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Rhythmic Structure in Iranian Music

(Vol. II)

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**THESIS
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Stretchable or Elastic Metre

There are many *gūsheh-ha* in the *radīf* which have stretchable or elastic metres, mainly those that have been derived from poetic metres. In these *gūsheh-ha*, as we shall see in the following examples, by accentuating the contrasts, long syllables become longer and short ones become shorter—in other words, the long syllables may become more than twice as long as the short ones—according to the taste of the performer. In such cases a measure no longer means anything more than a phrase, since each melodic phrase is invariably tied to the metre of the poetic line.

The first example selected for analysis here is *Chahār-pāreh* or *Chahār-bāgh*, which is mainly played in *Māhūr* and *Abū-atā*. The second example is *Kereshmeh*, which is the most common *gūsheh* played in almost all *dastgāh-ha* and *āvāz-ha*.

Chahār-pāreh

This *gūsheh*, with its special rhythmic pattern, is performed in *Māhūr* and *Abū-atā* and has been reported in various names in the *radīf-ha*: *Chahār-pāreh*, *Chahār-bāgh*, *Morādkhānī* and *Naṣīrkhānī*. Some aspects of the rhythmic structure of this *gūsheh* were already examined in the first section of this chapter where I discussed the significance of rhythmic phrasing in the structuring of an improvisation (see page 126). Nonetheless, there are some other aspects of the structure of this *gūsheh*, particularly its stretchable metre that make it worth re-examining here.

This *gūsheh*, as we saw in the previous section (Figures 3.9 and 3.10), contains a very long rhythmic phrase which is normally divided into two half-phrases. In addition to the previous examples, I present two more examples here to further examine the

rhythmic structure of this *gūsheh* and provide the possibility of comparing the elasticity of the metre in different versions.

The first example is *Chahār-bāgh* in *Abū-atā* from the *radīf* of *Sabā* (Figure 3.38).

This is a typical simple version of this *gūsheh* indicating each of the half-phrases by barlines. The first half-phrase, corresponding to ten syllables of the poetic pattern, is a 15/8 unit interrupted at the thirteenth beat, which is a semiquaver instead of a quaver. The second half-phrase, also corresponding to ten syllables, is a unit of 14/8 interrupted at the twelfth beat, which is again a semiquaver instead of a quaver.⁹ The elasticity of notes can be seen in each of the bars and among them as a whole. For instance, the eighth syllable in the first bar is a dotted crotchet while in the second bar the equivalent syllable is a crotchet.

The musical score consists of six staves of music in a single system. Each staff contains Persian lyrics written below the notes. Vertical barlines are placed above the staves to divide the music into six half-phrases. The lyrics are:

1. چشم و بکپره زرد من / نظری ز راه خدا کنی

2. که اگر کنی بمسرد و من / تو گمان کشیده در کین

3. بسکی نظاره دو اکنی / که زنی بهیسم و من غمین

4. همه غمسم بود از همین / که خدا نکرده خطا کنی

5. بوفا چشم که وفا کنی

⁹ This use of a semiquaver is quite different from the rhythmic settings found in Pāyvar 1961: 10 and During 1991: 221, which use a quaver.



Figure 3.38: Chahār-bāgh in Abū-atā from the radīf of Sabā (1985: 16 also CD1 #10 by Azadehfar)

Diminution and expansion of the length of syllables occurs nearly every time a new half-phrase is introduced. However, some aspects of phrasing remain constant and give regularity, like the correspondence of each half-phrase to ten poetic syllables and the use of semiquavers for the ninth syllables, mentioned above, in almost all half-phrases. The other specification is that the ending parts of the bars are more elastic than the beginnings. The consistency of the beginning of each bar provides necessity of unity while the slight changes near the end of each bar provides contrast in the piece as a whole. Another suggestion I can propose here is that, the performer freely stretches the metre near the end of every bar because he is not very much concerned about the consistency of phrasing as another feature, the poetic rhyme, automatically provides some sort of consistency in the end of each bar.

Those specifications mentioned above also can be seen more intensively employed in the second example, *Naṣīrkhānī* in *Māhūr* from the *radīf* of Mahmud Karimi (Figure 3.39). In this version, which has been presented with more decorations and ornamentations the rhythmic phrases are also distinguishably divided into two half-phrases (long rests, more often minims, indicate the end of each).

$\text{♩} = ca 80$

bē ḥa rī — meḥa — al wa te ḥod ṣa bī ṣe ṣa
 wa ad nahof te be ḥā — ni yam be ke nā — reman — be re
 šī nī yo be ke nā — re ḥod be ne ṣā nī ya — am mana
 yar ṣe pī — ramo nā — ta wān to ma rā zedar gahe ḥod — ma
 rān ke go da — aš te dar ga ma tey — ḡa wān — hame
 rū — zegā — re ḡa wā nī ya — am be he zār ḡan ḡara
 ma — ar à yā — ān zana daz delam rawa
 dā — ān za mā — rit — ān ke na
 wā zadān mahe meh — ra bān be ye kī ne ḡa he na
 ḥā — nī yam be ye kī — ne ḡa he na ḥā nī ya — am

Figure 3.39: Naṣīrkhānī in Māhūr from the radif of Karimi (transcribed by Massoudieh 2000: 169; also CD2 # 25)

While appreciating the effort of Massoudieh to represent the metre of this song by use of multiple time-signatures, I suggest that the significance of the metric shape of this *gūsheh* is disregarded in this way of representation. In fact, it seems that the only criterion in deciding which time-signature to select for which part is that of the note values of Karimi's performance, not the significance of the beats in each time-

signature and the principle of their accentuations. Again, we see that the endings of each phrase are more elastic than the beginnings.

In spite of all the diminutions and expansions occurring in each phrase, the Iranian performer considers the *Chahār-pāreh* as a fixed-metered song, whose shape is based on the large 'Arūzi cycle of *Kāmil*: Motafā'elon, Motafā'elon, Motafā'elon, Motafā'elon (Figure 3.40).

Number of naqarāt	1-4	5-7	8-11	12-14	15-18	19-21	22-25	26-28
Atānīn	Tananan	Tanan	Tananan	Tanan	Tananan	Tanan	Tananan	Tanan
Afā'īl	Motafā	'elon	Motafā	'elon	Motafā	'elon	Motafā	'elon
Pattern of shorts and longs	∪∪-	∪-	∪∪-	∪-	∪∪-	∪-	∪∪-	∪-

Figure 3.40: The 'Arūzi cycle of *Kāmil*, the basis of rhythmic pattern of *Chahār-pāreh*

By comparing the rhythmic pattern of *Chahār-pāreh* with the collection of old documented rhythmic cycles it is clear that, although long cycles occur there, there is no corresponding cycle for this particular *gūsheh*. We can conclude from this that creating long rhythmic cycles is not just an old habit in Iranian music and that such cycles, like this one, have been created even recently.

Kereshmeh

Any investigation concerning the rhythmic structure in Iranian music would be incomplete without an examination of *Kereshmeh*, the most recognizable rhythmic *gūsheh* in every *radīf*. *Kereshmeh* is among the *gūsheh-ha* which are identified by their special rhythmic patterns. *Kereshmeh* is very well-known and can be played in every *dastgāh* and *āvāz* in both instrumental and vocal music. The examples presented here suggest the vast range of ways of performing *Kereshmeh* in various places in different *dastgāh-ha*.

The first example is *Kereshmeh* in *Māhūr* from the *radīf* of Mirzā ‘Abdullāh (Figure 3.41). This is a typical instrumental version of the *Kereshmeh*. The well-known rhythmic pattern of *Kereshmeh*, mentioned above, can be seen in the first line of this example.

Figure 3.41: *Kereshmeh* in *Māhūr* from the *radīf* of Mirzā ‘Abdullāh (transcribed by During 1991: 210; also CD2 #26 by Boroumand)

The same rhythmic pattern is repeated with very slight changes in the second line. In the third line, however, the rhythmic phrase starts with the same pattern and sustains it until near the end when a new rhythmic motif is introduced, ‘A.’ During the rest of the *gūsheh*, it is this motif that is repeated in the shape of sequences. But this motif is not deemed characteristic of *Kereshmeh*; it is the first indicated rhythmic phrase that in fact is the most distinguishable characteristic of this *gūsheh*. The opening rhythmic phrase is a long cycle containing twenty-four *naqarāt* in the format of Tana Tanan Tanan Tananan Tan Tanan Tananan. The pattern of this rhythmic cycle can be seen in Figure 3.42.

Number of naqarāt	1-2	3-5	6-8	9-12	13-14	15-17	18-20	21-24
Atānīn	Tana	Tanan	Tanan	Tananan	Tan	Tanan	Tanan	Tananan
Pattern of shorts and longs	∪∪	∪-	∪-	∪∪-	-	∪-	∪-	∪∪-

Figure 3.42: The rhythmic pattern of the instrumental version of *Kereshmeh*

There are some slight differences between the instrumental and vocal versions of *Kereshmeh*. Figure 3.43 is a vocal version of *Kereshmeh* from the *radīf* of Mahmud Karimi.

h-p 1

h-p 2

kohān šawād hamekā s — rā be rū zegā —

ā — re e rā — dat maḡar marā — kehamān meh

re aw wala — st to zī yā — dat

Note: h-p 1: half-phrase one, h-p 2: half-phrase two

Figure 3.43: *Kereshmeh* in *Shūr* from the *radīf* of Karimi (transcribed by Massoudieh 2000: 13; also CD2 #27)

The vocal version of *Kereshmeh* at first sight may appear to be completely different from the instrumental one, but on closer examination reveals itself to be essentially the same. The major difference between vocal and instrumental versions of the *Kereshmeh* is that in the vocal versions the rhythmic phrase is divided into two distinguishable half-phrases indicated in Figure 3.43 by h-p 1 and h-p 2. This version has been presented in free-metre by adding more decorations and ornamentation and is, in some ways, an improvised version of *Kereshmeh* that Karimi appears to have made up as he sang using different *tahrīr-ha* and diminutions and expansions of the length of syllables.

It may be difficult for someone unfamiliar with the performance of the *radīf* to distinguish the elementary components from the additional notes and ornamentation added or omitted by the performer while improvising. Therefore, I will produce another vocal example of this *gūsheh* here in order to highlight the characteristic elements of the rhythm. This is an improvised version of *Kereshmeh* performed by Shajarian accompanied by *kamāncheh* in a commercial cassette (Figure 3.44 also listen to CD2 #28).¹⁰ Comparing these two vocal versions of *Kereshmeh* allows a more precise distinction of the fundamental rhythmic and melodic elements of this *gūsheh*.

Figure 3.44: *Kereshmeh* in *Shūr* performed by Shajarian in *Deylamān* (1995, transcribed by Azadehfar; also CD2 #28)

The first rhythmic specification, which can be seen in both versions, is that of dividing the rhythmic phrase into two half-phrases. The second shared point in both versions is that the ornamentation and *taḥrīr*-ha normally take place on the long syllables. The third common point is that the ornamentation and *taḥrīr*-ha are most likely to take place in the second rhythmic half-phrase; indeed, as the piece

¹⁰ Mohammad Reza Shajarian has been one of the foremost characters in the art of *āvāz* (song of the Persian classical music) for last thirty years. He was born in Mashhad in 1931 and has had numerous performances inside and outside Iran since 1959. This particular cassette is a collection of different pieces mostly performed in 1980s which was published in a cassette called *Deylamān* in 1995 by Kānūn Parvaresh Fekrī Kūdakān va Nujavānān.

approaches the end, they become more frequent. Nonetheless, the rhythmic structure in both versions is similar in its principles and is configured on the poetic rhythmic pattern of *Mojtas-i mosamman-i makhbūn*, corresponding to Mafā‘elon Fa‘elāton Mafā‘elon Fa‘elāton (Figure 3.45). It may be argued that the basic pattern of the version presented by Shajarian begins 1 3 1 3, which may not be demonstrated as ∪ - ∪ -, representing 1 2 1 2. The response to that is simple. In the hand of individual performers, long syllables may take much longer than twice the short syllables. Even a particular performer may stretch the syllables differently in different performances of the same piece.

Number of naqarāt	1-3	4-6	7-10	11-12	13-15	16-18	19-22	23-24
Atānīn	Tanan	Tanan	Tananan	Tan	Tanan	Tanan	Tananan	Tan
Afā‘īl	Mafā	‘elon	Fa‘elā	ton	Mafā	‘elon	Fa‘elā	ton
Pattern of shorts and longs	∪ -	∪ -	∪∪ -	-	∪ -	∪ -	∪∪ -	-

Figure 3.45: Rhythmic pattern of the vocal version of *Kereshmeh*

Tsuge (1974: 296) also presents a version of *kereshmeh* from the Sabā’s *radīf*. The version is originally notated in the *radīf* of Sabā in 3/8 time but Tsuge has renotated it in 6/8+3/4 “in order to demonstrate the hemiola effect clearly.” This version which is in *dastgāh Homāyūn* contains verses in the same poetic metre as Karimi’s and Shajarian’s versions. In this version the rhythmic structure simply corresponds to the poetic pattern of *Mojtas-i mosamman-i makhbūn*, ∪ - ∪ - ∪∪ - - ∪ - ∪ - ∪∪ - -.

Comparing the rhythmic pattern of the vocal version of *Kereshmeh*, presented above, with the ancient cycles revealed that there is a possible connection between this rhythmic pattern and one of the famous historical rhythmic cycles called *Thaqīl awwal* or *varshān*. The rhythmic pattern of *Thaqīl awwal* consists of Tanan Tanan Tananan Tan Tananan. Accordingly, by the omission of the last Tananan of the cycle

of *Thaqīl awwal* every rhythmic pattern of *Kereshmeh* fits on two cycles of the new version of *Thaqīl awwal* (see Figure 3.46).

<i>Thaqīl awwal</i> (the original pattern):	Tanan	Tanan	Tananan	Tan	Tananan
	∪ -	∪ -	∪ ∪ -	-	∪ ∪ -
▼					
<i>Thaqīl awwal</i> (omission of the last Tananan)	Tanan	Tanan	Tananan	Tan	
	∪ -	∪ -	∪ ∪ -	-	
▼					
The rhythmic pattern of vocal version of <i>Kereshmeh</i>	Tanan	Tanan	Tananan	Tan	× 2
	∪ -	∪ -	∪ ∪ -	-	

Figure 3.46: The pattern of *Kereshmeh* based on the *Thaqīl awwal*

Now that the pattern of the vocal version of *Kereshmeh* has been analysed we need to reconsider the instrumental version of this *gūsheh*. Comparing the instrumental and vocal versions of *Kereshmeh* reveals that, even though at first glance they seem relatively different, they are similar in principle. In fact, the rhythmic pattern in the vocal version would almost match the instrumental version if the cycle started from the third *naqareh* of the cycle in the instrumental version. In other words, if the cycle of the vocal version started from what is actually its twenty-third *naqareh*, we have the cycle of the instrumental version. This can be seen in detail in Figure 3.47.

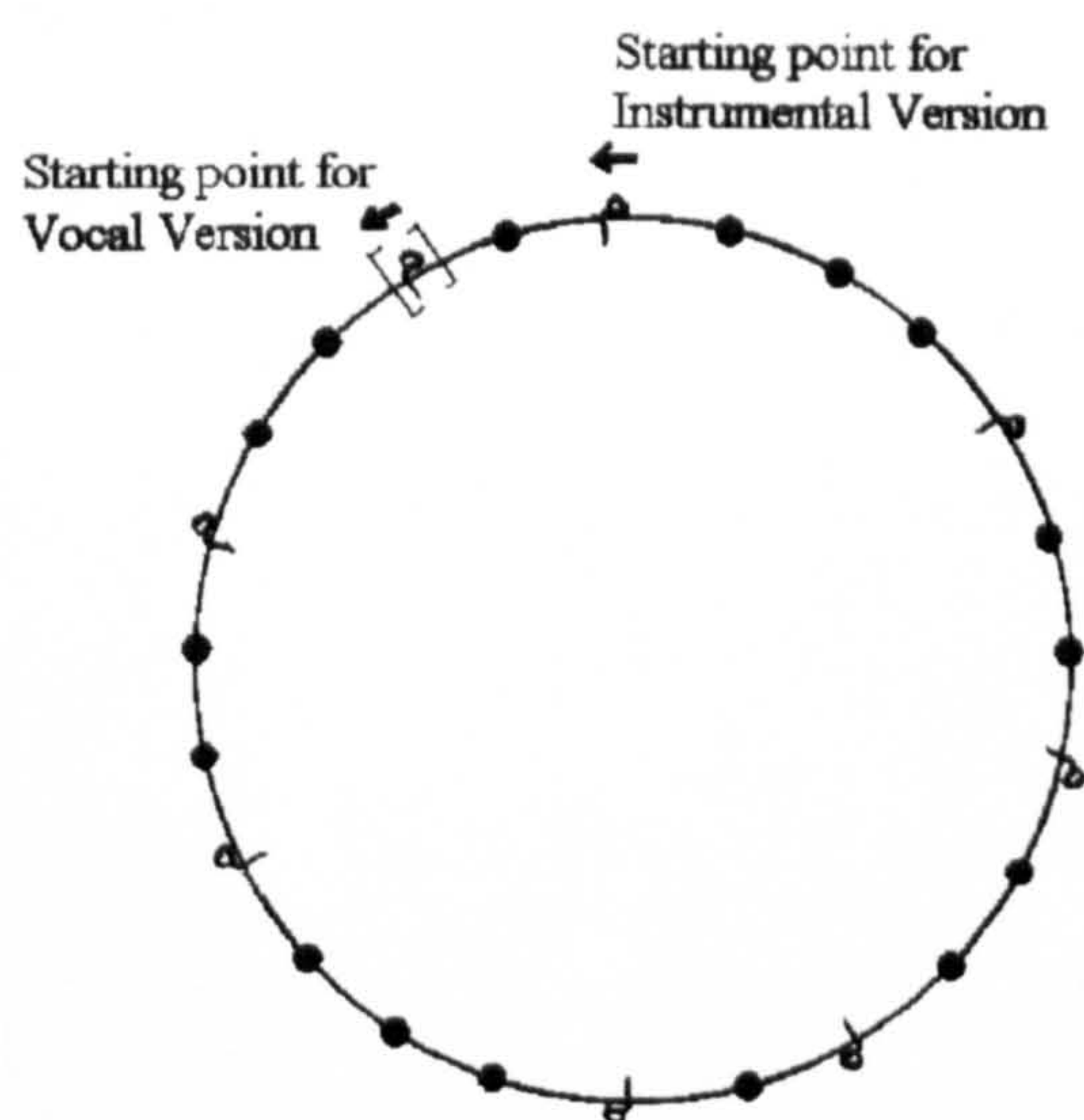


Figure 3.47: Representing the rhythmic pattern of *Kereshmeh* in a cycle

Considering the different versions of *Kereshmeh* also provides an answer to the question ‘why do performers, whether instrumentalists or singers, normally place a large note or rest at the end of each half-phrase, particularly the second one?’ I suggest that they may be attempting to reinstate the duration of the last motif of the *Thaqīl awwal*, the last Tananan, which is missing in the poetic pattern of *Mojtas-i mosamman-i makhbūn*.

Free Metre

The term “free metre,” in general, suggests a structure variable in accordance with the performer’s wishes. Whereas there is a term equal to ‘fixed metred’ in the terminology of Iranian traditional music, *zarbi*, there is no immediate equivalent term for ‘free-metre.’ Persian performers traditionally refer to *gūsheh-ha* in free metre as *āvāzi* pieces. Recently, however, Persian theorists (see for instance, Mansuri 1980 and Dehlavi 2000) have suggested ‘*metr-i āzād*’ which is a translation of free-metred.

Sometimes, that a particular piece or performance lacks rhythm may be taken to mean that the piece or performance lacks metric regularity and perhaps a coherent sense of motion. It is true that some *gūsheh-ha* cannot be reduced to rhythmic or metric formulas, but it does not mean that the rhythms of these *gūsheh-ha* are completely open to interpretation, since a Persian music teacher will definitely regulate a student if he or she goes out of the rhythm in performing the *āvāzi* pieces. In most cases, this is in fact the poetic metre on which the *āvāz* is set. Setting the rhythmic structure based on poetic metre is not only one of the characteristics of Persian classical music but also of several other West Asian musics (Tsuge 1974: 2). Regarding the impact of the rhythmic structure of Persian poetry on Iranian music, Zonis (1965: 645) suggests: “the poem gives rise to a recurrent rhythmic structure in what initially appears to be a completely free performance.” It is difficult to represent an *āvāz* in the way Western music is notated. Whereas in the Western tonal music the bar, as a metrical unit, is often supported by melodic configuration and can exist in spite of contrasting rhythmic details, in the *āvāz* the metric organisation is supported, as we have already seen, by poetic pattern. A close analogy may be what Schachter (1976: 311) refers to as “durational rhythm,” which is an aspect of rhythm associated with the complex

patterning of durations, emphases and groupings that do not arise from the pitch structure. Of course, durational rhythm, in the way Schachter describes it, is more general than the practice of deriving the rhythmic pattern from poetic metre; nonetheless it shows that rhythm may exist regardless of pitch structure. In free-metred *gūsheh-ha*, however, it is quite common to see durational patterns which mainly derive from poetic metres and contain, to a lesser degree of course, certain melodic shapes.

Metric balance in free-metred *gūsheh-ha* is mostly provided by regularity in phrasing (to be examined shortly). There is a large number of *gūsheh-ha* with free-metred structures in comparison with the fixed metred ones in the *radif*, and quoting only their names demands quite a few pages. The examples selected for analysis here are those that contain specifications which may apply to many similar cases in *radif*.

Regularity In Phrasing and Metric Balance

The regularity of phrasing, the symmetry of proportions and the use of imitation through question and response, imposes a certain division of time throughout the *gūsheh*. In the principle of the *radif*, particularly in free-metred *gūsheh-ha*, it is common for phrases to be balanced in twin pairs. In other words, every phrase is balanced by its immediately following phrase—the same principle exists in Persian versification, balancing every hemistich by its following hemistich. This balance can be somewhat flexible. As the first phrase becomes longer the responding phrase has more tolerance for diminishing or extending. This principle can be observed in the first example analysed here, that of the *gūsheh* of *Dobeytī*.

Dobeytī

Dobeytī is a *gūsheh* normally played in *Shūr*, but it may be played also in other *dastgāh-ha* such as *Māhūr* and *Isfahān*. Farhat (1990: 111) places this *gūsheh* in his ‘non-rhythmic’ category of *gūsheh-ha* and describes its melodic form as “vaguely fixed; a descending step-wise movement, with intricate ornamentation.” It does descend step-wise, but I do not know why Farhat describes its melodic form as “vaguely fixed”, as it seems to me lucidly steady.

