the tradition, freezing the *radīf*, a question from music culture", discusses limiting the culture more and freezing the *radīf*. "Since mid-1960 the traditional view has emerged in response to the modern view. The first generation of traditionalists attempted to revive traditional music from different directions. They were able to preserve the structure of musical tradition, but they were the cause of the creation of second generation due to their ignorance of theoretical fundamentals and developments that eventually caused the limitation of tradition and freezing the *radīf*" (As'adi, 213). As'adi compares the transformation of Maqāmi music to *dastgāhi* music with forming a fixed *radīf*. He believes the first one is the internal with gradual improvement, and that the second is the external phenomenon, and a reaction to the modernised or westernised music as traditionalists believe. The second phenomenon can be considered as a fake external phenomenon that is not derived from the true tradition of Iranian music, although those who are fan of this style claim that they are traditionalists. This group considers *radīf* as a fixed and definite collection, but As'adi considers this approach as being close to freezing. "Although *radīf* basically is considered the repertoire model of classical Iranian music and the basis of teaching, composition and improvisation in this musical culture, it has gradually entered the process of freezing" (As'adi: 215).

Vaziri, Darvishkhān, Sabā, Shahnāzi, Pāyvar, Alizādeh, Meshkātīān and many others are representatives of the second group. These masters were aware of *radīf* as a historical and cultural heritage. They had an excellent command of *radīf*, but they didn't see it as a fixed repertoire. They consider *radīf* as the primary and essential source of learning classical Iranian music from theoretical and performances point of view. It is thought to be an educational method and as a result a source for improvisation, composition and teaching how to perform. It is interesting how these masters differ in various aspects, such as their place of birth and upbringing, family and intellectual backgrounds, education, political and social beliefs. These musicians had different masters and transmitted their thoughts through their teaching and performance. The interesting point is that the musicians of the first group had masters who didn't play a specific *radīf* or version of *radīf*. I will explain the second view of *radīf* as root, framework, principal, and collection of musical materials from internal and external aspects and I will also survey the importance of *radīf-ha* and not just one *radīf*, but the extension of the repertoire. I will continue this chapter by analysing the significance of *radīf* concerning the role of musical instruments and their reciprocal effects. One must remember that researchers in the 1960s and the 1970s studied different concepts of Iranian classical music such as the

connection of classical poetry to Iranian music. They also explained the *radīf* and *dastgāh-ha*, regarding:

1. The number of *gūsheh-ha* and their names; 2. The way the *gūsheh-ha* are placed; 3. Comparison of the *gūsheh-ha* in other *radīf-ha* 4. The intervals of *dastgāhi* music; 5. *āvāz* in Iranian music.

There are brief explanations about musical instruments in these studies, solely for the purpose of introducing them. In my view, it is necessary to do more studies on different aspects in addition to this valuable research. My intention in this chapter is to highlight and explain the role of musical instruments and performers in *radīf*. First, I will define the external concept as the combination of modes in one *dastgāh*, the order of *gūsheh-ha* and the number of *gūsheh-ha*. Second, the internal concept is the understanding of different parts of the melodies of *radīf* (*gūsheh-ha*) such as the introduction, poems and *tahrīr*. I will continue by analysing different *gūsheh-ha* in different versions of *radīf* with regard to the role of the musical instrument. Masters of the second group perceived these parameters, whether consciously and scientifically or instinctively and intuitively. They attempted to form, notate and teach their *radīf*, based on their understanding and command of *radīf* (repertoire).

Ali Akbar Khān Shahnāzi was the son of Mirzā Hoseyn Qoli and the prominent *tār* performer of the *Qājār* era and also one of the most critical narrators of *radīf*. He created and formed another *radīf* to teach. This *radīf* was different from that of his father, Mirzā Hoseyn Qoli and his uncle, Mirzā Abdullāh. Shahnāzi included more completed and complicated *pīshdarāmad* and *chahārmeZRāb* in his *radīf* that was more concerned with technical aspects of performing in contrast to the *chahārmeZRāb-ha*. *ChahārmeZRāb-ha* of *radīf* usually have rhythmic characteristics and extends as a sequence in different tones. Another difference is the number of *gūsheh-ha*; he included more *gūsheh-ha* in *āvāz-ha* and less in *dastgāh-ha* in contrast to the previous *radīf*.

The critical and interesting point is that Shahnāzi used *gūsheh-ha* from *dastgāh-ha* and *āvāz-ha* in other *dastgāh-ha* and *āvāz-ha* and made it possible to use melodies in *radīf* in different forms. For example, he introduced some *gūsheh-ha* with the names of *afshāri* and *abū-atā* in *bayāt-e turk*. *Gūsheh mansouri* in *Homāyūn dastgāh* and *āvāz bayāt-e turk*. This *gūsheh* is in *chahārgāh*.

Another noteworthy point is the variation of placing *gūsheh-ha* in this *radīf* compared to previous *radīf-ha* and bringing *āragh gūsheh* in *Māhūr*, nearly at the end of *dastgāh*, whereas Mirzā Abdullāh used this *gūsheh* in the middle of *Māhūr* in his *radīf*. This brings *mūye* before *zābol* in *segāh*. There are many other examples that illustrate the variety.

I will refer to Farāmarz Pāyvar's *radīf* (*chap kūk*) as an example, regarding the external views. One can observe various *gūsheh-ha* that don't exist in other *dastgāh-ha*. Some of the differences are as follow:

Using *gūsheh-ha* such as *shūr*, *hazin* and *bayāt-e shirāz* in *isfāhān*, *goshāyesh* and *soroush* in *Māhūr* and *masnavi gūsheh* in most of the *dastgāh-ha* that didn't exist in the Mirzā Abdullāh's *radīf*. I will explain two examples from different aspects: first, the historical course that is used in explaining *radīf*. The masters who are mentioned in most of resources are those with their own *radīf* to teach, and this trend has continued with Shahnāzi and Pāyvar. Second point is the essential and technical point that is perceiving the significance of mode in Iranian classical music and the way the modes are mixed. The possibilities of placing modes led to an open view of the phenomenon of *radīf* that is opposite of fixing *radīf* as a repertoire. It is evident that masters such as Shahnāzi, Pāyvar, Kasāi, Foroutan and few others' views and performances were different regarding *radīf* from the external point of view from those that were trying to dominate the musical atmosphere of the 60s and 70s. *Radīf* has become dynamic and variable based on its principal such as starting a *gūsheh* from a low register and its movement until its get to the peak and then return or *forūd*. The possibilities of having adjacent modes followed by different *gūsheh-ha* creates melodies out of other *radīf-ha* and versions and develops *radīf* more.

Mohsen Hajāriān's (1946) studies should be considered regarding theoretical aspects of possibilities of mixing the modes. Different articles and books deal with subjects such as the book of the old schools of Iranian music in which Hajāriān defines the concept of mode and the way the modes are adjacently. "The emerging of *dastgāh-ha* dates back to the time when sole modes were combined and created a system of modes. Each *dastgāh* has evolved separately, but it is clear that the final base of *dastgāh* is made up of combinations of single modes." (Hajāriān, 2014:243).

Hajāriān comments on *radīf* and its teaching:

"For teaching one benefit from the same dual that has fixed *gūsheh-ha* and it is termed *radīf*. *radīf* is different from *dastgāh* in some ways. For example, in *radīf* the mentality and form of *gūsheh-ha* are definite and fixed and the masters of music culture have just frozen it for teaching and preserving, while performing *gūsheh* in *dastgāh* has free characteristics and the performer can play it with any interpretation that he has." (ibid: 244)

A VIEW ON THE COURSE OF *SANTŪR* PLAYING

The *santūr* musical instrument has caused one of the most controversial discussions compared to other musical instruments due to its sound and being a struck musical instrument (performed by two *mezrāb-ha*). The first difference is due to the outward appearance of the playing. *Qājār santūr* performers narrated that the *santūr* was played in sitting positions on the floor. Some of the critics and traditionalists believe that sitting on a chair and putting the *santūr* on the table is a westernised style. It is deemed that it may be possible to study this phenomenon in the context of general changes that occur in the society and not by itself.

In fact, modernity and the popularity of music in society occurred at the same time. Popularity of music was also due to social changes in the city life. There are only few articles about *Qājār santūr* players who played at court. We haven't had traditional music for a few centuries in Iran because it was forbidden, but music was more prevalent among the people in turkey and India comparing to Iran.

The second point is using Felt that is an imitation of the piano mechanism. More studies are needed to prove whether this claim is true or not. During believes that using felt impacts the techniques of playing the *santūr*:

“Felt sticks to the string and doesn't have the power necessary for the dynamism of wood. The surface that touches the strings is double or triple the size of the surface of the wooden plectrum” (During, 2004: 93).

It is evident that the sounds of two different styles are different. Therefore one can observe a wide range of performed pieces and transcribed *radīf-ha* in these past few decades that have a variety of techniques and different delicate ornamentation that are performed with *mezrāb-ha* with felt. In reality, I believe that knowing the performing techniques that are used in *radīf-ha* and the possibilities of musical instruments are more important than the contact surface of wood or felt with strings.

Therefore, I will skip this issue and study the performing aspect and development of *radīf* as I believe the latter issue is trivial and except for traditionalists, no one has focused on that in the past decades. I will examine the differences and various skills relevant in performing the *tār* and *santūr* instruments. The evidence we have regarding these two musical instruments dates backs to the late *Qājār* era. I consider the *tār* more advanced and improved compared to *santūr*, regarding the performing techniques. Contrary to what some researchers believe, *santūr* was at the beginning of revelation in the *Qājār* era. A *santūr* performer's skills can be evaluated based on their knowledge and performance. The first reason is due to the construction of these two

musical instruments. The *tār* found its complete shape and favourable sound in the *Qājār* era with the help of performers such as Yahyā and Jafar. Yayhā's patterns continues to be used in making the *tār*. *santūr* has had many problems regarding the structure and the pegs of the instrument and tuning as a result.

The *santūr* established in Habib's era that is a reference for traditionalist *santūr* players as a *nine-kharak santūr*. It took a long time to produce a good sound. The pegs of musical instruments would create lots of problems due to the materials used and as a result, tuning would take a lot of time. The second issue is about the number of professional players in one period. According to historical narratives, there were skilled performers in the royal court such as Mohammad Sādeq Khān and Somā Hozur, the father of Habib Somāi. The number of *tār* performers was greater in different eras specifically at the end of the *Qājār* and at the beginning of the *Pahlavi* eras. The remained performances indicate that the largest number belongs to *tār* performances of that era. For instance, a few performances have been remained from Somā Hozur, the prominent player of the *Qājār* era. The quotations mostly concern his performances.

Sepantā discusses Somā Hozur as a *santūr* player:

“Somā Hozur sometime put a handkerchief on the strings of the *santūr* to make the sound of it more graceful, similar to what his master, Sorur al-Molk was used to do. He plays *Tekiyeh-ha* imitating the pattern of *santūr meyrāb-h* in *āvāz* and suitable *tahrīr-ha* and he doesn't have any fast *tahrīr*...” (sepantā, 2004:96)

Most of the articles about *santūr* playing in that era are narratives whether they are true or not. First, putting a cloth to make the sound of the musical instrument more favourable that was mostly done by royal court performers when the king was resting). Second, using of suitable patterns of *santūr* for performing *tahrīr* that I will discuss in the next pages.

Third, forming and collecting of *radīf* for *tār* and *setār* musical instruments.

Santūr players didn't acquire any skills and masterships in the *Qājār* era opposite Mohammad Sādeq Khān and Somā Hozur. It happened in the music family and second *tār* players and continued to be extended.

I will begin this discussion with Habib Somāi as some of the traditionalists do, but with a few differences that I will try to refer to them and explain.

Habib Somāi is worth mentioning as he has been so influential and talented. Lots of stories have been told about his skills. These stories are not just due to his skill in playing and his understanding of *dastgāh* music but also because of what I mentioned about the emergence of the *santūr* in comparison with the *tār*. In reality, *santūr* playing was not much developed in his era.

Habib was a creative player who sought to know the *santūr* and to develop a command of its techniques. In my view, he was the most modern player of his time. This means that he was looking for special patterns whether in vocal phrases or in his pieces with fixed metre. He was different from other performers after him due to not just passing one version from one generation to the next one. Afterwards, the challenges regarding *santūr* playing can be considered as the continuation of Habib's trend. During believes that after Habib Somāi, one must wait for the emergence of Majid Kiāni to introduce Habib's school. I will study this course from another viewpoint.

However, Habib had influenced the performers who come after him in different ways and styles, as one of the prominent performers of the Qājār era. In my view, Habib influenced the trend of *santūr* playing that leads to Sabā and then it improves and reaches to its climax with Pāyvar and continues with Meshkātiān and Kāmkār-ha and other performers. This trend is not understandable based on the classification of tradition and modernity. It is also not possible to be perceived through assuming a vague concept in relation to music. It is only possible to comprehend it with the study of the evolution of performing Iranian classical music and *radīf*. It is also possible by attempting to perform the phrases of *radīf-ha* that have vocal roots with *santūr* and also completing the rhythmic ideas at the core of *radīf*. I will complete my discussion regarding the improvement of pre-composed pieces and concentrate on Sabā and then Pāyvar and their impact on pre-composed pieces and finally analyse the existing *radīf*.

Sabā and *santūr*

Sabā had a distinguished role in the past century in classical Iranian music. This claim is proved to be true based on his versatility and mastership in different aspects. He was a professional *setār* and *violin* performer and knew other musical instruments as well. He was a compassionate teacher and was aware of the delicacies of teaching. His pieces continue to be performed. These pieces have had a deep impact on the next generation of musicians. He had a significant role in the transcription of different *radīf-ha* specially the *radīf* of *santūr* that is the most significant point regarding this thesis.

Most of the musicians believe that Sabā was a master in *setār* and *violin* playing. He was able to play the *santūr* perfectly. He was a student of Ali Akbar Shahnāzi, the Qājār performer who was born in 1895.

Arfa Atrāyi quotes Hoseyn Sabā (1924-1960) that is written in a music magazine and Sabā's special edition in 1895: "Abol Hassan Sabā knew how to play the *santūr* very well even before

hearing the sound of Habib Somāi's *santūr* from the radio that was established in 1940. He was an incentive for more people to learn. He was aware of all the secrets and possibilities of *santūr* because *it* was his first musical instrument and he learned it from the late Mirzā Ali Akbar Khān Shāhi, known as *Abdār Khāneh*. He has also benefited from Āqā Mohammad Khān (Sorur-al Molk), the skilled performer and other *santūr* players as well. He was a good performer himself but having Habib as a permanent companion was a great opportunity for him to acquire more experience..." (Atrāyi, 2012:128).

Sabā was initially a student of Mirzā Abdullāh and learned his *radīf* from him and then he attended Vaziri's school. Sabā knew *radīf* very well and was a true pedagogue. Traditionalists tended to view his *radīf* as a simple one. In reality, Sabā's intention was to write a simple *radīf* for *santūr*. He didn't want to make the beginners tackle with the complications of *radīf* after playing a few *mezrāb* patterns. Sabā created a specific pattern for *santūr* based on his knowledge and master ship in *radīf*. Sabā was looking for a style to teach *santūr* that was not influenced by *tār* and *setār* schools. He transcribed *radīf* for the first time for the *santūr*; in other words, he created his own specific transcription for this musical instrument. Sabā mainly transmitted the *radīf* attributed to Somāi's performing style. The *shūr* and *segāh radīf-ha* from Somāi existed in Sabā's *radīf* with slight differences. Specific *mezrāb-ha* are distinguished in Sabā's *radīf* that are considered the basis of his pre-composed pieces by Habib. Both Sabā and Habib's *radīf* contain Lots of *kershmeh gūsheh* and other instrumental forms of *gūsheh-ha*. Sabā's *radīf* was influenced by Karimi's vocal *radīf*, Somāi's *radīf* and other subjects that he learned from his *tār* and *setār* masters. The idea of using poetic couplet in *gūsheh-ha* reflects this idea. This style makes the beginner's perception better, in order to imitate the poem and perform the melody. This issue is more critical regarding a strike musical instrument such as the *santūr*. Habib Somāi used to whisper a tune while performing *gūsheh-ha* that was an effective way for his phrasing. Two students of Somāi have discussed Sabā's influence on them. Qobād Zafar quotes Habib Somāi in Sabā's documentary movie: "you have to spend 4 to 6 months with Sabā and learn the basic style of *santūr* from him and then begin with me."

Qobād Zafar refers to Sabā's master ship of all musical instruments, and the fact that Sabā worked with the *santūr* for a while and found it very interesting. Abdol Rasuli, another popular student of Somāi, narrates that he used to go to Sabā instantly to let him perform and preserve the technique that he learnt from Somāi. Sabā knew *radīf* very well and was different from other musicians due to his broad view regarding musical instruments and performance of every kind. He was a pedagogue that even influenced the *tombak*. Hoseyn Tehrāni discusses Sabā's idea of specifying the number of fingers due to their different pressure and beat on the *tombak*. Broadly

speaking, Sabā was influential on the educational teaching style for *santūr*. Sabā used the techniques that he invented himself or learned from Habib and other masters. He consciously chose to have a simpler style compared to Mirzā Abdullāh’s and Hoseyn Qoli’s *radīf*, in order to teach the *santūr* to enthusiasts and to make them familiar with *radīf*.

“Ruhollāh Khāleqi attempted to establish a national music conservatory in 1949. Abol Hassan Sabā taught there for two years in the beginning. Since there was no educational book available for students, he attempted to publish a book at Khāleqi’s suggestion. This mentioned *radīf* is still among the official curriculum of teaching of *santūr*” (Atrāyi,2010:12).

The first volume was released in 1949 that contained *segāh* and *shūr dastgāh-ha*.

“At first, Abol Hassan Sabā’s *radīf entitle, books for different courses of Santūr* was published in 4 volumes on different occasions over 50 years. It was reprinted many times. Farāmarz Pāyvar attempted to publish and edit it again in one volume in the fiftieth year of its publication (1999). He also corrected some notations and reconsidered some of the names and signs for *gūsheh-ha*. (Atrāyi, 2010:129,131)

Pāyvar and the *santūr*

After Sabā, Pāyvar developed performance of *radīf* of *santūr* in his *radīf-ha*. Farāmarz Pāyvar (1932-2009) was born into an artistic and cultured family. His grandfather was a painter and was familiar with the *santūr* and the *violin*. His father was a French language teacher and was also talented in painting. Pāyvar attended Abol Hassan Sabā’s classes and learned the style of *santūr* playing from him for 6 years. Pāyvar learned other *radīf-ha* from masters such as Abdullāh Davāmi and Musā Ma’rūfi. Pāyvar learned vocal *radīf* from Davāmi and attempted to transcribe and preserve them. Davāmi is quoted in the book entitled, ‘the vocal *radīf* and old *tasnīf-ha*’:

“It’s been a long time since I decided to transcribe and publish all scientific *radīf-ha* of Iranian *āvāz-ha*, that I have gathered and preserved from the masters along with old *tasnīf-ha* from the late Sheydā, Shūrideh, Āref and the late Darvishkhān’s pieces. I intended to make them accessible to the public, but my problems and chronic sickness prevented us from doing this. When Mr. Farāmarz Pāyvar enthusiastically assumed this project, we were able to notate and publish all the Iranian *dastgāh-ha* and *āvāz-ha*.” (Pāyvar1978:7, Narrated by Davāmi, released: *Māhūr* publication)

Pāyvar’s considered the learning of vocal *radīf* significant regarding the transcription of his *radīf-ha* due to Davami’s quote and also his own belief. Pāyvar created and transcribed his own *radīf-ha*

ha after researching other *radīf-ha*, mastering Sabā's *radīf*, learning vocal *radīf* from the prominent master of his time, Abdullāh Davāmi, and also mastering the *santūr*. At first, Pāyvar transcribed the advanced course of *radīf* for *santūr*. This book was released in 1980. This *radīf* is transcribed in *chap kūk* and created an opportunity for tutors to learn other tuning as well as *rast kūk*.

This *radīf* has more complex techniques for playing *radīf* compared to Sabā's *radīf*.

He avoided using repetitive *radīf-ha* which were used in Sabā's *radīf*, but he introduced many *gūsheh-ha* which had been either abandoned or used in other *radīf-ha*. Pāyvar transcribed his Beginners' *radīf* (*radīf-e Ebtedāyi*) in 1988 and ranked his *radīf* before Sabā's *radīf* from an educational point of view. The intention was to become familiar with this *radīf* after the *Dastūr-e santūr* or the introductory method for *santūr* that he had written himself. There are different pre-composed pieces in this *radīf*. The main goal of his book was to teach different techniques of *santūr* that was in the form of learning *gūsheh-ha* of *radīf* and mastering more complex *radīf-ha*. I will discuss later that Pāyvar's fashion and his performing style has been extended whether regarding pre-composed pieces or performing the *radīf-ha* contrary to During's idea and prediction. During highlights Pāyvar's ensemble, group playing and the *santūr* and orchestra as westernised and considers his style useless.

"Most of the innovators for playing *santūr* owe to Pāyvar's talent. This musician has been educated perfectly, but he attempted to open a new way in Iranian music and improved music functions regarding *santūr* in the sense of western music..." (During, 2004: 94).

During compares the style of *santūr* with *tār* and considers it to be in decline:

"The techniques of playing *tār* are in decline but, surprisingly, the techniques of playing *santūr* have been improved, not to improve the traditional music but in order to innovate, based on western music. Vaziri was concerned about this issue regarding *tār*, but in reality, he has achieved few results; moreover, the current generation doesn't seem interested in it. So, it is probable that *santūr* players' innovations will not be useful for the future and public taste will tend to preserve the old style" (During, 1983: 94).

This expectation proved to be incorrect due to several reasons:

1. Not studying all Pāyvar's pieces and especially his *radīf-ha*;
2. Not having a deep understanding of *santūr* playing that was formed by Pāyvar;
3. Extending Pāyvar style directly or indirectly by a large number of other prominent players compared to traditionalist players. His art has been adored by large number of players and people who are interested in *santūr* and many transcribed pieces that are a continuation of Pāyvar's piece. Other impressive performers who were effective themselves were influenced by Farāmarz Pāyvar. Parviz Meshkātīān, Rezā

Shafiyān, Esmāil Tehrāni, Pashang and Ardavān Kāmkār have had thousands of students directly or indirectly. This issue emphasizes the depth and roots of the original style of *santūr* playing. I will finish this discussion by quoting Arfa Atrāyi:

“There is no doubt that the history of *santūr* playing is divided into two eras, Before Pāyvar and After Pāyvar and the work of all music players has been influenced by the improvements he made in the past half-century” (Atrāyi, 2012:53).

THE CONTINUATION OF *RADĪF-HA*

Mirzā Abdullāh’s *radīf* dominated educational *radīf* in the two or three decades after the Center of Preservation and propagation of music had started its work: firstly, because of the beautiful and stable structure of this *radīf* and second, because it was a reference *radīf*. Traditionalists and narrators of tradition intended to delete and degrade other versions. They used terms such as secondary or simple and in fact, they highlighted just one *radīf* as the only instrumental *radīf* in Iranian music (*radīf-e sāzi*). This trend still continues today. Mirzā Abdullāh’s *radīf* have been transcribed and published by truthful people and their students. One can observe that in the past three decades, other *radīf-ha* have been improved along with Mirzā Abdullāh’s, but not systematically. These include *radīf-ha* which were transcribed or gathered before and ones that were brought out of the archives and were released. Popular *radīf-ha* of Pāyvar and Kasāi’s *radīf-ha* were extended more popular among their students were extended more.

I will begin with Mirzā Abdullāh’s *radīf*. This *radīf* was transcribed by Daring in 1975 that released in 1991. This book was reprinted by Mahoor publications and some subjects were added to it. Dariush Talāi published Mirzā Abdullāh’s *radīf* with the educational and analytical style of notation. He republished this book in 2015 with the purpose of analysing and explaining the *radīf*. Mirzā Abdullāh’s *radīf* was notated by Shahāb Menā for *santūr*. This *radīf* was transcribed based on Majid Kiāni’s transcription that was released in 2005 by Mahoor publications. Mirzā Abdullāh’s *radīf* was published earlier by Ahad Behjat and Pashang Kāmkār and notated by Dr Behzād Nadimi. This *radīf* was also preserved by other masters of other musical instruments such as Ali Akbar Shekārchi for *kamāncheh* and Jamshid Andalibi for *ney*. The role of musical instruments regarding the performance of *radīf* was a matter of great concern in this preservation. Earlier, other musical instruments were played by imitating Tār and Setār patterns for learning and playing Mirzā Abdullāh’s *radīf*. Apart from Mirzā Abdullāh’s *radīf*, other versions were

quickly notated and printed. Old *radīf-ha* were edited and Mahmud Karimi's vocal *radīf* and Mohammad Tagqi-ye Masoudieh's transcriptions were reprinted many times. Arshad Tahmāsbī published the *radīf* entitled, the answer to vocal (*javāb-e āvāz*) for *tār* based on this *radīf* in 1995. Arfa Atrāyi also published this *radīf* for *santūr* in the same publication in 2003. Farāmarz Pāyvar published Davāmi's *radīf* in 1996 in Mahoor publications. Other vocal *radīf-ha* were published, such as Adib Khānsāri. The preservation and transcription of vocal *radīf-ha* attracted attention to the significance of vocal *radīf-ha* among players. Analytical and explanatory books were published about vocal *radīf-ha*. Sabā's *radīf* of *santūr* that has been repeatedly reprinted for fifty years, was once edited by Pāyvar. Sabā's *radīf* has been reprinted again by Esmāil Tehrāni in recent years.

Tehrāni published a book in a few volumes entitled, *santūr* expressed by Sabā (*santūr be guyesh-e Sabā*). Tehrāni edited this *radīf* with regard to different aspects such as mixing the poem and music, reviewing the phrases, using more suitable transcription and pre-composed pieces of *radīf-ha*.

A *radīf* was narrated and notated by Tali'eh Kāmran and Shahāb Menā and was published by *Āref* publications in 2002 that is attributed to Habib Somāi. Musā Khān Ma'rūfi's *radīf* was an extended and bulky *radīf* that was reprinted due to not having different versions of *gūsheh-ha*. It seems that this *radīf* which was influenced by Mirzā Abdullāh's *radīf* was regarded from different perspectives after a long silence. The pre-composed pieces of this *radīf* were arranged by Jafar Sālehi (1980) for *tār* and *setār*. Musā Khān's *radīf* was published as a brief version by Minā Oftādeh for *santūr* in 2013. This *radīf* is considered to be at the intermediate level of *santūr*. It is a selection of Musā Ma'rūfi's *radīf*, along with the most beautiful *gūsheh-ha* of *radīf* which are gathered by Minā Oftādeh. Pāyvar's style and school and its techniques are used for notation in this *radīf*.

Mirzā Hoseyn Qoli's *radīf* was taught by his son and other performers. Then, it was released by Pirniākān (1955) in Mahoor publication in 2001. Also, Pirniākān published Shahnāzi's advanced *radīf* which was notated by Habibollāh Sālehi.

Finally, I will close this discussion by referring to two challenging points regarding Mirzā Abdullāh's *radīf*.

First, the discussion about the authenticity of Mirzā Abdullāh's *radīf* can be continued forever. Safvat refers to this issue in the introduction of the *radīf* of seven *dastgāhi* narrated by Mehdi Solhi and transcribed by Mehdi Qoli Hedāyat writing:

“There is no doubt about this *radīf* being the most stable and authentic evidence of our music.

Qahremāni was boroumand teacher and his *radīf* was said to be authentic as well.” (mahoor,2014) Boroumand’s *radīf* is considered an authentic one for many musicians. At present, we face Kiāni and Talāi’s versions.

Second, this *radīf* has been corrected from different aspects along with fixing a specific version of *radīf*.

Hoseyn Mehrāni released the first volume of Mirzā Abdullāh’s *radīf* narrated by Boroumand in Mahoor publication. Mehrāni has divided this collection into two parts:

First, Boroumand’s *radīf* and second, Notation and analysing the *gūsheh-ha*. Mehrāni considers the phrasing, precise notation of *mezrāb-ha*, numbers of fingers, the speed of *gūsheh-ha*, dynamism and exact notation of techniques. As a result, I insist on different versions of *radīf*.

This point is observed in Mirzā Abdullāh’s *radīf*. Moreover, there are researches and correction of *radīf* and some extended example in other versions.

RADĪF AS A METHOD

As music was becoming widespread, private music classes were established and also music schools were opened, so different masters began to write methods for *dastgāhi* musical instruments. Vaziri initiated this trend with his *tār* methods books. Vaziri wrote pieces in forms of *pīshdarāmad*, *reng*, *tasnīf*, and *sorūd* (song) in different *dastgāh-ha*. Moreover, different *gūsheh-ha* were included whether with a free meter or as pre-composed pieces.

The new method for Tār was considered to be for the intermediate level. This trend was continued under the supervision of Khāleqi in a music conservatory. In the beginning, the books for *tār* and *setār* were released in two volumes for the conservatory. These books continue to be used as a method of educating by itself, or along with other books. There are some introductory lessons to familiarise students with how to strike and place the fingers of the left hand. Then there are some pre-composed pieces that are derived from the core of the *radīf* in the first volume. This volume contains pieces from prominent musicians such as Sabā, Ma’rūfi, Darvishkhān and Ney Davūd in a form of *pīshdarāmad* and *reng*. The third volume of this book is written by Mūsā Ma’rūfi. It was released due to Hoseyn Alizādeh’s efforts. In this book, *shūr dastgāh* and its *āvāz-ha* were gathered in a simpler form. Traditional pre-composed pieces were used along with these *gūsheh-ha* that were based on *gūsheh-ha* of *radīf*. This book was intended to prepare the performers to play more complicated *radīf-ha*. This trend continues with *tār* and *setār*. Jalāl Zolfonun (1937-2012) released a collection of four volumes for teaching *setār*. This book contains a collection of

gūsheh-ha of *radīf* in a simple form along with pre-composed pieces whether from *radīf* or folklore music. The *dastūr-e tār* and *setār* by Alizādeh was released by Mahoor publication. The second volume of this book is intended for intermediate *radīf* that teaches *radīf* in a simpler way. Alizādeh discusses these issues in the introduction of this book:

This book was intended for the intermediate level to help learners to become familiar with the concept of the *dastgāhi* music and perceive and master that instantly from the beginning. This book contains all the seven *dastgāh-ha* and the fifth *āvāz-ha* that are derived from them, to help the learners improve their talent and know the songs and existing forms in *dastgāhi* music more deeply.” (Alizādeh, 2002:8)

Recently, the applied book of *radīf* (*radīf-e kārbordi*) has been released by Keyvān Sāket for *tār* and *setār*. As Sāket explains, his intention was to select modal and some deserted *gūsheh-ha* in a collection to assist student familiarise with *radīf* from different aspects. Sāket emphasises on analytical and performance aspects of playing the *tār* and *setār* musical instruments along with teaching the *radīf*.

As I mentioned before, Sabā’s educational courses were the first methods in *santūr*. These courses contained the intermediate level. Pāyvar attempted to form a method for the *santūr* by publishing a book entitled, *dastūr* in 1961. Hoseyn Sabā (1924-1960) also wrote a book for the beginners’ course of *santūr*. Pāyvar’s method for *santūr* is written for beginners. Simpler melodies of *radīf* are fundamental for the learners to familiarise themselves with the primary techniques for *santūr*.

“...There are thirty-seven exercises for playing different *mezrāb-ha*, that familiarise learners with the simple forms of *chahārmezrāb*, simple and mixed rhythms, adjusting the poem and melody, the introduction of playing decorative and *tekiyeh* notes. Repeating those helps develop the performing skills of the two hands logically and consciously.” (Atrāyi, 2011:123).

Pāyvar is the first person who wrote and arranged a complete educational method for *santūr*. First, he wrote the *dastūr-e santūr*, then he wrote beginners’ and put it before Sabā’s *radīf* and other pre-composed pieces that were written in different books and finally, he completed his method by writing an advanced course of *radīf*. The trend of writing simpler books continues. *Shūrangiz*’ method was notated and arranged by Ramin Safāi (1972) for introductory students, familiarising them with Iranian musical instruments. The educational method of this book is based on a few simplified pre-composed pieces from different masters of Iranian music with three or four short and simple *gūsheh*.

CONCLUSION

From the beginning of the century until now, most of the masters have followed the practice of transmitting the *radīf* from one generation to another. Vaziri and other musicians and masters have intended to familiarise learners with the culture of playing the *radīf* step-by-step with their musical instruments precisely, scientifically and consciously. The principle of these methods was to become familiar with the possibilities of musical instruments and learn the basic and advanced techniques theoretically and practically. This educational book was intended to teach different techniques and how to use them with the melodies of *radīf-ha*. These types of *radīf-ha* were meant to fill the gap between the beginning of learning from how to hold and touch a musical instrument correctly to performing complicated *radīf*.

Chapter 2

Definition and Techniques of two Musical Instruments

CHAPTER 2

DEFINITION AND TECHNIQUES OF TWO MUSICAL INSTRUMENTS

TĀR



Figure 2. 1 : tār (Photo by Jafar Sālehi, 2019)

DEFINITION AND HISTORICAL BACKGROUND OF THE TĀR

The word *tār* means hair, silk, cotton and spider web (*Moin dictionary,2002:997*). The word *tār* also means dark and gloomy. The *tār* is a string-plucked musical instrument along with the Arabic and Turkish tanbur in comparison with the long neck lute:

The *tār* was introduced as a main musical instrument in Iranian classical music in the *Qājār* period. There is no evidence of this musical instrument until the thirteenth century. It is uncertain how this musical instrument enters the *dastgāhi* music of Iran or how it develops. There have been speculations about the relation of this musical instrument with the *robāb* of Tajikistan and Uzbekistan and also in the genesis of the *tār* in Iran and Azerbaijan. Hajāriān considered *tār* from different aspects in recent surveys. Hajāriān refers to replacing the *tār* as the main musical instrument after the decline of the Iranian *barbat* based on existing resources. Hajāriān refers to an oration that deals with making the *tār* versus the oud. This oration was addressed to the *Khalifeh*, Almotamed by Ebn-al Khordād, a famous Iranian geographer in Baghdād around 1100 years ago. The *Khalifeh* had asked him to provide information about Iranian music and musical instruments. In response, Ebn-al Khordād addresses him in this oration:

“So, the Iranians made the *tār* versus the oud and the *diani* versus the *setār* and the *soryāni* versus the drum and the Iranian cymbal versus the cymbal” (Hajāriān,2014:198). Hajāriān refers to the shape of the *tār* and believes that its formation required a long time. “Naturally, the issue is not how the first shape and sketch of this musical instrument was, because the *tār* that is used by players nowadays has a complicated external surface that indicates it was developed over a long period” (2014:199). Hajāriān believes that this musical instrument was developed in relation to the role of the intervals (neutral intervals) and also to the evolution of *maghāmi* music into *dastgāhi*, through a long process. “The date of the emergence of *radīf* and *dastgāh* has been referred to in other chapters which deal with the seventh or eighth century (*Hejri*) and in relation to combinations of modes. Now if one considers the three-factor of combinations of modes, the role of the sonnet in the seventh and eighth century and the place of *tār* as a musical instrument with definite intervals, one can picture the historical image from the beginning era of a phenomenon in Iranian music” (Hajāriān,2014:202). Thus, the possibility that the *tār* came to Iran only in the last two or three centuries has faded. Forming the *tār* started with the musical instruments that had a long neck and frets in a long course. Over centuries this musical instrument found its place as the main instrument in *dastgāhi* music while *dastgāhi* music was developing. *Tār* is an Iranian musical instrument, and this is due to different reasons. Alizādeh compares the development of *dastgāhi* music and the Persian language in the central cities of Iran. He also highlights the *tār* as the main musical instrument of *dastgāhi* music in these areas. Vaziri refers to the structure of this musical instrument. “The sound of *tār* is nasal that is similar to eastern people's talking because its box vibrates through the skin.” (1936:8) The *tār* instrument is a national musical instrument of Iranian classical music due to the following reasons:

1. Its specific characteristics such as its shape that relates to Iranian architecture. 2. From the playing and technical point of view as the *radīf* of Iranian music was arranged and organised for the *tār* for the first time. The *tār* contains a bowl in the form of an 8 which connects to a long neck. The *tār* is made of wood, skin, bones, wire, string and metal. The length of the *tār* is 95 centimetres.

The different parts of the tār

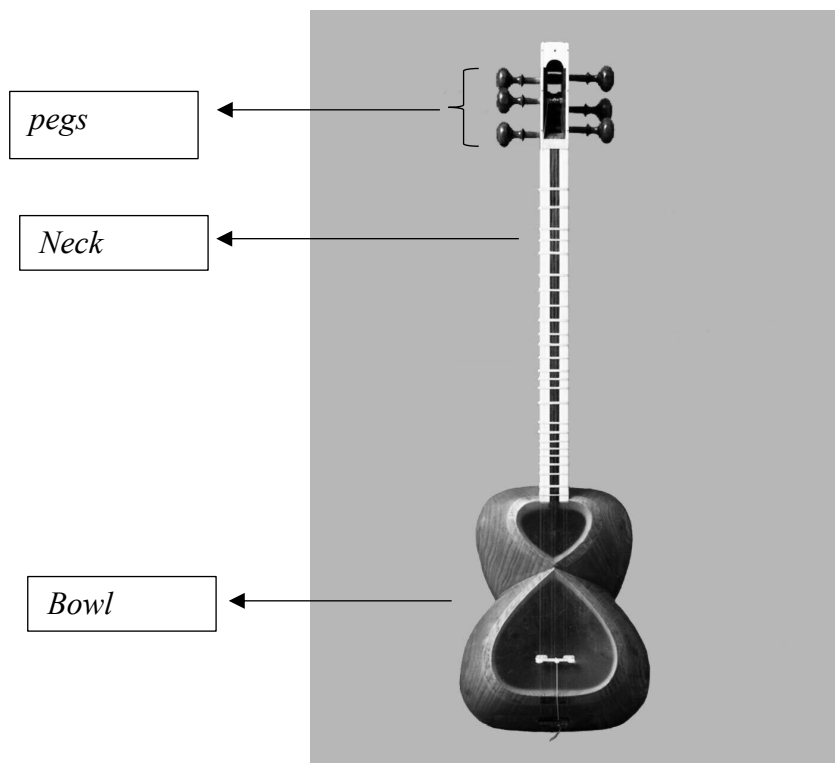


Figure 2. 2: *Different parts of the tār*

1. Bowl: it contains two bowels of which the bigger part is connected to a smaller part from below and they are open on the top and covered with skin. The smaller bowl is called *naqqāreh*. The bowl is made from mulberry wood. The main body of the *tār* was called bowl and *naqqāreh* by Vaziri. 2. Skin: it is usually made of lamb-skin. 3. Fingerboard: It is a solid neck. The length is about 40 to 50 centimetres and is made of walnut or mulberry. The neck is curved from behind but flat in front. A thin bone is stuck on each side of the fingerboard to preserve the skin from erosion. 4. (pegbox): *Sarpanjeh* it is a hollow box that contains the pegs. Three pegs are placed on each side. 5. Pegs: There are 6 pegs and they are usually made of walnut skin. Inside, the box is narrow and outside it is wide. 6. Nut (*Sheytānak*): A thin bone that is placed between the

fingerboard and the *sarpanjeh* along with the fingerboard. 7. Bridge (*kharak*): *kharak* is made of bone and is placed with two legs on the skin. The holes are embedded for strings to be passed through. 8. Fret (*dastān*): Today, 28 *dastān-ha* are usually run in three or four courses. The *dastān-ha* are made of the twisted animal gut or nylon thread. The intervals of the four courses define the main intervals with regard to *dastgāh-e shūr* in G. 9. Tuning pegs: a small wooden piece that ties to the strings at the end of the fingerboard which is made of bones. 10. *Mezrāb*: It is made of metal and brass. The typical length is 3 or 4 centimetres. Half of the *mezrāb* is covered with wax so that the player can hold it more easily.

The style of holding the tār

The bowl of the *tār* is placed on the thigh of the right leg, so the fingerboard lies at the left side of the player. The fingerboard is along the floor and has only a little inclination upward. The range of *tār* is three octaves, while notation for the *tār* is done with the G key.



a)



b)

Figure 2. 3: a) *The style of holding the tār (Jafar Sālehi, 4faslmusic.ir)* b) *mezrāb-e tār*

The range of tār

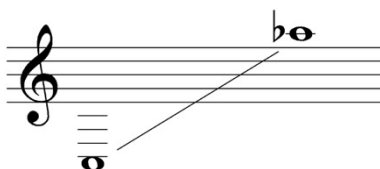


Figure 2. 4 : *The range of tār*
Bam Tār (tār bass)

Vaziri introduced the idea of making the *tār* in different ranges. The bam *tār* has found its place among different *tār-ha* and has been used in different ensembles. Vaziri used one string of cello for every double string of the *tār* to achieve his intended bass sound. Also, he removed the skin of the *naqqāreh* to make the sound more pleasant. The frets were also thicker than those of the *tār*. He used horn and cherry wood for the *mezrāb*. The material of the bowl was mulberry, similar to the *tār* and the material of the fingerboard, *sarpanjeh* and pegs were walnut. Kourosh Dānāie, the *tār* player and maker of the bass *tār* explains that the *tār* bass was usually formed with the changes made on the *tār*. Dānāie decided to make the *tār bass* after research on this musical instrument. Some changes on the new *tār bass* include using the thicker bowl or special strings from the *ud* and the guitar. Dānāie mentions that the old *tār bass* had the potential to be played up to the middle of the fingerboard and had no frets. However, the musical instruments that were made by him could be played up to the end of the fingerboard.

The style of holding the mezrāb

There is a technique called *dastbāz* (open) and it is specified with the o sign. It is when a *mezrāb* is plucked without touching the strings with the left hand.

Fingering:

The index finger of the left hand is designated by the number 1 and other fingers are 2, 3 and 4 respectively. The thumb finger of the left hand is designated by +. A small arc is used under the numbers for fingering:

1 2 3 4

For the third string, the arcs are placed over the numbers.

1̂ 2̂ 3̂ 4̂

There are three noticeable points regarding the fingering:

1. the extent of the pressure of the fingers on the strings.
2. the placement of the finger in the exact position
3. the distance of the fingers after leaving the strings.

Another definition states that the less air existing between the finger and the fret, the more transparent is the sound. In fact, frets play the role of the bridge.

TECHNIQUES

Basical *Mezrāb-ha*

1. *right mezrāb*:

The plucking is from up to down. This *mezrāb* is the main and strongest *mezrāb*. This is a simultaneous plucking on two strings that are tied as double strings. The weight of the hand and the speed of plucking determine the sound of the strings. The right *mezrāb* is called *mezrāb-e tak* and is identified with \wedge . This sign was used in Vaziri's book for the first time.



Figure 2. 5: *Right mezrāb*

2. *left mezrāb*: It is plucked from down to up that is a weak beat comparing to the right *mezrāb*. The left *mezrāb* was called top *mezrāb* in the past. The first strings from the double strings are usually plucked the left *mezrāb*. Left *mezrāb* is distinguished with \vee and was used by Vaziri for the first time. The sign of the right *mezrāb-ha* are not usually notated.

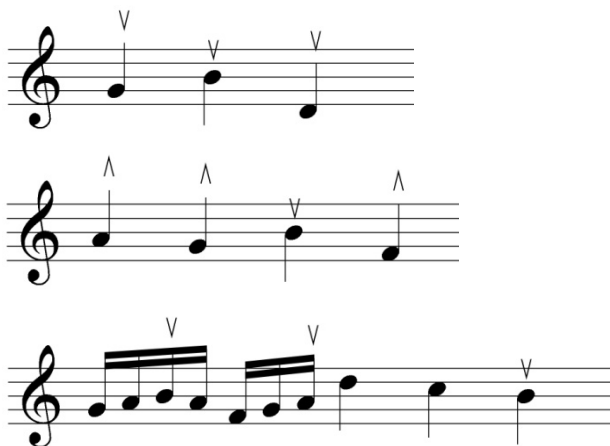


Figure 2. 6: *Left mezrāb*

Each of the right and left *mezrāb-ha* creates a different tone. For example, Hamid Motebassem used the word DA for the right *mezrāb* and LA for the left *mezrāb*. These sounds in different right-left combinations create an impression of the character of these two *mezrāb-ha* in the student's mind. Different combinations of right-left *mezrāb-ha* can be formed in triple and quadruple (or more) patterns which are used both in *radīf* and pre-composed pieces.

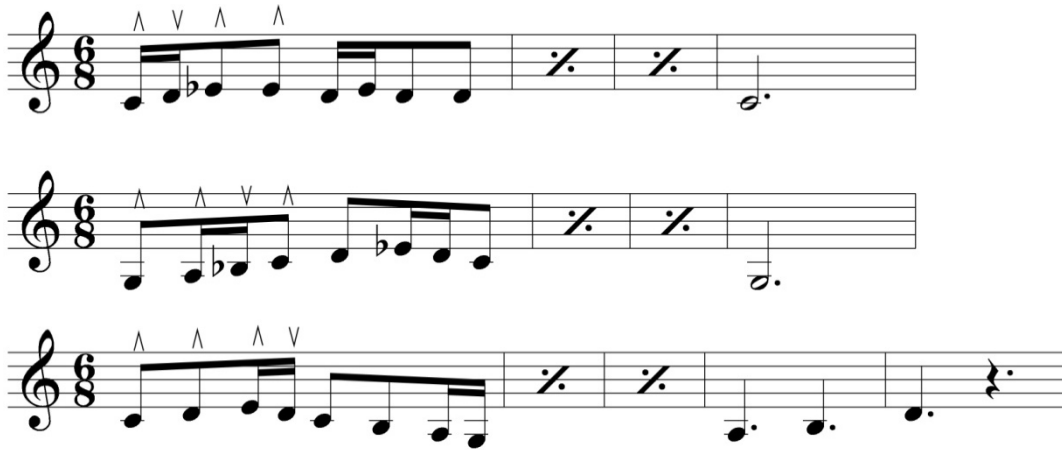


Figure 2. 7: combinations of right-left mezzrāb-ha from Elementary book for tār and setār (khāleqi, 1996:10)

3. Triple combinations

a) Three right mezzrāb-ha (^^^):

The first right is usually stronger in this pattern.



Figure 2. 8: Three right mezzrāb-ha

b) Right, left, right mezzrāb (^V^):

This mezzrāb is used when the triple movements become melodic. This pattern can be used along the fingerboard or on different strings.

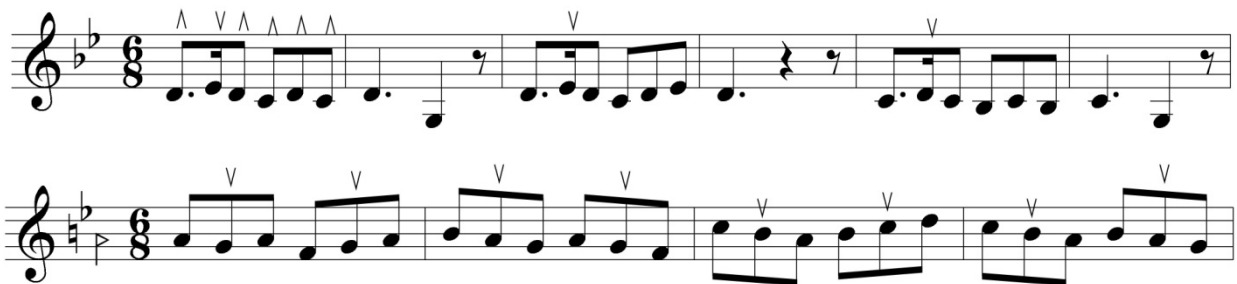


Figure 2. 9: Right, left, right mezzrāb, Parvāneh Homāyūn from Charkh-e Nilūfari (Keyvān Sāket, 2004:14)

c) Right, right, left *mezrāb* (∧∧∨)

This *mezrāb* pattern can be used in three different ways. First as a base for pre-composed pieces of *chahārmizrāb-ha* which is used separately or in combination with other *mezrāb-ha*.



Figure 2. 10: Right, right, left *mezrāb*, *Tamrin-e Māhūr* from *Elementry radīf* for *Tār and Setār* (3rd book by *Hoseyn Alizādeh*, 2003:92)

Dotāyeki mezzāb is when a note is played with two right *mezrāb-ha* of this pattern and another note is played with third left *mezrāb* and it has the form of *tekiyeh*.

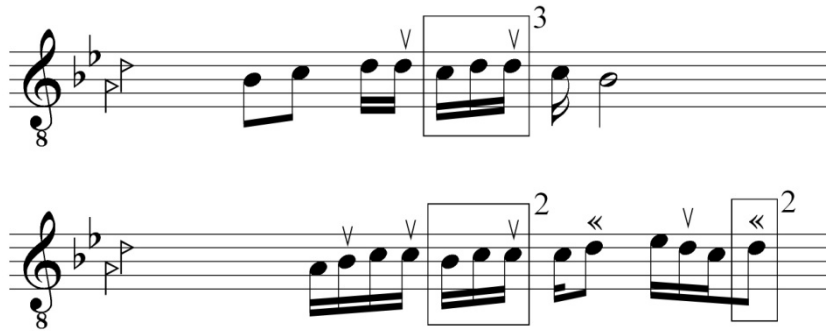


Figure 2. 11: *Dotāyeki mezzāb*, *Naqmeh* in *Segāh* from the *radīf* of *Mirzā Abdullāh* (*Talāi*, 2015:166)

Also, it has the role of passage as an ascending figure.



Figure 2. 12: *Dotāyeki mezzāb*, *Naqmeh* in *Segāh* from the *radīf* of *mirzā Abdullāh* (*Talāi*, 2015:266)

d) Left, right, right (V/V)

The application of this *mezrāb* is less frequent than other forms of three *mezrāb-ha*. This pattern can be observed in some *chahārmezrāb-ha*.

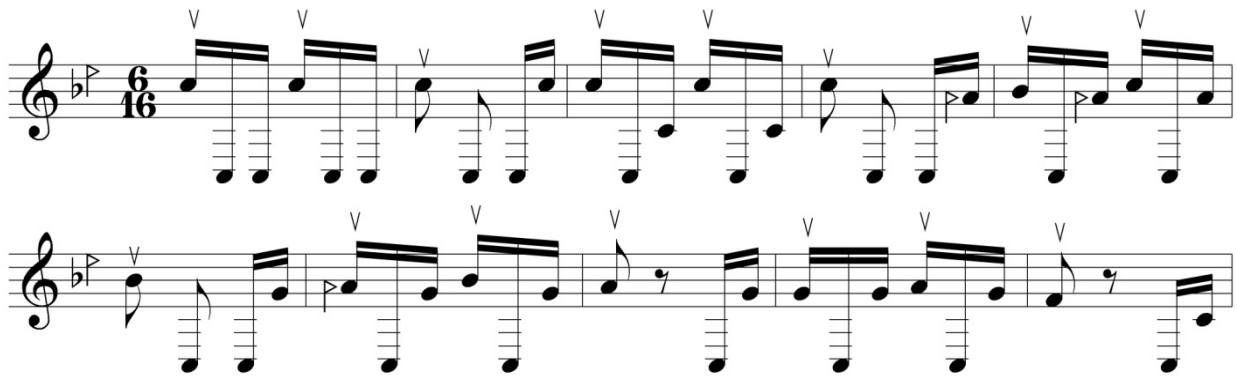


Figure 2. 13: *chahārmezrāb-e Bayāt-e turk* from *Bigchehkhāni* (Mehrāni,2000:36)

The combination of two triple pattern $\wedge\vee$, $\vee\wedge$ is frequently used to form *chahārmezrāb-ha* in the *tār*.



Figure 2. 14: The combination of two triple pattern, *chahārmezrāb-e Navā* by Hamid Motebassem

4. Quadruple combinations

a) Four right *mezrāb*

This pattern can be used in vocal phrases or pre-composed pieces. Four consecutive *mezrāb-ha* can be observed at the beginning of some of the *gūsheh-ha* of *radīf*, such as the introduction of *chahārgāh* and *neyshābūrak* in *māhūr*.



Figure 2.15: Four right *mezrāb*, *Darāmad-e Chahārgāh* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:303)

b) Three right *mezrāb* and one left (ΛΛΛΛ)

This pattern is used as a base in pre-composed pieces or one part of a piece.



Figure 2.16: Three right *mezrāb* and one left, *chahārmezrāb-e Isfāhān 2* from *tār & setār-3* (Keyvān Sāket, 2012:57)

Also, it can be used in melodies of *radīf* as a trill or a complementary for *tahrīr* phrases.

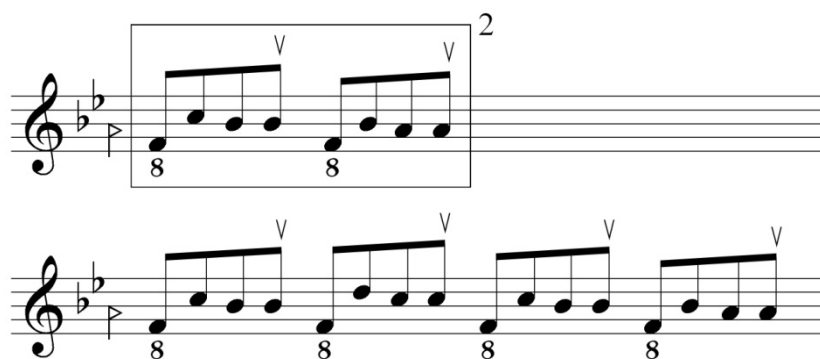


Figure 2.17: Three right *mezrāb* and one left, *Darāmad-e sevvom-e Bayāt-e turk* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:107)

c) Right-left, right-left *mezrāb* (^∨∨∨)

It is frequently used in both *radīf* and pre-composed pieces. This pattern has a role in ascending and descending figures and forming different phrases.



Figure 2. 18: Right-left, right-left *mezrāb*, *chahārmezrāb-e segāh* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:163)

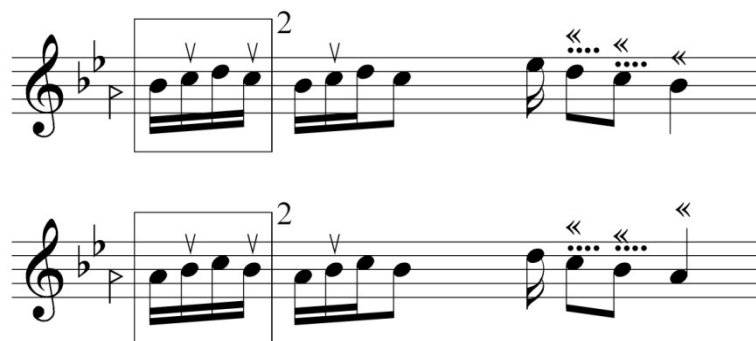


Figure 2. 19: Right-left, right-left *mezrāb*, *Gabri* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:145)

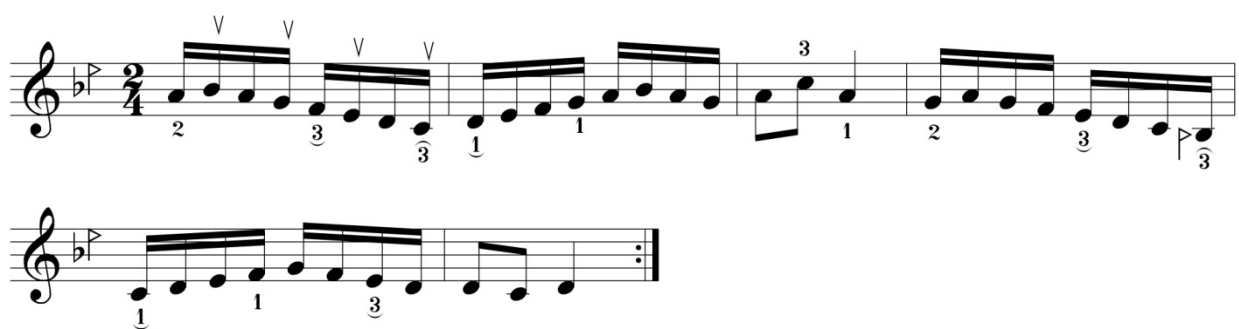


Figure 2. 20: Right-left, right-left *mezrāb*, *Tamrin-e Dashti* by Zarrinpanjeh from *Elementary radīf for tār and Setār* (3rd book by Hoseyn Alizādeh, 2003:73)

d) Right-left, right-right *mezrāb* (ΛVΛ)

This pattern is frequently used at the beginning of the phrase or in the middle of the vocal phrases and in combination with other techniques and patterns of *radīf*.

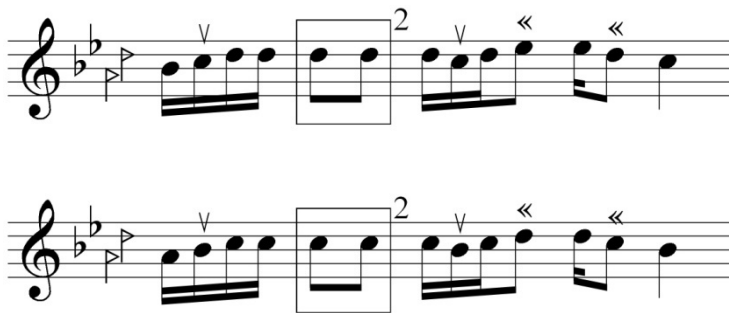


Figure 2. 21: Right-left, right-right *mezrāb*, *razavi* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:41)

Also, it is used as a descending figure in the *forūd* of *gūsseh-ha*:

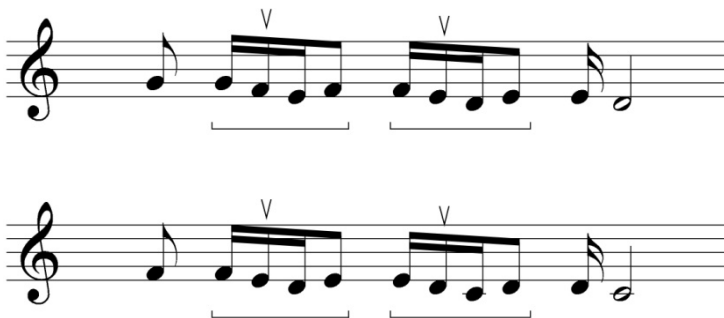


Figure 2. 22: Right-left, right-right *mezrāb*, *Majles afruz* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:374)

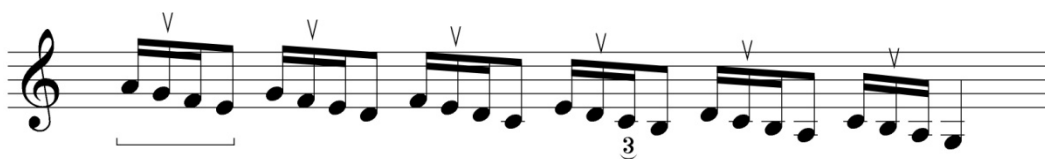


Figure 2. 23: Right-left, right-right *mezrāb*, *Neyshāburak* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:390)

Also, it can be used in pre-composed pieces:



Figure 2. 24: Right-left, right-right meyrāb, pīshdarāmad—e mähūr by Hormozi from *Hamsāz* book (2008:125)

Right -left combinations can be used in quintuple and senary variously.



Figure 2. 25: Right -left combinations, from *Elementary book for tār and setār (khāleqi, 1996:11)*



Figure 2. 26: Right -left combinations, two studies for meyrāb-e chap from *Ten pieces for tār (Alizādeh, 1995:25)*

Riz

Riz is used to fill the stretch of one note in plucked musical instruments. *Riz mezbāb* is the consecutive playing of right-left *mezbāb-ha*. The tempo of performing right-left is fast, but its speed can be different, depending on melody or player. Vaziri uses T that is derived from tremolo to introduce this technique. Other signs are used in other books and methods.

Talāi and During use four small dots under the note.



Figure 2. 27: *riz*

Different kind of *riz-ha*:

a) *Takriz*

Takriz is the most frequent *riz* in *radīf* and other pieces. To perform *takriz*, first a strong right *mezbāb* is played and then after a short pause, the consecutive *mezbāb-ha* are started with the left *mezbāb*. The interval between *tak* and *riz* in *radīf* is decided intuitively and in pre-composed pieces is determined by the rhythm of the piece. Alizādeh uses this sign to identify *takriz* in a book of 10 pieces. Usually, *riz* is performed with lower and softer sounds comparing to the beat of *tak*.



Figure 2. 28: *takriz*



Figure 2. 29: *takriz, javāb-e āvāz* (Tahmāsbī, 1994:247)

b) *Left (chap) riz*

This technique is similar to *takriz*. The only difference is that it starts with a left beat and *riz* starts with a right *mezrāb*.



Figure 2. 30: *chap riz*

c) Short *takriz (takriz-e kūtah)*

Three *mezrāb-ha* $\vee\wedge\vee$ are played quickly after a right *mezrāb* that is in the form of a *tak* in this technique. In fact, these three *mezrāb-ha* are the shortest form that one can consider for *riz*. This technique is used to connect the notes in a way and to fill the gap between them. This technique is used frequently in *radīf* and also pre-composed pieces.

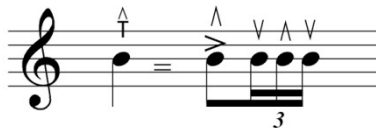


Figure 2. 31: *takriz-e kūtah*

Consecutive *takriz*

Consecutive *takriz-ha* can be used in some of the musical phrases. Tahmasbi talks about this technique as follows:

“When some consecutive notes which are identified with T are performed, a connection is created automatically. Each *takriz* is identified by its first accent from the previous note and there is no need to stop the *riz*.” (Tahmāsbi,1997:336)

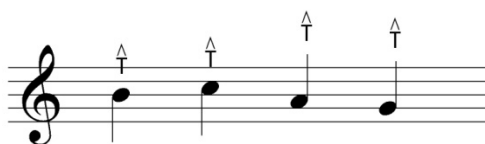


Figure 2. 32: *Consecutive takriz*

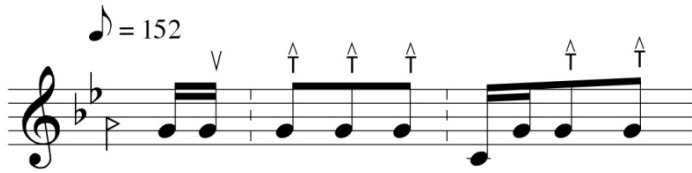


Figure 2. 33: Consecutive takriz, majles afroz from Elementary radīf for Tār and Setār (3rd book by Hoseyn Alizādeh, 2003:18)

Broadly speaking, if there is no silent after *riz* or *takriz*, the final *mezrāb* is identified with the next note.

