Expressive Inflections and Pedagogical Insights in Persian Classical Music: Introducing New Approach to Graphic Notation

by

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Abstract:

My research explores the complex world of Persian classical music and focuses on the relationship between live performance and musical notation. Understanding the development of this musical tradition requires a comprehension of the relationships and structures between its core elements. I have devoted some time to examining how these relationships operate briefly by studying the history and pedagogy of this music repertoire. This expository material on the Persian musical system is a necessary preparatory phase for the principal goal of this project, which is to introduce graphical symbols into transcription of this music to create a bridge between the intricacy of conception, sound, and execution of this musical repertoire and a diacritical and extended notational symbology based on the western notational system that is capable of capturing the inflections and enhancing the expressive portrayal of this musical repertoire.

Chapter 1 is the introduction and I have provided a concise summary of the thesis, including its scope, my chosen subject, and a brief exploration of relevant literature.

Chapter 2 I provided an overview of *Radif*'s historical significance, genesis, evolution, literature review, and theoretical scholarly approaches. Additionally, I investigated the Dastgāh-e Homayoun based on the theoretical approaches provided earlier.

Chapter 3 focuses on the interrelationships between the components of the *Radif*, their structure, and their function in the Persian classical music. Additionally, I studied both historical and modern educational approaches to teaching this musical repertory. Additionally, the meaning, function, and importance of improvisation in this musical repertory is studied. In order to clarify the structure of improvisation in this musical tradition, I provided different national examples, including my transcription with additional symbols.

Chapter 4 concentrates on my own graphic notation system and provides brief comparisons to other existing notational systems. In addition, I have transcribed an improvisation with my own graphic symbols inspired by Schenkerian and paradigmatic notation.

Dedication

To the unwavering support and encouragement of my loved ones. To my parents, who offered wholehearted love and support throughout this pursuit. To my brother Rāmtin, whose indispensable assistance made this journey possible. I am deeply grateful to Maryam Soufisiavash, whose unwavering support guided me through every step of this endeavor.

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Chapter One: Introduction

The primary objective of this work is to develop a novel notational method for Persian[1] classical music and to provide a different approach to transcribing improvisations (in Persian, Bedāhe-Navāzi or playing from the origin) in this musical tradition. My goal is to show how improving the relationship between notation and sound in Persian classical music is crucial for retaining its essential qualities and transmitting them to the next generation of performers. This study has been prompted by a number of variables including the growing reliance on printed scores and a search to find a closer correlation between notation and sound in Persian classical music, in the interest of preserving the spirit of this music for the next generation of performers.

This work represents a preliminary and experimental stage of the attempt to bridge the gap between traditional performance practices and the written representation of Persian classical music by investigating innovative notational strategies. Western notation was developed for a different musical universe, carrying with it a rich history and tradition of reading intertwined with its repertoire, which aids its use. In the context of Persian music, musicians have adopted a foreign notational system. My ultimate objective is to suggest symbols that could assist in modifying the current notational system, rendering it more fitting for the novel purpose of transcribing Persian music in a more precise and expressive system that is capable of capturing the complexities and nuances of live musical performances. My goal in this project is to contribute towards the sustainability and longevity of this priceless musical tradition that thrives in a setting that is constantly evolving. The bulwarks of this musical repertoire are active and close listening, imitation, memorization, mastery, and creativity.

The growth of the Iranian diaspora, the lack of direct contact with teachers and mentors, the rising reliance on notated transcriptions, and a certain level of repertoire standardization are further

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[1] I have preferred the use of "Persian classical music" over "Iranian music" in consideration of the very different connotations of the words "Iranian" and "Persian" as remarked by certain scholars such as Laudan Noushin and Sāsān Fātemi. While "Persian" refers to the language, culture, and people as a historical entity, "Iran" refers to the boundaries and political realities of the modern state. When seen in this broad context, "Persian" better represents the spirit of a cultural, linguistic, and even political entity that has developed through time, whereas "Iran" refers to an entity contained inside the present-day borders, containing diverse tribes, ethnicities, languages, and more.

drivers for this research. Passing on the knowledge of the past and the transmission of the musical concepts will provide the generation of performers who will study this music with a solid foundation for innovation and forming a unique and stable personality and creativity in Persian classical music.

In this thesis, I analyze and transcribe a portion of the Dastgāh-e Homayoun in Radif Āvāzi by Abdollah Davāmi's (1891-1981).[2] This seminal demonstration, in song, of the foundational structure of the vocal Radif by one of the most authoritative sources of the Persian musical tradition, was transcribed by Faramarz Pāyvar (1933-2009). Pāyvar was a prominent Santour player and a remarkable figure in Persian classical music. His works have been recognized both on the level of his compositional and his improvisational skills. In addition, he made contributions to literature as well, publishing a number of books that covered both the academic and practical sides of this musical repertoire.[3] Remarkably, he pioneered the creation and development of a 10-year educational repertoire that catered to learners ranging from beginner to expert Santour players. His works and educational publications continue to be essential resources for musicians in universities and music schools. Pāyvar's transcription of the Davāmi recording,[4] a standard musical text used for instruction for vocalists in Iran, was published in 1996. Davāmi created this recording in his old age, specifically for didactic purposes. The demonstration of the stages of the recital in the Dastgāh-e-Homayoun are therefore rather restrained, emphasizing only the most essential principles, which I will describe in detail in Chapter two.[5] I have provided a transcription of a short excerpt from this recording as a point of comparison between my proposed notation and Pāyvar's 1996 transcription (see p. 40). The comparison between Pāyvar's transcription and my own allows me to demonstrate my approach to analysis and transcription.

Davāmi's recording was intended as a pedagogical reference, and an aid to learning the foundational musical structures identified with the Dastgāh-e-Homayoun.[6] As such, it relies on

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[2] The complete explanation of the Radif Āvāzi can be find in the second chapter.
[3] *Radif-e Avazi Abdollah Davāmi* (1996)*, Advance Radif for Santour Players* (2007)*.
[4] Faramarz Pāyvar, *The Vocal Radif and Old Tasnifs* (Tehran: Mahoor, 1996).
[5] Dastgāh which literally means system and Homayoun identifies the particular multi-modal complex that defines this system. More in-depth categorizations will be thoroughly explained in page 21to 22.
[6] In chapter 2, I provided detailed descriptions of the technical terms used in this thesis, including some of the histories and controversies of their definition and use.

simplicity as a way of exposing structural clarity as a first building block that can be developed and embellished in the course of student enculturation and mastery. The pedagogical objective, however, is not to repeat the modal presented by the teacher, but to enter, through mastery of the foundational elements of the music, into the realm of improvisation. The history of the ever-more daring and intricate improvisatory styles often becoming the individual signature and name of different master musicians is often preserved in the oral and pedagogical history and passed from one generation to the next through memory and oral transmission, or more recently, through transcription and recordings. In order to demonstrate this improvisatory dimension of the music, I compare Davāmi's recording with a parallel segment of an improvisation on the same Dastgāh, recorded in 1984 by Mohammadreza Shajarian (1940-2020). The album *Homāyoun Masnavi*, privately recorded in 1984 and published eleven years later in 1995, is a duet for voice and Santour.[7] This recording is an example of a recital in "pure" improvisation – in other words it is a recital with no fixed compositions. (For the Shajarian transcription see chapter four p. 59)

General concepts of Persian Music and choice of repertoire.

To fully comprehend the Persian musical system, understanding the concept of *Radif* is crucial. The term itself is used in different settings and by different theorists and teachers to denote disparate meanings that can easily lead to confusion. In order to stay clear of equivocation, therefore, I have introduced italics and ordinary case to distinguish between the two main senses in which the term is used.

In italicized form, *Radif* denotes the overall repertoire of Persian music, which includes the entirety of all its constituent elements. *Radif* is a whole repertoire and only exists as an object of thought. It is a general substantive similar to the idea of "living things" or "organisms." It is used in the same general sense as one might use the term "music," completely static and unchanging in nature. On the other hand, Radif (distinguished through absence of italic) represents sequence. Radif functions as an underlying organizational concept rather than as an ideal entity. The internal organization of Radif is focused on its components, which are Dastgāh/Āvāz and their contents

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[7] Mohammad Reza Shajarian, Mansour Sāremi, *Homayoun Masnavi*, Delāwāz Records, 1984, cassette.

(called Gushé)[8]. In the 19th century, groups of Gushé were classified into broader multimodal organizational complexes called Dastgāh (literally system).[9] Dastgāh and Āvāz are associated with the group of short and recognizable melodic, motivic, rhythmic, and modal components that form them. Each Dastgāh or Āvāz comprises distinct modal profiles. In common acceptance, this musical repertoire *Radif* encompasses a total of 7 Dastgāhs and 6 Āvāz.[10] Gushé is a term for the recognizable melodic, motivic, rhythmic, and modal characteristics that shapes the Dastgāh or Āvāz. Because of the modal signatures and characteristics of the Gushés associated with Dastgāh, the Dastgāh itself has been descried as a multi-modal complex. The Gushés are characterized by their heterogeneous modal structures, poetic or geographical associations, names of persons and places. etc.

Davāmi's Radif is used as a pedagogical reference for vocalists to learn the principles of succession of the Gushés associated with the Dastgāh-e-Homayoun. His historical importance lies in the fact that he is a link that, through the recording, connects past generations of singers to the new generation by transmitting the musical knowledge of the Qajār dynasty period (1789-1925) to his students.

The reason for my choice of the improvisation from Shajarian's album, *Homayoun Masnavi* is a combination of the complexity of its melodies and phrasing, his refined singing technique, his traditional use of phrases of poetry to drive the weight and inflection of musical phrases, his creativity for utilizing ornamentation, and sophisticated interconnection of various modes. These examples show two poles of the learned style of Persian classical music: pedagogical and preparatory in case of Davāmi, and the art of improvisation in the case of Shajarian.

Form and content of the thesis

The first chapter consists of a literature review of the analytical approaches used by two prominent contemporary pedagogues of the Persian musical tradition Dariush Talai (b.1953) and Hooman

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[8] The first use of the term Gushé goes back to a treatise from the 13th century *Resale dar Elm-e Musiqi*.
[9] Āvāz is similar in its conceptual framework to Dastgāh but is simpler in structure of in applied principally to song.
[10] The number of Dastgāh and Āvāz comprising in *Radif,* differs depending on the scholar.

Asadi (b.1970). Dariush Talai's theory divorces itself from the traditional concept according to which the Gushé is the primary building-block that imprints its signature in the sequences of the Dastgāh, and instead, introduces the concept of tetrachords as the foundation of this music repertoire. Rather than forming the Dastgāh out of a combination of Gushés, Talai recreates all seven Dastgāh and all six Āvāz structures out of combinations of four basic tetrachords named: Māhoor, Chahārgāh, Shour, and Navā (for a brief description of Talai's system see chapter two pp 15-17). This strategy, reminiscent of the Greek treatises of antiquity, has the great merit of clarifying in a generalized theoretical language that is relatively easy to transmit, how the Dastgāhs and their internal components are related to one another.[11] Hooman Asadi, on the other hand, provides a different presentation of the *Radif* that focuses on its historical exploration and an elaboration of structures through the traditional vocabulary of the Gushés and their fundamental characteristics. He introduces, however, a new categorization for Gushés and classifies them into rhythmic and melodic categories, offering a more historically bound perspective to study this musical repertory.

The concept of improvisation in Persian classical music is the topic of the second chapter. I analyze improvisation based on the structure of Radif in Persian classical music and explore how this structure controls and directs the process of improvisation. In addition, I explore the extent of the possibilities of creativity and invention inside the Radif framework by examining a number of pedagogical practices that offer insight and understanding into how music students develop and deepen their understanding of the interrelationships among Gushés and, based on a combination of improvisation and rote learning, build knowledge of how to connect, or to move between one Gushé and another in a procedure that ultimately allows students to develop their individual voice and artistic expression within the recognizable bounds of the tradition.

In the third chapter, I transcribe and analyze a short portion of the Dastgāh-e Homāyoun based on Davāmi's recording and transcribe Shajarian improvisation. I map the Dastgāh-e Homāyoun using the combination of methodologies defined by Dariush Talai and Hooman Asadi. Metalinguistic use of notation for analytical purposes, similar in appearance, though not in concept, to Schenkerian graphic analysis serves, in part, as my inspiration for this chapter. My intention here

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[11] Andrew Barker, *Greek Musical Writings in two volumes* (Cambridge: Cambridge University Press, 1990).

is to improve, through my original approach to notation, the expressive dimension of transcriptions by adding visual elements, giving the music a more vivid depiction, and establishing a closer connection between the musical sounds and notations. The goal of this research is to offer the most expressive symbols that authentically reflect the spirit of the music, while respecting the inherent limits of translating sound into symbols and notes. The notation thus serves a dual purpose. Viewed in combination with the performance, the transcription doubles as a close hearing and analytical representation of the performance. Viewed independently in the manner of a western score, the transcription serves as a blueprint for learning, studying, analyzing, and ultimately attempting to reproduce (learn) the performance and the conventions on which it draws.

To conclude my essay, I elaborate on my goal to study the possibility of capturing aspects of listening by means of a visual apparatus. Notation serves as a unique symbolic system. These symbols are categorized by means of notational conventions, according to the principles and conventions of their arrangement. Every demonstrated symbol has a wide range of auditory possibilities, including varied scales of tones, tonal qualities, embellishments, microtones, nuances of stress and emphasis, and patterns of phrasing.