The name of this *gūsheh* derives from the poetic form, *Dobeytī*, meaning double distiches. This form is also used in the *qawwālī*—the religious song tradition of Pakistan and parts of India (see also Elwell-Sutton: 1976). Most of the Persian poets have written poems in this form but the *Dobeytī-ha* of Bābā Tāher (b. ca. 1000) are the most distinguished in this form.¹¹ The specification of his poems is that he uses the dialect of his own region in his poems. In addition to the *radīfi* version of the *Dobeytī*, the poetic metre of *Dobeytī* is used extensively in regional music of Iran. The regional pieces in this poetic form are not necessarily called *Dobeytī*. They may carry different names in various regions such as *marsiyyeh khānī*. The rhythmic structure of the regional versions of *Dobeytī-ha* are far closer to the poetic metre of the *Dobeytī* form of poetry than the *radīfi* versions (see for instance a version from Khorāsān reported by Tsuge 1974: 151). It is very common in different versions of *radīf-ha* to use poems in other forms such as *ghazal* (normally between seven to fourteen verses) to perform this *gūsheh* today; nevertheless, the performer should select no more than

¹¹ Bābā Tāher is one of the most revered early poets in Persian literature. His nickname, Oryān (the Naked), suggests that he was a wandering dervish, or mystic. Highly admired even now by the Iranians a magnificent mausoleum has been erected for him in Hamadan. Many of his poems have been translated into English in E. Heron-Allen’s *The Laments of Baba Tahir* (1902), A.J. Arberry’s *Poems of a Persian Sufi* (1937); and in Mehdi Nakhosteen’s *The Rubāiyyāt of Bābā Tāher Oryān* (1967).

two verses for singing performance and, of course, should choose only poems which are metrically similar to *Dobeytī*.

When *Dobeytī* is played in the *dastgāh Shūr* it normally lies one octave above the *darāmad* (introduction *gūsheh*), where some other major *gūsheh-ha* such as *Hoseyni* are placed. The first version of *Dobeytī* selected for presentation here is from the *radīf* of Mirzā ‘Abdullāh. I have placed every rhythmic phrase on a different line to illustrate the metrical balance which has been achieved through regularity in phrasing (Figure 3.48).



Figure 3.48: *Dobeytī* in *Shūr* from the *radīf* of Mirzā ‘Abdullāh (the original transcription by During 1991: 235-7; also CD2 #29 by Boroumand)

The regularity in phrasing seen here does not come from any one component alone, and it does not rely on a fixed rule. Depending on the piece it may arise from any or a combination of different aspects of music. In the above example, the beginnings of phrases contain the same rhythmic, ornamentation and dynamic shapes. On the other hand, even though the ending of each phrase has its own variation, there is similarity in the rhythmic values among the first, second and fourth phrases. This specification also can be seen in the poetic form of *Dobeytī*. Every poetic form of *Dobeytī* consists of four hemistichs, of which the first, second and fourth hemistich have to rhyme with

each other but the third hemistich is variable. Even though Mirzā ‘Abdullāh’s version is considered to be an instrumental version, the mark of the poetic pattern of *Dobeytī* is clearly distinguishable in its rhythmic pattern.

The second version of *Dobeytī* selected for analysis here is *Dobeytī* in *Shūr* from the *radīf* of Karimi (Figure 3.49). Massoudieh attempted to transcribe this *gūsheh* in fixed metre. He succeeded in representing the first two lines in 3/8, apart from their ending bars. In spite of that, this *gūsheh* is not considered to be among the fixed-metred *gūsheh-ha*. This is, in fact, Karimi’s own version, in which the musician has used the capacity of this *gūsheh* to be presented in fixed metre—later we shall see how most of the free-metred *gūsheh-ha* can be performed in fixed metre (see Chapter 5). In figure 3.49 I have allocated each phrase to one line.

$\bullet = ca 44$
 ša bān ā — he — es temī — nā — la — am
 $\bullet = ca 48$
 ma qar rā — zam — nahān — mā — na d
 $\bullet = 84$
 be qū — še — har kedar — ā — lam
 ra sād ā — wā — zepen — hā — nam

Figure 3.49: *Dobeytī* in *Shūr* from the *radīf* of Karimi (original transcription by Massoudieh 2000: 21; also CD2 #30 by Karimi)

Phrases in this version are more complicated than those in the previous example. Furthermore, it seems that in this version the performer considered the regularity of balance between each of the first two lines and second two lines separately, which is quite normal. The variation each time a phrase is presented is considerable but again

this takes place mostly near the end of each phrase rather than at the beginning of the phrases. Unity among the regular phrases is therefore supplied by the similarities of the beginnings more than the endings.

The third version of *Dobeytī* selected to be analysed here is *Dobeytī* in *Shūr* from the *radīf* of Sabā. This version, like Mirzā ‘Abdullāh’s one, is a typical, simple version of *Dobeytī*. The melody in this version starts from the upper octave of *Shūr* and descends one degree each time it is presented. Again I have adjusted the layout of the notation to emphasise the regularity of phrases (Figure 3.50).

Figure 3.50: *Dobeytī* in *Shūr* from the *radīf* of Sabā (after Sabā 1980: 33; also CD1 #11 by Azadehfar)

The phrases in this example are simply similar to each other. The major variation is that of the *tahrīr* at the end of the second phrase. As we shall see later in this chapter, a *tahrīr* might be added in numerous places, based on the taste of the performer. Neither performer nor accustomed listener of Iranian music considers placing the *tahrīr* within phrases as an interruption that harms the regularity of the phrases or breaks the continuance of the poetic line.

Examining all three examples presented above indicates that the rhythmic pattern in *Dobeytī* has been derived from the poetic metre of *Hazaj*, equivalent to Mafā‘ilon, Mafā‘ilon, Mafā‘ilon (see Figure 3.51).

naqarāt	1-3	4-5	6-7	8-10	11-12	13-14	15-17	18-19	20-21	22-24	25-26	27-28
Atānīn	Tanan	tan	tan	Tanan	tan	tan	Tanan	tan	tan	Tanan	tan	tan
Afā‘īl	Mafā	‘ī	lon	Mafā	‘ī	lon	Mafā	‘ī	lon	Mafā	‘ī	lon
Pattern of shorts and longs	∪ -	-	-	∪ -	-	-	∪ -	-	-	∪ -	-	-

Figure 3.51: The ‘Arūzi cycle of *Hazaj*, the basis of the rhythmic pattern of *Dobeytī*

An interesting point that emerges here is that the poetic pattern used in the *gūsheh* of *Dobeytī* in the current *radīf* is different from the metre Bābā Ṭāher normally used in his poems. The metric phrasing in the poetry of Bābā Ṭāher is based on *Hazaj mosaddas mahzūf*, which is much lighter than the metric pattern of the poems used in the *gūsheh-ha* of *Dobeytī*. Figure 3.52 is a poem by Bābā Ṭāher in the metre he typically used in his *Dobeytī-ha* and the analysis of its pattern.

نسیمی کز بن آن کاکل آيو
مرا خوشتر ز بوی سنبل آيو
چو شو گیرم خیالت را در آغوش
سحر از بستم بوی گل آيو

Nasimi kaz bon-i ān kākul āyū
Marā khosh tar ze bū-i sunbul āyū
Chu shu gīram khyālat rā dar āqūsh
Sahar az bastarum bū-ye gul āyū

Translation:

The breeze coming from the redolence of her topknot,
to me, it is more pleasant than the hyacinth’s fragrance.
In my dream, if I embrace you in my arms
at dawn, the scent of flowers comes from my bed.

Position of rhythmic pattern

<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>
Nasi	mi	kaz	bon-i	ān	kā	kul ā	yū
Tanan	tan	tan	Tanan	tan	tan	Tanan	tan
Mafā	‘ī	lon	Mafā	‘ī	lon	Mafā	‘ī
∪ -	-	-	∪ -	-	-	∪ -	-

Figure 3.52: A poem by Bābā Ṭāher in the form of *Dobeytī* and analysis of its rhythmic structure

Comparing the rhythmic pattern of the Bābā Ṭāher poem (Figure 3.52) and the rhythmic pattern of the examples of the *gūsheh* of *Dobeytī* presented above reveals that the rhythmic pattern of the *gūsheh* of *Dobeytī* is an expanded form of the poetic form of *Dobeytī*. Nonetheless, whether the rhythmic pattern used in the structure of the *gūsheh* of *Dobeytī* was changed under the influence of great poets like Hāfez and Molavī after the period of Bābā Ṭāher or whether it occurred in the musical setting (and then the poems of other from were adopted to this *gūsheh*), the metric balance in this *gūsheh*, and many other similar *gūsheh-ha*, is still supplied by the regularity of its phrases.

Irregularity in phrasing

In some *gūsheh-ha* the musician wanders imperceptibly away from the metre without ever re-establishing it. In similar cases in Western music we can see metric ambiguity and metric dissonance. This condition in its most energetic form involves the presence of two or more metres, while in a somewhat less robust form one may speak of latent metric dissonances (London 2001: 259; see also Schachter 1987; Rothstein 1989 and 1995; Kamien 1993). The metric irregularity in *radīf*, however, is neither a result of the presence of more than one metre nor that of latent metric dissonance. Irregularity in metre is a way of signifying the substance of the state of particular notes and emphasising their melodic function within a particular *dastgāh*. To avoid becoming identified with any one particular metric shape, these *gūsheh-ha* avoid over-reliance on any particular rhythmic shape. In other words, it is the relative placement of the particular degrees of the scale which gives these *gūsheh-ha* their identification more than anything else. The following example, *Mokhālef*, is an instance of the building of a *gūsheh* with no attention to fixed rhythmic shape.

Mokhālef

Mokhālef, meaning contrary, is a *gūsheh* normally played in the *dastgāh-ha* of *Segāh* and *Chahārgāh*.¹² *Mokhālef* and *Ḥesār* are the two principal modulations in *Segāh*. Three different versions of *Mokhālef* in *dastgāh Segāh* have been selected for analysis. The first version is the *Mokhālef* from the instrumental *radīf* of Mirzā ‘Abdullāh (Figure 3.53).

The image shows a musical score for 'Mokhālef' in Segāh. It consists of five staves of music written in a treble clef with a key signature of two flats (B-flat and E-flat). The score is annotated with various rhythmic and structural markings. Above the first staff, there are labels 'a' and 'b' with brackets indicating specific phrases. Above the second staff, there is a label 'c'. Above the third staff, there is a label 'd'. Above the fourth staff, there is a label 'e' and 'motif A' with a bracket. Above the fifth staff, there is a label 'f' and 'motif A' with a bracket. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'v' (accents) and 'f' (forte). There are also some decorative elements like dots and lines indicating phrasing.

Figure 3.53: *Mokhālef* in *Segāh* from *radīf* of Mirzā ‘Abdullāh (transcription by During 1991: 171-72; also CD2 #31 by Boroumand)

As can be seen from figure 3.53, the melodic sentences, and consequently the rhythmic phrases in this *gūsheh*, are quite irregular. The most distinguishable criterion in this *gūsheh* is that of aiming the melodies toward F in order to stabilise the state of this note as the new tonic—here the real tonic in *darāmad Segāh* is A $\bar{\flat}$, which means that *Mokhālef* configures on F. The asymmetric rhythmic divisions indicated in Figure 3.53 also reveals that there has not been any particular poetic metre in the mind of the performer. The rhythmic phrases from ‘c’ start to show some motivation to keep some

¹² Forṣat al-Dowleh Shirazi (1988: 16) describes *Mokhālef* as a song which is played on the high pitches of *Segāh*. In the table of *Oqāt-i taghannī* (timetable of performance), he suggests noon as the best time of playing *Mokhālef*.

regularity, particularly toward the end of phrases, where we can see the presentation of motif A at the end of two phrases $\text{♩} \text{♩} \text{♩} \text{♩}$; yet, in phrase 'e' this readiness is again broken. The lack of a rhythmic prototype in this *gūsheh* becomes clearer that we compare the above example with other versions of *Mokhālef* from other *radīf-ha*. The following examples from the *radīf-ha* of Karimi and Sabā point up the same features, emphasising the tonic of *Mokhālef* while having no consistency in rhythmic phrasing (Figures 3.54 and 3.55).

Figure 3.54: *Mokhālef* in *Segāh* from the *radīf* of Karimi (transcription by Massoudieh 2000: 133; also CD2 #32 by Karimi)

Poet Sa'dī:

Gho	lā	mi	him	ma	ti	rin	dā	no	pā	ko	bā	zā	nam
∪	-	∪	-	∪	∪	-	-	∪	-	∪	-	-	-
ke	az	mu	hib	ba	ti	bā	dūst	tu	dush	ma	ni	khī	shand
∪	-	∪	-	∪	∪	-	-	∪	-	∪	-	-	-

Figure 3.55: *Mokhālef in Segāh from the radīf of Sabā (1980:18; also CD1 #12 by Azadehfar)*

Even though Karimi's version (Figure 3.54) is a vocal version of *Mokhālef* and subsequently contains a poem with a specific metrical pattern, this *gūsheh* does not have any dependency on the metric pattern of this poem. In other words, whereas many other *gūsheh-ha* are restricted to use of specific poetic metres, in this *gūsheh* the singer is allowed to choose any poem with any metric shape. This reality becomes clearer by comparing the structure of this poem with the poem suggested in Sabā's version, where Sabā easily applies the rhythm of *Kereshmeh*. *Kereshmeh*, as mentioned in the previous section, can be used for organising a poetic line in any circumstances.

Based on the examples analysed in this section, free-metred *gūsheh-ha* can be categorised in two groups. In the first group, even though the *gūsheh-ha* might have a

free metre, they have a specific shape of phrasing which is more or less similar in different versions of the *radif-ha*. This regulation in metric phrases derives most often from the poetic metres. The *gūsheh-ha* in this group also have the capacity to be presented in fixed metre.

The second group, however, pays little or no attention to any specific rhythmic regularity. *Gūsheh-ha* in this group are mostly those in which tonality lies at the centre of constructing the shape of the *gūsheh*. The rhythmic structure of these *gūsheh-ha* may entirely differ from one performance to another. Apart from *Mokhālef*, analysed above, *Shahnāz*, *Ḥoseyni*, *'Oshāq*, *Shekasteh* and *Delkash* are among this group. Those *gūsheh-ha* are in some sources also referred to as *Shāh-gūsheh*, meaning main *gūsheh* (see, for instance, Farhat 1990: 54).¹³

¹³ Among the subdivisions of a *dastgāh* or *āvāz*, there are various *gūsheh-ha* with different status and significance. *Shāh-gūsheh* is the most substantial subdivision in any *dastgāh* or *āvāz*.

Tahrīr

Tahrīr is the most distinctive characteristic in Iranian and Azerbaijani music and is a highly professional skill in singing, use of which marks out the expert singer. Techniques similar to *tahrīr* are found in musical performance from Tibet to West Asia in the musical cultures of Mongols, Turkmens, Tajiks, Uzbeks, Persians, Turks and Arabs. Perhaps the best way of understanding the technique of *tahrīr* is by listening to and examining some examples. For now, I would describe it as a technique of falsetto break or cracking of the voice, which in vocal music takes the form of melisma. *Tahrīr* is called *chacha* in the vernacular language of Iran, the same term as is used for the song of the nightingale. Although this appears to be a metaphorical image, the sound effect of *tahrīr* can indeed be compared with the song of the nightingale, and Iranians regularly put a good performance of *tahrīr* side by side with the singing of this bird.

To describe more precisely the quality of *tahrīr* one has to be aware of the principles of ornamentation in Iranian music, for it is primarily built by decorating a passage of main notes by grace notes. But there is more to *tahrīr* than ornamentation, and if we consider ornament to be an optional elements, *tahrīr* cannot be placed in this category, since it is an essential characteristic of *āvāz*. The same comment applies when we talk about Iranian carpets or architecture, where several decorative images and graphs used, are considered so characteristic that without them they would no longer be considered Iranian (see Figure 3.58).

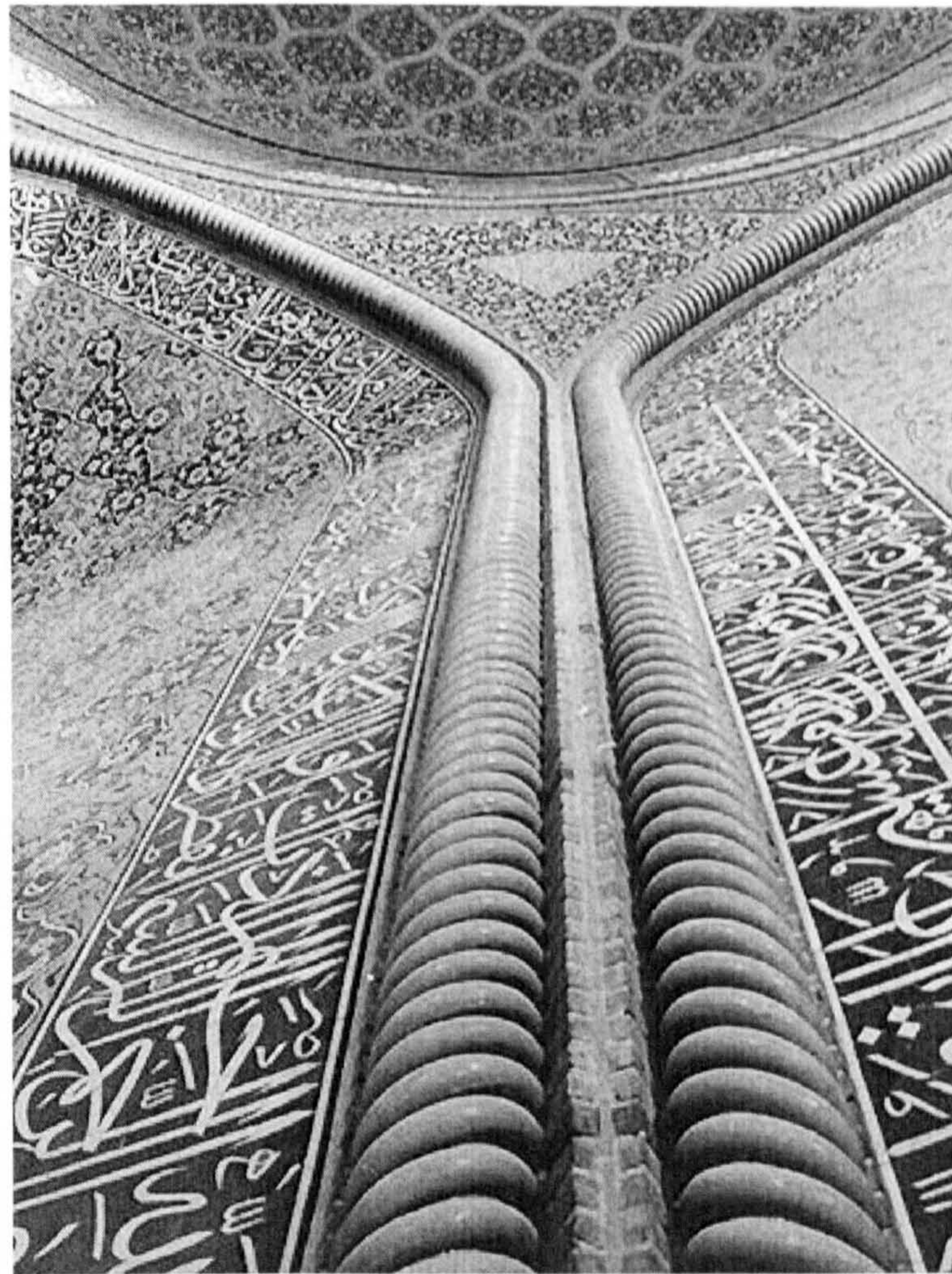


Figure 3.58: *Special design and decoration as a unique way of identification of different eras and regions: Sheikh Lotfollah Mosque (1602), Isfahan (Photo: Irania 1997)*

Although the *tahrīr* is not an optional element of Iranian music, we still need to know about the principles of decoration and ornamentation in Iranian music in order to examine the position of *tahrīr* in rhythmic structure of this music.

In the hands of a professional performer, not a single note is left unornamented. Every instrument has its well-developed techniques of ornamentation. In *mezrabi* instruments (those played with plectrums and hammered strings), for instance, every note longer than a quaver is strummed. Since playing the notes longer than a quaver in the form of *riz* (tremolo) is a common manner of performance in Iranian musical culture, there is no sign for indicating *riz* in the notation. Sabā (1980), in the

introduction to his *radīf*, summarises how single notes in Western notation would be interpreted by a *santūr* player (Figure 3.60).

Figure 3.60: Interpretation of Western notation by a *santūr* player (Sabā 1980: 5-7; also CD1 #13 by Azadehfar)

There are also ornaments which are indicated by special signs in the notation. Among them *tekiyeh* is extremely common and very often used in notating *tahrīr*. Indicated by a small circle, *tekiyeh* is a grace note which is normally one step higher than the main note—sometimes more than one step higher, as governed by special rules of interpretation (Figure 3.61).

Notation



Interpretation



Figure 3.61: Tekiyeh and its common realisation (Pāyvar 1961:41; also CD1 #14 by Azadehfar)

Quoting Caron and Safvate (1966: 160-1), Tsuge (1974: 173) summarises some of the technical issues of *tahrīr* in a performance:

Tahrīr is supposed:

- a) to be executed only on those words which can be clearly articulated despite the melismatic embellishments;
- b) to be executed on the syllables of long value; *tahrīr* on a short syllable makes articulation difficult;
- c) not to occur in the middle of a word;
- d) preferably to be situated at the end of each hemistich.

Typically, a *tahrīr* does not carry poetic syllables; it rather carries some supplementary syllables, which sometimes are even meaningless. The most common syllable used in *tahrīr* is the meaningless sound ‘yā,’ which might derive from the word *yār* (beloved) or the Arabic exclamation *ya* (oh!). Other syllables or words used are *amān* or *āmān* (oh!), *jān* or *jūn* (soul,) *jānam* or *jūnam* (my soul), *del*, *dele* or

delam (heart; my heart), *aziz aziz* or *aziz-i man* (my dear), *mahbub-i man* (my favourite) and *ey, āy* or *vāy* (oh!). The following example is a fragment of a song in *dastgāh Shūr* performed by Mohammad Reza Shajarian which illustrates a typical *tahrīr* in a free metre passage, which does not contain any semantically meaningful word (Figure 3.62).



Figure 3.62: *Tahrīr* in *dastgāh Shūr* performed by Shajarian in *Khalvat guzīdeh* (1981, transcribed by Azadehfar; CD2 #33)

This example illustrates the quality of *tahrīr* in a typical Iranian performance. As Caton (1983: 254) puts it, “The melodic direction of *tahrir* can be descending, ascending or horizontal”. In a performance of the *radīfi* music, the performer normally starts from the low pitches and gradually moves to higher pitches. Traditionally, the high-point is called *'oj*. Iranian singers very typically perform long *tahrīr-ha* at the *'oj*. Figure 3.62 is the *'oj* of *Shūr* where Shajarian has performed his long *tahrīr*. Long *tahrīr* can also occur at the beginning of the *āvāz*, as an introduction, and at the end of a *gūsheh*. The *tahrir* at other points in the *taṣnīf* “is almost always of the short type, consisting of a melodic phrase with one or more glottal stop ornaments” (Caton 1983: 213).