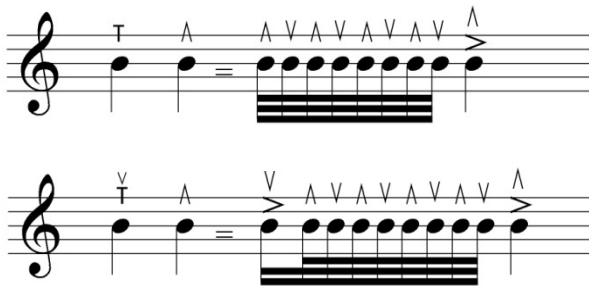


Figure 2. 34: riz (the final *mezrāb* is identified with the next note)

Dorrāb

Performing two fast right-left *mezrāb-ha* before single *mezrāb* (*mezrāb-e tak*) is called *dorrāb*. *mezrāb-e tak* is on the main beat and is a stronger one and two right-left *mezrāb-ha* take their time from the previous note or the rest. Two right-left *mezrāb-ha* are decorative and shock the main note and the main note must be clearer and stronger. During and Talāi use “..” to show *dorrāb* and Alizādeh uses $\hat{\wedge}$ to identify *dorrāb*.

Dorrāb is one of the techniques that are frequently used in *radīf* and other pieces.



Figure 2. 35: *Dorrāb*



Figure 2. 36: *Dorrāb*, pīshdarāmad-e shūr from tār and setār Teaching Methodology (Alizādeh,2010:22)

Dorrāb can be played on one, two or three notes so that decorative notes are different from the main note in *dorrāb*. Decorative notes are notated for *dorrāb-ha* with different notes.



Figure 2. 37: *dorrāb-ha* with different notes

Also, two decorative notes can be played on one string and another note on another string.



Figure 2. 38: *dorrāb-ha* in different strings

One example of *dorrāb* is observed in Darvishkhān’s popular *Chahārmezrāb* in *Māhūr*. *Dorrāb* is notated with the decorative note in this book.



Figure 2. 39: *dorrāb*, *Chahārmezrāb* in *māhūr* by Darvishkhān from *Works of Darvishkhān* (Tahmāsbi,2012:16)

Riz dorrāb can be used instead of *tak-riz*.

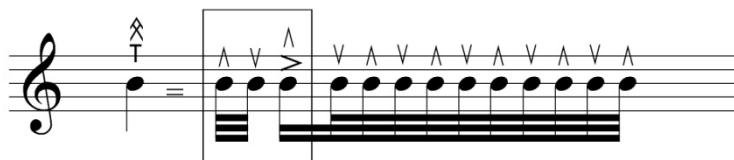


Figure 2. 40: *riz dorrāb*

Shalāl

The word *shalāl* means sewing or working very fast. *Shalāl* contains right, left, right, left which are performed quickly and the final left is stronger.

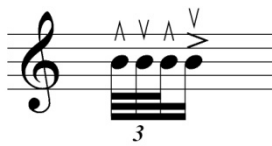


Figure 2. 41: *shalāl*

The last *mezrāb* of *shalāl* which is left can be various notes.



Figure 2. 42: *shalāl*



Figure 2. 43: *shalāl, pīshdarāmad_e dashti by darvishkhān from Elementary radīf for tār and setār (3rd book by Hoseyn Alizādeh, 2003:74)*

Motebassem refers to five notes which lead to right *mezrāb* and this technique is a kind of connection to the next note.



Figure 2. 44: *shalāl with five notes*

Shalāl has been notated in the following forms:



Figure 2. 45: *shalāl in different transcription*



Figure 2. 46: *shalāl* in different transcription

Qalt (trill)

Trill is performed as a *riz* with the right *mezrāb* as the main note and the left *mezrāb* performs the note with a second higher interval in the *tār*. Trill can be used in combination with right-left *mezrāb-ha*.



Figure 2. 47: trill

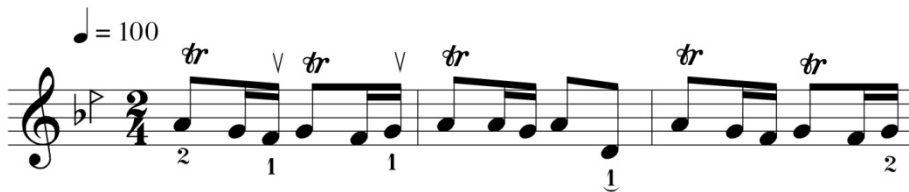


Figure 2. 48: trill, study of *dashti 1* from *Ten pieces for tār1* (Alizādeh,1995:10)



Figure 2. 49: trill, from *tār & setār-2* (Keyvān Sāket, 2012:60)

Trill can be performed with the *quarter-tone* and *half-tone* intervals higher than the main note.



Figure 2. 50: trill with the *quarter-tone*

An example of *trill* is when a right *mezrāb* is performed and then consecutive beats are performed with one of the fingers of the left hand without plucking. This technique is called *pajvāk* (echo).

Kamān

Alizādeh describes *kamān* as below:

“It is a one to three sign or in other words it is a sign to perform three notes with one *mezrāb*. Therefore, the main note is plucked with one *mezrāb* (∨ or ∧), and then two other notes are performed without plucking and only with the movement of the fingers of the left hand.” (Alizādeh, 2003:11)

Talāi uses this sign to refer to up and down or vice versa.



Figure 2. 51: *kamān* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:55¹⁷)

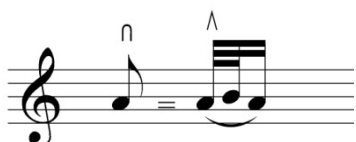


Figure 2. 52: *kamān* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:55)

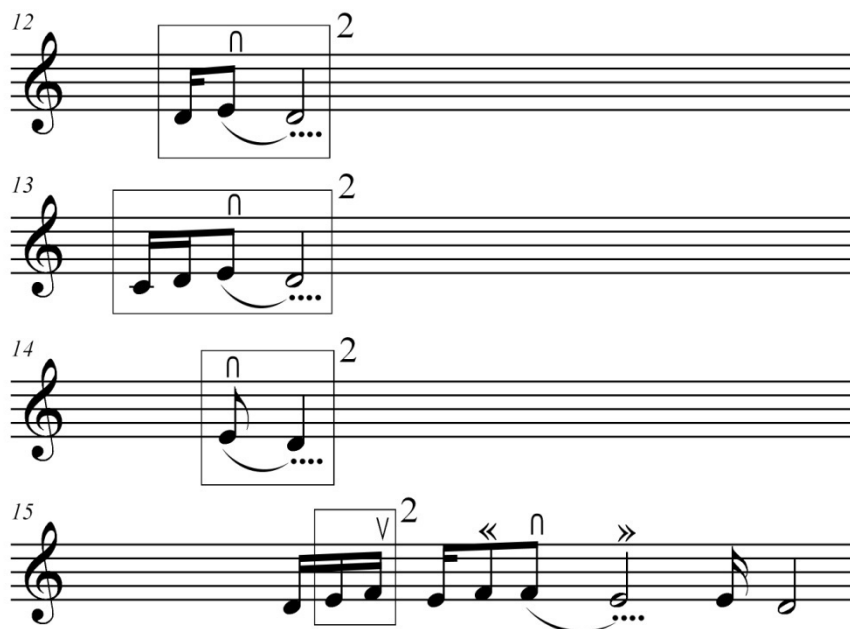


Figure 2. 53: *Kamān*, *majles afruz* from the *radīf* of mirzā Abdullāh (Talāi, 2015:374)

¹⁷ Page 55 from right side (Farsi) of the book

It is possible to perform *kamān* before *riz*.

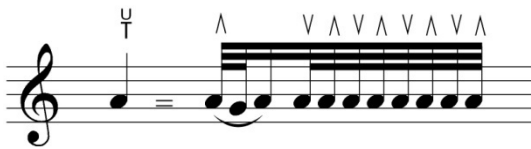


Figure 2. 54: *kamān* before *riz*

Kamān is used in different parts of a musical phrase. It is also used at the end of many phrases and on the stop notes which are usually *quarter-tone*.



Figure 2. 55: *Kaman* over the last note

Eshāreh

This is one of the most important decorations for *tār*. *Eshāreh* is formed when the fingers of the left hand touch a note or leave a note without plucking. *Eshāreh* can be used for the lower note or the one that is plucked at the top of the main note.



Figure 2. 56: *eshāreh*

Different forms of *eshāreh* are notated in different books. Talāi uses (..) sign in his *radīf*. During uses connective lines to indicate *eshāreh* note. Arshad Tahmāsbi uses a thin note to distinguish *eshāreh* which is observed in Alizādeh's pieces as well.



Figure 2. 57: *Eshāreh*, *Darāmad-e shūr* from the *radīf* of Mirzā Abdullāh (Talāi, 2015:3)



Figure 2. 58: *Eshāreh, owj from Javāb-e āvāz (Tahmāsbi, 1994: 125)*

Ettesāl (Connection)

The *connection* is performed in *tār* with consecutive *riz*.



Figure 2. 59: *ettesāl*

The start of the second note can be with *takriz* or *chapriz*.

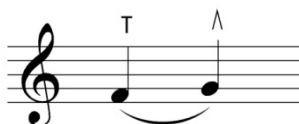


Figure 2. 60: *ettesāl and takriz*

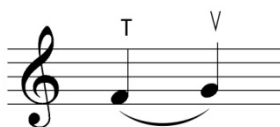


Figure 2. 61: *ettesāl and chapriz*

Tekiyeh

Tekiyeh is a kind of decoration. First, a right or left *mezrāb* is played and the next note is performed with the second and third interval without plucking and in a form of *eshāreh*. The *tekiyeh* note is performed after echoing the beat of the *mezrāb* and before the next note.



Figure 2. 62: *tekiyeh*



Figure 2. 63: *tekiyeh*

As Arshad Tahmāsbi explains, the precise playing of *tekiyeh* is when all the notes are performed but in practice, *tār* players perform *tekiyeh* in a form of mute.



Figure 2. 64: *tekiyeh in a form of mute*

Alizādeh explains *tekiyeh* in three parts:

1. *On spot tekiyeh* which uses the first, second and third fingers.



Figure 2. 65: *onspot tekiyeh, chahārmezrāb-e navā from tār and setār Teaching Methodology (Alizādeh,2010:136)*

- 2- *Ascending tekiyeh* which is usually performed with the third finger.



Figure 2. 66: *Ascending tekiyeh, Mokhālef-e chahārgāh from tār and setār Teaching Methodology (Alizādeh,2010:92)*

3- Descending *tekiyeh* that is usually performed with the third finger.



Figure 2. 67: Descending *tekiyeh*, Reng-e shūr from tār and setār Teaching Methodology (Alizādeh, 2010:29)



Figure 2. 68: Descending *tekiyeh*, Darāmad-e shūr from tār and setār Teaching Methodology (Alizādeh, 2010:34)

The sign of *tekiyeh* in a form of \forall that was used by Vaziri for the first time. It has been used in the books of the conservatory in the form of \circ .

Kandan (pulling)

This technique involves pulling a string downward a bit and then releasing it with fingers of the left hand without plucking. *Kandan* is indicated with \forall . The fingers of the left hand play the role of the *mezrāb* in this technique. *Kandan* can be done at the same time as performing the right *mezrāb* which is shown below:



Figure 2. 69: *Kandan*

Kandan can be performed a little after plucking.



Figure 2. 70: *kandan*

Tahmāsbi has suggested using the above sign for *kandan* of one note without plucking.



Figure 2. 71: *kandan*

Panjehkāri is formed when one uses different fingers alternately to perform *kandan* technique. *Panjehkāri* is one of the complex and difficult decorative techniques. Three kinds of *panjehkāri* are common in performing *tār*.

a) Complete *panjehkāri*

Four notes are performed with one *mezrāb* in this technique. One right or left *mezrāb* is performed and then the technique of *kandan* is performed with the third, second and again third fingers on definite notes.



Figure 2. 72: Complete *panjehkāri*



Figure 2. 73: Complete *panjehkāri*, *hejāz* from *Javāb-e āvāz* (Tahmāsbi, 1994:75)

b) Incomplete *panjehkāri*

This technique is formed when the second note of *panjehkāri* is deleted completely, or in other words, when one deletes the first note that is performed with the third finger.



Figure 2. 74: incomplete *panjehkāri*

c) Simple *panjehkāri*:

This technique is formed when the last note of complete *panjehkāri* is deleted.



Figure 2. 75: *simple panjehkāri*

Mehrāni has identified a sign for *kandan* with the thumb of the left hand.



Figure 2. 76: *kandan with the thumb of the left hand, Darāmad-e dovvom-e segāh from advanced radīf of Shahnāzi (2010:134)*

Kharāsh (scrape)

This technique is formed when all the strings of the *tār* are scraped with right or left *mezrāb-ha*. Scraping the strings is associated with a kind of arpeggio or accords. This technique is performed before the main note that is left *mezrāb*. The left *mezrāb* is performed strongly and with emphasis. This technique fills and decorates the gap between notes. It was the base of *mezrāb-ha* in the old styles. Tahmāsbi explains four types of scrapes: “a) All the six open strings are scraped before performing the main note on white strings. b) The main note on a white string is scraped along with four open strings. c) Four open strings (the yellows and octave and bass) are scraped before performing the main note on the yellow string. d) The main note is scraped on a yellow string along with two open strings.” (Tahmāsbi, 1997:332)

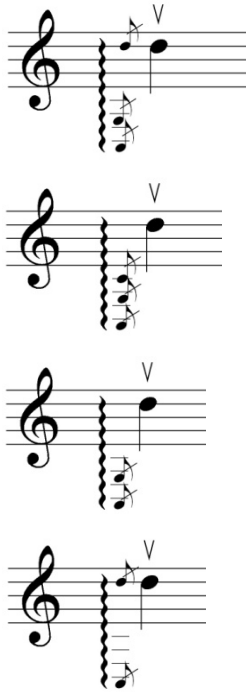


Figure 2. 77: Kharāsh

An example of scrape can be observed in pre-composed pieces in a piece by Alizādeh called *naqmeh* (melody) in ten-piece book and *Pīshdarāmad* of *isfāhān* by Keyvān Sāket's.



Figure 2. 78: kharāsh, naqmeh from ten-piece book

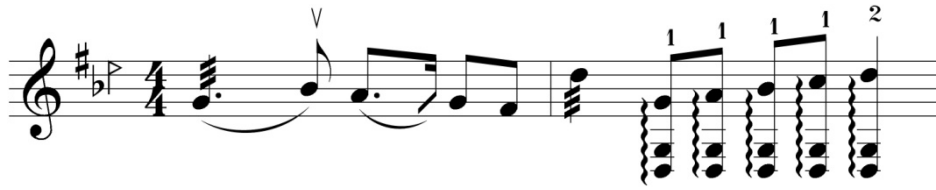


Figure 2. 79: *kharāsh, Pīshdarāmad-e isfāhān from Tār & Setār-3 (Keyvān Sāket, 2012:60)*

Sinehmāl

Sinehmāl technique is formed to introduce a form of *trill*. *Consecutive riz* are used in this technique and *kandan* technique is used between *riz* which is performed by the fingers of the left hand. *Sinehmāl* is performed in descending figure.

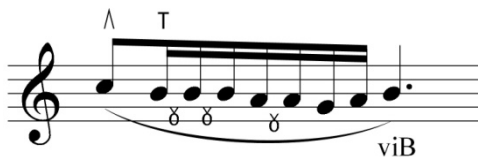


Figure 2. 80: *sinehmāl*

Larzesh (Mālesh) vibration

Vibration is performed along the fingerboard of the *tār*. Long *mālesh* have also been performed by some performers, the same as violin performers. There are two types of *mālesh*, large and small. *Large mālesh* is performed by lifting the C and G strings and lowering the bass string which is indicated with VIB by Tahmāsbi. The sound goes higher by nearly a half-tone in this movement.



Figure 2. 81: *mālesh*

Small mālesh

This vibration is performed faster with the left hand in a trembling way.

The sound goes approximately a *half-tone* higher in this *mālesh*. Tahmāsbi uses the VIB sign for this *mālesh*. Vaziri use *vib.* in the *dastūr-e djadid-e tār*.



Figure 2. 82: *mālesh*, *Dastūr-e djadid-e tār* by Vaziri

Mālesh technique creates a sound like whining. This technique is not suitable to be performed on each note and must be performed only on specific notes in every melody.

Push (PUC)

Plucking on the *naqqāreh*, which creates a nicer sound, is called *push*. *Push* is the abbreviation for *pushideh* (cover). Its sign was written by Vaziri for the first time, to refer to the first position, and the word *bāz* is used which means return in the Persian language.



Figure 2. 83: *push*, *pīshdarāmad-e afshāri* from *Dastūr-e djadid-e tār* by Vaziri

Glissando

It is performed by stretching the finger of the left hand from one note to the other note without stopping the sound.

♩ = 96

in bā de ye nā be gol rang az del ba rad qos se bi
run ey do re nā sā ze ay yām az mey to hi ma kon in

Figure 2. 84: *glissando*

Passage

Performing *passage* is possible horizontally and vertically on the fingerboard. Passages are short in *radīf* in a form of four and five note figures. Longer passages are used in pre-composed pieces in one or two octaves.

Figure 2. 85: *passage, tamrin-1 from tār & setār-2 (Keyvān Sāket, 2012:25)*

Figure 2. 86: *passage, Raqs-e Nāz by Hamid Motebassem*

Figure 2. 87: *passage, mokhālef-e chahārgāh from the advanced radīf (Shanāzi,2010:162)*

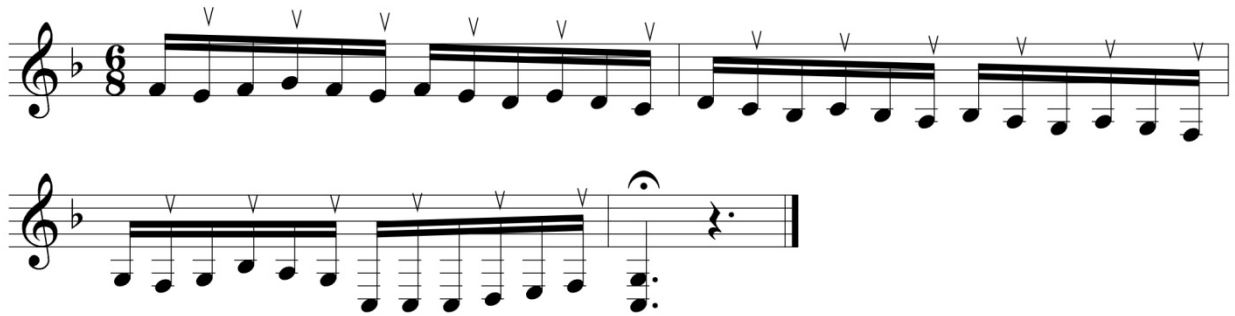


Figure 2. 88: passage, *chahārmezrāb-e rāst o panjāh* from *Ten pieces for tār3* (Alizādeh,1996:29)

Passages are usually performed with the first, second and third fingers in specific orders. The style and order of fingering are important for performing passages. Sālek has introduced some forms of these fingerings (sālek,2010:292):

- 1-123-12-123 123-123 12-12
- 123-12 1213-1

The opposite fingerings are performed in return.

Arpeggio

Arpeggio has not been used in *radīf*, but it is possible to perform *arpeggio* with special fingerings in *tār*.

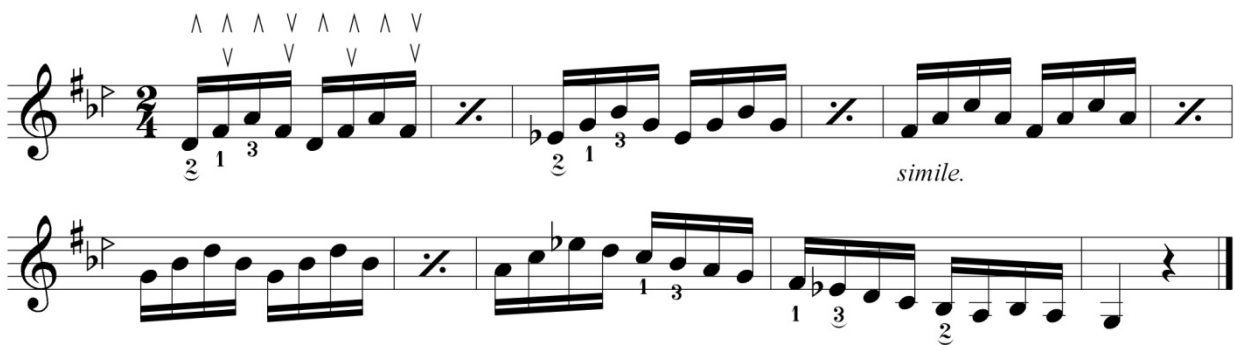


Figure 2. 89: arpeggio, *tamrin-2* from *Tār & Setār-2* (Keyvān Sāket, 2012:25)

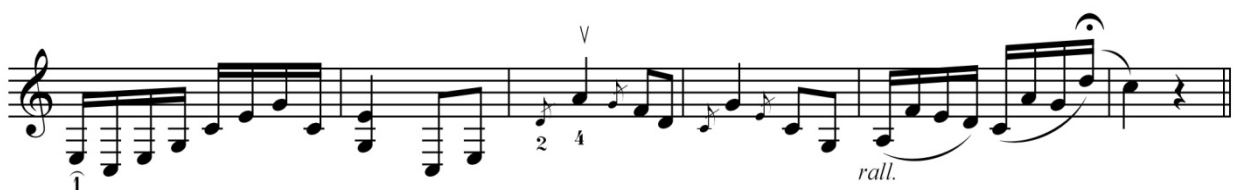


Figure 2. 90: arpeggio, *bandbāz* by Vaziri from *rāmeshgari* book (Sālehi,2015:58)

Double notes

It is possible to perform double notes with the fingers of the left hand on the two strings in *tār*. Double notes were used in Shahnāzi’s *radīf* in a few cases. This technique has been used in pre-composed pieces at different intervals considering the melody of the piece.

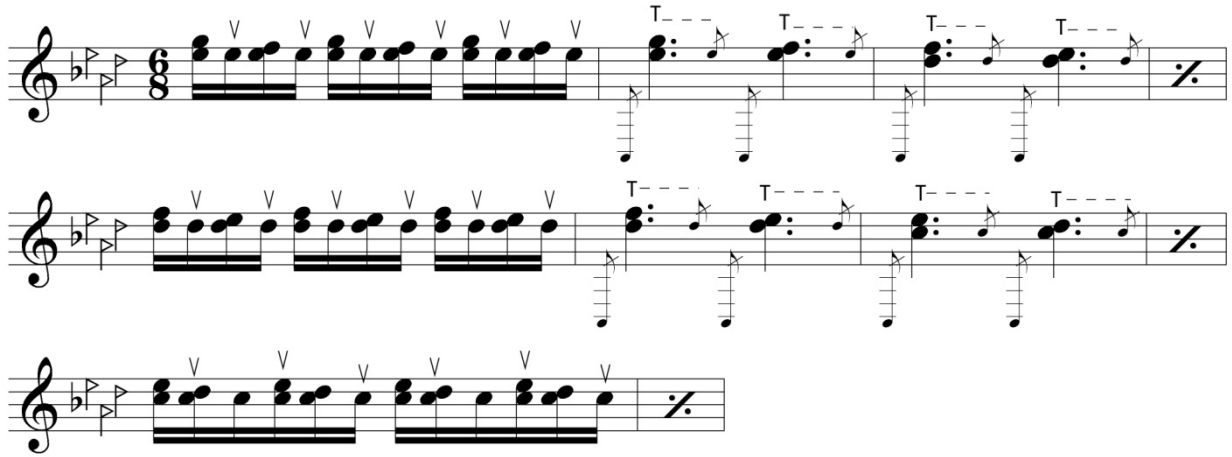


Figure 2. 91: double notes, *naqmeḥ* from *Ten pieces for tār3* (Alizādeh, 1996: 14)

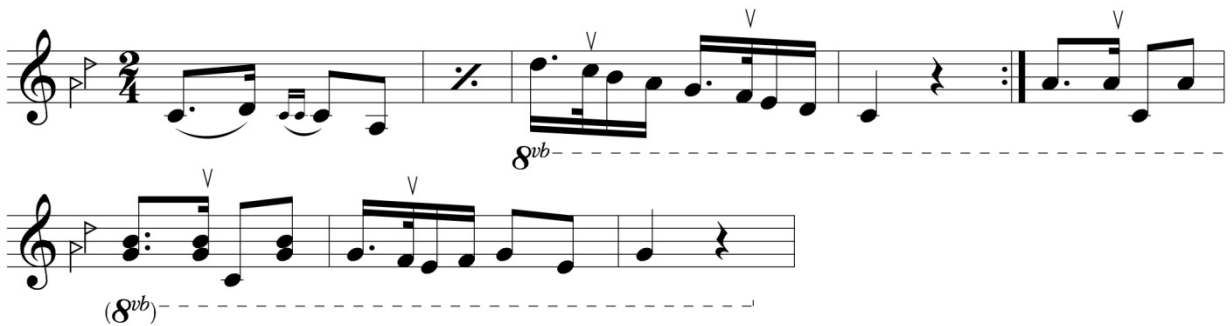


Figure 2. 92: double notes, *pīshdarāmad-e chahārgāḥ* from the advanced *radīf* (Shanāzi, 2010: 146)

Also, it is possible to perform *rīz* on double notes.

Saket considers an exercise for this technique in his third book (exercise 10).



Figure 2. 93: *rīz* on double notes, *tamrin-e 10* from *tār & setār-2* (Keyvān Sāket, 2012: 32)

Gerefteh (Khafeh) or staccato

This technique is a result of silencing the sound with the fingers of the left hand after plucking.



Figure 2. 94: gerefteh



Figure 2. 95: gerefteh, rāk-e keshmir from Javāb-e āvāz (Tahmāsbī,1994:212)

Qonneh

This is the sound that results from pressing the *kharak* along with plucking. The resulting sound is nasal.

Mikhi

This technique is pulling (*kandan*) a string with the right *mezrāb*. (salek,2012:290)

New techniques of *tār*

New techniques have been added to *tār* musical instruments in the last four decades. Some of these techniques have special names and some of them have a specific sign and there are some explanations of how to perform them. These techniques haven't existed in *radīf* but have been used in pre-composed pieces in recent decades. I will introduce some of these techniques in the final chapter.

1. Left on the fifth string \mathcal{V}

This technique is a result of plucking the fifth string (one of the double strings) with the left *mezrāb*. This technique was used by Alizādeh for the first time.



Figure 2. 96: Left on the fifth string, *chahārmezrāb-e bayāt-e turk* from *Ten pieces for tār 4* (Alizādeh, 1998:20)

2. Alizādeh invented another technique, which is plucking the strings of *tār* in a double form but only one of the double strings is held with fingers of the left hand. This technique is indicated with ⊖

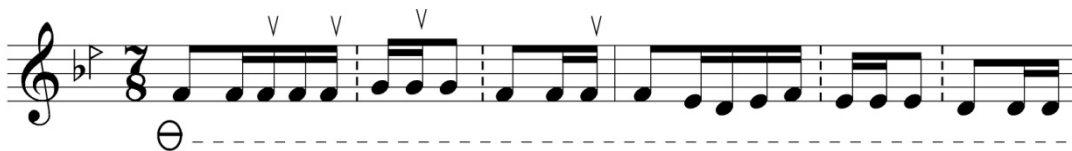


Figure 2. 97: one of the double strings, from *Javāb-e āvāz* (Tahmāsbī, 1994:347)

Dorrāb-e vārooneh (reverse dorrāb) (V/V)

Reverse dorrāb is a technique which is observed frequently in Keyvān Sāket's pieces. This technique is the opposite of the usual *dorrāb*. It means one left, right, left instead of right, left, right. There is usually one single *mezrāb* before this technique.

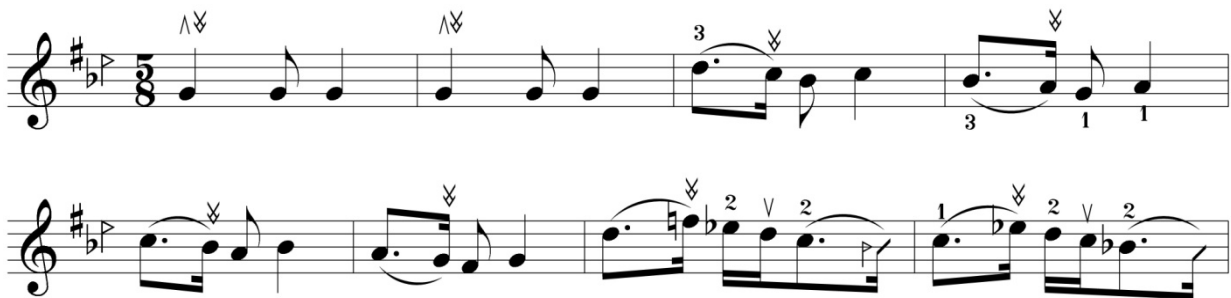


Figure 2. 98: *Dorrāb-e vārooneh*, *tamrin-e 5* from *Tār & Setār-3* (Keyvān Sāket, 2012:27)

It is possible to combine different *tār* techniques to form new techniques. I will refer to two cases that are explained by Mehrāni: “a) *Dorrāb-Kandekāri*: *Dorrāb* is used in this technique instead of right or left *mezrāb-ha* in simultaneous *kandekāri*.

b) *Kandan-staccato*: This technique is formed by plucking and *kandan* simultaneously and then the string is silenced by the left hand.” (Mehrāni, 2009:317)

*Parvāneh*¹⁸

The style of performance:

1. Performing three notes instead of the note which is indicated with ~
2. Performing the transcribed note with the right *mezrāb*
3. Picking up the fingers from the performed fret in a form of *kandeh* which causes the sound of the open string of the same string
4. Performing a note of open string with the left *mezrāb*

The tune (*kūk* of the open string of the performed string) has no role and it is the reason that only one note is transcribed (although three notes are heard).

Example 1:

The style of notation



The style of performing



The style of notation



The style of performing



Figure 2. 99: *parvāneh*

¹⁸ This part is from interview with Hamid Motebassem

Chakāchāk

Performing one note or indicated accord notes with placing the left finger on the string without sticking the string to the fingerboard which creates the mute sound of the mentioned note as one plucks the musical instrument.

To have a precise tuning, it is essential that the fingers touch the string on the position of the fret and not at the back of the fret (as it is prevalent).

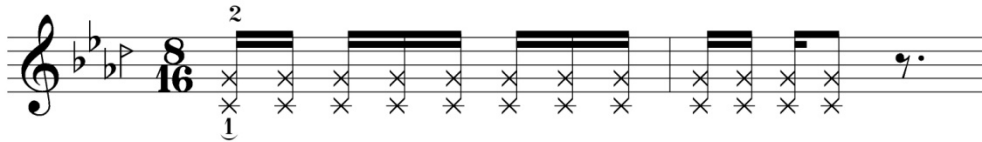


Figure 2. 100: *Chakāchāk*, See *Parvāz-e Khiāl* song as reference from interview with Hamid Motabassem

THE RESTRICTIONS OF TĀR

All *dastgāh* of Iranian music can be easily performed by the *tār*. *Tār* is a suitable musical instrument for *taknavāzi* (solo), *radīfnavāzi* and improvisation. In addition, the *tār* has the potential to be performed in ensemble. The *tār* is suitable for changing modes in modulation. Two issues might bother *tār* players: The first one is the skin in the structure of *tār* and the sensitivity of the skin to humidity and climate change as this slightly changes the tuning. It also causes the *kharak* to go up or down and changes the distance of strings to the fingerboard. The second issue is about sight reading and solfeggio in *tār*. Simultaneous sight reading and solfeggio are difficult for the player due to the long fingerboard. However, Motabassem believes that it is possible to make skins which reduce the changes. In his view, the main element of this musical instrument is the ratio of the diagonal of the string to the length of it which leads to change in the tune. The problem is caused by the length of the string that is longer than its diagonal. This issue has more impact regarding the *tār* due to the existence of double strings.

KŪK (TUNING) OF THE TĀR

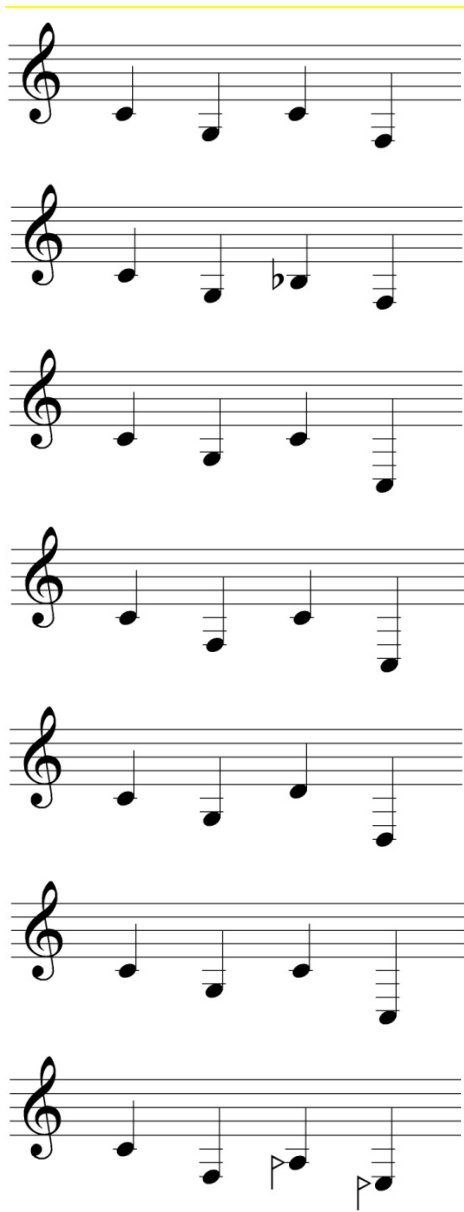


Figure 2. 101: Kūk (tuning) of the tār

SANTŪR

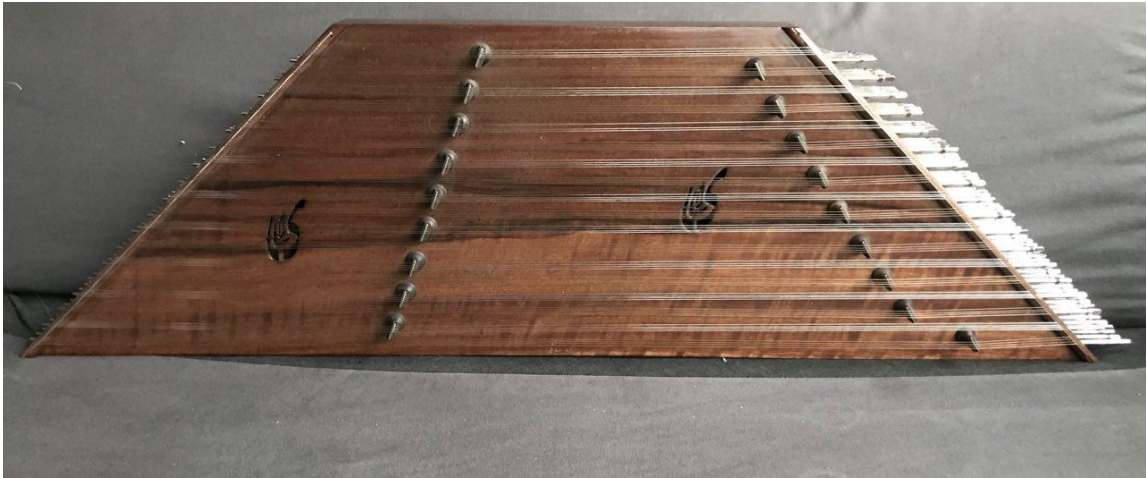


Figure 2. 102: santūr (photo by Rouzbeh Motia)

STRUCTURE

The *santūr* is a musical instrument in the shape of an equilateral trapezoid box, and it is classified as a struck musical instrument which is made of both wood and steel. Traditionally, the *santūr* was put on the floor, the player sat close to the broad side of the musical instrument and it was played with two wooden hammers. Nowadays, the *santūr* is put on the table. This musical instrument was introduced and referred to as the dulcimer in the book “The History of Musical Instruments” written by Curt Sachs (1881-1959). “The dulcimer is a Persian and Iranian instrument, the name of which, santir, is derived from the Greek word *psalterian*. It usually has a shallow chestnut box in the form of a symmetrical trapezoid and eighteen quadruple brass strings tuned by pegs inserted in the side of the box. The player strikes them with two very light hammers which end in a broad blade.” (sachs,2006:258) Today, what we know as *santūr* has existed in Iran for three centuries. The connection with Indian music players and makers has affected the prevalence of the *santūr*. “Also, Ottoman and Armenian musicians of the Afshārid era have played a major role in introducing the *santūr*.” (Khazrāi-Mahoor Quarterly -62). The *santūr* has been made in different dimensions, but the *santūr* which is used for playing the *dastgāh* of Iranian classical music is the *nine Kharak* (bridges) *santūr* or the *sol kūk* (G tuned) *santūr*. The *santūr* has three octaves and the fourth position which is located at the right side of the right bridges is not usually used. Therefore 27 sounds are provided in three octaves. The described and specified *santūr* is known as the *Nine kharak* (bridges) and the *sol Kūk* (G tuned) type and it was established

for performing the *radīf* of Iranian music and also for playing pre-composed pieces and improvisations. Despite all the limitations of this type regarding tuning and modulation, this *santūr* is used by players in most of the ensembles.

THE DIFFERENT PARTS OF THE SANTŪR

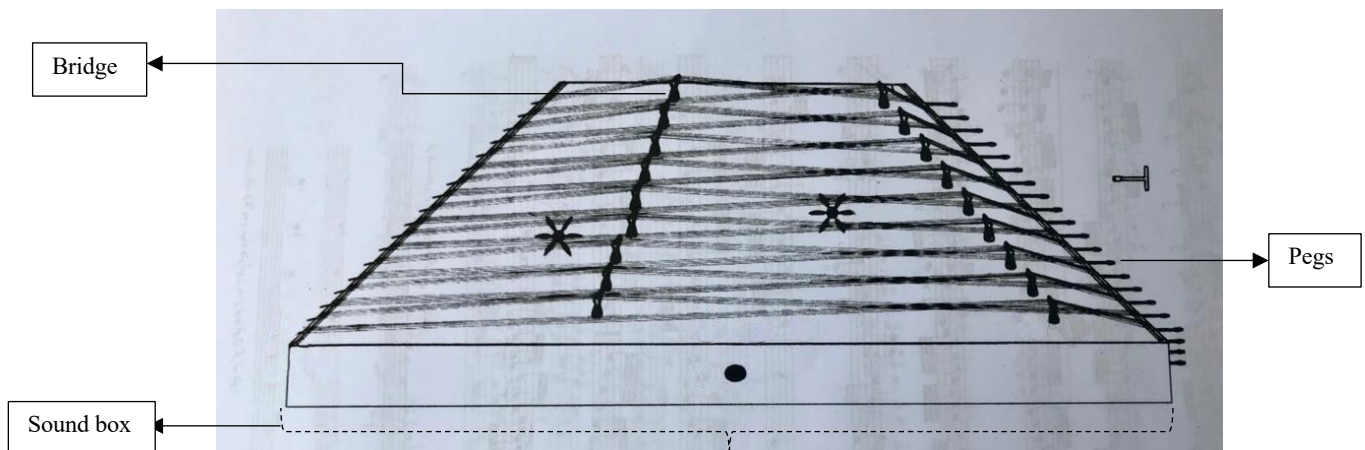


Figure 2. 103: *The different parts of the santūr*

1. The sound box

It is usually made out of the wood of the walnut and elm trees of Siberia. It is made of two trapezoid boards which are attached to each other with four frames. Two rows of nine bridges are placed on the top board at the two sides of the *santūr* to leave the strings crossed. Four strings tuned in unison are crossed over each bridge.

2. *Kharak*

They are made of wood, with a measurement of 2 cm in height and 1.5 cm in diameter. There are grooves on the bridges and tiny metal saddle rods are placed on them which make the sound of the strings more transparent.

3. Pegs

There are 72 metal saddle rods in rows of four, measuring 5 cm in length and 5 cm in diameter. They are located inside the right framework of the *santūr* and the strings are tied to them from one end.

4. Tailpiece

There are 72 metal saddle rods in rows of four, measuring 2.5 cm in length and 1.5 cm in diameter, they are located inside the left framework of the *santūr* and the strings are tied to them from the other end.

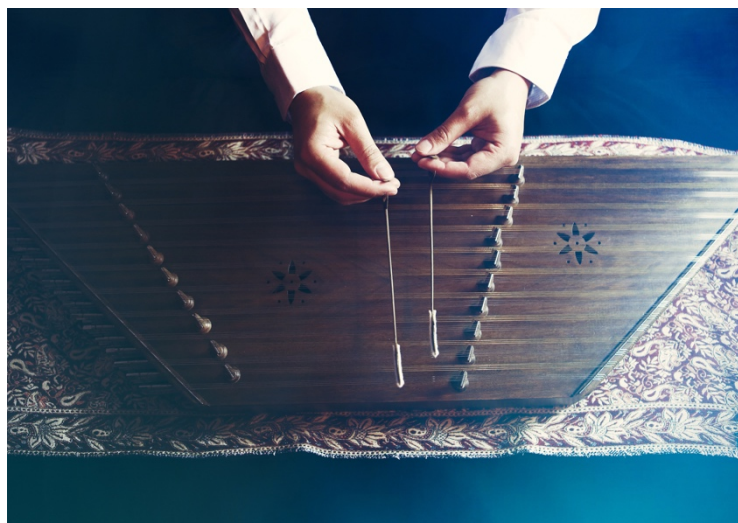
5. Bridges

The bridges are the most important factors in generating the sound of *santūr* and they are as narrow as a regular pen and there are 4 or 5 bridges between two boards.

6. Sheytānak

Two long narrow pieces of wood, equal to the base of a trapezoid are placed on the right and left sides of the *santūr* on the top board; there are horizontal grooves on them at a distance of 1 mm to lead the strings across and tie to the pegs and the tailpiece. The pegs are tuned with a metal instrument in the form of a T which has a wooden or metal handle. There is a hole with a measurement of 2 cm in diameter in the middle of the *santūr* frame. Also, there are two rosettes on the top board. Today musical-instrument makers claim that these rosettes have no effect in generating sound. The right bridges are placed at a distance of $\frac{1}{8}$ from the base and the yellow or red strings which are made of brass are stretched over them providing the bass side of the *santūr*. The row of bridges on the left are placed at a distance of $\frac{1}{3}$ from the base of the *santūr*. The white strings which are made of steel are stretched over these bridges and provide the middle sound of the *santūr* in the right side of these bridges; the treble sound of the *santūr* is on the left side of these bridges.

MEZRĀB-HA (HAMMERS)



(a)

Figure 2. 104: a) the style of holding mezzrāb-ha,



(b)

b) santūr's mezzrāb-ha

The *santūr* is played with two thin, wooden hammers, each 20 cm in length, which are usually made out of the wood of the walnut or box tree. Hammers have three parts:

1. The rings of the hammers are in the form of half circles which have a small raised part at the end; 2. The *sāqeh*, which is the thin stick, connects the ring to the top of the hammers; 3. The head of *mezzrāb-ha* today are usually coated with thick, felt material that produces a softer and lovelier sound.

In the traditional style, the *santūr* was played with the *mezzrāb* that had no felt. The hammers are held between the index finger and the thumb. The first knuckle of the index finger is put inside the ring and the thumb is put on the raised part at the end of the ring. Three other fingers are put below the index finger but parallel to it and not farther than it, and as a result the fingers form an arcuate shape. The *mezzrāb-ha* (hammers) must be held tightly and must not move or slip between the fingers but the movements of the hammers must be made by the wrists. The correct form of holding and moving the *mezzrāb-ha* (hammers) have important effects in generating the sound.

OTHER TYPES OF SANTŪR

1. *La kūk* (A tuned) *santūr*: It has two rows of nine bridges which are placed on two sides of the board. This *santūr* is smaller, compared to the *sol kūk* (G-tuned) *santūr*, and the sound of it is one

tone higher. This *santūr* is suitable to accompany musical instruments such as the *kamancheh* and the *violin*, or a male singer.

2. Chromatic *santūr*: This *santūr* is not suitable for solo playing but is mostly used in ensembles and orchestras. Its dimensions are the same as the regular *santūr*. This *santūr* is equipped with more bridges to generate semi-tones and *quarter-tone* sounds.

3. Bass *santūr*: This *santūr* is larger than the regular one and the sound of it is one octave deeper; it is used for playing in ensembles. Chromatic and bass *santūr-ha* are not common. Making them or playing with them is experimental.

TECHNIQUES

The word *mezrāb* (hammer) has three different meanings regarding playing the *santūr*. First, they are small, light-weight sticks which are used to strike the strings of the *santūr*. Secondly, it means striking the strings with the right hand which is called *right mezrāb* and striking the strings with the left hand that is called *left mezrāb*. Thirdly, it means special patterns that result from the variety of strikes performed by right and left hands. The *mezrāb-ha* of *santūr* are shown with signs as follows:

∧ for the right *mezrāb* (hammer) and ∨ for the left *mezrāb*.

Basical *mezrāb-ha*

These patterns (*mezrāb-ha*) are the basis of playing the *santūr* and have been frequently used in playing the *radīf* of Iranian classical music and pre-composed pieces as well. Also, the variety of the *mezrāb-ha* (striking with hammers) can be achieved by combining these patterns with other patterns. These *mezrāb-ha* are called:

Adl; Right and left *mezrāb-ha*; *Dotāyeki* (two right and one left); *Parvāneh* (right, left, right); *Semezrāb* (3 *mezrāb-ha*); Two right, two left; *Pa malakhi* (locust leg) right, left, left, left; Left, right, right; Pair of *mezrāb-ha* and double *mezrāb-ha*

Adl mezrāb: the lexical meaning is justice or equality.

Striking the strings consecutively with right and left *mezrāb-ha* (hammers) is called *adl*.



Figure 2. 105: meyrāb- adl

It is important to remember that the left hand is naturally weaker than the right hand, but in many patterns of *meyrāb-ha* and especially in *adl*, it is important to strike the strings with the same power or weight.

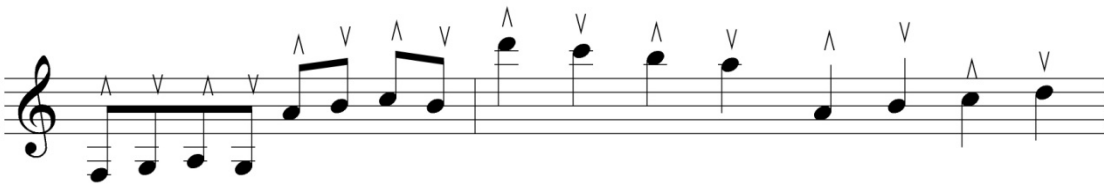


Figure 2. 106: meyrāb- adl

Right and left *meyrāb-ha*

These *meyrāb-ha* (patterns) can be played with different and various styles.

1. Two strikes are made on one note that can be continuous, either ascending or descending and can be played in different intervals.



Figure 2. 107: right and left meyrāb-ha

Also, in different positions



Figure 2. 108: right and left meyrāb-ha

2. Two connected notes (second interval) are performed with two right and left *mezrāb-ha* that can be either ascending or descending and in the form of stairs.

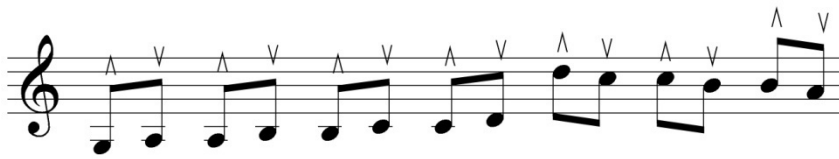


Figure 2. 109: right and left mezrāb-ha

3. It can be performed with detached intervals in one or different positions.

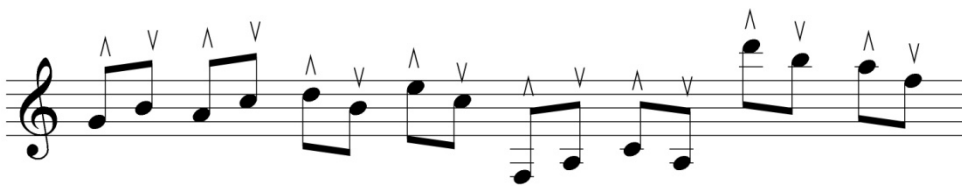


Figure 2. 110: right and left mezrāb-ha

Performance can be done in the third interval that is either ascending or descending and has a euphonious sound, and it is frequently used in performing pre-composed pieces.

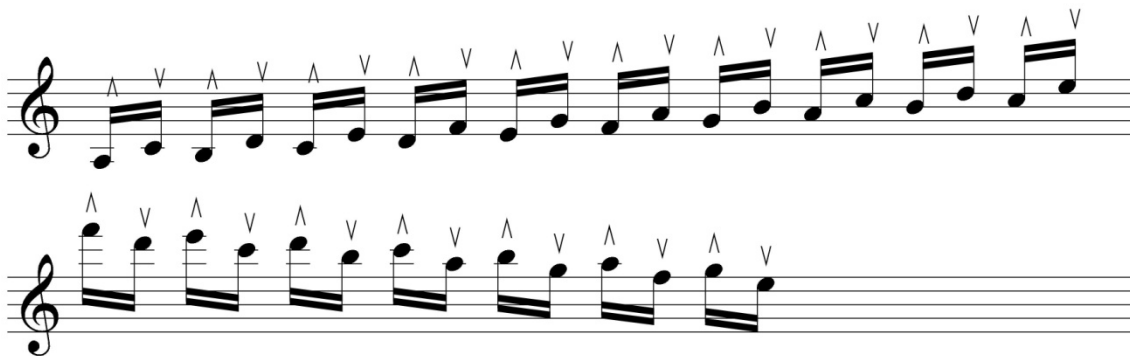


Figure 2. 111: right and left mezrāb-ha

All the above-mentioned patterns can be performed as left right and because stress is put on the left hand, another character is added to these patterns.

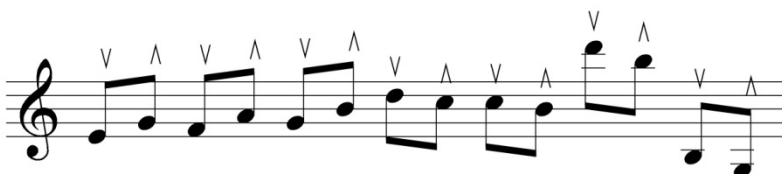


Figure 2. 112: right and left mezrāb-ha

Notice that the *radīf* of Iranian music and most of the pre-composed pieces are written and performed in a way that is suitable for right-handed players. Of course, in recent years there have been efforts to strengthen the left hand and achieve the equality of *mezrāb-ha* regarding the power they apply.

Dotāyeki mezrāb-ha

This pattern consists of two right and left *mezrāb-ha*; the left *mezrāb* is usually struck with less intensity and makes a lower sound.

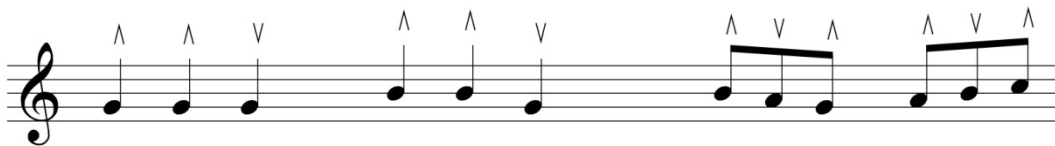


Figure 2. 113: *dotāyeki mezrāb-ha*

This pattern is frequently used in the *radīf* of Iranian music.



Figure 2. 114: *dotāyeki mezrāb-ha*

Also, it is used as a repetitive pattern in some parts or the whole of the pre-composed pieces.



Figure 2. 115: *dotāyeki mezrāb-ha*

This pattern can be performed as attached, detached, ascending or descending and also in different octaves in the *santūr*.

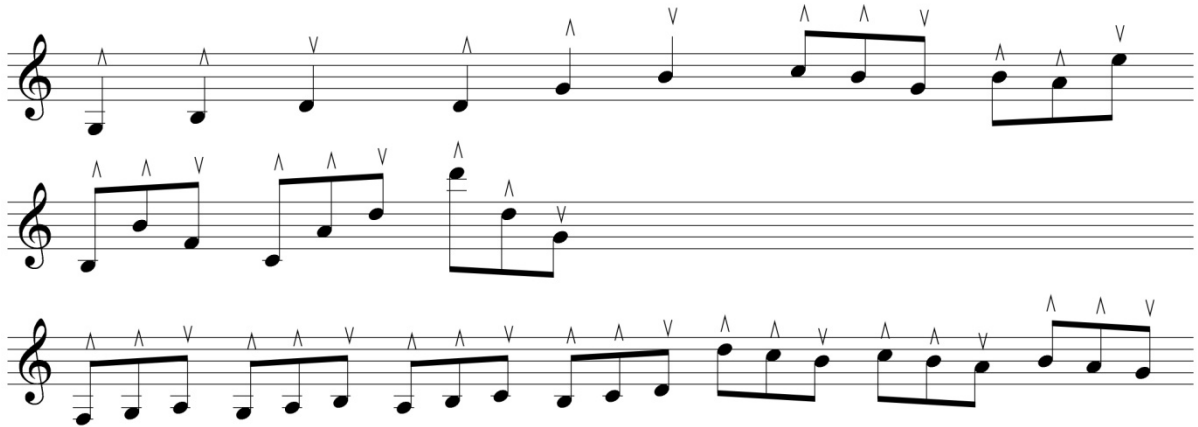


Figure 2. 116: dotāyeki mezzāb-ha

Right, left, right *mezzāb-ha*

This pattern performed in the intervals can be in the forms of attached, detached, ascending or descending and also in different tempos.

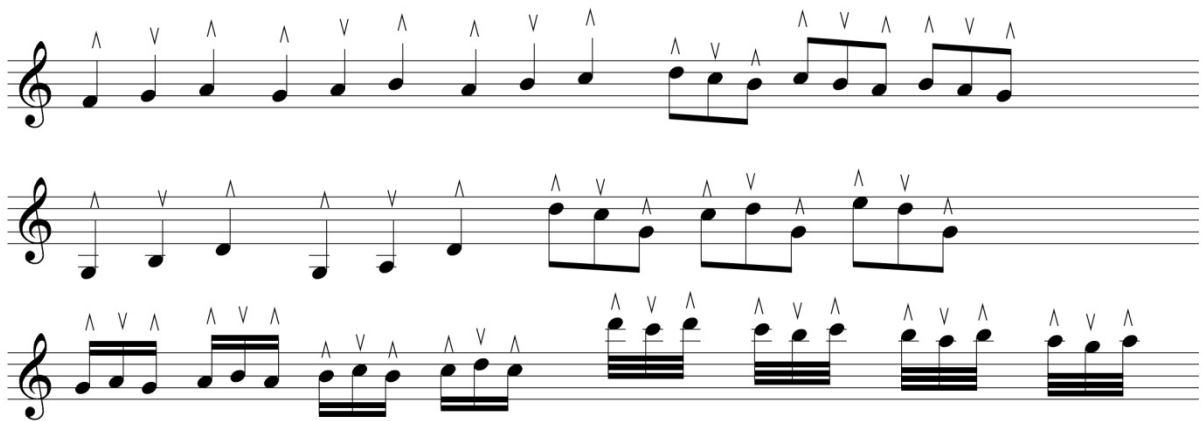


Figure 2. 117: right, left, right mezzāb-ha

Normally, the stress is on the first right *mezzāb*, and also it is possible to stress the middle note or third note or two notes of the 3 intended notes.

Semezzāb:

This pattern contains three right *mezzāb-ha* and one left *mezzāb*. This pattern can also be performed in different forms.

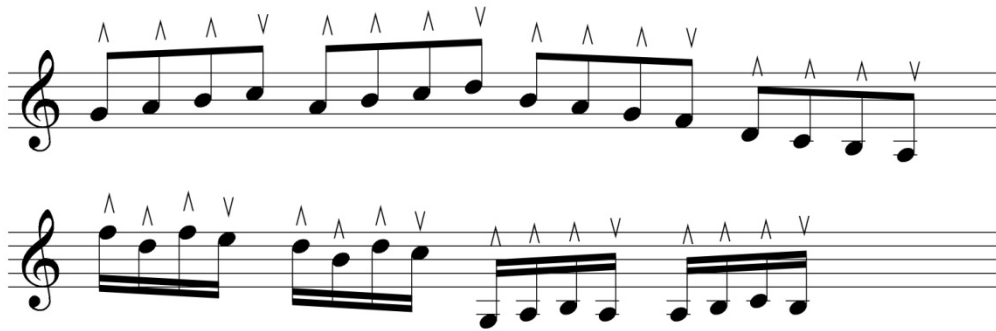


Figure 2. 118: *Semezrāb*

This pattern is constantly used in pre-composed pieces in a way that the pattern is performed as a special figurative melody that is repeated in different parts of the piece and the melody is developed based on this pattern.

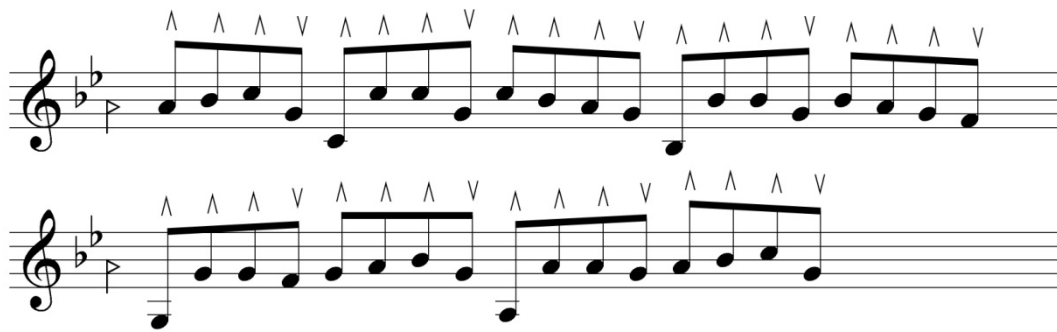


Figure 2. 119: *Semezrāb, semezrāb-e abū-atā* from *Dastūr-e santūr* (pāyvar,1986:21)

Another type of this pattern is three of right *mezrāb* and two left (*do chap*) *mezrāb*. Two left *mezrāb* is used very fast and in fact, it is equal to the time that is used for playing one left *mezrāb*.

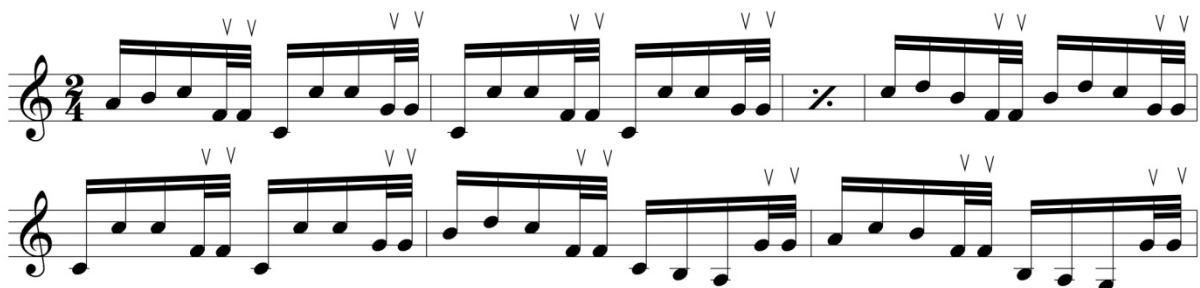


Figure 2. 120: *Semezrāb, bezendān* by *Abol Hassan sabā* from *forty pieces for santūr*, arranged by *Farāmarz Pāyvar*, (2004:81)

Two right and two left:

This pattern consists of two right *mezrāb -ha* and two left *mezrāb-ha* and it can be performed in different forms with special and various movements.



Figure 2. 121: two right and two left

Right, left, left (*Pāmalakhi*):

This pattern is very functional both in *radīf* of Iranian music and pre-composed pieces. The fast performance of this pattern is called *pāmalakhi* (the leg of the locust) which is because of the fast movement of two left or the position in which the left *mezrāb* is used.

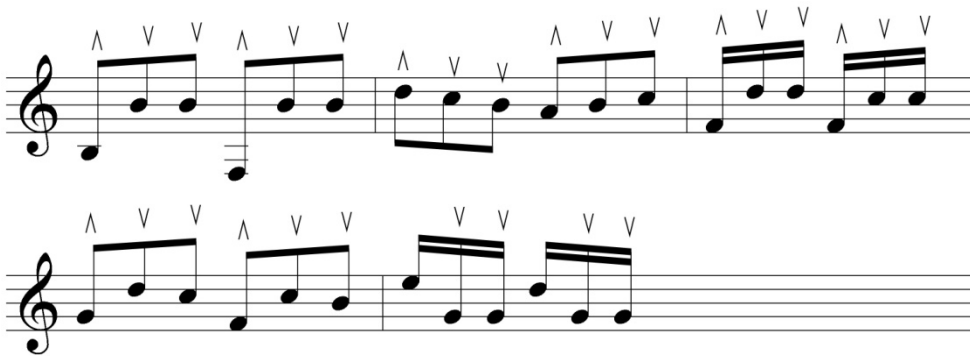


Figure 2. 122: right, left, left (*Pāmalakhi*)

This technique is used in *Chahārmezrāb-ha* and some parts of pre-decomposed pieces.



Figure 2. 123: Right, left, left, *Chahārmezrāb-e segāh* by Mirzā Abdullāh based on Majid Kiāni's performance and Shahāb Menā's transcription (2005:149)

Left, right, left:

This pattern contains of one left and two right *mezrāb-ha*. This pattern can be performed in different forms as well.