It is important to emphasize that learning methodology in Persian classical music entails attentive listening to the instructor and imitating their patterns and inflection. In this context the goal of extended notational forms is to *perform* the symbol which takes the place of the instructor, and to convey through symbols what would have been expressed in a live pedagogical session as the expressive power of Persian music, which is almost entirely contained in these minute inflections. Therefore, by introducing and conventionalizing a new approach to transcribing music, one can get closer to understanding and imagining sound based on the notated score.

Chapter Two*: Radif*

In this chapter, I will explore the significance of *Radif*, its meaning and its organizational structure in classical Persian music. Drawing on the work of two prominent Iranian scholars and musicians, Dariush Talai (b.1953) and Hooman Asadi (b.1970), I will pursue a deeper understanding of how the concept of *Radif* enters into the technical vocabulary of this music, and what is its reach and function within the Persian musical repertoire. In order to express the polyvalence of this term, I will distinguish typographically between the italicized term, "*Radif*", as the expression of the complete repertoire of traditional Iranian music as imagined and developed by the prominent musicians of the Farahāni family during the Qajar dynasty (between 1821-1862) and "Radif", without italics, as referring to the particular conventions of local organizational sequences of modal-melodic configurations (Gushé). The different species of Dastgāh/Āvāz, as I will explain in greater detail, are understood in the sense of discrete systems of multi-modal complexes.

As is immediately clear from even a cursory perusal of Iranian music-theoretical writings of the 20th and 21st centuries, despite the widespread use of a broad array of theoretical and conceptual terminology, there is little consensus as to the definition of certain key theoretical and descriptive concepts, or the origins of their historical and pedagogical use. However, it is possible to argue for a consistent middle-ground that clarifies the meaning of these terms which designate the principal conceptual structures of Persian classical music and help to describe the precise interaction on which the concepts of performance, recital, and improvisation are based. This preliminary examination of terminology is a crucial foundation that will enable me to develop with some precision my analytical and notational ideas on the articulation and inflection of Persian music when the written or transcribed score is used as primary medium. My principal examples are drawn from transcriptions, both published and my own. My focus on a single Dastgāh enables me to draw comparisons between the vocal performances of Davāmi which has pedagogical importance and Shajarian's improvisation in the Dastgāh-e-Homayoun that exemplifies expressive and artistic creation.

Radif: **From Ancient Root to Modern Expression**

Rouhollah Khaleghi (1906-1965) in his book the *History of Persian Music*,[12] provides an overview of the history of *Radif*, including its organization. He contends that *Radif* comprises a compilation of melodies collected during the 18th century in Iran, that were used for both educational and performance purposes. The oldest existing compilation of the repertoire (*Radif*) is attributed to two brothers from Farahāni family, Agha Hossein Qoli (1851-1916) and Mirza Abdollah (1842-1918), who, using this repertoire, employed a pedagogical approach that involved repetition and memorization of fixed melodies, the expressive rendering of which served students as an apprenticeship in the intricacies of performance. They collected materials from already-existing traditions and melodies, which were designed to be memorized. *Radif* as posited by Khaleghi comprises a collection of short modal and rhythmic pieces known as Gushé, which are organized and grouped based on their musical modes and characteristics. These groupings of melodies identifiable through the salience of certain modal and rhythmic characteristics are referred to as Dastgāh (system) and Āvāz (song). In essence, *Radif* in its broadest sense encompasses all Dastgāh and Āvāz.[13]

Among these Dastgāhs, seven are identified as:

1. Shour
2. Segāh,
3. Chahārgāh,
4. Homayoun,
5. Mahoor,
6. Rāstpanjgāh,
7. Navā.

And the six Āvāz being identified as:

1. Dashti
2. Abuata

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[12] Rouhollah Khaleghi, *Sargozasht-e Musiqi-ye Iran* (History of Persian Music) (Tehran: Mahoor Publication, 1997).
[13] Gushé and its definition will be discussed later in this chapter.

3. Afshāri
4. Bayāt Turk
5. Kurd-e Bayāt
6. Isfahān

Kurd-e Bayāt was included as a component of Āvāz Dashti in a number of Radifs, including the Sabā and Vaziri Radifs. In his book *Sargozasht-e Musiqi-ye Iran* (History of Persian Music), Khaleghi mentions Kurd-e Bayāt status as an independent Āvāz. However, theorists, influenced by a superstitious ideology, have suggested that Kurd-e Bayāt should not be included as an Āvāz. This Āvāz's omission could be related to the notion that the numbers 7 and 5 have profound philosophical and theological significance due to a belief that combining the 6 Āvāz and 7 Dastgāh would yield a total of 13.[14] Āvāz Isfahan is unique because it is the only Āvāz associated with Dastgāh Homayoun, whereas the other four are all associated with Dastgāh Shour.

To clarify, *Radif*, in the sense of the total repertoire has 7 Dastgāh and 6 Āvāz. The local and internal organization under this system is constructed out of over 200 named melodic-rhythmic modal configurations known as Gushé (literally a corner or a piece of a whole). The idea of the Dastgāh described as a multi-modal complex has its roots in the Gushés associated with it. Every Gushé has a distinct modal profile, defined as a recognizable melodic figure, contour, inflection, rhythmic characteristic, or mood.

Dariush Talai in his book *Negareshi No Be Theory Musiqi Irani* (A New Sketch for Theory of Iranian Music)[15] places great emphasis on the examination of tetrachords. Rather than teaching Gushé through idiom and articulation, Talai employs a theoretical approach that enables him to describe the Gushés using tetrachords to delineate the internal pitch configuration of characteristic materials. He claims that tetrachords form the essential foundational elements of the modes found in classical Persian music which I will describe further in this chapter.

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[14] Hossein Alizādeh, Minā Oftādeh, Sāsān Fātemi, Hooman Asadi, Mostafākamāl Pourtorab, and Ali Bayāni, *Mabāni Nazari-e Musiqi-e Iran* (Theory of Iranian music) (Tehran: Mahoor, 2009), 35.
[15] Dariush Talai, *Negareshi No Be Theory Musiqi Irani* (A New Sketch for Theory of Iranian music) (Tehran: Mahoor, 1993).

In his book *La musique Iranienne: tradition et évolution*,[16] Jean During (b.1947) French music scholar with extensive experience studying Iranian music, uses the term Radif in its more restrained meaning of sequence. He states that the Radif is comprised of all the Gushés arranged within each Dastgāh or Āvāz: it is the specific sequence of these Gushés that constitutes the Radif.[17] He cites Mehdi Barkeshli, who states that the Radif represents a system of syntax and arrangement for the Gushé. [18] It is pertinent to note that the term Radif in literal translation means sequence or arrangement. In this context, Radif is not only a characteristic sequence of Gushé within a Dastgāh, as established by convention or common practice, but can also refer to an arrangement (sequence of Gushé) that is specific to an individual performer (usually a prominent musician). For example, Dastgāh-e-Shour Radif of Abolhasan Sabā (1902-1957) means the multi-modal complex of Shour in the sequence or arrangement of the musician Abolhasan Saba. Consequently, Jean During delineates two distinct but closely related interpretations for the term Radif:

1. Radif as the sequence of Gushé within a Dastgāh.
2. Radif as the expression of aesthetic and virtuosic performance techniques by a master musician in the performance of a particular Dastgāh or Āvāz.

In his seminal essay "Reviewing the Historical Concept of Dastgāh," [19] Hooman Asadi presents a significant resource for studying the history and significance of *Radif* in classical Persian music. Asadi's essay examines 12 manuscripts and treatises on music to trace the origins of the term *Radif*, explore its meanings, and elucidate the development of the term in contemporary usage. Asadi's investigation centers on tracing the evolution of the Turco-Arabic Maqām in relation to the Iranian Dastgāh, and the subsequent genesis of *Radif*. According to Asadi, in 13th century treatises such as the *Dorat al-Taj* by Ghotb-ed Din Shirazi (13th century), only the term Maqām is observable. However, in opposition to a frequently encountered theory espoused by Majid Kiani and other

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[16] Jean During, *La musique Iranienne: tradition et évolution* (Sonat va Tahavoul dar musiqi Irani) (Iranian Music: Tradition and Evolution), trans. Sodābe Fazāeli. (Tehran: Tous publication, 2005).
[17] Ibid., 173.
[18] Ibid., 173.
[19] Hooman Asadi, "Baznegari Pishine-ye Tārikhi-e Mafhom-e Dastgāh" (Reviewing the Historical Concept of Dastgāh) *Mahoor Quarterly* (2009): 33-61.

scholars,[20] Asadi refutes the claim that the terms Dastgāh originated in the Qajār era[21] (1789-1925), citing numerous instances where the word Dastgāh was used in early manuscripts, albeit with different meanings and conceptual frameworks than its contemporary usage. For example, he cites, among others, a manuscript from the late Safavid dynasty in the late 16th century, the "Resal-e dar Elm-e Musiqi," wherein the term Dastgāh was mentioned as a component for some Maqāms.[22]

It is impossible to fully define the term Maqām and its organizational structure in Persian classical music over the previous ten centuries. According to Arshad Tahmasebi's book *Seyr dar Sayārehā* (Analyzing the Circulations) Maqāms were a circulation formed from 7 Zolarba (tetrachord) and 13 Zolkhams (pentachord) adding up to 91 Maqāms overall. Additionally, between the 91 Maqāms, 12 of them were called consonant Maqāms and were considered particularly pleasing, and it is these that were selectively chosen for performance. [23]

According to Asadi, the term "Maqām" was used to refer to a particular arrangement of intervals in connection to a melody.[24] Indeed, the Arabic word " Maqām " denotes "place" or "sequence." Where the Persian term (Radif) emphasizes the idea of order as well as indicating a sense sequence and organization, while the Arabic term Maqām, emphasizes more strongly the idea of a location or station. The contemporary use of the term Maqām in Persian music-theoretical publications refers generally to a Dastgāh or Āvāz and shares the same definition with them. In fundamental terms, however, Radif and Maqām have similar linguistic meanings in that they both signify the concepts of order, sequence, and place.

Asadi argues that in the manuscripts presented in microfilm 2214 the meaning of Dastgāh which he is examining holds a meaning distinct from its modern interpretation and function. He delves into the historical significance of Dastgāh through historical texts. *Resale Dar Elm-e Musiqi* in the late 16th century was the first treatise to have used the term Dastgāh. According to this treatise,

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[20] Majid Kiani, *Mabāni Nazari Musiqi Irani* (The Basic Theory of Iranian Music) (Tehran: Sarv-e Setāre, 1998), 12.
[21] Hooman Asadi, "Baznegari Pishine-ye Tārikhi-e Mafhom-e Dastgāh" (Reviewing the Historical Concept of Dastgāh) *Mahoor Quarterly*, (2009): 38.
[22] Ibid., 43.
[23] Arshad Tahmasebi, *Seyr dar Sayārehā* (Analyzing the Circulations) (Tehran: Mahoor, 2019), 21-25.
[24] Hooman Asadi, "Baznegari Pishine-ye Tārikhi-e Mafhoum-e Dastgāh" (Reviewing the Historical Documentation of the meaning of Dastgāh) *Mahoor Quarterly* (2009): 34.

Dastgāh was potentially a feature of certain Maqāms (among the 12 consonant ones). The Maqāms that included the Dastgāh feature had greater potential for composing vocal musical pieces known as Tasnif. It is worth mentioning that the nature of the Dastgāh as a feature of Maqām is ambiguous for us today due to lack of access to musical transcription. On the basis of another manuscript, the *Resalei Dar Bayan-e Elm-e Musiqi va Shoabat-e Ou*, Asadi concludes that Dastgāh was a potential feature and a subset dependent on Maqām that had a cyclical structure or modal and melodic characteristics which made it a feature in the structure of certain Maqāms. This feature would have allowed musicians to compose various musical forms within the specific modal profile.[25] Certain Maqāms included these cyclical structures and modal and melodic characteristics (Dastgāhs) in their entirety, while others contained certain elements of it, and some were lacking it altogether. These characteristics of the Dastgāh Asadi propose, allowed for the composition of vocal pieces, known as Tasnif, within a specific modal ambiance.

In another perspective, he claims that the ancient Maqāms mentioned in the treatises above which contained the feature of " Dastgāh," had the capacity to modulate, in comparison with the Maqāms that did not have this feature. In contemporary Persian music, the term " Dastgāh " represents a distinct independent entity characterized by a defined modulatory structure. It starts on a particular modal profile, transitions through various related modal profiles, and ultimately returns to its initial modal configuration. This cycling modulation characteristic of Dastgāh today distinguishes it from the Maqām system of the past which did not have a cyclical structure.

According to the treatise *Resaleye Koliat-e Yousefi*, written in the 18th century and attributed to the musician Agha Babay-e Makhmour, Dastgāh serves as a foundation for structuring the Iranian musical system. This treatise explicitly lists a total of 12 distinct types of Dastgāh.[26] It can be inferred from the treatise that the Dastgāh system predated the Makhmour's treatise, though he made significant modifications to its organization as compared to how the term had previously been understood.[27] Like the other sources mentioned in Asadi's historical research, the term Radif is not mentioned in this treatise.

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[25] Asadi (2009): 47.
[26] Ibid., 51.
[27]Ibid., 52.

Asadi's research draws heavily on *Bohūr al-Alhān* by Frost al-Dolé Shirazi (1854-1920), which is considered one of the most authoritative sources on the subject. According to Shirazi, contemporary musicians only recognize seven Dastgāh.[28] Significantly, the term Radif does not appear at all in this source either, but the word "Tartib", meaning order, is referenced multiple times. The nomenclature for both Dastgāh and Āvāz in the manuscript remains consistent with the contemporary usage of these terms within the framework of this musical repertoire.