In the *radīf* of Iranian music nearly all of the *gūsheh-ha* contain some sort of *tahrīr*; nonetheless, the status of *tahrīr* in different *gūsheh-ha* varies. Taken as a whole, *gūsheh-ha* can be categorised into two groups, *gūsheh-ha* in which *tahrīr* is a vital

element of construction and *gūsheh-ha* in which *tahrīr* works on a superficial or secondary level as an optional ornamentation. In both groups, long *tahrīr-ha* may use for the purpose of making balance in rhythmic phrases. In such situations the first rhythmic phrase, which carries the main melodic material, acts as a question and the *tahrīr* acts as a respond to the question. The overall rhythmic value of the melodic phrase and the *tahrīr* phrase in such cases are about the same acts as response. The following examples illustrate the function of *tahrīr* in each group, *tahrīr* as a vital element of construction and *tahrīr* as a superficial or an optional ornamentation.

From the first group, the *gūsheh* of *Gham-angiz* (literally, sorrowful) in the *āvāz* of *Dashī* is analysed here. One of the most characteristic features of *Gham-angiz* is a special motif and *tahrīr* which is usually presented at the beginning of each hemistich. Apart from this special *tahrīr*, here called *Gham-angiz's tahrīr*, the performer might perform other forms of *tahrīr-ha* in this *gūsheh*. Those extras are normally placed after the end of the poetic lines. Figure 3.63 is a version of *Gham-angiz* from the *radīf* of *Sabā*. This is a typical version of *Gham-angiz* in which the special motif and *tahrīr* are clearly seen.

The particular motif of *Gham-angiz*, A, carries both special rhythmic and melodic shape. With regard to its rhythmic shape it contains a pattern of short-long-long-long-short leading to *Gham-angiz's tahrīr*, G. Pertaining to melodic shape, this motif contains an overall falling contour—that is one of the main factors that makes this *gūsheh* sorrowful. At the beginning, there is a one-step rise from the short note, then the melodic line levels out for three long notes, followed by a descent employing the *Gham-angiz tahrīr*. The second motif, B, contains a different rhythmic pattern but its

The musical score consists of four staves. The first staff is in treble clef and contains the lyrics 'چنان سوزم که خامنم زده میشند' with a Δ symbol above the first note. Brackets above the staff label 'motif A' and 'motif B', with 'tahrir G' and 'tahrir G'' below them. The second staff continues the melody with lyrics 'ندانند درست احوال محمود' and labels 'motif A'' and 'motif C', with 'tahrir G''' and 'tahrir G'''' below. The third and fourth staves show a more rhythmic, repetitive melodic pattern with many slurs and accents.

Note: Δ on D in the first line is called *mālesh* and is a special technique of vibration in performing *santūr*

Figure 3.63: Gham-angiz in Dashtī from the radīf of Sabā (1985: 30-31 also CD1 #15 by Azadehfar)

overall melodic contour, similar to the previous motif, has a falling shape incorporating the *Gham-angiz tahrīr*, G'. The following motif, A', is a variation of the first motif in which the long notes are shortened, the first one to a quaver and the third and fourth ones to form of quavers joined to semiquavers by ties. Also, the *Gham-angiz tahrīr* is shortened and presented with no *tekiyeh* this time. There is a new motif, C, which has less similarity to the first motif. This motif contains a very long note in the form of a glissando down and up followed by a new variation of *Gham-angiz's tahrīr*, G'''.

The rest of the *gūsheh* contains different forms of *tahrīr-ha* which do not necessarily follow the pattern of the characteristic *Gham-angiz tahrīr*. At the end this *gūsheh* descends to the tonic of Shūr by a version of the typical *tahrīr* of *Gham-angiz*. Here, I will introduce another version of *Gham-angiz* for comparison. This example is *Gham-*

angiz from the *radif* of Mahmud Karimi (Figure 3.64).¹⁴ In this version I have also indicated the special motif and *tahriir* of *Gham-angiz* in notation.

The musical score consists of seven staves of music in a single system. The lyrics are written below the notes. The score is annotated with several motifs and *tahriir* markings:

- Staff 1:** Lyrics: *na dā nam qā mala ast*. Markings: "motif A" (bracketed over the first four notes), "tahrir G" (bracketed over the last four notes).
- Staff 2:** Lyrics: *ā ān yā qī yā mal kemī*. Markings: "tahrir G'" (bracketed over the first four notes), "motif B" (bracketed over the first four notes), "tahrir G'" (bracketed over the last four notes).
- Staff 3:** Lyrics: *gū yad xe nīn īn sar wī rawā*. Markings: "motif C" (bracketed over the first four notes), "tahrir G'" (bracketed over the first four notes), "motif D" (bracketed over the last four notes), "tahrir G'" (bracketed over the last four notes).
- Staff 4:** Lyrics: *ān hast be qo oz kū yat nahā*. Markings: "motif A'" (bracketed over the first four notes), "tahrir G" (bracketed over the last four notes).
- Staff 5:** Lyrics: *ha-am sa var nahā*. Markings: "tahrir G" (bracketed over the last four notes).
- Staff 6:** Lyrics: *da an wa gar bā lin*. Markings: "tahrir G" (bracketed over the last four notes).
- Staff 7:** Lyrics: *nabā šad ā ās tā an hast*. Markings: "tahrir G" (bracketed over the last four notes).

Figure 3.64: *Gham-angiz* in *Dashti* from the *radif* of Karimi (transcribed by Massoudieh 2000: 73; also CD2 #34)

Comparing the two versions of *Gham-angiz* presented above shows the influence of *tahriir* in shaping the rhythm in these *gūsheh-ha*. Comparing the motifs in particular illustrates the contribution of the *tahriir* to the rhythmic structure of the *gūsheh*. This contribution is so vital in the construction of the motif of this *gūsheh* that it is hard to identify *Gham-angiz* without its *tahriir*. In general, repeating the special *tahriir-ha* in

¹⁴ The *gūsheh* of *Gham-angiz* has not been reported in the available versions of *radif* of Mirzā ‘Abdullāh.

the *gūsheh* provides a fundamental element of unity among the melodic and rhythmic material within the *gūsheh*.

The next example presented here is a *gūsheh* in *Abū-atā* called *Baghdadi* from the *radīf* of *Sabā* (Figure 3.65).¹⁵ *Baghdadi* also contains a special pattern of *tah̄rīr* which plays a significant role in the construction of this *gūsheh*. Every melodic phrase in *Baghdadi* is in fact a form of long *tah̄rīr* which is constructed by small units of *tah̄rīr-ha* in the form of short motifs, B.

Figure 3.65: *Baghdadi* in *Abū-atā* from the *radīf* of *Sabā* (1985: 13; also CD1 #16 by *Azadehfar*)

There are also *gūsheh-ha* in which *tah̄rīr* does not comprise an essential element in the construction of the *gūsheh* as a whole. The *darāmad*¹⁶ of *Afshāri* is presented here to illustrate these examples. Comparison of the operation of *tah̄rīr* in this *gūsheh* is

¹⁵ The *gūsheh* of *Baghdadi* has not been reported in the available versions of *radīf-ha* of *Mirzā ‘Abdullāh* and *Karimi*.

¹⁶ *Darāmad*, meaning introduction, is a general name for the first *gūsheh* in every *dastgāh* or *āvāz*. The *darāmad* shows the characteristic of the intervals and contains the taste of the *dastgāh* or *āvāz* it begins with. It is sometimes called *āvāz*, as in Figure 3.66.

provided by considering three different versions of the same *gūsheh* from the *radīf-ha* of Sabā, Karimi and Mirzā ‘Abdullāh (Figures 3.66, 3.67 and, later, 3.68).

Figure 3.66: Āvāz (darāmad) of Afshāri from the *radīf* of Sabā (1985: 17; also CD1 #17 by Azadehfar)

Figure 3.67: Darāmad of Afshāri from the *radīf* of Karimi (transcribed by Massoudieh 2000: 79; also CD2 #35)

As can be seen from the above figures, the use of *tahīr* in the *darāmad* of *Afshāri* is not prescribed by any fixed regulation. In the first version (Figure 3.66) two forms of *tahīr-ha*, A and A', have been used. These two types of *tahīr-ha* do not specifically belong to *darāmad* of *Afshāri*. Instead, they are very popular ornamentations that are much in use in the performance of free-metred *gūsheh-ha*. In the second version of this *gūsheh* (Figure 3.67), four *tahīr-ha* have been used in which the fourth, B', is a

variation of the second, B. None of these four kinds of *tahrīr-ha* is found in other versions of the *darāmad* of *Afshāri*, while again these kinds of *tahrīr-ha* are generally very commonly encountered in free-metred *gūsheh-ha* more widely.

A third version (Figure 3.68) shows that the performer can also choose to perform the *darāmad* with very little ornamentation and no *tahrīr*.

۱. درآمد
1. Darāmad

Figure 3.68: *Darāmad* of *Afshāri* from the *radīf* of Mirzā ‘Abdullāh (transcribed by During 1991: 144; also CD2 #36 by Boroumand)

Comparing three versions of *darāmad* of *Afshāri* illustrates the status of *tahrīr* in places where *tahrīr* is not a principal feature of the construction or identification of a *gūsheh*. Here, *tahrīr* has indeed the function of ornamentation. The number of similar *gūsheh-ha* in the *radīf* of Persian music is enormous.

The influence of *tahrīr* on the rhythmic structure of *gūsheh* cannot be neglected. As the examples from both groups of *gūsheh-ha* in this section suggest, *tahrīr* might be shaped to form a complete rhythmic phrase or motif. It may also participate in construction of a rhythmic phrase or motif. As well as its ornamental role, *tahrīr* sometimes takes on a new function in fixed-metred pieces. *Tahrīr* in fixed-metred pieces, particularly *taṣnīf-ha* (pre-composed songs, to be examined later), is used to break the regularity of metre for a few moments. In such a situation the accompanying instruments usually keep playing in a fixed metre while the singer breaks from regular metre and performs *tahrīr* in free time against the fixed-metred accompaniment. The singer finally returns to join the instruments to continue the main fixed-metred piece at the end of the *tahrīr*. In this situation the *tahrīr* is usually a long one, similar to that which Shajarian performed in example 3.63. In Iranian music, this technique is usually used to make contrasts in the performance of fixed-metred pieces.

Conclusions

This chapter traced a line from a general examination of the concept of the *radīf* to a very detailed analysis of the rhythmic structure of the *gūsheh-ha* in three key versions of the *radīf-ha*. This scope made this chapter extremely large, consisting of five major sections. The first section provided a comprehensive introduction to the concept of the *radīf* and the principle of improvisation in Iranian music. It was followed by sections in analysis of rhythmic structure in the *radīf*. In a general classification, I distinguished three kinds of rhythmic structure in the *radīf* including fixed metre, free metred and stretchable or elastic metre. The approach I used in analysis consisted of two steps, presenting and analysing different musical examples from various versions of *radīf-ha* in order to simplify the main rhythmic formation of every *gūsheh*, and comparing the simplified rhythmic pattern of every *gūsheh* with the standard Persian poetic patterns, 'Arūz, and the rhythmic cycles analysed in previous chapters.

An observation arising from this that the rhythmic structure of *gūsheh-ha*, whether fixed, stretchable or free metre, can be categorised to three kind of *gūsheh-ha*: *gūsheh-ha* in which the rhythmic structures have coherent links with the Persian poetic patterns; *gūsheh-ha* in which the rhythmic structure show similarity with the old rhythmic cycles; and *gūsheh* with no link to the poetic patterns or rhythmic cycles. For instance, analysis of the rhythmic patterns of *Ḥarbī* and *Majlis afrūz* revealed that the rhythmic patterns in these two fixed-metre *gūsheh-ha* show similarity with the old cycles of *Khafīf thaqīl* and *Mokhammas ṣaghīr* and the analysis of *Zang-i shotor qadīm* revealed an analogy between the rhythmic structure of this *gūsheh* and the cycles of *Chahār zarb*. In another case of examining the fixed-metre *gūsheh-ha* we saw how a particular rhythmic pattern spreads through a chain of three *gūsheh-ha*,

Sāqi-nāmeḥ, *Koshteh-mordeh* and *Şufi-nāmeḥ*. In analysis of *Gereyli*, we saw the significance of poetic pattern of *baḥr Hazaj* in construction of both vocal and instrumental version of this *gūsheh*. There were also other issues in analysis the *gūsheh-ha* with fixed-metre patterns like the imitation of the sound effects of a caravan of camels in the rhythmic pattern of *Zanag-i shotor*.

In the following section we saw how stretchable or elastic metre works in construction of *gūsheh-ha*. In that section, two very well-known *gūsheh-ha*, *Chahār-pāreh* and *Kereshmeh* were examined. This examination revealed that the elasticity of the metre in *gūsheh-ha* like these takes place by accentuating the contrasts, long syllables become longer and short ones become shorter. Also, considering the rhythmic structure of *Chahār-pāreh* and comparing its long rhythmic cycle with the old cycles showed no corresponding cycle for this *gūsheh* in documented cycles. It suggests that creating long rhythmic cycles is not just an old habit in Iranian music and that such cycles have been created even recently. Comparing the instrumental and vocal versions of *Kereshmeh* revealed that, even though at first glance they seem relatively different, they are similar in principle. The rhythmic pattern in both versions is configured based on the poetic rhythmic pattern of *Mojtas-i mosamman-i makhbūn*. Further analysis also showed links between *Kereshmeh* and one of the famous historical rhythmic cycles called *Thaqīl awwal* or *Varshān*. Representing the rhythmic pattern of *Kereshmeh* in a cycle, in a way which includes both vocal and instrumental versions, was one of the products of this chapter.

A large number of *gūsheh-ha* in the current *radīf* of Iranian music are in free metre. Based on the examples analysed in this chapter, free-metred *gūsheh-ha* can be categorised in two groups. In the first group, the *gūsheh-ha* have a specific shape of

phrasing which is more or less similar in different versions of the *radīf-ha* as we saw in *Dobeytī*. This gives them some sort of regularity in their metric phrases. This regulation derives most often from the poetic metres. The *gūsheh-ha* in this group also have the capacity to be presented in fixed metre. The second group, however, pay little or no attention to any specific rhythmic regularity. *Gūsheh-ha* in this group are mostly those in which tonality lies at the centre of constructing the shape of the *gūsheh* as we saw in *Mokhālef*. The rhythmic structure of these *gūsheh-ha* may entirely differ from one performance to another.

In the last section of this chapter I opened a complementary section about *tahrīr*. Considering the function of *tahrīr* in rhythmic structure of Iranian music was not fully addressed in previous studies, even those studies which uniquely focused on vocal music (see for instance, Tsuge 1974: 171-4). Even though at first glance *tahrīr* seem irrelevant topic to this chapter, by going through discussion and analysing some examples of *tahrīr*, the importance of this feature in construction of rhythmic structure of Iranian music was exposed. This analysis revealed that *tahrīr* may work at two different levels of rhythmic construction. In the first group, *tahrīr* functioned as a complete rhythmic phrase or motif on its own or, as a main fragment, participated in construction of a rhythmic phrase. Most of the *gūsheh-ha* of this group are identified by their special *tahrīr* as we saw in *Gham-angiz* and *Baghdadi*. In the second group, *tahrīr* works only as surface ornamentation, as we saw in *darāmad* of *Afshāri*. In addition, *tahrīr* sometimes takes on a new function in fixed-metred pieces. It is used to break the regularity of metre for a few moments. This function is most seen in pre-composed music genres such as *chahārmezrāb*, *tašnīf* and *reng*, as we shall see in the next chapter and chapter 6.

Chapter 4

Rhythmic Structure in Iranian Pre-composed Music

Introduction

The increase of public demand for new musical styles in the late nineteenth-century and early twentieth-century encouraged musicians to develop the existing music styles and create new forms. Added to that, the expansion of new forms and styles was partly a result of establishing the bigger ensembles in urban areas which required pieces with more predetermined rhythmic and melodic outlines. Some scholars (see, for instance, Farhat 2001) suggest that one of the motivations for this development came from the Western music—similar comments are seen in other sources about the expansion of musical styles in Egypt, Turkey and other music cultures (see for instance Racy 1985). It is certainly true that since late nineteenth century cultural exchanges have had inescapable influences on different aspects of life including

music creation. However, looking at the history of nineteenth and twentieth centuries music of Iran (see, for instance, Khāleqi 1974) reveals that the new music styles have more often been developed in the hands of traditional musicians than graduated musicians of Western schools—even though Western notation was later employed to notate the outcome. An examination of music exchange, in any case, is a substantial issue on its own which is beyond the focal point of this dissertation. In this chapter, we will rather look at the theoretical aspects of the Iranian pre-composed genres, predominantly rhythmic structure.

Whereas the traditional school of *radīf* is mostly improvisation-based, the pre-composed genres contain more or less predetermined contour. On the whole, the pre-composed genres are categorised in four types, three of which are entirely instrumental: *chahārmezrāb*, *pīshdarāmad* and *reng*. The fourth one, *taṣnīf* or *tarāneh*, is a very popular form of vocal music. The following sections are examinations of these four genres in the order they are traditionally presented in a complete performance of Iranian music, i.e.: *pīshdarāmad*, *darāmad*, *chahārmezrāb*, *āvāz*, *taṣnīf* and *reng*. Among those, *darāmad* and *āvāz*, were already examined in the previous chapter, and are free-metred and improvisation-base styles.

Pīshdarāmad

As I mentioned earlier, the development of Iranian music at the beginning of the twentieth century was accompanied by a growing interest in ensemble playing. The significance of this movement was exposed in creating a new genre known as *pīshdarāmad*. This genre had all the necessities of an ensemble practice, at the front of which fixed melodic and rhythmic contents. *Pīshdarāmad* literally means pre-introduction (*pīsh* + *darāmad*) and is commonly played before *darāmad*, at the

beginning of a performance. The name of *pīshdarāmad* in the history of contemporary music of Iran has been attached with the name of Gholām Ḥoseyn Darvish, known as Darvishkhān, (1872–1926, Figure 4.1). It is said that *pīshdarāmad* has been created and developed by Darvishkhān while he set an ensemble of traditional performers in Tehran during the first decades of the twentieth century (see further, Khāleqi 1974 and Tahmāsbī 1998).



Figure 4.1: Gholām Ḥoseyn Darvish, (*Darvishkhān*) the innovator of *pīshdarāmad* (photo, Ruh-Allah Khāleqi 1974)

The genre of *pīshdarāmad*, as far as I investigated, did not widely spread throughout the music of the cultures neighbouring to Iran, as *taṣnīf* and *reng* did (to be examined later in this chapter). It also does not have a broad variety of forms and styles as *chahārmezrāb* and *taṣnīf* do. “In melodic content it draws on the *darāmad* and some of the more striking *gūshehs* of the relevant *dastgāh*” (Farhat 2001: 533). The most common metre used in *pīshdarāmad* is 6/4. However, it is not unusual to see

pīshdarāmad-ha in any duple triple or quadruple time—even these days additive metres such as 5/8 and 7/8 (see for instance *Khazān* by Alizadeh 1989 which is in 5/8). The tempo in *pīshdarāmad* is normally grave or moderate. A typical *pīshdarāmad* may last some two to seven minutes. The length of rhythmic and melodic phrases is another specification of *pīshdarāmad*. A *pīshdarāmad* normally is built upon long rhythmic phrases. For that reason, the ability to keep the metre and the pattern of accentuation of a *pīshdarāmad* properly is a task which demands years of practice.

Similar to other genres in Iranian music, the *pīshdarāmad* is composed in one of the twelve *dastgāh-ha* or *āvāz-ha* and usually employs the melodic fragments of that *dastgāh* or *āvāz* or even a particular *gūsheh*. To illustrate one of the most authentic examples of the early *pīshdarāmad-ha*, I present a *pīshdarāmad* by Darvishkhān called *pīshdarāmad Māhūr* (Figure 4.2). This piece has been published recently by Arshad Tahmāsbi (1998) from one of the old handwritings of Mūsā Ma'rūfī. As the name of this *pīshdarāmad* suggests, it is in *dastgāh* of *Māhūr*. This *pīshdarāmad* has been notated in 6/4, the typical metre in which most of the *pīshdarāmad-ha* are composed. I also provide an orchestrated version of this *pīshdarāmad* which has been performed by a group of Iranian master musicians under the leadership of Farāmarz Pāyvar (CD2 #37).

♩ = 72

motif A

- Main Melody

The musical score consists of 11 staves of music in a single system. The first staff begins with a tempo marking of a quarter note equal to 72 (♩ = 72). The second staff features a bracketed section labeled "motif A" which contains a sequence of eighth and sixteenth notes. The fourth staff is labeled "- Main Melody" and shows a similar rhythmic pattern. The remaining staves continue with various rhythmic figures, including eighth and sixteenth notes, and rests, with some notes grouped by slurs.

34

Figure 4.2: Pīshdarāmad Māhūr by Darvishkhān (*Tahmāsbī 1998: 11-12; also CD2 #37*)

The significance of syncopations, caused by crotchet rests and bars of hemiola, is a key specification in the rhythm at the beginning of the piece. Even though these syncopations take place in the local rhythmic structure, they cause a general metric ambiguity in the first six bars. There is also a similar openness in the melodic progress in first few phrases. Instead of presenting a memorable theme, the music emphasises and stabilises the tonic, C, as the axis for melodic activity in early phrases. Only with

the rhythmic motif A, presented in bar 7, is the first beat introduced for the first time. However, as is seen in Figure 4.2, this motif also does not help the stabilizing the first beat very much since a crotchet rest stands in for the first beat of this motif in most of its repetitions.

The general shape of the main melody, indicated in Figure 4.2, gradually becomes familiar to the listener. The overall contour of this melody is a rising shape; two conjunct long notes follow by three or four short notes leading in the end to one long note. This melody remains as the main melody and repeats quite often in the rest of the piece. The repetitions occur in both forms of modification and fragmentation. The repetition of this melody is an important principle in the construction of this *pīshdarāmad*. The use of this repetition achieves tonal stability and thematic unity as well as emphasizing the grave rhythmic formation of the *pīshdarāmad*.

From bar 34 a modulation occurs in which mode changes from *darāmad* to *Delkash*, one of the *shāh-gūsheh-ha* (main subdivisions) of *Māhūr*. This modulation totally changes the melodic atmosphere of the piece, while keeping the rhythmic principles unchanged. The modulation to *Delkash* is a temporary one and the main mode resumes near the end of the piece. The *pīshdarāmad* finally ends with the re-emerging of the motif A in the last part.

Considering the rhythmic structure of this *pīshdarāmad* reveals that there is no sign of the employment of rhythmic allusions to Persian poetry in the construction of this piece. This is not the case in all circumstances and one may find a *pīshdarāmad* with rhythmic structure connected to the poetic metre, yet it does show that the link between Persian poetic cycles and music is not necessarily present in the rhythmic construction of the *pīshdarāmad* in general.