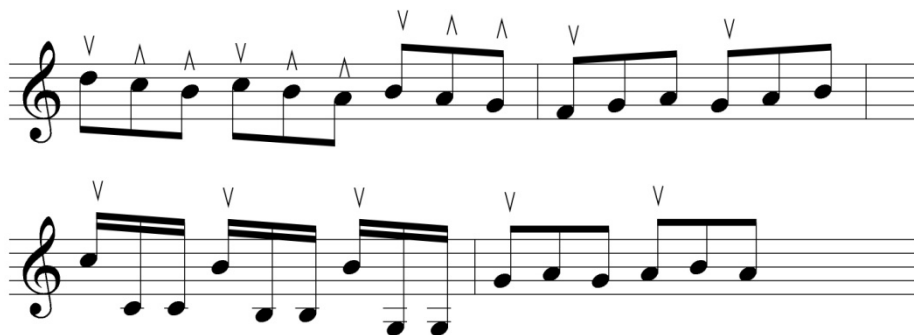


Figure 2. 124: left, right, left

This technique differs from the pattern of one right, two left because of the stress on the left hand and the difference between right and left *mezrāb-ha*.

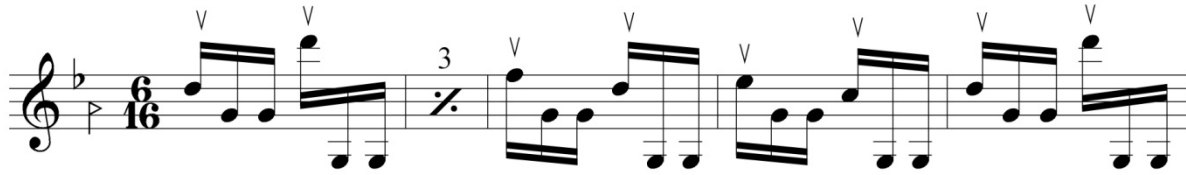


Figure 2. 125: *Left, right, left, chahārmezeab-e bidād from 30 pieces of chahārmezrāb (Pāyvar,1999:66) published by Mahoor*

Joft mezrāb-ha:

Joft means pair. It is indicated with the sign of X

Joft means playing one note by the right and the left hand in two different octaves simultaneously.



Figure 2. 126: *Joft mezrāb-ha*

Joft mezrāb-ha can be combined with the right or left *mezrāb-ha* or both to create different patterns.

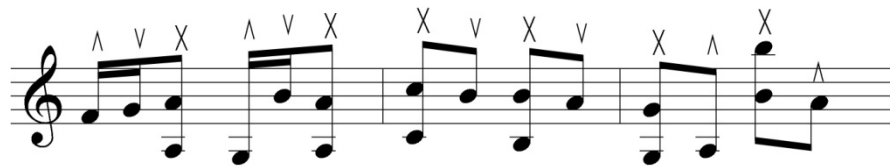


Figure 2. 127: *Joft mezrāb-ha in different combinations*

Double notes:

They are two notes with different intervals that are played with the right and left hands simultaneously. Left and right hands can be replaced based on whether the bass note is stressed or the treble one and how the melody goes.



Figure 2. 128: *double note*

Also, it is possible to perform this technique in different octaves.

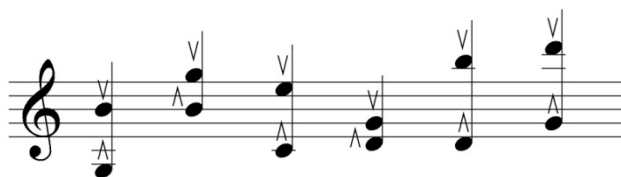


Figure 2. 129: double notes

Double notes are frequently used in the third intervals. They have euphonious sounds.

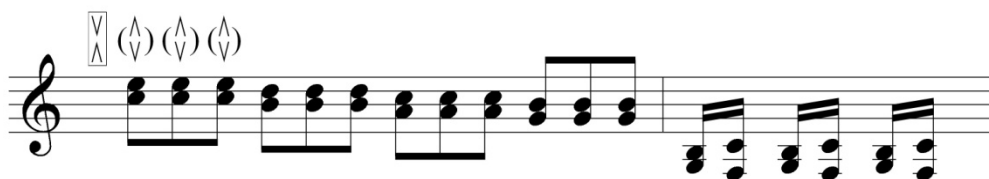


Figure 2. 130: double notes

They are also euphonious in the fourth and fifth intervals.



Figure 2. 131: double notes

Performing double notes along with extra notes can create melodic and harmonic variety in *santūr* playing.



Figure 2. 132: double notes

Riz

Riz lexically means tiny and small. Fast and successive striking of the right and left *mezrāb-ha* is called *riz*. It is very important to notice the equality of the right and left *mezrāb-ha* regarding the applied power. In other words, the *mezrāb-ha* must be equally used and struck similarly. *Riz* is an important technique used in playing the struck musical instrument and the *santūr* as well.

In fact, *riz* is used to play sustained notes. Usually, *riz* is used to play the duration more than the dotted quaver, both in playing the *radīf* of Iranian music and pre-composed pieces. In fact, *riz* in Iranian *radīf* is *takriz*. It means that the first strike is done with right *mezrāb* and then, after a short pause, the performance is continued with successive strikes of the right and left *mezrāb-ha* starting with right *mezrāb-ha* and finishing with the left. The number of *riz* depends on the duration of intended notes, and it is related to the duration of times in a music phrase. “The fundamentals of performing and the identity of classical Iranian music are based on *takriz*. This is the main factor that distinguishes Iranian music from other exotic music. Neither *tak-ha* nor *riz-* are the monotonous and easy performance of a definite sound. They are not continuous, meaningless strikes, so their evaluation is not limited to their high speed.” (Majid Kiāni, 1999:17) There is no special sign to indicate playing *riz* in performing the *radīf* of Iranian music and in fact the dotted quavers and durations longer than it, are performed as *takriz*.

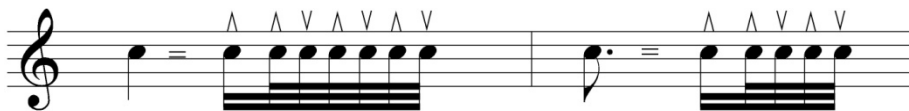


Figure 2. 133: *riz*

Different kinds of *riz*:

Riz is used in playing the *radīf* of Iranian music and also pre-composed pieces in many different ways:

1. Simple *riz*: Fast and successive striking of the right and left *mezrāb-ha* is called simple *riz*. This technique starts with right *mezrāb* and finishes with the left. The sign of *riz* is shown with a T which is put above the note in some books. In some other books as in Farāmarz Pāyvar’s, *riz* is without any sign. Usually *riz* is used for playing the notes with a duration longer than a quaver.

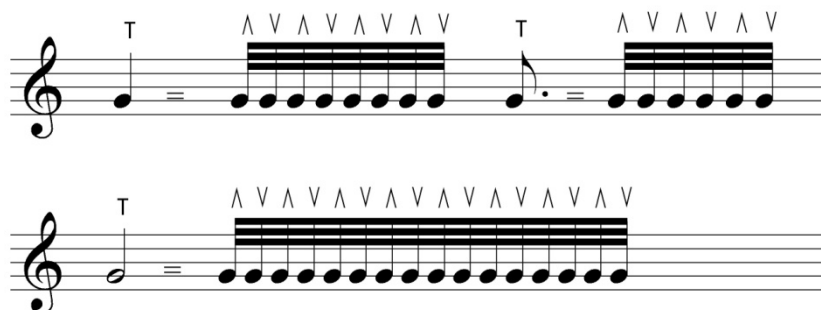


Figure 2. 134: *riz*

Generally, *riz-ha* are played without any dynamic change for the *radīf* of Iranian music, but it is possible to play them as crescendo and decrescendo.



Figure 2. 135: *riz*

Mezrāb-e tak, used in *takriz* e can be played in octaves or other intervals.



Figure 2. 136: *riz*

The first note of *riz* that is played with the right hand can be played in other intervals and then can be quickly connected to the principal note that is played with *riz* technique.

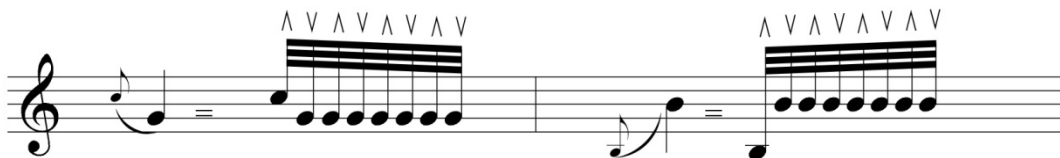


Figure 2. 137: *riz*

Continuous riz:

This *riz* can be connected to other notes without any pause, that can be adjacent notes or in other intervals. *Riz* can be performed with different durations for the first, second or other notes.

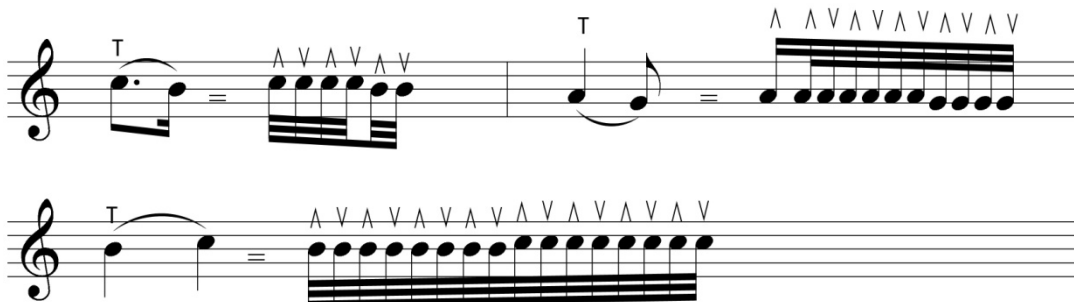


Figure 2. 138: *continuous riz*

The next first *riz* notes can be with or without accent.

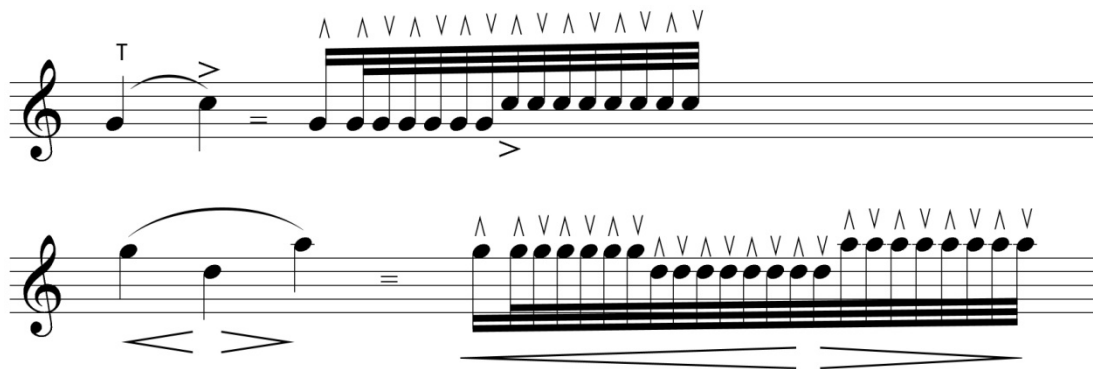


Figure 2. 139: continuous riz

Notes can be performed with the *riz* technique in different octaves and intervals. Sometimes a single note or groups of notes can be performed before or after the *riz* technique with the right or left *mezrāb* or a combination of two *mezrāb-ha*.



Figure 2. 140: riz with different ending

Paused riz: In this technique there is a short silence at the end of the note that is played with the *riz* technique and then the next note is played with the *riz* technique.



Figure 2. 141: paused riz

Generally, the *riz* technique is started with the right hand, but it is possible to start the *riz* with the left *mezrāb* as well.



Figure 2. 142: riz starts with the left hand

Quadruple riz:

This *riz* has been illustrated in Farāmarz Pāyvar’s *Dastūr-e santūr* as follows:



Figure 2. 143: quadruple riz

When a quaver has a small line, four fast consecutive strikes must be done that is started with the right *mezrāb* and it is finished with the left *mezrāb*. One single (*tak*) strike technique that is done with the right *mezrāb* as well as the quadruple *riz* technique has been frequently used in playing the *radīf* of Iranian music and pre-composed pieces as well.

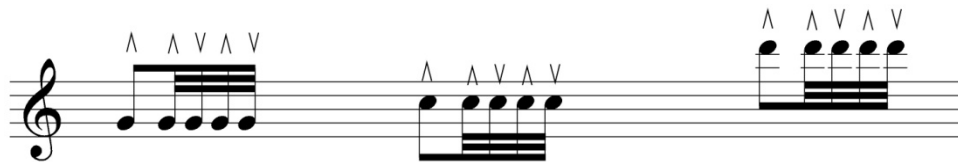


Figure 2. 144: tak Quadruple riz

Tekiyeh

It is one of the most important techniques in playing Iranian *radīf*. In fact, it reminds us of trilling and vocal states. The *tekiyeh* is a grace note that is played with the left *mezrāb* very fast before the principal note in *santūr*. Abol Hassan Sabā defined *tekiyeh* in his book as follows: *Tekiyeh* is played with the left hand and its duration is as long as a grace note or demisemiquaver. The *tekiyeh* of each note is one note higher (second interval) than the note in the third interval. *Tekiyeh* is usually played in the second interval in relation to the principal note, but it is possible to play it in the third or other intervals as well.

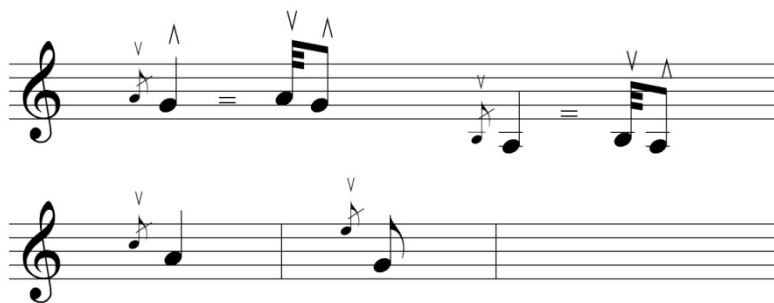


Figure 2. 145: tekiyeh

Tekiyeh is distinguished with this sign: ○ or ⵝ.

The sign of *tekiyeh* is related to the next note; it means that the first note is played with a single right strike and the next note is played with the technique of *tekiyeh*.

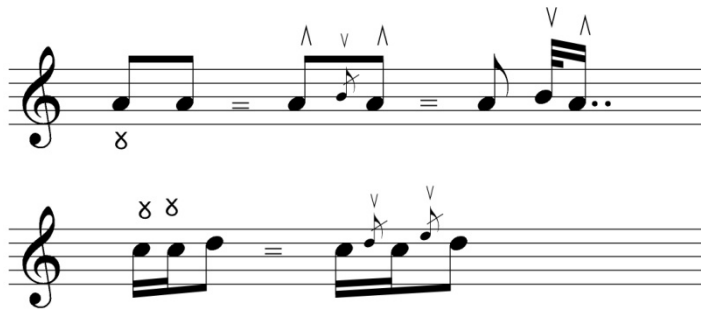


Figure 2. 146: *tekiyeh*

Tekiyeh can be played with different numbers and also in different intervals and tempos.



Figure 2. 147: *tekiyeh*

When the notes in the second intervals are played successively, the *Tekiyeh* for the bass note is played with the third interval which is done to enhance the sound.

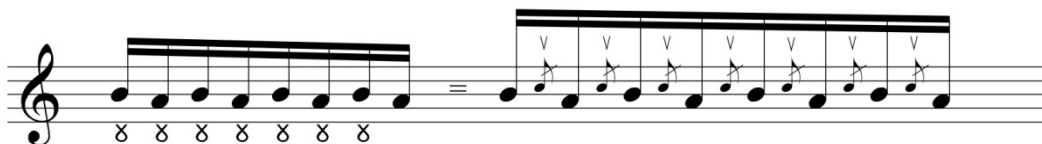


Figure 2. 148: *tekiyeh*

When a few connected descending notes are played, the *tekiyeh* of notes are played in the third intervals.

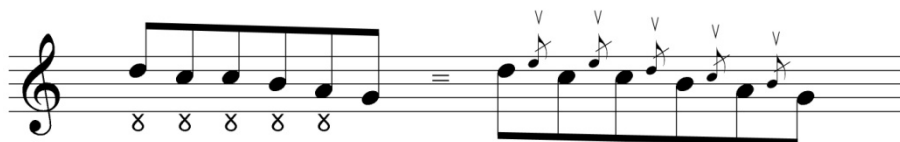


Figure 2. 149: *tekiyeh*

There are different kinds of *tekiyeh*; each one is inspired by special vocal trilling.

Shalāl

Some connected descending notes along with the *tekiyeh* sign are called *shalāl*.

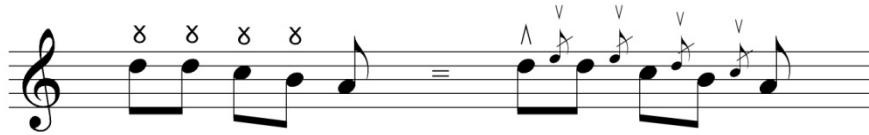


Figure 2. 150: *tekiyeh, shalāl*

Also, each note can be repeated 2 or 3 times.

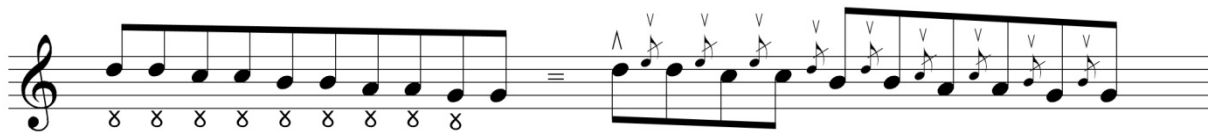


Figure 2. 151: *tekiyeh, shalāl*

Shalāl can be performed with different tempos.

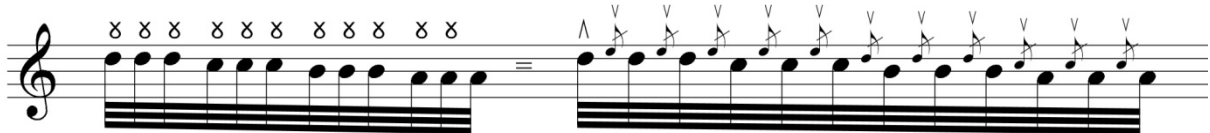


Figure 2. 152: *tekiyeh, shalāl*

Triple tekiyeh (setāi tekiyeh):

It has two forms in *santūr* playing. First form:

a) note with the sign of *tekiyeh* is repeated twice. In this form a note that is in the second interval higher than the principal note and between two notes is played with the left hand.



Figure 2. 153: *triple tekiyeh*

This *tekiyeh* can be used in different numbers and tempos and different sequences such as double, triple or quadruple sequences.

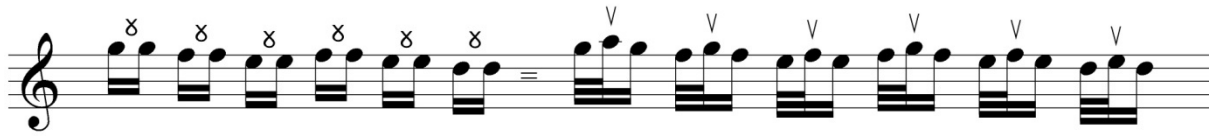


Figure 2. 154: triple *tekiyeh*

This *tekiyeh* can be used along with a single right strike which is played before *tekiyeh* and reminds us of special vocal and trilling (*tahrīr*) states.



Figure 2. 155: triple *tekiyeh* with a *tak*

This pattern, which is frequently used in playing the pre-composed pieces, contains one right *mezzorāb* and two connected, descending *tekiyeh* and one left *mezzorāb* at the end.



Figure 2. 156: different combination of triple *tekiyeh*

b) Two different notes that can be attached, detached, ascending or descending are used along with the *tekiyeh* sign:

In ascending form, the first note is played with the right *mezzorāb* and then a note higher than the second note is played with *tekiyeh* quickly with the left hand.



Figure 2. 157: triple *tekiyeh* in ascending type

In descending form, *tekiyeh* is performed in the third interval in relation to the second note.



Figure 2. 158: triple tekiyeh in descending type

c) *Quadruple tekiyeh:*

This form of *tekiyeh* is a combination of the first kind of *setāi tekiyeh* along with the left *mezrāb* that is performed after a short pause and the *setāi tekiyeh*.

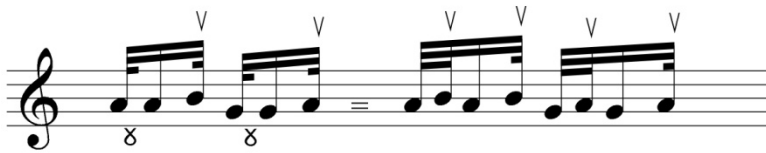


Figure 2. 159: quadruple tekiyeh

The above mentioned *tekiyeh* is performed in a different way that is inspired by *tār* and *setār* players. In this form *tekiyeh* is not performed as a grace note that comes before the principal note, but it takes its duration from the principal note and the sign of *tekiyeh* is placed between the two notes.

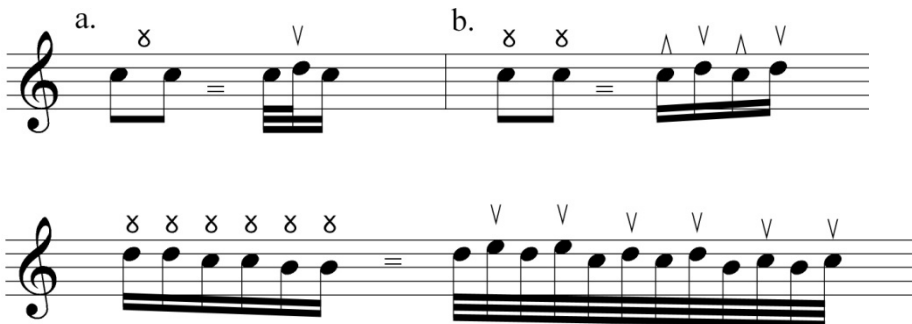


Figure 2. 160: performing tekiyeh in style of *tār*

Eshāreh note (allusion note)

Eshāreh is one of the most important techniques in playing the *radīf* of Iranian of music that originated from the vocal. In fact, after playing the principal note, we touch the adjacent note briefly. The *eshāreh* note is usually played with the left hand and makes a very low sound. It is important to control the *mezrāb-ha* of the *santūr* in order to play the *eshāreh* note gently to create

the low sound. The *eshāreh* note is shown with the note sign, but with a smaller head, and based on its duration it is connected to the principal note or is brought next to it.

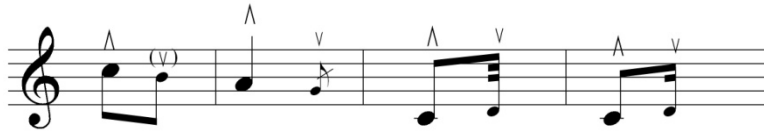


Figure 2. 161: *eshāreh*

The *eshāreh* note can be played in other intervals.

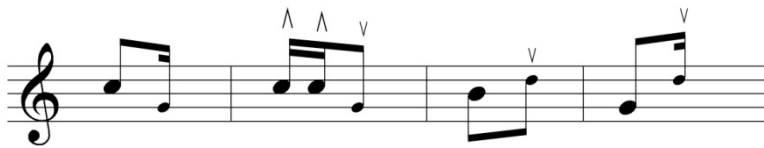


Figure 2. 162: *eshāreh*

Also, the *eshāreh* notes can be performed following the *riz*.

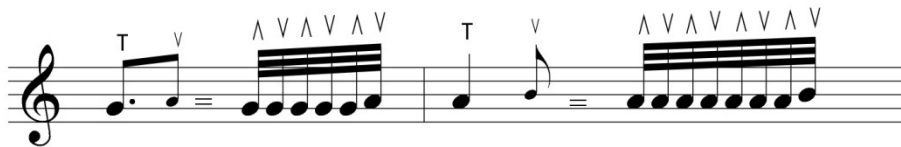


Figure 2. 163: *eshāreh*

Mute *mezrāb* (*mezrāb-e khafeh*)

A mute note is played with the left *mezrāb*; the left *mezrāb* is paused on the intended note and mutes the sound of it. This technique is usually done in a descending way (adjacent note) and it is indicated with the following sign.



Figure 2. 164: *mute mezrāb*

Sar mezrāb

Sar mezrāb is one of the most important ornaments used in playing the *santūr* and in fact it is used for enhancing principal notes. *Sar mezrāb* is the fast performance of right, left, right

mezrāb-ha and in fact the third note (third *mezrāb*) is the principal note. The *sar mezrāb* must be performed in a way that suggests it is just one *mezrāb*. One note is played with the *sar mezrāb* technique:

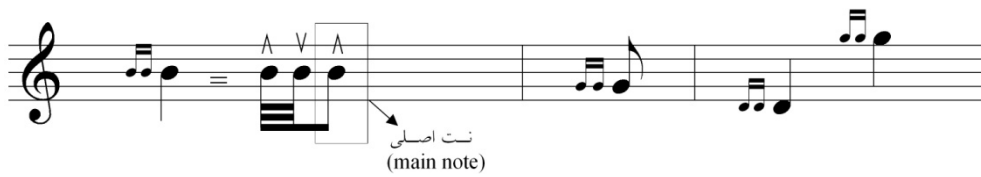


Figure 2. 165: *sar mezrāb*

Performing one fast right left *mezrāb* before or after *sar mezrāb* is one of the most-used techniques in playing *radīf* music or pre-composed pieces. These notes can be the same notes that are played with *sar mezrāb* techniques or can be adjacent notes or in other intervals or in octaves.



Figure 2. 166: *sar mezrāb*

One note or different notes in different octaves are played with the right and left *mezrāb-ha* and another note (principal note) is played with the third right *mezrāb*.

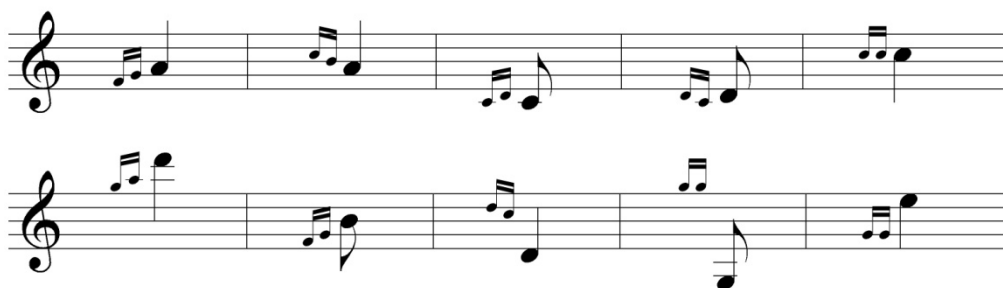




Figure 2. 167: *sar meyrāb* with different notes

Majid Kiāni (the master of *radīf* and *santūr* players) defines *sar meyrāb* in his book¹⁹: “*Sar meyrāb* is two delicate tones that lead to one note and as this combination continues to be played *dorrāb* is created.” (kiāni,1989:6)

Dorrāb

It is defined in a book by Farāmarz Pāyvar. *Dorrāb* one note or (one note in two different octaves) that is played with five fast successive right left *meyrāb-ha* and the fifth right *meyrāb* is the principal note. This technique is mostly used at the end of vocal phrases.

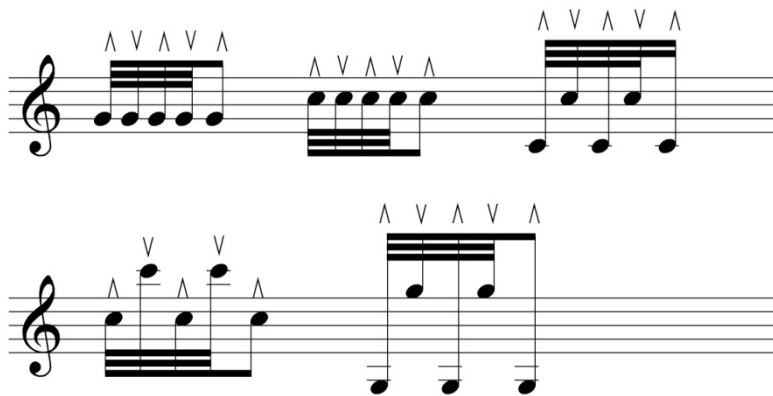


Figure 2. 168: *dorrāb*

Sineh māl

Sineh māl is performed in two ways in playing the *santūr*. *Sineh māl-e saqir* (small *sineh māl*), *sineh māl kabir* (great *sineh māl*).

Sineh māl saqir:

It consists of four right and left *meyrāb-ha*. First a note is played with fast right left *meyrāb-ha*, then, quickly it is connected to a descending note that is played with right left *meyrāb-ha*, creating a lower sound.

¹⁹ Seven *dastgāh* of Iranian Classical Music

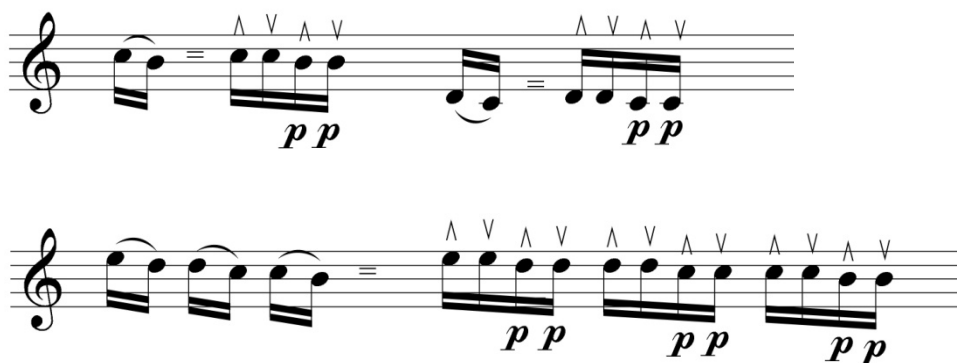


Figure 2. 169: *sineh māl-e saqir*

Sineh māl kabir:

In this technique first a note is played with right *mezrāb-ha* and then quickly it is connected to a descending note in the second interval that is played with the *riz* and at the end the upper note (first note) is touched by the left *mezrāb*.



Figure 2. 170: *sineh māl Kabir*

It is important to use the *mezrāb-ha* in a soft, gentle and continuous way while the *sineh māl* technique is played. This technique is used in playing the *radīf* of Iranian music and pre-composed pieces as well.

Mālesh (rubbing technique)

A note is played with a simple *riz* and then quickly it is connected to another note either higher or lower (adjacent notes) in the second interval that is played in a form of a continuous *riz* and finally it is returned to the first note.

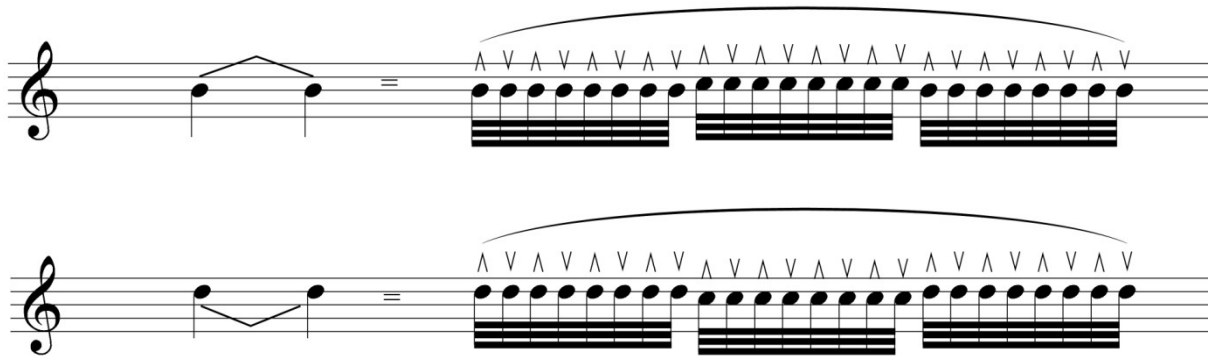


Figure 2. 171: mālesh

There is another type of *mālesh* that is indicated with the sign of Δ.

In this technique, first a note is played with fast right left *mezrāb-ha*, and then quickly it is connected to the higher note in the second interval again with right left *mezrāb-ha* and at the end the *mezrāb-ha* are returned and the first note is played with the *riz* technique.

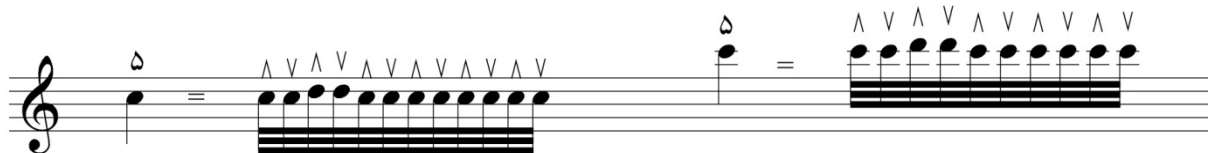


Figure 2. 172: mālesh

Also, a short *riz* technique can be connected to a longer *riz* played in the second ascending or descending intervals continuously.

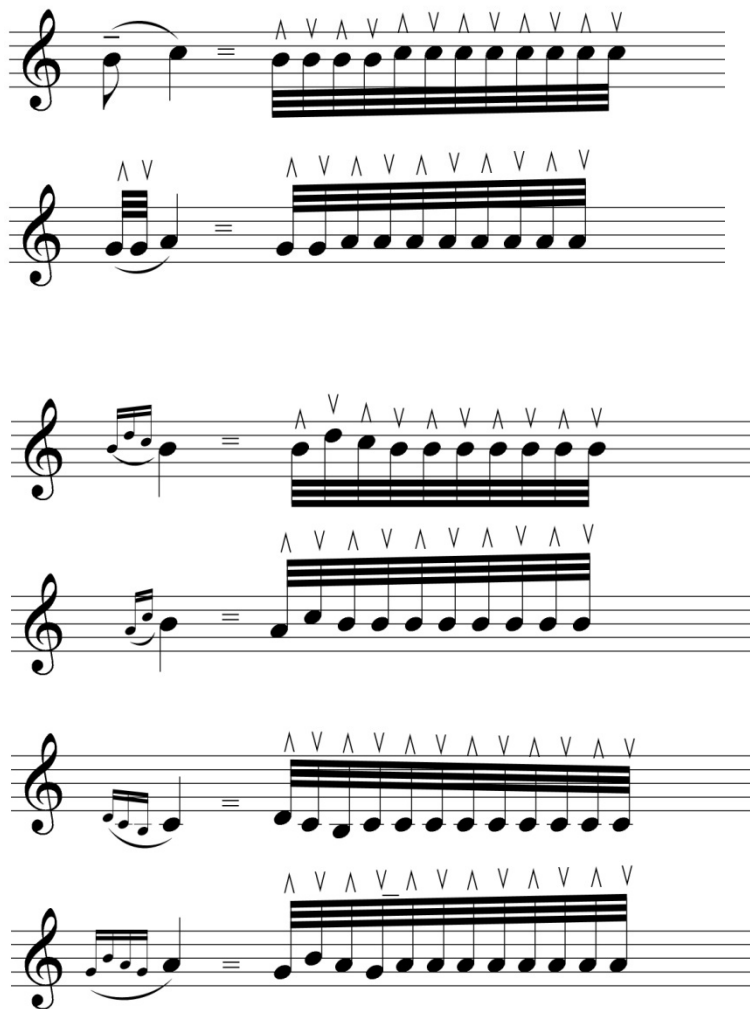


Figure 2. 173: *mālesh*

Glissando

This technique can be used in playing the *santūr*; however, because the *santūr* is a struck musical instrument, it does not have the same quality for playing glissando as compared to other bowed string instruments. It has two types:

a) A fast, successive *riz* technique is played between two notes with different durations and different intervals and also octaves. *glissando* can also be fast right left *mezrāb-ha* between two notes that are played as a passage.



Figure 2. 174: glissando

b) The ends of two *mezrāb-ha* are dragged on the strings in forward and downward positions and a special sound effect is created. Because most of the white strings are stable, this technique has a better quality. Performed in the middle position (white strings) or at the back of the *kharak* (the third position) glissando in this technique is indicated with the sign / between the two notes.

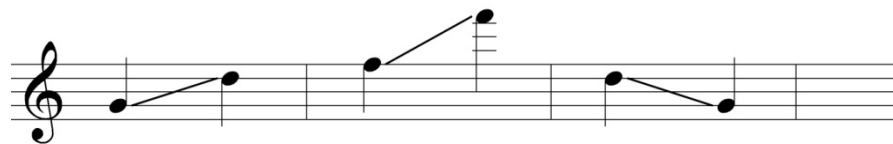


Figure 2. 175: glissando

Qalt (trill)

Two adjacent notes are played successively in such a way that the bass note is played with the right *mezrāb* and the treble note (the second upward interval) is played with the left *mezrāb*. The *qalt* technique can be performed with different durations.

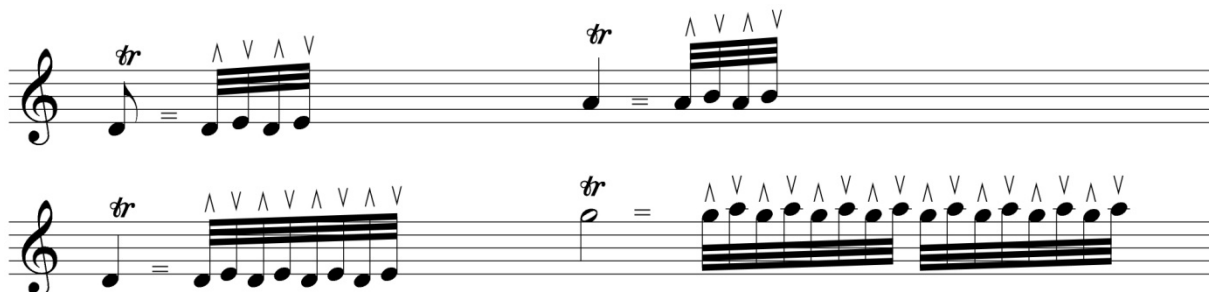


Figure 2. 176: qalt

As in *takriz* techniques, it is possible to play right *tak* (single *mezrāb*) at the beginning of the trills and then the intended note is played with the *qalt* technique.

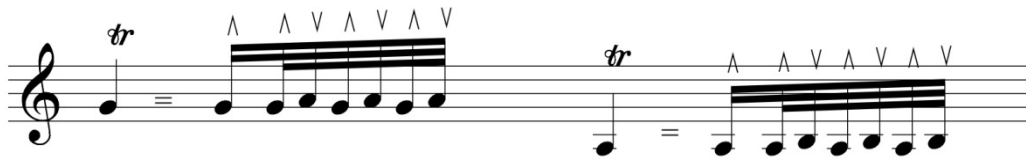


Figure 2. 177: *qalt*

A quaver note performed with *qalt* technique (with four right left strikes), is frequently used in playing *radīf* and pre-composed pieces as well.

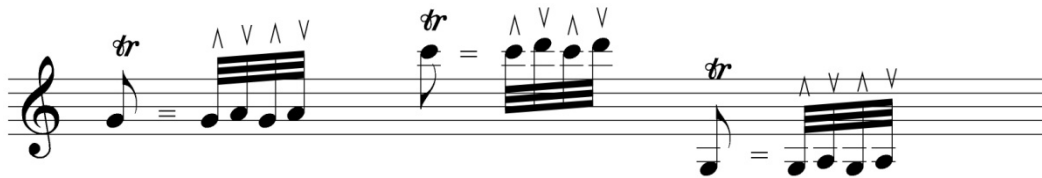


Figure 2. 178: *qalt*

A quadruple trill can be accompanied by one right *mezrāb* at the beginning or at the end.



Figure 2. 179: *qalt*

The following notes in the second different intervals (minor second- major second-augmented second) can be played with the trill technique: E and F, the eighth and ninth *kharak-ha* of the yellow strings. The first and second *kharak-ha* of the white strings (that are repeated). The ninth and eighth *kharak-ha* of the white strings. The first and second *kharak-ha* of the strings at the back of the *kharak-ha*.



Figure 2.180: qalt

It is possible to perform trills easily in the ninth intervals or in two octaves.

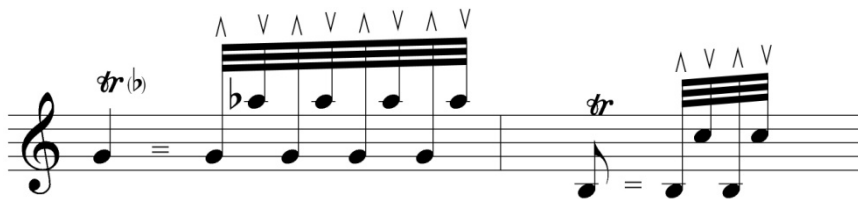


Figure 2.181: qalt

Two right and left *mezrāb-ha* can be played at the beginning or at the end of quadruple trills to create melodic and rhythmic variety.

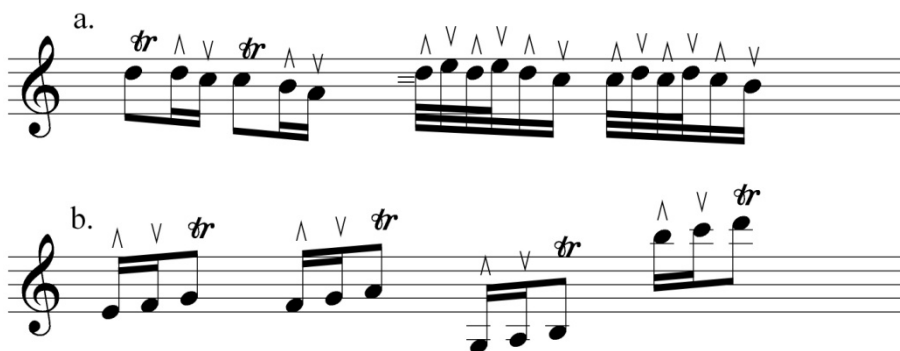


Figure 2.182: qalt

Quadruple riz in the third or other intervals:

It is possible to perform *riz chahār tāi* in the third interval as it is played for one note.



Figure 2. 183: quadruple riz in the third

It is possible to play two notes in the fourth and fifth intervals or two notes in different octaves with the *quadruple riz* technique.



Figure 2. 184: quadruple riz other intervals

Passage

The *passage* is one of the typical techniques of the *santūr* which is performed with high speed and in different octaves. The *passage* can be performed in different ways:

The first one is successive right and left *mezrāb-ha* from one note to the other with different intervals and also successive sweeping movements.

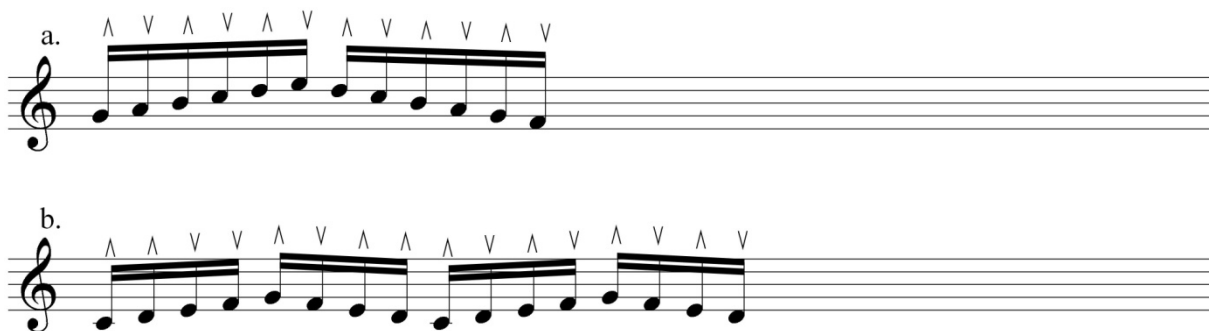
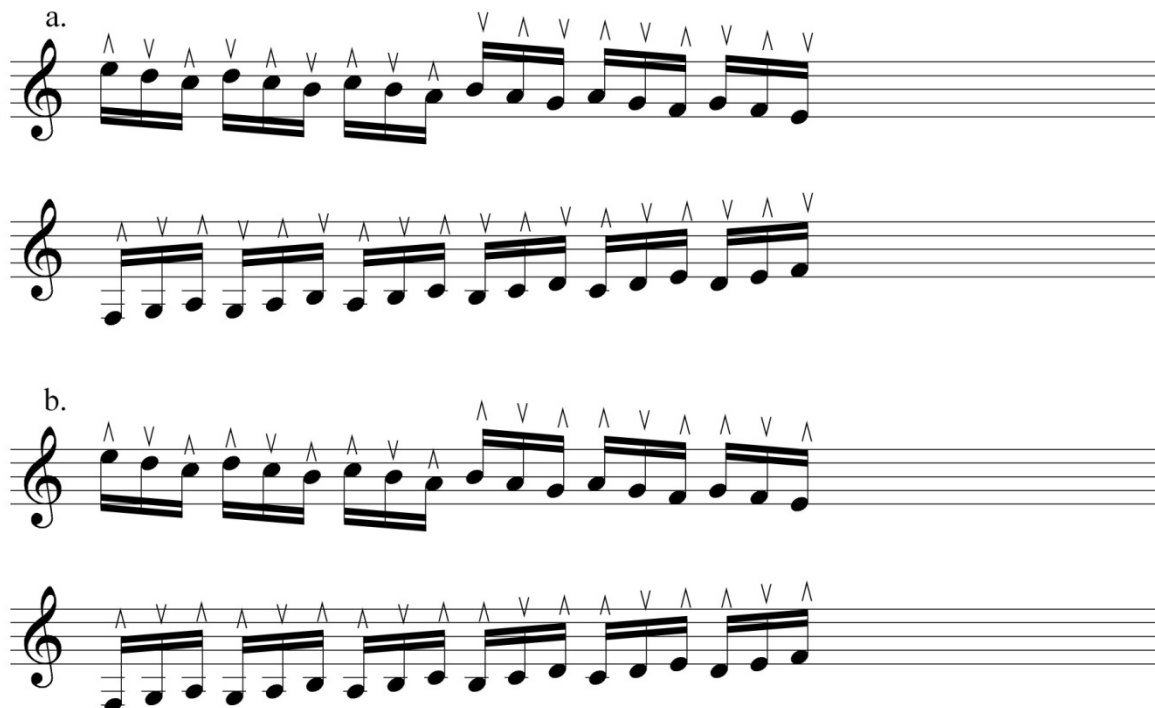




Figure 2. 185: passage

There can be three sequences that are either ascending or descending and in the form of a brocade. Successive: that is, right left right and (right left right, left, right, left)



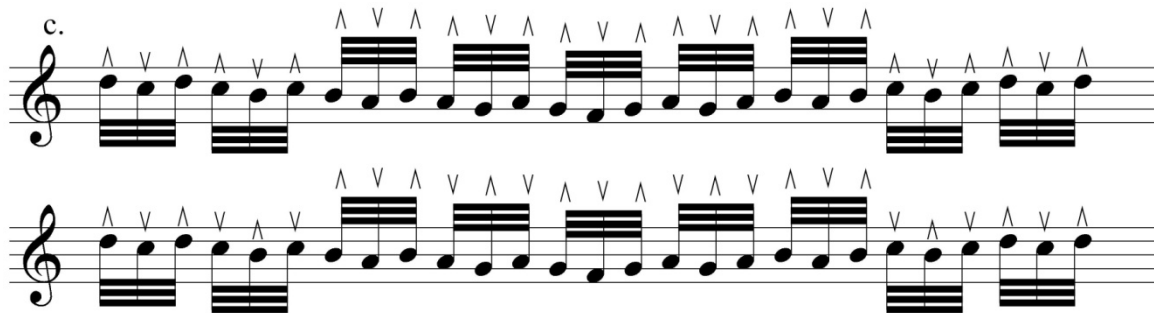


Figure 2.186: passage in three sequences

Quadruple and Sextuple sequences. they can be either ascending or descending.

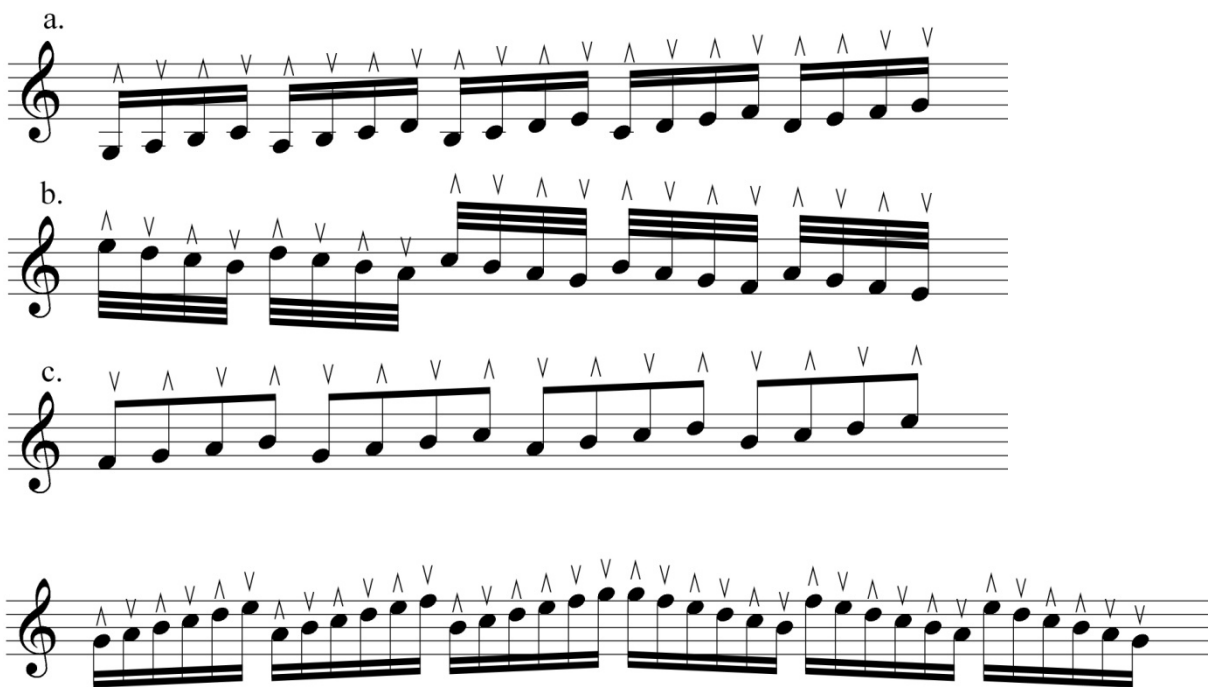


Figure 2.187: passage in Quadruple and Sextuple sequences

While performing different kinds of passage, it is possible to change the sequences in different octaves quickly.



Figure 2.188: *passage in different octaves*

For more suitable movement of the *mezrāb-ha* while changing the position, two right and left *mezrāb-ha* are used instead of successive *mezrāb-ha*.

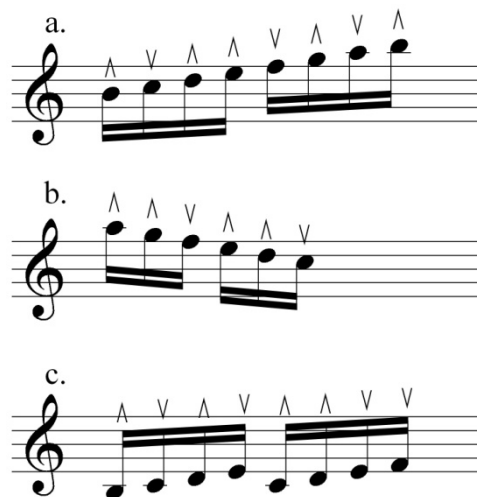


Figure 2.189: *passage in changing the positions*

Arpeggio:

All kinds of *arpeggio* are performed with the *santūr* in the form of triple and quadruple patterns with different *mezrāb-ha* (various *mezrāb-ha* left, right) in 3 octaves at a high speed.

The figure displays four examples of arpeggio patterns in triplets, labeled a, b, c, and d. Examples a, b, and c are written on a single treble clef staff. Example a features three upward-pointing caret symbols (^) above the first three notes of the triplet. Example b features three downward-pointing caret symbols (v) above the first three notes. Example c features three upward-pointing caret symbols (^) above the first three notes. Example d is presented on a double treble clef staff, with the first three notes of the triplet in the upper staff marked with downward-pointing caret symbols (v) and the remaining notes in the lower staff.

Figure 2. 190: *arpeggio in triple patterns*



Figure 2. 191: arpeggio in quadruple patterns

RESTRICTIONS

1. Tuning

Tuning the *santūr* is very difficult due to the many strings. In the 9-bridges *santūr*, there are 72 strings, and in the 10-, 11- and 12-bridge *santūr*, the number is even greater. Every four strings that are stretched over a bridge must be tuned carefully to produce the same sound. Since the tuning takes a lot of time, the ear may become tired and players thus need even more time to tune. Meanwhile, since the strings of the *santūr* are sensitive, especially the yellow ones or the ones which are stretched in the lower register, their tuning becomes low and high due to the continuous beating of two wooden hammers in each piece. Moreover, the strings of the *santūr* are very sensitive to humidity and weather changes, and the instrument will be out of tune if the strings are affected by hot or cold weather. *Santūr* players must be professional in tuning. They need sensitive ears and proper knowledge to tune this musical instrument. Bridges cannot be moved by heavy pressure on the strings. Moving bridges causes 4 strings on the bridge to be out of tune. Also, there is not enough time to change the place of a bridge while one is performing and since there are no definite places for bridges one must use one's ears to find the places of the bridges. In summary, tuning the strings of the *santūr* and being precise about its intervals for different notes requires skill and experience honed over a long period. The *santūr* is difficult to tune, whether accompanying other musical instruments or being played in ensembles. Changing the sound of the *santūr* is particularly difficult when it accompanies string musical instruments such

as the *violin* and the *kamāncheh*. The players of these latter instruments must tune their musical instrument one tone lower and they play one tone higher as a result. The *santūr* must be tuned one tone higher to accompany the *ney* as there is no changing is necessary in tuning the *ney*.

2. Limitations on performing different *gūsheh-ha* in one *dastgāh*

One of the main limitations of the *santūr* is that not all the *gūsheh-ha* of one *dastgāh* or *āvāz* can be played. In every *dastgāh* or *āvāz*, different alteration notes are needed for playing due to different existing modes. Since we tune bridges in advance, we must define changeable notes in different positions beforehand. As a result, in a special position just one note must be tuned. For example: D natural or D sharp or D *koron*. This issue prevents the players from performing the melody and its variations in different octaves. This problem is even more difficult in an extended *dastgāh*.

3. Modulation

In Iranian classical music, one *gūsheh* in one *dastgāh* can be modulated to another *gūsheh* in another *dastgāh*. To do this, half of the octaves which are called tetrachords are used between the two *gūsheh-ha* as connectors. Because of its structure, the *santūr* has limitations for modulations. Since in every *santūr* each bridge presents one sound, the fewer bridges the *santūr* has, the smaller the possibility of modulation will be. Considering definite intervals and fixing them in the *santūr*, modulation can be done amongst different modes. But generally, performers of new *gūsheh-ha* will be faced with limitations and will end up performing a melody in just one position, monotonously and this will become harder if someone wants to perform more *gūsheh-ha* in a new *dastgāh*.

THE KŪK OF THE SANTŪR IN DIFFERENT DASTGĀH-HA

In this part, two types of *kūk* (tuning) are referred to in each *dastgāh*. These *kūk* make it possible to play the different *gūsheh-ha* of each *dastgāh* better. These two *kūk-ha* are known as *rāst kūk* and *chap kūk*, and they are in better accord with vocal, and are more suitable for playing pre-composed pieces regarding the variety and kind of movement in *mezrāb-ha*.