Resale-ye Majma al-Advār written in 1921 by Mehdi Qoli Hedayat (1864-1955), the final treatise studied by Asadi is one of the most significant sources from the 20th century and contains a wealth of theoretical insights into Iranian music. Hedayat, according to Asadi, was the pioneer of contemporary musicology in Iran.[29] Dastgāh, according to Hedayat, "is a mimicry of Noubat of past musicians. Noubat means turn in the sense of order occurrence. Also in ancient Persian music, Noubat represented a format and arrangement of pieces and improvisation for live performances. According to Hedayat, "there have been recent efforts by certain master musicians to categorize the seven Dastgāhs. They assign to each Dastgāh the name of an Āvāz and include additional pieces as appendices to each Dastgāh. […] Each Dastgāh is a compilation of Āvāz, Naghmé, and Gushé, which can be somewhat perplexing yet rich in exemplary models and pleasant musical subjects".[30]

It is worth noting that none of these treatises use the term Radif in any acceptation, but they do use synonyms of this term. The Dastgāh structure, on the other hand, is very close to the concepts associated with the term Radif which are currently in usage in the most recent treatises.

Sāsān Fatemi's studies on the relationship between Noubat and Dastgāh shed further lights on the specialized terminology in Persian classical music. In his book *Peydāyesh-e Musiqi Mardom Pasand dar Iran* (The Emergence of Popular Music in Iran), Fatemi explains that "Noubat is a structured arrangement of various musical forms. Dastgāh, on the other hand, is a specific form within the Noubat system and represents the highest level of musical form in Iranian traditional

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[28] Asadi (2009): 56.
[29] Ibid., 57. (Translation mine).
[30] Asadi (2009): 57.

music."[31] As a result, Noubat contains or implies the concept of sequence, comparable to that which the concept Radif introduces. The terms Maqām, Noubat, and Tartib, therefore, all emphasizes the importance of a structured organization with a specific order, and these terms are lexically similar and conceptually congruent with the term Radif.

In essence, Noubat can be described as a cohesive compilation of diverse musical forms that are arranged in a specific order, following a distinct logic. Therefore, Dastgāh performed in the conception of a Noubat organization simply means that its components are arranged in a specific order following a distinct logic.

According to Asadi, the contemporary use of the term Radif as referring to a cohesive collection of traditional Iranian modal fragments and sometimes recognizable pieces (Gushé) collected in a specific order called Dastgāh is a recent construct of 19th century, and the *term* Radif (though not the concept of order itself as a regulating determination) was developed by the Farahani family.[32] Asadi's exegesis reveals that the emergence of Radif as a framework for organization in Iranian classical music was the result of a gradual process that spanned the period from the mid-Safavid to the end of the Qajār dynasty. During the reign of Naser al-Din Shah, the Farahāni family systematized a collection of Dastgāhs into a codified repertoire, and this repertoire also, they named *Radif*. In the context of Farahāni's family's systematization of the Persian musical system therefore, *Radif* can be understood as total repertoire within which the concept of specific logical ordering – Radif – is a term denoting sequence and operates as a principle of organization which organizes the contents of Dastgāh/Āvāz. It describes the arrangement and order of the Gushés within a Dastgāh. This concept of organization and order extends to the overall system as well. While Radif refers to the specific organization of performance, sometimes named after their originators, *Radif* serves as a broader conceptual term encompassing the entire system. Farahani's methodology springs from a profound understanding of the fundamental concepts that derive from the old Iranian music.

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[31] Sāsān Fātemi, *Peydāyesh-e Musiqi Mardom Pasand dar Iran* (The Emergence of Popular Music in Iran) (Tehran: Mahoor, 2013), 14.

[32] Ali Akbar Farahāni (1826-1861) was a famous Tar player whose brother and sons were famous musician in Qajār dynasty, and he is the founder of Farahāni's family.

As an outcome of Asadi's article, it can be said that the *Radif* system, which is currently the core of Persian classical music, displays a hierarchical and minutely exact organization. In the next section, I will describe Talai's theory of Persian music and further develop the idea of the hierarchical structure that governs the logic and ordering of this music.

Radif Structure: Theoretical Perspectives

In contrast to Asadi's findings, Dariush Talai's scholarly inquiry concentrates on the theoretical underpinnings of Dastgāh within the Iranian classical music repertoire. He contends that all modes in this musical tradition originate from four fundamental tetrachords, and it is the combination of these tetrachords that gives rise to the unique shapes and qualities of distinct Dastgāhs or Āvāzs. The four tetrachords that Talai identifies as the fundamental components of this musical repertoire are Mahoor, Chahārgāh, Dashti, and Shour.

Talai derives the names of the tetrachords from the corresponding Dastgāhs or Āvāzs, using both the full name and the abbreviation of each. It is noteworthy that he has since renamed the Dashti tetrachord to Navā and introduced a new subsidiary tetrachord called Rohāb. Throughout his research, Talai provides multiple examples that illustrate the characteristics and attributes of these tetrachords. To aid the comprehension of the sizes of the intervals present in each tetrachord, he employs, as point of reference, hand positions on the Tār instrument (this is the tradition of Dastān, literal meaning is hands), which he supplements with frequency calculations in cents to establish the differences between successive pitches within each tetrachord.

Talai asserts that medieval musicians such as Fārābi (10th century), Saffiedine Ormavi (13th century), and Abdolghader Maraghi (15th century) regarded the tetrachord as the most critical component in the organization of modes. To perform tetrachords, fretted instruments like Oud, Tār, and Setār are used as a material medium. According to Talai, the outer interval of each tetrachord consists of a perfect fourth, which corresponds to 500 cents. He further notes that the placement of the second and third notes within a tetrachord determines its distinctive qualities, as the first and

fourth notes create a fixed perfect fourth interval. Notably, in the figures provided, all four tetrachords commence with the note C. (Figures 1,2,3,4). It is worth mentioning that Talai's theory, and to a large extent that of his medieval predecessors, intersects with the music-theoretical systems of the ancient Greeks.[33]
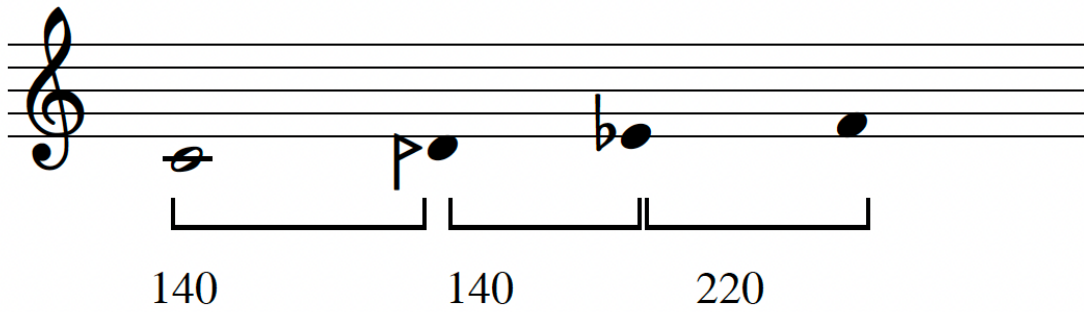

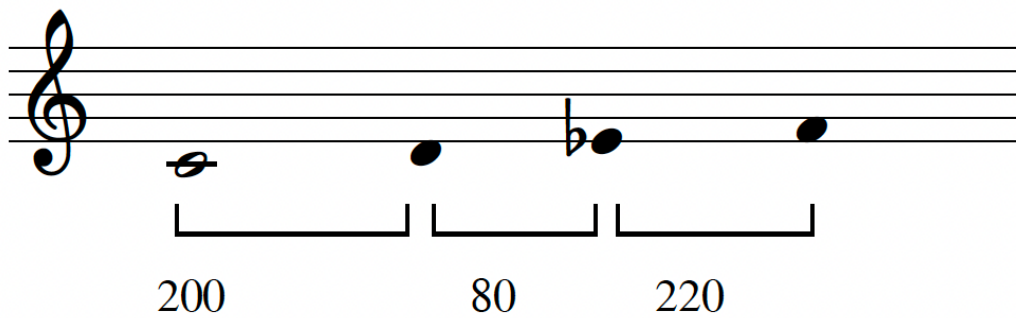Figure 1. Shour Tetrachord

Figure 2. Navā tetrachord

[33] Mathiesen, Thomas, "Greek Music Theory", *The Cambridge History of Western Music Theory*, ed. Thomas Christensen the Cambridge History of Music, *Cambridge University Press,* (2002): 35-107.
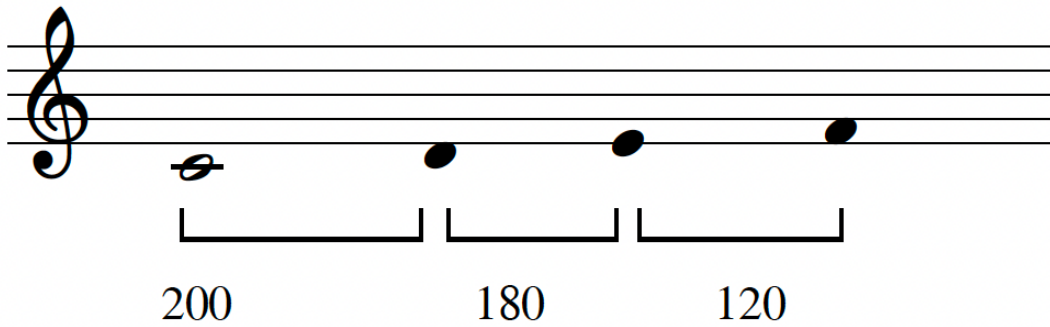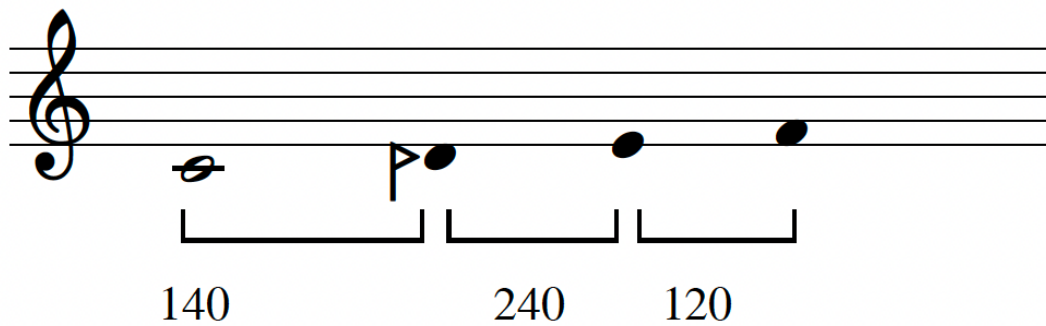
Figure 3. Mahoor tetrachord

Figure 4. Chahārgāh tetrachord

Despite the precise nature of cent calculations, Talai notes that performers tend to approximate the internal intervals of the tetrachord. Furthermore, he acknowledges that there may be slight differences in the way that different performers or vocalists play or sing these intervals in terms of cent calculation.[34] According to Talai's statements, all modes in the classical Persian music repertoire are formed by the combination of these four essential tetrachords. Similar to the Greek system, the Persian system also incorporates both conjunct and disjunct tetrachords, contributing to the fluidity and flexibility of transitions between modes. Conjunct tetrachords in the Greek system refer to instances where the top note of one tetrachord is the same as the bottom note of the next; disjunct tetrachords by contrast which have a major whole tone between them. Likewise, the Persian system employs conjunct and disjunct tetrachords, allowing for smooth and versatile

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[34] Dariush Talai, *Negareshi No Be Theory Musiqi Irani* (A New Sketch for Theory of Iranian Music) (Tehran: Mahoor, 1993), 26.

modal transitions.[35] In distinction to the Greek system however, where the lowest interval of each tetrachord is at the same time the smallest interval, in the system developed by Talai, interval sizes are arranged freely within the confines of the perfect fourth of the outer interval.

In the concluding section of his book, Talai provides a comprehensive list of all the Gushés (characteristic modal-melodic configurations) found in the various Dastgāhs/Āvāzs of the classical Persian music repertoire. In Talai's treatise, each Dastgāh and Āvāz is represented by a unique chart that clearly displays the usage of various modes (Gushés) broken down into their tetrachordal components. Transitions from one tetrachord-type to a different tetrachord-type are also broken down intervallically through the same means. From a pedagogical and theoretical standpoint, Talai's comprehensive visual representation allows for a clear understanding of the complex structure and organization of Persian classical music, unencumbered by the traditional nomenclature and the faults of equivocality and imprecision that are rife in Persian music-theoretical and historical treatises.[36] Figure 5 attempts to summarize some of the aspects of Talai's tetrachordal representation and its possible expansions in a continuous scale-wise representation of the Dastgāh-e-Homayoun.