Chahārmezrāb

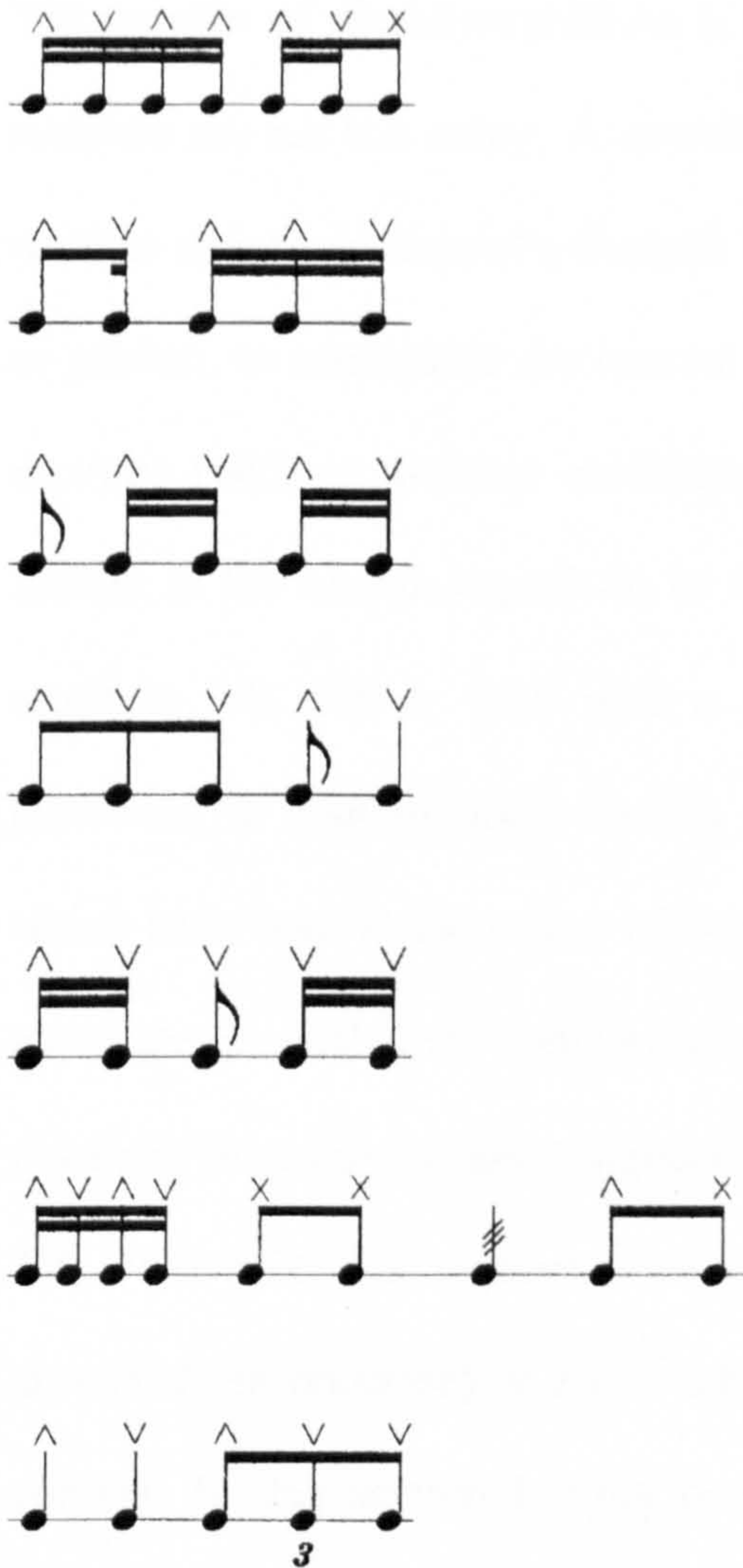
Another composed music genre in Iranian classical music is *chahārmezrāb*. It is not clear in which period *chahārmezrāb* became established in Iranian music but it is evident that there were instrumental styles in the format of *chahārmezrāb* in ancient Iranian music (see Binesh 1978 and 1991). This genre also exists in the musical culture of some neighbouring countries such as Azerbaijan. “*Čahārmezrāb* is found in the Azerbaijan classical *tār* tradition (*moqām, maqām*), sometimes called *Gošāmezrāb*. It includes about twenty different rhythmic and *mezrāb* [to be explained shortly] patterns and still follows the original style, characterized by simplicity and symmetry in the melodic line” (During 1982: 630). *Chahārmezrāb* is also comparable with the instrumental forms of *tarje* in Uzbek music and *chahār tuk* in Afghan music.

There are suggestions by scholars regarding the influence of Western music on development of *chārmezrāb*. Farhat (2001: 534), for instance, claims that virtuosity in *chahārmezrāb* is an indication of Western influences, “the growing interest in a show of virtuosity, as opposed to the more contemplative nature of the older style of performance, is another unmistakable outcome of Western influences.” Nonetheless, it is hard to consider *chahārmezrāb* as a new performance form in Iranian music, even though the term seems new.

There is also a disagreement among Persian musicians concerning whether *chahārmezrāb* should be considered an improvisation-based music style or a pre-composed genre. Farhat (2001: 533) regards *chahārmezrāb* along with *pīshdarāmad*, *reng* and *tašnīf* as composed genres, while During (1982 and 1991) and Zonis (1973) have other views. During (1982: 360) considers *chahārmezrāb* as a genre of “traditional rhythmic instrumental music used widely in free performance, whether in

classical or modernized music.” Zonis (1973: 134-35) suggests a third option which is middle course between these two perspectives. She proposes that *chārmezrāb* is a genre between improvised and composed music: “many *chārmezrāb-ha* are still improvised, but musicians also play those of other artists that have been published or recorded.” By examining the examples of *chārmezrāb-ha* that follow later in this section, we shall see that the statement made by Zonis is closer to the present status of *chārmezrāb* in Iranian music than either During’s and Farhat’s propositions. *Chahārmezrāb*, as Zonis suggests, is more accurately described as a compositional/improvisational procedure than a musical form. *Chahārmezrāb* literally means four (*chahār*) successional strokes of the plectrum or hammer (*mezrāb*). The use of *mezrāb* in Persian stringed instruments is based on the opposition between right (*rāst*, representing in notation by ‘^’) and left (*chap*, representing in notation by ‘V’) which in some long necked instruments such as *tār* and *setār* expresses as up and down plectrums. The basic formula of *chahārmezrāb* is configured based on this opposition. Technical motifs built by the definite combination of *rāst* and *chap* with special rhythmic shapes called *pāyeh* which is a fundamental characteristic in construction of every *chahārmezrāb* (Figure 4.3). *Pāyeh* has a function of ostinato figure in a *chahārmezrāb*, which after establishing at the opening of the pieces will constantly hold and repeat between the melodic phrases. Using the term of plectrum may lead to a misunderstanding that *chahārmezrāb* is a form uses only for plectrum instruments such as *tār* and hammered strings such as *santūr*. I should emphasise that it is not. Every Persian instrument has its own characteristic style of *chahārmezrāb* with its own particular figurations. In modern times, the late nineteenth and early twentieth centuries, the stroke patterns were extended and adapted to the specific technical capacities of not only each of the *mezrābi* instruments such as *tār*, *setār* and

santūr but also to all of the bowed instruments such as *kamāncheh*, even violin, and wind instruments such as *ney*.¹



Note on transcription: ^: right, v: left and X: right and left simultaneously

Figure 4.3: Some popular techniques of *mezzrāb* in *chahārmezzrāb-ha* (derived from different works of master *Farāmarz Pāyvar*)

As is seen from different techniques of *mezzrāb* presented in above figure, the motif, which represents the rhythmic shape of *pāyeh*, always starts with *rāst*. This note usually has the main role in creating the melody, while the rest of the notes, particularly *chap-ha*, normally work as pedal. Such a categorization of left and right is

¹ For instruments like *ney* it works by repetition of the pattern of finger movements.

the case in nearly all the traditional styles of *chahārmezrāb-ha*, particularly those have been placed in the body of *radīf*.

The number of *chahārmezrāb-ha* in *dastgāh-ha* and *āvāz-ha* within the instrumental *radīf-ha* are not too many. A *chahārmezrāb* may be used in the performance of the *radīf* as an introduction of a *dastgāh* or *āvāz*, as a sequence in an important subsection or *gūsheh*, to summarize the content of a section, as a chain to connect two different sections (with or without modulation), and in many other functions. A common feature in the *chahārmezrāb-ha* in the body of the *radīf-ha* is a recurring rhythmic motif in 3/8, 6/8 or 6/16 with a simple overall contour of melodic movement. However, in contemporary Iranian music, *chahārmezrāb* is one of several genres which have been at the centre of attention of musicians, and it has developed into an elaborate musical form containing a complex rhythmic and melodic structure. The rhythmic formulas are also extended to a variety of shapes and no longer restricted to 3/8, 6/8 or 6/16. The modern *chahārmezrāb* is also no longer restricted to usage in the *darāmad* (introduction) or a few other *gūsheh-ha*; it can be performed in almost any context. In this section I bring one example from the *radīf* as representatives of traditional, simple *chahārmezrāb-ha*, and one from the contemporary Iranian music as a representative of the more recently developed form of *chahārmezrāb*.

Chahārmezrāb Homāyūn


Usually, the *chahārmezrāb-ha* in *radīf-ha* are not considered to be *gūsheh*. These *chahārmezrāb-ha* are short rhythmic pieces placed among free-metered *gūsheh-ha* for many purposes. The main function of a *chahārmezrāb* in such places is that of standing out against free-metered *gūsheh-ha*. As such, they help the performance not to become sluggish. The other facility that *chahārmezrāb* provides is that of

stabilizing the tetrachord in which the *gūsheh* is configured, particularly the notes of *pāyeh* (tonic) and *shāhid* (dominant). *Chahārmezrāb-ha*, particularly those existed in the *radīf-ha*, are often characterised by the continuous sound of a pedal or drone below the melodic line, which, as I mentioned earlier, is normally played by *chap* technique. This pedal usually sounds the tonic and employs the dominant in its formation quite often. These specifications can be clearly seen in the *chahārmezrāb* of *Homāyūn* from the *radīf* of Mirzā ‘Abdullāh (Figure 4.4). This *chahārmezrāb* is a typical example of traditional *chahārmezrāb* as normally played as an introduction to a *dastgāh* or placed between different *gūsheh-ha*.

۱. چهار مضرب
1. Chahār-meẓrāb



Figure 4.4: Chahārmezrāb of Homāyūn from the radīf of Mirzā ‘Abdullāh (transcribed by During 1991: 244; also CD2 #38 by Boroumand)

This piece is configured based on a rhythmic *pāyeh* which is a simple motif, . The *pāyeh* occasionally accept simple variations. At the beginning of the *chahārmezrāb*, the melodic phrase is shaped in seven bars. By moving towards the end, phrases spread to nine, and in one occasion sixteen, bars. However, all melodic activities, as is seen from Figure 4.4, start and end on the tonic of *Homāyūn*, G.

Chahārmezrāb Bayāt Turk

Despite the simple melodic forms of *chahārmezrāb-ha* like that above in the *radīf-ha*, some *chahārmezrāb-ha* call for very complex work with the *mezrāb*. *Chahārmezrāb Bayāt turk*, composed by Farāmarz Pāyvar, is an outstanding example of the modern-style *chahārmezrāb*. Figure 4.5 shows some fragments from this *chahārmezrāb*; this is rather a long piece containing some six pages (the entire piece is available on CD1 #18 by Azadehfar). This *chahārmezrāb* consists of two main sections indicated by letters A and B. Both sections are in the same modal system, *āvāz Bayāt turk*, but their rhythmic structures are different. The first section of this *chahārmezrāb*, which is notated in 6/8, consists of two main rhythmic *pāyeh-ha*, a and a'. Each *pāyeh* is shaped across two bars and followed by an immediate repetition. Then (at bar 9), a combination of both *pāyeh-ha*, a and a', is developed employing the dominant and tonic in alternation.

$\text{♩} = 60$ [A] pāyeh (a) pāyeh (a')

7

13

17

21

25

30

93 pāyeh (a'')

98

102

107

110

137

139

142 **B** pāyeh (b)

147

151

177

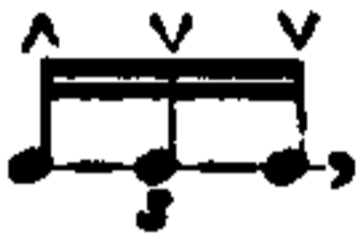
179

181

Note: Every fragment of the piece has been indicated by the tear lines

Figure 4.5: Chahārmezrāb of Bayāt turk (Pāyvar 1990: 25-30; for entire piece refer to CD1 #18 by Azadehfar)

A very rich variety of different rhythmic phrases have been employed in the first section of this *chahārmezrāb*. Such a rhythmic richness is not found in the traditional styles of *chahārmezrāb*. Along with a modulation to *Shekasteh*, one of the main subdivisions in *Bayāt turk*, a new *pāyeh* is introduced in bars 93 and 94, indicated by a". This change does not happen suddenly. After introducing the new *pāyeh*, the melody again attempts to go back to the first *pāyeh* on some occasions (see for instance bars 98-101), until it permanently changes to the new shape (at bar 102). Changing the *pāyeh* in conjunction with the modulation provides a new rhythmic and

melodic atmosphere in the following phrases. The rhythmic and melodic activities are carried out in the mode of *Shekasteh* until the melody challenges again to go back to the main mode of *Bayāt turk*. Although again this transition is meant to take place gradually, it leads to a huge change in rhythm. Employing a number of passages with triplets is a kind of preparation for the introduction of the new section (see, for instance, bar 137), which finally takes up a new rhythmic character. Even though the composer keeps the time signature in new section the same as that of the previous section, 6/8, the taste of the rhythm entirely changes. The main characteristic in section B is a new *pāyeh* consisting of triplets, indicated in Figure 4.5 by letter b. This *pāyeh* is framed between the tonic, B \flat , and dominant, F, and explores a very simple contour. If we consider the first section as an exhibition of the virtuosity of the complex techniques of *meẓrāb* with their inspired ornamentations, section B is a prospect for demonstrating the performer's ability to perform fast-speed *meẓrāb*. The basic technique of *meẓrāb* in this section is , which is a very popular technique in performing *chahārmeẓrāb* both in traditional and modern pieces, and is called *pā-malakhī*, meaning grasshopper's leg. The rhythmic and melodic structure of this section is in some respects similar to that of traditional *chahārmeẓrāb-ha*. For instance, here we have the right *meẓrāb-ha* acting as melodic activity while most of the left *meẓrāb-ha* provide pedals, mostly on the tonic, B \flat . The *chahārmeẓrāb* finally ends with a diminuendo repetition of the *pāyeh*.

Even though in both examples presented above the attention at first may be paid to the rhythmic shape of the *pāyeh-ha* with regard to the pattern of durations, in reality it is the technique of *meẓrāb* that has an effect on the taste of each *chahārmeẓrāb*. In other words, the accentuation, which is provided by the differences of the pressure on the

rāst and *chap*, is a more significant element of the rhythmic structure than the durational patterns. Consequently, the ability of the performer to control the *mezrāb* and derive a huge range for dynamics is the specification of professional performers of this genre, an aspect which is hard to represent on any notation and transcription.

Taṣnīf

According to Dehlavi (2000: 19) Iranian vocal music is currently created in four different ways. The common approach consists of choosing a poem that already exists and building up a piece of music on it. The second method reverses this such that the composer makes a piece of music suitable for vocalisation and then the poet creates lyrics that match the piece. The third way involves creating both poem and music at the same time. In this extraordinary method the poet and musician is one person. Āref of Qazvini (Figure 4.6) and Ali Akbar Sheydā (Figure 4.7) were two remarkable instances of that in the twentieth century.

Adding to the three possibilities mentioned above, there is a fourth way found in modern music, which is co-operation between a musician and a poet. In this method, the composer first makes a plan in his mind and creates some melodies; then the poet writes words based on that music and gives them back to the composer for further revision. This co-operation continues until the work is finished. Any of the four methods mentioned above may be employed in the creation of a *taṣnīf*.

Taṣnīf is the most significant composed vocal genre in Iranian classical music. What sets the *taṣnīf* apart from the other vocal music of Iran is that while other forms of vocal music of the *radīf*, the so called *āvāz*, are improvisation-based and unmeasured, the *taṣnīf* is composed and relies on a definite metre. It is usually performed with instrumental accompaniment, most often by an ensemble—though there are other

styles of *taṣnīf* which are normally sung without instrumental accompaniment, among which *chāmeḥ* is very significant.² Traditionally, *taṣnīf* is likely to be played towards the end of a performance of Iranian music just before the *reng*. This regulation, however, is not strictly followed in modern times. In some new musical styles a performance, particularly by an ensemble, may start with a *taṣnīf*. It is possible that the same *taṣnīf* is repeated at the end of the performance or another *taṣnīf* is played as a closing part.

Margaret Caton (1983: xv) in *The Classical Tasnif: A Genre of Persian Vocal Music* suggests that “*tasnif*, or composed song, as found today refers to a form that developed in the late Qājār period (c. 1880-1925).” With the appearance of three musicians, Āref, Sheydā and Amir Jāhid, in the early decades of twentieth century, the genre of *taṣnīf* entered a new phase of development. All three were both poet and musician. This versatility enabled them to introduce new topics in the texts of songs and new poetic formats. The traditional subjects of songs before this period were mostly love, religion and the description of nature (particularly spring). In this period, the circumstances of the country and associated political events caused the song-texts of the *taṣnīf-ha* to change according to the new situation. Perhaps that is why Edward G. Brown (1928: 17, cited in Zonis 1973: 139) defined the *taṣnīf* of this period as a “topical ballad.” The leading character of this movement was Āref. In response to some criticism he received in late 1926, Āref revealed the political contents of his *taṣnīf*, “*Del ḥavas-i sabzeh vo šahrā nadārad*” (The Heart Takes No Pleasure Outdoors) composed some two decades earlier.

² *Chāmeḥ*, which in Arabic language is referred to as *ghazal*, is a vocal music genre which mostly contains love poems. Each phrase of the songs of this genre normally consists of twelve syllables (Mallāh 1962).

This *taṣnīf* was composed at the time Mohammad Mirzā [one of the kings of the Qajar dynasty in the nineteenth century] came under the domination of Russia. In such a disaster spring for the nation became autumn, and nobody had enthusiasm for joy and happiness. If you had found a person with a happy heart, you would have certainly thought he just deserved slaughtering (Kouhestāni 2000: 8).



Figure 4.6: *Ab al-Ghāsem Āref Qazvini, one the distinguished creators of taṣnīf on political issues (photo, Ruh-Allah Khāleqi 1974)*

In the 1930s and 40s, most *taṣnīf-ha* were set to high-quality lyric verses by classical poets such as Rumi, Ḥāfez and Sa‘di. The following period is generally perceived as a time of decline in musical and poetic quality as a result of the increasing commercialization of *taṣnīf-ha*. In this period “a style of popular amorous ballad emerged, known as *tarāneh*. This genre, heavily diluted with Western elements, sometimes includes a thin layer of elementary harmony” (Farhat 2001: 534). In this period there were increases both in the quantity and variety of musical styles mostly employing trivial poems. The peak point of popularity of this genre was the last ten

years before the 1979 Revolution. “Following the 1979 Revolution, composition of *tasnifs* gave way to more serious songs that conform to the ideological tenets of the clerical régime” (*ibid.*, 534). This movement went on for some fifteen years. Different aspects of this period, such as the exchange of power from the monarchy to republic and a religious-based government; restrictions on music in the first decade almost immediately after the Revolution; and other significant events, such as war, lent some special characteristics to the music of this period and made the taste for music quite different from that of other periods. During this period the dominant subjects of *tašnīf-ha* were mostly national ones, particularly in honour of the soldiers sacrificed in the Iran-Iraq war of the 1980s (see, for instance, the works of Shahrām Nāzeri, Hesām al-din Serāj and Mohammad Reza Shajarian).

From the mid-1990s a new movement has gradually taken shape. Those within this new movement no longer feel much obligation to follow ideological views—or at least not to do so in the format of the tradition as set at the beginning of the Revolution. Many features have been borrowed from pre-revolutionary musical practice, with *tašnīf-ha* employing a mixture of pop and traditional elements. Both musicians and their audiences in this movement would rather call their music “pop” than *tašnīf* (and examining this genre is a topic that demands extensive research on its own). Parallel to this movement, traditional *tašnīf* continues to be performed.

Taşnīf, as a musical genre, is also found in some neighbouring countries. In the *mugam* music of the Republic of Azerbaijan *tāsnif* is considered to be one of the most important genres. It is performed in triple, quadruple or sextuple time and in various tempos. As in Iranian *tašnīf*, the traditional Azari *tāsnif* is also written in accordance with the metric rules of *‘Arūz* (see further During 2001). *Taşnīf* and *reng* are also

widely popular among the Jews of the Caucasus, from Baku to Nalchik. *Taşnīf* also exists in the *shash makom* or *shashmaqom* (six *maqom*) of Uzbek and Tajik music, but only as the name of an instrumental genre (see Levin 2001 and Slobin 2001).

Turning now to the structural characteristics of the traditional *taşnīf* in contemporary Iran, the *taşnīf* is a fixed-metre song which can be composed in any of the twelve *dastgāh-ha* and *āvāz-ha* and set to any lyrical metre. Besides using the scale of the *dastgāh*, a contemporary *taşnīf* also may use melodic motives particular to that *dastgāh*.

A comprehensive study on this genre has been done in shape of a rather big dissertation by Margaret Caton in 1983, "The Classical 'Tasnif': A Genre of Persian Vocal Music." Caton deals with different aspects of *taşnīf*, particularly the historical background from the Timurid period to the appearance of Sheydā and 'Āref (1370-1934). She has some short chapters on form and structure in which she examines some twenty examples.

Chapter six of Caton's dissertation is on the 'time structure' of *taşnīf*, which like Tsuge's dissertation, focuses mainly on poetic structure. In particular, she discusses the role of syllable-length and number of syllables, musical time-measure and poetic metre and phrasing in this chapter. The approach Caton uses in this chapter is statistically presenting the result of the examples she examines. From 22 examples she reviews in this chapter she deduces following results which are worth readdressing here: 13 examples are in some form of 6/8 time-measure. "This is a very common time-frame in Persian music, particularly for *taşnīf* and *reng*. The Persian concept of 6/8 time implies both divisions into two and divisions into three" (1983: 189). With regards to starting beat she says that it is common for the examples to start on the first

beat of the measure. She summarises the result as “nine examples start on the first beat of the measure, four examples begin on the second, third or fourth beat of a measure of six and three examples begin on the last beat” (*ibid.*: 191).