Segāh

a) *Rāst kūk*

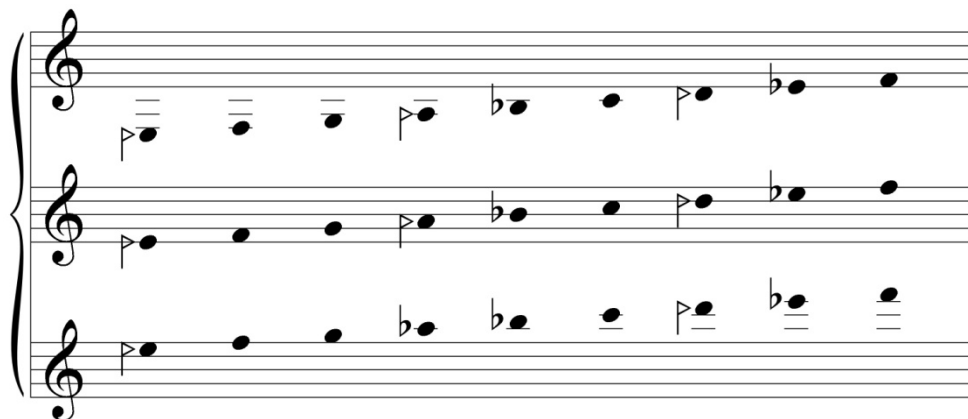


Figure 2. 192: segāh rāst kūk

b) *chap kūk*

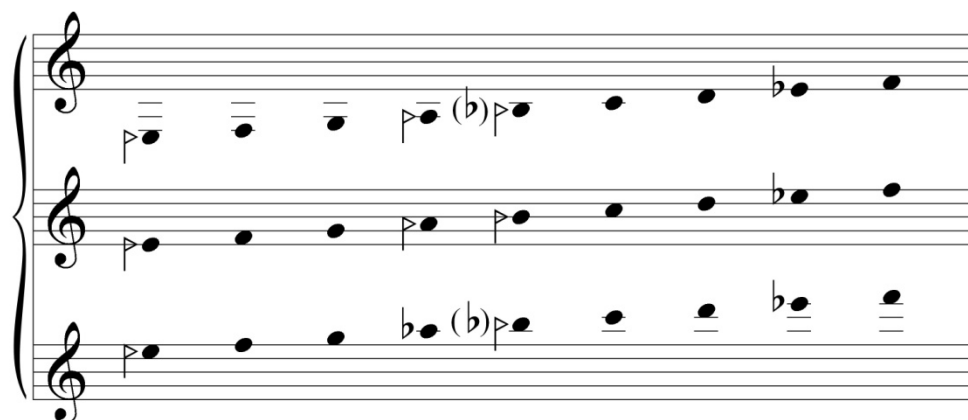


Figure 2. 193: segāh chap kūk

Shūr

a) *rāst kūk*

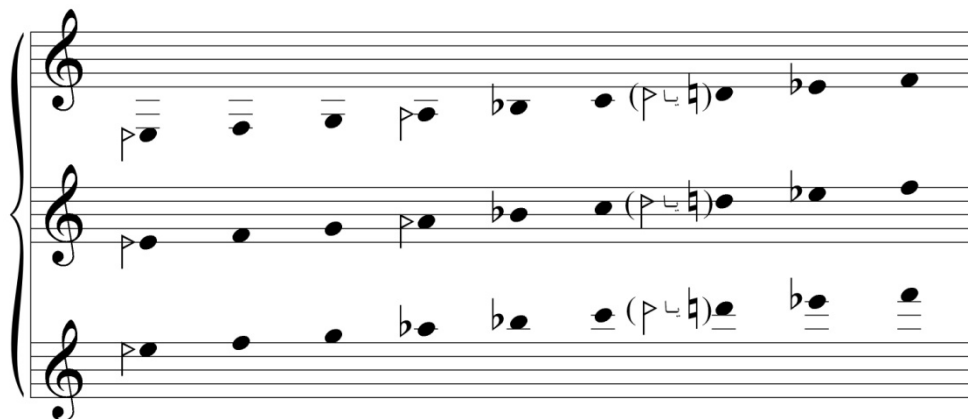


Figure 2. 194: *shūr rāst kūk*

b) *chap kūk*

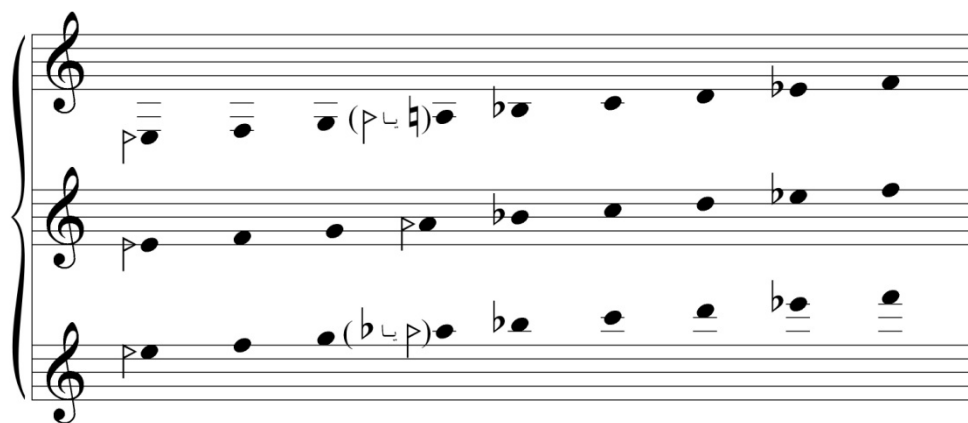


Figure 2. 195: *shūr chap kūk*

Abū-atā

a) *rāst kūk*

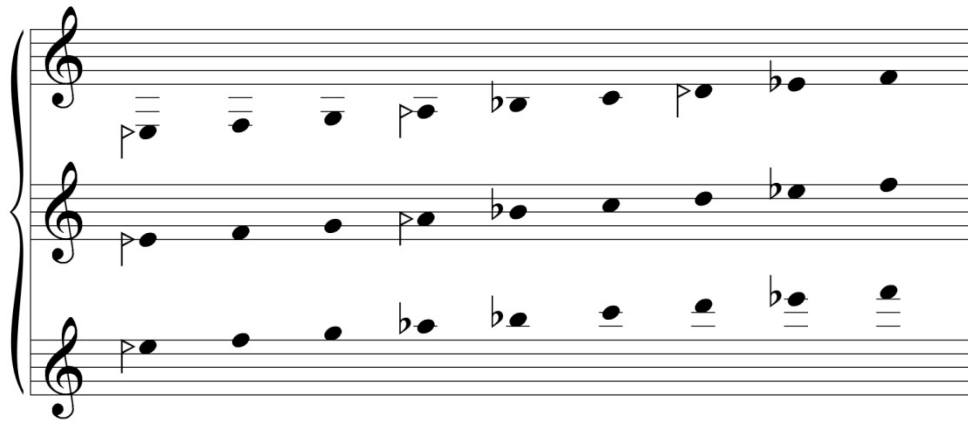


Figure 2. 196: abu atā rāst kūk

b) *chap kūk*

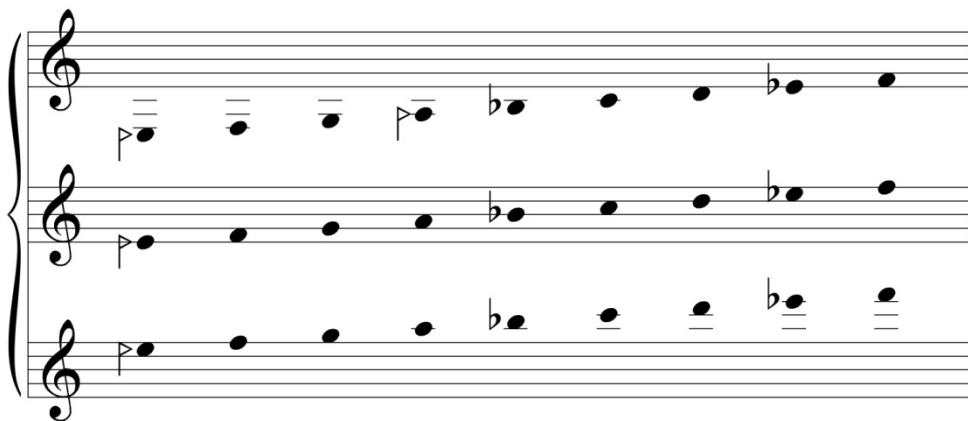


Figure 2. 197: abū-atā chap kūk

Bayāt-e-Turk

a) *rāst kūk*

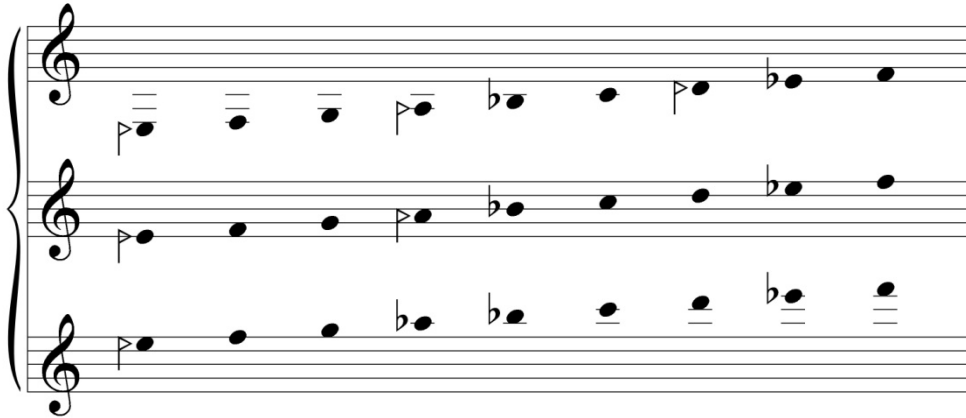


Figure 2. 198: bayāt-e-Turk rāst kūk

b) *chap kūk*

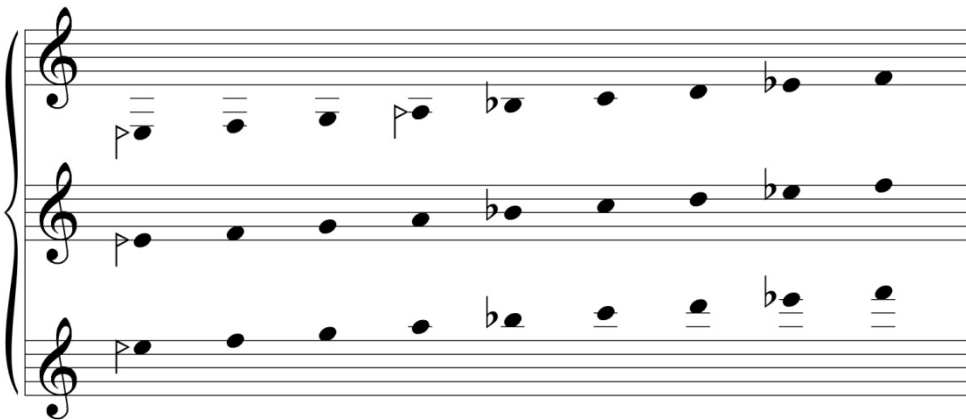


Figure 2. 199: bayāt-e-Turk chap kūk

Afshāri

a) *rāst kūk*

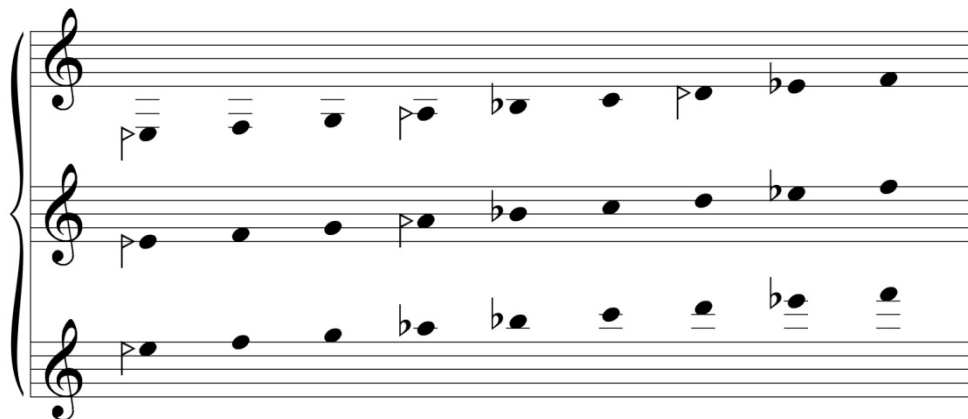


Figure 2. 200: afshāri rāst kūk

b) *chap kūk*

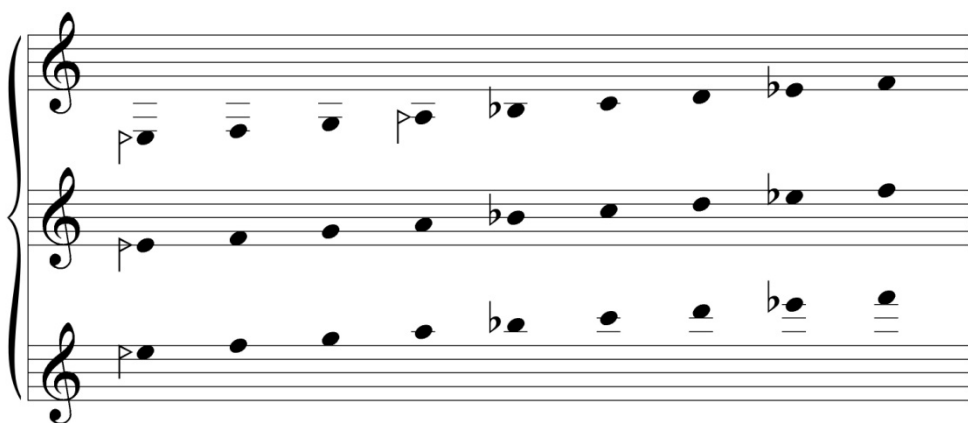


Figure 2. 201: afshāri chap kūk

Dashti

a) *rāst kūk*

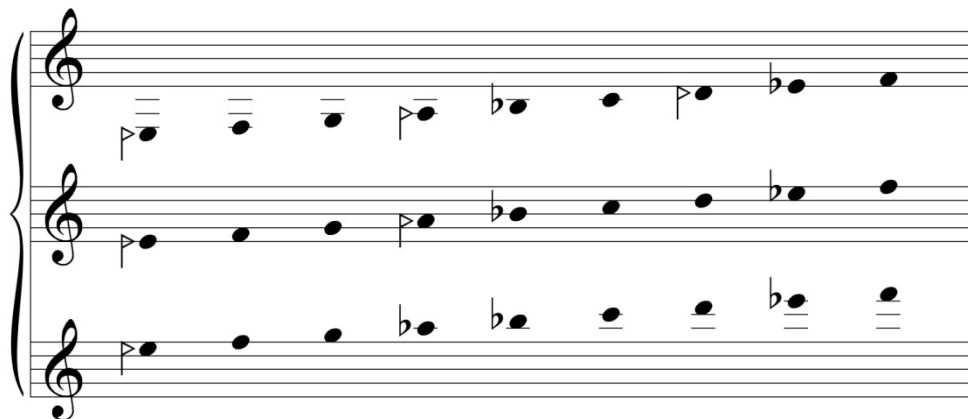


Figure 2. 202: *dashti rāst kūk*

b) *chap kūk*

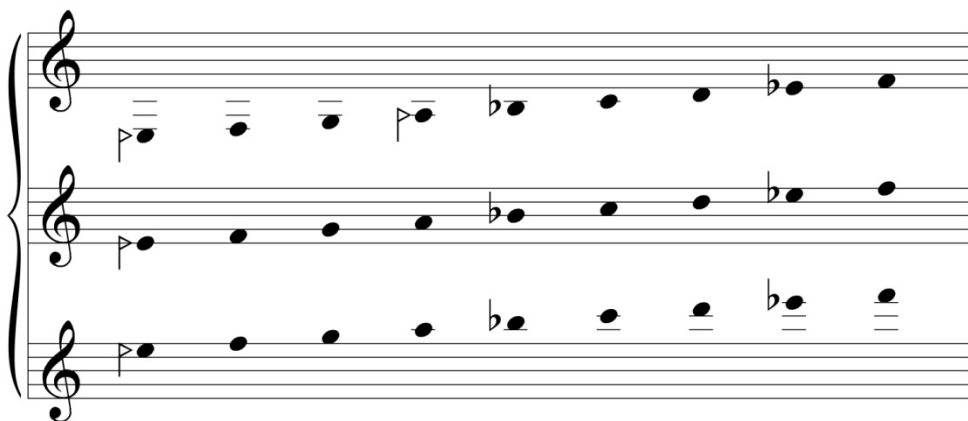


Figure 2. 203: *dashti chap kūk*

Isfāhān

a) *rāst kūk*

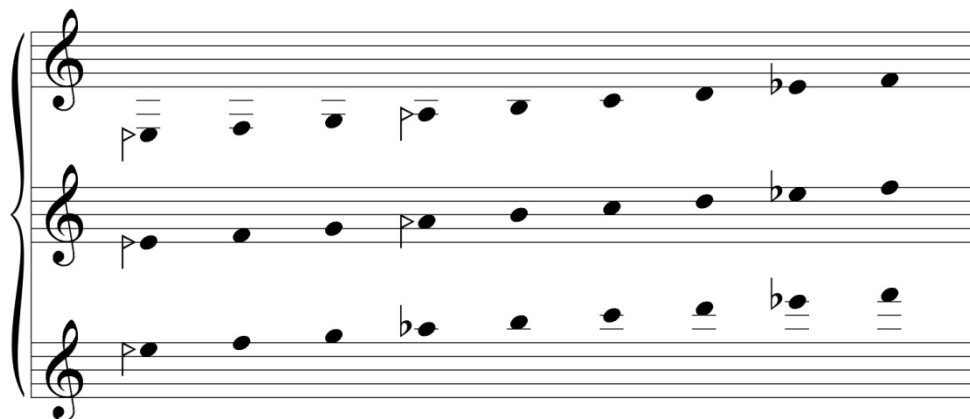


Figure 2. 204: isfāhān rāst kūk

b) *chap kūk*

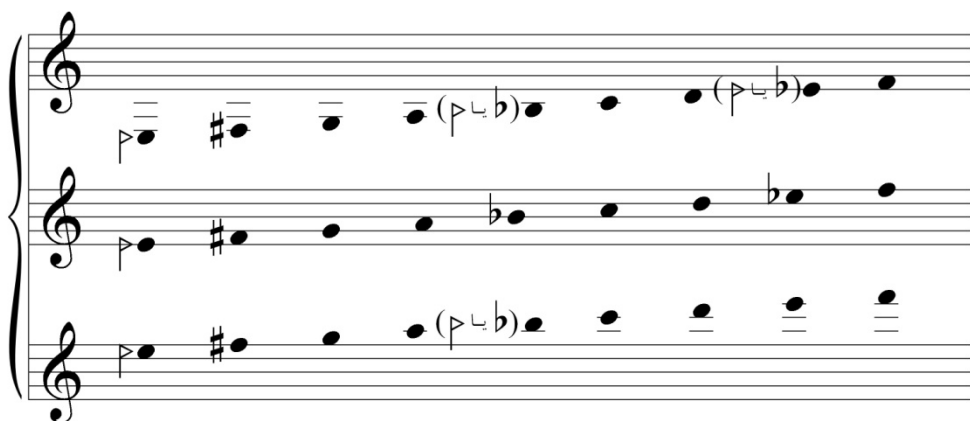


Figure 2. 205: isfāhān chap kūk

Homāyūn

a) *rāst kūk*

Musical notation for *Homāyūn rāst kūk*. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are: Treble (G4, A4, B4, C5, B4, A4, G4), Alto (F4, G4, A4, B4, C5, B4, A4), Bass (F3, G3, A3, B3, C4, B3, A3). The final measure of the top staff contains a complex intervallic structure: a flat note, a sharp note, and a flat note.

Figure 2. 206: homāyūn rāst kūk

b) *chap kūk*

Musical notation for *Homāyūn chap kūk*. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are: Treble (F4, G4, A4, B4, C5, B4, A4), Alto (F4, G4, A4, B4, C5, B4, A4), Bass (F3, G3, A3, B3, C4, B3, A3). The first measure of the top staff contains a sharp note. The final measure of the top staff contains a complex intervallic structure: a flat note, a sharp note, and a flat note.

Figure 2. 207: homāyūn chap kūk

Chahārgāh

a) *rāst kūk*

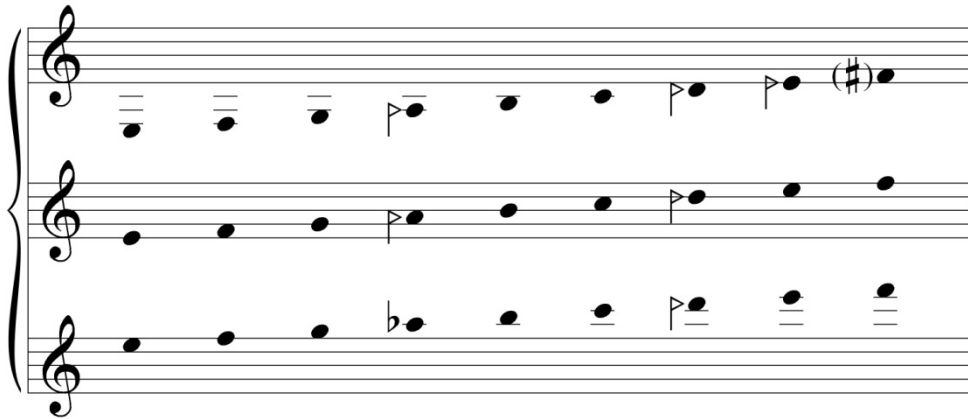


Figure 2. 208: *chahārgāh rāst kūk*

b) *chap kūk*

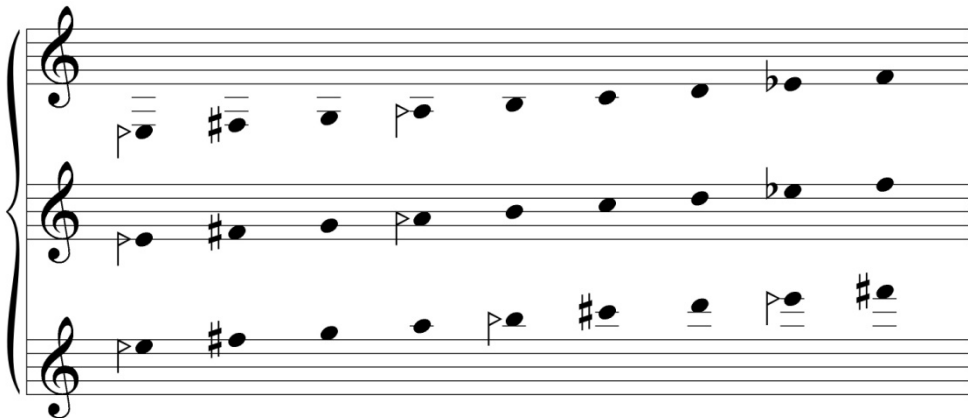


Figure 2. 209: *chahārgāh chap kūk*

Māhūr

a) *rāst kūk*

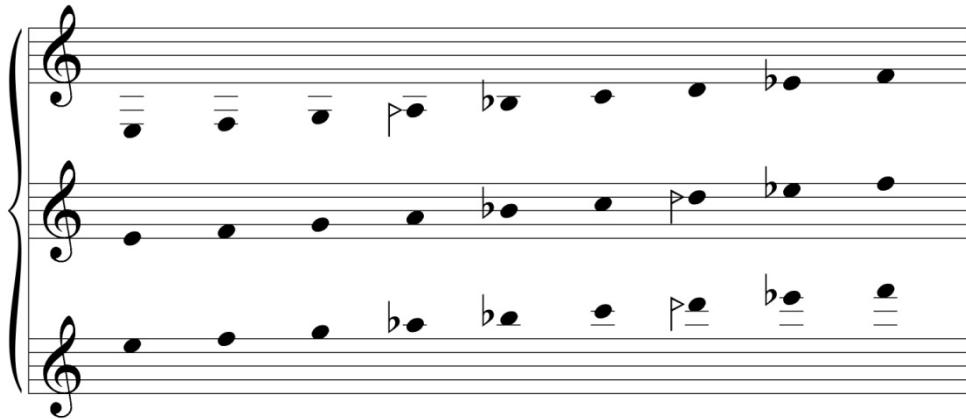


Figure 2. 210: *māhūr rāst kūk*

b) *chap kūk*

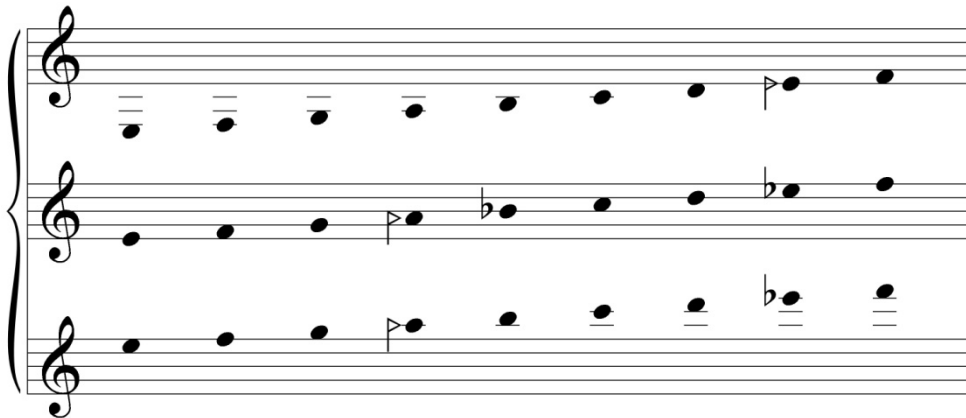


Figure 2. 211: *māhūr chap kūk*

Navā

a) *rāst kūk*

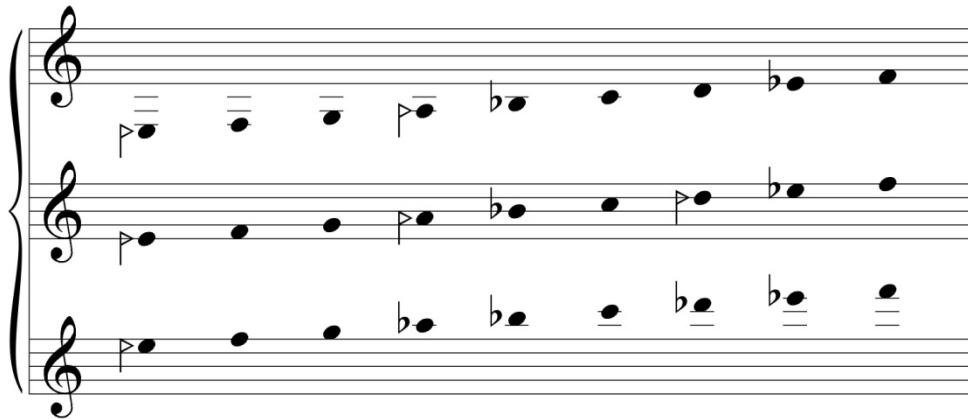


Figure 2. 212: navā rāst kūk

b) *chap kūk*

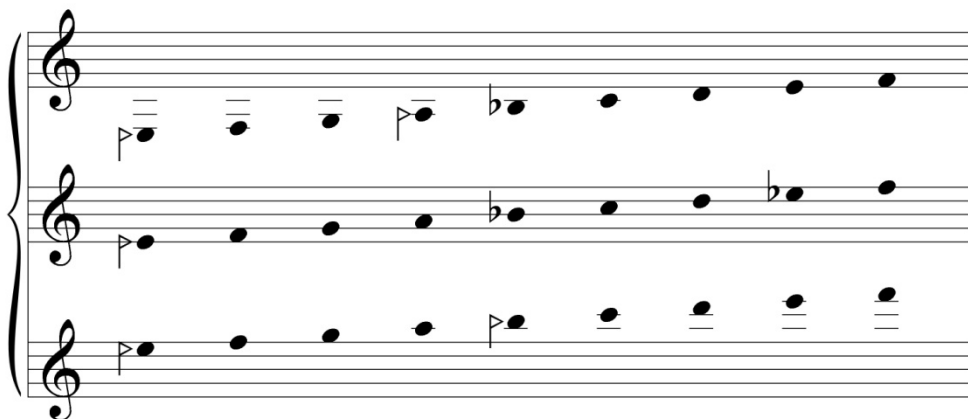


Figure 2. 213: navā chap kūk

Rāstopanjāh

Rāstopanjāh is played only in one *kūk*.

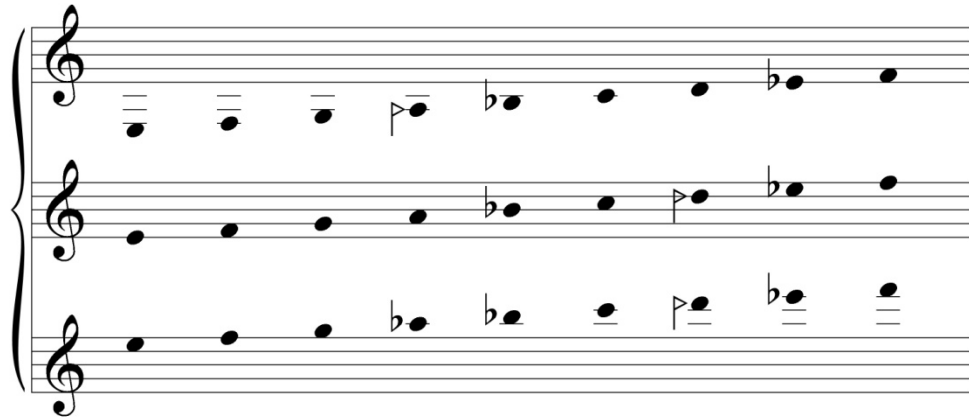


Figure 2. 214: *rāstopanjāh*

CONCLUSION

“The *santūr* is known as the most versatile, rapid and at the same time most troublesome musical instrument.” (K. Roshan Ravān, 1998: 41)²⁰

The *nine kharak sol kūk santūr* has been used in the *dastgāh* of Iranian music for reasons such as: 1. Being in accordance with diapason; 2. Improving the playing techniques in order to perform Iranian *dastgāh*; 3. Developing the composition of the instrumental pieces. As Dariush Sālāri (*santūr* maker) said, Habib Somāi (1901-1946) was the inventor of the *nine kharak santūr*. Habib Somāi had a fundamental role in establishing the *santūr* because of his advanced techniques in playing the *radīf* and *gūsheh-ha* and also his improvising and playing pre-composed pieces specially *chahārmezrāb*. The correct style of playing the *santūr* is by use of the wrists. It is highly important to control *mezrāb-ha* in regard to the coordination between right and left *mezrāb-ha* and the power applied by each and also to strike the strings with *mezrāb-ha* in a correct and transparent way. The coordination of the *tak* strike (right *mezrāb*) and the *riz* technique is of great significant in playing *radīf*. The precise and delicate usage of *tak mezrāb-ha* is also important, as they suggest the syllabus of lyrics. The *mezrāb-ha* are important in playing grace notes, *tekiyeh*, *eshāreh* and *sar mezrāb* techniques in order to play the *gūsheh-ha* of *radīf* gently. The equality of the right and left *mezrāb-ha* has a main role in performing the pre-composed pieces as it is reflected in the performance of the *riz* technique, different *passages* and special patterns used in

²⁰ This article is Essays on the *santūr*, compiled and edited by Shahāb Menā

chahārmezrāb and pre-composed pieces. To make a good *santūr* with a good sound, it is important to use suitable wood, the correct dimensions of the top and bottom boards, the correct location of the bridges (the bridges inside the musical instrument) and good materials.

The *santūr* has specific characteristics such as:

1. Pleasant and nasal sound; 2. Soft and influential sound of the middle part (white strings); 3. Transparent third position (strings at the back of the *kharak*). Although the *santūr* has some limitations regarding tuning (because of too many strings) and modulation in different *dastgāh*, it is one of the most important musical instruments in Iranian classical music with its *dastgāh-ha* used in playing the *radīf*, versatile and technical pieces, ensemble and orchestral pieces and improvisation as well.

Chapter 3

**Studying and analysing the different phrases
and techniques of *radīf-ha***

CHAPTER 3

STUDYING AND ANALYSING THE DIFFERENT PHRASES AND TECHNIQUES OF *RADĪF-HA*

I have divided the internal aspect based on different parts of a *gūsheh*, into elements such as:

1. Introduction which is represented in most *gūsheh-ha*; 2. Poems which in Sabā and Pāyvar's *radīf-ha* are introduced by one couplet of relevant melody or in poems like those of Mirzā Abdullāh, the meter of the poem is defined through the melody; 3. *Tahrīr* which is brought after the poem part; 4. *forūd* which are figures to finish a piece.

I will continue by comparing and analysing different elements of *gūsheh*. To do these analyses and comparisons, I have chosen Shahnāzi *radīf* (r.sh), and Mirzā Abdullāh's *radīf* (r.m) (version of Talāi) for *tār* and five *radīf* like those of Mirzā Abdullāh played by Majid Kiāni, Sabā's *radīf* (r.sa), Farāmarz Pāyvar's elementāry and advanced books of *radīf* (r.p.e & r.p.a) and the *radīf* attributed to Habib Somāi (r.so), narrated by Tali'eh Kāmran for *santūr*.

RADĪF-HA AND *TĀR*

I have chosen *darāmad* of *māhūr* as the first example to show the variety and differences in different parts of *radīf* in two previously mentioned *radīf*.



Figure 3. 1: *radīf-ha* and *tār*, comparing the opening phrases of *darāmad* of *māhūr* in two *radīf-ha*

By comparing the opening phrases of *darāmad* of *māhūr* in two *radīf-ha*, one can determine that Shahnāzi's *radīf* shows more complex vocal combination by using Double *mezrāb-ha* and putting stress on each note in the descending figure. Shahnāzi introduces melody from the high register (below the fingerboard of the *tār*) while in Mirzā Abdullāh's *radīf*, this phrase is used in low register (at the top of the fingerboard of the *tār*). The connective phrase which is used as the ascending figure and for repeating the melody is introduced as below in Mirzā Abdullāh's *radīf*.



Figure 3. 2: *radīf-ha* and *tār*, ascending figure in Mirzā Abdullāh's *radīf*

Shahnāzi makes this idea longer. He creates this connective phrase by mixing the Arpeggio with passages which reach to the *shāhid* note of *māhūr*.

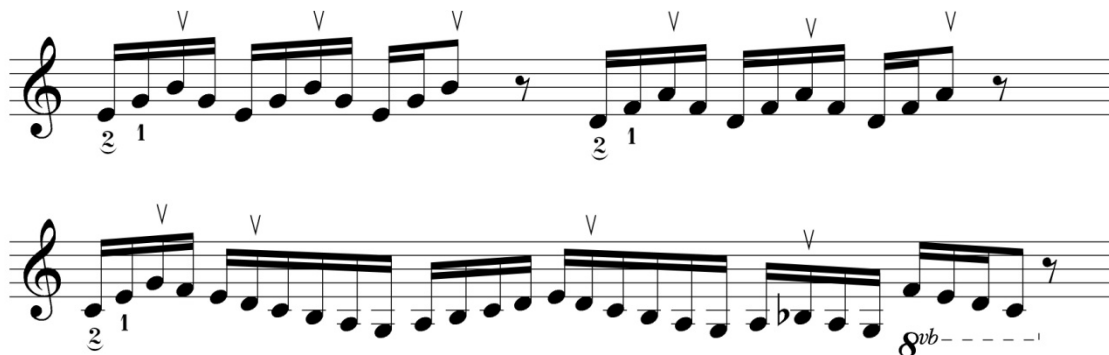


Figure 3. 3: *radīf-ha* and *tār*, connective phrase by Shahnāzi

Mirzā Abdullāh introduces his next phrase by adding a similar figure from higher tone identical to the first phrase, but Shahnāzi's phrase is in the low register and with a slight difference from his first phrase by deleting double notes and adding *tekiyeh* at the end of the phrase.

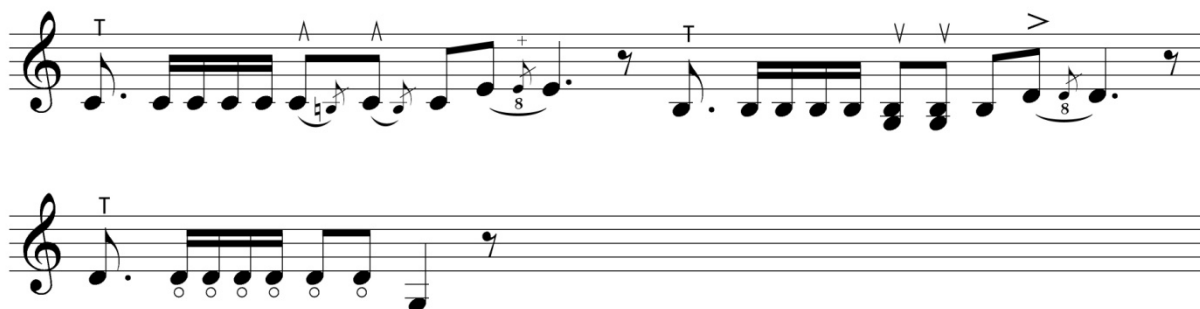


Figure 3. 4: *radīf-ha* and *tār*, comparing the opening phrases of *darāmad* by Shahnāzi

The second connective phrase in Mirzā Abdullāh’s *radīf* is different from a rhythmic point of view, and the *mezrāb* pattern is repeated, with the first connective phrase in an ascending figure.



Figure 3. 5: *radīf-ha* and *tār*, the second connective phrase in Mirzā Abdullāh’s *radīf*

In contrast, Shahnāzi introduces it as a descending figure and with a different pattern.



Figure 3. 6: *radīf-ha* and *tār*, descending figure by Shahnāzi

Moreover, the *forūd* is different in these two *radīf-ha*, and in Shahnāzi’s *radīf* is simpler compared to his previous melodies.



Figure 3. 7: radīf-ha and tār comparing forūd in two radīf

In the second example, I will examine the introduction of *owj* in *dastgāh- shūr*

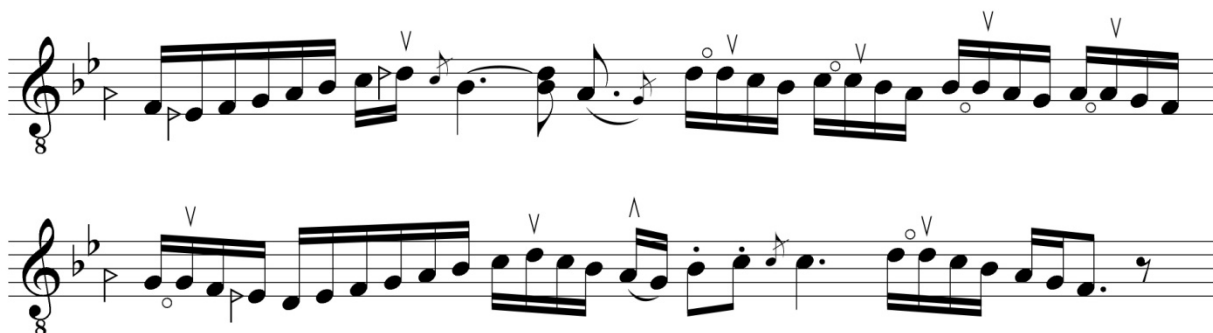


Figure 3. 8: radīf-ha and tār, comparing the opening phrases of owj in Shahnāzi radīf

Ascending and descending figures demonstrate a more complicated form in Shahnāzi's *radīf*. The descending pattern combines *tekiyeh* and two right *mezrāb* which creates more dynamic in the introduced sequences.



Figure 3. 9: *radīf-ha and tār, ascending and descending figures in two radīf*

I have chosen the third and fourth examples to analyse the *tahrīr* in two *gilaki* and *mokhālef-e segāh gūsheh-ha*. The reason for selecting these particular examples from the many other examples is to show the technical variety and complexity of Shahnāzi’s *tahrīr-ha* in comparison with Mirzā Abdullāh’s *radīf*.

Gilaki

This *gūsheh* is in *āvāz-e dashti* in Mirzā Abdullāh’s *radīf* and in Shahnāzi’s *radīf* is in *abu-atā*. The first Phrase of this *gūsheh* in the two *radīf-ha* are introduced in the same way and there is only a slight difference regarding the *eshāreh* (decoration) notes.

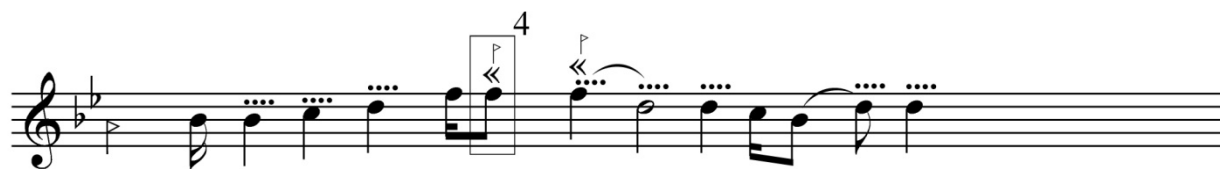


Figure 3. 10: *radīf-ha and tār, the first Phrase of Gilaki in Mirzā Abdullāh’s radīf*



Figure 3. 11: *radīf-ha and tār, the first Phrase of Gilaki in Shahnāzi’s radīf*

The *tahrīr* of *gilaki* start at the beginning of the second phrase. This phrase contains a combination of *trills* and right and left *mezrāb-ha* in Mirzā Abdullāh’s *radīf*.

The combination of right-left *mezrāb-ha* and specifically using two right *mezrāb* at the beginning of the third pattern creates variety in Shahnāzi’s *radīf*.



Figure 3. 12: *radīf-ha* and *tār*, *tahrīr* of *gilaki* in Mirzā Abdullāh’s *radīf*

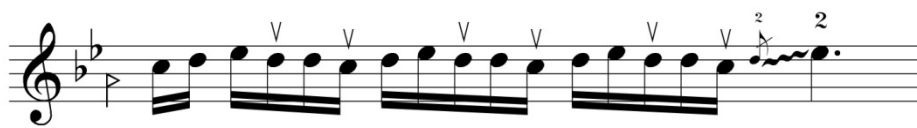


Figure 3. 13: *radīf-ha* and *tār*, *tahrīr* of *gilaki* in Shahnāzi’s *radīf*

This *tahrīr* continues as consecutive descending *tekiyeh*, which is different from that of Mirzā Abdullāh’s *radīf*.



Figure 3. 14: *radīf-ha* and *tār*, continuation of *tahrīr-e gilaki* in Mirzā Abdullāh’s *radīf*



Figure 3. 15: *radīf-ha* and *tār*, continuation of *tahrīr-e gilaki* in Shahnāzi’s *radīf*

Mokhālef-e segāh:

The three first phrases of *mokohālef-e segāh* in Mirzā Abdullāh’s *radīf* are introduced as a simple figure to establish the leading note on F which is the *shāhid* of *mokhālef*. From the fourth line, there are *tahrīr-ha* as ascending figures (from the low fifth interval of *shāhid* of *mokhālef*), and they reach to the *mokhālef* leading note sequentially.



Figure 3. 16: *radīf-ha and tār*, 6 First lines of Mirzā Abdullāh's *radīf*

The beginning of Shahnāzi's *radīf* shows a complicated combination due to mixing right and left *mezrāb-ha* and *tekiyeh* and *eshāreh* notes.

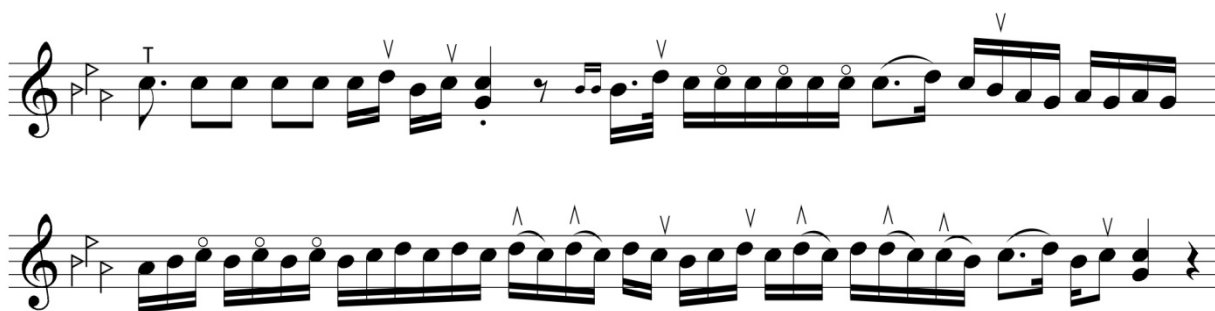


Figure 3. 17: *radīf-ha and tār*, *daramād makhālef* Shahnāzi

Another *tahrīr* that is presented by Shahnāzi at the beginning of the second *mokhālef darāmad* is also a complicated combination which is formed by constant melody movement in *mokhālef dang* as alternate *tekiyeh-ha*.

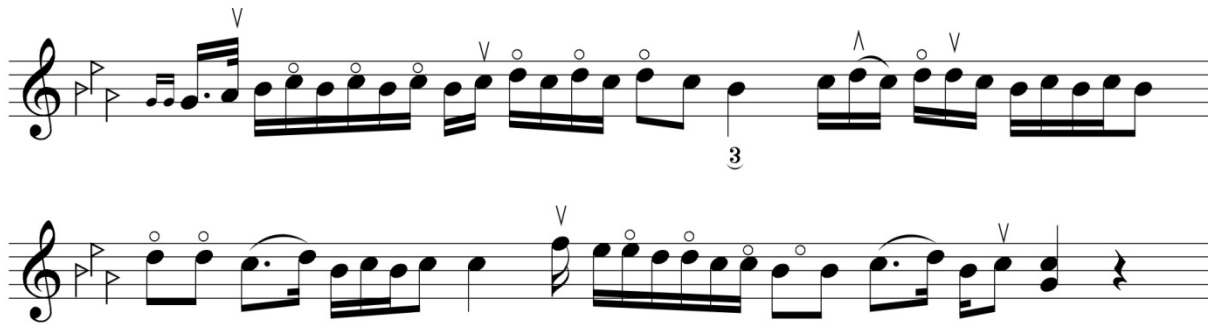


Figure 3. 18: *radīf-ha* and *tār*, the first phrase of second *darāmad* of *mokhālef* by Shahnāzi

Shahnāzi presents a different *tahrīr* in the middle part of *mokhālef* which a combination of three figures of is two, five and four and leads to a stretched note; at the end, it is completed with *dotāyeki meyrāb-ha*.

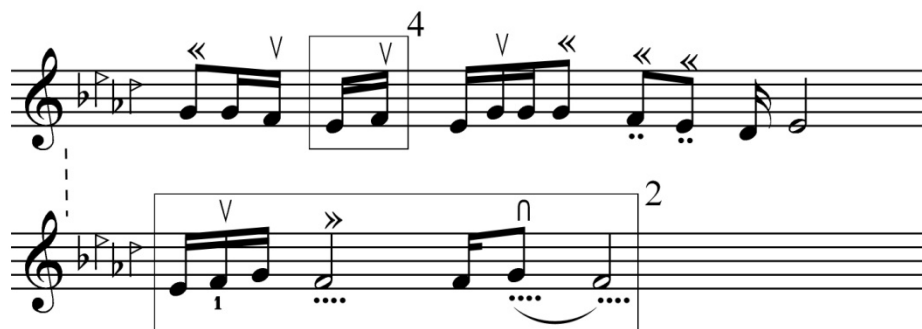


Figure 3. 19: *radīf-ha* and *tār*, *tahrīr mokhālef* in *r.m*



Figure 3. 20: *radīf-ha* and *tār*, *tahrīr mokhālef* in *r.sh*

There are a few examples which can be compared in the two *radīf-ha*. Firstly, Mirzā Abdullāh’s *radīf* has fewer poems compared to vocal *radīf* or Sabā and Pāyvar’s *radīf*. Secondly, there are few *gūsheh-ha* in these two *radīf-ha* in this regard. There are some *gūsheh-ha* in Shahnāzi’s *radīf* which is not used in Mirzā Abdullāh’s such as *masnavi-ha* which has few poem parts but more

characters. For instance, one can compare the *hodi gūsheh* which is in *chahārgāh*. *Hodi* is a form of *masnavi*, and it means that its melody is formed based on the meter of the *masnavi* poem.



Figure 3. 21: *radīf-ha* and *tār*, the first phrase in r.m



Figure 3. 22: *radīf-ha* and *tār*, the first phrase in r.sh

And also, another phrase that is brought in the middle part of these two *radīf-ha*.

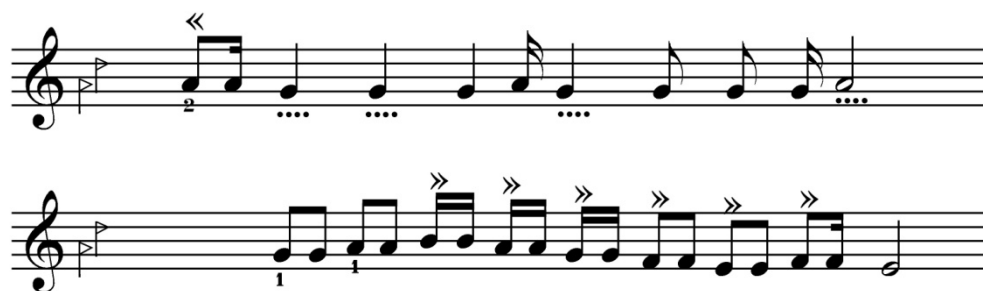


Figure 3. 23: *radīf-ha* and *tār*, melody of poem in r.m



Figure 3. 24: *radīf-ha* and *tār*, melody of poem in r.sh

With regard to the difference of transcription of these two *radīf-ha*, one can observe the variety of decorative notes and their frequency in Shahnāzi's *radīf*. Although there is a slight difference regarding the main notes of these melodies, the rhythm of the whole poem is similar and definite in composing these phrases.

CONCLUSION

Gūsheh-ha in Shahnāzi have more movement and dynamic in different parts. He uses more parts of tār register for his introductions and *forūd-ha*. He presents more varied combinations regarding the *tahrīr-ha* and uses different ornamentation compared to Mirzā Abdullāh's *radīf*. There are lots of pre-composed pieces such as *pīshdarāmad-ha* and *chahārmezrāb-ha* in this *radīf*. The *reng-ha* at the end of *dastgāh* are different from that of Mirzā Abdullāh regarding variety and melodic rhythm. Generally, Shahnāzi's *radīf* is more instrumental than Mirzā Abdullāh's *radīf*. The possibilities of the musical instrument and his role and mentality as a performer are significant in forming this *radīf* in the decades following Mirzā Abdullāh's work.

“The features of Shahnāzi's musical instrument are manifested in his *radīf*. These features are as follows: 1. Introducing the phrases of melodies in different octaves; 2. Introducing the *gūsheh* in different positions and octaves (at the top and down the fingerboard). In fact, Shahnāzi considers the vocal register of the Tār for melodies and *gūsheh-ha*; 3. Using staccato between melodies; 4. The strong performance of the final notes and basically considering the nuance of the melodies ‘Fingering on the bass string and similar fingers on the string.’ To perform the melody, one can place the fingers symmetrically on the strings in one position. It means the similar tones are used on all the strings.” (Sālehi,2014:81)

SANTŪR AND RADĪF-HA

THE INTRODUCTION OF GŪSHEH-HA

I will analyse two examples of *abu-atā daramād* and *chakāvak gūsheh* in *homāyūn* regarding the beginning melody of *gūsheh-ha*.

M1

M2

Figure 3. 25: santūr and radīf-ha, the Introduction of darāmad-e abu-atā in r.m (kiāni,2005,107)



Figure 3. 26: santūr and radīf-ha, the Introduction of darāmad-e abu'atā in r.sa (Pāyvar,1999:58)

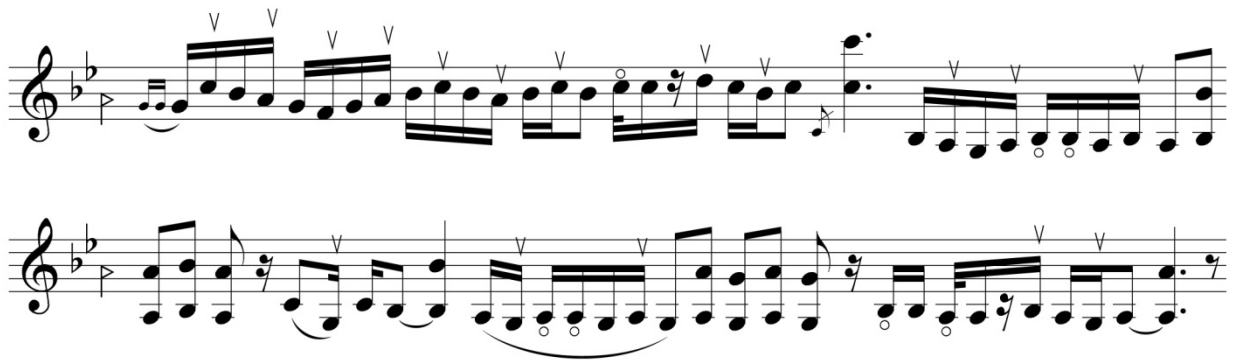


Figure 3. 27: santūr and radīf-ha, the Introduction of darāmad-e abu-atā in r.p.e (Pāyvar, 1988:14)



Figure 3. 28: *santūr and radīf-ha, the Introduction of darāmad-e abu-atā in r.p.a (Pāyvar, 2007:39)*

The beginning phrase of *abu-atā darāmad* in Mirzā’s *radīf* is defined in the form of a passage pattern in the range of *abu-atā dang* that I have marked M1. The second pattern which is marked M2 moves in a sequence form and reaches to stop note (*ist*) that is sol (G). In *abu-atā darāmad* from Sabā’s *radīf*, there are two simple ascending and descending figures and then there is a passage accompanied with decorative notes and, at the end, there are some *tekiyeh-ha* that reach to stop note that is la (A). The phrase continues with *tekiyeh-ha* in the form of stairs which are at the end of the previous phrase (I have marked it with T) with the second interval higher than the second *shāhid* of *abu’atā*. That is because Sabā tends to emphasize stabilization. Sabā introduces a special figure at the end of the phrase to finish the introduction. This figure is the combination of right and left *mezrāb-ha* and a middle *tekiyeh*. A *tekiyeh* at the end is distinguished in most of the Sabā’s *gūsseh-ha* of the *radīf-ha* and also in Pāyvar’s *radīf*.



Figure 3. 29: *santūr and radīf-ha, tahrīr in r.sa*

Farāmarz’s Pāyvar beginners’ course for *radīf* introduces the sweeping movement of melody in the *dang* interval in the *abu-atā daramad* in a more extensive and complicated form. It contains variable *mezrāb-ha* such as sweeping passages, the combination of right and left *mezrāb-ha* along with *tekiyeh-ha*, *eshāreh* notes and double *mezrāb-ha*. My next example is two figures that Pāyvar introduces here that have *mezrāb* variety and are repeated in many phrases of other *gūsheh-ha*.

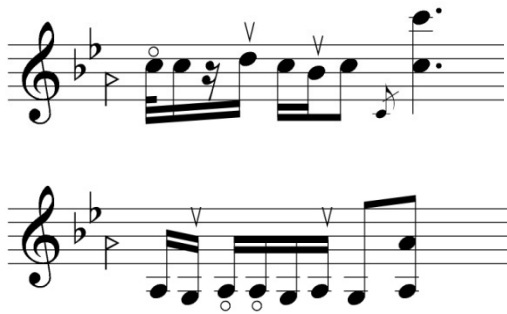


Figure 3. 30: *santūr* and *radīf-ha*, two figures of *tahrīr-ha* in *r.p.e*

There are some sweeping passages in the *darāmad* of the advanced course of Pāyvar which are characteristic of *abu-atā* and are seen in other *radīf-ha* as well. Various forms regarding the number of sweeping movement and techniques are seen here compared to other *radīf-ha*. This idea eventually establishes *darāmad* more.

I have selected the *chakāvak gūsheh* in *homāyūn* regarding the introduction of *gūsheh-ha* as my second example. The variety of ideas and materials in these three versions, Mirzā’s *radīf*, Sabā’s *radīf*, and Pāyvar’s beginners’ *radīf* of *chakāvak* is noticeable. Also, it is worth studying the trend of using specific techniques suitable for the *Santūr* in Sabā’s *radīf* and its continuation in Pāyvar’s *radīf*.

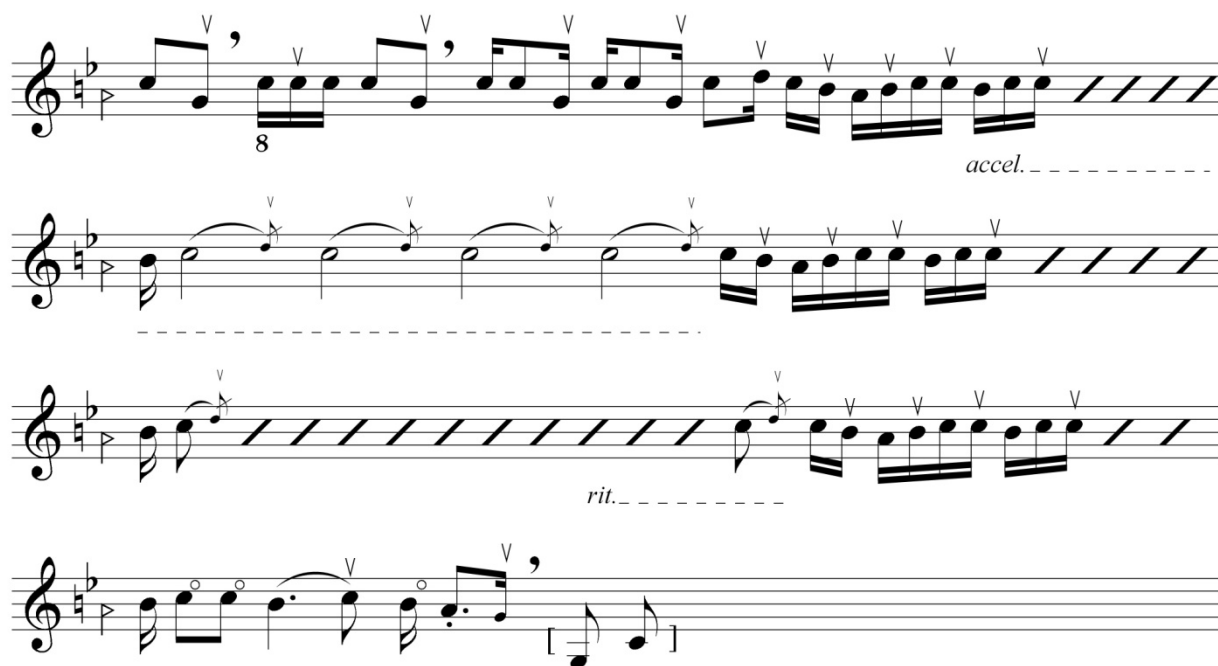


Figure 3.31: *santūr* and *radīf-ha*, introduction of *chakāvak* in *r.m* (kiāni,2005:256)



Figure 3.32: *santūr* and *radīf-ha*, introduction of *chakāvak* in *r.sa* (Pāyvar,1999:93)



Figure 3. 33: *santūr and radīf-ha, introduction of chakāvāk in r.p.e (Pāyvar,1988:75)*

In Mirzā Abdullāh’s *radīf* (played by Kiāni), there is a beautiful combination of two to one *mezrāb-ha* along with consecutive *riz-ha* that show both movement and rest. From the performing view of point, it is closer to the Tār performance version. Sabā in the first motif of his *chakāvāk* introduces the *shāhid* note of *chakāvāk* in a different way compared to Mirzā’s *radīf*. Sabā continues with a special *tahrīr* which gradually expands and establishes the atmosphere of *chakāvāk*.



Figure 3. 34: *santūr and radīf-ha, a special tahrīr in r.sa*

Pāyvar in his beginners’ course of *radīf* introduces a more complex idea in forming an introduction by using the possibilities of the *santūr*. This idea contains a combination of patterns of double *mezrāb-ha*, passage, *dotāyeki mezrāb* and also the combination of right and left *mezrāb-ha* and trill and *tekiyeh*. Although motifs contain different components, they have a unity which I will study in an example.

THE MELODY OF THE POEM

I have selected *chahār bāgh gūsheh*, *sayakhi* in *abu'atā* and *suzogodāz* in *bayāt-e isfāhān* to compare melodies of the poem.

Chahār Bāgh

I have selected this *gūsheh* for two reasons. First, because of the way this melody is imitated on the *santūr* and secondly, because *chahār bāgh* is a flexible or elastic metre²¹ *gūsheh*. This means that because of poetic rhythm, it has both instrumental (fixed measures) and free status (free rhythm). I have selected this *gūsheh* from five *radīf-ha*:

1. Mirzā Abdullāh's *radīf* played by Kiāni; 2. the beginners' course of Farāmarz Pāyvar and the advanced course of Pāyvar; 3. Sabā's *radīf*; 4. *radīf* attributed to Habib Somāi (Tali'eh Kāmran's version).

Figure 3. 35: *santūr* and *radīf-ha*, comparing the melody of poem (first phrase) of *chahār bāgh* in five *radīf*

²¹ There are many *gūsheh-ha* in the *radīf* which have stretchable or elastic metres, mainly those that have been derived from poetic metres. (Āzādehfār, 2006:177)



Figure 3. 36: *santūr* and *radīf-ha*, comparing the melody of poem (second phrase) of *chahār bāgh* in five *radīf*

There are some general similarities in these five *radīf-ha* regarding transferring the melody of the poem and, as a result, performing the rhythm of its melody. Kiāni's performance has a simple form, and it is closer to a simple transcription of the melody of a poem. Kiāni uses left *mezrāb-ha* (two fast left) as an ornamentation. This form of performance is seen in most of the phrases of *gūsheh-ha* that are performed by Kiāni. Repeating this pattern and being loyal to it can be justified as his attitude and definition of original *mezrāb-ha* for *santūr*. In Kamran's version played by Habib Somāi, the combination of single *mezrāb-ha* which connects to *riz* in a form of legato, create a softer status for expressing the phrase of the poem. This idea is used in Sabā's *radīf* as well and *riz-ha* come in the middle of the second sentence as the third interval. Performing *riz* with the third interval makes the melody of the poem sound softer and creates a full status in performance and in a way prevents the *Santūr* from sounding hollow as it is a percussion musical instrument. In Pāyvar's version of this melody, the idea was to make it instrumental. The first melody is in beginners' *radīf* and the second melody in *chap kūk radīf* (another tuning) which is transposed here. Variations of the main pattern of this melody in 3/4 bar come in these two versions.

Sayakhi

The melody of *sayakhi* is composed based on the poetic meter. The three versions of Kiāni, Somāi and Pāyvar's advanced course are composed in a vocal form and with free meter. Their general similarities that are evident are in imitating the meter of the poem and the main difference is based on melody decoration.



Figure 3. 37: santūr and radīf-ha, sayakhi (first phrase) in r.m by kiāni (menā,2005:108)

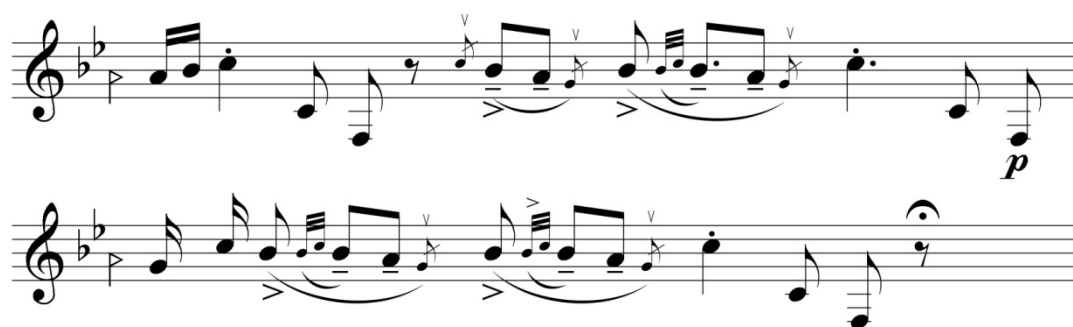


Figure 3. 38: santūr and radīf-ha, sayakhi (first phrase) in r.so (Kāmrān,2009:108)



Figure 3. 39: santūr and radīf-ha, sayakhi (first phrase) in r.p.a (Pāyvar,2007:45)



Figure 3. 40: *santūr and radīf-ha, sayakhi (second phrase) in r.m by kiāni (menā,2005:108)*



Figure 3. 41: *santūr and radīf-ha, sayakhi (second phrase) in r.so (Kāmran,2009:108)*



Figure 3. 42: *santūr and radīf-ha, sayakhi (second phrase) in r.p.a (Pāyvar,2007:45)*

Kiāni's performance is closer to the *tār* version of performing. Right *mezrāb-ha* along with *riz* and *eshāreh* make up the main figure in this phrase. In the version narrated by Somāi, the combination of a decoration notes as *dorrāb* and consecutive *riz-ha* which lead to *eshāreh*, indicates a more complicated combination and is suitable for performing two other versions with a slower tempo. Pāyvar's performance indicates consecutive single *mezrāb-ha* as legato with the fifth interval as a double note. Of course, this *mezrāb* idea is justifiable due to a vocal position that is written for this *gūsheh*, which was written in *abu-atā* and in Pāyvar's *chap kūk radīf*, that is transposed to C in *abu-atā*. Sabā brings *sayakhi* as instrumental and in 6/8 bar. Sabā introduces a melody model that is completed in two bars and shows the framework of the piece. Sabā introduces an idea to make this *gūsheh* instrumental in a way.



Figure 3. 43: *santūr* and *radīf-ha*, *sayakhi* special figure by *sabā*



Figure 3. 44: *santūr* and *radīf-ha*, *sayakhi* from *radīf-e sabā* (Pāyvar, 1999:60)

I will compare and analyse a few *tahrīr-ha* in different *radīf-ha* in this chapter. These *tahrīr-ha* can be divided into two different categories. First, special *tahrīr-ha* that have independent characters and can themselves be the basis of *gūsheh-ha*. Secondly, *tahrīr-ha* which come between *gūsheh-ha* and usually after the poems.

SPECIAL THARIR-HA

Basteh-negār

Basteh-negār is one of the *tahrīr-ha* which is used in most of the different *dastgāh-ha* and *āvāz-ha* whether as an independent *gūsheh* or within a *gūsheh*. It is one of the *tahrīr-ha* of *radīf* that is used a lot. I will mention three examples of *basteh-negār* in Mirzā Abdullāh’s *radīf* played by Kiāni. These three examples are in *abu-atā*, *afshāri* and *bayāt-e turk*. Single *mezrāb* and *trills* are used in making the pattern of the first example. Two right *mezrāb-ha* along with two fast left

mezrāb-ha, which has the role of a decorative note, are used in the second example. The third pattern is similar to the two other examples and in a way is a combination of both.



Figure 3. 45: *santūr* and *radīf-ha*, *basteh-negār* in *r.m* by *kiāni* (Menā, 2005: 112, 130, 140)

Basteh-negār in *arāgh-e mähūr* and *chahārgāh* in Sabā's *radīf* use two right and one left *mezrāb-ha* as an *eshāreh* note to make the pattern of *basteh-negār* and it is similar to what is used in Mirzā Abdullāh's *radīf*. Sabā introduces another example that has a smaller and more rhythmic pattern.

Another example is found in *abu-atā darāmad*, which is played with a heavy tempo and contains a single *mezrāb* accompanied with a decoration note and *riz* as double notes.

Figure 3.46: *santūr* and *radīf-ha*, *basteh-negār* in *r.sa* (Pāyvar,1999:143,125,58,59)

In Pāyvar’s *radīf*, a pattern is introduced that is close to two right, one left and exists in other *radīf-ha* but here is as a *tekiyeh* and a left note.

Figure 3.47: *santūr* and *radīf-ha*, *basteh-negār* in *r.p.a* (Pāyvar,2007:264)

The next example introduces a *basteh-negār tahrīr* which contains one single along with *riz* and in the form of a trill and is similar to the idea in Sabā’s *radīf*. Of course, this trill is performed faster here, and two fast-right *mezrāb-ha* are added to its descending phrases.



Figure 3. 48: *santūr and radīf-ha, basteh-negār in r.p.a (Pāyvar,2007:141)*

The combination of *tekiyeh* accompanied by a *riz* note and *eshāreh* note show another variation of this *tahrīr* in the last example.