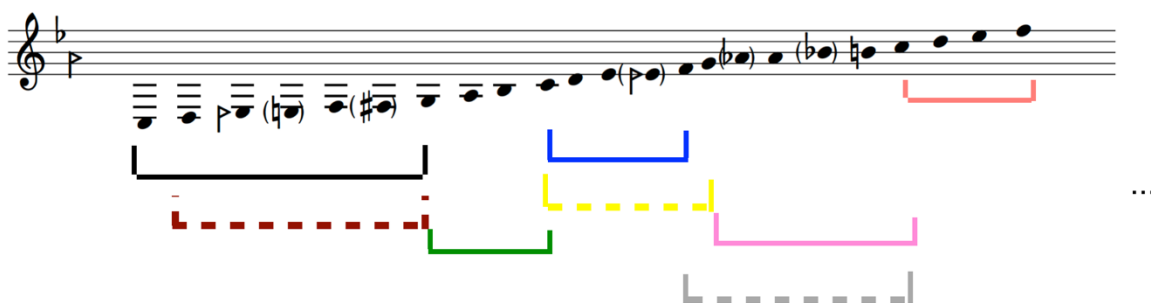Figure 5.

[35] Andrew Barker, *Greek Musical Writings in two volumes* (Cambridge: Cambridge University Press, 1990).
[36] Dariush Talai, *Negareshi No Be Theory Musiqi Irani* (A New Sketch for Theory of Iranian Music) (Tehran: Mahoor, 1993), 32-55.

By contrast to Talāi's patently progressive and pragmatic view of Persian music theory, Jean During, in his discussion of the relation of intervals discusses the works of notable musicians, theorists, and acousticians who were active on a national level in the Pahlavi era like Ali-Naghi Vaziri (1886-1979), Mehdi Barkeshli (1911-1987), and Dariush Safvat (1928-2013), who also made attempts to pin down intervallic structures to precise calculations. However, as Jean During argues, these attempts were largely unsuccessful because most theorists he mentions were western-trained and underestimated the reality that the intervals are not exactly precise in Persian music but are relative to practice, and even differ slightly from one performer to another.[37] He mentioned that for calculating the exact intervals one needs to first to have access to Ostād[38] of this music. It is worth mentioning that theoreticians like Talai and Asadi's research were written after Jean During's.

As we have seen, in contrast to Talai and During, Asadi is less concerned with tetrachordal theory, and offers instead a detailed analysis of Dastgāh and Āvāz, defining Dastgāh as a multi-modal complex of melodic models organized on a modal basis. This observation highlights the concept of *Radif*, where Gushés within a Dastgāh/Āvāz form a cyclic structure encompassing multiple modes. The term "multi-modal complex" can be considered the most suitable English equivalent for expressing the internal organization of Dastgāh or Āvāz. For Asadi, the primary category of theoretical explanation is the mode that is associated with characteristic melodic models and formulations of the various Gushé types identified by the relative weight and function of each melodic, modal, and rhythmical elements. A musician changes the modal profile by changing the formulas and relative weights of the pitches within a given melodic configuration. Asadi also explains the function of the multi-modal complex in the Dastgāh/Āvāz system as cyclic process of modes, starting from the main mode and returning to it after successive modulations.[39] In the analysis that follows in chapter 3, I draw equally on Talai's and Asadi's theoretical perspectives.

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[37] Jean During, *Sonat va Tahavoul dar musiqi Irani* (Iranian Music: Tradition and Evolution), trans. Sodābe Fazāeli (Tehran: Tous publication,2005).

[38] The direct interpretation of this terms signifies a person of expertise. It finds application across various domains such as the arts, literature, and academic settings, where it denotes a level of mastery or a professorial role.

[39] Hooman Asadi, "Bonyādha-ye Nazari-e musiqi-e Classic-e Iran" (Fundamental Theoretical Perspective of Iranian Classical Music) *Mahoor Quarterly* no.6 (2004):47.

Besides the history and vocabulary pertaining to the structural organization of Persian classical music discussed so far, there are important concepts that constitute the fundamentals of the Gushé and its organizational principles. Though these terms are commonly used in analytical and pedagogical frameworks, I have used Asadi's article "Bonyādha-ye Nazari-e Musiqi-e Classic-e Iran" (Fundamental Theoretical Perspective of Iranian Classical Music) as my main point of reference. These definitions serve as the fundamental terminology for identifying the functions within a Gushé and provide a framework for understanding and teaching the elements of Gushés. It is worth mentioning that the first use of the term Gushé goes back to a 13th century treatise, *Resale dar Elm-e Musiqi.*[40] However, the function of it was completely different than what is employed today.

1. Āghāz: This term pertains to the initial or opening pitch of a musical phrase in a given mode. It is noteworthy that there may exist multiple pitches that can initiate the first phrase of a mode. Therefore, the significance of this pitch in mode-identification is relatively lesser, and performers are granted some degree of flexibility in selecting alternative starting pitches within prescribed parameters.

2. Shāhed: Shahed is a pitch that holds a significant position in the mode as it serves as the center of the melodic circulations and the focus of the melody is on this particular pitch. In the majority of modes, there exists only one Shāhed, and it is referred to as the "Markaz-e Shāhed," which translates to the center of the Shāhed. However, in certain modes, there are two pitches that possess this crucial characteristic, and for such modes, the term "Mehvar-e Shāhed," which means central orbit Shāhed, can be used.

3. Ēst: is a musical tone that is known for its ability to pause or stop musical phrases. It can be categorized in different ways depending on its power to terminate or continue the phrase. The musical term "Ēst" can be categorized based on its power of termination and non-termination. "Ēst-e Talighi" or Ēst with suspension has a continuous characteristic that builds expectation and anticipation in the listeners to eventually being resolved on the

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[40] Farhād Fakhraldini, *Tajziye Tahlil va Sharh-e Radif-e Musiqi-e Iran* (Analyzing and Description of Radif in Iranian Music) (Tehran: Moen Publication, 2018), 63.

"Shāhed". On the other hand, "Ēst-e Movaghat" or temporary Ēst provides a stronger sense of termination, but it doesn't give the feeling of a complete stop in the phrases. "Ēst-e Ghotbi" or conflicting Ēst it exhibits a more pronounced sense of conclusion in comparison to the preceding two Ēsts. However, rather than performing a specific modal function it functions as the connection point of the two tetrachords in the mode. According to Asadi, the most decisive Ēst is the final Ēst, which has the strongest sense of termination among all the other Ēsts. He further explains that not only does the Ēst pitch hold significant modal characteristics, but it also plays a crucial role in identifying the formal structure, phrasing, and articulation of the mode.

4. Moteghayer: Moteghayer (literally 'changing') or "accidentals". These elements, often referred to as ornamental or grace notes, play a significant role in shaping the distinctive inflection of the mode, even though they may be perceived as embellishments. They are typically found in musical phrases and may only serve as grace notes. Also, in some modes, they play a critical role and are considered modal "accidentals". It is worth mentioning that the focus of an important portion of my notational work is on the micro-layer that includes inflection, weighting, and pitch bending.

5. Khātemé: The term "Khātemé" refers to the note on which the final stop is made, and it plays a crucial role in identifying modes. Khātemé servers as a major element of a modal profile. Additionally, in some Dastgāh/Āvāz that have the same modal profile the final pitch functions as a defining characteristic, designating them as separate.

6. "Foroud" is a term used to describe a group of phrases that convey a sense of completion. These phrases appear at the ending of each Gushé, and both Ēst and Khātemés are the primary components of these phrases.[41]

The distinction between Ēst and Khātemé lies in their function within a phrase. Unlike Khātemé, Ēst does not convey a sense of concluding a phrase, nor does it serve as the final ending note. Also, Foroud refers to a collection of phrases that appear within Gushés, guiding the melody towards

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[41] Asadi (2004): 48-51.

Khāteme. The Radif contains numerous examples of Foroud in almost all the Gushés of each Dastgāh and Āvāz. The term "Foroud" metaphorically signifies a descent, indicating that a Gushé is approaching its conclusion.

The primary objective of studying *Radif*, the repertoire of classical Persian music, is to cultivate improvisational skills and creativity. A thorough comprehension of the modal, rhythmic, and melodic structure of various Gushés and their practical utilization during improvisation is crucial. An improviser's understanding of the function of modal Gushés enables them to modulate between different Dastgāh/Āvāz. Similarly, knowledge of rhythmic Gushés permits the improviser to modify the use of rhythmic figures and alter the tempo during performance. Familiarity with melodic Gushés facilitates the use of specific melodic signatures and types. This understanding, combined with creativity, is the foundation of improvisation in classical Persian music.

Chapter Three

In this chapter, I explore the concept of improvisation in Persian classical music in order to achieve a definition for it and to examine the role of improvisation in developing creativity within this tradition. My goal in this chapter is to examine the possibility of creativity and innovation in the framework of *Radif* through analysis of two characteristic performances. For an approach to improvisation as defined in this repertoire it is necessary to first start with the process of pedagogy, and to understand how movement from one associated Gushé to another in a given Dastgāh operates in practice.

In the second part of the chapter, I will discuss the prevailing pedagogical approach to *Radif* system. I will analyze three instances of the same Gushé: an instrumental version which has pedagogical aspects, one with a pedagogical component for vocalists, and an improvisation of a vocalist (Shajarian) based on the same Gushé. The analytical perspective of the instrumental version has had the significant impact on my notational approach. It is worth mentioning that the ultimate goal of describing the pedagogy of improvisation is to investigate the more nuanced facets of inflection and expression of this music that goes beyond the constraints of simple notation.

Pedagogy of Music: Exploring the Interrelation and Structure of Gushé

The beginning of the learning process for the classical Persian music is for a performer to acquire a practice knowledge of the musical, affective, and associative character of each Gushé; to understand its modal characteristics; and to be conversant with how to move from one Gushé to the next, in the sequence of a given Radif.

As mentioned in the previous chapter, groups of Gushés are associated with specific categorizations of modal-melodic patterning: the principal mode in the Dastgāh/Āvāz system, and its associated primary, secondary, and transitional modes. The most important distinction that informs modal categorization is the in the establishment of the Shāhed note through a melodic

inflection, or the pattern of emphasis that identifies both the pitch and the melodic/modal profile of the Gushé.   Any shift in the melodic inflection and placement of the principal pitch or Shāhed results in a shift from one Gushé profile to a different one. In what follows, my discussion of the Gushé draws on Hooman Asadi's theory and typology of the Gushé.

According to Asadi, and the hierarchical structure of Radif, Gushé can be counted as a subdivision that functions as a referential melodic model or pattern. He classifies Gushé into three major groupings according to their core characteristics: modal Gushé (indeterminate as to tune, melodic Gushé (or Gushé associated with a determinate, fixed, or recognizable melody), and *rhythmic* Gushé.[42] The most significant characteristic of Gushé is its modal structure, which commonly serves as the foundation for improvisation. Gushés are classified in part, some of by the distinctive melodic features that identify their most vital aspect. For instance, Gushé -ye Bidād in Dastgāh-e Homayoun[43] has a distinctive opening melodic pattern that is one of its identifying features. (See Example 1)

Example 1.

One of the most significant characteristics is the transition from the modal and pitch profile of one Gushé's to that of the next related Gushé, in the framework of the foundation tone of the Dastgāh's in which it dwells. The sequencing of Gushés is often established by tradition, though in practice, allowances are made for divergence and variation. The character of the Gushé is determined by its distinctive pitches, their motivic profile, and their weighting, which indicate the transformation (or progression) of one Gushé to the one that will follow. A change in the function of pitches, such as the identity of the "Shāhed" or principal characteristic tone in a Gushé ushers in a new pitch-profile

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[42] Asadi (2004): 47-48.

[43] All the examples are based on Dastgāh Homayoun starts from G and will be later analyzed in this chapter.

and this allows for transition from one Gushé to the next. Since there exist a number common notes between the Gushé s of origin and destination, the characteristic tones and signature melodic inflections are especially crucial. The connection furthermore must be made in a way that preserves their respective distinguishing profiles.

The transitional melodic pattern serves as a link between two Gushés. For instance, if a performer wants to move from Gushé -ye Bidād (Figure 1) to Gushé -ye Ouj (Figure 2), the switch can be prepared by employing a passage that changes or inflects the sixth pitch of the Dastgāh-e Homayoun to one microtone higher. In practice, the transition is accomplished directly via the Gushé's melodic profile which largely centers around the emphasis on the Shāhed. The change of Gushé can be likened to a shift in center of gravity (Shāhed) and hence a transformation of the relations between the common pitches.[44]
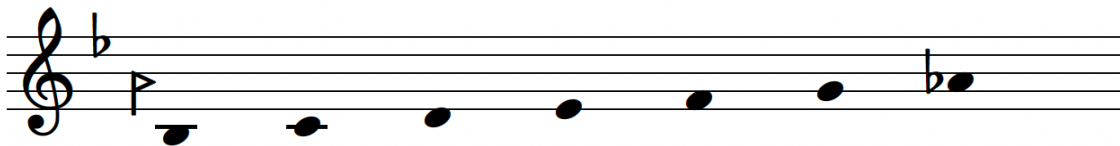
Figure 1. Bidād Pitch profile

Figure 2. Ouj pitch profile

One of the common melodic strategies of *Radif* is employed in Example 2 and 3 from Radif Talai. Example 2 illustrates how the modal profiles of Gushé-ye Bidād are altered in order to prepare for a new pitch and modal profile of Goshé-ye Ouj (Example 3).

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[44] Ouj is a significant Gushé that can be found in many Dastgāh/Āvāz and has a consistent pitch profile. This Gushé has the purpose of leading the modal profile to the Dastgāh Shour. In Radif Saba Ouj was called Oshāgh.