In succeeding sections she considers different questions mostly involved with poetic metre such as “the number of syllables in a *meṣrā*”, “syllable-length”, “poetic metre” and “phrasing by poetic metre.” She also provides a very short section on *tahrīr*. The above sections are helpful for providing a general picture of the rhythmic shape in *taṣnīf* through the statistical figures but do not add much to existing knowledge of the rhythmic structure of *taṣnīf*. Caton’s last section, “relation of *taṣnīf* to *āvāz* rhythm, is particularly an interesting discussion. In this section, which is rather short, she draws a comparison between the structure of *āvāz* described in Tsuge’s thesis and her own observations on *taṣnīf*. Based on this comparison she concludes that there is a general connection between the rhythmic characteristics of *āvāz* and *taṣnīf*, but in *taṣnīf* the rhythm is subject to more musical constraints than in *āvāz*, due to the use of time-measure and needs of the distinctive sections (Caton 1983: 219-20). She does not illustrate this statement with any actual example. This view and some new insights on the rhythmic structure of *taṣnīf* will be examined in following example.

There is no typical *taṣnīf* whose structure can be considered as a model. However, there are *taṣnīf-ha* that illustrate the characteristics of the genre in one way or another. The example I have chosen to present here is a *taṣnīf* called *Amān* by Ali Akbar Sheydā. Ali Akbar Sheydā was a musician and poet of the late nineteenth and early twentieth centuries who is considered the father of the *taṣnīf* in the contemporary music of Iran.



Figure 4.7: Ali Akbar Sheydā, the most distinguished *taṣnīf* composer of the nineteenth and early twentieth centuries (photo, Ruh-Allah Khāleqi 1974)

Amān is among the *taṣnīf-ha* in which the poem and music were created at the same time. Figure 4.8 is *Amān* performed by *Gorūh Asātid Mūsiqī Iran* (Ensemble of the Iranian Music Masters) conducted by Farāmarz Pāyvar and with the voice of Mohammad Reza Shajarian.

$\text{♩} = 68$

Ey a mān az fe rā qat a mān Mor da maz

7
esh ti yā qat a mān Az ke gī ram so rā ghat rā a

14
mān Az ke gī ram so rā ghat rā a mān a mān a mān a mān a

22
mān a mān a mān a mān a mān

30

37

43

49

55
Chash mi ley li chu bar

63
maj nūn shud Del ze di dā re ū pur khūn shud

70
shud az rā hi del bi rūn shud Khūn shud az rā hi del bi rūn

78
shud a mān a mān a mān a mān a mān a mān a mān a mān

87 $\text{♩} = 50$

92

96

100

Ā re fo ā mi az mey mas tand ah do pey mān be sā ghar bas tand

106

pā ye khom tu'be rā besh kas tand

111

pā ye khom tu'be rā besh kas tand

116

a mān a mān a mān a mān a

121

mān a mān a mān a mān

126

♩. = 72

130

134

137

Note: This piece is mainly heterophonic. The transcription is an overview of the main melody line. The percussion, octave doubling and some of the ornamentations have been left out.

Figure 4.8: *Tašnīf Amān* by Sheydā (transcribed by Azadehfar from the version presented by Shajarian 1981, CD2 #39)

This *tašnīf* consists of three parts. The first part, corresponding to the song-text which expresses grief at the absence of the sweetheart, contains a broken-hearted melody in

2/4 and slow tempo. However, every time the instruments respond to the singer its dolefulness is moderated. It is as if the music tries to cure the pain of separation. This part is based on a rhythmic phrase shown in Figure 4.9. This phrase has been more or less created on the pattern of the poem. It is worth mentioning here that the rhythmic pattern of the poem also has been created by Sheydā as it does not exist in the system of 'Arūz (see table of 'Arūz in Chapter One).



Figure 4.9: Simplification of the main rhythmic phrase in the first part of Amān

A second rhythmic phrase, repeated between the melodic phrases, and acting as an ostinato figure, is a phrase based on the four-times repetition of the word 'Amān' (see Figure 4.10 and bars 18-26). The function of this phrase within this piece is similar to repetition of *pāyeh* in between melodic phrases in a *chahārmezrāb*.

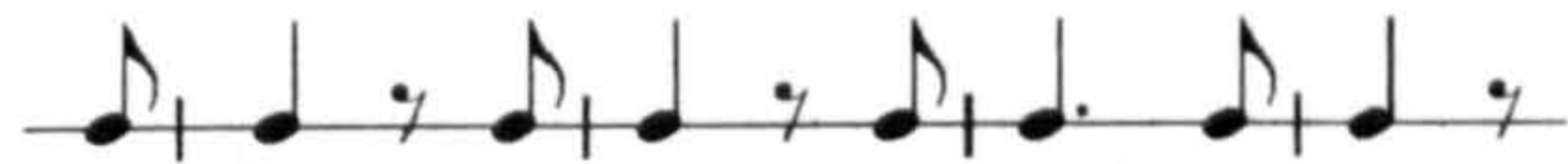


Figure 4.10: Simplification of the *pāyeh* (rhythmic ostinato) in the first part of Amān

New melodies and passages containing more rhythmic activity are introduced every time the instruments respond to the singer. On a few occasions new passages also contain slight modulations (see for instance bars 45-52).

At bar 87 the second part of the *taṣnīf* begins in 6/8 with a slight increase in tempo. The main rhythmic phrase in this part is also based on the rhythmic structure of the poem, which continues the same poetic pattern as in part one (see the vocal part, starting at bar 100). The main rhythmic phrases in the first and second sections are similar in principle. The similarities and slight differences are seen in Figure 4.11.



Figure 4.11: Comparison of the main rhythmic phrase in the first and second parts of Amān

The *pāyeh* in the second part, similar to that in the first part, is built from quadruple reiteration of the word 'Amān.' There are slight differences between this *pāyeh* and the *pāyeh* of the first part, mainly in the long notes (see Figure 4.12).

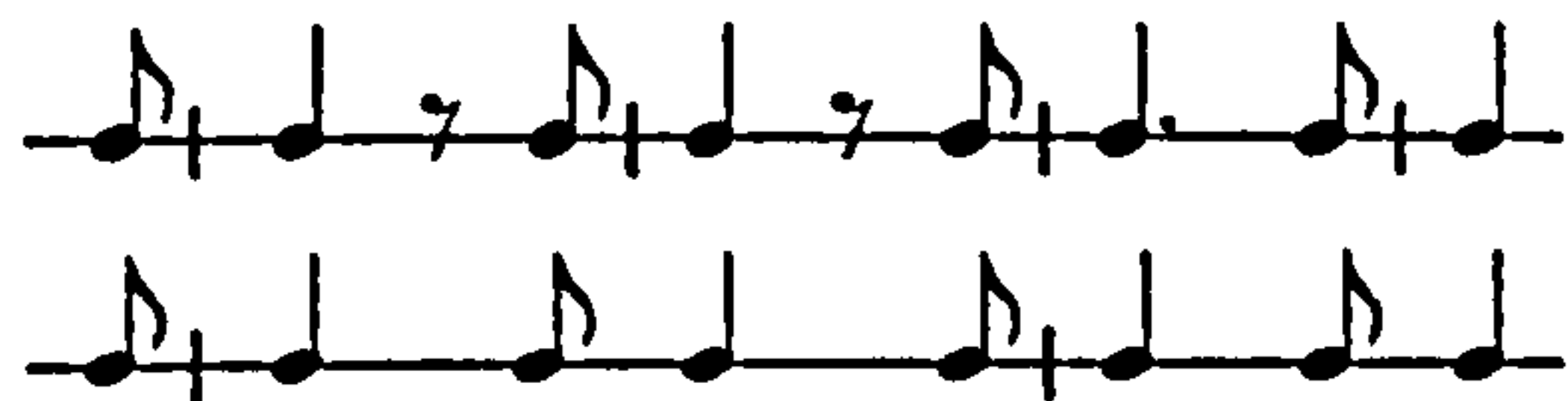


Figure 4.12: Comparison of the *pāyeh* in the first and second parts of Amān

The rhythmic activity of *taṣnīf* gradually increases toward the end. This increase comes to its apex by increasing the tempo in the third part (see bar 127). Unlike the first and second parts, this part of the piece is instrumental. It is, therefore, quite normal to have more capacity for melodic and rhythmic activity. Even though part three is shorter than the other parts, it has an important position in the construction of this *taṣnīf*. This part differs from the other two parts not only in its rhythmic aspects but also in its modulation. Changing the D^{\flat} to D^{\natural} in this part modulates the piece from *Shahnāz* to the *darāmad* of *Shūr*. There is also another change, E^{\flat} to E^{\natural} , which is an indication of cadence. At most of the cadences of the *gūsheh-ha* in the *dastgāh* of *Shūr* the sixth note changes by a quartertone to make the *forūd* smoother. We do not have a rhythmic *pāyeh* in part three, as we do in the two previous parts of this *taṣnīf*.

The richness of rhythmic, melodic and poetic material in this piece shows the advanced tradition of *taṣnīf* among Iranian musicians, particularly those who have talent in both music and poetry. It is hard to categorise the rhythmic structure of *taṣnīf-ha* as there is no preferred rhythmic or metric formation for composing *taṣnīf*, though, 2/4, 6/8 and occasionally 5/8 are most common to be seen in the work of contemporary *taṣnīf-sāzān* (the composers of *taṣnīf-ha*). Changing the tempo is also

not essential; however it is very common to see an increase in tempo particularly near the end of a *taṣnīf*. Other rhythmic and melodic aspects of *taṣnīf* depend on the style of the composers. Considering all the different styles of this practice would require extensive research in itself (see Caton's dissertation, *The Classical Taṣnīf*, 1983). The analysis of *Amān* in this section aimed to provide a typical example of this practice in Iranian music.

Reng

The *reng* is an instrumental genre originally played to accompany dances. *Reng* also exists in the musical culture of some related cultural areas such as Azerbaijan and Kashmir (see Pacholczyk 2001). Persian classical dance is mostly performed by a single dancer (Figure 4.13) and has been part of professional and family home entertainment from Central Asia to the Mediterranean for centuries (see further, Robyn Friend 1982 and 1986). Whereas ballet or the classical dance forms of India and Japan have prearranged steps and formal schools with fixed choreography, Persian classical dance and in most of the cases its accompanying music, *reng*, mainly emphasises improvisation.³ Yet, improvising a *reng* occurs within a framework of traditional melodic motion, sometimes predictable to a dancer familiar with Persian classical music. In some cases the dancer is lucky enough to perform with excellent musicians, who are able to follow the dancer and help to create a visually, musically, and rhythmically coherent whole.

Today, however, *reng* is rarely used to accompany a dance performance. It is rather a cheerful piece which is played to conclude the performance of a *dastgāh* or *āvāz*. The

³ This is not the case in regional dances of Iran; Kurds, Lurs, Turks, Turkmen and many other Iranian tribes have very well-organized dance practices, most of which contain several genres performed in groups.

reng, similar to other genres such as *taṣnīf* and *pīshdarāmad*, is built on melodic material of the relevant *dastgāh* or *āvāz*. It can be improvised or composed, performed by one instrument as a solo piece or played by an ensemble. Whereas the dance pieces in the regional music of Iran are performed in a variety of duple, triple, compound and irregular metres, *reng-ha* are almost always in 6/8 and occasionally 2/4. Nonetheless, there are always exceptions and it is possible to find *reng* in other metres—*Reng Isfahan* by Darvishkhān, for instance, was composed with sections in 6/8 and 3/4 (see Hormoz Farhat 1988).


Tsuge (1974) considers the *reng* as a wider genre which includes certain composed vocal music (those which are generally regarded as *taṣnīf* or *tarāneh* in the current thesis). He does not make it clear that which kind of *taṣnīf-ha* should be categorised as *reng*. Nonetheless, from the examples he provides, it is seen that *taṣnīf-ha* in 6/8, particularly those primarily using the rhythmic pattern of , attract his attention. He considers the poetic metre of *Hazaj* as the most popular metre used in the rhythmic construction of the composed vocal pieces he introduces as *reng*. Nonetheless, about such a rhythmic pattern he says “the poetic foot of the ‘*aruz* system does not coincide with the melodic phrase any longer, but rather the poetic foot is recognized based on the rhythmic pattern” (Tsuge 1974: 271).



Figure 4.13: Classical Persian dancer in special costume (Margaret Caton and Neil Siegel 1986)

Returning to instrumental genre, a typical *reng* often starts in slow or medium tempo then speeds up. Change of tempo usually happen in repetition of the *reng* and may happen gradually or in distinct steps. There are usually two or three increases of tempo. In every such increase, the dancer, if any, has to change her speed of dance corresponding to the speed of the music.

The traditional *radīf-ha* include several *reng-ha* composed by unknown musicians; among them the *reng-ha* entitled *Hashtari*, *Shahr-āshub*, *Ẓarb-i oṣul*, *Delgoshā*, *Nastāri*, *Faraḥ*, *Ḥarbī*, *Yekchubeh* and *Shalakhū* are best known. I present *Ẓarb-i oṣul*, which is known as one of the oldest *reng-ha* in Iranian traditional music.

Oşul is the plural form of *'aşl* which literally means 'fundamental' or 'main.' The name of this *reng* is frequently seen in Persian poems since thirteenth century.⁴ The creator of this *reng* is unknown and it has been passed on for generations orally until recently, when it was notated by a number of musicians such as Mehdi Ghuli Hedāyat and Mūsā Ma'rūfī. There is also a story about the recreation of this *reng*. It is said that one night Ali Akbar Farahānī, the father of Mirzā 'Abdullāh and Āqā Hoseyn Gholi, had a dream. He was told by an ancestor that *reng Oşul* had been forgotten by musicians and he should revive it. He learned the *reng* in his dream. He woke up and played it while he was still in bed. The next day, he taught it to his sons Mirzā 'Abdullāh and Āqā Hoseyn Gholi (Sepantā 1991: 40 quoted in Binesh 1996: 175).

The version I present here is presumably the same version of *Reng oşul* from the *radif* of Mirzā 'Abdullāh, performed on *tār* by Nour Ali Boroumand (CD2 #40). Nonetheless, this is a simplified version of this *reng* (Figure 4.14). To illustrate two different interpretations of *Reng oşul*, the traditional solo performance and the modern ensemble, I also provide an audio example of this *reng* performed by an orchestra led by Parviz Meshkatian (1992, CD2 #41).

⁴ There is a poem by the great Persian poet, Sa'dī, which confirms the existence of this *reng*, or a piece in the same name, in thirteenth century:

به دوستی که زدست تو ضریب شمشیر
چنان موافق طبع افتدم که ضرب اصول

Translation:

The sword cut which comes from your friendly hand;
to me, is as pleasant as *Zarb-i Oşul*.

۳۰. رنگ اصول
30. Reng-e Osul

Motif A

17

Motif A'

23

Motif B



Figure 4.14: Reng Zarb-i oşul from the radif of Mirzā ‘Abdullāh (transcription by During 1991: 103-5; also CD2 #40 by Boroumand and #41 by Meshkātian)

This *reng* contains a basic rhythmic motif, A, which plays the main role in the construction of the piece. It is repeated several times before its new variation, A', is presented in bar 17. The most crucial event in the rhythmic movement of the piece occurs in bar 23. A short passage changes the position of the accents of the motif and reshapes it in a new form. By engaging this short passage the start-point of the motif moves to the first beat. However, the change in accentuation is not seen clearly in staff notation; in this case one should refer to the audio sample (CD2 #40). With that, the rhythm enters a new phase, and a new motif, B, is introduced. While motif B consists of a special rhythmic shape, it is rather marked by its special melodic contour, indicated in Figure 4.14 by arrows.

Syncopation is the most characteristic element of the rhythm in this piece. This gives the *reng* a marked difference from other *reng-ha* in the *dastgāh* of *Shūr*. Comparing Boroumand's solo version of *Reng oşul* with the orchestrated version of Meshkātian

reveals how the rhythmic structure of this piece is dominant in its musical construction. In other words, in spite of the orchestration of this *reng* in the Meshkātian version, the rhythmic and metric principle has remained untouched.

Comparing the main motif of *Zarb-i oşul* with the rhythmic cycles examined in chapter two, reveals some analogy between the rhythmic structure of this *reng* and the cycle of *Zarb-i 'aşl* or *Zarb rāst*. The first similarity is that of the name. *Oşul* is the plural form of *'aşl*. The pattern of the cycle of *Zarb-i 'aşl* consists of twelve *naqarāt* which is the same as the number of *naqarāt* in the main motif of *Zarb-i oşul*. The only difference is the order of the short and long notes. In the cycle of *Zarb-i 'aşl* as reported by Quṭb al-Dīn, the pattern is - - - - ◡◡ -. Now, if the cycle starts from the tenth *naqareh* it becomes similar to the main rhythmic pattern of the *Zarb-i oşul* as it is played today. Figure 4.15 illustrates this similarity.


The original pattern of the cycle <i>Zarb-i 'aşl</i>	- - - - ◡◡ -
	↓
The underlined <i>naqareh</i> is the tenth <i>naaqareh</i>	- - - - ◡◡ -
	↓
Starting the cycle from the tenth <i>naqareh</i>	◡ - - - - ◡
	↓
Fitting the cycle <i>Zarb-i 'aşl</i> to the main motif of <i>reng Zarb-i oşul</i> by starting the cycle from the tenth <i>naqareh</i>	

Figure 4.15: Similarity between the cycle *Zarb-i 'aşl* as reported in *Durrat al-tāj* by Quṭb al-Dīn Shīrāzī with the *Reng Zarb-i oşul*

There is no doubt that rhythmic structure is the most significant musical feature of this *reng*. I suggest that one of the main factors that have helped this *reng* to survive for centuries and continue to be practiced today is its special rhythmic and metric structure.

Conclusion

Considering the rhythmic structure of different genres of pre-composed music in this chapter along with the improvisation-based music in the previous chapter provided a comprehensive introduction to the principles of Iranian classical music. In particular, the examination of fixed-metre genres, whether improvised or composed, revealed that the most common metres in Iranian classical music are the compound duple, simple duple, triple and quadruple metre. Melodically, most pieces begin with a theme suggestive of the *dastgāh* and the mode of the *darāmad*, followed by one or more sections referring to the prominent *gūsheh-ha* of the relevant *dastgāh* or *āvāz*. The only exception to this rule is the traditional *chahārmezrāb*, which is usually a monothematic piece for a solo instrument. Even so, *chahārmezrāb* has also been developed into a very technical and progressive genre in modern times and is no longer necessarily a monothematic or solo piece.

At the beginning of this chapter we considered different suggestions regarding the establishment and development of the pre-composed genres in Iranian music. The material presented in this chapter suggests that the establishment and development of those genres has not been the result of a single cause. In reality, many factors have contributed to the foundation and expansion of every new musical style, including popular demand, the social, economical and political situation of the country, the advent of extraordinary individuals and cultural exchanges. In the next part, Rhythm in Practice, I try to provide a broad conclusion to the issues discussed in this and previous chapters.

PART THREE



Chapter 5

Rhythm in Practice: Utilising Rhythmic Structure on the Tombak

Introduction

It is natural for any study of rhythm to take percussion in account. In Iranian music, however, the status of the percussion instruments is somewhat different from that found in many other musical cultures. In Iranian classical music it is the rhythmic construction of the *radif* that shapes the drumming patterns. Even though every Iranian percussion instrument, particularly the highly significant *tombak*, has its own stylistic nuances, and there are several repertoires that can be played in solo or drum ensembles, the taste of the rhythmic structure of the *radif* is clearly felt in many pieces played on percussion, even in the solo rhythmic repertoires.

To consider the rhythmic structure of Iranian music which is mostly improvisation-based, I had no choice other than to examine enough music examples to illustrate the

consistent rhythmic elements in different improvised realisations. Those analyses provided a theoretical picture of the rhythm in Iranian music in previous chapters. To have a sense of practice, I will summarise and exhibit the main rhythmic patterns of those examples examined in this thesis by utilization of the *tombak* in this section. To do so, first I provide an introduction to the technique of *tombak* performance, including its notations, then I show how fixed-metre pieces are adapted to the *tombak*'s rhythmic patterns. It is followed by a section containing some of my suggestions on modification of free-metred *gūsheh-ha* to fixed-metred patterns in *tombak* performance. The last section of this section will include some of my interpretations of the adaptation of the old rhythmic cycles into contemporary techniques of *tombak* performance.

Technique of the Tombak

The *tombak* is the main percussion instrument in Persian classical music, as the *tablā* is in North Indian music. The *tombak* is an example of goblet drum which is widely played from West and central Asia to North Africa and Eastern Europe. At least twenty-four names have been reported for this type of instrument. In today's Persian language, it is most known often as *tombak* or *zarb*.

Before considering the techniques of performing *tombak* I present a brief introduction to physical structure of *tombak*. The body of the *tombak* may be made of wood, clay, or tin plate. Wooden *tombak* is more popular in Iranian classical music while others are more likely to be used by street musicians and amateurs. The wood of trees like walnut and mulberry are more likely to be used in making *tombak*. After making the body of the instrument the skin will be fit on its head. Today, the most popular skin is the skin of goat but performers sometimes prefer the skin of a sheep or cow. There is

no strict standard in the size of *tombak*. Figure 5.1 illustrates a typical *tombak* which today is made in Iran with approximate size.