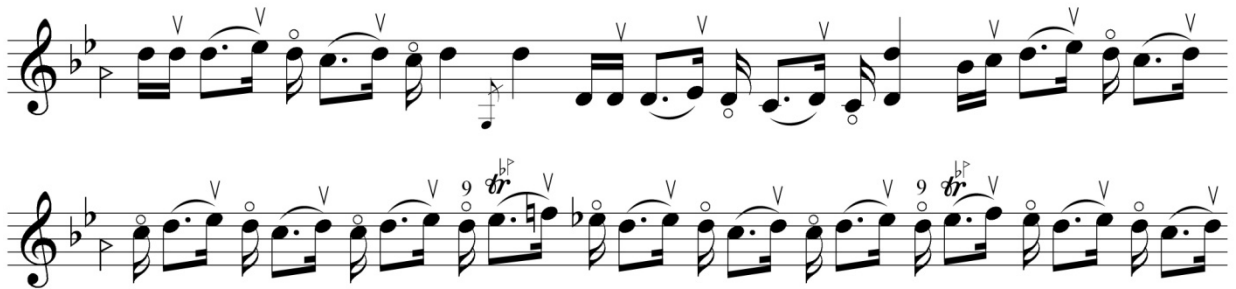


Figure 3. 49: *santūr and radīf-ha, basteh-negār in r.p.a (Pāyvar,2007:188)*

Hāji-Hassani tahrīr

The *hāji-hassani tahrīr* is attributed to someone with the same name who used to perform this *tahrīr*. I have selected two examples to compare and analyse this trill, one from Mirzā Abdullāh’s *radīf* played by Kiāni and the other one from Pāyvar’s advanced course of *radīf*. I have selected *hāj hassani’s tahrīr* from Mirzā Abdullāh’s *radīf* in *chahārgāh dastgāh* and *hāj-hassani’s tahrīr* from Pāyvar’s *radīf* in *kord-e bayāt āvāz*.



Figure 3. 50: *santūr and radīf-ha, hāji-hassani in r.m by kiāni (Menā,2005:188)*



Figure 3. 51: *santūr and radīf-ha, hāji-hassani in r.p.a (Pāyvar,2007:186)*

The movement and frequency of *mezrāb-ha* are seen in the second example. This *tahrīr* in Pāyvar’s example contains a combination of a few instrumental patterns. Consecutive *mezrāb-ha* and *riz-ha* which connect to upper notes with the touch of left *mezrāb* and then quickly the fast right, left *mezrāb-ha* connects to the next *riz*. He continues with a new combination to make this form more complicated.

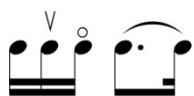


Figure 3. 52: *santūr and radīf-ha, figure of tahrīr hāji-hassani in r.p.a*

I will continue by referring to two examples of shorter *tahrīr-ha* which are used between the phrases of *gūsheh-ha*.

Dotāyeki

The *dotāyeki tahrīr* is often used in the *tār*, whether as a repetitive or a special tone or as ascending sequence and it also has an important role in combination with other *mezrāb-ha*.



Figure 3. 53: *santūr and radīf-ha, dotāyeki tahrīr*

Dotāyeki tahrīr is when one plays two right and one left *mezrāb-ha* in *tār* and *santūr*. This *tahrīr* is used less independently in Sabā's *radīf*. It seems he intends to avoid the repetition in his own *gūsheh-ha*, trying not to be similar to what is often found in Mirzā Abdullāh's *radīf*.

Dotāyeki in *shekasteh gūsheh* in *māhūr* is used as a passage, and a *forūd* to *māhūr* occurs.

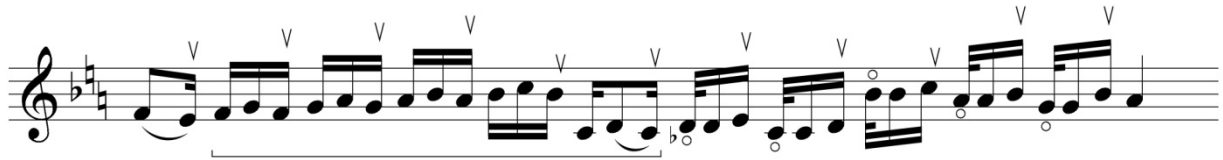


Figure 3. 54: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.sa* (Pāyvar,1999:139)

Or in the third *darāmad* of *abu-atā*, that is not an independent pattern and is used in combination with other *mezrāb-ha*.

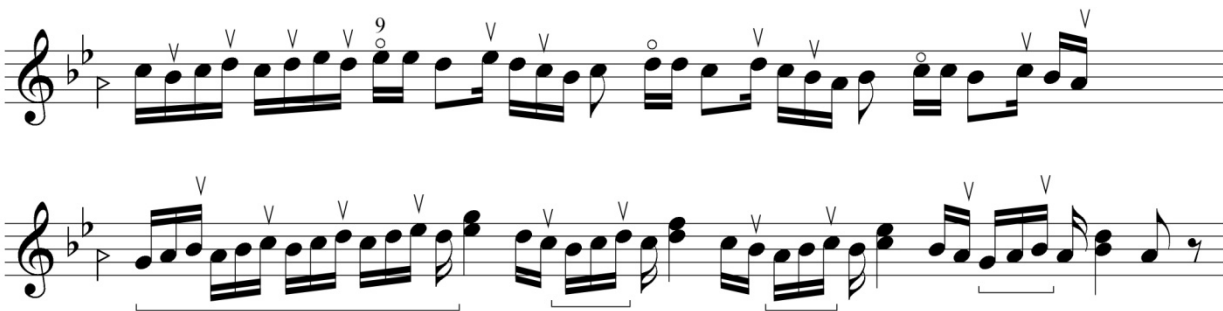


Figure 3. 55: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.sa* (Pāyvar,1999:59)

And in *mirzāi* in *māhūr* we observe *dotāyeki* with other patterns and *eshāreh*.

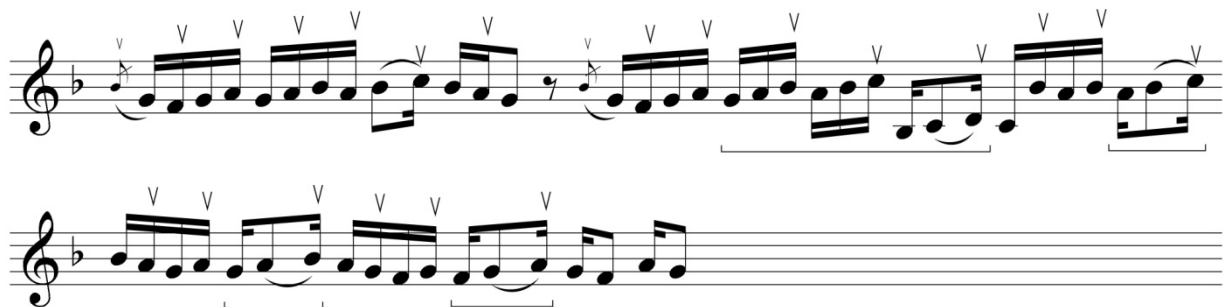


Figure 3. 56: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.sa* (Pāyvar,1999:138)

This pattern has been much used in Mirzā Abdullāh's *radīf* played by Kiāni, following the *tār* version of this pattern. I have selected some examples of this *tahrīr* in *rohāb gūsheh* in *shūr*, *darāmad* in *māhūr*, *darāmad* in *segāh* and *chakāvak* in *homāyūn*.

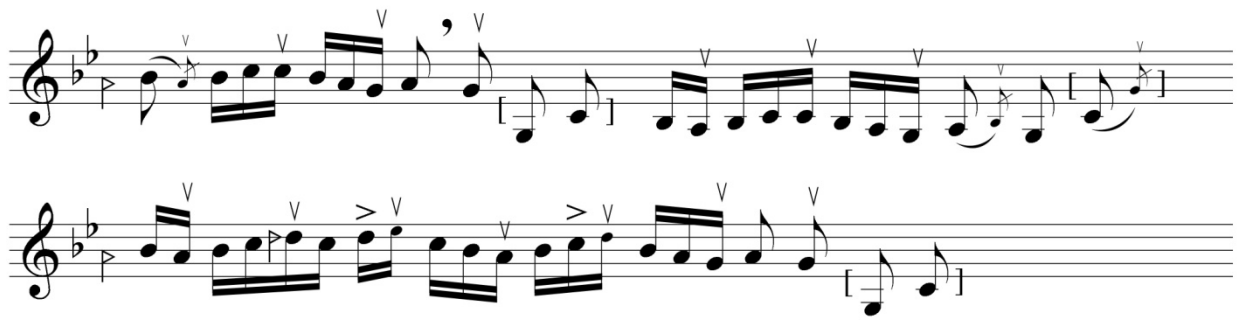


Figure 3.57: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.m* by *kiāni* (*Menā*,2005:40)



Figure 3.58: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.m* by *kiāni* (*Menā*,2005:210)



Figure 3.59: *santūr* and *radīf-ha*, *dotāyeki tahrīr* in *r.m* by *kiāni* (*Menā*,2005:151)



Figure 3. 60: *santūr and radīf-ha, dotāyeki tahrīr in r.m by kiāni (Menā,2005:256)*

It is used in Pāyvar’s beginners’ *radīf* in a brief part, dependently. *Dotāyeki* is distinguished in *chakāvāk* in *homāyūn* in combination with other patterns.



Figure 3. 61: *santūr and radīf-ha, dotāyeki tahrīr in r.p.e (Pāyvar,1988:75)*

This pattern is introduced in a figure of five and in combination with a right and left in *gabri gūsheh* in the beginners’ course of Pāyvar.

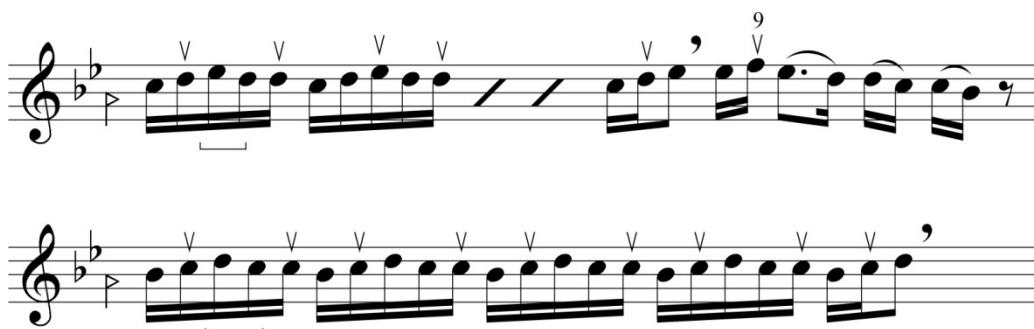


Figure 3. 62: *santūr and radīf-ha, dotāyeki tahrīr in r.p.e (Pāyvar,1988:18)*

In *radīf-e chap kūk*, with a little change in *mehdi-zarābi gūsheh* which comes in the *bayāt-e turk*:

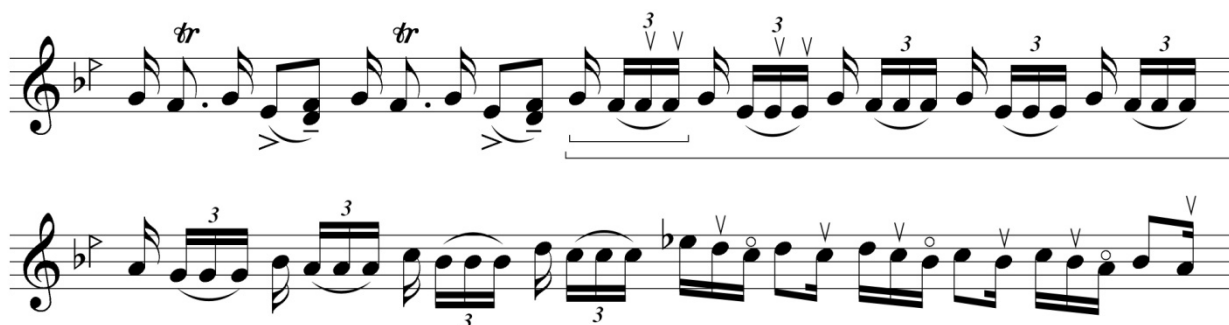


Figure 3. 63: *santūr and radīf-ha, dotāyeki tahrīr in r.p.a (Pāyvar,2007:151)*

It is brought in *bayāt-e kord* in Pāyvar’s advanced course as a long passage.



Figure 3. 64: *santūr and radīf-ha, dotāyeki tahrīr in r.p.a (Pāyvar,2007:184)*

Consecutive *tekiyeh-ha* as a *tahrīr*

I have selected the second example from the *tahrīr-ha* which are made of consecutive *tekiyeh-ha*. These *tahrīr-ha* contain the groups of 4, 5, 6 or more. This *tahrīr* is both in the form of descending in a group (sequences) or movement on the adjacent note as up and down. The *bolboli tahrīr* is one example of this kind of *tahrīr*. This *tahrīr* is used as an independent *gūsheh* in Mirzā Abdullāh’s *radīf* played by Kiāni.



Figure 3. 65: *santūr and radīf-ha, tahrīr-e bolboli in r.m by kiāni (Menā,2005:116)*

This *tahrīr* is used in many *gūsseh-ha*, whether in the middle of *gūsseh* or as *forūd*.

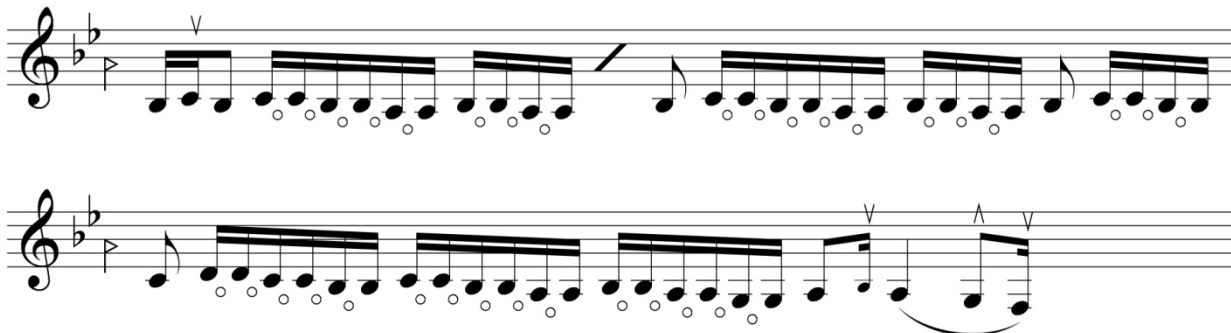


Figure 3. 66: *santūr and radīf-ha, consecutive tekiyeh-ha in r.m by kiāni (Menā,2005:108)*

An example of this *tahrīr* in the form of *forūd* is used following the *takhte-tāqdis gūsseh* from Sabā's *radīf*.



Figure 3. 67: *santūr and radīf-ha, consecutive tekiyeh-ha in r.sa (Pāyvar, 1999:74)*

This *tahrīr* is used as *forūd* in *bidād-e homāyūn* in Pāyvar’s beginners’ course.

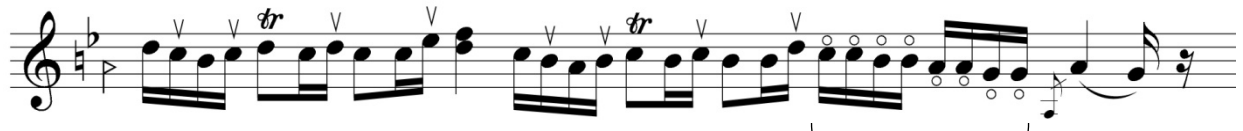


Figure 3. 68: *santūr and radīf-ha, consecutive tekiyeh-ha as a tahrīr in r.p.e (Pāyvar, 1988:78)*

One example of this *tahrīr* in the form of the adjacent notes in *dashti* first *darāmad* from Pāyvar’s *chap kūk radīf*.

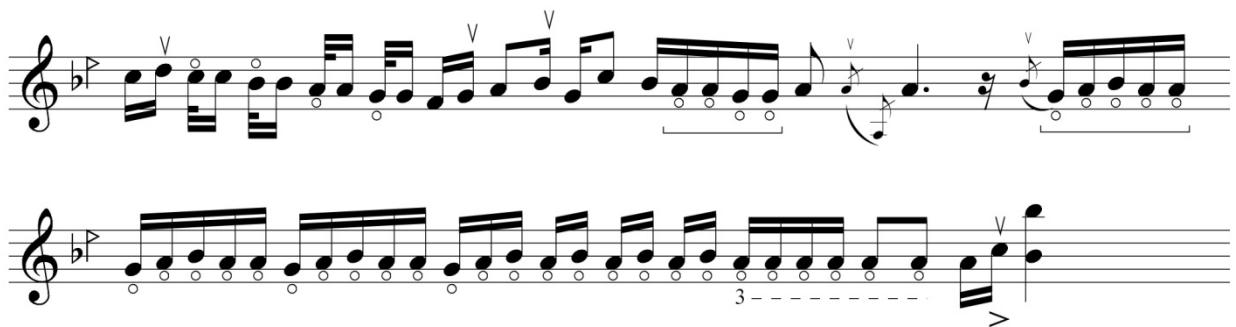


Figure 3. 69: *santūr and radīf-ha, consecutive tekiyeh-ha as a tahrīr in r.p.a (Pāyvar, 2007:81)*

Sabā benefitted from the idea of consecutive *tekiyeh-ha* in an ascending form to compose *baghdādi tahrīr* that he used following the *hejāz gūsheh*.



Figure 3. 70: *santūr* and *radīf-ha*, consecutive *tekiyeh-ha* as a *tahrīr* in *r.sa* (Pāyvar, 1999:62)

These *tahrīr-ha* have often been used in Pāyvar’s *radīf-ha*. Along with this, Pāyvar has used a similar pattern of alternate *tahrīr-ha*. Instead of consecutive *tekiyeh-ha*, one single right *mezrāb* is used and then a *tekiyeh* that comes in an alternative form in ascending, descending figures and up and down.

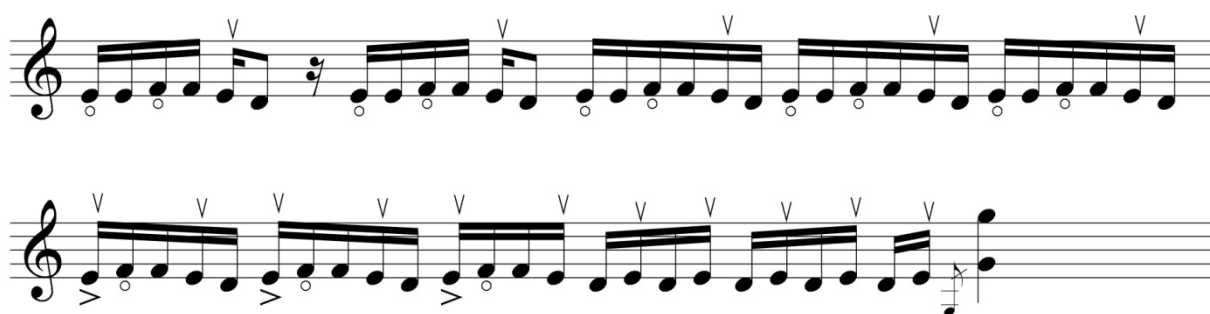


Figure 3. 71: *santūr* and *radīf-ha*, consecutive *tekiyeh-ha* as a *tahrīr* in *r.p.a* (Pāyvar, 2007:288)



Figure 3. 72: *santūr* and *radīf-ha*, consecutive *tekiyeh-ha* as a *tahrīr* in *r.p.a* (Pāyvar, 2007:142)



Figure 3. 73: *santūr* and *radīf-ha*, consecutive *tekiyeh-ha* as a *tahrīr* in *r.p.a* (Pāyvar,2007:99)

There are two reasons for study of consecutive *tahrīr-ha*:

1. Firstly it is the importance of such existing *tahrīr-ha* at the core of *radīf*; moreover, these *tahrīr-ha* are seen in all *radīf-ha*; 2. Secondly, *tahrīr-ha* were used more in Mirzā Abdullāh’s *radīf* on *santūr* (by Majid Kiāni) was influenced by the pattern of *tār*.

Sabā and Pāyvar were concentrated more on other varied combinations based on other *tahrīr-ha* or techniques. Techniques that are more suitable for playing the *santūr* and their combination with base *mezrāb-ha* create an opportunity to make many complex *tahrīr-ha*. I will show some examples of these trills here. Triple *tekiyeh-ha* in ascending or descending type, and *tekiyeh-ha* in a group with the combination of different *mezrāb-ha* have a significant role in Sabā’s and Pāyvar’s *radīf-ha*. These *tekiyeh-ha* create a lot of varieties whether in the form of double and triple sequences or in combination with the right, left *mezrāb-ha*.

Triple *Tekiyeh-ha* and its combinations

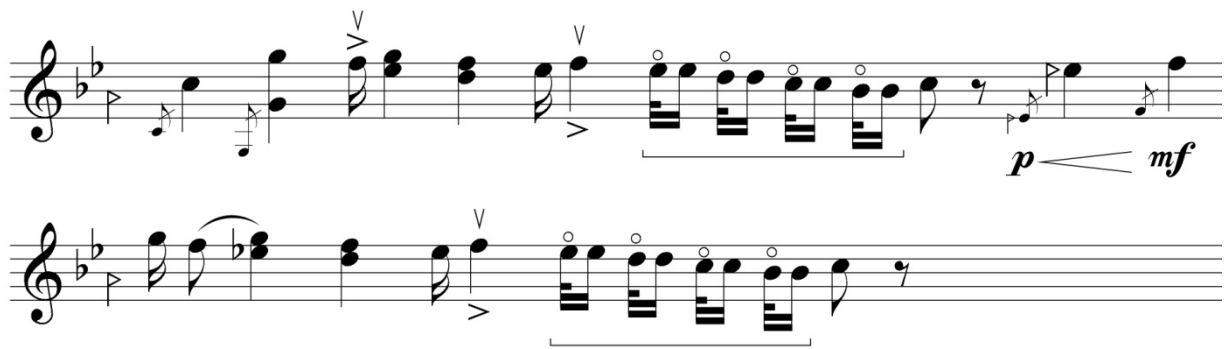


Figure 3. 74: *santūr* and *radīf-ha*, triple *tekiyeh-ha* and its combinations in *r.s* (Pāyvar,1999:74)



Figure 3. 75: *santūr* and *radīf-ha*, triple *tekiyeh-ha* and its combinations in *r.sa*

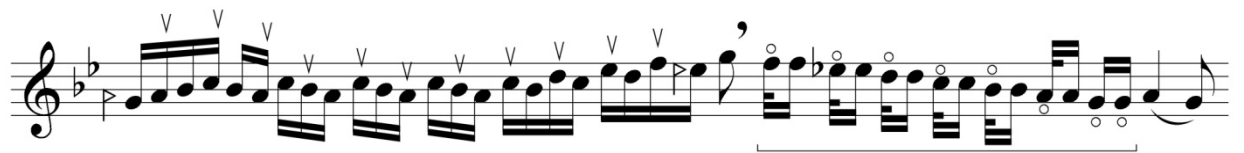


Figure 3. 76: *santūr* and *radīf-ha*, triple *tekiyeh-ha* and its combinations in *r.p.e* (Pāyvar,1988:14)

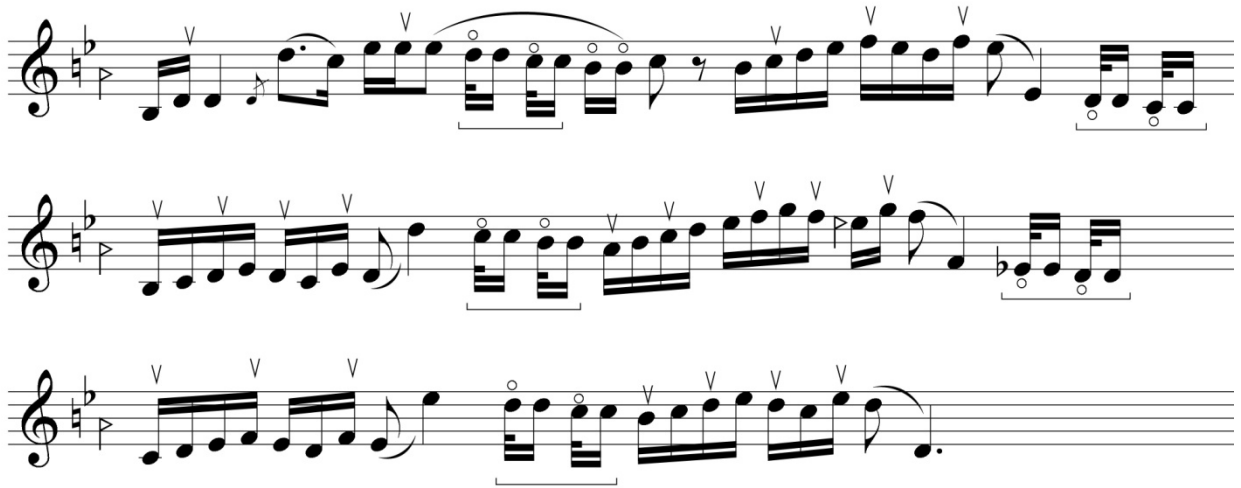


Figure 3. 77: *santūr and radif-ha, triple tekiyeh-ha and its combinations in r.p.e (Pāyvar,1988:84)*

This *tekiyeh* in combination with the right-left- right make a *tahrīr* of *gilaki* in *radif-e Sabā*.

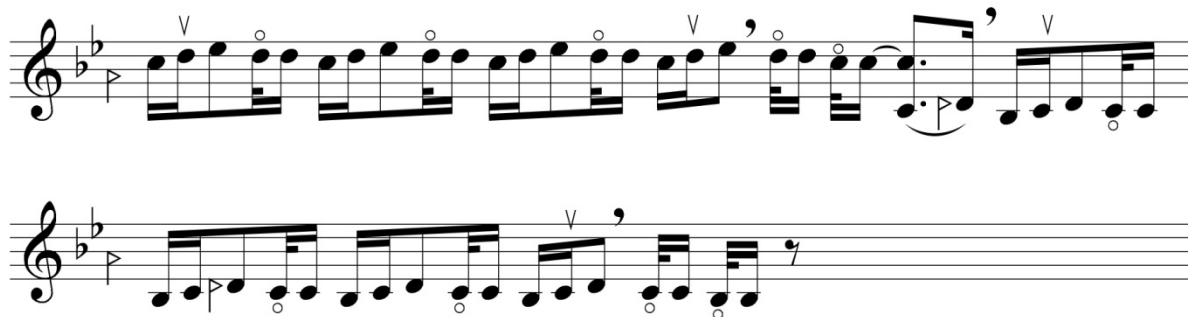


Figure 3. 78: *santūr and radif-ha, triple tekiyeh-ha and its combinations in r.sa (Pāyvar,1999:85)*

In *busalik gūsheh* from the advanced *radif* of Pāyvar, two triple *tekiyeh* and one single *mezrāb* is an idea to make a *tahrīr*.



Figure 3. 79: *santūr and radif-ha, triple tekiyeh-ha and its combinations in r.p.a (Pāyvar,2007:126)*

Quadruple *tekiyeh-ha* and its combinations

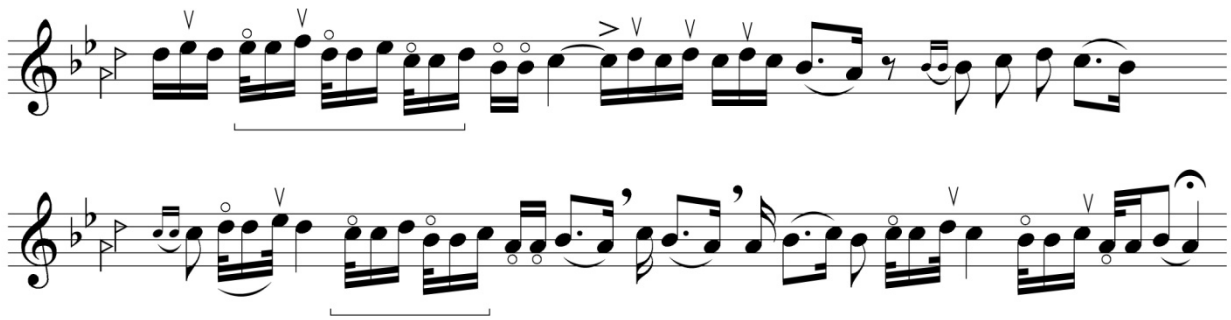


Figure 3. 80: *santūr* and *radīf-ha*, *Quadruple tekiyeh-ha* and its combination in *r.sa* (Pāyvar,1999:20)

In *masnavi-ye afshāri*, the combination of quadruple *tekiyeh-ha* with another *tekiyeh* makes another combination that I have identified with a frame.



Figure 3. 81: *santūr* and *radīf-ha*, *Quadruple tekiyeh-ha* and its combination in *r.sa* (Pāyvar,1999:75)

First *darāmad* of *dashti* from Pāyvar *radīf* in combination with triple *tekiyeh* and ascending triple *tekiyeh*.



Figure 3. 82: *santūr* and *radīf-ha*, *Quadruple tekiyeh-ha* and its combination in *r.p.e* (Pāyvar,1988:40)

The following *tahrīr* has two parts which are made of variable combinations; the first part contains four elements and the second part contains two elements that have been divided with some frames. The combination of this *tekiyeh* from with right and left *mezrāb-ha* and *riz* gives a new idea for ending a phrase.

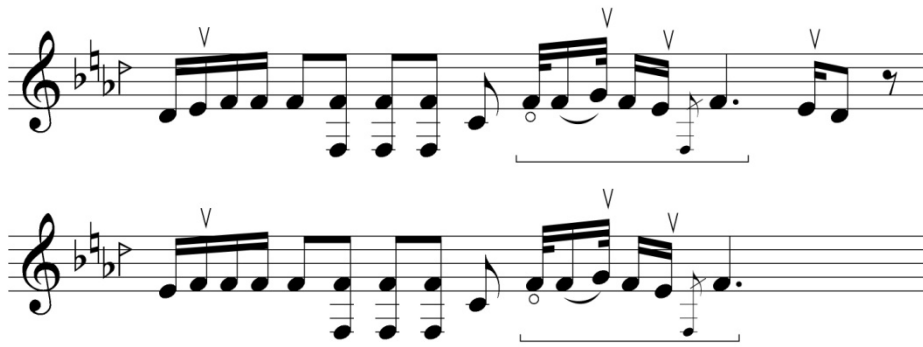


Figure 3. 83: *santūr and radīf-ha, Quadruple tekiyeh-ha and its combination in r.p.a* (Pāyvar,2007:250)

Trills and their combinations

One can distinguish trills in the second *darāmad-e shūr* in combination with right and left *mezrāb-ha* and quadruple patterns (of right, left, right, left) and trill.

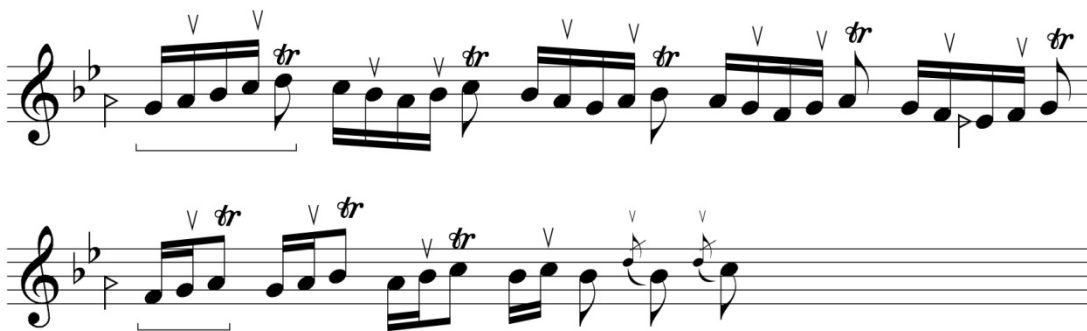


Figure 3. 84: *santūr and radīf-ha, trills and their combinations in r.p.e* (Pāyvar,1988:3)

Also, in the second *darāmad* of *segāh* from Pāyvar's beginner course:



Figure 3. 85: *santūr and radīf-ha, trills and their combinations in r.p.e* (Pāyvar,1988:48,49)

The first phrase of this trill contains five different patterns whose combinations make another complex trill. *Tak* and Trill are used to make a long trill in the first *darāmad* of *abu-atā* from Pāyvar’s advanced course.



Figure 3. 86: *santūr and radīf-ha, trills and their combinations in r.p.e (Pāyvar,2007:39)*

Tak and trill are used in *masnavi-e shūr* with a higher tempo of this pattern.



Figure 3. 87: *santūr and radīf-ha, trills and their combinations in r.p.e (Pāyvar,2007:37)*

And in another combination in *bidegāni gūsheh* from Pāyvar’s advanced course:



Figure 3. 88: *santūr and radīf-ha, trills and their combinations in r.p.e (Pāyvar,2007:99)*

Ascending and descending triple *tekiyeh-ha* and their combinations

One example of this trill in the third *darāmad* from Sabā’s *radīf*:



Figure 3. 89: *santūr* and *radīf-ha*, Ascending and descending triple *tekiyeh-ha* and their combinations in *r.sa* (Pāyvar,1999:59)

An example of this trill in the form of ascending figures is used in many of *forūd-ha*.

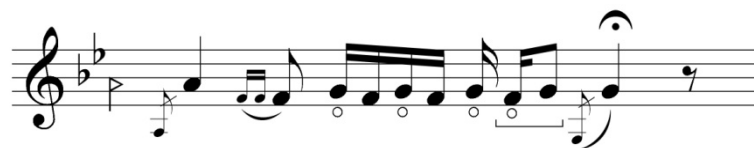


Figure 3. 90: *santūr* and *radīf-ha*, Ascending and descending triple *tekiyeh-ha* and their combinations in *r.sa* (Pāyvar,1999:34)

Forūd in *rohāb*:



Figure 3. 91: *santūr* and *radīf-ha*, Ascending and descending triple *tekiyeh-ha* and their combinations in *r.sa* (Pāyvar,1999:34)

A combination of this *tekiyeh-ha* with other *mezrāb-ha* makes another complex *tahrīr* that can be distinguished in *mokhālef* of *segāh* in Pāyvar’s advanced *radīf*.

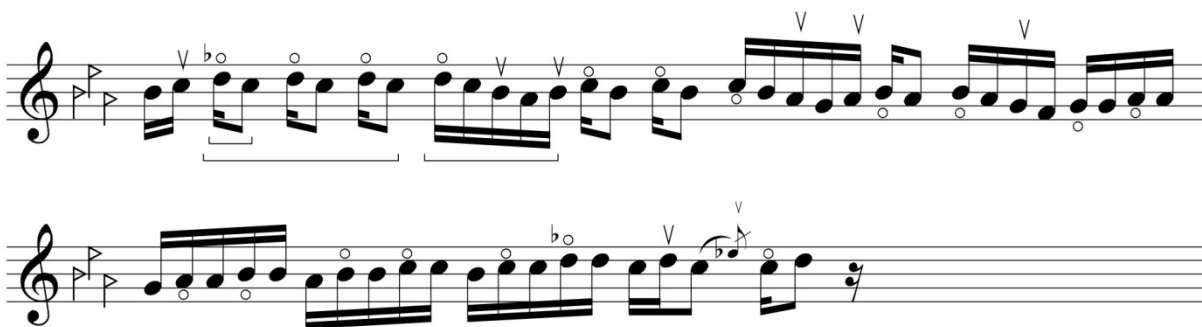


Figure 3. 92: *santūr* and *radīf-ha*, Ascending and descending triple *tekiyeh-ha* and their combinations in *r.p.a* (Pāyvar,2007:170)

I will study some of the mixed *tahrīr-ha* which have variable patterns from Pāyvar’s advanced course book.

Parr-e Parastoo

This trill which is a specific vocal *tahrīr* is in *dashti* and in *bayāt-e turk* of this *radīf*. This *tahrīr* contains two trill patterns accompanied with the right, left *mezrāb-ha* and *tekiyeh*.



Figure 3. 93: *santūr* and *radīf-ha*, *Par.e Parastoo* in *r.p.a* (Pāyvar,2007:140,141)

Mohammad Sādeqkhāni

The *mohammad-Sādeqkhāni*²² *tahrīr* has been used in some parts of *radīf*.

The main pattern of this trill is as follows:

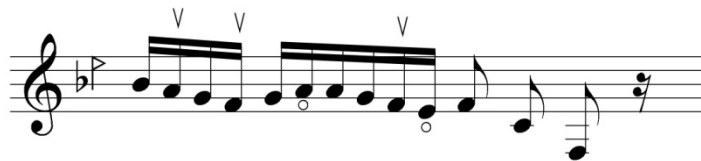


Figure 3. 94: *santūr* and *radīf-ha*, the *mohammad-sādeqkhāni tahrīr* in *r.p.a* (Pāyvar,2007:140)

Pāyvar has extended this *tahrīr* in combination with other *mezrāb-ha* to introduce a longer and more complicated *tahrīr*.

²² This trill is attributed to Mohammad Sādeq khān, the famous player of the *Nāseri* royal court who was known as *Soroor-al Molk*.



Figure 3. 95: *santūr* and *radīf-ha*, development of the *mohammad-sādeqkhāni tahrīr* in *r.p.a* (Pāyvar,2007:140)

This *tahrīr* is also used in the *ozzāl* in *shūr*.



Figure 3. 96: *santūr* and *radīf-ha*, the *mohammad-sādeqkhāni tahrīr* in *r.p.a* (Pāyvar,2007:28)

Another variety of this *tahrīr* is used in the second *darāmad* of *segāh*.



Figure 3. 97: *santūr* and *radīf-ha*, another variety of the *mohammad-sādeqkhāni tahrīr* in *r.p.a* (Pāyvar,2007:161)

In order to close the study of *tahrīr-ha*, I exhibit another noticeable combination of *tahrīr-ha* in the sixth *darāmad* of *kord-e bayāt* regarding the variable technical patterns.

This *tahrīr* is a right and two left patterns which are in the form of Triolet that is one fast right *mezrāb* that connects to *takriz* and it leads to *eshāreh* note, two triple *tekiyeh* in the second descending interval and an ascending triple *tekiyeh* which leads to a *riz*. It indicates a variable combination of specific techniques of *santūr* to make a complex *tahrīr*.



Figure 3. 98: *santūr* and *radīf-ha*, combination of *tahrīr-ha* in *r.p.a* (Pāyvar,2007:195)

FORŪD

I will study *forūd-ha* in Mirzā Abdullāh, Sabā and Pāyvar's *radīf* from two different aspects: The variety of patterns in Sabā and Pāyvar's *radīf-ha* is used to finish the *gūsheh* and to make the final phrases longer. In other words, *forūd-ha* in some of the *gūsheh-ha* are transformed from one short formula to a few sentences. I will analyse some examples of *forūd-ha* in *shūr* and *māhūr dastgāh-ha*.

Forūd in shūr

Forūd-e shūr in Mirzā Abdullāh's first, second and third *darāmad-ha*:

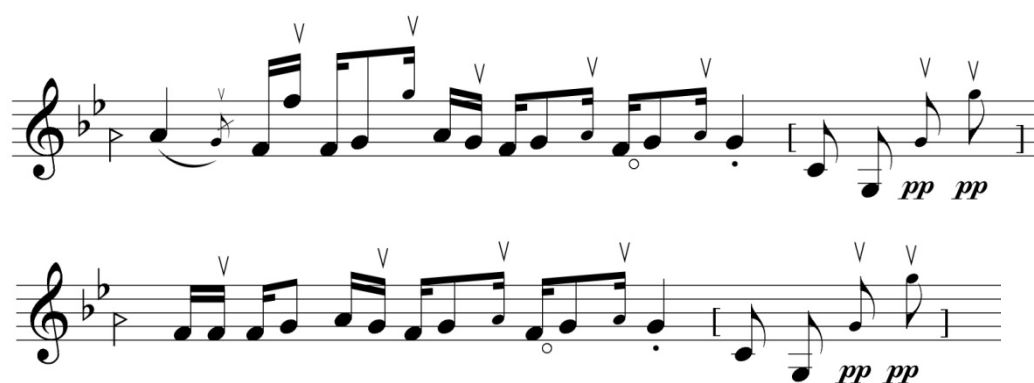


Figure 3. 99: *santūr* and *radīf-ha*, *forūd* in *r.m* by *kiāni* (Menā, 2005: 38, 39)

Shūr's Forūd-ha in the first, second and third *darāmad-ha* in Sabā's *radīf*.



Figure 3. 100: *santūr* and *radīf-ha*, *forūd* in *r.sa* (Pāyvar, 1999: 33, 34)

For example, this is in both *radīf-ha* (*r.m* & *r.sa*) in *rohāvi* in *shūr* as shown below:

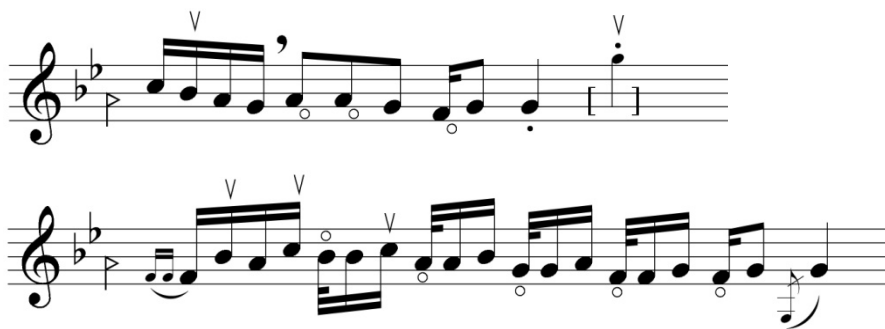


Figure 3. 101: *santūr* and *radīf-ha*, *forūd* in two *radīf*, *r.m* (Menā,2005:40) and *r.sa* (Pāyvar,1999:34)

Sabā uses quadruple *tekiyeh-ha* and at most an ascending triple *tekiyeh* to form his *forūd*.

Pāyvar benefits from the phrases which make the *forūd-ha* ready to achieve the last formula of *forūd* in his beginners' course and in a way the *forūd* is transformed from being a final figure to a phrase or phrases to finish a *gūsheh*.

I will introduce three *forūd* of three *shūr darāmad* of the beginners' course:



Figure 3. 102: *santūr* and *radīf-ha*, *forūd* in *r.p.e* (Pāyvar,1988:2,3,6)

Pāyvar uses another variation in the first and second *darāmad-e shūr* in his advanced *radīf*.



Figure 3. 103: *santūr and radīf-ha, forūd in r.p,a (Pāyvar,2007:13,17)*

Forud in māhūr

The use of *forūd* in *darāmad-e māhūr* from Mirzā Abdullāh’s *radīf*: The last phrase and then the *forūd* are distinguished in this example.



Figure 3. 104: *santūr and radīf-ha, forūd in māhūr in r.m by kiāni (Menā,2005:209,211)*

Sabā starts his *forūd* from another note or tone and he introduces a different formula.



Figure 3. 105: *santūr and radīf-ha, forūd in māhūr in r.sa (Pāyvar,1999:129)*

Sabā introduces his last phrase longer in the second *darāmad* before the *forūd* Formula.

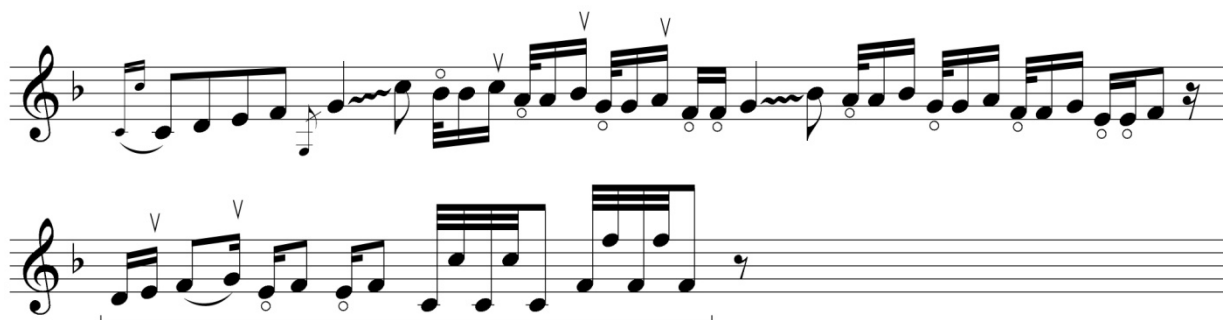


Figure 3. 106: *santūr* and *radīf-ha*, *forūd* in *māhūr* in *r.sa* (Pāyvar,1999:131)

As another example, he introduces the last phrase and the *forūd* differently at the end of the *goshāyesh* instrumental *gūsheh*.



Figure 3. 107: *santūr* and *radīf-ha*, *forūd* in *māhūr* in *r.sa* (Pāyvar,1999:132)

The *forūd* is introduced in another form in the *darāmad-e māhūr* from Pāyvar’s advanced course:



Figure 3. 108: *santūr* and *radīf-ha*, *forūd* in *māhūr* (C) in *r.p.a* (Pāyvar,2007:279)

The second sentence is longer in the second *darāmad* and finishes with a different figure.

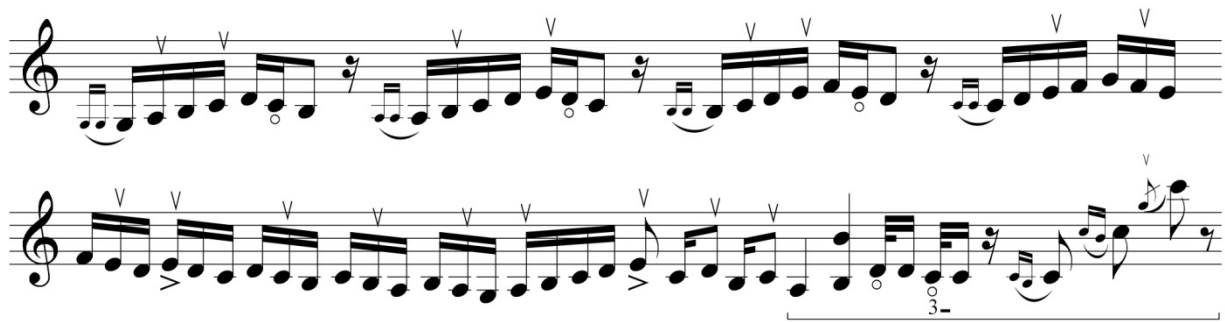


Figure 3. 109: *santūr and radīf-ha, forūd in mähūr (C) in r.p.a (Pāyvar,2007:280)*

Another different example of *forūd* is seen in *dād-afarid gūsheh*.

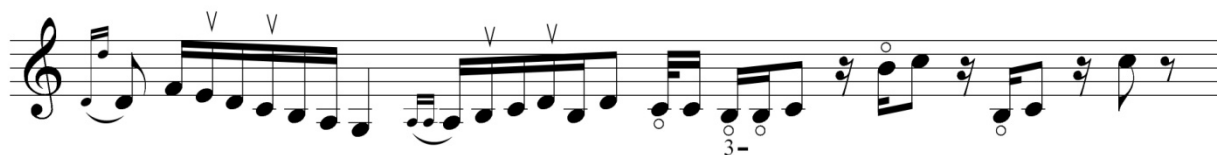


Figure 3. 110: *santūr and radīf-ha, forūd in mähūr (C) in r.p.a (Pāyvar,2007:289)*

The last example is the *darāmad-e mähūr* and two beginner courses of Pāyvar which employ different technical varieties to finish a *gūsheh*.



Figure 3. 111: *santūr and radīf-ha, forūd in mähūr (C) in r.p.e (Pāyvar,1988:102)*

GŪSHEH-HA WITH FIXED METERS

In this part, I will analyse *gūsheh-ha* of *radīf* that have the definite rhythmic pattern and fixed metres. “The most basic rhythmic structure found in the *radīf* is what might be called square rhythm. By the term square rhythm, contemporary Iranian musicologists refer to the *gūsheh-ha* in which rhythmic structure subdivides into a set of two beats, rather similar to the western concept of duple or quadruple meter.” (Āzādehfār,2006:151)

I have chosen four *gūsheh-ha* to analyse in this part: two *gūsheh-ha* in the *dastgāh-ha* and two *reng-ha* which are found at the end of Mirzā Abdullāh’s *radīf*.

Majles-afruz

*Majles-afruz*²³ is a *gūsheh* with a fixed meter and it is attributed to the *Sassanian* era.

This *gūsheh* is called *khārazmi* in Sabā’s *radīf*. I have selected *majles-afruz* from two versions of Mirzā Abdullāh and Sabā in *māhūr* and *shūr dastgāh-ha*.



Figure 3. 112: *santūr and radīf-ha, gūsheh-ha with fixed meters in r.m by kiāni (Menā, 2005:212)*

²³ It’s another term for *khārazm-shāhi*, one of the instrumental *gūsheh* in *māhūr* in Ma’rūfi’s *radīf* (Tahmāsbī: 2017,589).



Figure 3. 113: *santūr and radīf-ha, gūsheh-ha with fixed meters in r.sa (Pāyvar,1999:132)*

Kiāni has made this figure based on three right *mezrāb-ha* and two left which is on Bb note. The sweeping movement of passage from *māhūr Shāhid* to *majles-afroz* introduces another characteristic of this *gūsheh* apart from the base and it is in a form of right-left consecutive *mezrāb-ha*. Kiāni hasn't determined any fixed bar and has only identified some parts with thin, dotted lines. The base of this *gūsheh* is made of right-left *mezrāb-ha* and a quadruple *riz* in Sabā's *radīf*. Sabā has defined the C note as a base of this *gūsheh*. It is the position that is stressed by Kiāni while continuing his melody. The sweeping movement figure is as a right-left consecutive *mezrāb-ha* and in Sabā's *radīf* as well. Sabā chooses the 2/4 bar for this *gūsheh* and arranges a very fast melody. We will see one main phrase in the *gūsheh* for comparing two *radīf-ha* in the following example:

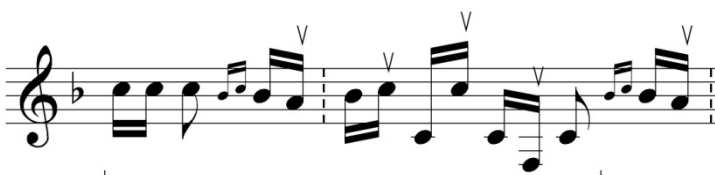


Figure 3. 114: *santūr and radīf-ha, gūsheh-ha with fixed meters figure of majles-afroz, in r.m by kiāni*



Figure 3. 115: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, figure of *majles-afruz* in *r.sa*

Majles-afruz has been used in two *radīf-ha* in *dastgāh-e shūr* with some differences regarding *mezrāb-ha* pattern.



Figure 3. 116: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, *majles-afruz* in *shūr* in *r.m* by *kiāni* (Menā, 2005: 48)



Figure 3. 117: *santūr and radīf-ha, gūsheh-ha with fixed meters, majles-afroz in shūr in r.sa (Pāyvar,1999:39)*

As one can see in the example of 107, Kiāni has used a more or less similar pattern in the *majles-afroz gūsheh* in *māhūr* and other *gūsheh-ha* that is fast right-left along with other *mezrāb-ha* (right-left). Sabā uses this melody in the third position of *santūr* in the high register.

The constructed pattern is different and is in a form of one fast quintuple (*dorrāb* as Pāyvar defines) in the third interval which is accompanied with single *mezrāb-ha*. Sabā has written this *gūsheh* in 3/4 bar and ♩ = 109 tempo.

Main figure in two *radīf-ha*:

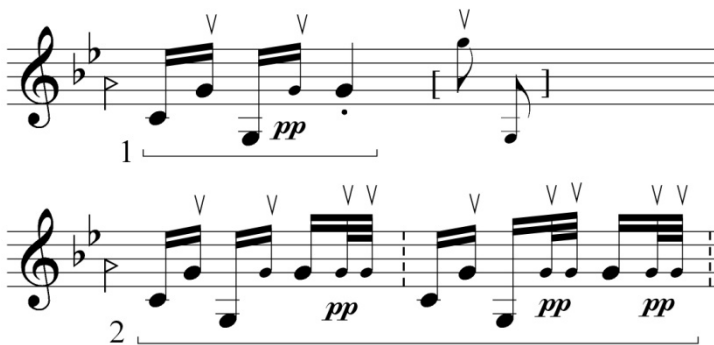


Figure 3. 118: *santūr and radīf-ha, gūsheh-ha with fixed meters, majles-afroz (main figure) in shūr in r.m by kiāni (Menā,2005:48)*



Figure 3. 119: *santūr and radīf-ha, gūsheh-ha with fixed meters, majles-afroz (main figure) in shūr in r.sa (Pāyvar,1999:39)*

Pīshzangūleh

Pīshzangūleh is constructed from a rhythmic pattern and it is usually performed before *zangūleh gūsheh*. This piece is usually made of 4 beats. I have selected this *gūsheh* from Mirzā Abdullāh, Somāi, Sabā and Pāyvar’s advanced course *radīf-ha*. Kiāni plays this *gūsheh* in Mirzā Abdullāh’s *radīf* without any bar and uses two fast right-left *mezrāb-ha* and sometimes two fast left *mezrāb-ha* for decoration.



Figure 3. 120: *santūr and radīf-ha, gūsheh-ha with fixed meters, pīshzangūleh in r.m by kiāni (Menā,2005:174)*

Somāi has transcribed *pīshzangūleh* in 2/4 bar in his *radīf* and has used right-left pattern and quadruple *riz* to make its motif.

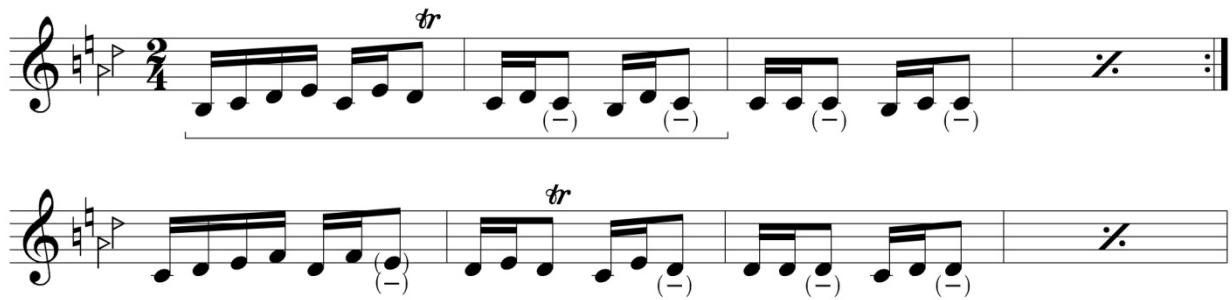


Figure 3. 121: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, *pīshzangūleh* in *r.so* (Kāmrān,2009:166,167)

Sabā has transcribed it in 2/4 bar. Sabā’s pattern to construct *pīshzangūleh* is using *dorrāb*, left *mezrāb* and double *mezrāb-ha*.



Figure 3. 122: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, *pīshzangūleh* in *r.sa* (Pāyvar,1999:119)

Somāi’s pattern is more suitable to perform with a fast tempo and Sabā’s pattern intensifies the piece and makes it more dynamic. Pāyvar writes *pīshzangūleh* in 12/16 bar in his advanced course of *radīf* and he uses right and two left (*Pāmalakhi*) left *mezrāb-ha* which creates an opportunity to play faster. After two basic bars on *shāhid* note of *chahārgāh*, the motif of *pīshzangūleh* is completed in four bars. I transposed this *gūsheh* to *chahārgāh C*.

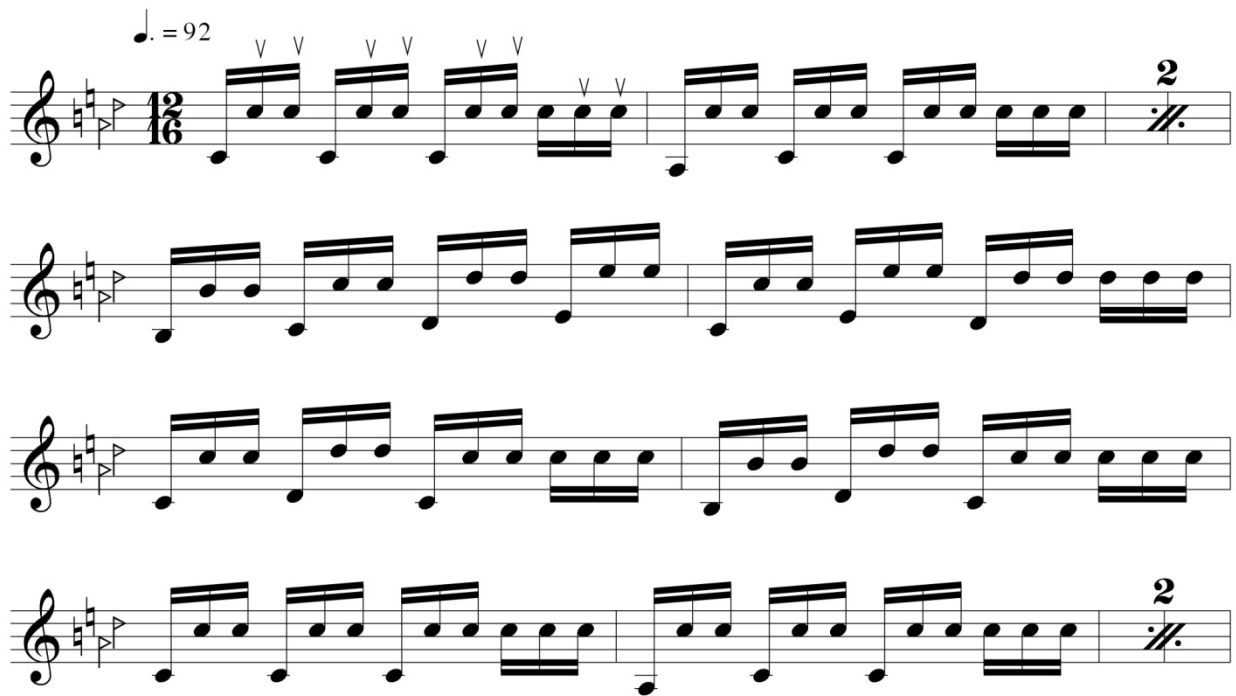


Figure 3. 123: *santūr and radīf-ha, gūsheh-ha with fixed meters, pīshzangūleh in r.p.a (Pāyvar,2007:260)*

Reng-e yekchubeh

It is a *reng* in *māhūr* which is written in 6/8 bar. This *reng* has a fixed pattern and moves in a different interval of *māhūr mode* as a stairs figure. Kiāni introduces the below pattern to construct the main motif of this *reng*.



Figure 3. 124: *santūr and radīf-ha, gūsheh-ha with fixed meters, pattern of reng-e yekchubeh by kiāni*



Figure 3. 125: *santūr and radīf-ha, gūsheh-ha with fixed meters, reng-e yekchubeh by kiāni (Menā,2005:244)*

This *reng* is used in Pāyvar’s beginner *radīf* and the motif below is used in its construction.



Figure 3. 126: *santūr and radīf-ha, gūsheh-ha with fixed meters, pattern of reng-e yekchubeh by Pāyvar*



Figure 3. 127: *santūr and radīf-ha, gūsheh-ha with fixed meters, reng-e yekchubeh (Pāyvar, 1988:110)*

Kiāni's pattern is close to traditional *reng-ha* and it needs a moderate tempo concerning the figure. Pāyvar uses right-left *mezrāb-ha* and quadruple *riz* creates an opportunity to play faster.

Reng-e shahrāshub

Reng-e shahrāshub in *shūr* is an interesting example to analyse and compare. This *reng* is at the end of *dastgāh-e shūr* in Mirzā Abdullāh's *radīf*. Pāyvar has arranged this *reng* for *santūr* in a separate book. *Reng-e shahrashub* is a collection of different melodies in different modes and it is related to *dastgāh-e shūr* and has a lot of melodic variety. Kiāni has used his specific patterns of playing *radīf* to play this *reng* as well. Simpler *mezrāb-ha* and left *mezrāb-ha* (as a two-fast left) are used to decorate some main notes. In reality, this *reng* can be considered a pre-composed piece. Kiāni has avoided to transcribe with a fixed meter but his transcription is close to 3/4 bar. Pāyvar has transcribed this *reng* in 6/8²⁴ bar and narrated this more completely than that of Mirzā

²⁴ In Mirzā Abdullāh's *radīf* by Dariush Talāi is transcribed in 6/8 bar for *tār* and *setār*.

Abdullāh's *radīf*. He has used his highlighted techniques for *santūr* in arranging this *reng* as well. In reality, Pāyvar has introduced a special and different pattern regarding the character and movement of melody. I have selected two parts of this *reng* to analyse: the introduction part and one part in the middle which is called *afshāri* arranged by Pāyvar. The pattern that is used for the *pāyeh* of the introduction part is different in the two *radīf-ha*. In fact, the melody has been extended according to this *pāyeh*, regarding rhythms.



Figure 3. 128: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, pattern of *pāyeh* in two version

This pattern was arranged by Pāyvar in the form of one single right *mezrāb* accompanied by a *riz-e kutāh*, right-left *mezrāb-ha* for the first beat and one single right *mezrāb* accompanied by *riz* for the second beat. This pattern has been used in many pieces such as *tasnīf-ha* and *zarbi-ha*. The first phrase of this *reng* in two versions is as follows:

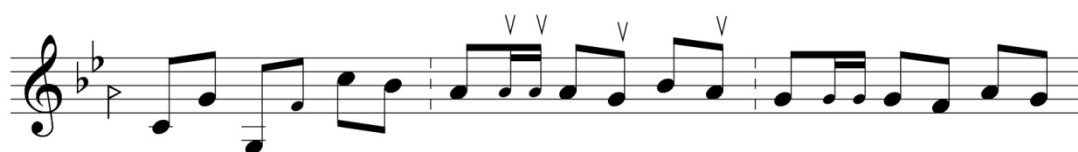


Figure 3. 129: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, the first line of *reng-e shahrāshub* in r.m by Kiāni (Menā,2005:91)



Figure 3. 130: *santūr* and *radīf-ha*, *gūsheh-ha* with fixed meters, the first line of *reng-e shahrāshub*, arranged by (Pāyvar,2005:9)

One can distinguish different interpretations of this *reng* regarding the selection of meters in two *reng-ha* and the selected pattern for introducing the first theme.