As multiple Dastgāhs share a certain Gushés, these fragments can serve as a point of transition, allowing movement from one Dastgāh to another as well. The performer has the option of switching from Ouj to a new Dastgāh called Shour. In order to introduce a new modal profile, this transmission function as a joint. Example 3 from Radif Talai, illustrates how to transition from Gushé-ye Bidād to Gushé-ye Ouj by altering from E flat to E half-flat with a melodic strategy. The Shāhed in Gushé-ye Bidād is the note D. Once the Shāhed point of emphasis, and the modal profile are established in the new Gushé with a new Shāhed (G), the performer has the possibility to continue playing in Dastgāh-e Shour. In order to demonstrate the changes in pitch and Shāhed, I have provided examples of the initial sections of both Gushé-ye Bidād and Gushé-ye Ouj from Radif Mirza Abdullah transcribed by Talai. The reason I chose to use the example from Radif Mirza Abdullah is that it is acknowledged as the most practical and prevalent for educational purposes. Indeed, it is mandatory in music school and in the universities to study this version of Radif as it is considered one of the most reliable and dependable one based on Mirza Abdollah family history.

بیداد
Bidâd

Example 2. The opening phrase of Gushé-ye Bidād[45]

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[45] Dariush Talai, *Radif-e Mirza Abdollah* (Tehran: Nashr-e Ney 2006), 245.

Example 3[46]. The shifting phrase to Gushé-ye Ouj

Talai's transcription employs a specific notation method, featuring distinct phrase separation and symbolic representation of articulation and ornamentation. While originally intended for Tār and Setār instruments, it's clear notation and phrasing make it applicable to a wide range of instruments. Talai illustrates the segmentation of the phrases by beginning each new phrase on a separate line. The figures inside boxes numbered 2, 3, 4, etc. indicate the number of times the figures should be repeated. He also uses distinctive symbols for different ornamentations. The symbol ">>" when indicates a grace note above the main pitch, the symbol "<<" indicates a grace note below the main pitch. The purpose of this transcription is solely pedagogical and has been taught in universities for over a decade. In Example 4, I have transcribed my own improvisation of this passage from Gushé-ye Bidād to Gushé-ye Ouj and I have drawn on Talāi's paradigmatic notation methodology by adopting the practice of phrase separation. Additionally, I have incorporated supplementary symbols to accurately represent the desired articulations with the appropriate inflections. I have broken out of the limitations of the pedagogical phrase through improvisation in order to show how a foundational melodic configuration and principle of motion can serve as the basis for improvisation.

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[46] Ibid., 267.

Bidad beginning phrase

Moving towards Ouj

Shifting the weight of Shāhed

stabalizing in Ouj

Example 4.

The pitch D which is the Shāhed of Gushé-ye Bidād in Homayoun built from the pitch G is highlighted in the first and second phrases to clarify the transition. An initial transition from E flat to E half-flat at the beginning of the third phrase prepares the foundation for changing the Shāhed with a focus on melodic elements. Through a succinct melody, a new modal profile is introduced, and the emphasis shifts to Shāhed G. In another word, E flat to E half-flat functions as a mediation for altering the Shāhed from D to G. The detailed explanation of my notation will be provided in the fourth chapter.

The manner of this shift depends on context and the performer's knowledge and stylistic preferences. The changeover may be made abruptly from one Gushé to another. However, from a pedagogical standpoint, the Radif introduces moves between Gushés in this manner so that learners may clearly grasp the method of transition from one modal profile to another. The change from one Gushé to another also involves a shift in the relational characteristics of the pitches. Indeed, it is not simply pitch, but also mood, tessitura, and rhythmic distinction that are important to cultivate

in the articulation of these transitions. The introduction of a new emotional sensation is one of the most significant elements and characteristics of this change.

Another form of passage from a given Gushé to a different associated Gushé is from a modal Gushé to one that is identifiable by a fixed melody. As mentioned, in the categorization of Gushé characteristics, Asadi divides Gushés into three main categories. The first category is modal Goshé. These Gushés principally focus on the shifts in pitch profile, Shahed emphasis, and emotional impact of each mode. The second category is what Asadi calls the Melodic Gushé; referring to Gushés that have distinctive and a unique melody that remains the same in multiple Dastgāh/Āvāz. According to Asadi, Modal Gushé are the one that exhibits certain determinate modal and modularity characteristics but not a fixed melody, melodic Gushé groupings are considered to be fix melody and the melody remains invariant.[47] When a performer switches from a modal to melodic Gushé, the melodic sense takes precedence over the modal sense, which is typically associated with the poetry.

Beyond its pitch profile, a Gushé's distinctive qualities also include its rhythmic profile which is the third category of Asadi Gushé's classification. Rhythmic Gushé, may be recognized by their particular rhythmic characteristics. This category may be further broken down into three subcategories: those with a particular metric pulse, those with indicated rhythmic figures, and those based on Iranian classical poetry. Figure 3 is a transcription of the Gushé -ye *Kereshmeh* rhythm pattern. This Gushé can be performed in any modal profile as it is not tied to any specific pitch profile and as long as the rhythmic pattern conveys the intended meaning.
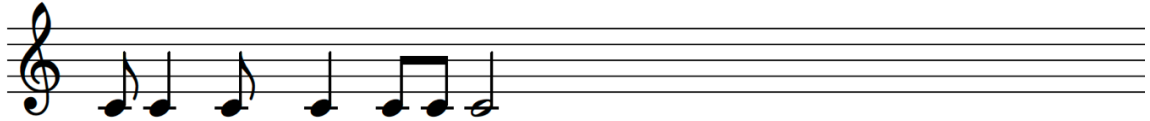
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[47] Asadi (2004): 51-52.

Figure 3.

There is another form of transition from one Gushé to another which is that of moving from a modal or melodic Gushé to a rhythmic Gushé .In this case the rhythmical sense becomes dominant. The intention of the performer is to evoke the rhythmic sense by emphasizing the rhythmical pattern. The transliteration and scansion of the poem is explained below with the symbols of Short (U) and long (--).

Be daryā bengarom daryā to binom
u   _ _   _   u   _   _ _   u   _ _

Be sahrā bengarom sahrā to binom[48]
u   _ _   _   u   _   _ _   u   _

Do-Beyti's pattern rendered in rhythmic notation is:

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[48] A line of poem from Baba Taher, 1000AD-1032.
Poetry translation: When I look at the ocean, I see you
                          When I look at the desert, I see you

Figure 4.

The emphasis and pauses given to specific syllables or phrases within the poem determine the rhythmical pattern. This Gushé is a salient example of how deeply language, poetry, and culture are woven into associative and mnemonic patterns.

The inflection of the Do-Beyti rhythmic pattern acts as a mnemonic device for performers. Performers may use the Do-Beyti lyrics in these circumstances as a means to help them recall both the distinctive intonation of pitch and the associated rhythm. In this instance, the lyrics' only function is to help the player remember the Gushé's accompanying rhythm.

Through learning these variations, performers can develop their skill and knowledge in order to improvise in various modal profiles. It is incumbent on an instrumentalist or vocalist to acquire an excellent knowledge of each Gushé.

For effective teaching, the Ostād must have an in-depth understanding of the relationships between various musical aspects of Gushé, including the modal weighting and pitch profile, and rhythmic patterning options, in order to impart knowledge to students. Students often learn by imitating their Ostād, who begins by playing simple versions of each Gushé or musical segment. The Ostād will then provide increasingly intricate ornamentations and cover various rhythmic patterns as pupils advance. This gradually developed complexity in the ornamentation and realization of a Gushé and the capacity to switch between related Gushés is an important outcome of the learning process. In this process, which is largely based on rote learning and physical and aural internalization of the repertoire, imitation, and in certain contexts transcription, plays a central role. The substantial role that oral teaching plays in the learning process is, however, necessitated by the limits of notation in adequately expressing the precise execution of ornamentations and phrasing in this music. Exemplary passages from Persian classical poetry are integral to the music-pedagogical

process and are used to explain rhythmical patterns, inflection, and the characteristic weighting and lilt, as it were, of musical articulation. How to incorporate these patterns into rhythmical Gushés and how performers might amalgamate them to modal or melodic Gushés are integral to the teaching and learning process.

Emulating existing recordings of various Dastgāh/Āvāz played by master musicians is another way to learn about the shifts in Gushés and constitute an important extension of the intimate teaching/learning relationship. It is through these close imitations, carried out with analytical clarity as to the pivot-points and characteristics of the musical sequence that a learner can better comprehend the purpose of Gushés by paying attention to how different Gushés are used, how different modes are switched between Gushés, and how improvisation is structured. The mastery of fundamental patterns, competence in elaboration techniques, and the capacity for seamless modal transitions and fundamental patterns are the focal emphasis in Bedāhé-Navāzi (improvisation or, literally, playing from origin) pedagogy. Performers are ultimately empowered to have more freedom in their creative expression and performance because of this gradual approach to musical development.

The sources of Gushé Nomenclature

Since much of the practice of improvisation is focused on the Gushé, a brief history of how these modal-melodic entities were named is worth considering. The names of various individuals, moods, or even geographical locations in the Gushé are sometimes indicative of the character of that Gushé, either symbolically or literally. As mentioned in Chapter two, a group of Gushé names have come down to us from historical treatises, though any consistent historical or rational connection between the patterns and names of these Gushés appears to have been lost.

Hooman Asadi's recent research on treatises such as *Dorat al-Taj* by Qutb al-din-e Shirazi (1238-1311) and *Jame al-Alhan* by Abd al-ghadir Maraghi (Middle of 14th -1435 AD) shows how some Gushé names such as Bosalik, Bozorg, and Zangoulé, that were first introduced at the time prior to the invention and prevalence of the Radif/Dastgāh/Āvāz terminology that largely replaced the

older Maqām terminology that existed. Some of the names of these Gushés persist to the present day – for example the Gushé-ye Bosalik survives in the nomenclature of Gushés in the *Radif* system, but due to lack of any evidence in the form of transcription and musical notation in the historical treatises it cannot be assured with certainty that there is a meaningful musical correlation between the older Bosalik and the Gushé of the same name that survives today.[49]

Some Gushés have retained the geographical correlation with their name. As an example, in the Dastgāh-e Chahārgāh and Segāh, there is a Gushé called Zabul. Zabul is a city located in southeast of Iran in the Baluchistan area, and this Gushé seems to have been named after the city. However, according to historian Arshad Tahmasebi, there is no evident connection between the traditional music of Baluchistan (whether in pitch profile, modal profile, or rhythmical patterns) and the characteristics in this Gushé.[50]

Another group of the Gushés have been named after metaphoric expressions such as Chakāvak in Dastgāh-e Homayoun. Chakāvak is a Persian word for a species of bird, the Warbler. The Gushé-ye Chakāvak as a poetic representation, symbolizes a locus aminus– a peaceful location in nature where birds may be heard singing melodiously. The essence of Chakāvak captures the essence of peace and positive vibrations, and it connects strongly with ideas of safety, beautiful weather, and joyous mood. It begins with a movement from the Shāhed of Homayoun (G) with a leap up to the fourth of the Homayoun (C) that becomes the Shāhed. The change in the Shāhed note and shifting of the focus (G to C) can be traced in this Gushé. Although there is no obvious relationship, this appears to be an artistic rendition of stylized bird tunes. Example 5 is the opening phrase of Gushé-ye Chakāvak, transcribed by Dariush Talai.[51]

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[49] Asadi (2009).

[50] Arshad Tahmasebi, *Gushé: Farhang-e Navāhā-ye Iran* (Gushé: Culture of Songs in Iran) (Tehran: Mahoor, 2018), 397.

[51] Dariush Talai, *Radif-e Mirza Abdollah* (Tehran: Nashr-e Ney 2006), 156.

چکاوک
Chakâvak

Example 5.

Only the Gushés that are named after specific persons can be traced back to their original sources. The primary traits and features of these Gushés are not their melodic or rhythmic patterns, but rather a unique ornamentation and melismatic pattern that was created and played by that individual. As an example, the Gushé named "Mohammad Sadegh Khan" in Dastgāh-e Shour is name after the eponymous Santour and Kamancheh player who was known for performing a specific melismatic pattern in that Dastgāh. [52] Faramarz Payvar transcribed this Gushé, which he published in 2007 in the Mahoor periodical, and has subsequently added it as a Gushé in his own version of Radif.

The Dynamic Interplay of Notation and Improvisation in Persian Classical Music

Iran's adoption of the western music-notational system has had an impact on the pedagogical methods used to teach *Radif* to music students. Prior to the use of notation, learning was based on apprenticeship and emulation of the masters. An important component of learning the *Radif* was

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[52] Farāmarz Pāyvar, *Advanced Radif for Santour Players* (Tehran: Mahoor, 2007).

listening. It was customary for many master musicians to begin their teaching method with Dastgāh-e Shour, and it was in the learning process of this Dastgāh that pupils would pick up the traditions of their instrument. The Dastgāh-e Shour is the most intricate of all the Dastgāhs due to its unique modal characteristics. The fact that Shour is the foundation of five different Āvāzs only helps to highlight its importance. Hence Dastgāh-e Shour is referred to as the "mother" of all Dastgāhs and Āvāzs in the teaching materials. This distinction results from the broad repertoire of Gushés that can operate in it, as well as the wide range of its modal and pitch profiles. The performance of Gushés, in particular Ouj/Oshāgh, serves a crucial function in the majority of Dastgāhs and Āvāzs, permitting modulations within this Dastgāh (Shour) or its subset Āvāzs. This flexibility emphasizes its versatile and pervasive nature. Since the only available teaching technique was oral, students learned *Radif* through repetition, and relied on the Ostād for detailed explanations of all the components, modal profile changes, rhythmic patterns, modulations, and the generic qualities of musical compositions.[53] This method of learning and instruction entails attentive listening, forging a connection with the master musician, and embodying characteristic attitudes and sensitivities of style, ethos, and cultural values. Even one of the most prominent *Radif* compilers and systematizes of the 20th century, Noorali Boroumand (1905–1977) who, himself, relied on notation and print dissemination of the *Radif* repertoire taught *Radif* orally and insisted that anyone learning classical Persian music should spend the majority of their time with their teacher. Indeed, before 1941, the start of the second era of the Pahlavi dynasty,[54] almost all musicians in Iran acquired their knowledge of the music through this oral tradition.