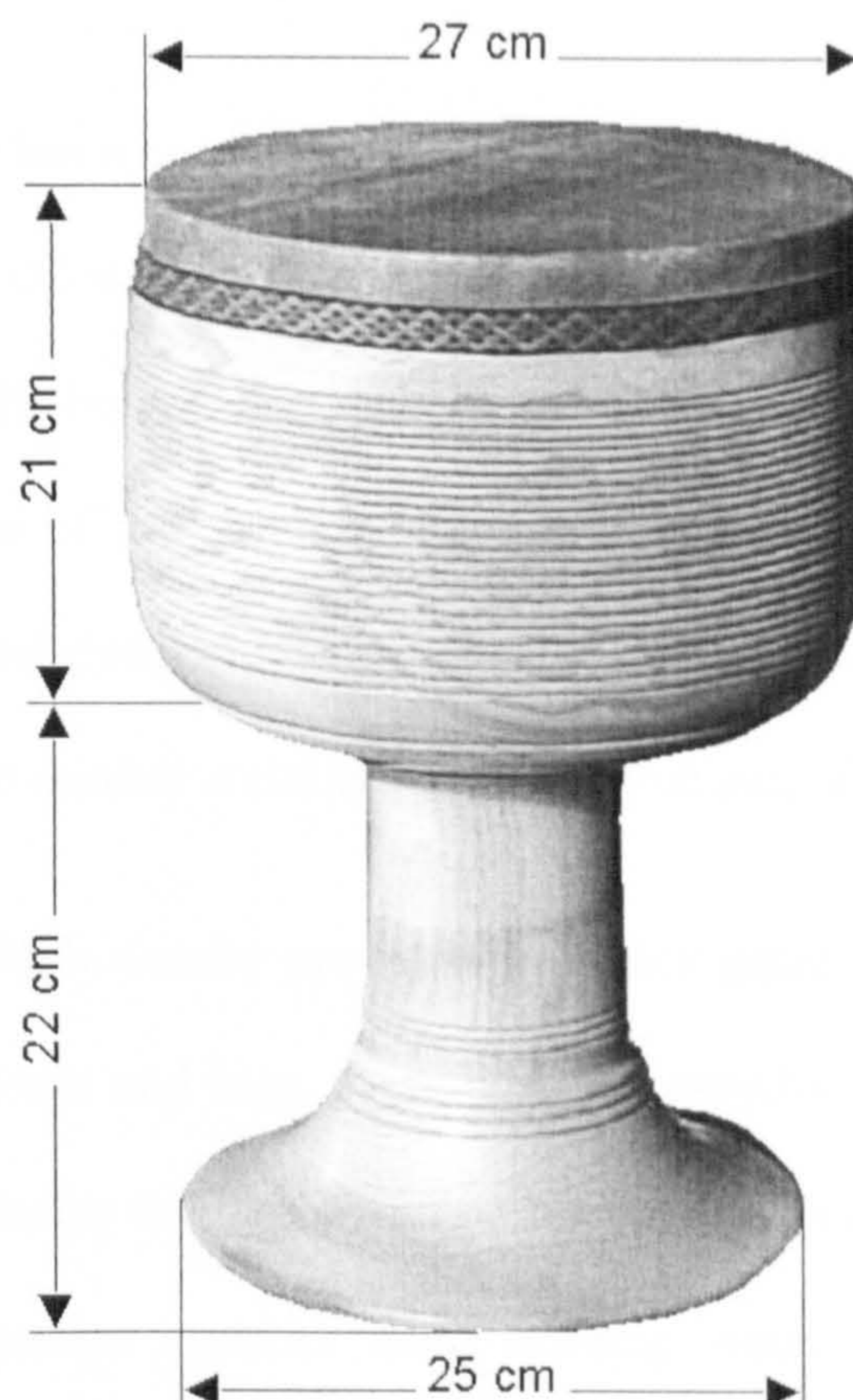


Figure 5.1: A typical *tombak* with approximate size

The technique of its performance is similar in most of the regions already listed and typically involves numerous strokes employing all ten fingers of both hands including the palms. In detail, however, there are quite distinguishable differences between the techniques of the Turkish and Arabic *doumbek* and those of the Persian *tombak*. The basic posture, nonetheless, is similar in performing all kinds of *tombak*. The instrument is kept horizontal or tipped just slightly downward so that it sits very stably in the performer's lap. There is also the possibility of performing this instrument on the move, as some performers, most often women, do in wedding ceremonies while walking from the house of the groom to bring the bride from her

father's house. Street musicians also may play on the move. For this it is likely that the performer uses a belt to hold the instrument under his or her arms.

Basic Strokes

The Iranian *tombak* has a complex playing technique. The main strokes are struck on three main areas on the skin of the *tombak*: *bak*, near the edge of the instrument where skin is attached to the body; *miāneh*, between the *bak* and the centre of the skin; and *tom*, near the centre of the skin. In the following, I summarize the most common stroke techniques and demonstrate them with pictures. (For more information on all other strokes refer to *tombak* training books, for instance, Dehlavi 1992).

The main stroke, which usually provides the attack-point for main beats, is *tom*, also referred to as *ton*, *doum* and *bass*. *Tom* is played only by the right hand, if the player is right handed and holds the instrument on his left lap. In order to play *tom* one has to cup the hand, fingertips together as if holding water (Figure 5.2). Then, strike approximately two-thirds of the way in toward the centre of the skin (Figure 5.3).

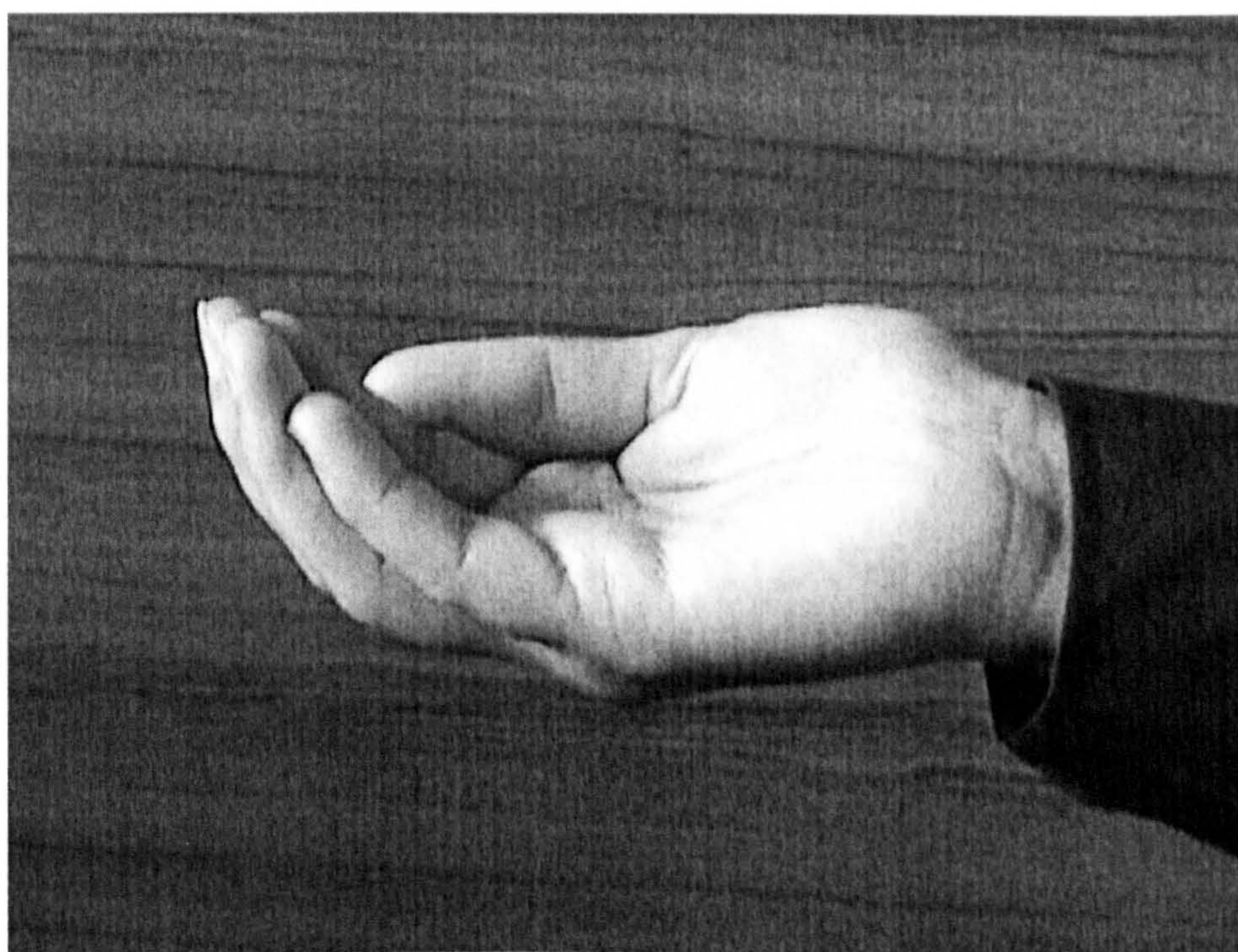


Figure 5.2: The posture of the right hand, ready to play tom



Figure 5.3: Striking the tom

In contrast to *tom*, *miāneh* may be played either by the right or left hand. This stroke is played approximately two to three inches from the edge of the head, midway between where *tom* and *bak* are played. *Miāneh* is produced in at least two different ways. The first way uses five fingers, when striking with right hand, or four fingers, when striking with left hand (Figure 5.4). Right-hand and left-hand forms are considered equivalent, even though one is produced by the fast striking of five fingers and the other by four fingers—when both hands are used to play tremolo, the fast striking of the fingers starts with right hand in the order of thumb, little finger, ring finger, middle finger and index finger followed by left hand in same order with the omission of the thumb. The second way to produce *miāneh* uses only ring finger of the right or left hand (Figure 5.5). These two types of strokes are the basis of a very famous technique in *tombak* called *riz*, tremolo, and the fast alternation of the right and left hand in turn potentially produces passages of long duration.



Figure 5.4: The miāneh technique, type 1



Figure 5.5: The miāneh technique, type 2

Bak or *kenāreh* is a technique played on the edge of the skin of the *tombak*. *Bak* is also played in two different ways. One of the most extraordinary techniques of the *tombak* is the first type of *bak* stroke known as *pelang*. *Pelang* is played by snapping the left hand on the edge of the skin (Figure 5.6). Occasionally, some performers play the *pelang* with the right hand but in general *pelang* is considered to be the unique

technique of left hand which corresponds to the special *tom* technique of the right hand. The other *bak* technique involves striking the drum with the ring finger or ring and middle fingers together. This type of *bak* stroke may be played by either the left or right hands (Figure 5.7).



Figure 5.6: The bak technique, type 1 (pelang)



Figure 5.7: The bak technique, type 2

Representation and Notation of Strokes

In late 1960s a group of Iranian musicians consisting of Hoseyn Dehlavi (as the editor), Ruh-Allah Khāleqi, Mehdi Forūgh, Hūshang Zarif, Farhād Fakhreddini, and others gathered to develop a system of notation and an introductory book for the *tombak* based on the style of the great *tombak* performer, Hoseyn Tehrani. This led to the first ever training book for Iranian *tombak*, *Āmūzesh-i Tombak* (Tombak Training) in 1970. In this book the rhythms of the *tombak* were notated on three lines based on Western notation plus some special symbols for strokes unique to the *tombak*. A summary of the symbols used in this system of notation can be seen in Figure 5.8. The publication of Tehrani's book encouraged some other percussionists to try notating their performance styles and repertoires, including Bahamn Rajabi, Mohammad Akhavān, Nāsher Farhanfar and later Mohammad Esmā'ili. Among them, some musicians, for instance Bhaman Rajabi and Nāsher Farhanfar, preferred to use a one-line staff instead of a three-line system, representing the different areas on the head of the *tombak* by special symbols rather than placement on different lines.¹ Tehrani's notation, nonetheless, remained the prevalent approach and is very popular among *tombak* performers.

¹ In the one-line system, all notes are written along one line. Symbols applied above the individual notes indicate which stroke is to be played. Some of these are standard: For example, a symbol similar to a backward question mark without the dot is employed above the note for *tom*. Several other symbols appear above every single note to indicate particular techniques/strokes, but *tombak* players often apply their own taste when notating in the one-line system. Due to this personal variation the three-line system is still preferred as the standard system of representing rhythms on the *tombak*.

Eshāreh (tom's ornament) *Bak* (right hand) *Riz 9 fingers* (played by tom ornament) *Left bak* *Riz 2 fingers* (played by tom ornament)

Tom Pelang played by left hand, 4: small finger, 3: ring finger, 2: middle finger Pelang 3 and right bak (simultaneously) Miāneh (right and left)

Figure 5.8: Tombak *three-lines notation and its interpretation* (CD1 #19 by Azadehfar)

To give a broader picture, I have selected some of the most common rhythms played on the *tombak* in different metres from the works of Hoseyn Tehrani.² Of course, the rhythms played on *tombak* are not limited, but in the following examples I try to demonstrate the rhythms most representative of every prevalent metre.

1) 2) 3) 4) 5) 6) 7)

² The examples presented here are the most typical instances of different rhythms. They have been selected from a collection 190 pieces by Hoseyn Tehrani and my 18 years participating-observation in different performance of various performers.

Figure 5.9 displays 20 common tombak rhythms, numbered 8 through 20. Each rhythm is represented by a musical staff with a specific time signature and includes rhythmic markings such as accents, slurs, and fingerings.

- 8) 6/8 time signature, featuring triplets and accents.
- 9) 4/4 time signature, featuring triplets and a sequence of 2, 3, 4.
- 10) 4/4 time signature, featuring triplets and a sequence of 2, 3, 4.
- 11) 3/8 time signature, featuring triplets and a sequence of 4, 3.
- 12) 3/8 time signature, featuring accents and a sequence of 3, 4.
- 13) 6/16 time signature, featuring accents and a sequence of 2, 3, 4.
- 14) 6/16 time signature, featuring triplets and a sequence of 2, 3, 4.
- 15) 12/8 time signature, featuring triplets and a sequence of 2, 3, 4.
- 16) 12/8 time signature, featuring triplets and a sequence of 2, 3.
- 17) 5/4 time signature, featuring triplets and a sequence of 2, 3, 4, 5, 6, 7.
- 18) 5/4 time signature, featuring triplets and a sequence of 2, 3, 4, 5, 6, 7.
- 19) 7/4 time signature, featuring triplets and a sequence of 2, 3, 4.
- 20) 7/4 time signature, featuring triplets and a sequence of 2, 3, 4.

Figure 5.9: The most common tombak rhythms, as found in the works of Hoseyn Tehrani (1992)

Now let us return to the 'Arūzi cycle of *Kāmil* which is the basis of the rhythmic pattern of *Chahār-pāreh* (Figure 5.11).

Number of naqarāt	1–4	5–7	8–11	12–14	15–18	19–21	22–25	26–28
Atānīn	Tananan	Tanan	Tananan	Tanan	Tananan	Tanan	Tananan	Tanan
Afā'il	Motafā	'elon	Motafā	'elon	Motafā	'elon	Motafā	'elon
Pattern of shorts and longs	UU–	U–	UU–	U–	UU–	U–	UU–	U–

Figure 5.11: The 'Arūzi cycle of *Kāmil*, the basis of rhythmic pattern of *Chahār-pāreh*

By comparing the 3/8 *tombak* rhythmic pattern with the rhythmic pattern of *Chahār-pāreh* and the cycle of *Kāmil*, we can see a possible relationship between the 'Arūzi cycles of Persian poetry, the old *gūsheh-ha* of the *radīf* and the contemporary popular rhythmic patterns of *tombak*, a relationship which hardly occurs to the viewer at first glance. This is a substantiation of the statements I made in the first part of this dissertation, where I cited Persian poetry and ancient rhythmic cycles as the model of organization, and in part two where I examined the structure of *gūsheh-ha* in the *radīf* as the building block of musical creation.

Representation of Fixed-metre Pieces on Tombak

The first example of the rhythmic structure of *gūsheh-ha* in this section is a version of *Zang-i shotor* performed by Toghānian on *kamāncheh*, which I recorded during my fieldwork in Bakhteyārī region in February 2001. We have already examined its rhythmic structure in Chapter 3. Let us review the main rhythmic motif of this version of *Zang-i shotor* (Figure 5.12).



Figure 5.12: The main rhythmic motif in *Zang-i shotor* performed by Toghānian (transcribed by Azadehfar)

This rhythmic motif matches many contemporary rhythms played on the *tombak* and other Iranian percussion instruments. Representing the rhythmic pattern of this motif, I try to keep it as similar to the original as possible (Figure 5.13). The first beat of the motif, which usually contains an attack, is converted to a *riz* starting with a grace note played on *tom*. The four ensuing semiquavers may be kept as they are and played on the *bak* area of the *tombak* by striking the right and left hands alternately, the right hand using the ring and middle fingers together and the left hand playing *pelang* with the ring finger. The third beat is treated the same way as the first beat. Finally, the fourth beat is transformed to a quaver and a quaver-rest with the technique of right-*bak* and *pelang* simultaneously. The reason for changing the last crotchet is that adding a rest on the end of the bar makes the attack point on the first beat of the next bar very strong. This is a very basic transformation of this motif and it can have several variations. Moreover, the *tombak* performer may change the pattern as the melodic and rhythmic contents of the piece progress.



Figure 5.13: Rhythmic pattern of Toghānian's version of Zang-i shotor for *tombak* (prescriptive transcription by Azadehfar, also, CDI #20)

Having explained the manner of transformation and simplification of the rhythmic structure of the main rhythmic pattern of *Zang-i shotor* above, I would like to offer a summary of all the pieces presented in this dissertation in the language of *tombak* to facilitate a comparison and generalization of the rhythmic structure of Iranian classical music. First I present a summary of the fixed-metre *gūsheh-ha*. Then, there will be a section discussing how free-metre pieces are transformed into fixed-metre patterns on the *tombak*, followed by a summary of general findings in free-metred *gūsheh-ha*.

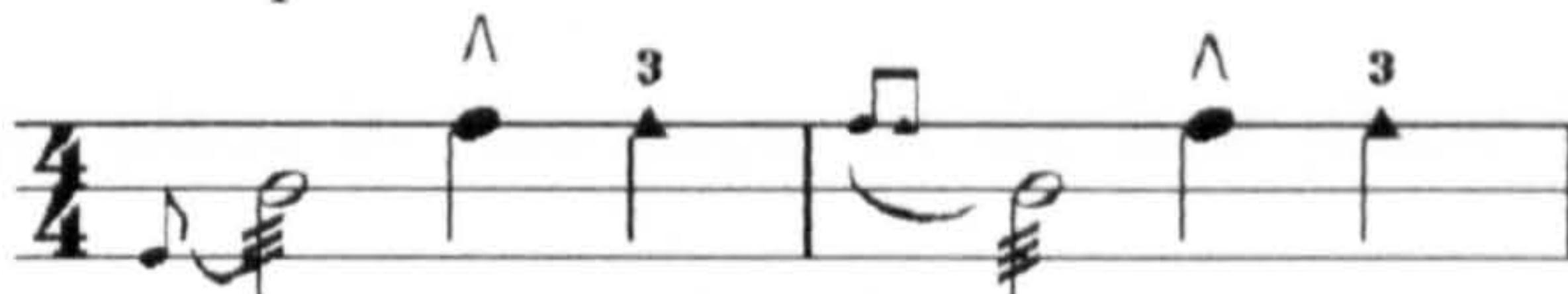
- *Ḥarbī*



- *Majlis afrūz*



- *Sāqi-nāmeḥ*



- *Gereyli*



- *Zangūleh*



Figure 5.14: Simplification and transformation of the rhythmic pattern of some of the fixed-metre *gūsheh-ha* in the tombak style (prescriptive transcription by Azadehfar, also CD1 #21-25)

Even though the examples presented above by no means represent at all the rhythmic patterns of fixed-metre *gūsheh-ha*, their patterns, excluding *Ḥarbī* and *Majlis-afrūz*, call for quite diverse shapes with varied accentuation and stress patterns. I should emphasise again that the simplification of the rhythmic patterns of those *gūsheh-ha* must not lead to the misunderstanding of interpreting the rhythms through Western metres, 2/4, 3/4, 4/4 and so forth, since the patterns of stresses and accentuations, as has been the main argument of this dissertation, are based on poetic patterns and ancient cycles.

Transformation of the Free-metred Pieces into Fixed-metre Patterns

In free-metre music, the *tombak* will rest. However, most of the free-metred *gūsheh*-*ha* of the *radīf* are capable of being transferred to fixed metre in more than one way and so there is a relationship between free-metre music and *tombak* performance. In practice, the transformation of a free-metre *gūsheh* to a rhythmic pattern of *tombak* takes place in two steps. In the first phase it transfers to a fixed-metre music by a melodic instrumentalist. In the second step the *tombak* performer transfers the rhythmic pattern of that music to his *tombak* technique. In fact, the fact of being free in metre provides a wide range of possibilities of interpretation and transformation for every single *gūsheh* of the *radīf*, from which the improviser can choose and build the metre he or she wishes to create his or her own music. In this section, I demonstrate the way such a transformation takes place by presenting an example, *Dobeytī*, whose structure has already examined in previous chapters (Figure 5.15).

Figure 5.15: *Dobeytī* in *Shūr* from *radīf* of *Mirzā ‘Abdullāh* (after *During* 1991: 235-7)

The first step in transferring a free-metred *gūsheh* to fixed-metre is that of recognising the rhythmic phrases. In Figure 5.15, I have split every rhythmic phrase into separate lines so that main beats of lines can be aligned vertically. By examining the lines it is

revealed that every phrase consists of two half-phrases. The last beat of every first half-phrase can be lengthened quite flexibly. Of course, there is no rule for that, but it is acceptable within the principles of Iranian music that the last part of a phrase or half-phrase is more flexible. (This is why the last beats of phrases often carry a fermata sign: see the section on stretchable or elastic metres in Chapter 3). Listening to different melodic instrumentalist or singer performing this *gūsheh* in free metre reveals that most often they play the last beat of the first half-phrase, indicated in figure by *, in a longer duration than the other beats. Therefore, in the process of transforming this *gūsheh* to fixed metre pattern, this note is changed from a crochet to a minim. With this change and some other minor adjustments, the two half-phrases in each line become equal in length and the *gūsheh* finds a new metric shape, which more or less carries all the main specifications of the original pattern plus the possibility of being accompanied by *tombak* (Figure 5.16).



* *Note:* Apart from the changes described above there is another main adjustment in bar 6, which is changing the bar from two beats to four beats by repeating the motif. This kind of repetition is quite normal in transferring the free-metred *gūsheh-ha* to fixed-metre pieces.

Figure 5.16: Transformation of the *gūsheh* of Dobeytī from free metre into fixed metre

The above suggestion for transforming *Dobeytī* is not the only way such a transformation can be made and this is what I mentioned earlier as an advantage of free-metred music materials as a basis for improvisation. Every performer may have

his own interpretation, patternization and ways of converting a free-metred *gūsheh* to fixed-metre. Moreover, the issue of transferring free-metred *gūsheh-ha* into fixed-metre ones does not arise in every performance. Based on my observations, if the *gūsheh* is not to be played with *tombak* accompaniment, both the performer and the listener prefer a free-metred expression of *gūsheh* to a converted version of the same *gūsheh* in fixed-metre.

The last issue I would address here is that of providing a rhythmically polyphonic texture by the contrapuntal structure of the rhythmic line created by *tombak* performer against the melodic line. Earlier, we examined how the rhythmic pattern of a melody may transfer to the rhythm of *tombak* in order to reach a homophonic texture. *Tombak* performers, however, prefer not to imitate the rhythmic contour of the melodic instrument for long. After introducing and reinforcing the rhythmic contour of the melodic line by echoing the same rhythmic shape, they attempt to provide a polyphonic texture by filling the inactive beats of the melodic line with very active strokes. To illustrate the way such polyphony is created, I provide a contrapuntal *tombak* line for the above example, *Dobeytī* (Figure 5.17).



Figure 5.17: *Contrapuntal tombak line corresponding to the rhythmic pattern of the gūsheh of Dobeytī (prescriptive transcription by Azadehfar)*

Adaptation of the Old Rhythmic Cycles into Contemporary Techniques of Tombak

This question how the cycles which were popular eight to five hundred years ago sound on contemporary instruments and whether it is possible to adapt them to today's performance style led me to include this additional section. This section

contains some of my suggestions on adaptation of the old rhythmic cycles, presented in chapter two, to the contemporary techniques of *tombak*. The proposed adaptation presented here is one of the several ways these cycles can be represented in today's *tombak* techniques. Moreover, this is the first attempt to adapt the old rhythmic cycles to the contemporary techniques of *tombak* in this way and may have its own problems. However, it opens a new window for the performers of Iranian percussion who certainly can improve this adaptation by their efforts in future.