Figure 3. 131: santūr and radīf-ha, gūsheh-ha with fixed meters, reng-e shahrāshub (part 1), arranged by (Pāyvar,2005:9)



Figure 3.132: *santūr and radīf-ha, gūsseh-ha with fixed meters, reng-e shahrāshub (part 1) in r.m by Kiāni (Menā,2005:91)*

Reng-e shahrāshub (afshāri)

The base for selecting the start of the melody is similar in the first and second part in both transcriptions. The first phrase of this piece starts with a short question and answer each of them is fitted into two bars. The first bar is transcribed similarly in both examples, but the difference of the patterns appears in the next bars.

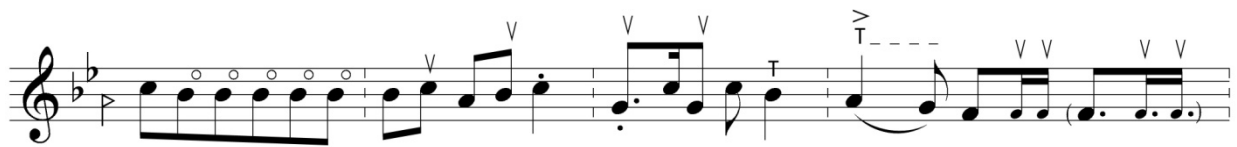


Figure 3. 133: *santūr and radīf-ha, gūsheh-ha with fixed meters, first line of reng-e shahrāshub (part 2), in r.m by Kiāni (Menā,2005:97)*



Figure 3. 134: *santūr and radīf-ha, gūsheh-ha with fixed meters, first line of reng-e shahrāshub (part 2), arranged by (Pāyvar,2005:24)*

Kiāni plays the melody similarly in the rest of the piece. Pāyvar continues the *reng* by introducing two different patterns for variable techniques and the feature of the melody as a result.



Figure 3. 135: *santūr and radīf-ha, gūsheh-ha with fixed meters, reng-e shahrāshub (part 2), arranged by (Pāyvar,2005:24)*

This short melody with a collection of *reng-ha* reveals the musician's mentality. Kiāni uses the special version that he learned from Boroumand. He also uses *mezrāb-ha* that were considered original in his view and also that of Boroumand's. Kiāni's performance has a special beauty that has a unity of *mezrāb* patterns, whether in *reng-ha* or *āvāz-ha*. One can distinguish the unity of technical patterns in Pāyvar's performance. Pāyvar considers the combination of two ideas that are the melody movement and *mezrāb-ha* patterns.

The image displays a musical score for a piece titled "reng-e shahrāshub (part 2)". The score is written for two instruments: the santūr and the radīf-ha (gūsheh-ha). It consists of ten staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and performance markings such as accents (v), trills (tr), and triplets (3). The music is characterized by its intricate melodic lines and complex rhythmic patterns, typical of traditional Persian music.

Figure 3. 136: *santūr and radīf-ha, gūsheh-ha with fixed meters, reng-e shahrāshub (part 2), in r.m by Kiāni (Menā,2005:97)*

CONCLUSION

The first view about *radīf* introduces it as a heritage, culture and as a result fixing one version of *radīf* which can be distinguished in Kiāni's performance. Different phrases and *tahrīr-ha* are mostly inspired by the performing idea of *tār*. Other important ideas and techniques are derived from Habib Somāi and as Kiāni believes they are the original *mezrāb-ha* of *santūr*.

On the contrary, Sabā and Pāyvar tried to create and arrange techniques for performing different parts of *gūsheh-ha* along with paying attention to Mirzā Abdullāh's *radīf* and also techniques of *santūr* before that. They also used some of the techniques of Mirzā Abdullāh and Somāi's *radīf*. The collection of these patterns gives so many ideas to perform melodies of *radīf-ha*. This creation along with the outer understanding of *radīf* create an opportunity to notate other *radīf-ha* (notated or not). As a result, it leads to improvisation that is one of the main characteristics of Iranian music.

In my view, this is the way to extend the repertoire and be dynamic. Instrumental techniques are created and improved. Also, the role of players and social era that he lives in becomes important in this evolution. On the contrary, another view introduces *radīf* as stabilised and frozen and it is believed that being dynamic is a result of preserving and performing a fixed and repetitive style. This valuable attempt is to preserve parts of musical culture in a sense and that is to fix a work of art, as Kiāni explains with another intention. Kiāni talks in an interview by Shahāb Menā that reflects in a book called 'Somāi's as follows':

"...One point that must be warned here is that as these things are done verbally, it is certain that what Qobād Zafar introduces as a Habib Somāi's pieces is not exactly what Habib would play, but there some differences regarding the repetitions, transpositions or adding or deleting, such as fixing a falling tile which can be imitated masterfully. All the narrated pieces were like this." (Menā,2010: 98)

I refer to Kiāni's sentence to criticise his idea and that of traditionalists: In fact, their view and function lead to repairing a work of art even though valuable.

VOCAL *RADĪF* AND INSTRUMENTAL *RADĪF*

At the end of the discussion about *radīf-ha*, I will compare and analyse the Karimi's vocal *radīf* and its two instrumental performances. I will add this comparison to complete the discussion about *radīf-ha* and also the relation and impact of vocal performance on musical instruments (whether in accompaniment with *āvāz* or as solo playing). Karimi's *radīf*²⁵ which has been transcribed by Mohammad Taghi Massoudieh is a *radīf* that Karimi has learned from his teacher, Davāmi. This *radīf* was a reference *radīf* for learners. Massoudieh's style that is so detailed is more suitable for analysing rather than performing. The book of the answer to vocal (*javāb-e āvāz*) which is transcribed and performed by Arshad Tahmāsbi has been used for *tār* and it transcribed and performed by Arfa Atrāi for *santūr*. Using these two versions are important because both players have written so many books regarding music and both are the pioneer and professional players. Playing and imitating vocal sentences on musical instruments such as *tār* and *santūr* can make differences regarding instrumental playing due to the complication of *āvāz*. These two versions are significant examples to study and analyse and perform due to their players' abilities and authorities regarding the techniques of their musical instruments. Arshad Tahmāsbi published the book of the vocal answer in 1995 in Mahoor publication. Arfa Atrāi published the book of seven *dastgāh* and five *āvāz* of Iranian music for *santūr* in the same publication in 2003. This study and comparison are to indicate the significance of the traditional *āvāz* in classical Iranian music and also to show the players attempts to imitate the techniques and vocal status (regarding the specific techniques of their musical instruments) on their musical instruments. Tahmāsbi talks about the complication of vocal *radīf*:

“Vocal *radīf* has delicacies that are seen less in instrumental *radīf*. In reality, the place of teaching the vocal *radīf* is second to the instrumental *radīf*, as it is more complicated regarding the performance. Vocal *radīf* is full of *tekiyeh-ha* and *tahrīr-ha* that are seen less in instrumental *radīf*.” (Tahmāsbi, 1995:14)

In fact, learning and performing vocal *radīf* is possible after a musical player masters the techniques of his musical instrument and commands the possibilities of the musical instrument.

²⁵ “Another published *radīf* has been that of vocal master Mahmud Karimi (whose main teacher was Abdullāh Davāmi) as taught by him at the University of Tehran and at the Markaz-e Hefz-o Esha-ye Musiqi-ye Irani (centre of the preservation and propagation of Iranian music, henceforth Markaz), was recorded for the Iranian government in the mid-1970 and includes both sound recordings and transcription by Mohammad Taghi Massoudieh.” (Nooshin, 2015:61)

Hoseyn Alizādeh explains about a player who wants to answer to the vocal:

“Any way the traditional style of vocal answer is performing vocal melodies down to the last detail and the possibilities of musical instruments can be used in it based on player’s creativity. The necessary possibilities for players of vocal answer are: Mastering the musical instrument from the technical viewpoint and using suitable factors such as using a bow in bowed string musical instrument, on time breathing for wind instruments and the correct use of different *mezrāb-ha* in musical instruments with plectrum...” (Tahmāsbi,1995:11)

Knowing and understanding the different parts of *gūsheh-ha* such as the melody of poem, *tahrīr-ha* and more internal elements such as ornamentations are important in this regard. Knowing the meters of the poems can be effective in selecting technical patterns and also in expressing the phrases on musical instrument better. I have selected two *gūsheh-ha* for this analyse: *kereshmeh*, *bidgāni*. I will analyse mentioned parts in *kereshmeh gūsheh* and *Bidgāni gūsheh* which can be examples for many other *gūsheh-ha*.

KERESHMEH²⁶

This is one of the most important that is frequently used and in fact because of its special rhythmic pattern which follows the meter of the poem and can be performed in different *gūsheh-ha* and *mode-ha*. Of course, it has been accompanied with other meters and as a result other poem in different *radīf-ha*. *Kereshmeh* in *shūr* is notated in D that here I have transferred it to *shūr* in G. *Kereshmeh* is notated in G for *santūr* and *tār*, in both transcriptions.

²⁶ *Kereshmeh* is based on the *Arūzi* meter, usually with *Mafāelon Faelāton Mafāelon Faelāton* and in a traditional way it accompanied with this poem:

Hezāro Martabeh bah bah az ān labe shekarīnat

ko han sha vad ha me ka s ra be ru ze ga a
 re e ra dat ma gar ma ra ke ha man meh
 re av va la st to zi ya dat

Figure 3. 137: vocal radif and Instrumental radif, kereshmeh in radif-e karimi (Massuodieh,2004:13)

ko han sha vad ha me kas ra be ru ze ga
 re e ra dat ma gar ma ra ke ha man meh
 re av va las to zi ya dat

Figure 3. 138: vocal radif and Instrumental radif, kereshmeh in javab-e avaz tar (Tahmasbi,1995:36)

ko-han ša-vad ha-me kas__ râ be ru - ze-gâ - re e-râ - dat

ma-gar ma-râ__ ke ha-mân meh - re av - va-las - to zi-yâ - dat

Figure 3. 139: vocal *radīf* and Instrumental *radīf*, *kereshmeh* in seven *dastgāh* and five *āvāz* of Iranian music for *santūr* (Atrāi, 1993: 19)

Three aspects can be considered to analyse this *gūsheh* in these three versions.

1. The main syllabus that is performed by the singer and is notated with basic and simpler *mezrāb-ha* in both musical instruments and;
2. The ornamentations which exist in vocal *radīf*;
3. *tahrīr-ha*

The syllabus that I have specified with s, can be seen in similar forms.

vocal

tār

santūr

Figure 3. 140: vocal *radīf* and Instrumental *radīf*, *kereshmeh*, main syllabus in three versions

I have specified the performance of decorations in three motifs in the three examples below:

In the vocal performance of figure 3.140, one *eshāreh* with a quick accent is used as decoration in this part. For performing *tār*, one *kandehkāri mezzrāb* which leads to *riz* is used to imitate this

status. For *santūr* there is a simpler form that is one *riz* which connects to its below note and then leads to *eshāreh*.

In figure 3.141 , there are d decorations in the form of *eshāreh* to adjacent notes which speed up the vocal performance. Vibration and *eshāreh* to adjacent notes without striking are used in the *tār*.

Figure 3.141 consists of three musical staves. The top staff is labeled 'vocal' and shows a sequence of notes with an accent (>) over the final note. The middle staff is labeled 'tār' and shows a sequence of notes with 'viB' above the final note. The bottom staff is labeled 'santūr' and shows a sequence of notes with a slur below the final note.

Figure 3. 141: vocal *radīf* and Instrumental *radīf*, *kereshmeh*, ornamentation in three versions

riz and *eshāreh* in *santūr* are similar to the previous one.

Figure 3.142 consists of three musical staves. The top staff is labeled 'vocal' and shows a sequence of notes with a slur above the final note. The middle staff is labeled 'tār' and shows a sequence of notes with '^', 'T', and 'viB' above them. The bottom staff is labeled 'santūr' and shows a sequence of notes with a 'v' above the final note.

Figure 3. 142: vocal *radīf* and Instrumental *radīf*, *kereshmeh*, ornamentation in three versions

In figure 3.142 f vibration and *eshāreh* are used for the *tār* and *riz* and *eshāreh* for the *santūr*. In the first part of figure 3.142, the vocal performance is simpler and in a form of staccato and one can observe more decoration in performing the *tār*.

I have selected two examples to analyse these three versions about *tekiyeh-ha*:

Figure 3.143 consists of three staves of musical notation. The top staff is labeled 'vocal' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note. The middle staff is labeled 'tār' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note, a 'V' above the first note, and a 'T' above the second note. The bottom staff is labeled 'santūr' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note and a 'V' above the first note.

Figure 3. 143: vocal *radīf* and Instrumental *radīf*, *kereshmeh*, *tekiyeh-ha* in three versions

It starts with a fast and short *tekiyeh* in *āvāz* which is in a form of right-left *mezrāb-ha* in the *tār* and the *santūr*. It continues with two different ideas to imitate the *tahrīr* of *āvāz* in the *tār* and *santūr*. *Sinehmāl* technique is used in the *tār*. This *tahrīr* is formed with right *mezrāb* and then *riz* and *kandehkāri* in between. One right-left *mezrāb* and then two triple *tekiyeh-ha* are used in the *santūr* which leads to a left *mezrāb*.

In figure 3.143, ascending *tekiyeh* at the end of *gūsheh* creates an opportunity for *forūd*.

Figure 3.144 consists of three staves of musical notation. The top staff is labeled 'vocal' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note and an accent (>) above the last note. The middle staff is labeled 'tār' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note and an accent (>) above the last note. The bottom staff is labeled 'santūr' and shows a sequence of notes on a treble clef staff, with a circled 'o' under the first note and a 'V' above the first note.

Figure 3. 144: vocal *radīf* and Instrumental *radīf*, *kereshmeh*, *tekiyeh-ha* in three versions

The performing pattern seems similar in these three versions. In the *tār*, it is used as staccato and in the *santūr* in a form of alternative *tekiyeh-ha* to form this *tahrīr*.

BIDGĀNI

Bidgāni or *bidekāni* is a *gūsheh* in *āvāz-e dashti*. This *gūsheh* has a folkloric root and it is interesting due to its special meter and, as a result, its specific melody. Also, a special *tahrīr* is used in this *gūsheh*. This *gūsheh* is worth comparing and analysing in these three versions, due to its folkloric atmosphere that creates an opportunity to use a lot of decorations. One can observe the mentioned subjects in the first phrase that is notated based on the first hemistich.



Figure 3. 145: vocal *radīf* and Instrumental *radīf*, *bidgāni*, ornamentation, in three versions

Naturally, one can observe fine and numerous decorations compared to two instrumental patterns. The parts that are specified in *tār* with O, *tahrīr* pattern and vibration are used in the last note to imitate the vocal status. In *santūr*, specifying the connection on the first four notes is mostly to understand it intellectually. Of course, left *mezrāb-ha* help this trend with a slow sound. It continues with *mālesh* technique that is used on the last note that is Bb. It is a form of imitating vocal status that is used in *tār* in the form of vibration. Figure 3.145, which introduces the first *tahrīr* in this *gūsheh* is close in both instrumental versions comparing to vocal performance due to a staccato style that is in the form of a descending figure.

Figure 3. 146: vocal radīf and Instrumental radīf, bidgāni, tahrīr, in three versions

A beautiful and complicated *tahrīr* is used in this *gūsheh* that has shorter *tahrīr-ha* and decorations (after two descending *tahrīr-ha*). Performing ornamentations and consecutive *tekiyeh-ha* which come between adjacent notes makes the performance difficult either from the understanding viewpoint or instrumental performance. Categorising the figures shows both the difference between two styles of notation and the difficulty of transferring vocal melodies. In the example below, a different pattern is used in *tār* and *santūr* to form this phrase.

Figure 3. 147: vocal radīf and Instrumental radīf, bidgāni, tahrīr, in three versions

CONCLUSION

Techniques and related ornamentations can be performed faster, smoother and with more variety with the *tār* than the *santūr*. *Tār* can be performed closer to vocal performance due to fingering on tone, using *eshāreh* without striking and also *panjehkāri* and vibration. Of course, one can use *mālesh* techniques such as *special dorrāb* which connects to *riz* and so on with the *santūr* to perform the ornamentation closer to vocal version. One can introduce different ideas to express the *tahrīr-ha* of vocal phrases; in order to do that the important issue is to know the different instrumental techniques. Forming different techniques and their combination in *santūr* provide the players with more possibilities to express the vocal phrases mentioned earlier on the subject of *tahrīr-ha*. The *santūr* version, which has been notated by Arfa Atrāi, is closer to that of Sabā and Pāyvar's *radīf-ha* regarding simple and mixed patterns. In other words, the course of development of the techniques of *santūr* has helped to perform vocal *radīf* accompanied by a musical instrument.

Chapter 4

Pre-composed music

CHAPTER 4

PRE-COMPOSED MUSIC

PRE-COMPOSED GENRES

PĪSHDARĀMAD

Pīshdarāmad means pre-introduction (before *darāmad*). *Pīshdarāmad* is a piece with a moderate or grave tempo which is played before the *darāmad* of *dastgāh* or *āvāz*. *Pīshdarāmad* is a new style that was formed in the early twentieth century for group playing and also in continuation of extending the repertoire of classical Iranian music. Rokn al-din Mokhtāri and Darvishkhān played significant roles in creating and stabilising this style. Rokn al-din's *pīshdarāmad-ha* are considerable. They are in the form of a march and in 2/4 bar. Darvishkhān has formed *pīshdarāmad* in different *dastgāh-ha* which has been useful in establishing this form and inspiring the next generations. *Pīshdarāmad* is usually formed in 3/4, 4/4, 6/4, 6/8 meters with a slow tempo. The beginners' melody of *pīshdarāmad* is based on the *darāmad* of each *dastgāh*. It continues with introducing the melodies in the main *gūsheh-ha* and then the melody reaches the *owj* and finally, the *pīshdarāmad* finishes with returning to the *darāmad*.



Figure 4. 1: *pīshdarāmad chahārgāh* by Rokn al-din khān mokhtāri (Tahmāsbī, 2002:49)



Figure 4. 2: *pīshdarāmad* by Darvishkhān (Tahmāsbi, 2012: 11)

CHAHĀRMEZRĀB

ChahārmeZRāb literally means striking with four *meZRāb-ha*. *ChahārmeZRāb* is a piece with a fast tempo which requires well-developed technique abilities to be performed. A rhythmic and melodic pattern which is called the base (*pāyeh*) is necessary to form the *chahārmeZRāb*. The base is introduced in one or two bars at the beginning of the *chahārmeZRāb* and then other melodies come in that can be inspired by the (*pāyeh*) base or the ones which have more free structure. This trend continues, repeating the base in different parts of the pieces. Notes that are predominant in each *gūsheh* are called pedals which have a role in the structure of the bases. The base of *chahārmeZRāb* is formed on the *shāhid* note of each *gūsheh* along with a pedal in a *meZRāb* combination. Traditional *chahārmeZRāb-ha*, which existed in *radīf* had a simple, one bar base. The melody moves in sequences on the tones of *gūsheh*, based on the original pattern. *ChahārmeZRāb-ha* were used at the beginning of the *radīf* and before *darāmad* in the traditional

form. In the following periods, the structure of *chahārmezrāb-ha* became more complicated whether regarding the structure of the base or the melodies in the middle of the piece. *Chahārmezrāb-ha* gradually became longer and required virtuosity in the performance. *Chahārmezrāb-ha* have been performed in the form of improvisation and pre-composed pieces both in traditional and recent forms. Darvishkhān, Sabā, Alizādeh, Pāyvar and Meshkātīān had a significant role in creating and extending *chahārmezrāb-ha*. As the name *chahārmezrāb-ha* implies, they have been formed for plucked instruments, but by improving this form other *chahārmezrāb-ha* have been formed for the *kamancheh* and the *ney*, according to the technical possibilities of these musical instruments. Sabā's *chahārmezrāb-ha* are important for the violin. These *chahārmezrāb-ha* have been arranged and performed for different musical instruments.



Figure 4. 3: *chahārmezrāb segāh* from *radīf Mirzā Abdullāh*, performed by *Kiāni* (transcription by *Shahāb Menā*, 2005:149)

♩. = 192

6/16

8

14

22

Figure 4. 4: *chahārmezrāb chahārgāh from radīf sabā (compiled & edited by Farāmarz Pāyvar, 1999:117)*

The image displays a musical score for a piece titled "chahārmezrāb abu'atā". The score is written in a single system with six staves of music. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked as $\text{♩} = 168$. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain repeat signs (double slashes with dots). The score is annotated with various ornaments: "V" (vibrato) appears above several notes; "tr" (trill) appears above notes in measures 14, 19, 24, and 29; and a bar line with a "2" above it (likely a fermata or a specific ornament) appears at the end of the first and sixth staves. The piece concludes with a double bar line and a "2" above it.

Figure 4. 5: *chahārmezrāb abu'atā* (Pāyvar,1999:41)



Figure 4. 6: *chahārmezrāb abu-atā* (Alizādeh,1997:31)

RENG

Reng is an old form which was performed to accompany dance. In the old days, *reng-ha* were arranged and performed in different meters in accompaniment with the dancer's rhythmic steps. *Reng-ha* have been extended in 6/8 and with a pattern $\text{♩} \cdot \text{♩} \text{♩}$ since nineteenth centuries. One can trace *reng-ha* back to royal courts to accompany dance before Islam entered Iran and the dance became forbidden. *Reng* has found its status in the repertoire of classical Iranian music independent of dance and in instrumental form in the past century. *Reng-ha* were placed at the end of the repertoire in the traditional form. There are *reng-ha* in *radīf* that are similar to other forms, but they are used as the *reng* at the end of the *dastgāh-ha*. *Farah Reng* is *homāyūn* is one of them. *Shahrāshub reng* is one the most important *reng* in the repertoire of classical Iranian music which is in 6/8 meter and is used at the end of most *dastgāh-ha*. The form of a *reng* is similar to *pīshdarāmad* regarding the movement of melody and its materials are formed based on the *gūsheh-ha* of *radīf* or folkloric music. *Reng-ha* are performed with moderate and fast speed.

Sometimes *reng* is firstly performed in a moderate tempo and then repeated in a faster tempo. Darvishkhān and Pāyvar formed numerous and impressive *reng-ha*.



Figure 4. 7: *reng-e farah* from *radīf Mirzā Abdullāh*, performed by Kiāni (transcription by Shahāb Menā, 2005:282)



Figure 4. 8: *reng shahrāshub* from *radīf Mirzā Abdullāh* (Talāi, 2016:56)



Figure 4. 9: *reng homāyūn* by Darvishkhān (Tahmāsbi,2012:39)



Figure 4. 10: *reng bayāt-e turk* (Pāyvar,1980:9)

ZARBI

Zarbi is used in Iranian classical music in two forms:

1. *Zarbikhāni* is a form of *tasnīf*. Improvisation plays an important role in performing this form.
2. *Zarbinavāzi* which contain the pieces which were formed differently from the last three forms.

Zarbi-ha can be performed both in a moderate and fast tempo. Their main difference with *chahārmezrāb-ha* is the lack of a base. *Zarbi* can be formed on a specific *gūsheh* or on different *gūsheh-ha* with longer and complicated structures. Habib Somāi was one of the greatest *zarbi* players of his time.



Figure 4. 11: zarbi chahārgāh from radīf of somāi (accounted by Tali 'eh Kāmrān, 2009:146)

Zarbi performances have been important in *radīf* regarding the improvised performances. Jalil Shahnāz was one of the most important players of this form. *Zarbi-ha* have been developed in recent years and formed in different meters and patterns. Sometimes *zarbi-ha* have been closer to the forms of *pīshdarāmad*, *chahārmezrāb-ha* and *reng*. Unusual metric patterns have been formed in the last four decades which are called *lang* meter.



Figure 4. 12: do (Two) zarbi-e turk by Sabā (arranged by Pāyvar, 2004:61)

♩ = 138

Figure 4. 13: zarbi-e shushtāri by Pāyvar (compiled & notated by Rāmtin Nazariju, 2017:108)

♩+♩+♩ = 42
2+2+3

Figure 4. 14: haft zarbi-e chahārgāh (Alizādeh, 2007:7)



Figure 4. 15: *zarbi-e māhūr* by Meshkātīān (directed by A. Javāhery, 1998:61)

THE ROLE OF PRE-COMPOSED MUSIC

Iranian music in comparison to the effects of European culture. Dariush Safvat expressed happiness regarding the restriction of music through the centuries, because he believed music performed in public changes into pop or vulgar music. Generally, some people believe that radio and television have had a destructive role, but many musicians have become popular due to performing for the radio and through holding concerts. The listening culture of ordinary people has improved because of the radio. The musicians who have become known through in my view, performing music in public has had a more significant role in the atmosphere of radio are as follows: Sabā's Iranian *violin* style, Habib Somāi's *santūr performing* and Shahnāz's *tār performing*. Every new social improvement can be viewed from different perspectives. Although there were some inexpert people in charge of the radio and different music was presented with different qualities, one cannot ignore the generally positive effects of radio on musical culture. Sepantā discusses the proper planning and the people in the beginning of the radio:

“At the beginning, the radio program was under the supervision of the high council of radio such as Zakā al-Molk-e Forūghi, Mohammad Ghazvini, Dr Ali Akbar Siāsi, Dr Reza Zādeh Shafaq, Dr Qāsem Qani and Ali Naqi Vaziri. One can conclude that the radio program had a correct

foundation and its music program was in good order and carefully planned under the supervision of the music council of the country.” (sepantā,2004:295)

Afterwards the group of *taknavāzān* (*soloist*) was formed in a radio program. The *shirinnavāzi* was main point of the tradition discourse of the 1960s and the 1970s that were considered less serious by traditionalists. At the present time, most of the musicians of the younger generation have made the traditionalists’ discourse ineffective through listening to the musicians of that era and observing some of the features of their performances. Most of the young musicians have begun to analyse and listen to the pieces of musicians such as Jalil Shahnāz, Kasāi and Ebādi. Numerous musicians have highlighted Jalil Shahnāz’s role in improvisation and have studied his musical phrases and style of performing. One can observe the role of pre-composed pieces in the concerts. Concerts are crucial, regarding the notation of these pre-composed pieces and extending the performing repertoire. Moreover, these pieces are critical regarding the development that they have made in their own forms or creating new forms. The instrumental music pieces were limited before Vaziri and Darvishkhān. *Āvāz* had the main role. The only instrumental music materials were few existing *reng-ha* of *radīf* and short pieces that were played at the beginning or in the middle of the programs. Khāleqi discusses about instrumental music in Darvish Kahn’s era:

“The popular and most important music of that era was the vocal *radīf*. The performer plays vocal *radīf* and singer sings the same *radīf* and receives an answer from the musical instrument. This was played by itself because it didn't have a regular rhythm to allow players to play together” (khāleqi,1999:306). Khāleqi explains that the composition of music pieces was not popular at that time and that most of the performers were focused on strengthening their performance by repeating the previous melodies. In reality, most of the musicians had tendency and intention to use music materials to form instrumental pieces and be liberated from the dominance of *āvāz* over a musical instrument. At the same time the impact of European culture or modernity led to the freedom of performing music in public. Significant social developments occurred due to the atmosphere created after *mashrūteh* era that allowed more opportunities. Would musicians think about extending the repertoire of music or group performing if it was allowed but Iran society was not open to embrace western culture?

In my view, the tendency toward exploring the repertoire and using music materials (the *gūsheh-ha* of *radīf-ha*) would have occurred in any case. One can trace the emerging of this issue in the *Qājār* era without paying attention to very old historical roots that have few written sources, for example, pieces that were performed by Hoseyn Qoli or Somā Hozur. Pieces termed *reng-ha* were added to *radīf* in the 19th century before Vaziri’s era. I have studied the history of the last century from another perspective and have seen the numerous pre-composed pieces,

chahārmezrāb-ha, *reng-ha* and free-formed pieces, that indicate musicians' passion and tendency throughout this century. It seems that there was hidden energy inside this repertoire that was released due to the freedom of performing music in public. Modernity is another factor in Iran. Concerts, music schools, music centres and the radio have generally had a significant impact on people's culture and have improved instrumental pieces.

These important pieces can be studied from different aspects:

1. their role in teaching classical music along with the *radīf*; 2. their role regarding the techniques of playing; 3. the features evolved in the course of this development.

THE ROLE OF PRE-COMPOSED PIECES IN TEACHING IRANIAN CLASSICAL MUSIC

The pre-composed pieces have a very critical role in teaching Iranian classical music. The idea of creating these pre-composed pieces can be traced back to Vaziri's methods for *tār* (*Dastūr-e tār*). Vaziri used the pre-composed pieces in the forms of *pīshdarāmad*, *chahārmezrāb-ha*, *tasnīf*, *reng*, *sorūd* after every two or three *gūsheh*. These pieces have simpler forms, as they were written for intermediate levels. The idea of having pre-composed pieces for teaching is significant for creating variety between the *gūsheh-ha* of vocal *radīf*. This variety was significant as the music was becoming popular and more people were becoming interested in learning music, especially younger people. *Radīf* requires more practice and time in order to be played with understanding and professionalism due to its vocal form and the connection with Persian poetry. The pre-composed pieces have facilitated this trend and improved student motivation. It was crucial to repeat and practice these pieces to learn the melodies of *radīf*. In fact, a pre-composed piece is used in the range of the same *gūsheh* after performing *gūsheh* in each *dastgāh*. The *gūsheh* is stabilised by emphasising the main notes of this *gūsheh* and the movement of the melodies. When a *pīshdarāmad* or *reng* is being taught, the ways of using and arranging the *gūsheh-ha* are imprinted on students' minds. Vaziri discusses the pre-composed pieces in his

theory of *tār* and explains that they must be taught more in order to familiarise students' ears with the music. Therefore, the students can perceive music states through it.

“In the first year, most of the pre-composed pieces are suitable such as *sorūd* and marches. The reason is that the students become master of rhythm by learning these common melodies and learn *gūsheh* and play it correctly. A student must memorise the pieces after learning them and then he must try to add to the beauty of performance through the states that he heard from his teacher playing.” (Vaziri, 1936:4)

This idea continues in the book for music conservatories (*Honarestān*) for the *tār* and the *setār*. This book contains different masters' pieces that familiarise the students with different *dastgāh-ha*. Other *gūsheh-ha* are brought in each *dastgāh* in the form of pre-composed (metric) such as *nasirkhāni* and *kershmeh* in *māhūr* along with *pīshdarāmad-ha* and *chahārmezrāb-ha*., Folkloric pieces are added as well. The *gūsheh-ha* of *radīf* are explained more simply in the book for the third grade of the music conservatory termed, Introductory *radīf*²⁷. Although pre-composed pieces are discussed at a relatively advanced level in different forms. The idea of using pieces for practice is mentioned here similar to Sabā and Vaziri's. I will discuss these pieces in different *dastgāh-ha* in the following pages as they play a major role in teaching performance. This trend of extending the pre-composed pieces continues in Sabā, Pāyvar, Alizādeh, Jalāl Zolfonūn and Pashang Kāmkār's pieces. Jalāl Zolfonun familiarises the students' minds with *dastgāhi* music by using simple pieces in different forms from the very first session. Zolfonun introduces some simplified pieces from *radīf*. *Shahrāshub Reng* in *Shūr dastgāh* was mentioned in the first volume of this book in four parts. Therefore, a student can become familiar with the atmosphere of *shahrāshub reng*, *dastgāh-e shūr* and the form of its melody and rhythmic patterns by using all the features of *radīf* before he has to spend a lot of time performing technically.

Another example is Pashang Kāmkār's book, entitled *The Style of Playing santūr*²⁸ which was written for beginner students. The main focus of this book is on folkloric music. The students can begin to learn Iranian classical music by playing this simplified folkloric music along with some of the pre-composed pieces and *tasnīf-ha*. There are numerous pieces notated by Farāmarz Pāyvar, Hoseyn Alizādeh, Parviz Meshkātiān for advanced levels. These pieces that are pre-composed or in different forms, are based on one *gūsheh* and lead the students in the two mentioned directions. They create variety due to the use of *radīfnavāzi* along with the *gūsheh-ha* of *radīf-ha* in the core of pieces. Therefore, the students repeat these *gūsheh-ha* and connect to

²⁷ This book is collected by Musā Ma'rūfi and released with Alizādeh's efforts

²⁸ Iranian title: *shiveye santūr navāzi*

them. Farāmarz Pāyvar, first teaches the methods that he has written for the beginner, entitled the Primary Method of *santūr* (*dastūr-e santūr*). Second, there is a book for the beginner level that is a collection of simpler pieces, such as *moqaddameh-ha* (introductions), *chahārmezrāb-ha*, *reng* and pre-composed pieces in *gūsheh-ha* of *owj*. Then, Sabā's *radīf* is taught along with a book that contains a collection of *pīshdarāmad* and *reng*. A collection of pre-composed pieces is taught along with this *radīf* or after that. These pieces are written by Pāyvar such as Thirty Pieces of *chahārmezrāb-ha*, The Works of *majlesi* Music that contains thirty-six pieces, The Book of Eight Songs (*hasht- āhang*), Forty Pieces for *santūr* and other books that have been released recently. Finally, the advanced course book is taught that contains long *chahārmezrāb-ha* and pre-composed pieces in between *gūsheh-ha*. In addition, a complete collection of *pīshdarāmad* and *reng* are taught that have a different tuning compared to previous *radīf-ha*.

THE ROLE OF PRE-COMPOSED PIECES REGARDING THE TECHNIQUES OF PLAYING

The idea of forming methods initiated by Vaziri and it is crucial in learning the various techniques of performing. Techniques of *radīf* are repeated and practiced in different types in the form of pre-composed pieces. Students learn skills regarding the different *dang-ha* of *gūsheh-ha* and the different positions of their musical instruments. This idea was followed through different pre-composed pieces and pieces that are used to practice along with the classical forms. Different practices are included in Vaziri's *dastūr-e tār* which are introduced independently or in other forms. Beautiful melodies create for these practices as they develop. When one discusses *tamrin* (etude, practice) Sabā's *tamrin* in *dashti* comes to mind. In fact, this piece is arranged for all musical instruments and is played by most of the performers. This piece is formed of a pattern of two right and left in plectrum-stringed musical instruments and creates a beautiful melody in the *āvāz-e dashti*. These melodies are known and played by numerous musicians and ordinary people. In the third book of *Honarestān*, there are three practices by Nasrollāh Zarin Panjeh in *dashti*, *bayāt.e turk* and *abū-atā*. These practices are learned by most of the *tār* and *setār* performers. These practices are crucial in learning the tetrachord of related *āvāz-ha* along with the *mezrāb* pattern of the practice. I have experienced this method while learning the *setār* from Hamid Motebassem, the composer and performer of the *tār* and the *setār*.

Hoseyn Alizādeh has introduced numerous techniques of *radīf* regarding the performance of independent etudes or a separate pre-composed piece in four books entitled, Ten Pieces (*dah qatee*). For example, there are trill and right-left techniques in the first *dashti* practice of the first lesson of ten pieces. These techniques are used both in *radīf* and in pre-composed pieces in the form of a beautiful melody in *dashti* in A. At the end of this piece, the *tekiyeh* is presented with the various right-left *mezrāb-ha* with four patterns that can be variations of this piece. In fact, *tekiyeh* and trill are practiced through this short piece with variations in *dashti* tones. There are different techniques and patterns in Pāyvar, Meshkātīān and the Kām-kār brothers' book of the *santūr*. Various techniques are used in these pieces such as *base mezrāb-ha*, *riz-ha*, leaping, passages and decorative notes such as *dorrāb* in different forms. These pieces are formed with the techniques that are mostly in the core of *radīf* and are introduced in complicated forms or in combination with other *mezrāb-ha*. Different *mezrāb* patterns are observed in Pāyvar's pieces. Some of these pieces are formed based on one *mezrāb* pattern. The *santūr* is taught by a complete collection of:

1. the various right and left *mezrāb-ha* in forming the base of *chahārmerāb-ha*; 2. base patterns such as *dotāyeki* and *semezrāb* in forming some of the pre-composed pieces; 3. use of *tekiyeh-ha*, decorations and complicated combinations of these in pre-composed pieces that have vocal roots. Parviz Meshkātīān uses *mezrāb* patterns and techniques in creating the melodic variety and the dance of *mezrāb-ha* that are formed in his *chahārmezrāb-ha pieces due to his talent*. Meshkātīān creates melody dynamism by using a combination of *dorrāb-ha* in a form of right-left *mezrāb-ha* and between octaves that are various and constant practice for learners. Meshkātīān has written some pieces entitled, *chand-mezrāb-ha* (multi-*mezrāb*) or *mezrābparāni* (fling *mezrāb*) that are included in his released book. These pieces are as follows: *shūr fling mezrāb*, *hoseyni fling mezrāb*, *lang fling mezrāb* and *hejāz multi-mezrāb*. Fast right and left *mezrāb-ha* are formed in the middle of the *santūr* in a form of quadruple with *tak mezrāb* in the low register of *santūr* in *shūr* and *lang mezrābparani*. *Hoseyni fling mezrāb* considers the technique of playing the *santūr* along with forming a piece in this *gūsheh* with leaping in different octaves. It uses *dorrāb mezrāb* that form a specific pattern in *hoseyni gūsheh* in *shūr*.

THE FEATURES THAT THESE PIECES HAVE FOUND THROUGH THEIR COURSE OF DEVELOPMENT

In the last century, numerous pre-composed pieces have been developed along with classical forms of Iranian music. These pieces are formed based on different ideas while preserving their *dastgāhi* roots and adapting their materials from *radīf-ha*. The names of these pieces are inspired by the music of other countries and areas or musicians' inner states, social views or connections and different social situations. All mentioned factors create major developments in instrumental music accompanied by extending the techniques of playing and using the materials of *radīf*. Vaziri's Disheveled Girl (*dokhtārak-e xulideh*) and Rope Walker (*bandbāz*) are inspired by other kinds of music. *Dokhtārak-e xulideh*'s piece that is in *chahārgāh* preserves its Iranian features, but its name is derived from other sources. Ropewalker is inspired by western music in a form of orchestral that is a concerto for the *tār* and the orchestra. Sabā has free-formed pre-composed pieces that are based on various ideas. For instance, the piece "In Prison" (*bezendān*), in *shustāri* that is based on Sabā's visit with a group of prisoners. He has other significant and popular pieces in the repertoire of Iranian classical music such as *cārevān*, in a Cage in *dashti*, The Bell of a Camel (*zang-i shotor*) in *segāh* that has more free form.

Another example is Pāyevar's *tārāneh* (melody) in *māhūr* that is a free-formed. The trend of creating phrases, *mezrāb* patterns and *māhūr* indicate the atmosphere of happiness and movement of a melody. Alizādeh and Meshkātiān both have pieces entitled *khazān* (fall) that is manifested in both pieces. Alizādeh's *khazān* is formed in three meters bar in *shūr dastgāh*. It is one free-formed that is more similar to the introduction. Meshkātiān's *khazān* has the form of *chahārmezrāb* with a fast tempo in *shūr*. Hassan Kasāi (1928-2012), a prominent *ney* performer has developed a piece entitled, Morning (*sobhgāhi*) in *chahārgāh*. This idea came to Kasāi's mind one morning while he was focusing on people's greeting. It is formed in *chahārgāh dastgāh*. It is known by musicians and most of the Iranian people as it is broadcasted every morning. Hoseyn Alizādeh has formed a piece entitled, mourning (*sog*).

Pashang Kāmākār, the *santūr* performer, has written a piece entitled, "Trot" in *dashti A*, a pattern that is a quadruple combination starting with left *mezrāb* unlike the usual forms ($\vee \wedge \vee \wedge$) and with a fast tempo that is suggested in its name.

Ardavān Kāmākār, the *santūr* performer, has formed a piece entitled, the *Navāy-e Kavir* (tune of the desert) in 321 bars. This piece is formed in sol and 2/4 bar with the tempo of $\downarrow = 109$ that indicates this atmosphere with various and complicated patterns. The beginning of the piece

contains double notes along with single *mezrāb-ha*; this *mezrāb* idea can be inspired by the name of the piece and its influence. War and Peace is another important piece in Iranian classical music in *segāh* by Shahnāzi. The names of these pieces are associated with selected *dastgāh*, considered rhythmic patterns along with the tempo of these pieces. These two pieces are entitled, *pīshdarāmad* and they are similar to the introduction. They have free form considering their tempo and atmosphere. The collection of these pieces has been formed based on their names and the states or have merely been given symbolic names. They have been a source of inspiration to write pieces in Iranian classical music that have mostly free forms and to improve these forms in some way. These pieces are in the repertoire of most of the masters, and various performers play them with different musical instruments. In fact, most of the pieces are entitled, *reng* and placed at the end of the *radīf*. They are performed less often than the pre-composed pieces. In other words, they are part of the *radīf* repertoire, without conforming to the book of *radīf*.

Meshkātiān's *khazān* piece is played repeatedly by both his students and *santūr* performers and performers of other musical instruments. These pieces are important to be studied due to the variety of rhythmic patterns and the change of meter in the core of the pieces. The older pieces were formed with fixed meters and rhythmic pattern. They had less variety in their rhythmic patterns.

After Vaziri, the variety of rhythms played a major role. Pāyvar has numerous pieces in his repertoire that have different meters and rhythmic patterns. This phenomenon leads to having longer pieces. For example, the *chahārmezrāb-ha* of the *Qājār* era were less than one minute long or were notated on one page. In recent eras, *chahārmezrāb-ha* are notated in a few pages and last 3, 4 or 5 minutes. Keyvān Farzin indicates the time frame of *chahārmezrāb-ha* in the *Qājār* era and the next generations in an article entitled, the survey of the structure of *chahārmezrāb-ha*²⁹ focusing on Farāmarz Pāyvar's pieces.

On average, Mirzā Abdullāh and Hoseyn Qoli's *chahārmezrāb-ha* last one minute. The duration is longer in Abol Hassan Sabā's pieces and between 3 to 7 minutes in Pāyvar's. *lang* is a piece that has unusual meter. These pieces have been extended in the last four to five decades, pieces such as: quintuple, septet, decouple and so on. Meshkātiān wrote a piece entitled, A Victory (*pīrūzi*) in *chahārgāh* and in 10/8 bar and a tempo of ♩=180. Alizādeh has written many pieces in *lang* meters such as *razo-niaz* (pray) in *shushtāri* in 5/8 bars, *zār* dance in *afshāri* in 5/8, *haft*

²⁹ This article was published in a book compiled and written by Menā, called The Collection of Articles about the *Santūr*. The original version of this article was Keyvān Farzin's thesis for his MA at Art university in 2005.

zarbi in *chahārgāh* and *nowrūz* 62 in bar 20/8. Alizādeh discusses modern pieces that have different rhythms from those of classical poetry. Therefore, another aspect is given to pre-composed pieces along with pieces that are related more to meters of classical poems. The rhythms of these pieces are derived from rhythms that are in old treatises or folkloric music or are inspired by the music of other countries.

CONCLUSION

The pre-composed pieces have been developed along with natural development of Iranian classical music. Some factors have been crucial in forming and extending these pieces:

1. freedom of performing music; 2. musical and cultural relations with other countries; 3. social development; 4. the role of musicians.

Most of the pre-composed pieces are derived from the music of the *Qājār* era. *Zarbinazvāzi* and independent short pieces have existed along with *āvāz-ha*, although they have been very limited. The freedom of music has had a major role in extending instrumental music. Music was restricted from a religious point of view but singing or performing accompanied by singing was more acceptable by traditional people. Performance was not considered a serious matter with artistic value. When people became familiar with music through concerts and the radio, they realized the significance of performing, instrumental music and its different forms. There are some effective factors in the development of instrumental pieces such as 1. social development; 2. The role of Professional musicians due to their aesthetics and the techniques of performance in different eras. There were few musicians who pursued music professionally in the *Qājār* and early *Pahlavi* era. Even if they became students of the great masters of the *Qājār* era, they still had other professions. The pre-composed pieces are derived from the core of *radīf* and completes it. They have formed the repertoire of Iranian classical music along with *radīf*, though they are considered independent. Today most of the pre-composed pieces are considered a part of the repertoire of classical Iranian music similar to the melodies of *radīf* pieces. There are some examples as follows: Sabā's *zard-e malije*, Pāyvar's *chahārmeZRāb* in *shūr*, Vaziri's *dokhtārak-e xulideh*, Meshkātiān's *khazān*, Alizādeh's *shūrangiz*, Zolfonun's *chahārmeZRāb-e hejāz* and tens and hundreds of other pieces. This phenomenon has developed against the ideas of modern or traditionalist musicians or whatever ethnomusicologists wish to call them. In reality, educational *radīf* have been made into an educational book for different reasons and in different version. Today, the repertoire of

classical Iranian music is considered to be a collection of numerous pre-composed pieces along with *radīf*. This is the result of an unplanned agreement between most musicians and people who were interested in music. I will end this discussion by referring to some collections of pre-composed pieces. In the 90s, we observed the release of some pre-composed collections entitled, *Hamsāz* from the *Mahoor* Institute. These collections were released in volumes every month and contained pieces of ancient Iranian music masters of the *tār* and the *setār*. This collection was gathered by Mohammad Reza Ebrāhimi and Ali Samad Pour. We witnessed the twentieth release of this collection in 1999. *Hamsāz* was published numerously both in its monthly pamphlet and as a complete collection.

Ali Kāzemi released a collection entitled, 60 *chahārmezrāb-ha* for the *tār* in the *Māhoor* Institute. Arshad Tahmāsbi published the book entitled, hundreds of *reng-ha*³⁰ in 1997 at the Mahoor Institute. Tahmāsbi released the 101 *pīshdarāmad* collection that had been gathered in 2015. These two examples indicate that the trend of collecting pre-composed pieces has been continued through different eras until now. This collection was released in one of the best-sellers, cultural and artistic institutions along with other collections. It represents an essential part of Iranian music. The writer explains: “The official Iranian music of today comprises different subjects, especially regarding the educational path. The most significant issue is learning the *dastgāhi radīf* in two different fields of instrumental and vocal for each persistent music learner. The main base of this *radīf* is formed by *gūsheh-ha* that have no meters. The next steps are knowing and learning the metric forms of Iranian music that are essential for music learners. These *pīshdarāmad-ha*, *zarbi-ha*, *tasnīf-ha* and *reng-ha* were composed by authentic composers of the *Qājār* era and one or two decades after that. These composers did not consider their priorities in the course of the education.” (Tahmāsbi, 2015)

³⁰ Iranian title: *Sadrang reng*

THE ROLE OF PRE-COMPOSED PIECES CONCERNING THE INVENTION AND IMPROVEMENT OF THE TECHNIQUES OF INSTRUMENTS (ANALYSIS OF THE WORKS OF SOME INFLUENTIAL MUSICIANS)

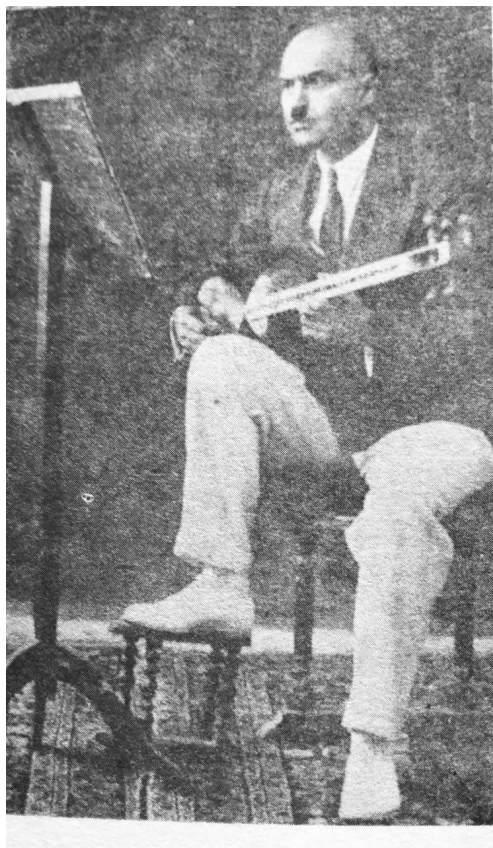


Figure 4. 16: Ali Naqi Vaziri (Photo, Dastūr-e Jadide-e tār, 1993)

DOXTĀRAK-E XULIDEH BY ALI NAQI VAZIRI

Doxtārak-e xulideh is one of the most important pieces in Iranian classical music and has triggered a huge development in *tār* playing and forming instrumental pieces. *Doxtārak-e xulideh* was composed in *chahārgāh*, in the form of *chahārmezrāb*. Unlike *chahārmezrāb-ha* this piece doesn't have a definite base, but they are similar in regard to the movement and tempo of the melody. This piece can be divided into three parts. The first part in a range of *chahārgāh*, the second part in *zābol gūsheh* and the third part is *gūsheh* in *mokhālef chahārgāh*. It is formed in 6/16 and usually performed in a fast tempo. This piece is significant due to the complicated melodies that extend more than the range of one octave compared to *chahārmezrāb-ha* and previous pre-composed pieces. The phrases of this piece were formed are longer compared to the phrases of the older pre-composed pieces. The variety of the *mezrāb* pattern, the constant

changing of the positions and dividing the melody into different octaves have brought about a fundamental development in techniques and playing the *tār*. This piece has been notated in different books. I have selected the above example written by Keyvān Sāket in *chahārgāh do* (C). The first pattern of this piece contains right left right in a way that the right *mezrāb* touches the bass strings of the *tār* as *vākhān*, which is reminiscent of one of the forms of *chahārmezrāb-ha*. The piece starts from the lower part of the fingerboard of the *tār*, which is the high register, in contrast with the traditional performance in which the melody starts from the low register (lower part of the fingerboard).

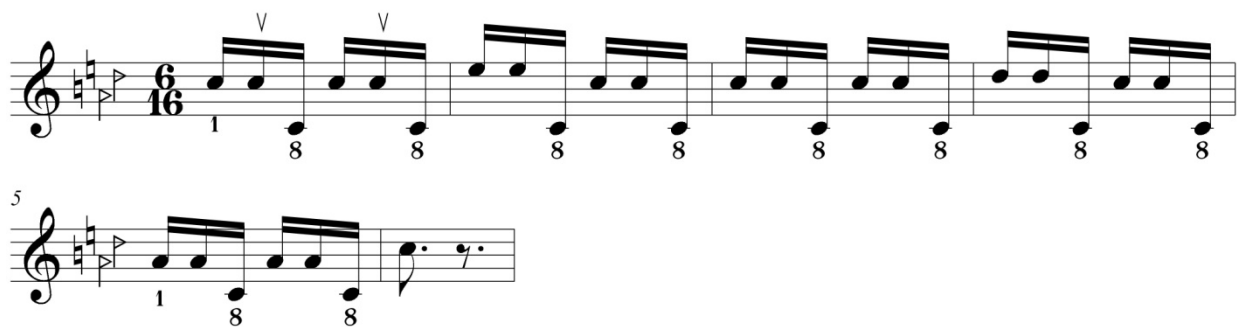


Figure 4. 17: *doxtārak-e xulideh*

Vaziri introduces melodies in the low register of the musical instrument, and instantly he repeats them in the lower octaves and the lower part of the fingerboard. Performing these phrases require excellent technique due to the different distances of the fingers in higher and lower positions of the fingerboard. Examples of these phrases can be seen in the 19th, 34th, 121st and 131st bars:

Figure 4. 18: *doxtārak-e xulideh*,

Figure 4. 19: *doxtārak-e xulideh*

Another feature of this piece is extending the melody in different octaves. The old melodies of *radīf* and pre-composed pieces are usually formed in the range of one *dang*. This feature requires a higher technique along with the more dynamic melody and variety of tone colour. At the beginning of the second part, this phrase is formed in the 81st bar and fits into eight bars as seen in the below example:

Figure 4. 20: *doxtārak-e xulideh*

Another feature of this melody is the melody in a form of passages which wasn't prevalent in the previous pieces. This phrase has a form similar to a passage which moves in the range of two octaves and preserves its melodic character. This phrase is used at the end of the second part and the third parts of the 108th bar.

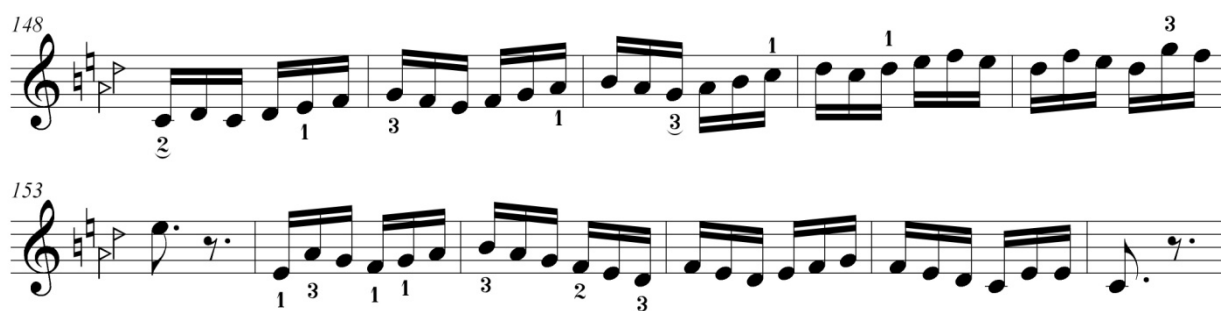


Figure 4. 21: *doxtārak-e xulideh*

The piece *doxtārak-e xulideh* uses a difficult left pattern and *riz* which was not prevalent in the *radīf* and pre-composed pieces in the *tār*. This pattern is seen at the beginning and end of the third part. Repeating this pattern with a fast tempo increases the difficulty of performing this piece.

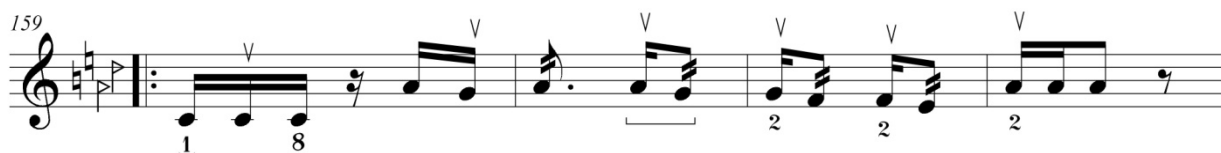


Figure 4. 22: *doxtārak-e xulideh*

Another noticeable technique is fixing one finger on a specific tone and the movement of other fingers on other tones at the same time. This technique requires fast fingers and a tone colour specific to this phrase. This technique can be seen in the 3rd, 172nd and 176th bars. The combination of this technique with the pattern of 7 and 2 right add to the challenges of the music phrase.

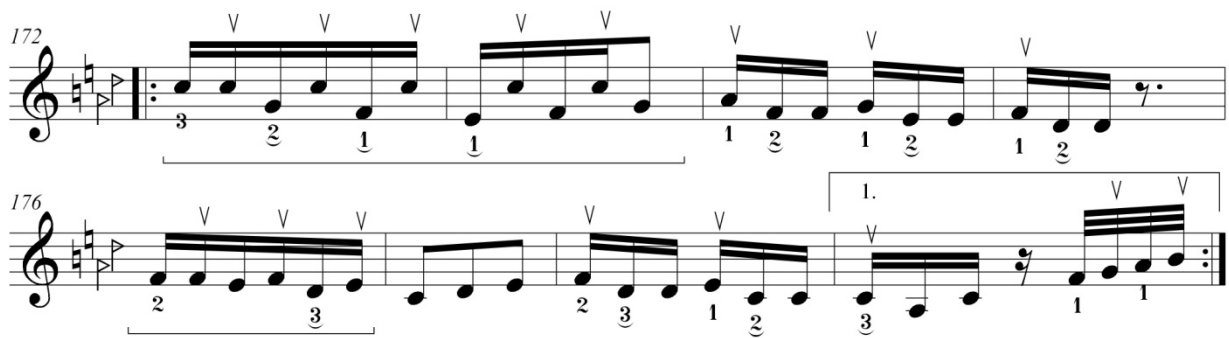


Figure 4. 23: *doxtārak-e xulideh*

Doxtārak-e xulideh inspired great development composing such pieces in the following generations. Variable techniques of this piece introduce ideas in order to form etude pieces. The students have used specific practices to perform these pieces.

Other features of this piece are leaps, changing different octaves and using patterns that weren't used before or used less. *Tār* players who have played *radīf* and performed different pieces for years, perform this piece to demonstrate their techniques and skills.



Figure 4. 24: *Darvishkhān (Photo, Works of Darvishkhān, Tahmāsbī, 2012)*

PĪSHDARĀMAD-E ABU-ATĀ BY DARVISHKHĀN

I have chosen and analysed one of Darvishkhān’s pieces, *abu-atā pīshdaramad*. I have chosen this to introduce Darvishkhān’s style in the form of *pīshdarāmad* and also the characteristics of *pīshdarāmad* which are seen in his and recent musicians’ works as well. I have chosen this piece from a Darvishkhān collection that was gathered and published by Arshad Tahmāsbī. I will analyse two general aspects of this piece: the broader point is the rhythm or cycle of the piece and also melodic characteristic such as introducing *darāmad* and important *gūsheh-ha*. Then I will specifically survey the pattern and phrases used regarding *radīf*, and I will also study the performing techniques (specifically the *tār*). The *abu-atā pīshdarāmad* is written in 3/4 and with tempo ♩ = 104. This *pīshdarāmad* is in F (Fa), but I will transpose it to *abu-atā* in C to compare it with *radīf*. In the first two cycles, there is a rhythmic pattern that shows the two *shāhid* notes and an *ist* note (stop note). This pattern is the kind of base for many pieces in different scales, such as 3/4, 6/8, 2/4.



Figure 4. 25: *pīshdarāmad abu'atā*

These kinds of patterns are used in the beginning of some *tasnīf-ha* and pre-composed pieces and also in the *reng-ha* of *radīf-ha* which are brought at the beginning of the piece or are repeated between the melodies. The first phrase of *pīshdarāmad*, which starts at second beat of the fifth scale, has a vocal state, and if one omits the scale and plays it with free rhythm, it shows the movement of melody and the characteristic of *abu-atā pīshdaramad* or *rāmkali gūsheh*. Comparing *rāmkali gūsheh* and the first *darāmad* from Mirzā Abdullāh’s *radīf* transcribe by *Talāi*:



Figure 4.26: comparing the first melody of *pīshdarāmad* with *rāmkali*



Figure 4.27: comparing the first melody of *pīshdarāmad* with *rāmkali*

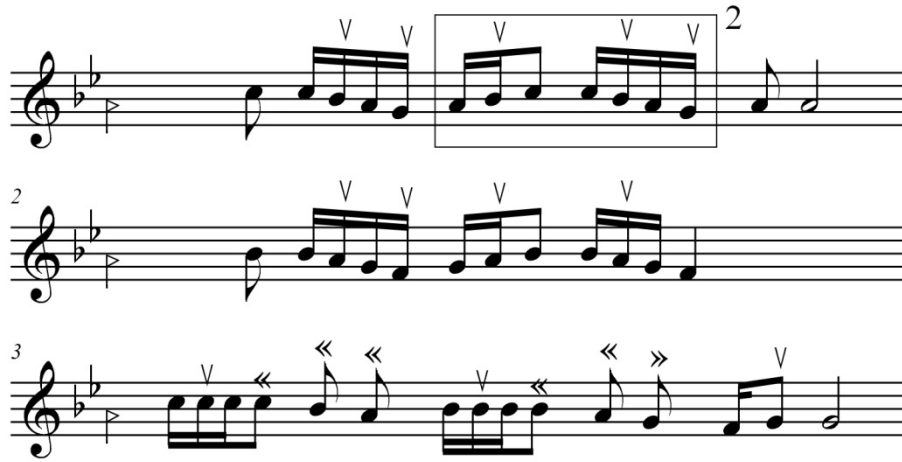


Figure 4. 28: darāmad-e abu-atā from radīf of Mirzā abdullāh

The second phrase of this *pīshdarāmad* is also performed in the same melody but from a higher tone. One of the characteristics of Darvishkhān’s pieces which are observed in performing the *tār* and the *setār* and composing pre-composed pieces is adding phrases in the bass part of the musical instruments (the fifth and sixth strings of the *tār*). These phrases are used as complementary replies to the main melodies. These phrases are essential to study due to the changing of vocal range in a musical instrument and melodic varieties.



Figure 4. 29: pīshdarāmad abu-atā

The techniques of *radīf* are used throughout the piece, for instance, the allusions (*eshāreh-ha*) and accents which are mixed with simpler *mezrāb-ha* and create specific patterns and form the structure of the phrases. the pattern which is used as *riz* and *eshāreh* to adjacent notes in different scales. For example, in the 35th bar.



Figure 4. 30: pīshdarāmad abu-atā

The repetition of this pattern which gives a vocal state to a piece and mixing it with simpler *mezrāb-ha* creates different phrases concerning that melody.



Figure 4. 31: *pīshdarāmad abu-atā*

Also, the pattern which is made of *tekiyeh* and is seen in the *gūsheh-ha* of *radīf-ha* abundantly.



Figure 4. 32: *pīshdarāmad abu-atā, tekiyeh*

This pattern is used individually, or as ascending and descending and in the form of question and reply. Notice the example 7 on the 40th scale:



Figure 4. 33: *pīshdarāmad abu-atā, tekiyeh in descending form*

Notice the example 8 in the 91st and 92nd bars.



Figure 4. 34: *pīshdarāmad abu-atā, tekiyeh in vocal state*

One of the main characteristics of *pīshdarāmad-ha* is to introduce the critical *gūsheh-ha* and specially to bring the *owj gūsheh* in each *dastgāh* or *āvāz*. In this piece, the melody starts to move from the scale of 103 and goes toward the *gūsheh* of *hejāz* that is the *owj* of the *abu-atā*, and in the scale of 107, the specific melody of *hejāz* is seen which shows its vocal state.



Figure 4. 35: *pīshdarāmad abu-atā, owj*

The use of main *gūsheh-ha* and vocal patterns which are the main characteristics of *pīshdarāmad* are seen in this piece that is inspired by *radīf*. Also, this long and independent *pīshdarāmad* is very significant compared to the performance of *āvāz* and *radīf* and improvisation in Darvishkhān's era. This *pīshdarāmad* is seen a lot in the pieces of musicians after him. This *pīshdarāmad* has been performed in different ways. solo and group playing. For instance: the performance of Darvishkhān's pieces as a group, playing, representing and conducting with Farāmarz Pāyvar's arrangement.