Improvisation, or the spontaneous production of music in the living moment is an essential component of several musical genres all over the world, including as jazz, blues, flamenco, Persian, and Indian classical music, among many others. Through improvisation artists convey their originality, musicianship, and creativity. The core concept of classical Persian music is improvisation, and it is clear that as a musician receives pedagogical training and masters the foundational skills mentioned earlier, they develop the capacity to convey the essential qualities of a Gushé in a variety of ways. They also develop the ability to maneuver through ever-more-

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[53] There was a form of notation called "Abjad" based on the Arabic alphabet, where letters of the alphabet were used mnemonically to represent pitches. In practical instruction this system of nomenclature has fallen into disuse in favor of the graphic notation developed in the West.

[54] 1925-1979, The exile of Reza Shah and the beginning of the reign of Mohammad Reza Shah.

complex elaborations while maintaining the distinctive identifying characteristics and syntactical makers of the musical regions (Gushés within a Dastgāh/Āvāz) they explore. One of the most sophisticated forms of improvisation is the song and response (Javāb-e Āvāz) between the vocalist and instrumentalist(s). It frequently takes place during instrumental or vocal solo performances as well as in group situations, as performers communicate musically. The term "Āvāz" can also refer to the realm of voice, encompassing both singing and literary components. As a result, the tones, moods, and inflections of poetic improvisation in Persian classical music are inextricably tied to the profound emotional nuances expressed by the Āvāz's greater structural flexibility and permissiveness. The variations and elaborations, the clear syntactic structure, and the emotional profundity they transmit distinguishes the essential qualities of what determined excellence and mastery. In addition, Āvāz can be performed both alone and with a variety of musical accompaniments. In Javāb-e Āvāz the focus is on group dynamics, because this achievement is only possible through spontaneous and quick communication among musicians. The extensive apprenticeship of listening and imitation in Persian classical music finds its most conspicuous and exalted expression in this form. The skill of improvised accompaniment is cultivated through the ability of close listening which enables artists and ensembles to reach exceptional expressive heights characterized by echoes, imitations, and elaborate embellishments that build upon and indeed musically comment the soloist's improvisations. This close communication between musicians highlights the emphasis on poetic closeness and expression of the style rather than the improviser's own personal sentiments. The performance becomes more profound as this expression gets more refined. Master musicians therefore find an ideal platform to display their musical finesse, poetic thoughts, and lyrical skill within the "Āvāz".

Drawing from my personal experience as a Persian zither (Qanun) performer in Persian classical music, I have had the opportunity to perform a variety of roles within an ensemble or private intimate setting. Qanun is used as both a solo and an accompanimental instrument. Occupying both roles, requires adaptability and versatility. Active listening is crucial throughout the entire performance, whether when playing alongside a Tombak player (Persian percussion), a vocalist focused on poetic expression, or in an ensemble. The soloist's role frequently changes in these situations; thus, being prepared to play both accompaniment and solo is crucial. During performance, one is required to pay close attention to the vocalist and anticipate their musical

actions. The power dynamics and roles change when a vocalist is present because the vocalist often takes the soloist position while the other instruments accompany. This is largely a function of the authority of the word and the expression of meaning and emotion in poetic texts. Accompaniment echoes, embellishes, and comments this expression of meaning through exclusively sensory means. The vocalist carries the verses of poets and is elevated to a place of pride due to the deep-rooted deference to poetic meaning and expression in Persian culture. Ensembles bear witness to a certain hierarchy in recitals, depending on the instruments used. There are solo sections designed for each instrument allowing them to demonstrate their musical knowledge and virtuosity. Alternative solo and group-improvisatory forms, including as improvisations between two instruments and solo performances, are also common. Improvisation is a crucial component in the concert programs and ensembles, acting as a bridge to modify or connect various portions of the recital, and can include fixed materials such as written or memorized compositions. Improvisation can be performed just to highlight the rhythmic figures and patterns made by percussion instruments.

The simultaneous use of Radif pedagogical books and transcriptions of past performances by master musicians and teachers aids music learners to gain enhanced insight and comprehension of phrasing and expression by shaping their perspective through fostering a more motivated form of visualization and proficiency through musical scores. However, it is clear that notation inevitably loses certain nuances of ornamentation and the articulations of living expression. In contrast to learning from scores, in oral learning, the teacher has the ability to preserve the accents and distinctive characteristics of the Gushés, demonstrating proper articulation with the appropriate inflection. The combination of notation and oral learning, therefore, provides an ideal method for studying this music.

There is a distinction between instrumental and vocal improvisation in Persian classical music. The singer engages with poetry through vocal improvisation, considering its meaning, its rhythmic patterns. These components -meaning patterning, ethos- is how they match the structures and affordances of the particular Dastgāh, together become the vehicle for the recital. However, in instrumental music, poetry and its meter are not use if the performer hasn't selected the rhythmic Gushé or specific melodic Gushés that are expressive of rhythm. As mentioned previously, Javāb-

e Āvāz (song and response) is one of Persian classical music's most important practice.[55] Javāb-e Āvāz, is one of the most complex forms of musical communication and interaction among performers and it is the highest expression of Persian classical music. In the next section of this chapter, I provide the transcription of an outstanding example of Javāb-e Āvāz by Mohammadreza Shajarian (1940-2020) as point of comparison with the pedagogical approach to the Dastgāh-e Homayoun by Abdollah Davāmi.

Dastgāh-e Homayoun: **An Aesthetic Overview and Pedagogical Approach**

As stated in the introduction, my objective is to modify the received notational system in the interest of closer correspondence between notation and expression in sound. In this section, I will discuss some portions of the "Dastgāh-e Homayoun," focusing only the Darāmad which is the first Gushé in every Dastgāh/Āvāz and acts as an opening function that introduces the Dastgāh and its unique pitch characteristics.

The focal point of this section revolves around an analytical comparison between two Darāmad. I will present three versions of this Darāmad: one vocal interpretation derived from Davāmi's Radif transcribed by Farāmarz Pāyvar,[56] one instrumental version based on Talai's transcription of Mirza Abdollah,[57] and the final version will be my own transcription of Shajarian's improvisation. These three versions are arranged according to a particular logic. The first example has a straight notation style that is similar to Western notation. The second example, which is from Talai's transcription, uses symbols and distinguishes between different phrases. In the third example, which is my own transcription, I have tried to employ symbols to properly represent the ornamentation and phrase separation of the music as well as to offer an analytical perspective.

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[55] There are three meanings for "Āvāz" in Persian, including the one related to *Radif*, which means an independent small multi modal cycle that parallels to Dastgāh. The second is its literal interpretation and refers to song. Additionally, performing "*Āvāz*" refers to when a performer improvises without using meter. Javāb literal meaning is answer or response. We utilize the second meaning in Javāb-e Āvāz.

[56] Faramarz Pāyvar, *The Vocal Radif and Old Tasnifs* (Tehran: Mahoor, 1996).

[57] Dariush Talai, *Radif-e Mirza Abdollah* (Tehran: Nashr-e Ney 2006).

The first example "Darāmad-e Homayoun" by Abdollah Davāmi and transcribed by Farāmarz Pāyvar based on Davāmi's recording.[58] This particular Radif holds a pedagogical significance in teaching vocal to Persian music to students and is one of the most significant educational resources for vocalists utilized in Iran. Poems are included in the Radifs for vocalists in order to instruct them on how to integrate poetry into music. Example 6 is the opening phrase of Darāmad by Davāmi. In this Darāmad, the Shāhed pitch is A.[59] The precise poem used in this Gushé can be replaced with any other poem that has the same internal rhythm because, its primary purpose is vocal education. This adaptability enables musicians to include different poetry passages while preserving the appropriate rhythmic framework. Many Iranian musicians use the Pāyvar notational system, commonly referred to as the Pāyvar/Sabā notational form. The name of this system originates from the same notational techniques that Pāyvar and his Ostād Abolhasan Sabā employed. Despite the fact that this type of notation is recognized for its authenticity, precise fidelity, and accuracy, it falls short in expressing several aesthetic characteristics, such as expressive intonation inflection, phrase momentum, pitch quality, and modal antic sense.

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[58] Abdollah Davāmi, Mohammadreza Lotfi, *Radif Avazi,* Mahoor, 1995, CD.
[59] Unlike Indian Raga which has a fixed reference pitch, Persian music use relative pitch, therefore the Shāhed reference pitch is adjusted in transcriptions, resulting in different apparatus key signature.
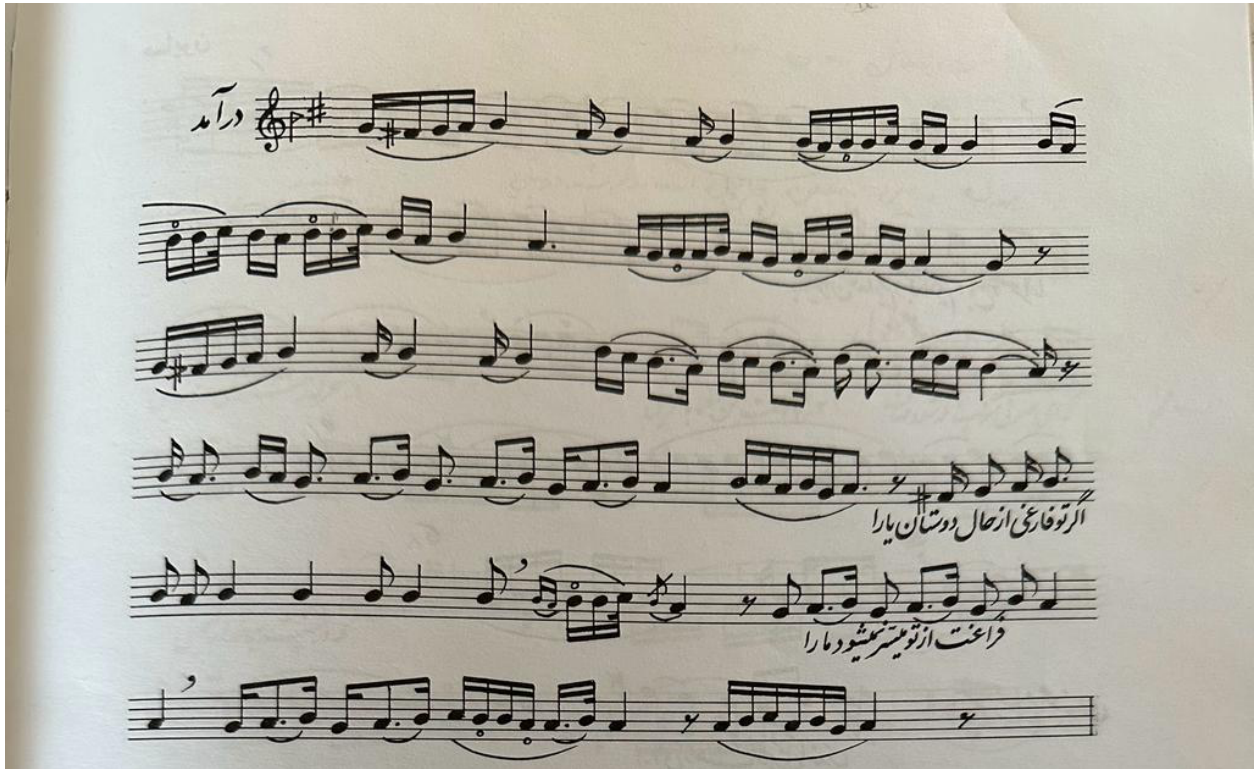
Example 6.

The next (Example 7) uses the opening phrase of Darāmad as it appears in Talai's transcription. As were seen, complete Dastgāh system has been reduced in Dariush Talai's seminal work to a small set of interconnected tetrachords and pentachords, namely Mahoor, Chahārgāh, Shour, and Navā.[60] My educational experience was strongly affected by this widely used theoretical framework. I will use Talai's vocabulary to illustrate the musical segments in the upcoming analysis, especially for the Shajarian section.

The Shāhed in this example is G. Talai deliberately begins each new phrase at the beginning of the staff line, which considerably helps music students understand the phrasing. When a phrase is a succinct segment derived from a previous one, the relevant segments are aligned beneath one another to portray the phrase. This method comes from Nicolas Ruwet's Paradigmatic Analysis,

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[60] See chapter 2 p. 16-17.

which was further developed by Jean-Jacques Nattiez in the 1970s.[61] Also, Simha Arom used this method of analytical notation in his studies of African rhythm.[62] This visual link and indication that melodic segments are a part of the same overall phrase are indicated by their alignment. Furthermore, Talai's transcription uses concise notation with fewer slurs, choosing to use symbols that clearly convey the intended articulations instead. For example, when a numerical value is included together with pitches wrapped within a boxed symbol, it means that the pitches should be repeated that many times. This allows both instrumentalists and vocalists to comprehend more easily, an at a glance the melodic articulations. The transcription uses a variety of symbols instead of directly notating ornamentations, which is very beneficial from a pedagogical perspective. However, when it comes to transcribing intricate improvisations, musicians often rely on a broader range of ornaments, making it more challenging to visualize using this particular system.