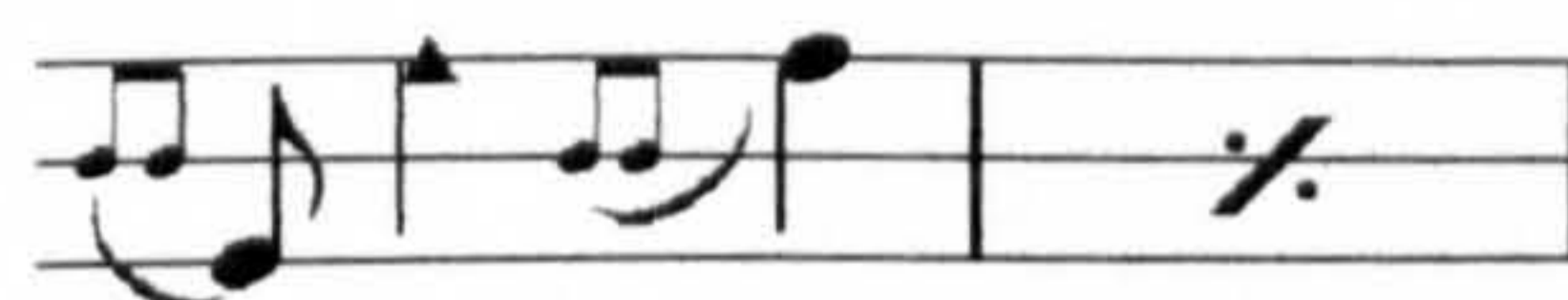
With some exceptions, there are two levels in interpretation of every rhythmic cycle. In the first level, it is consideration of the overall duration of each foot of the cycle. For instance, in the cycle of *Thaqīl awwal* with sixteen *naqarāt* and the pattern of Tanan Tanan Tananan Tan Tananan, the cycle is interpreted as 3 3 4 2 4. In the second level the internal division of each foot is counted. In the case of *Thaqīl awwal* the rhythm is seen as $\cup -$, $\cup -$, $\cup \cup -$, $-$, $\cup \cup -$ in shape of 1+2, 1+2, 1+1+2, 2, 1+1+2. The exception is when a rhythm is only made of one foot, like *Mokhammas ṣaghīr* which is only made of four *naqarāt* in shape of Tananan. In such cases only the internal relation of the shorts and longs is used for the purpose of the adaptation.

In the notation below, the first lines represent the first level and the second lines represent the second level of every rhythmic cycle (also listen to CD1 #26-53).

- *Mokhammas ṣaghīr* and *Khafīf thaqīl* (*Durrat al-Tāj*), 4 *naqarāt*



- *Fākhtī aṣghar* and *Far' Far' Turkī* (*Sharḥ-i Adwār*), 5 *naqarāt*



- *Zarb Fath (Djāmi ' al-Alhān), 5 naqarāt*



- *Hazaj thānī, 6 naqarāt*



- *Turkī sarī', 6 naqarāt*



- *Khafīf thaqīl (Sharafiyah), 8 naqarāt*



- *Mokhammas owsat, 8 naqarāt*



- *Khafīf ramal, 10 naqarāt*



- *Hazaj awwal*, 10 naqarāt



- *Fākhtī ṣaghīr* and *Turkī khafīf* (*Djāmi' al-Alḥān*), 10 naqarāt



- Unnamed cycle (*Durrat al-Tāj*), 10 naqarāt



- *Turkī* (*Durrat al-Tāj*), 12 (14) naqarāt



- *Ramal* (version 1) and *Turkī khafīf* (*Risāleh Mūsīqī*), 12 naqarāt



- *Ramal* (version 2) and *Zarb 'aṣl* or *Zarb rāst* (*Durrat al-Tāj*), 12 naqarāt



- *Ramal (version 3, in Sharafiyah: khafif ramal), 12 naqarāt*



- *Ramal (Adwār), 12 naqarāt*



- *Zarb Jadīd (Djāmi ' al-Alḥān), 14 naqarāt*



- *Thaqīl awwal, 16 naqarāt*



- *Thaqīl thānī and Mokhammas kabīr, 16 naqarāt*



- *Khafif thaqīl, 16 naqarāt*



- *Khafif (Durrat al-Tāj), 16 naqarāt*



- *Fākhtī mozā 'af, 20 naqarāt*



- *Turkī 'aṣl jadīd, 20 naqarāt*



- *Thaqīl ramal, 24 naqarāt*



- *Thaqīl ramal (Sharafiyah, Durrat al-Tāj), 24 naqarāt*



- *Turkī 'aṣl ghadīm, 24 naqarāt*



- *Chahār zarb, 24 naqarāt*



- *Fākhtī az 'āf, 40 naqarāt*



Summary and Conclusion

This chapter was largely concerned with three issues. The first issue was introducing *tombak* as the main percussion instrument in Iranian music and the way the principle of *radīf* sets its basic rhythmic practice. The second issue was simplifying and summarising some of the *gūsheh-ha* presented in the previous chapters. The third and final issue was some of my suggestions on adaptation of the old rhythmic cycles, presented in chapter two, to the contemporary techniques of *tombak*.

Studying examples of the popular rhythms of *tombak* presented in this chapter provided a general understanding about characteristics of rhythm in *tombak* performance. These general aspects included, common gestures, interconnections between different metres, stylistic unity, the economy of using specific combination of strokes, and so forth. In the second section of this chapter I illustrated how a *tombak* performer realises the principle of rhythmic structure of a *gūsheh*, whether fixed or free metred, in *tombak* technique. Examples presented in this chapter revealed that not only do melodic instruments and singers set their music based on the principle of the *radīf* but also *tombak* performers benefit from the *radīf* in constructing their rhythmic patterns. This was followed by a short discussion of the interaction of the melodic line and the rhythmic line performed by *tombak* and providing different textures such as rhythmic counterpoint.

The section on adaptation of the old rhythmic cycles to the contemporary techniques of *tombak* revealed various issues. The first issue is that not only is the adaptation of the old cycles to the contemporary technique of *tombak* performance possible but also the result is very encouraging. In other words, the cycles fit to the technique of *tombak* very adequately. The second issue is that in several cases the adapted cycle shows an analogy with the popular rhythms played on *tombak*. The third issue raised by this section suggests the necessity of reconsideration of the approach used in notation of the existing training books of *tombak*. The existing *tombak* training books are mainly based on the signification of the time signature as in Western notation. The new approach can benefit from the use of the rhythmic cycles as presented in this section.

To see what happens in actual practice and for further consideration of the interaction between rhythmic line of *tombak* and melodic lines, I present the next chapter as a case study. In that chapter nearly most of the theoretical issues which I discussed in different parts of this thesis will be exhibited through a real performance.

Chapter 6

Rhythm in Practice: A Case Study

Introduction

The focus now shifts to consideration of a more extended example of actual musical practice. Of course, no single performance can illustrate all of the principles discussed in this dissertation. I have selected a performance by two master performers as a case study here. The performance occurred in Tehran in February 1998. After a short ethnographic discussion of that event, there follows the analysis of selected examples from the performance that show some of the rhythmic principles already identified as employed by master performers in the Iranian tradition. Moreover, the senior musicians who performed this concert are so familiar with the traditional material that in some cases they can depart from it to follow their own inspiration. Instances of these departures will also be noted below. A summary of the general findings from this performance and further discussion of the key issues in the thesis as a whole and its broad conclusions appear in a short section placed after this final chapter.

A performance by Farhang Sharif and Mohammad Ismā'ili

Being in Tehran in February is the best chance to attend the annual festival *Jashnvāreh Fajr*, which includes the best of the preceding year in music, theatre and film. First established to celebrate the anniversary of the 1979 Revolution, *Jashnvāreh Fajr* transferred gradually into a large-scale national and then international festival which hosts musicians, actors and artists from all around the world. It is impossible to attend all events as the festival occurs in numerous concert halls, theatres and cinemas simultaneously. At that time of year people with artistic background and most of the people with interest in art are busy debating with friends and colleagues how to select the best schedule for seeing the performances. It is also very hard to get tickets for some performances. Some old performers who rarely go onstage any more may give a performance in this event. One of these is Farhang Sharif, a *tār* performer (Figure 6.1). He performed at Tālār Vaḥdat, the main city hall in Tehran, in February 1998, after several years away from the stage. His *tombak* accompanist was Mohammad Ismā'ili, considered to be the number one *tombak* performer in contemporary Iranian music (Figure 6.2). I did not have any hope of getting a ticket for this performance. A few days before the performance I accidentally met one of my old friends whose music teacher was a friend of Sharif. He was able to arrange tickets for me.

The multilevel Vaḥdat concert hall was absolutely full on all levels. On the ground floor near the stage, several famous musicians who were apparently special guests sat in the first few rows. (My own seat was also on the ground floor in the seventh or eighth row.) The performance itself was held up by a typical delay. Farhang Sharif came on the stage followed by Mohammad Ismā'ili. Audiences in the first few rows stood in the honour of the performers, and then everybody else in the concert hall

stood. After a brief response to show their appreciation of the audience, the musicians quickly sat on their chairs and started.



Figure 6.1: Farhang Sharif, tār performer

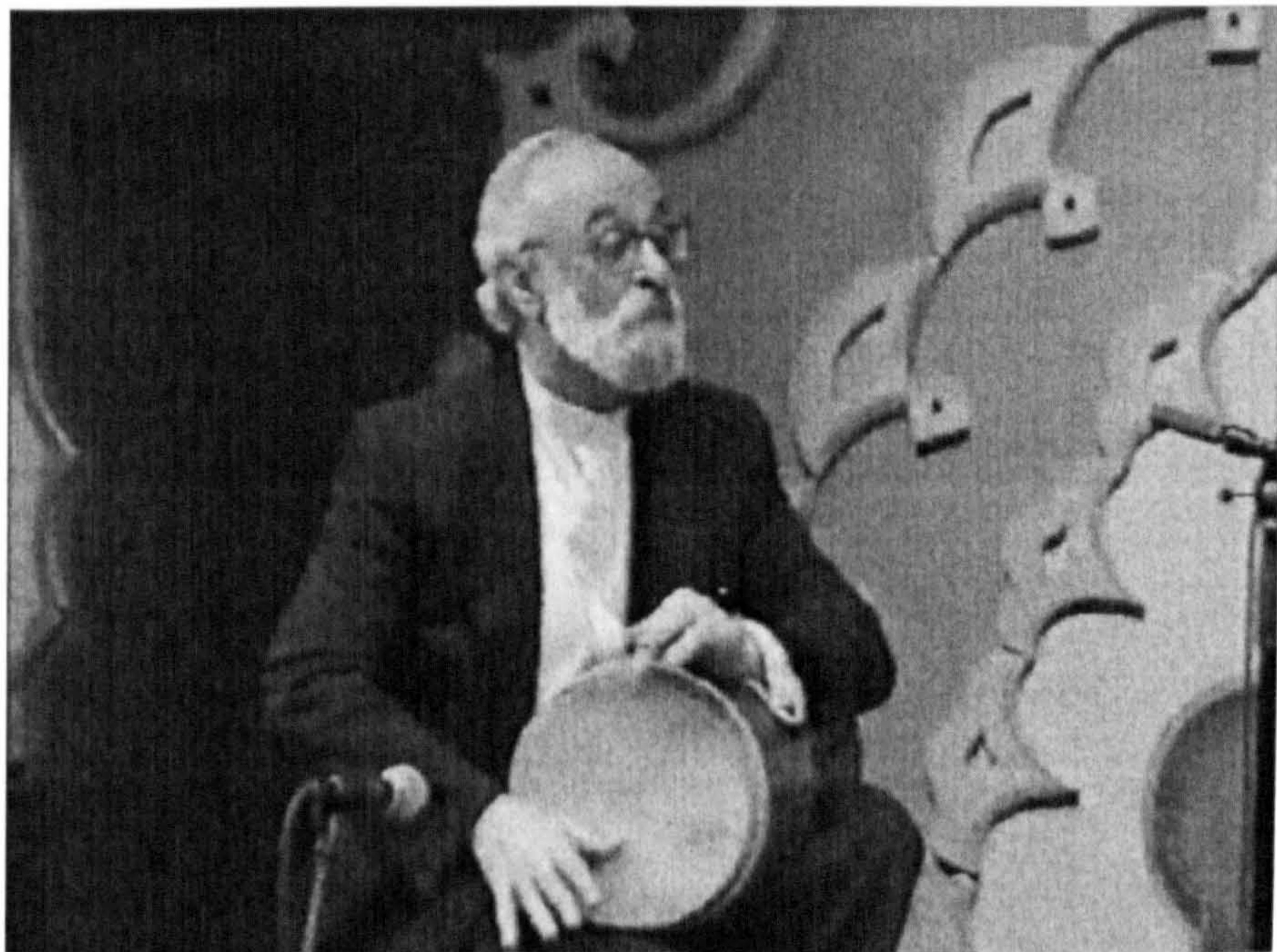


Figure 6.2: Mohammad Ismā'ili, tombak performer

The programme consisted of two major parts with an interval in between. Since each part had a similar format, I will basically focus on the first, which was about 36 minutes long. From that stretch of music, I have selected a number of pieces which

relate most closely to the theoretical issues raised in this dissertation, providing transcriptions of the specific fragments that I am going to discuss in this section.

The program started with a solo improvisation on *tār*. It was a short section which took two and a half minutes. This section was an improvisation in free metre based on *darāmad Shūr* and *Khārā*. It prepared the audience to listen carefully and put the concert hall into absolute silence for the performance. The first few phrases of this section can be seen in Figure 6.3 (CD2 #42).

Note: S. Ph = short phrase, L. Ph = long phrase

Figure 6.3: The opening section, improvisation based on the *darāmad* of *Shūr* and *Khārā* performed by Farhang Sharif on *tār* (CD2 #42)

The main purpose of this piece is to introduce the *dastgāh* and the principles of the scale in which the following pieces are going to be performed. This specification can be seen in the overall contour of the melodies. The melodic movements frequently aim for A, the tonic of *Shūr* in this piece. The main specification in the configuration of the rhythmic structure of melodic phrases in this piece is that the rhythmic values of the melodic phrases are balanced, in spite of being in free metre. This balance is ensured by two requirements. The first is regularity in the length of phrases. The piece

consists of two kinds of distinguishable rhythmic phrases, longs and shorts (specified in Figure 6.3 by L. Ph and S. Ph) which give regularity to the rhythmic shape of the piece. The other principle activated in rhythmic phrasing here concerns the shape of phrases. Analysing the above transcription reveals that the performer regularly places long notes or rests at the end of each phrase. This gives some sort of regularity in shape of phrasing. Moreover, long notes or rests help in separation of the phrases. To show the overall organisation of the short and long phrases, I renotate this piece to illustrate the similarities of each group in rows (Figure 6.4)

Short phrases:



Long phrases:

Figure 6.4: A comparison between the phrases in the opening section, performed by Farhang Sharif on tār

The balance among the phrases is not very mathematical and that is why this piece is considered 'free-metred.' Yet, they are balanced in a very artistic manner by repeating the phrase in part and varying of it in another part. This repetition may be simple, as in lines 3, 4 and 5 of the long phrases, or very much varied is in lines 6, 7 and 8. In any case, the long rest at the end of each phrase reinforces the boundary of every phrase. These two specifications in rhythmic balance of the free-metred pieces are applicable to most similar pieces in Iranian classical music. This supports the argument I raised in Chapter Three where I discussed the regularity in phrasing and metric balance in free-metred *gūsheh-ha* (see Chapter 3 Section 6).

While Mohammad Ismā'ili was silent initially, he participated by accompanying Sharif in the second piece. This time the piece was a *pīshdarāmad* in the same *dastgāh*. Officially a *pīshdarāmad* should be played before *darāmad* as the opening section of the performance, but Sharif chose to play a short *darāmad* before *pīshdarāmad*. *Pīshdarāmad* is one of the best genres for demonstration of the virtuosity of *tombak* performers and here we had Ismā'ili, one of the best percussionists of today's Iranian music. Although it is extremely hard to transcribe what he actually does on *tombak*, particularly when it is in accompaniment of a melodic instrument with a dominant melodic part, my best effort to transcribe the first part of this *pīshdarāmad* appears in Figure 6.5 (CD2 #43).

$\text{♩} = 112$

Tar

Tombak

3

5

7

9

11

The image shows a musical score for two instruments: Tar and Tombak. The score is in 6/4 time and has a tempo of 112 beats per minute. The Tar part is written in treble clef, and the Tombak part is written in bass clef. The score consists of 11 measures, with measure numbers 1, 3, 5, 7, 9, and 11 indicated at the beginning of their respective systems. The Tar part features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The Tombak part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat major or D minor).

Figure 6.5: Section two, *pīshdarāmad* in dastgāh Shūr (CD2 #43)

Pīshdarāmad-ha are pieces with complex rhythmic structure, full of syncopations and complicated rhythmic divisions. In this particular example we can see all of these specifications. As I suggested in Chapter Three, where I discuss this genre, the typical metre for *pīshdarāmad* is 6/4. In this occasion also they played the *pīshdarāmad* in 6/4.

The *pīshdarāmad* started on the fourth beat played by the *tār*, the *tombak* joining it on the first downbeat of the next bar. While the melodic line actively presented syncopations and metric complexity, the *tombak* performer did not attempt to play any syncopation or intricate rhythms, particularly during the opening section of the *pīshdarāmad* where the metric status needed to be stabilised. This gave a contrapuntal texture to the performance. This texture became more noticeable as the piece progressed (see bar 17). In the rest of the *pīshdarāmad* (which lasted some 4 minutes), now that the metre had been firmly established, activity in the rhythmic line increased. Sometimes the two lines became closer, sometimes almost independent. In spite of the

development of the melodic and rhythmic ideas in the rest of the piece, the main metre remained unchanged. Also, after presenting each new variation of the theme, the performer of melodic line repeated *pāyeh* (the main motif or phrase) to give some sort of consistency and coherence to the piece. This *pāyeh* in the melodic line is some two bars long and usually starts from the last beat of the bar (Figure 6.6)



Figure 6.6: The main *pāyeh* of the melodic line in *pīshdarāmad*

Interestingly, the percussion performer also created a rhythmic *pāyeh* for his part. This rhythmic *pāyeh*, which is used as the main material for variations on the rest of the piece, is shaped in one bar and repeated on different occasions. This *pāyeh* can be seen in following Figure.



Figure 6.7: The main *pāyeh* of the percussion line in *pīshdarāmad*

Returning to the *pāyeh* does not necessarily happen at the same time in both lines. This provides frequent opportunities for each line to occupying the centre of attention in the moments that the other line is simply repeating its own *pāyeh*.

The next section was again a solo piece which was played on *tār* in free metre. This section, similar to the first, was basically a *darāmad* in *dastgāh Shūr*. The contrast was that Farhang this time used the melodic material of the *pīshdarāmad* as the basis of his free-metred improvisation rather than borrowing the ideas from the *radīf*. This section took no more than 2 minutes and led to another fixed-metre piece, a *chahārmezrāb*. The *chahārmezrāb* was in 6/8 with a fast tempo. In this piece, Sharif extended the mode to *Dashtī* and made a nice contrast with the previous pieces which had been mostly organised in *Shūr*. The new mode gave an extra energy to Ismā'ili so

that he accompanied the melody with a great virtuosity. The piece was only a little over 4 minutes but it was musically complete. I present a fragment of this *chahārmezrāb* in following Figure below, selecting a portion in which Sharif presented a free-metred improvisation over the fixed-metred line of the *tombak*. It is not uncommon for the performer of the melodic line, whether instrumentalist or vocalist, to depart from the rhythmic line and present a few phrases in free metre. In this case it started at bar 20 and continued until the return to the main rhythm (here some 40 bars later, not shown in the transcription). In such a circumstance the percussionist keeps playing in fixed metre, usually with a soft dynamic. Figure 6.8 is a transcription of this *chahārmezrāb*, from about twenty bars before the change of melodic line from fixed to free metre format (CD2 #44: starting at 1'37")

Tar

Tombak

4

8

11

Nakhoni

15

Na-

18

B

etc.

- Notes:** 1. Bar numbers correspond to the selected fragment (i.e., from 1' 37"), not the entire piece.
2. In bars 4 and 5, number 1 on the note with *riz* (tremolo) technique represents a special way of stroking created by Ismā'ili. In this technique, *riz* is played by index fingers of both hands at the edge of the skin.
3. In bar 6, number 8 is again a special way of performing *riz*. In this technique, *riz* is played by the *pelang* technique, starting from the little finger of right hand and finishing with the index finger of left hand.
4. In bar 10 there is another technique of *riz* created by Ismā'ili which is marked by number 10. This is very difficult way of performing *riz*. In this technique the fingers of the right and then left hand stroke the skin as follows: 3,4,3,2,1-3,4,3,2,1.
5. *Nakhoni*, in short *Na-*, shown in bars 14 and 15, is another technique of *riz* which is performed with the nails of both hands.
6. The signs introduced above are not standard. There is no standard sign for notating those techniques.

Figure 6.8: Section four, fragment of first *chahārmezrāb* (CD2 #44: starting at 1' 37")

The interaction between Sharif and Ismā'ili in this *chahārmezrāb* was intense (Figure 6.9). This coordination brought them to a peak of excitement and their evident pleasure was clear to the audience, who found this a deeply moving performance. It was very difficult for me to concentrate on both the performers and the audience at the same time. Nonetheless, the excited appreciation of the audiences during the performance of this section and their description of their excitement with each other at

the of the piece showed their fascination with this piece. When Sharif saw that Ismā‘ili had become particularly enthusiastic by waving his head and moving his body, he shaped his melodies in such a way as to give Ismā‘ili more chance to expose his virtuosity.



Figure 6.9: Interaction between Mohammad Ismā‘ili and Farhang Sharif (note how they intently look at each other’s hands)

In the first part of the *chahārmezrāb*, as can be seen in the transcription, the rhythmic line is more active than the melodic line. Nonetheless, in preparation for his departure from the regular metre, Sharif presents several syncopations and long rests leading up to section B (bar 20). In this new section there is little or no relation between the rhythmic structure in the *tār* line and that of the *tombak*. In other words, they played together but each in an entirely different rhythm. Sharif this time borrowed his melodic material from a *gūsheh* called *Leyli o Majnūn*. Even though the *gūsheh* of *Leyli o Majnūn* is normally played in *dastgāh-ha Homāyūn* and *Rāst-panjgāh*, Sharif successfully could apply the principles of its melodic and rhythmic material to construct this free improvisation in *dastgāh Shūr*. While Sharif was performing this free-metred piece, Ismā‘ili did not stop his rhythmic creations even though now he

was playing more quietly in order to avoid any disruption of Sharif. The two lines came together in less than one minute when Sharif ended his free-metred performance and returned to the main rhythm of *chahārmezrāb*.