PĪSHDARĀMADE SEGĀH BY DARVISHKHĀN

I chose the *pīshdarāmad segāh* from the book of Darvishkhān's pieces, collected by Arshad Tahmāsbī. The reason for selecting this piece is because this *pīshdarāmad* is more developed and complicated compared to other *pīshdarāmad-ha* by Darvishkhān from the point of view of melody processing and techniques. This *pīshdarāmad* is in 2/4 bar and with the tempo of ♩ = 46. It is considered a complete *pīshdarāmad* as it has a slow tempo and many vocal phrases and techniques; another reason is the way the melody extends. At the beginning of the piece, a simple pattern with a *segāh* atmosphere is observed that is the same as in previous *pīshdarāmad-ha* by Darvishkhān. This pattern is made of *la koron* as a *shāhid* note and F as *vākhān*.



Figure 4. 36: *pīshdarāmad segāh, pāyeh*

One of Darvishkhān's innovations is to start the melody from the *mokhāleḥ* tone (the sixth interval over the *shāhid* of the *segāh*) that is the *owj* of *segāh* and then moves toward the *darāmad* descending melody, and it ends with the first pattern.



Figure 4. 37: *pīshdarāmad segāh, the melody from the mokhāleḥ*

One of the characters of this phrase is its vocal state that is formed by bringing *riz* and trill techniques and consecutive *eshāreh-ha*.



Figure 4. 38: *pīshdarāmad segāh, eshāreh-ha*

Using consecutive *tekiyeh-ha* in one beat and the above techniques, one must be skilful to play the *tekiyeh-ha* orderly, consecutively and in one beat. Meanwhile, the consecutive *tekiyeh-ha* which are inspired by vocal *tahrīr-ha*, are used with instrumental form. This pattern is repeated five times in this *pīshdarāmad*.

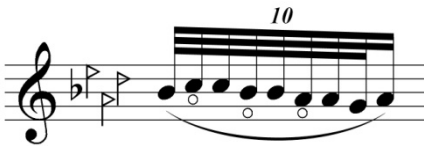


Figure 4. 39: *pīshdarāmad segāh, tekiyeh-ha*

The first theme starts from the ninth bar, and it is repeated using a low register variation. Darvishkhān uses the complicated pattern in this phrase that contains three rapid right, left, right strokes and mixes it with *tekiyeh* and *eshāreh* inspired by vocal music.



Figure 4. 40: *pīshdarāmad segāh, tekiyeh and eshāreh*

The next theme is in the 14th bar that introduces the *segāh darāmad*; if the phrase is non-measured, it can be played with free rhythm as a vocal phrase.



Figure 4. 41: *pīshdarāmad segāh, melody in darāmad*

The example of the beginning of the *darāmad* is when one plays this phrase in the freer, stretchable way.



Figure 4.42: *pīshdarāmad segāh, melody in darāmad without the bar*

Darvishkhān’s unique phrases that are a combination of simpler *mezrāb-ha* in the form of right, left or staccato along with the connected notes and rapid *tekiyeh-ha* are used in this *pīshdarāmad* in the 36th, 37th, 40th, 41st and 43rd bars. Notice the example below:



Figure 4.43: *pīshdarāmad segāh, combination of mezrāb-ha*

There are phrases in Darvishkhān’s pieces from the 57th bar that are in the form of question and reply in different octaves.



Figure 4.44: *pīshdarāmad segāh, question and reply*

From the 67th bar, the melody is in the form of *segāh mokhālef* (the *owj* of the *segāh gūsheh*), and the melody is continued in *mokhālef-e segāh*, its 84th bar.

The characteristics mentioned exist in these few lines as well. The phrase is in the form of vocal and can be played as a free, non-measured *gūsheh*; technical patterns are used that contain simple *mezrāb-ha*, ornamental notes and *eshāreh* consecutively. For instance, look at the first four bars:



Figure 4.45: *pīshdarāmad segāh, owj*

As the phrases of *mokhālef* continue, the piece finishes from the 85th bar by repeating the first phrase of the *pīshdarāmad*. One of the main characteristics of this *pīshdarāmad* is its cohesive and robust form. The beautiful vocal phrases which are inspired by *radīf* and vocal phrases and complicated technical patterns which are repeated in different parts are crucial in the formation of the piece. This piece has had a considerable impact on both *tār* performers and other musical instrument performers for composing such *pīshdarāmad-ha*. There have been different performances of this *pīshdarāmad* such as the album of the *Segāh tūs* concert, supervised by Mohammad Reza Lotfi and Darvishkhān's pieces supervised by Farāmarz Pāyvar.



Figure 4. 46: *Abol Hassan Sabā* (Photo, *The Sabā Radīf*, 2014)

THE CĀREVĀN BY ABOL HASSAN SABĀ

Sabā's *Cārevān* is one of the most impressive works in classical Iranian music. It was performed in the program of *golhāye rangārang* (Colourful Flowers), number 217B by the Orchestra of Flowers and Players such as Morteżā Mahjūbi and Javād Ma'rūfi. *The Cārevān* was formed as a free one meter that is not similar to the other forms of classical Iranian music. New ideas are used in this piece. The figure of the melody of this piece is made to fit into four bars as a chorus that is repeated in different parts of this piece. This new idea is beautiful on its own. It also gives unity and cohesion to this piece. Short melodies that come between these choruses introduce phrases that are inspired by different *gūsheh-ha* in *dashti*. *Tekiyeh-ha* and *passages* which exist in this piece are challenging while being played with different musical instruments similar to other Sabā pieces. I have chosen to analyse *The Caravan* piece from the book of forty pieces. It is arranged by Farāmarz Pāyvar for the *santūr*. This piece is notated in 12/16 bar in *dashti* and with the tempo of ♩. =88. The Caravan can be divided into three parts. The first part which has a chorus along with short melodies is fitted in 12/16 bar. The second part starts with the 75th bar at the same time of modulation to *oshāgh gūsheh* (*owj* of *dashti*) and is notated in 6/16 bar. The third part and final part starts from the bar of 105 and is notated in 3/8 bar. The chorus of the first part of the piece is formed in four bars. This chorus is formed on the *shāhid* and stop notes of *dashti*. Pāyvar uses the *dorrāb* technique to form this chorus.

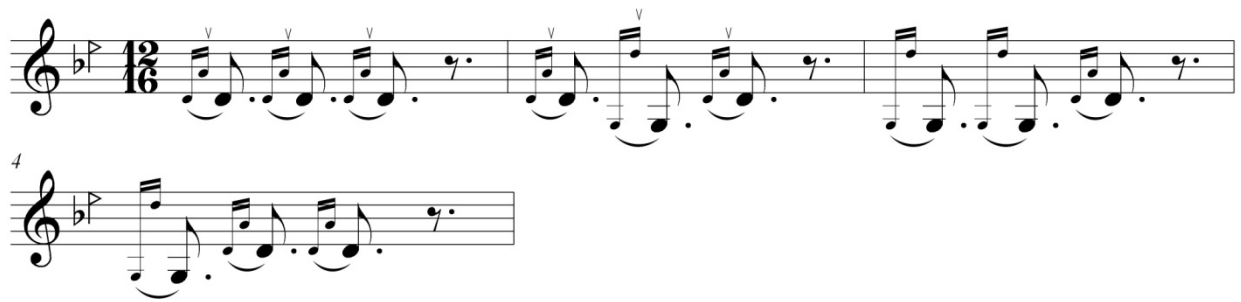


Figure 4. 47: the Cārevān, pāyeh

Sabā introduces the first melody beginning in the fifth bar which is formed of *tekiyeh* and right-left *mezrāb-ha*.

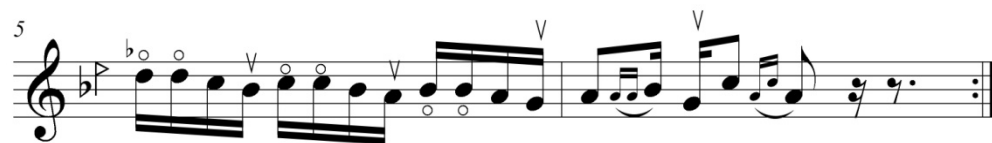


Figure 4. 48: The Cārevān, the first melody

Technical varieties are used in forming the middle melodies such as *riz-ha*, consecutive right-left *mezrāb-ha*. I will study three examples of these techniques in the third example:



Figure 4. 49: The Cārevān, technical varieties

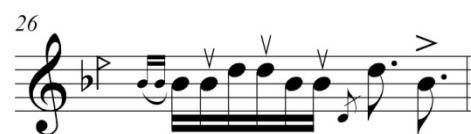


Figure 4. 50: The Cārevān, technical varieties

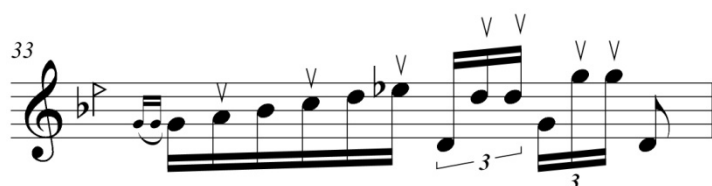


Figure 4. 51: The Cārevān, technical varieties

Generally, performing *tekiyeh-ha* in pre-composed pieces in a combination of right-left *mezrāb-ha* is difficult in every musical instrument, but it has a significant role in forming the melody similar to other Sabā pieces.



Figure 4. 52: *The Cārevān, tekiyeh-ha*

The mentioned pattern is introduced in the first bar of the fourth example and is developed in the next few bars. Also, one can distinguish this idea in the 58th, 59th and 67th bars. Sabā’s last melody is beautiful and differs from previous patterns in the first part (it is in the first part and before the passage that leads to the second part). This phrase is formed by the combination of right-left *mezrāb-ha* along with a trill and two patterns of right and trill.

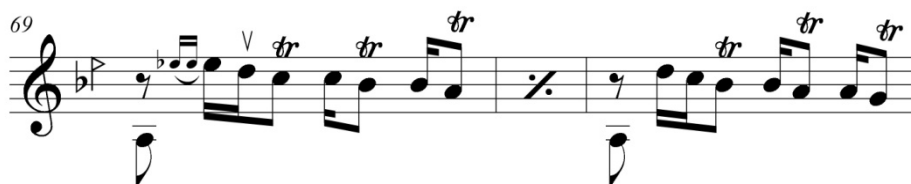


Figure 4. 53: *The Cārevān, combination of mezrāb-ha*

The first part finishes with a passage in the form of ascending and then descending (sweeping movement) in one octave.



Figure 4. 54: *The Cārevān, passage*

The second part of the piece starts from the 75th bar with the pattern of *pāmālakhi*. In this part, the modulation to the *owj gūsheh* of *dashti* is done with a changing note of B ♮.



Figure 4. 55: The Cārevān, pāmalakhi

Choosing this pattern gives a specific dynamic to the piece due to the change of mode and melodic atmosphere. There is a different pattern in the 91st bar which indicates a soft and circular form which is in the high register of the *santūr*. This melody, in contrast to the previous pattern (*pāmalakhi*) comes following the *oshāgh gūsheh*. This idea is formed with consecutive right-left *mezrāb-ha* accompanied by the trill.



Figure 4. 56: The Cārevān, owj

The third and last part of the piece starts from the 105th bar in a meter of 3/8. This melody starts with a pattern which is formed in 2 bars and syncopation has a role in its rhythmic structures.



Figure 4. 57: *The Cārevān, combination of mevrāb-ha in owj*

The *forūd* of this piece is in the form of a combination of right-left *mevrāb-ha* and the *tekiyeh-ha* in between. The last figure is a jump from the low register of *santūr* to the middle part of it and it forms the final *forūd* in combination with *tekiyeh* and left-right-left *mevrāb-ha*.

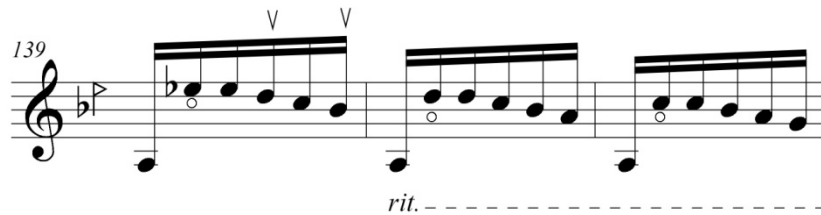


Figure 4. 58: *The Cārevān, forūd*

This piece is important in classical Iranian music from different aspects. Melodic variety requires different techniques. Along with being cohesive, melodies of a piece need to have different rhythms and techniques to be played with a musical instrument. Another important specification of this piece is changing the meter of the piece and rhythmic patterns inside each part. Using the whole range of the musical instrument creates various tone colours. The beginning chorus which is continued in the first part of the piece makes the piece cohesive. It has its own beauty and independence and has a good impact on audiences. *The Cārevān* has been performed as a solo or in groups, such as Pashang, Ardeshir, Arjang Kāmkār's performances in the album in the memory of Sabā, which is played with the *santūr*, *kamancheh* and *tombak*.



Figure 4. 59: *Farāmarz Pāyvar (Photo, Pāyvar’s Eruditions, 2011)*

PĪSHDARĀMAD-E ISFĀHĀN BY FARĀMARZ PĀYVAR

This *pīshdarāmad* has been selected from the collection of *pīshdarāmad* and *reng* which was notated and arranged by Farāmarz Pāyvar. The first edition of this book was in 1980. This *pīshdarāmad* is notated in *āvāz-e bayāt-e isfāhān* in 6/8 Bar and with ♪ =100 Tempo. I will analyse different aspects of this *pīshdarāmad*.

The relation with the *gūsheh-ha* of *āvāz-e isfāhān*:

The first phrase of the *pīshdarāmad* establishes the main notes of *āvāz-e isfāhān* which is in the range of *isfāhān dang* and introduces the *darāmad* of this *āvāz*. One can observe the idea that forms this phrase by comparing the first phrase of *pīshdarāmad* with the first phrases of *isfāhān darāmad* in Mirzā Abdullāh *radīf*, Pāyvar’s *radīf* for beginners and Sabā’s *radīf*.

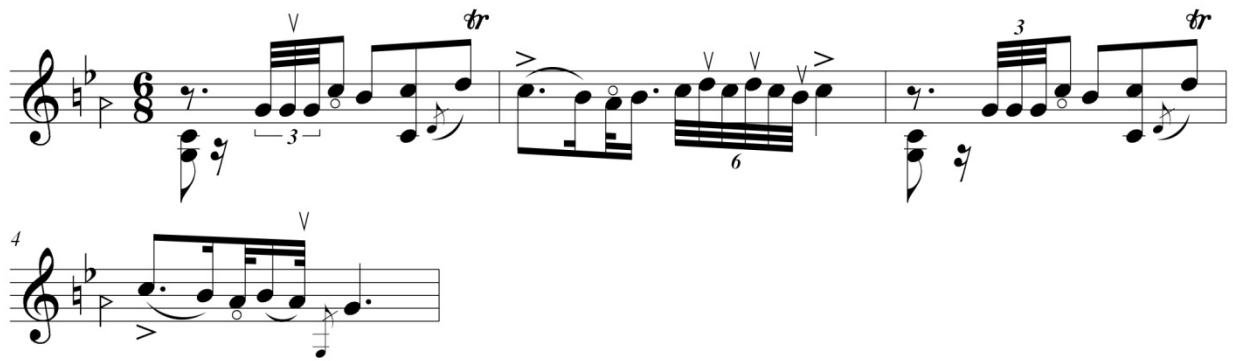


Figure 4. 60: *Pīshdarāmad-e isfāhān*, the first phrase of the *pīshdarāmad*

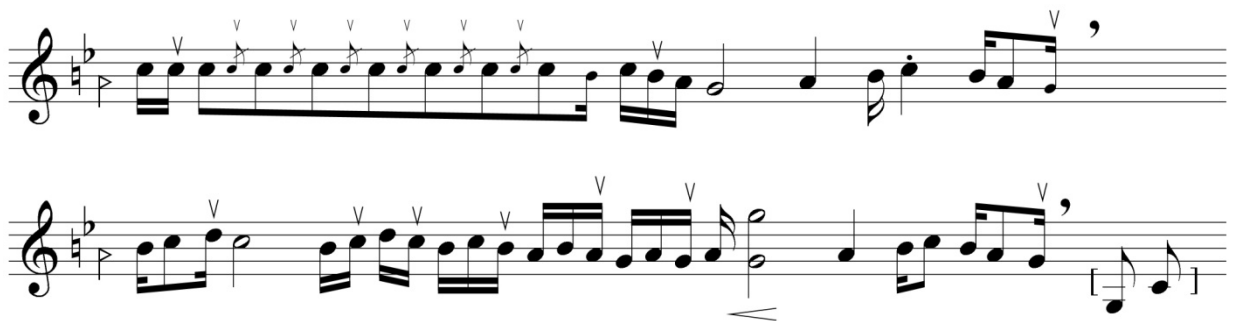


Figure 4. 61: *Pīshdarāmad-e isfāhān*, *darāmad* in Mirzā Abdullāh's *radīf*

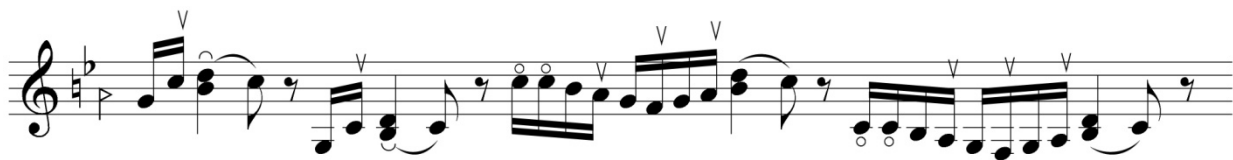


Figure 4. 62: *Pīshdarāmad-e isfāhān*, *darāmad* in Pāyvar's *radīf*



Figure 4. 63: *Pīshdarāmad-e isfāhān*, *isfāhān darāmad* in Sabā's *radīf*.

Pāyvar uses extensively range of the *santūr* in the second phrase such as descending passages to introduce the *isfāhān* mode.

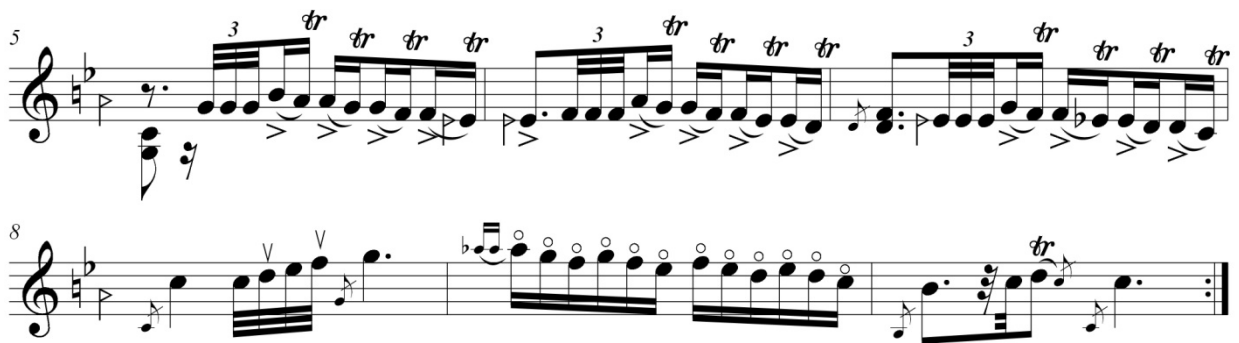


Figure 4. 64: *Pīshdarāmad-e isfāhān*, descending passages to introduce the *isfāhān* mode

Pāyvar introduces another phrase that is inspired by *bayāt-e rājeḥ* from the twenty-third bar.



Figure 4. 65: *Pīshdarāmad-e isfāhān*, *bayāt-e rājeḥ*



Figure 4. 66: *Pīshdarāmad-e isfāhān*, *bayāt-e rājeḥ* in *radīf-e Mirzā Abdullāh*



Figure 4. 67: *Pīshdarāmad-e isfāhān*, *bayāt-e rājeḥ* in *radīf-e Sabā*

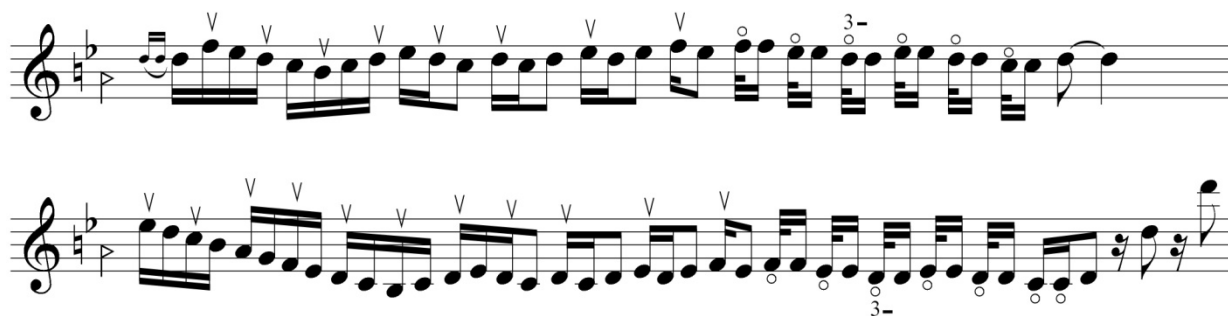


Figure 4. 68: *Pīshdarāmad-e isfāhān, bayāt-e rājeḥ in radīf-e Pāyvar*

The melody moves to *isfāhān owj (oshāgh gūsheh)* in the 35th bar. I will compare it with the first phrase of *oshāgh* from Sabā's *radīf*.



Figure 4. 69: *Pīshdarāmad-e isfāhān, oshāgh*



Figure 4. 70: *Pīshdarāmad-e isfāhān, oshāgh in radīf-e Sabā*

Vocal figures:

In this part, I will introduce some figures which are involved in forming *pīshdarāmad* phrases and also have vocal features. Generally, this *pīshdarāmad* has its own vocal features, so that one can perform most of its phrases with free meter. For instance, if one plays the half phrase without a meter one can distinguish the vocal states.

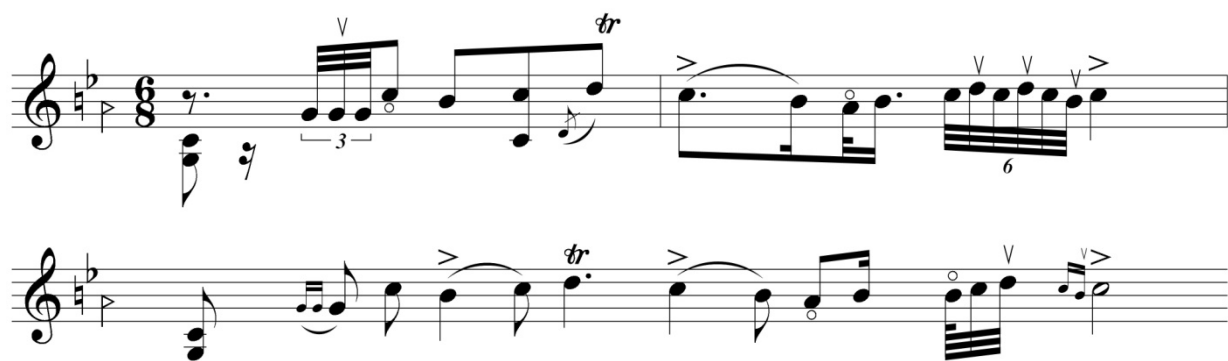


Figure 4. 71: *Pīshdarāmad-e isfāhān, vocal figures and melody of pīshdarāmad in free metre*

Single figures and *short riz* in the form of a trill or in the form of the third interval are used in most of the parts, which gives cohesion to the phrases of *pīshdarāmad* and continues the vocal states.

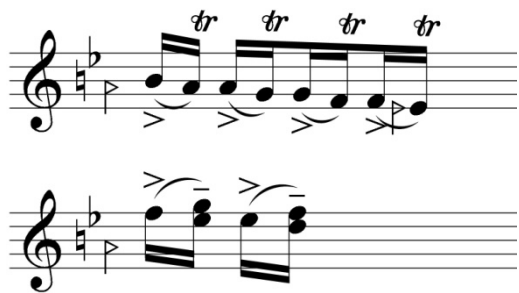


Figure 4. 72: *Pīshdarāmad-e isfāhān, short riz and trill*

Different trills are formed by using various *tekiyeh-ha* in the form of passages or at the end of the phrases or in the middle of the melody in combination with other *mezrāb-ha*. Descending *tekiyeh-ha* in triple sequences are used as passages in the 9th bar.



Figure 4. 73: *Pīshdarāmad-e isfāhān, tekiyeh-ha*

A *tahrīr* is used in the 14th bar for the end of the phrase in the form of a combination of triple *tekiyeh-ha* and one quadruple *tekiyeh* accompanied with right-left *mezrāb*.

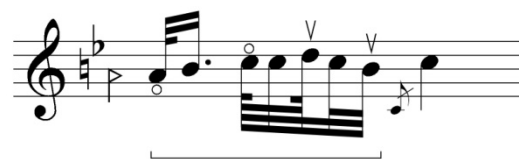


Figure 4. 74: *Pīshdarāmad-e isfāhān, tahrīr*

A *chakkoshi tahrīr* (hammering trill) is effective in forming the melody of *bayāt-e rājeh* in the 24th bar.



Figure 4. 75: *Pīshdarāmad-e isfāhān, tahrīr chakkoshi*

Decorations, which follow the *riz-ha* and *tekiyeh-ha*, have a significant role in the vocal feature of the phrases. The 4th and 47th bars show some examples of these decorations:



Figure 4. 76: *Pīshdarāmad-e isfāhān*, ornamentation

Using the possibilities of the *santūr*:

One can distinguish the variety of the tone colour of this *pīshdarāmad* that is formed with the use of passages in different positions and repeating the melody in high and low positions. The second theme starts with the 11th bar which is introduced in the lower octave in the 15th bar. The theme of *bayāt-e rājeḥ* which starts from the 22nd bar in the lower position of the *santūr* is repeated in the 26th bar in a lower octave. The variety of techniques used in forming passages creates tone colours and introduces different possibilities of the techniques of *santūr*. These passages can be seen in the 9th, 39th, 43rd and 5th bars.



Figure 4. 77: *Pīshdarāmad-e isfāhān*, tahrīr the variety of techniques used in forming passages

The features mentioned indicate the specifications of *pīshdarāmad* in classical Iranian music as it was studied in Darvishkhān's pieces. These features, along with different techniques of the *santūr* which are used in forming vocal and instrumental figures, illustrate the course of evolution of one *pīshdarāmad*. Performing this *pīshdarāmad* with a moderate tempo is difficult whether regarding these vocal figures with fixed meters or the contrast of these figures with nearly fast passages. These two pieces were recorded in the album called *dele Shaydā* (lovesick), composed and supervised by Farāmarz Pāyvar for group playing in 1992.

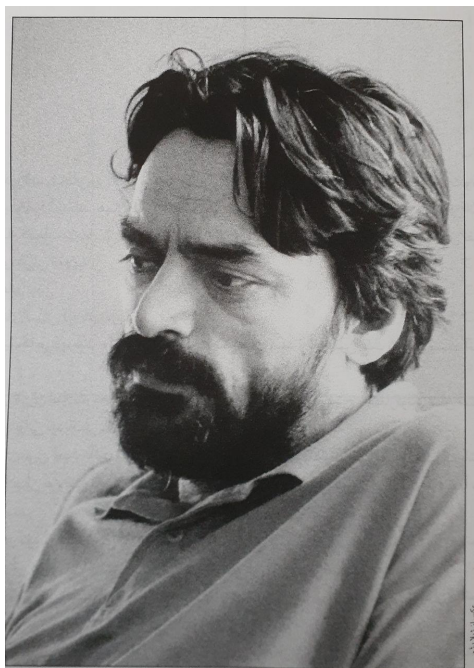


Figure 4. 78: Hoseyn Alizādeh (*Booseh-hāye Baran*, 2005, Photo by Zhilā Dezham)

SHŪRANGIZ BY HOSEYN ALIZĀDEH

I have selected Alizādeh’s *shūrangiz* from his numerous and noteworthy pieces due to its playing technique. This piece was selected from the book of Ten Pieces which was released by The Mahoor Institute of Culture and Art. This piece is in *shūr-e re* (D) and is notated with 12/16 meter. Performing this piece has been challenging for traditionalist *tār* players, as it requires high concentration. This complexity is a result of both the constant changing of two right and one left *mezrāb-ha* to *riz-ha* and vice-versa and continuous horizontal and vertical movement of the fingers on the fingerboard of the *tār*. This piece contains a base which is repeated in different parts of the piece and its melodies are formed based on the rhythmic and *mezrāb* patterns of this base. This base comes in the 6th bar (in fact, it is introduced after the first phrase), and the base is repeated twice with a slight difference. This base is formed by two *tak* and *riz* patterns in which *tak mezrāb* is on the bass note and *riz mezrāb* is on the other note along with the two right and one left *mezrāb* which is repeated four times.



Figure 4. 79: *Shūrangiz, pāyeh*

A two right and one left *mezrāb* pattern is repeated four times with some changes in their first notes and in some way, it is the answer to the first pattern (*tak riz*) and completes it. This pattern is observed in the phrases of the pattern with changing notes. The first phrase of this piece is fitted in five bars. The first pattern contains *riz-ha* along with decorations and it requires high skill due to its fast tempo. Performing two right and one left *mezrāb-ha* on two strings is difficult for the right hand with the right *mezrāb* in the second pattern. Fixing one finger and the movement of other fingers on tones are challenging for the left hand.



Figure 4. 80: *Shūrangiz*, first theme, challenging for *mezzrāb-ha*

The second phrase starts from the eighth bar and is completed in four bars. Using glissando and *kamān* add to the variety of the first pattern (*riz*). Using the thumb of the left-hand is added to the second technique of holding the notes on the bass strings.



Figure 4. 81: *Shūrangiz*, combination of *mezzrāb-ha*

The third phrase starts from the 14th bar and is fitted in 4 bars. Moving to the *owj* of the melody is seen in this phrase which is below the fingerboards. The challenges in this part of the piece are:

1. perfect and clear performance of *riz-ha* in this vocal register of the *tār*;
2. ascending movement of two right and one left *mezrāb-ha* in this range in the 17th bar (the distance between tones are small). Scream can be heard in this phrase which lends a special effect or timber to the musical instrument and is one of Alizādeh's techniques. A new idea is using one extra note (that is La A) for which there is no tone for in the *tār*.

Figure 4. 82: *Shūrangiz, owj*

The first phrase starts with 20 bars and is fitted in three bars. This phrase has different features in the first and second patterns:

1. fast performance of *riz* on two notes in the first pattern;
2. constant movements of the fingers of the left hand in the second pattern in the middle of the fingerboard of the *tār*.

Figure 4. 83: *Shūrangiz, movements of the fingers*

The fifth phrase repeats the second phrase with a slight difference which makes the piece ready for *forūd* and the end. Finally, after repeating two bases (at the end of the second base), the melody ends in *owj* (below the fingerboard) and with sound intensity.

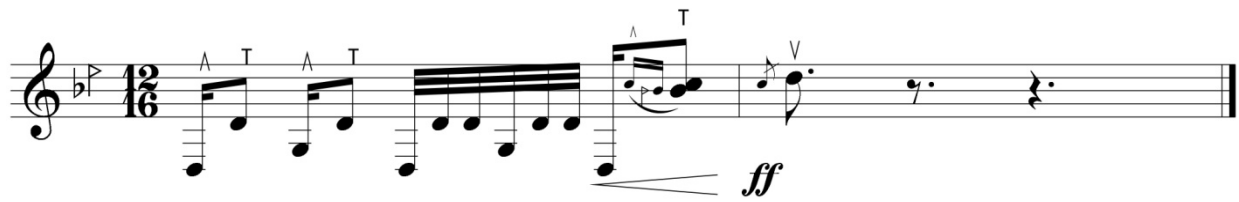


Figure 4. 84: *Shūrangiz, forūd*

Shūrangiz is one of the most difficult and complicated pieces regarding techniques in the last three decades. Most of the players of the new generations play this piece to show their performing skills. This piece has specific structures due to the combination of selected patterns, the tempo of the piece, constant changing of the strings and octaves. The thumb is used in this piece numerously in the combinations of used melodies, but it doesn't have the role of *vākhān*. It was used in Vaziri's and Shahnāz's pieces as well. This piece was performed in a concert with the same name for the first time in The Vahdat Concert Hall in 1988, played in the form of a duet by Hoseyn Alizādeh and Arshad Tahmāsbi.



Figure 4. 85: Parviz Meshkātīān (Photo, *Dastūr-e Santūr*, 1996)

BIDĀD BY PARVIZ MESHKĀTIĀN

Parviz Meshkātīān released this piece in an album of the same name in 1985. *Bidād* has stimulated great development in forming pre-composed pieces in the last three decades. *Bidād*, which is the *gūsheh* of *owj* of *homāyūn* was considered an independent mode and this piece was formed based on this *gūsheh*. Normally and traditionally, pieces begin with *pīshdarāmad* and or an introduction which indicates the atmosphere of *dastgāh*. *Bidād* has free form and a long duration, which has caused internal changes and developments and has had a deep impact on Meshkātīān's contemporary musicians and also the musicians of the following generations. *Bidād* contains elements of forms such as *pīshdarāmad*, *chahārmezrāb* and free pre-composed, but it's not necessarily formed based on one of these forms. The piece has both the potential of being played as a solo and also as a group performance arrangement. I have selected this piece from the book of twenty pieces for *Santūr* written by Meshkātīān and collected by Alireza Javāhery. The *bidād* piece can be divided into five parts. The start is close to the form of *pīshdarāmad* and vocal phrases are introduced in *homāyūn dang*. The start of the piece is in 4/4 bar and with the slow tempo of ♩=48 The beginning melody has some differences with *homāyūn darāmad*, such as using E instead of E ♯ and stopping the melody on the note of G rather than emphasizing the A note of *shāhid* of *homāyūn*. The reason for this can be preparing the piece to enter the *gūsheh* of *Bidād*. The vocal state of the melody is formed with consecutive *riz-ha* and decoration notes.



Figure 4. 86: *bidā*, first theme, vocal state

The next melody moves from the tenth bar and with the same vocal form of the beginning of the piece toward *bidād* dang and finally stabilises the note of *shāhid* of *bidād* (which is D), by using a different pattern which contains consecutive rights-lefts.



Figure 4. 87: *bidād* melody in *bidād*, vocal state

The second melody is repeated and connects to the second part of the piece using double *mezzrāb-ha* in the form of triolet. A connective phrase with fast two right two left patterns with 6/16 meter moves toward forming the base of the second part which has *chahārmezzrāb* form.

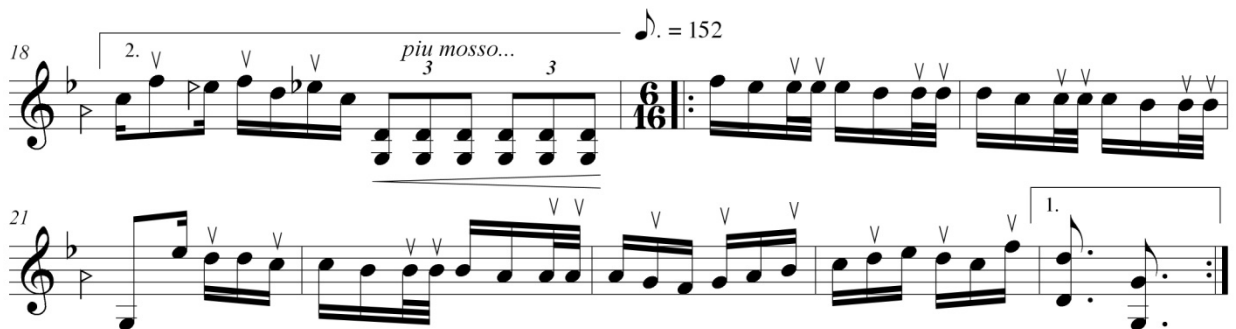


Figure 4. 88: *bidād*, second melody, in a form of *chahārmezzrāb-ha*

The base of the second part of the piece is in the 6/16 and is formed on the *shāhid* note of *bidād* and the stop note of *homāyūn* using right-left-right patterns. Changing this pattern on two notes of *shāhid* and stop requires skilful techniques due to the fast tempo of this piece and gives special dynamism to the piece.

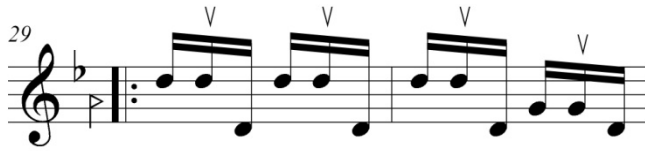


Figure 4. 89: *bidād*, *pāyeh* of second melody

One of the features of this piece is the movement of melody from the low part of the *santūr* behind the *kharak* to the middle position. This fast movement which requires great skill, occurred after Pāyvar. In the old *santūr* playing, the range of movement was limited and usually was in the middle part of the *santūr*. One example is a phrase which starts from the 46th bar to the 52nd:

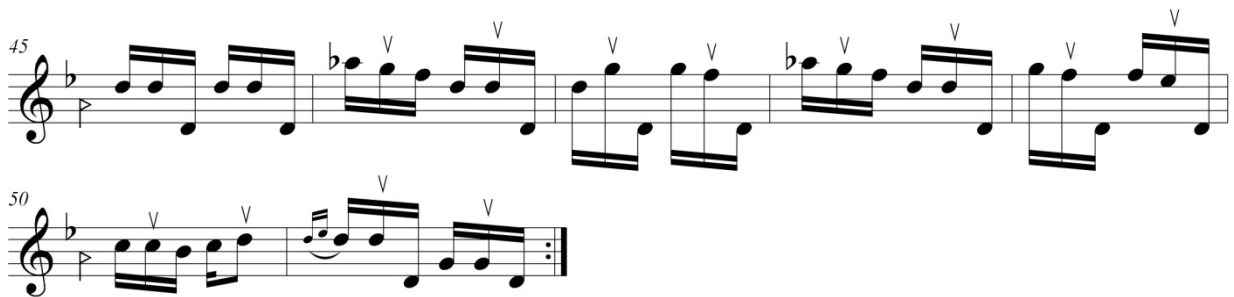


Figure 4. 90: *bidād*, movement in different positions

Meshkātīān uses *dorrāb-ha* in the combination of right-left-right at the beginning of each pattern which forms the most important part here and adds to the complexity of the performance. *Dorrāb-ha* are formed on two notes in one or two positions.

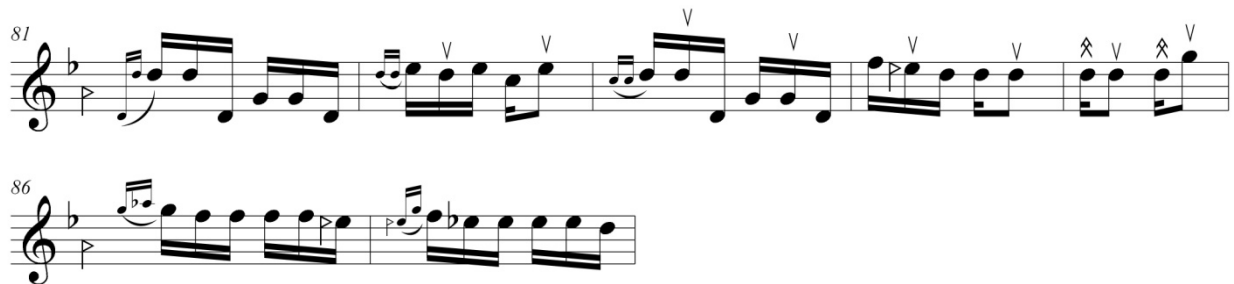


Figure 4. 91: *bidād*, ornamentation (*dorrāb*) and movement the *mezrāb-ha*

Using fast *tekiyeh-ha* and consecutive triolet in this part adds to the complexity and variety of the piece.

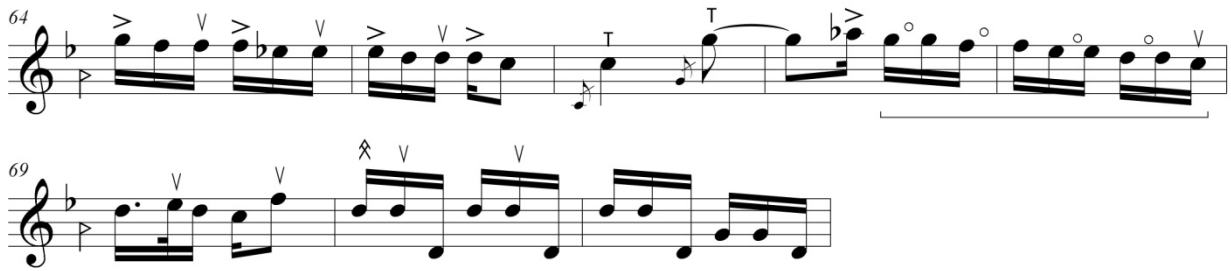


Figure 4.92: *bidād*, *tekiyeh-ha* and variety of *mezzorāb-ha*

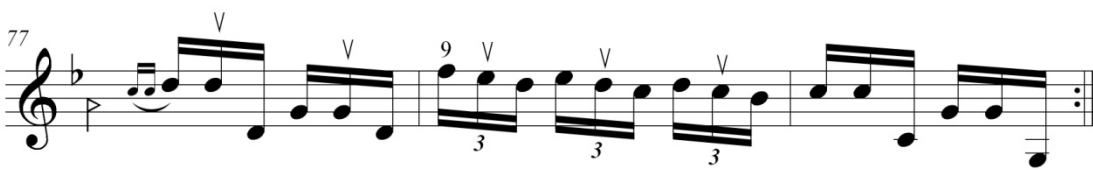


Figure 4.93: *bidād*, consecutive triolet

The piece continues in the third part to preserve its tempo but changes the meter to 2/4. The new pattern is used at the beginning of the third piece which forms the melody of the piece.

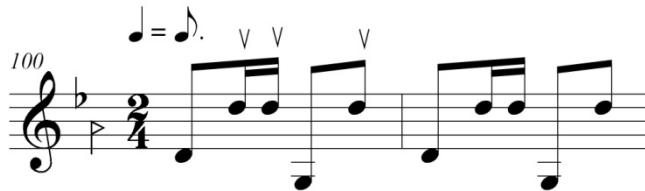


Figure 4.94: *bidād*, third part in 2/4 bar

The pattern used along with the change of meter of this piece preserves the atmosphere of the piece regarding the movement and dynamic and gives variety to the third part and the rest of the piece. Meshkātīān provides a contrast to a previous rhythmic pattern by using consecutive *riz-ha* which gives a vocal state to the piece from the 180th bar.



Figure 4. 95: *bidād*, consecutive riz-ha which gives a vocal state

The fourth and shortest part is a return to the first part of the piece. This part is formed in 4/4 bar and a vocal state of the phrases with a moderate tempo. The fourth part is a pause and repose after the previous dynamic parts and creates an atmosphere for the last part of the piece which is too fast and full of melodic movements.



Figure 4. 96: *bidād*, the fourth part in 4/4

The final part of the piece is *pāmalakhi meyrāb* in a sixolet rhythmic pattern and a fast tempo. The fast tempo of this pattern is in *bidād dang* and a dang related to *oshāgh gūsheh*. The constant movement of this pattern which is in the middle changing position and below the *santūr* adds to the dynamic and energy of the piece.

The image displays a musical score for a piece titled 'bidād, the final part, pāmalakhi mezrāb'. It consists of six staves of music, numbered 168 through 181. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The time signature starts as 2/4 and changes to 4/4 at measure 175. The notation includes sixteenth notes, slurs, and dynamic markings such as 'V' (vibrato) and '>' (accent). There are also '6' markings under some notes, possibly indicating a specific fingering or a sixteenth-note group. The piece concludes with a double bar line and a repeat sign at the end of the sixth staff.

Figure 4. 97: *bidād, the final part, pāmalakhi mezrāb*

One can witness the constant changing of meter from 2/4 to 4/4 with a rhythmic line in the last part. The *forūd* of the piece is long. The introduced pattern (*pāmalakhi*) is formed on the *shāhid* note of *homāyūn* and the first phrases that were introduced in the first part coming in the middle of this pattern. This *forūd* ends with its rhythmic contrast which has a *pāmalakhi* base and vocal phrases in between.

The image displays six staves of musical notation for the piece 'bidād, forūd'. The notation is in a single system, with each staff beginning with a measure number: 189, 191, 194, 196, 198, and 200. The music is written in a treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation includes various rhythmic patterns, including sixteenth-note runs, and is marked with '6' above the notes, indicating sixteenth-note groups. There are also several ornaments: a 'V' (vibrato) above a note in measure 196, a 'T' (trill) above a note in measure 196, and an 'A' (accents) above notes in measures 189, 191, 196, 198, and 200. A double bar line with a slash is used in measure 191 to indicate a section break. The piece concludes with a final chord in measure 200.

Figure 4. 98: *bidād, forūd*



Figure 4. 99: Hamid Motebassem (Photo by Khodādādāsh)

RAQSE ĀTASH BY HAMID MOTEBASSEM

I will allocate the last analysis to the *raqs-e ātash* piece by Hamid Motebassem. It is composed in *chahārgāh* (C). Hamid Motebassem composed this piece in 1999 and dedicated it to Arshad Tahmāsbī. The general features of this piece are:

1. the idea of forming the base of the piece; 2. the fast tempo of the piece; 3. forming the phrases in different positions; 4. repeating the phrases at the top and the bottom of the fingerboard; 5. changing the rhythmic pattern in some of the bars and returning to the main pattern.

This five-metered piece is composed with a double and triple combination. The *mezrāb-ha* moves on the C and bass strings and creates an innovative base. The C note (that is the *shāhid* of *chahārgāh*) is introduced in three different octaves. The double combination is formed by the first C note on the first string below the fingerboard of the *tār* (high register with right *mezrāb*) and the second C on the first string in an open form with the left *mezrāb*. The base is formed by bass C on the bass string with the right *mezrāb* and by repeating two C notes on the first string (in a double combination).

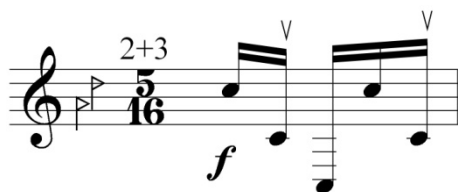


Figure 4. 100: *raqs-e ātash, pāyeh*

The *chahārgāh dang* is stabilised with the beginning of the first melody from the fifth bar and using the rhythmic pattern of the base. The first bar of this phrase is in the high register and it is continued in the low register, with leaping to the top of the fingerboard. One idea that is crucial to perceive and play this piece is the use of open strings that create the possibility for the left hand to leap from the top of the fingerboard to the bottom of it and vice-versa. This idea prepares the hand to leap more easily and requires concentration. This concentration requires an organized movement of the two hands: the right hand plucks the *mezrāb* and the left hand holds the tones.



Figure 4. 101: *raqs-e ātash*, first melody

The motif (that is defined with M in this phrase) is repeated in different parts of the piece. Repeating this motif gives cohesion and unity to the piece when it reaches to the bases. Repeating the first phrase is accompanied with the changing of position. This phrase uses the idea of the left-hand leaping and using open as well.



Figure 4. 102: *raqs-e ātash*, first melody with the changing of position

The second phrase starts from the 17th and below the fingerboard of the *tār*. The phrase starts from the third interval in the *chahārgāh* using trill technique on the first beat and the first bar is completed by the second beat using two right and one left *mezrāb*. The second phrase is formed in four parts as half phrase in two bars in the form of question and answer. Adding trill and *riz* create *mezrāb* variety (using right and left *mezrāb-ha*). Moreover, the idea of changing positions and the role of open strings can be observed in this phrase.

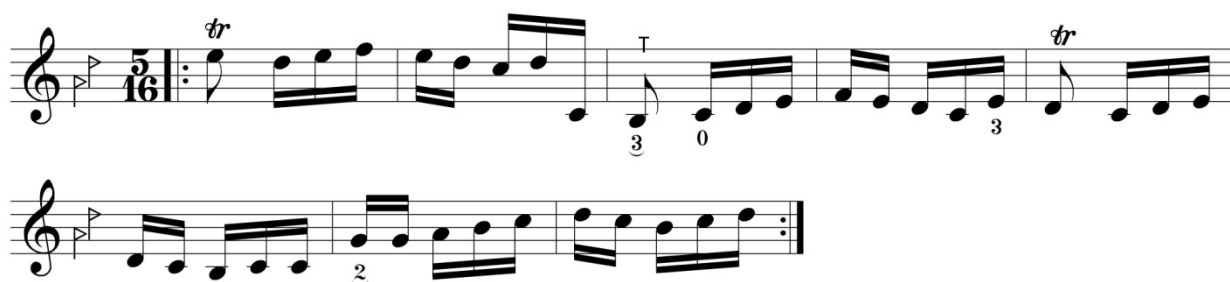


Figure 4. 103: raqs-e ātash, combination of riz and basical meyrāb-ha

The third phrase starts with the 29th bar. Changing the octaves and, as a result, the movement of the left-hand (leaping) is accelerated and occurs in each bar as question and answer. The techniques used are a combination of trill and right, left, right meyrāb (the third right is on bass), and it requires specific practice and attention.

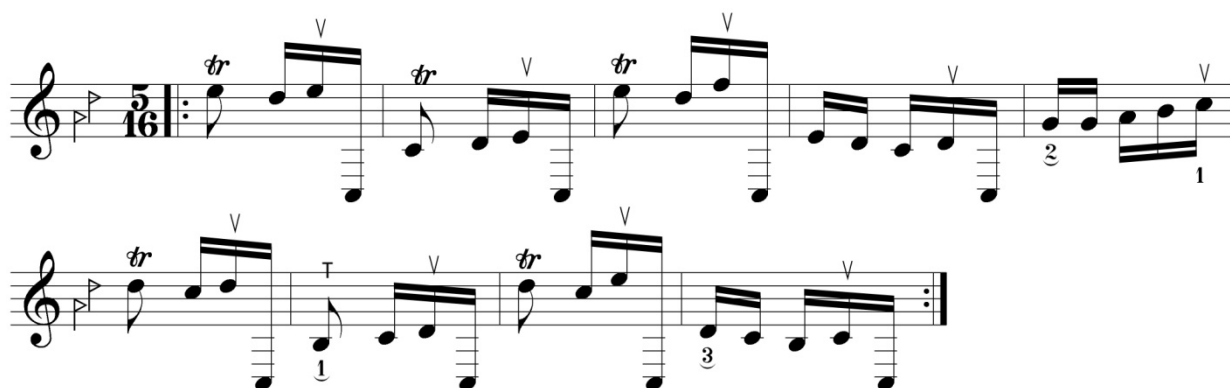


Figure 4. 104: raqs-e ātash, combination of trill and right, left, right meyrāb-ha and leaping

One of the crucial points in this piece is changing the metre from 5/16 to 20/16. This change happens through a newly rhythmic meyrāb pattern in five bars of quadruple. Fermata is used at the end of these five bars on the last note and then the piece is continued with the original meter.



Figure 4. 105: raqs-e ātash, changing the metre

A phrase is formed in four bars in the sixty-fourth bar. This phrase refers to the *gūsheh* of *mokhālef* (*owj*) of *chahārgāh*. The A *koron* note is highlighted in this phrase that is a note of *shāhid* of *mokhālef*. As this phrase continues, one can observe the constant changing of the positions that give a specific tone colour to the piece.



Figure 4. 106: *raqs-e ātash, owj*

Gradually the piece ends from the ninth-eighth bar with the pattern of. The piece ends in an atmosphere created by a fixed pattern and descending sequence movements. Finally, the piece ends with the different technical pattern (which is right *mezrāb* and *tekiyeh* on the left *mezrāb* and two right-left *mezrāb-ha*) and reaches the final.



Figure 4. 107: *raqs-e ātash, final figure toward ending the piece*

The final motif is introduced in the higher octave of *chahārgāh* (below the fingerboard of the *tār*), and it stops on the D note (the second interval of *chahārgāh*) and it suspends on it and finally, the piece ends with the *kharāsh* technique.



Figure 4. 108: *raqs-e ātash, final motif*

The *Raqs-e ātash* piece is one of the most significant and impressive pieces in the repertoire of Iranian classical music due to its specific features:

1. five-metered piece with a high tempo in *chahārgāh dastgāh* which has an epic or specific dynamism;
2. using the constant movements of *mezrāb* by the right hand;
3. using the movement of the fingers of the left hand;
4. using all possibilities of the musical instrument.

This piece is arranged and performed for group playing in an album called “The Red Flower”.

CONCLUSION

One can observe different *radīf-ha* that were used by various masters for teaching by studying the texts about Iranian classical music. At present, Kasāi (*ney*), Tajvidi (violin) and Farāmarz Pāyvar (*Santūr*) and other masters have formed their *radīf-ha* naturally based on their understanding of *dastgāhi* music both historically and conceptually. This issue was a result of some elements such as being a disciple for so many years, practice, experience and performing *radīf* and improvisation. Emphasising a fixed version of *radīf* was a fake and external issue that was a result of a way of thinking of 1960 and 70.

The comparison of *radīf-ha* with the Persian language indicates that there are similarities between following elements: 1. melodies (*gūsheh-ha*) with Persian poems such as the sonnet, ode, quatrain; 2. music phrases with versus and motif; 3. vocal and instrumental figures with words. Decorations are observed both in Persian poems and melodies of *radīf-ha*. Mirzā Abdullāh's *radīf* is considered a beautiful and coherent reference as the collected poems (*divān*) of Hāfiz or other great Iranian poets. This *divān* is a selection of language and culture, history, aesthetic, states and people's emotion of this geographical region. It is not right to ignore the heritage of the Persian language and solely focus on one *divān*. Iranian Poets have had a crucial role in richness, continuous and poetic thoughts of the Persian language both unknown poets and those with various publication.

Radīf-ha have the same role in this view. Learning and performing different *radīf-ha* make it possible to understand phrases, figures, motifs, *tahrīr* as well as forming and arranging the *radīf-ha*. Therefore, one can have a better perception regarding the listening and performance of music and analyze the *radīf* and improvisation. *Radīf-ha* have major roles regarding the performance. One can identify Vocal and instrumental motifs in combinations of right-left *mezrāb-ha*, rhythmic patterns and various *tahrīr-ha* in *santūr* and *tār* that are the result of the mixture of different *mezrāb-ha*. One can master the performance of *radīf* and improvisation remarkably with learning and knowing the basic techniques of these two musical instruments, different *riz-ha* and *tekiyeh-ha* and other complicated combination both in *tahrīr-ha* and instrumental forms. One can learn skills with practicing different *radīf-ha* as it leads to various vocal and instrumental ideas that require a different combination of *mezrāb-ha* while performing with a musical instrument. Fixing a *radīf* with a specific technical performance leads to limiting a performer's mind both in understanding and analyse of *radīf* and its performance. The claim that there is only one performing style for musical instruments is more

an ideological idea rather than historical, scientific and musical issue. It is highlighted based on the conversation of people of a specific era. This restriction affects the performing techniques of *radīf* and in general on the performer's techniques of playing.

Learning and practicing different *radīf-ha* has a crucial impact on an individual performance along with practicing the *radīf* of other musical instruments. A Performer attempts to adapt the new techniques of performing these *radīf-ha* on musical instruments. He must be creative and think about performance techniques that improve their performance.

Practicing different *radīf-ha* has a crucial role, especially regarding the answer to vocal or *javāb-e āvāz* that is one of the bases of Iranian classical music. As I mentioned in the chapter of analysing the vocal *gūsheh-ha*, learning solely one *radīf* leads to restrictions regarding the accompaniment of vocal. A singer has diverse and extensive possibilities in performing Iranian music states, *tahrīr-ha*, decorations. Therefore, if a performer acquires different techniques, he will have more alternatives and specific ability to accompany the singer. He requires to have both the instrumental techniques and ideas for imitating states and decorations and perfect knowledge of the variety of *tekiyeh-ha* and *tahrīr-ha*.

I refer to Mohammad rezā Lotfi, the popular tār performer's pieces and especially his accompaniment with a vocal that is one of the most important examples of *sāz* and *āvāz* or *javāb-e āvāz*. Lotfi was trained by different masters before him directly and indirectly. He learned Mirzā Abdullāh's *radīf* from Borumand and then learned Ali Akbar Shahnāzi's *radīf* and his performance techniques and also benefited from other masters such as Sabā, Hormozi and Forutan and Davāmi (vocal master). Moreover, other masters influenced him regarding other musical instruments. The result of his performance of *javāb-e āvāz* was beyond Mirzā Abdullāh's technical pattern of *radīf*. This issue indicates his talent and enthusiasm that has been the result of his efforts and practice on different versions of *radīf-ha* from various masters.

Pre-composed pieces are creative, genius and the most impressive art in Iranian classical music. These pieces have roots in the past opposite what traditionalists believed. They undermined these pieces by claiming that they were affected by western music. Some factors that have had a fundamental role in reviving and extending these pieces are as follows 1. free access to music by the public; 2. holding the concerts; 3. establishment of music institutions.

Musicians who have had significant and determining role in composition and improvement of these pieces are as follows: Vaziri, Darvishkhān, Sabā, Somāi, Mortezā Khān Ney Dāvoud and

Mūsā Ma'rūfī. Pre-composed pieces have had a significant role in teaching Iranian classical music as well as *radīfnavāzi*. So many prominent masters have educated in this school, such as *Shahnāzi*, Pāyvar and then Alizādeh and Meshkātiān. They had learned pre-composed pieces as well as learning different *radīf-ha* and completed existed repertoire at that time. Masters of the next generations have continued to improve and extend these valuable pieces. They have added to the repertoire of *dastgāhi* music both regarding the composition of melody and educational ones.

There have been so many creative developments such as having more complicated performance techniques, the variety of placing *mezrāb-ha*, the composition of pieces with different meters and using various rhythms that are resulted from the rhythmic cycle, the meter of poems and development of more traditional rhythms.

Generally, these pieces have found the role of short stories that contain the whole or part of significant parameters of *dastgāhi* music and take the musicians and audience to a musical journey. It has been crucial to forming each of these pre-composed pieces. *Pīshdarāmad-ha* have had a concise course in the *gūsheh-ha* of the main *dastgāh-ha*. They made it possible to perform a vocal pattern along with the instrumental ones. These pieces provided a suitable atmosphere for singing and *sāz* and *āvāz* at the beginning of a concert in a traditional style. *Moqaddameh-ha* (Introductions) were creative and specific pieces that were shorter than *pīshdarāmad-ha* and had a faster tempo. These pieces are unique due to having phrases in the main *gūsheh-ha*, connective phrases between them as well as the variety of technical pattern. Farāmarz Pāyvar wrote introduction pieces for the beginning of the *tasnīf-ha* and his methods of *santūr* that are examples of these pieces. One can observe these introductions in the edited version of the old *tasnīf-ha*. These pieces are the most crucial ones in Iran *dastgāhi* music that were performed by Farāmarz Pāyvar's group and were sung by Mohammad Rezā Shājariān the prominent singer. *Chahārmezrāb-ha* was a possibility for a player to be free from the domination of the *āvāz*. The performers, students and audiences were interested in this form for the following reasons: Having longer form in comparison with *Chahārmezrāb-ha* of *Qājār* era, the possibility of group performing of these pieces as well as solo performing, having complicated techniques and various rhythms and skilful composition of melodies by masters. Using *Chahārmezrāb-ha* created an opportunity to let the audiences hear the techniques of the performer and have more enthusiasm and energy while listening to vocal *radīf-ha*. Initially, these pieces of *radīf* had simpler patterns. Masters such as Vaziri, Darvishkhān, Sabā, Pāyvar, Alizādeh and Meshkātiān have improved these pieces due to their knowledge and talent. Hamid

Motebassem, Keyvān Sāket, Kāmkārs are among other prominent and talented masters who have developed and extended these pieces

The last point is regarding the features of Iranian classical music. In the past, these features were the *radīf* and improvisation, but now pre-composed pieces is added to them as a crucial one. If the repertoire of Iranian classical music is imagined to be a triangle, one side is the *radīf*, another side is improvisation and the third one is pre-composed pieces. These sides have improved each other based on reciprocal relations.

In my view, performing music in public has had a more significant role in the atmosphere of Iranian music comparing to the effect of European cultures. Vaziri had a significant role in forming the players' character in the society. The player who gradually becomes respected and identified by people. Eventually, traditionalists who have also hold the concerts have been influenced by this issue.

APPENDIX

Terminology

Since different concepts of Iranian classical music are mentioned in this book, it is crucial to give a brief explanation of these concepts at the beginning of this book. These concepts are regarding the theory of music, *radīf*, vocal and instrumental music, forms of music, the structure of melodies and techniques related to the instruments.

Radīf:

Every master made an effort to collect unique melodies or their variations and classified them according to the modes of using these collections for teaching or as a field for performing” (Nettl,2015:33)

The repertory of Persian melodies was first organised into the *radīf* in the mid-nineteenth century. (Talāi,1993:8)

Entire collection of *gūsheh-ha* in all the 12 modes (seven *dastgāh-ha* and five *āvāz*) as transmitted by an authorized master. (Āzādehfar,2006:336)

Dastgāh (system):

It consists of two words: *Dast* which means hand and *Gāh* which means time or position. One definition of *dastgāh* is the positions of the fingers on the frets of the musical instruments. *Dastgāh*: modal system; “a collection of melodic segments that share a common basic scale with its variations” (Miller, 1999: 349). In another definition, *dastgāh* is a collection of several modes which contains the numerous short consecutive melodies. These melodies start from the bass vocal range and gradually reach a climax (*owj*) and eventually, it returns to the low register (the first melodies). Today’s Iranian classical music contains seven *dastgāh-ha*:

Shūr, Homāyūn, Segāh, Chahārgāh, Māhūr, Navā, Rāst Panjgāh.

Āvāz:

Avāz has mainly two meanings in Iranian music:

1. Singing which is performed with free meter based on the rhythm of a classical poem.

2. It is used as a subclass of the *dastgāh-ha*. Theoretically, *āvāz-ha* depend on *dastgāh-ha* and have fewer melodies comparing to them. There are five *āvāz-ha* in the vocal *Radīf*:

Abū-atā, Bayāt-e-Turk, Afshāri, Dashti, Bayāt-e-Isfāhān

Bayāt-e-Kurd has been introduced as an independent *āvāz-ha* in some of the *radīf-ha*.

Gūsheh:

A traditional repertory of melodies, melodic formula, tonal progressions, ornamentations and rhythmic patterns that serve as a model for improvisation; units which comprise each *dastgāh* or *āvāz*.