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[61] John Lyons, "Nicolas Ruwet, Introduction à La Grammaire Générative." (Recherches En Sciences Humaines, 22) (Paris: *Plon*, 1967. Pp. 448." *Journal of Linguistics* 5, no. 1 (1969)): 189–90.
[62] Simha Arom, *African Polyphony and Polyrhythm: Musical Structure and Methodology.* (Cambridge: Cambridge University Press, 1991).

درآمد اول
Darâmad-e avval

237   Homâyun -2

Example 7.

The final example is my own transcription of the improvised Javāb-e Āvāz of Darāmad-e Homayoun performed by Mohammadreza Shajarian from an improvised album *Homayoun Masnavi* from 4:44 to 5:33 seconds. The recording is of a live performance that took place in Tehran in 1984; the album, however, wasn't released until 1995. The basis for the entire album is the interaction and call and response between the singer Mohammadrezā Shajariān and the Santour

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player Mansour Sāremi (1934-199). This example diverges from the first one as it embodies a "virtuosic" approach to improvisation. It stands as an exceptional monument of improvisation in Persian music. The vocalist and Santour player employ intricate phrasing and modulation between several Dastgāhs such as Homayoun, Segāh, and Shour. This exceptional and learned musical complexity is one of elements that distinguish this album, making it a remarkable source for study and analysis. Especially impressive is how the two performers sonically communicate and exchange melodic patterns during their performance. Furthermore, Shajarian's skill as a vocalist is on full display as he deftly navigates the intricate modulation systems throughout the 53:05 minutes recording. This extraordinary performance demonstrates the deep knowledge of the repertoire on the part of the performers, as well as exposing the divergent styles between Shajarian and Sāremi's powerful and deeply personal and expressive performance and provides an excellent counterpoint to Davāmi's restrained pedagogical expression. The spirit of improvisation within the parameters of an established musical framework is illustrated perfectly by this sharp difference. By comparing this improvisation to the previous ones, one can observe how complicated the performance is and how the performer employs his comprehension of *Radif* to combine various modal profiles and foster innovation. On a technical level, Shajarian displays his brilliance by using complex voice ornamentation and phrasing. Notably, his expert use of intonation helps to maintain and communicate the poem's profound meaning, making his performance really unique and outstanding. In my transcription, I have captured a segment of his improvisation, incorporating additional symbols to enhance the comprehension of the intricate nuances of intonations, ornamentations, and phrasings. Furthermore, I drew inspiration from Talai's approach of separating phrases within each staff line, further enriching the transcription with a clear visual representation of the musical structure (Example 8). Shajarian's performance is in Homayoun with A and B half-flat as the fundamental pitch, which is consistent with Davāmi's example. I will delve into the meaning and interpretation of each symbol utilized in the next chapter. These examples serve to emphasize the intricacy and growth involved in the art of improvisation by illuminating the complicated and development in the expansive nature that a single phrase can possess.

Example 8.

There are countless options for continuing, in starting, and ending this Dastgāh with a new modal profile. I will now go through Darāmad which acts as an opening function and introduces Dastgāh-e Homayoun. One of the unique features of the Darāmad-e Homayoun in the whole of the *Radif* repertory is that it pivots on two Shāhed pitches in contrast, to all the other Darāmads excepting the Dastgāh-e Rāstpanjgāh. In both pitch profiles, the first and second pitches (in this case G and A half-flat) are emphasized. The ending note, which is Ēst is the pitch G.

The structure of Darāmad-e Homayoun combines a Shour and a Chahārgāh modal profile (Figures 5 and 6) followed by a Navā modal profile (Figure 7). Across all Radifs, Darāmad initiates two notes below the Shāhed, with the melody emphasizing and lingering on the Shāhed note. What makes Shajarian's improvisation captivating is his profound understanding of the modal profiles in each Dastgāh/Āvāz. In his first phrase, he skillfully incorporates elements reminiscent of Dastgāh-e Segāh. In Dastgāh-e Segāh, the Shour pentachord serves as the initial modal profile, but the second tetrachord differs. Shajarian tactfully unveils the second tetrachord in his second phrase (third line), adding to the intrigue of his improvisation. The opening phrase of Shajarian is where the divergence is most noticeable. By singing opening three notes of Dastgāh-e Segāh and landing in Darāmad-e Homayoun at the ending of the poem's phrase, he is demonstrating his expertise with *Radif* and all the modes in classical Persian music. He creates suspense so that listeners may try to predict what mode he would sing in. Additionally, he employs vocal skills to execute complicated melismatic phrases based on *Radif'*s basic core phrasing.
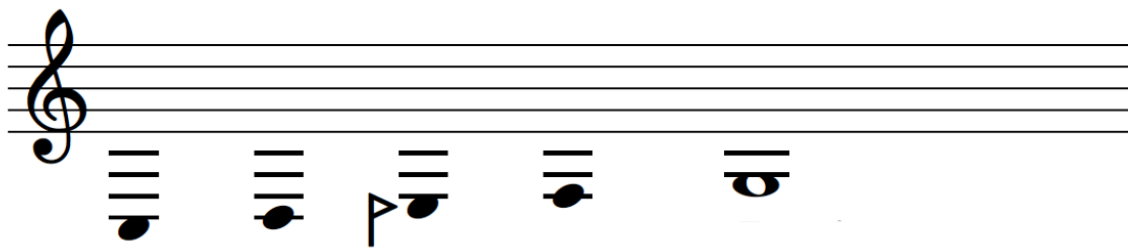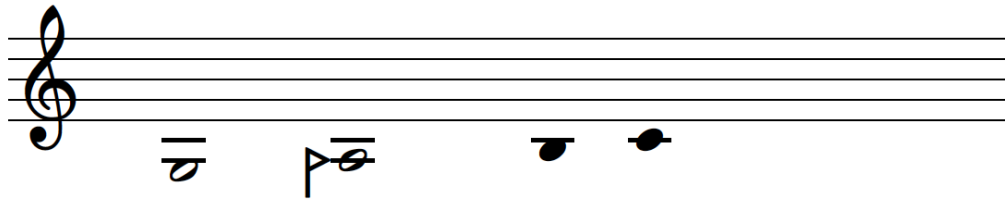

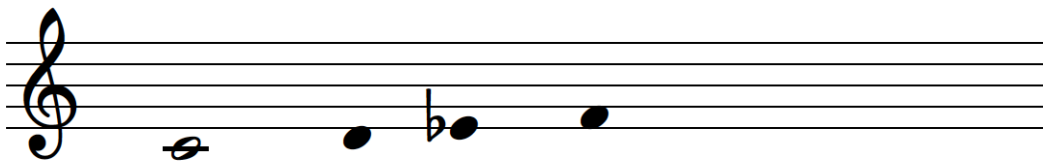Figure 5. Shour modal profile

Figure 6. *Chahārgāh* t modal profile

Figure 7. Navā modal profile

In the next chapter, I will delve more deeply into the exploration of Shajarian's improvisation, shedding light on his utilization of various interconnected Gushés. Additionally, I will provide detailed explanations of the symbols employed in my transcription in general detail. To facilitate comparison, I will also transcribe sections of Davāmi's *Radif*, allowing for a comprehensive analysis and contrast with the previously transcribed version by Pāyvar.

As Laudan Nooshin states:

"…musicians construct new repertoire and achieve social and sonic intelligibility[63]."

We can demonstrate the infinite possibilities for interpretation in classical Persian music by comparing the first source, Davāmi, which contains a teaching component, with the second one, Shajarian, which is virtuosic. Both of these examples indicate that music is a dynamic concept and

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[63] Laudan Nooshin, "Beyond the Radif: New Forms of Improvisational Practice in Iranian Music," (*Music Theory Online*, 19, no. 2 (2013)).

that it changes over time, just like language does. They serve as examples of how music, like language, is a living entity that changes and morphs to accommodate fresh expressions and interpretations. The *Radif* can be understood as a compilation of Gushés, which form the basis of Dastgāh/Āvāz. The goal of learning the *Radif* is to help music students to grasp how Gushés interact with, and relate to one another, including their modal, pitch, and rhythmic qualities. This knowledge offers a foundation from which improvisation can develop.

Every one of these Gushés provides a possible path for a musician to explore while creating melodic or rhythmic ideas. In the context of Persian classical music, improvisation occurs inside the *Radif*'s framework. However, there are endless possibilities for invention, which empowers musicians to push boundaries and venture into uncharted artistic realms.

Chapter Four

Enhancing Notation for Persian Classical Music

My approach to notation is driven by the idea of attempting to bridge the gap between a western notational system that was conceived for a different musical tradition and culture, and its un-adapted use in the relatively foreign setting of Persian music. Western notation is founded on a history and development that parallels the history of western music. In the case of the Persian tradition however, notation and music unite in an ahistorical juxtaposition that leaves room for adaptations, whether by paradigmatic presentations along the lines adopted by Talai, or through its combination with the diacritical symbology of my approach which seeks to further tailor in the western notational system to the expressive nuances of a musical practice foreign to it. Furthermore, from an educational perspective, my approach aims to help students to better comprehend the interaction of Gushés in the interest of developing a stronger improvisational sense or instinct.

By using a variety of visual signs and abbreviations up front, I try to give a succinct analysis of each Gushé in the transcriptions that follow. In addition to Faramarz Pāyvar's transcription of Davāmi's Radif Āvāzi (see especially above, example 6), Dariush Talai recently undertook the project of transcribing this Radif, expanding on his method of paradigmatic transcription. Innovative symbols used in Talai's transcriptions give a complete picture of the intended performance. However, I am mostly interested in finding a new creative expression based in performance practice and more particularly, on close and active listening to existing improvisations and performances.

I will begin with a brief comparison between Shajariān's improvisation and Davāmi's Darāmad-e Homayoun. This preliminary comparison provides the pedagogical direction of the remainder of

this chapter. The comparison is especially interesting in illustrating the expression of originality within a musical practice tightly bound by tradition.

As was covered in earlier chapters Persian classical music exhibits a hierarchical structure that penetrates both its theoretical foundations and performing practices. This hierarchy orbits around the *Radif* as a totality and encompasses the Dastgāh/Āvāz as its subset organizations. Inside the Dastgāh/Āvāz structure, Gushés are classified according to their distinctive modal, melodic, or rhythmical characteristics. In practice, performers have to acknowledge these roles and are required to improvise or compose music according to this organizational structure (Figure 1).

Radif

7 Dastgāh
Shour
Segāh
Chahārgāh
Rāst panjgāh
Navā
Homayoun
Māhoor

6 Āvāz
Dashti
Afshāri
Abouatā
Bayat-e turk
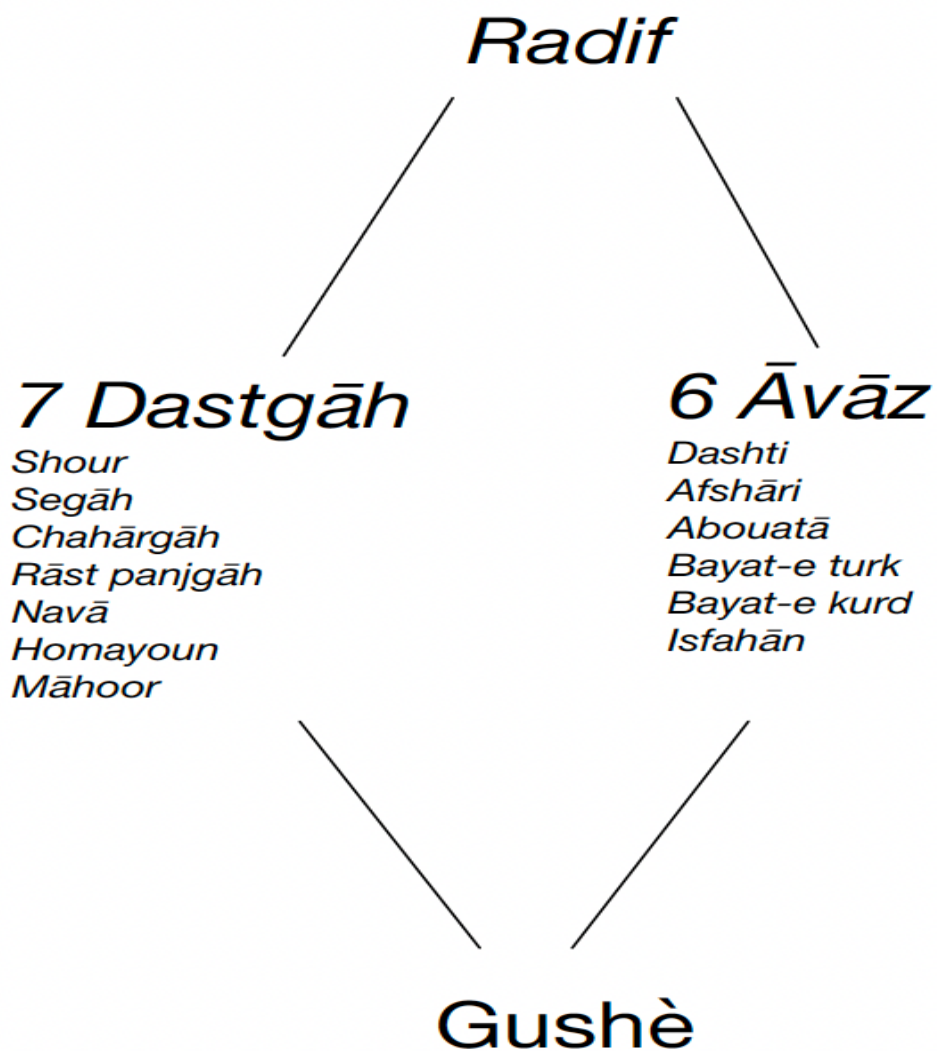Bayat-e kurd
Isfahān

Gushè

Figure 1.