Dastgāh:

modal system; “a collection of melodic segments that share a common basic scale with its variations” (Miller 1999: 349). These are melodies which have vocalic roots (urban or folk origin). These melodies have been formed, arranged and added to the *radīf* by different music masters in different eras. 150 to 400 *gūsheh-ha* are observed in different *radīf-ha* of Iranian music repertoire.

Māyeh: (Mode)

Māyeh is a term which does not exist in the *radīf* system. When Persian musicians use this term among themselves it refers to a unique mode in the context of Persian art music which is multi-modal. (Talāi,1993:20)

Māyeh is a combination of scale, the role of important notes (hierarchy of important notes), melody models and the way the melodies move.

Dāng (Tetrachord):

The most important pitch class in Iranian music which mainly configures in a fourth of fifth from the beginning note of a *dastgāh* or *āvāz*. This interval has been the base for fretting the plucked-string musical instruments. The first and fourth notes of *dāng-ha* are fixed and the second and third are variable. Changing these notes create different *dang-ha*.

Darāmad:

Darāmad is the first *gūsheh* of each *dastgāh* or *āvāz*. *Darāmad-ha* introduce the features and atmosphere of a specific *dastgāh*.

Forūd (cadence):

These are patterns or phrases which end the *gūsheh-ha*. *Forūd* is the last *gūsheh* which returns to the range of *darāmad* in *āvāz-ha* and *dastgāh-ha*.

In every *dastgāh* the *forūd* assumes a very significant role as a unifying which binds together the various *gūsheh-ha* in that *dastgāh*. (Farhat,1990:27)

Owj (height, climax):

It is *gūsheh* or *gūsheh-ha* which come at the highest register of *dastgāh-ha* and *āvāz-ha*.

The traditional procedure for the succession of *gūsheh* in a *dastgāh* requires a gradual move from a relatively low sound register to a higher range. (Farhat,1990:25)

Rob-e pardeh (Quarter-tone):

This is a very common interval in Persian music, larger than semi-tone (Minor 2nd) and smaller than the whole-tone (major 2nd), which I called the neutral 2nd. Also, this an interval which is larger than the major 2nd but smaller than the augmented 2nd. (Farhat,1990:25,26)

Koron:

It is a symbol that corresponds to a quarter tone less than a half tone.

Sori:

It is a symbol that raise the pitch by approximately one quarter tone.

These two symbols were used by Ali Naqi Vaziri in Iranian classical music for the first time.

Shāhid (witness):

This is the most important note that has a fundamental role.

Ist (stop):

The note that ends the melody. There are temporary and permanent *Ist-ha* in the *gūsheh-ha* of notes.

Āqāz:

The notes that start a melody. Sometimes the start and Shāhid notes are the same.

Motoghayyer (changeable):

A note which fluctuates in *gūsheh-ha* in *quarter-tone* or semi-tone. If changeable notes fluctuate temporarily in *gūsheh-ha*, they create the specific Persian atmosphere.

If the changeable notes fluctuate permanently in *gūsheh-ha*, one can observe a modal *gūsheh*.

Zarbi (rhythmic):

This form exists in vocal and instrumental music. *Zarbi* is in a form of *Tasnīf* in vocal music. Also, improvisation plays a role in it. Instrumental music has freer structures compared to other forms and also more rhythmic and melodic varieties.

Mezrāb:

It is used in two meanings.

1. Plectrum on long-necked stringed instruments such as *tār* and *setār*, hammers on the hammered dulcimer (*santūr*). (Āzādehfar,2006:335)
2. Beats with the right and left *mezrāb-ha* and their combinations.

Pīshdarāmad (overture, pre-introduction): It is an instrumental form that is usually played with the heavy tempo at the beginning of the repertoire and concerts. Melodies are formed based on the important *gūsheh-ha* of *dastgāh-ha* and *āvāz-ha* in *Pīshdarāmad*.

Chahārmezrāb (four strokes):

It is an instrumental form which is played with a fast tempo. Instrumental techniques are important in playing *chahārmezrāb*. It had simpler patterns in the past but its instrumental techniques have gradually become more complex.

Tasnīf (song):

It is an instrumental form that has a fixed meter. In fact, it is a pre-composed piece. *Tasnīf-ha* are mainly formed based on classical Persian poem. Contemporary poems have been used in forming *tasnīf-ha* in recent decades as well. *Tasnīf-ha* are mostly in a form of love and social songs in classical music.

Reng (dance):

It is an instrumental form which traditionally was used to accompany dancing. *Reng-ha* have been mostly composed in 6/8 meters. If they change in a fixed form in a *gūsheh*, it creates modal *gūsheh-ha*.

Riz:

It is one of the most important techniques which are used for plectrum musical instruments. *Riz* means *Tak-riz* in *radīf*, means first a right *mezrāb* is played and after a little pause, *mezrāb-ha* are played consecutively.

Tekiyeh:

A grace notes which is normally one step higher than the main note-sometimes more than one step higher, as governed by special rules of interpretation.

Tahrīr:

Connecting and disconnecting of the vocalic air which is arisen from voice becoming prepuce is called trilling. It is a raised voice that has beats and is formed at the bottom of throat which makes bass and treble sounds. This kind of trilling is specific to Iran and it is not found in countries around Iran, or if there is one, it has a little similarity.

Tār (long-necked lute):

The body contains a double-bowl shape and skin and six strings which are tied as double. It is the national musical instruments in Iranian classical music. *Radīf* was firstly notated and arranged for this musical instrument.

Santūr:

Santūr is a musical instrument in a shape of equilateral trapezoid box and it is classified as struck musical instruments which made of both wood and steel.

Pardeh: fret, mode

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INTERVIEWEE

Hoseyn Alizādeh *tār* and *setār* player, composer

Hoseyn Azizi *tār* maker, *tār* player

Hamid Khabbāzi *tār* player

Hamid Motebassem *tār* and *setār* player, composer

Kāmyār Nematollahi *tār* player

Jafar Sālehi *tār* and *setār* player

Roshanak noori *santūr* player

Nāder Sinaki *santūr* player and *santūr* maker

Dariush Sālāri *santūr* maker

Milād Kiāi *santūr* player

LIST OF FIGURES

FIGURE 2. 1 : TĀR (PHOTO BY JAFAR SĀLEHI, 2019)	56
FIGURE 2. 2: DIFFERENT PARTS OF THE TĀR	58
FIGURE 2. 3: A) THE STYLE OF HOLDING THE TĀR (JAFAR SĀLEHI, 4FASLMUSIC.IR) B) MEZRĀB-E TĀR	59
FIGURE 2. 4 : THE RANGE OF TĀR	59
FIGURE 2. 5: RIGHT MEZRĀB	61
FIGURE 2. 6: LEFT MEZRĀB	61
FIGURE 2. 7: COMBINATIONS OF RIGHT-LEFT MEZRĀB-HA FROM ELEMENTARY BOOK FOR TĀR AND SETĀR (KHĀLEQI, 1996:10)	62
FIGURE 2. 8: THREE RIGHT MEZRĀB-HA	62
FIGURE 2. 9: RIGHT, LEFT, RIGHT MEZRĀB, PARVĀNEH HOMĀYŪN FROM CHARKH-E NILŪFARI (KEYVĀN SĀKET, 2004:14)	62
FIGURE 2. 10: RIGHT, RIGHT, LEFT MEZRĀB, TAMRIN-E MĀHŪR FROM ELEMENTARY RADĪF FOR TĀR AND SETĀR (3 RD BOOK BY HOSEYN ALIZĀDEH, 2003:92)	63
FIGURE 2. 11: DOTĀYEKI MEZRĀB, NAQMEH IN SEGĀH FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:166) ...	63
FIGURE 2. 12: DOTĀYEKI MEZRĀB, NAQMEH IN SEGĀH FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:266)....	63
FIGURE 2. 13: CHAHĀRMEZRĀB-E BAYĀT-E TURK FROM BIGCHEHKHĀNI (MEHRĀNI, 2000:36)	64
FIGURE 2. 14: THE COMBINATION OF TWO TRIPLE PATTERN, CHAHĀRMEZRĀB-E NAVĀ BY HAMID MOTEBASSEM	64
FIGURE 2. 15: FOUR RIGHT MEZRĀB, DARĀMAD-E CHAHĀRGĀH FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:303)	65
FIGURE 2. 16: THREE RIGHT MEZRĀB AND ONE LEFT, CHAHĀRMEZRĀB-E ISFĀHĀN 2 FROM TĀR & SETĀR-3 (KEYVĀN SĀKET, 2012:57)	65
FIGURE 2. 17: THREE RIGHT MEZRĀB AND ONE LEFT, DARĀMAD-E SEVVOM-E BAYĀT-E TURK FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:107).....	65
FIGURE 2. 18: RIGHT-LEFT, RIGHT-LEFT MEZRĀB, CHAHĀRMEZRĀB-E SEGĀH FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:163).....	66
FIGURE 2. 19: RIGHT-LEFT, RIGHT-LEFT MEZRĀB, GABRI FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:145)66	66
FIGURE 2. 20: RIGHT-LEFT, RIGHT-LEFT MEZRĀB, TAMRINE-E DASHTI BY ZARRINPANJEH FROM ELEMENTARY RADĪF FOR TĀR AND SETĀR (3 RD BOOK BY HOSEYN ALIZĀDEH, 2003:73)	66
FIGURE 2. 21: RIGHT-LEFT, RIGHT-RIGHT MEZRĀB, RAZAVI FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI,	67
FIGURE 2. 22: RIGHT-LEFT, RIGHT-RIGHT MEZRĀB, MAJLES AFRUZ FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, ...	67
FIGURE 2. 23: RIGHT-LEFT, RIGHT-RIGHT MEZRĀB, NEYSHĀBURAK FROM THE RADĪF OF MIRZĀ ABDULLĀH	67
FIGURE 2. 24: RIGHT-LEFT, RIGHT-RIGHT MEZRĀB, PĪSHDARĀMAD—E MĀHŪR BY HORMOZI FROM HAMSĀZ BOOK (2008:125).....	68
FIGURE 2. 25: RIGHT -LEFT COMBINATIONS, FROM ELEMENTARY BOOK FOR TĀR AND SETĀR (KHĀLEQI, 1996:11)	68
FIGURE 2. 26: RIGHT -LEFT COMBINATIONS, TWO STUDIES FOR MEZRĀB-E CHAP FROM TEN PIECES FOR TĀR (ALIZĀDEH, 1995:25).....	68
FIGURE 2. 27: RIZ	69
FIGURE 2. 28: TAKRIZ	69
FIGURE 2. 29: TAKRIZ, JAVĀB-E ĀVĀZ (TAHMĀSBI, 1994:247).....	69
FIGURE 2. 30: CHAP RIZ	70
FIGURE 2. 31: TAKRIZ-E KŪTAH	70

FIGURE 2. 32: CONSECUTIVE TAKRIZ	70
FIGURE 2. 33: CONSECUTIVE TAKRIZ, MAJLES AFRUZ FROM ELEMENTARY RADĪF FOR TĀR AND SETĀR (3RD BOOK BY HOSEYN ALIZĀDEH, 2003:18)	71
FIGURE 2. 34: RIZ (THE FINAL MEZRĀB IS IDENTIFIED WITH THE NEXT NOTE)	71
FIGURE 2. 35: DORRĀB	71
FIGURE 2. 36: DORRĀB, PĪSHDARĀMAD-E SHŪR FROM TĀR AND SETĀR TEACHING METHODOLOGY (ALIZĀDEH,2010:22)	71
FIGURE 2. 37: DORRĀB-HA WITH DIFFERENT NOTES	72
FIGURE 2. 38: DORRĀB-HA IN DIFFERENT STRINGS	72
FIGURE 2. 39: DORRĀB, CHAHĀRMEZRĀB IN MĀHŪR BY DARVISHKHĀN FROM WORKS OF DARVISHKHĀN	72
FIGURE 2. 40: RIZ DORRĀB	72
FIGURE 2. 41: SHALĀL	73
FIGURE 2. 42: SHALĀL	73
FIGURE 2. 43: SHALĀL, PĪSHDARĀMAD E DASHTI BY DARVISHKHĀN FROM ELEMENTARY RADĪF FOR TĀR AND SETĀR (3RD BOOK BY HOSEYN ALIZĀDEH, 2003:74)	73
FIGURE 2. 44: SHALĀL WITH FIVE NOTES	73
FIGURE 2. 45: SHALĀL IN DIFFERENT TRANSCRIPTION	73
FIGURE 2. 46: SHALĀL IN DIFFERENT TRANSCRIPTION	74
FIGURE 2. 47: TRILL	74
FIGURE 2. 48: TRILL, STUDY OF DASHTI I FROM TEN PIECES FOR TĀR I (ALIZĀDEH,1995:10)	74
FIGURE 2. 49: TRILL, FROM TĀR & SETĀR-2 (KEYVĀN SĀKET, 2012:60)	74
FIGURE 2. 50: TRILL WITH THE QUARTER-TONE	74
FIGURE 2. 51: KAMĀN FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:55)	75
FIGURE 2. 52: KAMĀN FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:55)	75
FIGURE 2. 53: KAMĀN, MAJLES AFRUZ FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:374)	75
FIGURE 2. 54: KAMĀN BEFORE RIZ	76
FIGURE 2. 55: KAMAN OVER THE LAST NOTE	76
FIGURE 2. 56: ESHĀREH	76
FIGURE 2. 57: ESHĀREH, DARĀMAD-E SHŪR FROM THE RADĪF OF MIRZĀ ABDULLĀH (TALĀI, 2015:3)	76
FIGURE 2. 58: ESHĀREH, OWJ FROM JAVĀB-E ĀVĀZ (TAHMĀSBI,1994:125)	77
FIGURE 2. 59: ETTESĀL	77
FIGURE 2. 60: ETTESĀL AND TAKRIZ	77
FIGURE 2. 61: ETTESĀL AND CHAPRIZ	77
FIGURE 2. 62: TEKIYEH	77
FIGURE 2. 63: TEKIYEH	78
FIGURE 2. 64: TEKIYEH IN A FORM OF MUTE	78
FIGURE 2. 65: ONSPOT TEKIYEH, CHAHĀRMEZRĀB-E NAVĀ FROM TĀR AND SETĀR TEACHING METHODOLOGY (ALIZĀDEH,2010:136)	78
FIGURE 2. 66: ASCENDING TEKIYEH, MOKHĀLEF-E CHAHĀRGĀH FROM TĀR AND SETĀR TEACHING METHODOLOGY (ALIZĀDEH,2010:92)	78
FIGURE 2. 67: DESCENDING TEKIYEH, RENG-E SHŪR FROM TĀR AND SETĀR TEACHING METHODOLOGY (ALIZĀDEH,2010:29)	79
FIGURE 2. 68: DESCENDING TEKIYEH, DARĀMAD-E SHŪR FROM TĀR AND SETĀR TEACHING METHODOLOGY (ALIZĀDEH,2010:34)	79
FIGURE 2. 69: KANDAN	79
FIGURE 2. 70: KANDAN	79
FIGURE 2. 71: KANDAN	80
FIGURE 2. 72: COMPLETE PANJEHKĀRI	80
FIGURE 2. 73: COMPLETE PANJEHKĀRI, HEJĀZ FROM JAVĀB-E ĀVĀZ (TAHMĀSBI,1994:75)	80
FIGURE 2. 74: INCOMPLETE PANJEHKĀRI	80

FIGURE 2. 75: SIMPLE PANJEHKĀRI.....	81
FIGURE 2. 76: KANDAN WITH THE THUMB OF THE LEFT HAND, DARĀMAD-E DOVVOH-E SEGĀH FROM ADVANCED RADĪF OF SHAHNĀZI (2010:134).....	81
FIGURE 2. 77: KHARĀSH.....	82
FIGURE 2. 78: KHARĀSH, NAQMEH FROM TEN-PIECE BOOK.....	82
FIGURE 2. 79: KHARĀSH, PĪSHDARĀMAD-E ISFĀHĀN FROM TĀR & SETĀR-3 (KEYVĀN SĀKET, 2012:60).....	83
FIGURE 2. 80: SINEHMĀL.....	83
FIGURE 2. 81: MĀLESH.....	83
FIGURE 2. 82: MĀLESH, DASTŪR-E DJADID-E TĀR BY VAZIRI.....	84
FIGURE 2. 83: PUSH, PĪSHDARĀMAD-E AFSHĀRI FROM DASTŪR-E DJADID-E TĀR BY VAZIRI.....	84
FIGURE 2. 84: GLISSANDO.....	85
FIGURE 2. 85: PASSAGE, TAMRIN-1 FROM TĀR & SETĀR-2 (KEYVĀN SĀKET, 2012:25).....	85
FIGURE 2. 86: PASSAGE, RAQS-E NĀZ BY HAMID MOTEBASSEM.....	85
FIGURE 2. 87: PASSAGE, MOKHĀLEF-E CHAHĀRGĀH FROM THE ADVANCED RADĪF (SHANĀZI, 2010:162).....	85
FIGURE 2. 88: PASSAGE, CHAHĀRMEZRĀB-E RĀST O PANJĀH FROM TEN PIECES FOR TĀR3 (ALIZĀDEH, 1996:29).....	86
FIGURE 2. 89: ARPEGGIO, TAMRIN-2 FROM TĀR & SETĀR-2 (KEYVĀN SĀKET, 2012:25).....	86
FIGURE 2. 90: ARPEGGIO, BANDBĀZ BY VAZIRI FROM RĀMESHGARI BOOK (SĀLEHI, 2015:58).....	86
FIGURE 2. 91: DOUBLE NOTES, NAQMEH FROM TEN PIECES FOR TĀR3 (ALIZĀDEH, 1996:14).....	87
FIGURE 2. 92: DOUBLE NOTES, PĪSHDARĀMAD-E CHAHĀRGĀH FROM THE ADVANCED RADĪF (SHANĀZI, 2010:146).....	87
FIGURE 2. 93: RIZ ON DOUBLE NOTES, TAMRIN-E 10 FROM TĀR & SETĀR-2 (KEYVĀN SĀKET, 2012:32).....	87
FIGURE 2. 94: GEREFTEH.....	88
FIGURE 2. 95: GEREFTEH, RĀK-E KESHMIR FROM JAVĀB-E ĀVĀZ (TAHMĀSBI, 1994:212).....	88
FIGURE 2. 96: LEFT ON THE FIFTH STRING, CHAHĀRMEZRĀB-E BAYĀT-E TURK FROM TEN PIECES FOR TĀR 4 (ALIZĀDEH, 1998:20).....	89
FIGURE 2. 97: ONE OF THE DOUBLE STRINGS, FROM JAVĀB-E ĀVĀZ (TAHMĀSBI, 1994:347).....	89
FIGURE 2. 98: DORRĀB-E VĀROONEH, TAMRIN-E 5 FROM TĀR & SETĀR-3 (KEYVĀN SĀKET, 2012:27).....	89
FIGURE 2. 99: PARVĀNEH.....	90
FIGURE 2. 100: CHAKĀCHĀK, SEE PARVĀZ-E KHIĀL SONG AS REFERENCE FROM INTERVIEW WITH HAMID MOTEBASSEM.....	91
FIGURE 2. 101: KŪK (TUNING) OF THE TĀR.....	92
FIGURE 2. 102: SANTŪR (PHOTO BY ROUZBEH MOTIA).....	93
FIGURE 2. 103: THE DIFFERENT PARTS OF THE SANTŪR.....	94
FIGURE 2. 104: A) THE STYLE OF HOLDING MEZRĀB-HA, B) SANTŪR'S MEZRĀB-HA.....	96
FIGURE 2. 105: MEZRĀB- ADL.....	98
FIGURE 2. 106: MEZRĀB- ADL.....	98
FIGURE 2. 107: RIGHT AND LEFT MEZRĀB-HA.....	98
FIGURE 2. 108: RIGHT AND LEFT MEZRĀB-HA.....	98
FIGURE 2. 109: RIGHT AND LEFT MEZRĀB-HA.....	99
FIGURE 2. 110: RIGHT AND LEFT MEZRĀB-HA.....	99
FIGURE 2. 111: RIGHT AND LEFT MEZRĀB-HA.....	99
FIGURE 2. 112: RIGHT AND LEFT MEZRĀB-HA.....	99
FIGURE 2. 113: DOTĀYEKI MEZRĀB-HA.....	100
FIGURE 2. 114: DOTĀYEKI MEZRĀB-HA.....	100
FIGURE 2. 115: DOTĀYEKI MEZRĀB-HA.....	100
FIGURE 2. 116: DOTĀYEKI MEZRĀB-HA.....	101
FIGURE 2. 117: RIGHT, LEFT, RIGHT MEZRĀB-HA.....	101
FIGURE 2. 118: SEMEZRĀB.....	102
FIGURE 2. 119: SEMEZRĀB, SEMEZRĀB-E ABŪ-ATĀ FROM DASTŪR-E SANTŪR (PĀYVAR, 1986:21).....	102
FIGURE 2. 120: SEMEZRĀB, BEZENDĀN BY ĀBOL HASSAN SABĀ FROM FORTY PIECES FOR SANTŪR, ARRANGED BY FARĀMARZ PĀYVAR, (2004:81).....	102

FIGURE 2. 121: TWO RIGHT AND TWO LEFT	103
FIGURE 2. 122: RIGHT, LEFT, LEFT (PĀMALAKHI)	103
FIGURE 2. 123: RIGHT, LEFT, LEFT, CHAHĀRMEZRĀB-E SEGĀH BY MIRZĀ ABDULLĀH BASED ON MAJID KIĀNI'S PERFORMANCE AND SHAHĀB MENĀ'S TRANSCRIPTION (2005:149)	104
FIGURE 2. 124: LEFT, RIGHT, LEFT	104
FIGURE 2. 125: LEFT, RIGHT, LEFT, CHAHĀRMEZEAB-E BIDĀD FROM 30 PIECES OF CHAHĀRMEZRĀB (PĀYVAR, 1999:66) PUBLISHED BY MAHOOR	105
FIGURE 2. 126: JOFT MEZRĀB-HA	105
FIGURE 2. 127: JOFT MEZRĀB-HA IN DIFFERENT COMBINATIONS	105
FIGURE 2. 128: DOUBLE NOTE	105
FIGURE 2. 129: DOUBLE NOTES	106
FIGURE 2. 130: DOUBLE NOTES	106
FIGURE 2. 131: DOUBLE NOTES	106
FIGURE 2. 132: DOUBLE NOTES	106
FIGURE 2. 133: RIZ	107
FIGURE 2. 134: RIZ	107
FIGURE 2. 135: RIZ	108
FIGURE 2. 136: RIZ	108
FIGURE 2. 137: RIZ	108
FIGURE 2. 138: CONTINUOUS RIZ	108
FIGURE 2. 139: CONTINUOUS RIZ	109
FIGURE 2. 140: RIZ WITH DIFFERENT ENDING	109
FIGURE 2. 141: PAUSED RIZ	109
FIGURE 2. 142: RIZ STARTS WITH THE LEFT HAND	109
FIGURE 2. 143: QUADRUPLE RIZ	110
FIGURE 2. 144: TAK QUADRUPLE RIZ	110
FIGURE 2. 145: TEKIYEH	110
FIGURE 2. 146: TEKIYEH	111
FIGURE 2. 147: TEKIYEH	111
FIGURE 2. 148: TEKIYEH	111
FIGURE 2. 149: TEKIYEH	111
FIGURE 2. 150: TEKIYEH, SHALĀL	112
FIGURE 2. 151: TEKIYEH, SHALĀL	112
FIGURE 2. 152: TEKIYEH, SHALĀL	112
FIGURE 2. 153: TRIPLE TEKIYEH	112
FIGURE 2. 154: TRIPLE TEKIYEH	113
FIGURE 2. 155: TRIPLE TEKIYEH WITH A TAK	113
FIGURE 2. 156: DIFFERENT COMBINATION OF TRIPLE TEKIYEH	113
FIGURE 2. 157: TRIPLE TEKIYEH IN ASCENDING TYPE	113
FIGURE 2. 158: TRIPLE TEKIYEH IN DESCENDING TYPE	114
FIGURE 2. 159: QUADRUPLE TEKIYEH	114
FIGURE 2. 160: PERFORMIG TEKIYEH IN STYLE OF TĀR	114
FIGURE 2. 161: ESHĀREH	115
FIGURE 2. 162: ESHĀREH	115
FIGURE 2. 163: ESHĀREH	115
FIGURE 2. 164: MUTE MEZRĀB	115
FIGURE 2. 165: SAR MEZRĀB	116
FIGURE 2. 166: SAR MEZRĀB	116
FIGURE 2. 167: SAR MEZRĀB WITH DIFFERENT NOTES	117

<i>FIGURE 2. 168: DORRĀB</i>	117
<i>FIGURE 2. 169: SINEH MĀL-E SAQIR</i>	118
<i>FIGURE 2. 170: SINEH MĀL KABIR</i>	118
<i>FIGURE 2. 171: MĀLESH</i>	119
<i>FIGURE 2. 172: MĀLESH</i>	119
<i>FIGURE 2. 173: MĀLESH</i>	120
<i>FIGURE 2. 174: GLISSANDO</i>	121
<i>FIGURE 2. 175: GLISSANDO</i>	121
<i>FIGURE 2. 176: QALT</i>	121
<i>FIGURE 2. 177: QALT</i>	122
<i>FIGURE 2. 178: QALT</i>	122
<i>FIGURE 2. 179: QALT</i>	122
<i>FIGURE 2. 180: QALT</i>	123
<i>FIGURE 2. 181: QALT</i>	123
<i>FIGURE 2. 182: QALT</i>	123
<i>FIGURE 2. 183: QUADRUPLE RIZ IN THE THIRD</i>	124
<i>FIGURE 2. 184: QUADRUPLE RIZ OTHER INTERVALS</i>	124
<i>FIGURE 2. 185: PASSAGE</i>	125
<i>FIGURE 2. 186: PASSAGE IN THREE SEQUENCES</i>	126
<i>FIGURE 2. 187: PASSAGE IN QUADRUPLE AND SEXTUPLE SEQUENCES</i>	126
<i>FIGURE 2. 188: PASSAGE IN DIFFERENT OCTAVES</i>	127
<i>FIGURE 2. 189: PASSAGE IN CHANGING THE POSITIONS</i>	127
<i>FIGURE 2. 190: ARPEGGIO IN TRIPLE PATTERNS</i>	128
<i>FIGURE 2. 191: ARPEGGIO IN QUADRUPLE PATTERNS</i>	129
<i>FIGURE 2. 192: SEGĀH RĀST KŪK</i>	131
<i>FIGURE 2. 193: SEGĀH CHAP KŪK</i>	131
<i>FIGURE 2. 194: SHŪR RĀST KŪK</i>	132
<i>FIGURE 2. 195: SHŪR CHAP KŪK</i>	132
<i>FIGURE 2. 196: ABU ATĀ RĀST KŪK</i>	133
<i>FIGURE 2. 197: ABŪ-ATĀ CHAP KŪK</i>	133
<i>FIGURE 2. 198: BAYĀT-E-TURK RĀST KŪK</i>	134
<i>FIGURE 2. 199: BAYĀT-E-TURK CHAP KŪK</i>	134
<i>FIGURE 2. 200: AFSHĀRI RĀST KŪK</i>	135
<i>FIGURE 2. 201: AFSHĀRI CHAP KŪK</i>	135
<i>FIGURE 2. 202: DASHTI RĀST KŪK</i>	136
<i>FIGURE 2. 203: DASHTI CHAP KŪK</i>	136
<i>FIGURE 2. 204: ISFĀHĀN RĀST KŪK</i>	137
<i>FIGURE 2. 205: ISFĀHĀN CHAP KŪK</i>	137
<i>FIGURE 2. 206: HOMĀYŪN RĀST KŪK</i>	138
<i>FIGURE 2. 207: HOMĀYŪN CHAP KŪK</i>	138
<i>FIGURE 2. 208: CHAHĀRGĀH RĀST KŪK</i>	139
<i>FIGURE 2. 209: CHAHĀRGĀH CHAP KŪK</i>	139
<i>FIGURE 2. 210: MĀHŪR RĀST KŪK</i>	140
<i>FIGURE 2. 211: MĀHŪR CHAP KŪK</i>	140
<i>FIGURE 2. 212: NAVĀ RĀST KŪK</i>	141
<i>FIGURE 2. 213: NAVĀ CHAP KŪK</i>	141
<i>FIGURE 2. 214: RĀSTOPANJGĀH</i>	142

<i>FIGURE 3. 1: RADĪF-HA AND TĀR, COMPARING THE OPENING PHRASES OF DARĀMAD OF MĀHŪR IN TWO RADĪF-HA ...</i>	145
<i>FIGURE 3. 2: RADĪF-HA AND TĀR, ASCENDING FIGURE IN MIRZĀ ABDULLĀH'S RADĪF</i>	146
<i>FIGURE 3. 3: RADĪF-HA AND TĀR, CONNECTIVE PHRASE BY SHAHNĀZI</i>	146
<i>FIGURE 3. 4: RADĪF-HA AND TĀR, COMPARING THE OPENING PHRASES OF DARĀMAD BY SHAHNĀZI</i>	147
<i>FIGURE 3. 5: RADĪF-HA AND TĀR, THE SECOND CONNECTIVE PHRASE IN MIRZĀ ABDULLĀH'S RADĪF</i>	147
<i>FIGURE 3. 6: RADĪF-HA AND TĀR, DESCENDING FIGURE BY SHAHNĀZI</i>	147
<i>FIGURE 3. 7: RADĪF-HA AND TĀR COMPARING FORŪD IN TWO RADĪF</i>	148
<i>FIGURE 3. 8: RADĪF-HA AND TĀR, COMPARING THE OPENING PHRASES OF OWJ IN SHAHNĀZI RADĪF</i>	148
<i>FIGURE 3. 9: RADĪF-HA AND TĀR, ASCENDING AND DESCENDING FIGURES IN TWO RADĪF</i>	149
<i>FIGURE 3. 10: RADĪF-HA AND TĀR, THE FIRST PHRASE OF GILAKI IN MIRZĀ ABDULLĀH'S RADĪF</i>	149
<i>FIGURE 3. 11: RADĪF-HA AND TĀR, THE FIRST PHRASE OF GILAKI IN SHAHNĀZI'S RADĪF</i>	149
<i>FIGURE 3. 12: RADĪF-HA AND TĀR, TAHRĪR OF GILAKI IN MIRZĀ ABDULLĀH'S RADĪF</i>	150
<i>FIGURE 3. 13: RADĪF-HA AND TĀR, TAHRĪR OF GILAKI IN SHAHNĀZI'S RADĪF</i>	150
<i>FIGURE 3. 14: RADĪF-HA AND TĀR, CONTINUATION OF TAHRĪR-E GILAKI IN MIRZĀ ABDULLĀH'S RADĪF</i>	150
<i>FIGURE 3. 15: RADĪF-HA AND TĀR, CONTINUATION OF TAHRĪR-E GILAKI IN SHAHNAZI'S RADĪF</i>	150
<i>FIGURE 3. 16: RADĪF-HA AND TĀR, 6 FIRST LINES OF MIRZĀ ABDULLĀH'S RADĪF</i>	151
<i>FIGURE 3. 17: RADĪF-HA AND TĀR, DARĀMĀD MOKHĀLEF SHAHNĀZI</i>	151
<i>FIGURE 3. 18: RADĪF-HA AND TĀR, THE FIRST PHRASE OF SECOND DARĀMAD OF MOKHĀLEF BY SHAHNĀZI</i>	152
<i>FIGURE 3. 19: RADĪF-HA AND TĀR, TAHRĪR MOKHĀLEF IN R.M.</i>	152
<i>FIGURE 3. 20: RADĪF-HA AND TĀR, TAHRĪR MOKHĀLEF IN R.SH.</i>	152
<i>FIGURE 3. 21: RADĪF-HA AND TĀR, THE FIRST PHRASE IN R.M.</i>	153
<i>FIGURE 3. 22: RADĪF-HA AND TĀR, THE FIRST PHRASE IN R.SH.</i>	153
<i>FIGURE 3. 23: RADĪF-HA AND TĀR, MELODY OF POEM IN R.M.</i>	153
<i>FIGURE 3. 24: RADĪF-HA AND TĀR, MELODY OF POEM IN R.SH.</i>	153
<i>FIGURE 3. 25: SANTŪR AND RADĪF-HA, THE INTRODUCTION OF DARĀMAD-E ABU'ATĀ IN R.M (KLĀNI,2005,107).....</i>	155
<i>FIGURE 3. 26: SANTŪR AND RADĪF-HA, THE INTRODUCTION OF DARĀMAD-E ABU'ATĀ IN R.SA (PĀYVAR,1999:58).....</i>	156
<i>FIGURE 3. 27: SANTŪR AND RADĪF-HA, THE INTRODUCTION OF DARĀMAD-E ABU'ATĀ IN R.P.E (PĀYVAR, 1988:14) ..</i>	156
<i>FIGURE 3. 28: SANTŪR AND RADĪF-HA, THE INTRODUCTION OF DARĀMAD-E ABU'ATĀ IN R.P.A (PĀYVAR, 2007:39) ..</i>	157
<i>FIGURE 3. 29: SANTŪR AND RADĪF-HA, TAHRĪR IN R.SA</i>	157
<i>FIGURE 3. 30: SANTŪR AND RADĪF-HA, TWO FIGURES OF TAHRĪR-HA IN R.P.E</i>	158
<i>FIGURE 3. 31: SANTŪR AND RADĪF-HA, INTRODUCTION OF CHAKĀVAK IN R.M (KLĀNI,2005:256)</i>	159
<i>FIGURE 3. 32: SANTŪR AND RADĪF-HA, INTRODUCTION OF CHAKĀVAK IN R.SA (PĀYVAR,1999:93)</i>	159
<i>FIGURE 3. 33: SANTŪR AND RADĪF-HA, INTRODUCTION OF CHAKĀVAK IN R.P.E (PĀYVAR,1988:75)</i>	160
<i>FIGURE 3. 34: SANTŪR AND RADĪF-HA, A SPECIAL TAHRĪR IN R.SA</i>	160
<i>FIGURE 3. 35: SANTŪR AND RADĪF-HA, COMPARING THE MELODY OF POEM (FIRST PHRASE) OF CHAHĀR BĀGH IN FIVE RADĪF</i>	161
<i>FIGURE 3. 36: SANTŪR AND RADĪF-HA, COMPARING THE MELODY OF POEM (SECOND PHRASE) OF CHAHĀR BĀGH IN FIVE RADĪF</i>	162
<i>FIGURE 3. 37: SANTŪR AND RADĪF-HA, SAYAKHI (FIRST PHRASE) IN R.M BY KLĀNI (MENĀ,2005:108)</i>	163
<i>FIGURE 3. 38: SANTŪR AND RADĪF-HA, SAYAKHI (FIRST PHRASE) IN R.SO (KĀMRĀN,2009:108)</i>	163
<i>FIGURE 3. 39: SANTŪR AND RADĪF-HA, SAYAKHI (FIRST PHRASE) IN R.P.A (PĀYVAR,2007:45)</i>	163
<i>FIGURE 3. 40: SANTŪR AND RADĪF-HA, SAYAKHI (SECOND PHRASE) IN R.M BY KLĀNI (MENĀ,2005:108)</i>	164
<i>FIGURE 3. 41: SANTŪR AND RADĪF-HA, SAYAKHI (SECOND PHRASE) IN R.SO (KĀMRĀN,2009:108)</i>	164
<i>FIGURE 3. 42: SANTŪR AND RADĪF-HA, SAYAKHI (SECOND PHRASE) IN R.P.A (PĀYVAR,2007:45)</i>	164
<i>FIGURE 3. 43: SANTŪR AND RADĪF-HA, SAYAKHI SPECIAL FIGURE BY SABĀ</i>	165
<i>FIGURE 3. 44: SANTŪR AND RADĪF-HA, SAYAKHI FROM RADĪF-E SABĀ (PĀYVAR,1999:60)</i>	165
<i>FIGURE 3. 45: SANTŪR AND RADĪF-HA, BASTEH-NEGĀR IN R.M BY KLĀNI (MENĀ,2005:112,130,140)</i>	166
<i>FIGURE 3. 46: SANTŪR AND RADĪF-HA, BASTEH-NEGĀR IN R.SA (PĀYVAR,1999:143,125,58,59)</i>	167

FIGURE 3. 47: SANTŪR AND RADĪF-HA, BASTEĤ-NEGĀR IN R.P.A (PĀYVAR,2007:264).....	167
FIGURE 3. 48: SANTŪR AND RADĪF-HA, BASTEĤ-NEGĀR IN R.P.A (PĀYVAR,2007:141).....	168
FIGURE 3. 49: SANTŪR AND RADĪF-HA, BASTEĤ-NEGĀR IN R.P.A (PĀYVAR,2007:188).....	168
FIGURE 3. 50: SANTŪR AND RADĪF-HA, HĀJI-HASSANI IN R.M BY KLĀNI (MENĀ,2005:188)	168
FIGURE 3. 51: SANTŪR AND RADĪF-HA, HĀJI-HASSANI IN R.P.A (PĀYVAR,2007:186)	169
FIGURE 3. 52: SANTŪR AND RADĪF-HA, FIGURE OF TAHRĪR HĀJI-HASSANI IN R.P.A	169
FIGURE 3. 53: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR	169
FIGURE 3. 54: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.SA (PĀYVAR,1999:139).....	170
FIGURE 3. 55: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.SA (PĀYVAR,1999:59)	170
FIGURE 3. 56: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.SA (PĀYVAR,1999:138).....	170
FIGURE 3. 57: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.M BY KLĀNI (MENĀ,2005:40).....	171
FIGURE 3. 58: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.M BY KLĀNI (MENĀ,2005:210).....	171
FIGURE 3. 59: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.M BY KLĀNI (MENĀ,2005:151).....	171
FIGURE 3. 60: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.M BY KLĀNI (MENĀ,2005:256).....	172
FIGURE 3. 61: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.P.E (PĀYVAR,1988:75).....	172
FIGURE 3. 62: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.P.E (PĀYVAR,1988:18).....	172
FIGURE 3. 63: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.P.A (PĀYVAR,2007:151).....	173
FIGURE 3. 64: SANTŪR AND RADĪF-HA, DOTĀYEKI TAHRĪR IN R.P.A (PĀYVAR,2007:184).....	173
FIGURE 3. 65: SANTŪR AND RADĪF-HA, TAHRĪR-E BOLBOLI IN R.M BY KLĀNI (MENĀ,2005:116)	174
FIGURE 3. 66: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA IN R.M BY KLĀNI (MENĀ,2005:108).....	174
FIGURE 3. 67: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA IN R.SA (PĀYVAR,1999:74)	175
FIGURE 3. 68: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.P.E (PĀYVAR,1988:78)	175
FIGURE 3. 69: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.P.A (PĀYVAR,2007:81)	175
FIGURE 3. 70: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.SA (PĀYVAR,1999:62).....	176
FIGURE 3. 71: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.P.A (PĀYVAR,2007:288)	176
FIGURE 3. 72: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.P.A (PĀYVAR,2007:142).....	177
FIGURE 3. 73: SANTŪR AND RADĪF-HA, CONSECUTIVE TEKIYEH-HA AS A TAHRĪR IN R.P.A (PĀYVAR,2007:99)	177
FIGURE 3. 74: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.S (PĀYVAR,1999:74).....	178
FIGURE 3. 75: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.SA	178
FIGURE 3. 76: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.P.E (PĀYVAR,1988:14)	178
FIGURE 3. 77: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.P.E (PĀYVAR,1988:84)	179
FIGURE 3. 78: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.SA (PĀYVAR,1999:85).....	179
FIGURE 3. 79: SANTŪR AND RADĪF-HA, TRIPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.P.A (PĀYVAR,2007:126) ..	179
FIGURE 3. 80: SANTŪR AND RADĪF-HA, QUADRUPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.SA (PĀYVAR,1999:20)	180
FIGURE 3. 81: SANTŪR AND RADĪF-HA, QUADRUPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.SA (PĀYVAR,1999:75)	180
FIGURE 3. 82: SANTŪR AND RADĪF-HA, QUADRUPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.P.E (PĀYVAR,1988:40)	180
FIGURE 3. 83: SANTŪR AND RADĪF-HA, QUADRUPLE TEKIYEH-HA AND ITS COMBINATIONS IN R.P.A (PĀYVAR,2007:250)	181
FIGURE 3. 84: SANTŪR AND RADĪF-HA, TRILLS AND THEIR COMBINATIONS IN R.P.E (PĀYVAR,1988:3)	181
FIGURE 3. 85: SANTŪR AND RADĪF-HA, TRILLS AND THEIR COMBINATIONS IN R.P.E (PĀYVAR,1988:48,49)	181
FIGURE 3. 86: SANTŪR AND RADĪF-HA, TRILLS AND THEIR COMBINATIONS IN R.P.E (PĀYVAR,2007:39)	182
FIGURE 3. 87: SANTŪR AND RADĪF-HA, TRILLS AND THEIR COMBINATIONS IN R.P.E (PĀYVAR,2007:37)	182
FIGURE 3. 88: SANTŪR AND RADĪF-HA, TRILLS AND THEIR COMBINATIONS IN R.P.E (PĀYVAR,2007:99)	182
FIGURE 3. 89: SANTŪR AND RADĪF-HA, ASCENDING AND DESCENDING TRIPLE TEKKIYE-HA AND THEIR COMBINATIONS IN R.SA (PĀYVAR,1999:59)	183
FIGURE 3. 90: SANTŪR AND RADĪF-HA, ASCENDING AND DESCENDING TRIPLE TEKKIYE-HA AND THEIR COMBINATIONS IN R.SA (PĀYVAR,1999:34)	183

FIGURE 3. 91: SANTŪR AND RADĪF-HA, ASCENDING AND DESCENDING TRIPLE TEKIYEH-HA AND THEIR COMBINATIONS IN R.SA (PĀYVAR,1999:34)	183
FIGURE 3. 92: SANTŪR AND RADĪF-HA, ASCENDING AND DESCENDING TRIPLE TEKkiye-HA AND THEIR COMBINATIONS IN R.P.A (PĀYVAR,2007:170)	183
FIGURE 3. 93: SANTŪR AND RADĪF-HA, PAR.E PARASTOO IN R.P.A (PĀYVAR,2007:140,141)	184
FIGURE 3. 94: SANTŪR AND RADĪF-HA, THE MOHAMMAD-SĀDEQKHĀNI TAHRĪR IN R.P.A (PĀYVAR,2007:140)	184
FIGURE 3. 95: SANTŪR AND RADĪF-HA, DEVELOPMENT OF THE MOHAMMAD-SĀDEQKHĀNI TAHRĪR IN R.P.A (PĀYVAR,2007:140)	185
FIGURE 3. 96: SANTŪR AND RADĪF-HA, THE MOHAMMAD-SĀDEQKHĀNI TAHRĪR IN R.P.A (PĀYVAR,2007:28).....	185
FIGURE 3. 97: SANTŪR AND RADĪF-HA, ANOTHER VARIETY OF THE MOHAMMAD-SĀDEQKHĀNI TAHRĪR IN R.P.A (PĀYVAR,2007:161)	186
FIGURE 3. 98: SANTŪR AND RADĪF-HA, COMBINATION OF TAHRĪR-HA IN R.P.A (PĀYVAR,2007:195)	186
FIGURE 3. 99: SANTŪR AND RADĪF-HA, FORŪD IN R.M BY KLĀNI (MENĀ,2005:38,39)	187
FIGURE 3. 100: SANTŪR AND RADĪF-HA, FORŪD IN R.SA (PĀYVAR,1999:33,34).....	187
FIGURE 3. 101: SANTŪR AND RADĪF-HA, FORŪD IN TWO RADĪF, R.M (MENĀ,2005:40) AND R.SA (PĀYVAR,1999:34) .	188
FIGURE 3. 102: SANTŪR AND RADĪF-HA, FORŪD IN R.P.E (PĀYVAR1988:2,3,6)	188
FIGURE 3. 103: SANTŪR AND RADĪF-HA, FORŪD IN R.P.A (PĀYVAR,2007:13,17)	189
FIGURE 3. 104: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR IN R.M BY KLĀNI (MENĀ,2005:209,211).....	189
FIGURE 3. 105: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR IN R.SA (PĀYVAR,1999:129)	189
FIGURE 3. 106: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR IN R.SA (PĀYVAR,1999:131)	190
FIGURE 3. 107: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR IN R.SA (PĀYVAR,1999:132)	190
FIGURE 3. 108: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR (C) IN R.P.A (PĀYVAR,2007:279).....	190
FIGURE 3. 109: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR (C) IN R.P.A (PĀYVAR,2007:280).....	191
FIGURE 3. 110: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR (C) IN R.P.A (PĀYVAR,2007:289).....	191
FIGURE 3. 111: SANTŪR AND RADĪF-HA, FORŪD IN MĀHŪR (C) IN R.P.E (PĀYVAR,1988:102).....	191
FIGURE 3. 112: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS IN R.M BY KLĀNI (MENĀ,2005:212)	192
FIGURE 3. 113: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS IN R.SA (PĀYVAR,1999:132)	193
FIGURE 3. 114: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS FIGURE OF MAJLES-AFRUZ, IN R.M BY KLĀNI	193
FIGURE 3. 115: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, FIGURE OF MAJLES-AFRUZ IN R.SA.....	194
FIGURE 3. 116: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, MAJLES-AFRUZ IN SHŪR IN R.M BY KLĀNI (MENĀ,2005:48)	194
FIGURE 3. 117: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, MAJLES-AFRUZ IN SHŪR IN R.SA (PĀYVAR,1999:39)	195
FIGURE 3. 118: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, MAJLES-AFRUZ (MAIN FIGURE) IN SHŪR IN R.M BY KLĀNI (MENĀ,2005:48)	195
FIGURE 3. 119: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, MAJLES-AFRUZ (MAIN FIGURE) IN SHŪR IN R.SA (PĀYVAR,1999:39)	196
FIGURE 3. 120: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PĪSHZANGULEH IN R.M BY KLĀNI (MENĀ,2005:174)	196
FIGURE 3. 121: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PĪSHZANGULEH IN R.SO (KĀMRĀN,2009:166,167)	197
FIGURE 3. 122: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PĪSHZANGULEH IN R.SA (PĀYVAR,1999:119)	197
FIGURE 3. 123: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PĪSHZANGULEH IN R.P.A (PĀYVAR,2007:260)	198
FIGURE 3. 124: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PATTERN OF RENG-E YEKCHUBR BY KLĀNI	198
FIGURE 3. 125: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E YEKCHUBR BY KLĀNI (MENA,2005:244)	199
FIGURE 3. 126: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PATTERN OF RENG-E YEKCHUBR BY PĀYVAR	199

FIGURE 3. 127: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E YEKCHUBEH (PĀYVAR, 1988:110)	200
FIGURE 3. 128: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, PATTERN OF PĀYEH IN TWO VERSION	201
FIGURE 3. 129: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, THE FIRST LINE OF RENG-E SHAHRASHUB IN R.M BY KIĀNI (MENĀ, 2005:91)	201
FIGURE 3. 130: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, THE FIRST LINE OF RENG-E SHAHRASHUB, ARRANGED BY (PĀYVAR, 2005:9)	201
FIGURE 3. 131: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E SHAHRASHUB (PART 1), ARRANGED BY (PĀYVAR, 2005:9)	202
FIGURE 3. 132: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E SHAHRASHUB (PART 1) IN R.M BY KIĀNI (MENĀ, 2005:91)	203
FIGURE 3. 133: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, FIRST LINE OF RENG-E SHAHRASHUB (PART 2,) IN R.M BY KIĀNI (MENĀ, 2005:97)	204
FIGURE 3. 134: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, FIRST LINE OF RENG-E SHAHRASHUB (PART 2), ARRANGED BY (PĀYVAR, 2005:24)	204
FIGURE 3. 135: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E SHAHRASHUB (PART 2), ARRANGED BY (PĀYVAR, 2005:24)	204
FIGURE 3. 136: SANTŪR AND RADĪF-HA, GŪSHEH-HA WITH FIXED METERS, RENG-E SHAHRASHUB (PART 2,) IN R.M BY KIĀNI (MENĀ, 2005:97)	205
FIGURE 3. 137: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH IN RADĪF-E KARIMI ,(MASSUODIEH, 2004:13)	209
FIGURE 3. 138: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH IN JAVĀB-E ĀVĀZ TĀR (TAHMĀSBI, 1995:36) .	209
FIGURE 3. 139: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH IN SEVEN DASTGĀH AND FIVE ĀVĀZ OF IRANIAN MUSIC FOR SANTŪR (ATRĀI, 1993:19)	210
FIGURE 3. 140: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH, MAIN SYLLABUS IN THREE VERSIONS	210
FIGURE 3. 141: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH, ORNAMENTATION IN THREE VERSIONS.....	211
FIGURE 3. 142: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH, ORNAMENTATION IN THREE VERSIONS.....	211
FIGURE 3. 143: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH, TEKIYEH-HA IN THREE VERSIONS	212
FIGURE 3. 144: VOCAL RADĪF AND INSTRUMENTAL RADĪF, KERESHMEH, TEKIYEH-HA IN THREE VERSIONS	212
FIGURE 3. 145: VOCAL RADĪF AND INSTRUMENTAL RADĪF, BIDGĀNI, ORNAMENTATION, IN THREE VERSIONS.....	213
FIGURE 3. 146: VOCAL RADĪF AND INSTRUMENTAL RADĪF, BIDGĀNI, TAHRĪR, IN THREE VERSIONS	214
FIGURE 3. 147: VOCAL RADĪF AND INSTRUMENTAL RADĪF, BIDGĀNI, TAHRĪR, IN THREE VERSIONS	214
FIGURE 4. 1: PĪSHDARĀMAD CHAHĀRGĀH BY ROKN AL-DĪN KHĀN MOKHTĀRI (TAHMĀSBI, 2002:49).....	217
FIGURE 4. 2: PĪSHDARĀMAD BY DARVISHKHĀN (TAHMĀSBI, 2012:11)	218
FIGURE 4. 3: CHAHĀRMEZRĀB SEGĀH FROM RADĪF MIRZĀ ABDULLĀH, PERFORMED BY KIĀNI (TRANSCRIPTION BY SHAHĀB MENĀ, 2005:149)	219
FIGURE 4. 4: CHAHĀRMEZRĀB CHAHĀRGĀH FROM RADĪF SABĀ (COMPILED & EDITED BY FARĀMARZ PĀYVAR, 1999:117)	220
FIGURE 4. 5: CHAHĀRMEZRĀB ABU'ATĀ (PĀYVAR, 1999:41)	221
FIGURE 4. 6: CHAHĀRMEZRĀB ABU'ATĀ (ALIZĀDEH, 1997:31)	222
FIGURE 4. 7: RENG FARAH FROM RADĪF MIRZĀ ABDULLĀH, PERFORMED BY KIĀNI (TRANSCRIPTION BY SHAHĀB MENĀ, 2005:282)	223
FIGURE 4. 8: RENG SHAHR-ĀSHUB FROM RADĪF MIRZĀ ABDULLĀH (TALĀI, 2016:56)	223
FIGURE 4. 9: RENG HOMĀYŪN BY DARVISHKHĀN (TAHMĀSBI, 2012:39)	224
FIGURE 4. 10: RENG BAYĀT-E TURK (PĀYVAR, 1980:9)	224
FIGURE 4. 11: ZARBI CHAHĀRGĀH FROM RADĪF OF SOMĀI (ACCOUNTED BY TALĪ'EH KĀMRĀN, 2009:146)	225
FIGURE 4. 12: DO (TWO) ZARBI TURK BY SABĀ (ARRANGED BY PĀYVAR, 2004:61)	225
FIGURE 4. 13: ZARBI SHUSHTĀRI I BY PĀYVAR (COMPILED & NOTATED BY RAMTIN NAZARLU, 2017:108)	226
FIGURE 4. 14: HAFT ZARBI CHAHĀRGĀH (ALIZĀDEH, 2007:7).....	226
FIGURE 4. 15: ZARBI MĀHŪR BY MESHKĀTIAN (DIRECTED BY A. JAVĀHERY, 1998:61)	227

FIGURE 4. 16: ALI NAQI VAZIRI (PHOTO, DASTŪR-E JADIDE-E TĀR, 1993)	237
FIGURE 4. 17: DOXTĀRAK-E XULIDEH	238
FIGURE 4. 18: DOXTĀRAK-E XULIDEH,	239
FIGURE 4. 19: DOXTĀRAK-E XULIDEH	239
FIGURE 4. 20: DOXTĀRAK-E XULIDEH	239
FIGURE 4. 21: DOXTĀRAK-E XULIDEH	240
FIGURE 4. 22: DOXTĀRAK-E XULIDEH	240
FIGURE 4. 23: DOXTĀRAK-E XULIDEH	241
FIGURE 4. 24: DARVISHKHĀN (PHOTO, WORKS OF DARVISHKHĀN, TAHMĀSBI, 2012)	242
FIGURE 4. 25: PĪSHDARĀMAD ABU'ATĀ	242
FIGURE 4. 26: COMPARING THE FIRST MELODY OF PĪSHDARĀMAD WITH RĀMKALI	243
FIGURE 4. 27: COMPARING THE FIRST MELODY OF PĪSHDARĀMAD WITH RĀMKALI	243
FIGURE 4. 28: DARĀMAD-E ABU'ATĀ FROM RADĪF OF MĪRZĀ ABDULLĀH	244
FIGURE 4. 29: PĪSHDARĀMAD ABU'ATĀ	244
FIGURE 4. 30: PĪSHDARĀMAD ABU'ATĀ	244
FIGURE 4. 31: PĪSHDARĀMAD ABU'ATĀ	245
FIGURE 4. 32: PĪSHDARĀMAD ABU'ATĀ, TEKIYEH	245
FIGURE 4. 33: PĪSHDARĀMAD ABU'ATĀ, TEKIYEH IN DESCENDING FORM	245
FIGURE 4. 34: PĪSHDARĀMAD ABU'ATĀ, TEKIYEHIN VOCAL STATE	245
FIGURE 4. 35: PĪSHDARĀMAD ABU'ATĀ, OWJ	245
FIGURE 4. 36: PĪSHDARĀMAD SEGĀH, PĀYEH	246
FIGURE 4. 37: PĪSHDARĀMAD SEGĀH, THE MELODY FROM THE MOKHĀLEF	246
FIGURE 4. 38: PĪSHDARĀMAD SEGĀH, ESHĀREH-HA	247
FIGURE 4. 39: PĪSHDARĀMAD SEGĀH, TEKIYEH-HA	247
FIGURE 4. 40: PĪSHDARĀMAD SEGĀH, TEKIYEH AND ESHĀREH	247
FIGURE 4. 41: PĪSHDARĀMAD SEGĀH, MELODY IN DARĀMAD	247
FIGURE 4. 42: PĪSHDARĀMAD SEGĀH, MELODY IN DARĀMAD WITHOUT THE BAR	248
FIGURE 4. 43: PĪSHDARĀMAD SEGĀH, COMBINATION OF MEZRĀB-HA	248
FIGURE 4. 44: PĪSHDARĀMAD SEGĀH, QUESTION AND REPLY	248
FIGURE 4. 45: PĪSHDARĀMAD SEGĀH, OWJ	248
FIGURE 4. 46: ABOL HASSAN SABĀ (PHOTO, THE SABĀ RADĪF, 2014)	250
FIGURE 4. 47: THE CĀREVĀN, PĀYEH	251
FIGURE 4. 48: THE CĀREVĀN, THE FIRST MELODY	251
FIGURE 4. 49: THE CĀREVĀN, TECHNICAL VARIETIES	251
FIGURE 4. 50: THE CĀREVĀN, TECHNICAL VARIETIES	251
FIGURE 4. 51: THE CĀREVĀN, TECHNICAL VARIETIES	251
FIGURE 4. 52: THE CĀREVĀN, TEKIYEH-HA	252
FIGURE 4. 53: THE CĀREVĀN, COMBINATION OF MEZRĀB-HA	252
FIGURE 4. 54: THE CĀREVĀN, PASSAGE	252
FIGURE 4. 55: THE CĀREVĀN, PĀMALAKHI	253
FIGURE 4. 56: THE CĀREVĀN, OWJ	253
FIGURE 4. 57: THE CĀREVĀN, COMBINATION OF MEZRĀB-HA IN OWJ	254
FIGURE 4. 58: THE CĀREVĀN, FORŪD	254
FIGURE 4. 59: FARĀMARZ PĀYVAR (PHOTO, PĀYVAR'S ERUDITIONS, 2011)	255
FIGURE 4. 60: PĪSHDARĀMAD-E ISFĀHĀN, THE FIRST PHRASE OF THE PĪSHDARĀMAD	256
FIGURE 4. 61: PĪSHDARĀMAD-E ISFĀHĀN, DARĀMAD IN MĪRZĀ ABDULLĀH'S RADĪF	256
FIGURE 4. 62: PĪSHDARĀMAD-E ISFĀHĀN, DARĀMAD IN PĀYVAR'S RADĪF	256
FIGURE 4. 63: PĪSHDARĀMAD-E ISFĀHĀN, ISFĀHĀN DARĀMAD IN SABĀ'S RADĪF	256
FIGURE 4. 64: PĪSHDARĀMAD-E ISFĀHĀN, DESCENDING PASSAGES TO INTRODUCE THE ISFĀHĀN MODE	257

FIGURE 4. 65: PĪSHDARĀMAD-E ISFĀHĀN, BAYĀT-E RĀJEH	257
FIGURE 4. 66: PĪSHDARĀMAD-E ISFĀHĀN, BAYĀT-E RĀJEH IN RADĪF-E MĪRZĀ ABDULLĀH	257
FIGURE 4. 67: PĪSHDARĀMAD-E ISFĀHĀN, BAYĀT-E RĀJEH IN RADĪF-E SABĀ.....	257
FIGURE 4. 68: PĪSHDARĀMAD-E ISFĀHĀN, BAYĀT-E RĀJEH IN RADĪF-E PĀYVAR	258
FIGURE 4. 69: PĪSHDARĀMAD-E ISFĀHĀN, OSHAGH	258
FIGURE 4. 70: PĪSHDARĀMAD-E ISFĀHĀN, OSHAGH IN RADĪF-E SABĀ.....	258
FIGURE 4. 71: PĪSHDARĀMAD-E ISFĀHĀN, VOCAL FIGURES AND MELODY OF PĪSHDARĀMAD IN FREE METRE	258
FIGURE 4. 72: PĪSHDARĀMAD-E ISFĀHĀN, SHORT RIZ AND TRILL	259
FIGURE 4. 73: PĪSHDARĀMAD-E ISFĀHĀN, TEKIYEH-HA	259
FIGURE 4. 74: PĪSHDARĀMAD-E ISFĀHĀN, TAHRĪR.....	259
FIGURE 4. 75: PĪSHDARĀMAD-E ISFĀHĀN, TAHRĪR CHAKKOSHI	259
FIGURE 4. 76: PĪSHDARĀMAD-E ISFĀHĀN, ORNAMENTATION	260
FIGURE 4. 77: PĪSHDARĀMAD-E ISFĀHĀN, TAHRĪR THE VARIETY OF TECHNIQUES USED IN FORMING PASSAGES	260
FIGURE 4. 78: HOSEYN ALIZĀDEH (BOOSEH-HAYE BARAN, 2005, PHOTO BY ZHILA DEZHAM).....	262
FIGURE 4. 79: SHŪRANGIZ, PĀYEH.....	262
FIGURE 4. 80: SHŪRANGIZ, FIRST THEME, CHALLENGING FOR MEZRĀB-HA	263
FIGURE 4. 81: SHŪRANGIZ, COMBINATION OF MEZRĀB-HA.....	263
FIGURE 4. 82: SHŪRANGIZ, OWJ.....	264
FIGURE 4. 83: SHŪRANGIZ, MOVEMENTS OF THE FINGERS	264
FIGURE 4. 84: SHŪRANGIZ, FORŪD.....	265
FIGURE 4. 85: PARVIZ MESHKĀTIĀN (PHOTO, DASTŪR-E SANTŪR, 1996).....	266
FIGURE 4. 86: BIDĀD, FIRST THEME, VOCAL STATE.....	267
FIGURE 4. 87: BIDĀD MELODY IN BIDĀD, VOCAL STATE	267
FIGURE 4. 88: BIDĀD, SECOND MELODY, IN A FORM OF CHAHĀRMEZRĀB-HA	267
FIGURE 4. 89: BIDĀD, PĀYEH OF SECOND MELODY.....	268
FIGURE 4. 90: BIDĀD, MOVEMENT IN DIFFERENT POSITIONS	268
FIGURE 4. 91: BIDĀD, ORNAMENTATION (DORRĀB) AND MOVEMENT THE MEZRĀB-HA	268
FIGURE 4. 92: BIDĀD, TEKIYEH-HA AND VARIETY OF MEZRĀB-HA	269
FIGURE 4. 93: BIDĀD, CONSECUTIVE TRIOLET.....	269
FIGURE 4. 94: BIDĀD, THIRD PART IN 2/4 BAR	269
FIGURE 4. 95: BIDĀD, CONSECUTIVE RIZ-HA WHICH GIVES A VOCAL STATE.....	270
FIGURE 4. 96: BIDĀD, THE FOURTH PART IN 4/4.....	270
FIGURE 4. 97: BIDĀD, THE FINAL PART, PĀMALAKHI MEZRĀB	271
FIGURE 4. 98: BIDĀD, FORŪD	272
FIGURE 4. 99: HAMID MOTEBASSEM (PHOTO BY KHODADADASH)	273
FIGURE 4. 100: RAQS-E ĀTASH, PĀYEH.....	273
FIGURE 4. 101: RAQS-E ĀTASH, FIRST MELODY.....	274
FIGURE 4. 102: RAQS-E ĀTASH, FIRST MELODY WITH THE CHANGING OF POSITION	274
FIGURE 4. 103: RAQS-E ĀTASH, COMBINATION OF RIZ AND BASICAL MEZRĀB-HA	275
FIGURE 4. 104: RAQS-E ĀTASH, COMBINATION OF TRILL AND RIGHT, LEFT, RIGHT MEZRĀB-HA AND LEAPING	275
FIGURE 4. 105: RAQS-E ĀTASH, CHANGING THE METRE	275
FIGURE 4. 106: RAQS-E ĀTASH, OWJ.....	276
FIGURE 4. 107: RAQS-E ĀTASH, FINAL FIGURE TOWARD ENDING THE PIECE	276
FIGURE 4. 108: RAQS-E ĀTASH, FINAL MOTIF	276