In my modified transcription, I will incorporate an analytical perspective by utilizing abbreviations that reflect my analytical viewpoint, drawing inspiration from Asadi's 2004 article, on which my classification of Gushés also draws.[64]

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[64] Asadi (2004).

Asadi classifies the Gushés into four categories as follows.

1. The first category is the Darāmad or principal Mode (abbreviated in my notation as P): As discussed above the identification of the principal mode inside each Dastgāh/Āvāz holds special importance as it signifies an entrance or opening gesture characteristic of the Dastgāh. The term carries a rhetorical function of opening or introduction providing the general tenor of the operating Dastgāh for a given recital. It also contains characteristics such as dominant melodic models, pitch functions, and basic Foroud (cadence) patterns.

2.The second category which Asadi terms secondary modes have the same pitch profile as the principal mode. Though, the ratio of intervals in relation to the principal modes remains identical. The weight and emphasis of their representative Shāhed within the melodic patterns differ from those of the first group. Contrary to the primary group, which has a totally distinct modal structure, the secondary modes have a modal domain that is derivative to the first group (abbreviation of this group in my notation is "S").

3. The third categorization of Gushés is called primary modes and it is the term that Asadi interpreted. These Gushés have a pitch and modal profile that differ from the first category, marked by the change in the position and weight of the Shāhed. These modal Gushés serve as modulation factors and bridges to various Dastgāh/Āvāz (abbreviation of this group in my notation is "PR").

4. The final classification of modal Gushés in Asadi's article is Calle transitional modes. They share the same ratio intervals as the principal mode but begin on a different pitch of the Dastgāh/Āvāz. Additionally, they have specific melodic models that further distinguish them from the principal modes (abbreviation of this group in my notation is "T").[65]

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[65] Asadi (2004): 47-48.

Below is a list of the symbols I used in my transcription.

P/PR/S/T	These are the abbreviation symbols of specific modal Gushés. I have placed them underneath the treble clef of first line. When a new modal profile is introduced in the middle of the Gushé, the abbreviation will be placed underneath the first note of the new modal profile.
Rhythmical Pattern	If a Gushé has a specific rhythmical characteristic the rhythmical pattern will be illustrated above the phrase line.
[number.]	The brackets indicate the beginning and end of a primary phrase while the number inside the brackets specifies the phrase number within that Gushé.
Phrasing	Each new version of a phrase begins on a new line.
Beaming	As the lines evolves new primary phrases develop within the middle of the line displaying the evolution and development of the new primary phrase from the preceding primary phrase. Additionally, the density of the notes in a phrase and their beaming illustrates their grouping as a musical cell.
[number'.]	The brackets indicate the beginning and end of a phrase while the number and the apostrophe indicate a variation of the primary phrase.

[/]	This symbol represents how the cells inside the phrase are subtly different from one another.
[']	This character signifies breath between the cells of the same phrase.
Note duration	The duration of notes is affected by both the significance of the pitch in the phrase and the singer's rendition of it. The half notes represent Shāhed in each line.[66]
◆	This head note illustrates the cell of pitches that are performed with a more transient and fleeting quality compared to other pitches in a cell.
Slur	Group of notes with slurs indicates as musical cells.
○	(Tekkié): In the Persian language, the word Tekkié means "to lean on" or "to rely on." It is common in notation of Persian music to use this symbol to indicate a grace note that is positioned above the main. The Tekkié is like an apoggiatura in that it leans into, or dissolvers smoothly into the following note.

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[66] This conception of notation originated in Schenkerian analytical notation. In his master's thesis, Ali Kāzemi has employed Schenkerian analytical notation to examine ornamentation and its roles within Persian classical music. Though my use of this graphic hierarchical representation carries none of the tonal or theoretical implications of the Schenkerian system. See also, V. Kofi Agawu, "Schenkerian Notation in Theory and Practice" (*Music Analysis8*, no.3, 1989), 275-30.

	While in Persian music both grace notes (which ornament the principlal note but are subordinate to it), and Tekkié are present, Tekkié brings a unique quality and characteristic feel to the performance, delivering a special melodic expression and a distinctive performative manner.
∼	This ornament demonstrates a musical gesture which can be described as a bend from the primary note down to the subsequent note. This ornament is used in this musical repertoire to elaborate and embellish the melody.
U	This ornament illustrates bending the pitch down to a lower note and raising it back to the primary pitch. It is commonly used in musical performances, especially in pitches with longer durations. This bend is frequently employed by singers to create a constant, fluid flow between notes, enhancing the depth and expressiveness of their performance. I have used fonts to indicate bends that have a more prolonged, patulous, and expansive character to emphasize their importance.
\/\/\/	This ornament is an example of a pitch-ascending and descending in an acute attack bend. Its obvious sharpness in motions and the imposing attack it provides set it apart from

	earlier ornamentation. In Persian musical expression it is called "Chakkoshi," referring it to a hammer and highlighting how edgy and effective it is when used as an ornament while performing specially in singing.
⌇⌁	This symbol has been used beneath several pitches to symbolize the dynamic focus on the note during the symbol's peak. Since the sets of pitches that form a musical cell have a hierarchical connection with one another, the symbol shows which pitch has greater dynamic dominance as compared to the other pitches.
\	The transition to the next without any ornamentation or voice bending pitch is represented as a straight line.
⪥ ⪥	This symbol represents a continuous, prolonged sound.

In addition, I have also employ traditional symbols common in western scores including staccato, ritardando, and accelerando with their common meanings.

The lyrics in English transliteration are provided beneath each line of graphic notation. In phrases that do not have lyrics, the performer has used phonemes such as humming or words Like "Yār," "Jān," and "Doust" [67]to create vocal sounds.

Example 1 is my transcription of the same passage of Davāmi performance given in p. 4 above with Pāyvar's transcription from the beginning to 1:44'.[68]

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[67] Literal meaning of Yār is lover, literal meaning of Jān is life, and literal meaning of Doust is friend.
[68] Abdollah Davāmi, Mohammadreza Lotfi, *Radif Avazi,* Mahoor, 1995, CD.

che nan be roye   to   Āshof   tam

be bo ye to   mas.....   .....t

Example 1.

The poem is by Hafez (14th century) and can be roughly translated as follows: I was so moved by your hair, that I have no awareness of anything that exists in the two worlds. In the recording Davāmi instead of Mouye (meaning: your hair) is singing Rouye (meaning: Your face).

(Chenan be mouye to āshoftam, ke nistam khabar az har che dar do ālam hast)

Chenan be mouye to āshoftam

U __   U   ___ U   U __ __ __

Ke nistam khabar az har che dar do ālam hast

U __ __   U U __ __   U __ U __ __ __

The following graphic representation is my transcription of Shajarian's improvisation in album Homayoun Masnavi from 4:44 to 8:25 seconds of the first track.[69] I have specifically transcribed the first part of his Javāb-e Āvāz which is an improvisation in Darāmad-e Homayoun.

Shajarian's choice of the poem and his deft interpretation of its meaning throughout his improvisation is especially noteworthy. He picked a poem by the well-known Persian poet Fakhr al-Din Araqi from the 13th century. His musical performance is perfectly complemented by the poem's rhythmic structure.

Bovad āya   ke kharāmān ze daram bāz āei

U U __ __   U U __ __   U U __   __ U __

Gereh az kār-e foro baste-ye mā bogshāei

U U __ __ U U__ __   U U __ __   U __

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[69] Mohammad Reza Shajarian, Mansour Sāremi, *Homayoun Masnavi*, Delāwāz Records, 1984, cassette.

Nazari kon ke be jān āmadam az deltangi

U U__ __   U U __ __U U   __ __ U__

Gozari kon ke khiyāli shodam az tanhāei

U U_ __   U U __ __ U   U _   _ U _

Translation of the Araqi poem:

Is it possible that you return to me and untie the knot of all that in foreclosed to me.

A glimpse, for I expire from missing you, a visit, for I am delirious from loneliness.

ge reh az   ka.. ..re   foro bas te ye   ma...a

bog   Sha   ......ei

na za ri kon

na   za   ri   kon

[2'.]

ke be jan a ma da m az del tan gi.....

[2'. /]

go za ri ko......n go za ri... ko... n

[4'.]

ke khi a li shodam az tanha.. ..ei.....

[2'.

..e y do .. st

/ / /]

[2'. /]

go za ri kon go za ri kon

[2'.]

ke khiya li shodam az tan ha ei..

Example 2.

My transcription covers only one segment of Shajarian's improvisation. Five phrases make up the whole Darāmad portion of his improvisation, while the remainder of the performance is a variation of these phrases. The opening phrase of his improvisation, where he starts with the modal profile of Segāh, is one of its most fascinating moments. The listener is first not certain of which mode he will sing until he resolves it to Homayoun by coming to land on the Shāhed of Homayoun in the midst of the third line. His creative phrase-structure is a masterful example of how a seemingly straightforward phrase may be enhanced by the artist's insight and expression. Throughout his performance, Shajarian deftly develops on these fundamental structural ideas and imbues them with his own refined and profound creative performance. Shajarian underlines the poem's message through multiple forms of affective repetition. His voice and expression mirror the intention of imploring for the beloved's attention, emphasizing the core poetic meaning of the lines. He demonstrates his virtuosity in the phrases between the poetry lines by expanding on prior phrases and presenting complex developments of them. He avoids utilizing lyrics in more prolonged phrasings: a practice that concentrates the poem's content and keeps it clear. This improvisation is a perfect example of an artist who excels in developing, shaping, and organizing musical ideas with exceptional creative flare.

Conclusion

The structure of modes, interrelation of Gushés, melody types, rhythmical patterns and poetic rhythmical patterns are the sources which shape the musical vocabulary of the performer in Persian music. In the second chapter I tried to elucidate the meaning of *Radif* as a complex musical system which the components are hierarchically ordered. This preliminary discussion laid the foundation for a brief historical survey of how this system and it specialized vocabulary was shaped through the centuries. I examined the *Radif* based on its symbolic linguistic meanings, including the wide array of descriptive and theoretical terms that have evolved historically to culminate in the accepted vocabulary that is currently in use. This historical survey of terms demonstrates the dynamic nature of *Radif* as a living and ever-changing concept in Persian classical music.

In attempting to describe the constructive elements of the Dastgāh/Āvāz system and the manner of their interaction, I delved into *Radif*'s core component, notably the vocabulary of the Gushé, which collectively constitute the Dastgāh/Āvāz. Analyzing the interrelationships between Gushé and their respective functions provided insights into the structure of this musical system.

The fundamental focus and resource of this musical repertoire is improvisation, which allows musicians to express themselves artistically and virtuosically. To improve their improvisational abilities, music students need to comprehend *Radif*'s complicated structure. As noted in chapter two chapter, my main area of interest is pedagogy and the value of an effective notation tool for assisting students to comprehend the complexities of this musical repertory. The core method of traditional Persian music pedagogy for centuries, was oral transmission and imitation of the Ostād (master musician), allowing learners to eventually improvise or compose music independently. Students learned the accent of the melodies that express the character of the Gushés and how to articulate them with a right inflection orally. However, nowadays there is a greater reliance on printed materials than ever before, and unavoidably, in the western form of notation, which was developed for an entirely different musical edifice, a great deal of articulation is lost. In acknowledgment of this fact, Iranian musicians have attempted various modifications in order to adapt the notational system to the expressive needs of Persian music.

My contribution in the present research is a continuation of this concern with finding notational adaptations in the interest of better expressing and preserving the depth of knowledge from the past, as an aid to comprehending the complexities of this intricate musical system. Notation can function as a mnemonic aid for developing a stylistically attuned listening practice. My goal has been to utilize visual apparatus to capture this aspect of listening. Music pedagogy in Iran continues to place a crucial emphasis on oral transmission and active listening. Adopting graphic notation in addition to conventional forms can therefore help to preserve the expressiveness of this music. The goal of my research in this thesis has been to find a method of notation capable of preserving artistic expression and its efficient transmission to the next generations of artists. Notation as a means of transmission doesn't need to sacrifice expression to structure. On the other hand, by modifying notation, it is possible to capture a far richer and more accessible image of *Radif*, its structure, interconnections, and the varieties of creativity.

I offered three examples of notation approaches in order to illustrate my goal. The first example was Farāmarz Pāyvar's notational transcription of Radif Davāmi. This is the most common form of notation in Iran known as Pāyvar/Sabā notational system. The second example was from Dariush Talai's transcription of *Radif*, whose paradigmatic method of notation I adopted in the present study. The third example was my own transcription of the opening of Davāmi's Radif followed by an improvisation of Mohammadreza Shajarian to show the creativity and originality of the artist in this music repertoire.

My goal in presenting and contrasting these three examples has been to draw attention to the fact that this musical culture has many more un-notated aesthetic creations that capture the spirit of Persian classical music, a captivating and ever-evolving repertoire of enormous significance. Creative notation, in this context, is an enormous aid to protecting this tradition's rich musical history and assuring the continuity of this tradition for new generations of students as they strive to master the past and achieve their own unique artistic expression.

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