The enjoyment of listening to this *chahārmezrāb* was great, and was apparent on the faces of the audience during nearly one minute of non-stop applause and talking to each other excitedly. As well as being a nice example of the *chahārmezrāb*, the performance was also a condensed collection of various advanced techniques of *tombak* performance.

The same ordering of pieces followed next. Sharif played a short free-metred piece and started another *chahārmezrāb*, this time in 2/4. This *chahārmezrāb* was longer than the previous one and took some seven-and-a-half minutes. Within this *chahārmezrāb*, the regular metre was twice broken by free-metred sections in which Sharif presented various free-metred *gūsheh-ha*. The tempo also changed slightly during the performance, from ♩ =102 to ♩ =108. In Figure 6.10 I provide a transcription of the opening section of this *chahārmezrāb* and one fragment from the middle of the piece, from 3'57" (CD2 #45).

Tar
Tombak

$\text{♩} = 102$

5

10

gerefteh-----! gerefteh-----! choob-----!

15

$\text{♩} = 108$

etc.

- Notes:** 1. In the *tombak* in bars 10 and 12, the sign *gerefteh* represents a special technique in which one hand is kept on the skin and the other hand strikes. This technique is somewhat similar to use of the mute pedal on an upright piano.
2. In bar 13 notes written above the third line of the *tombak* part, indicated by *choob*, are played on the wooden body of the *tombak*.

Figure 6.10: Section six, second *chahārmezrāb*, opening section and a fragment from 3'57" (CD2 #45)

As is seen from its opening, the overall contour of melodic and rhythmic movement is very simple in this *chahārmezrāb*. Nonetheless, as in the previous *chahārmezrāb*, the *tombak* line keeps presenting new variations and techniques in every bar. The second fragment of this *chahārmezrāb* has been built up based on the rhythmic structure of one of the *gūsheh-ha* analysed in Chapter Three, *Gereyli*. Figure 6.11 is a comparison of the main rhythmic pattern of *Gereyli* and the variation presented by Sharif in this *chahārmezrāb*.

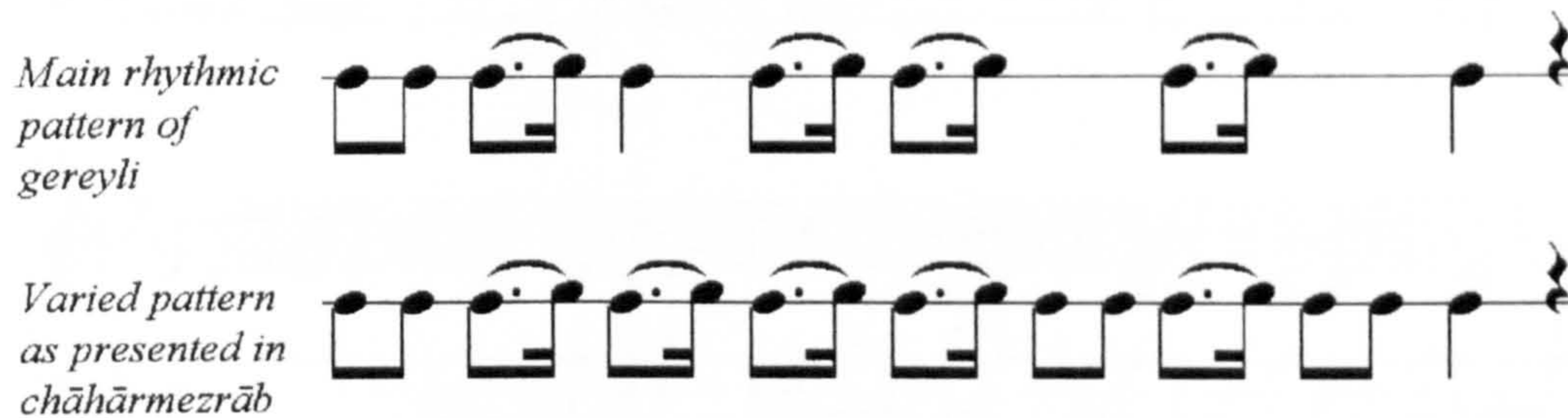


Figure 6.11: Comparison between the rhythmic pattern of the *gūsheh* of *Gereyli* and the rhythmic pattern of a selected part of the *chahārmezrāb* presented by Farhang Sharif

This *gūsheh* was selected by Sharif in a very clever way. Both the melodic and rhythmic shape of this *gūsheh* matches the main melodic and rhythmic structure of this *chahārmezrāb*. The only change which Sharif made to the main pattern of *Gereyli* was to add a few extra beats near the end of the pattern. In spite of that modification, the varied pattern is similar enough that an accustomed listener can distinguish it with a little attention.

The next section was again a free-metred piece followed by a *chahārmeẓrāb* in *dastgāh Shūr*. This *chahārmeẓrāb*, which took less than seven minutes, was in 6/8 and in a fast tempo. Analysis of this *chahārmeẓrāb* allows us to focus on the way Sharif uses the rhythmic pattern of *Kereshmeh* in a part of this piece. Figure 6.12 is transcription of the first few phrases of this *chahārmeẓrāb* plus a fragment of the section in which Sharif applies the rhythmic pattern of *Kereshmeh* (CD2 #46).

♩. = 128

Tar

Tombak

5

10

♩. = 71 (♩. = 142)

The image shows a musical score for Tar and Tombak. It is divided into three main sections. The first section is in 6/8 time with a tempo of ♩. = 128. It consists of two systems of staves. The first system has a Tar staff (treble clef, key signature of one sharp) and a Tombak staff (percussion clef). The second system continues the Tar and Tombak parts. The second section is also in 6/8 time but with a tempo of ♩. = 71 (♩. = 142). It consists of two systems of staves. The first system has a Tar staff and a Tombak staff. The second system continues the Tar and Tombak parts. The score includes various musical notations such as notes, rests, slurs, accents, and triplets. The Tombak part is highly rhythmic, often using eighth and sixteenth notes with various articulations.



Figure 6.12: Section eight, third *chahārmezrāb*, opening section and a fragment from 5'10" (CD2 #46)

As Figure 6.12 shows, the *chahārmezrāb* starts with a simple melody. The *tombak* joins the *tār* from the middle of the second bar with an uncomplicated rhythm in 6/8. In contrast with previous *chahārmezrāb-ha*, in this example the *tombak* line contains some long notes which are played with the *riz* technique (see bars 7-10). The melody in this *chahārmezrāb* undergoes various changes. From the middle of the *chahārmezrāb*, in the fourth minute, Sharif uses some fragments of *Kereshmeh* in a varied form. He uses those fragments in the construction of the melody as a bridge to modulate both melody and rhythm to *Kereshmeh*. There are a few interesting issues in this process. The most important issue is that by doubling the metre, Sharif uses a different metre for performing the *Kereshmeh*. While Sharif changes the rhythm of the melodic line to 6/4, Ismā'ili keeps to the original rhythmic pattern of the *chahārmezrāb*, 6/8. The other interesting issue is that the rhythmic pattern of *Kereshmeh* which Sharif presents here is based on the vocal version of this *gūsheh* not the instrumental one. Figure 6.13 shows the rhythmic pattern of the vocal version of *Kereshmeh* as analysed in Chapter Three.

Number of naqarāt	1-3	4-6	7-10	11-12	13-15	16-18	19-22	23-24
Atānīn	Tanan	Tanan	Tananan	Tan	Tanan	Tanan	Tananan	Tan
Afā'il	Mafā	'elon	Fa'elā	ton	Mafā	'elon	Fa'elā	ton
Pattern of shorts and longs	∪ -	∪ -	∪∪ -	-	∪ -	∪ -	∪∪ -	-

Figure 6.13: The rhythmic pattern of the vocal version of *Kereshmeh* as presented in Chapter Three

The above figure shows that the rhythmic pattern of the vocal version of *Kereshmeh* consists of twenty-four *naqarāt* in the format of Tanan Tanan Tananan Tan and the repeat of that, which is equivalent to *Mafā'elon, Fa'elāton, Mafā'elon, Fa'elāton*. If short durations in this pattern are represented by crotchets and longer ones by minims, the result is exactly similar to the version of *Kereshmeh* which Sharif performed in this *chahārmezrāb* (see Figure 6.14).

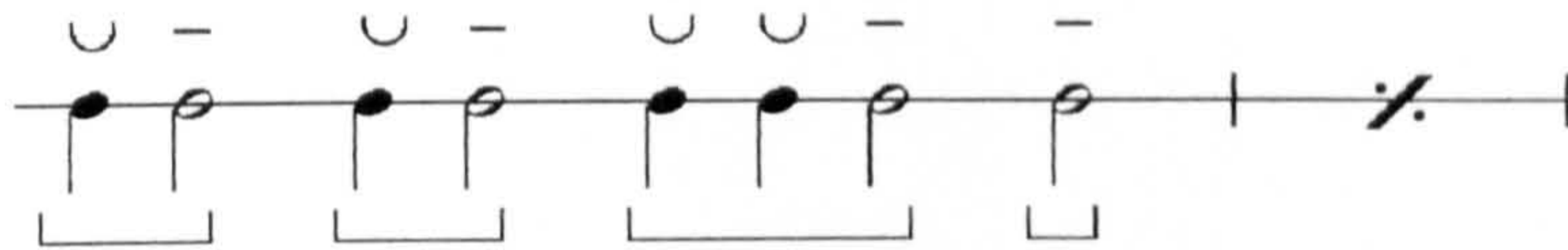


Figure 6.14: Simplified rhythmic pattern of vocal version of *Kereshmeh* as performed by Sharif in the third *chahārmezrāb*

The rhythmic differences between the *tār* and *tombak* lines gave a special property to the performance of this part of this *chahārmezrāb*. The constant rhythmic pattern in the *tombak* line provided unity between the new musical material of *Kereshmeh* and the main rhythmic structure of the *chahārmezrāb*; changing the rhythm in the *tār* line meanwhile provided a nice contrast with the previous materials. In the end Sharif did not go back to the original pattern of the *chahārmezrāb*, as performers typically would do. He ended the *chahārmezrāb* in the rhythm of *Kereshmeh*.

Before the interval they played another free-metred piece and a very fast *chahārmezrāb* in 6/16 which took less than five minutes in total. The ending of this *chahārmezrāb* was accompanied with vigorous applause from the audience. During the interval everybody talked about this performance with great excitement. After the interval a programme more or less similar to the first part was performed.

A conclusion on analysis of the pieces presented in this chapter and other general issues raised in previous chapters will be presented in following section.

Closing Statement

In general, the perception of the rhythm deeply depends on the musical background of the listener. A listener with a background of long-time listening to Iranian music would certainly have a different understanding compared with a listener with no previous experience of such music. Rhythmic-metric perception in music is very much a matter of experience. Such experience build up on several levels. It may occur through the progressing of a single piece. As the piece goes on the listener uses the sections he hears as an aid in predicting and perceiving the remaining part of the piece. On a different level, experience may be acquired through listening to music within a specific genre. At this level, listening to every piece develops the auditor's appreciation of other pieces in the same genre. On a broad level, experience may obtain through listening to the different musical genres of a certain culture. At any

level and stage of appreciation, awareness of the operative musical criteria and structure improves the degree of understanding for listeners both within and outside the culture. This thesis has tried to benefit readers from both groups in understanding the rhythmic structure of Iranian music.

In the Introductory chapter of this thesis, where I investigated the interaction of the rhythm and metre, I quoted Justin London's suggestion (2001: 283), "when a piece begins, its metre and tempo are usually not known to the listener, and so the listener must make metric inferences from the pattern of durations and stresses that are given." This suggestion highlights the proposition regarding the acquisition of musical experience and concomitant shaping of perception presented above. In the same way that the first few moments of a musical performance may provide the listener with clues necessary to understand the metric-rhythmic relations that ensue, listening to every piece improves the ability of appreciation of music with the same metric and rhythmic principles. The stages of apprehension of the metre and rhythm in a single piece that London points out usually take place quickly and without difficulty: "Once the metre is established it takes on a life of its own; the listener may then project a sense of accent onto an event even if it is not otherwise marked by duration, dynamics, contour, or harmonic change." His description suggests that he has a typical music with a fixed metre in mind; nonetheless, the overall stages of appreciation in free-metred *gūsheh-ha* also follow the same process, with the difference that in free-metred *gūsheh-ha* the listener must seek to detect the rhythmic phrases and then infer the internal relationship of its rhythmic material. Again, the listener's level of appreciation improves by the practice of listening to pieces with the same structural principles. In this view, every piece is used as an aid to grasping the unfolding of musical metre in future pieces.

The above process is a natural process which develops through years of listening. The process does not need formal study on musical structures, as people with no academic knowledge of music may still listen widely to music and so develop this skill strongly.

We are now at a point to understand why a listener with a cultural background of listening to so-called free-metred *gūsheh-ha* in Iranian music perceives regularities that one without such a background may not otherwise do so. In this thesis I examined how this kind of *gūsheh-ha*, which in the first glance seemed to have no metric regulation, are balanced. Analysis of several *gūsheh-ha* revealed that in the absence of a fixed metre there are other musical aspects which provide essential regularity to the rhythm. The following is a list of those features:

- 1) Every *gūsheh* comprises of distinguishable rhythmic phrases.
- 2) Notes with long durations and/or long rests usually mark the end of each rhythmic phrase.
- 3) The overall rhythmic shape of phrases within a *gūsheh* may or may not be equal. (In this thesis, the first group were introduced as *gūsheh-ha* with regular phrases and the second group as *gūsheh-ha* with irregular phrases.)
- 4) In *gūsheh-ha* in which the overall rhythmic phrases are equal (first group), balance is provided by a number of techniques including: overall correspondence to a set durational value, repetition of distinguishable rhythmic motifs and repetition of the overall metric pattern of a poetic metre or a rhythmic cycle.
- 5) In *gūsheh-ha* in which the overall rhythmic phrases are not equal (the second group) balance is provided through several other musical approaches such as

repeating the overall melodic contour, repeating a specific *tahrīr* or establishing resemblance in the overall number of poetic syllables of each hemistich and rhyme (if the *gūsheh* is presenting vocally).

In addition to the practice of listening, there are other experiences and background factors which also may help in music appreciation. In Iranian music, listeners familiar with Persian poetry may enjoy a higher level of appreciation of this music compared with listeners without such a familiarity for two main reasons. The first is that understanding the lyrics has a very high status in Iranian music, and so the appreciation of music is partly that of the song text, and the second is that the rhythm in Iranian music has very much benefited from the quantitative metric system of Persian poetry. The second reason has been exemplified through the analysis of various examples from different kinds of Iranian music in this thesis. In the first chapter of this thesis, after presenting a brief introduction to the structure of Persian poetry, I demonstrated how poetic feet transfer to musical rhythmic patterns. We also saw that since Persian poetry uses a quantitative system, regularity is provided by the number and the length of syllables more than any other means, such as accentuation or pitch. The following remarks summarise the impact of Persian poetry on the rhythmic structure of the various *gūsheh-ha* and musical genres analysed in this thesis:

- 1) The rhythmic organisation of *gūsheh-ha* and musical genres with any rhythmic profile, whether free-metred, stretchable-metre, fixed-metre and/or composed genres, may be influenced by Persian poetic metres. (Examples examined in this thesis include *Gereyli* in fixed-metre, *Dobeytī* in free-metre, *Chahār-*

pāreh in stretchable-metre and *Taşnīf Amān* by Sheydā in a pre-composed genre.)

- 2) The poetic pattern of long and short syllables used in the construction of rhythm in *gūsheh-ha* and pre-composed musical genres are open to the discrimination and taste of the performer. The examples analysed show that the performer need not follow the pattern exactly in every phrase. In other words, the long syllables may be presented much longer in duration than the short syllable, with ratios occurring from 2:1 up to 8:1.
- 3) In spite of the stretchable duration of the long and short syllables, the overall number of syllables in every phrase, apart from superficial syllables added by *tahrīr*, is kept similar in nearly all cases.
- 4) Similar to Persian classical poetry in which every *beyt* (line) comprises of two *miṣrā'* (hemistichs), musical rhythmic phrases are typically presented in pairs.

Even though this thesis presented a new approach in examining the impact of Persian poetry on rhythmic structure of Iranian music, this issue is not entirely a new argument, having been also addressed to some extent in the works of previous scholars, particularly Gen'ichi Tsuge (1970). A discussion I opened particularly in the current thesis, which is not seen in other contemporary sources on the rhythmic structure of Iranian music, is that of the rhythmic cycles, an issue which was in the centre of attention in most of the Iranian music theory sources up until the fifteenth (and in one case probably the seventeenth) century. Consideration of the old rhythmic cycles was presented in this thesis through comparison of some seven old manuscripts from the time of Şafī al-Dīn Urmawī to Abd al-Rahmān Jāmī. This revealed some

insights into the arrangement of rhythm in that historical period. It would be quite difficult to claim that the rhythmic structure of music we hear today in Iran is specifically derived from this system but the rhythmic shape of some examples analysed in this thesis showed some resemblance with a number of the old rhythmic cycles. Yet again, nobody today can prove that such similarities are either accidental or genuine. Nonetheless, records of Iranian music show that present-day system has considerable historical precedent, and historical sources such the seventeenth century encyclopaedia of *Burhān-i Qāti'* (Khalaf Tabrizi: 1998 [1654]) suggest some continuities of practice. In any rate, these resemblances show that a taste of the old rhythmic cycles still can be felt in contemporary Iranian music. From the analysis of the *gūsheh-ha* in which rhythmic structure showed resemblance with the old rhythmic cycles the following issues were observed:

- 1) In most of the historical methods of representing rhythm the rhythmic structure is described in two durations, long and short.
- 2) The analysis of the structure of the rhythmic cycles revealed that the significance of the durational pattern of *naqarāt* in rhythmic cycles works at the same level as accent in the construction of rhythm in Western music. Similar specification was also observed where I compared the quantitative system of Persian poetry with the qualitative or accentual poetic system of English and German poetry in Chapter One.
- 3) The analysis of various examples in this thesis revealed that resemblance between the patterns of the old rhythmic cycles and the rhythmic structure of contemporary pieces may exist in *gūsheh-ha* and musical genres with any rhythmic profile, such as free-metred, stretchable-metre, fixed-metre and

composed genres. (Examples include *Harbī*, *Majlis afrūz*, *Sāqi-nāmeḥ*, *Zang-i shotor qadīm* and *Zangūleh* in fixed-metre, *Kereshmeh* in stretchable-metre and *Ẓarb-i oṣūl*, a composed genre.)

- 4) Among the different examples analysed in this thesis, the rhythmic cycles *Khafīf thaqīl*, *Mokhammas ṣaghīr*, *Chahār ẓarb*, *Ramal*, *Thaqīl awwal* and *Ẓarb-i 'aṣl* seemed to be more popular than the rest of the rhythmic cycles.
- 5) Not only is it possible to adapt the old rhythmic cycles into contemporary techniques of the *tombak*, as proposed in Chapter Five, but also in several cases the adapted cycles show analogies with some popular rhythms played on the *tombak* today.

In addition to the above findings, the analysis of over fifty examples of Iranian music, which combined aspects of Western musicological and analytical study with Iranian musicology, provided an opportunity to compare the rhythmic structure of a broad variety of repertoires in this thesis. This theoretical analysis was assessed in practice in the last part of this thesis.

Efforts by both performers and theorists to categorise and represent the rhythm of Iranian music on the *tombak* has led to the classifying of the rhythms played on this instrument according to various time signatures corresponding to the system of Western music theory. The results are now notated in three-line (and in some cases one-line) staff notation. In addition to providing a short introduction to this system and the principles of performing various rhythms on this instrument, this thesis explored how the old rhythmic cycles can be utilised in contemporary *tombak* performance. Since the rhythmic cycles are based on the number and the pattern of *naqarāt*, time signatures are avoided in this adaptation. This system, as one the

outcome of this thesis, may be developed by performers of this instrument in the future and replace or work in parallel with the current system based on time signatures.

Theory faced practice again in the last chapter of this thesis. In this case study we saw that in a real master performance performers may go beyond the traditional rules. The rules put together by their fathers and ancestors in years of practice, and based on personal taste, the demands of contemporaneous audiences and other historical contexts, are what is called 'tradition,' and master performers are cautious to sustain this in their teaching the way it was handed to them by the preceding generations. Nevertheless, master performers may individually move away from traditional rules in their real performances. Tradition guides the developing of skills, then, but does not block creative performance.

Traditionally, the singer is meant to be the centre of attention in Iranian music. The analysis of a duet of *tār* and *tombak* in the last chapter of this thesis showed that now it is acceptable for an audience to attend a concert as long as two or three hours in duration with no vocalist at all. What happens then to the theory of rhythmic structure of improvised and composed pieces and, particularly, the influence of poetic rhythmic patterns? The analysis of the performance of Sharif and Ismā'ili revealed that although such a performance transforms many traditional rules, the authority of the traditional *radīf* remains at the core of this music. Pieces may be directly or indirectly linked to the rhythmic structure of *gūsheh-ha* of the *radīf* and, throughout them, eventually to the rhythmic cycles of Persian poetry. The chief exceptions in this performance to routine practice were as follows:

- 1) Starting with *darāmad* and performing *pīshdarāmad* as the second piece.

- 2) Ending with a fast *chahārmeẓrāb* rather than a *reng* in moderate tempo.
- 3) Performing *gūsheh-ha* in a polymetric way (6/8 vs. 6/4).

Nevertheless there was also much in the performance of Sharif and Ismā'ili which was typical of the tradition. Major observations in this respect include:

- 1) Free-metred pieces contained some sort of regularity in their rhythmic phrasing.
- 2) In fixed-metre pieces usually the melodic instrument introduced the new rhythmic pattern and the percussion instrument accompanied. The *tombak* first accompanied the *tār* using simple rhythmic motifs similar to the rhythm of the melody and then became more independent so that it sometimes acted in a contrapuntal way against the melodic line.
- 3) Most often the melodic instrument attempted to break the regular metre by performing free-metred phrases; in this situation, the percussionist kept performing in fixed metre until the melodic instrument returned to the fixed metre.
- 4) Free-metred sections and fixed-metre pieces were played in sequence.
- 5) Both performers acted unexpectedly in introducing the new material and changing the melodic and rhythmic lines.
- 6) The rhythmic structures of *gūsheh-ha* of the *radīf* were widely used as building blocks in the construction of the pieces.

Having only one case study is certainly not enough to fully see in practice the impact of theories presented in this dissertation. Still, by the end of this thesis, work on the rhythmic structure of Iranian music can begin a new phase. This dissertation focused

only on what is known as Iranian classical music. Iran has several other kinds of music, such as popular, regional and ritual music, including *Zekr*, *Nowḥeh*, *Ta'ziyeh*, *Noruzkhāni*, and so forth, most of whose rhythmic structures have remained unstudied. More over, this thesis looked at the matter of rhythmic structure of Iranian music from certain angles; to provide a better understanding of rhythm in this music, there is a need for researchers to apply different approaches from a variety of disciplines.

Appendix 1:

Representation and Transcription of Rhythm in Persian music³

Sabab, Vatad and Fāseleh

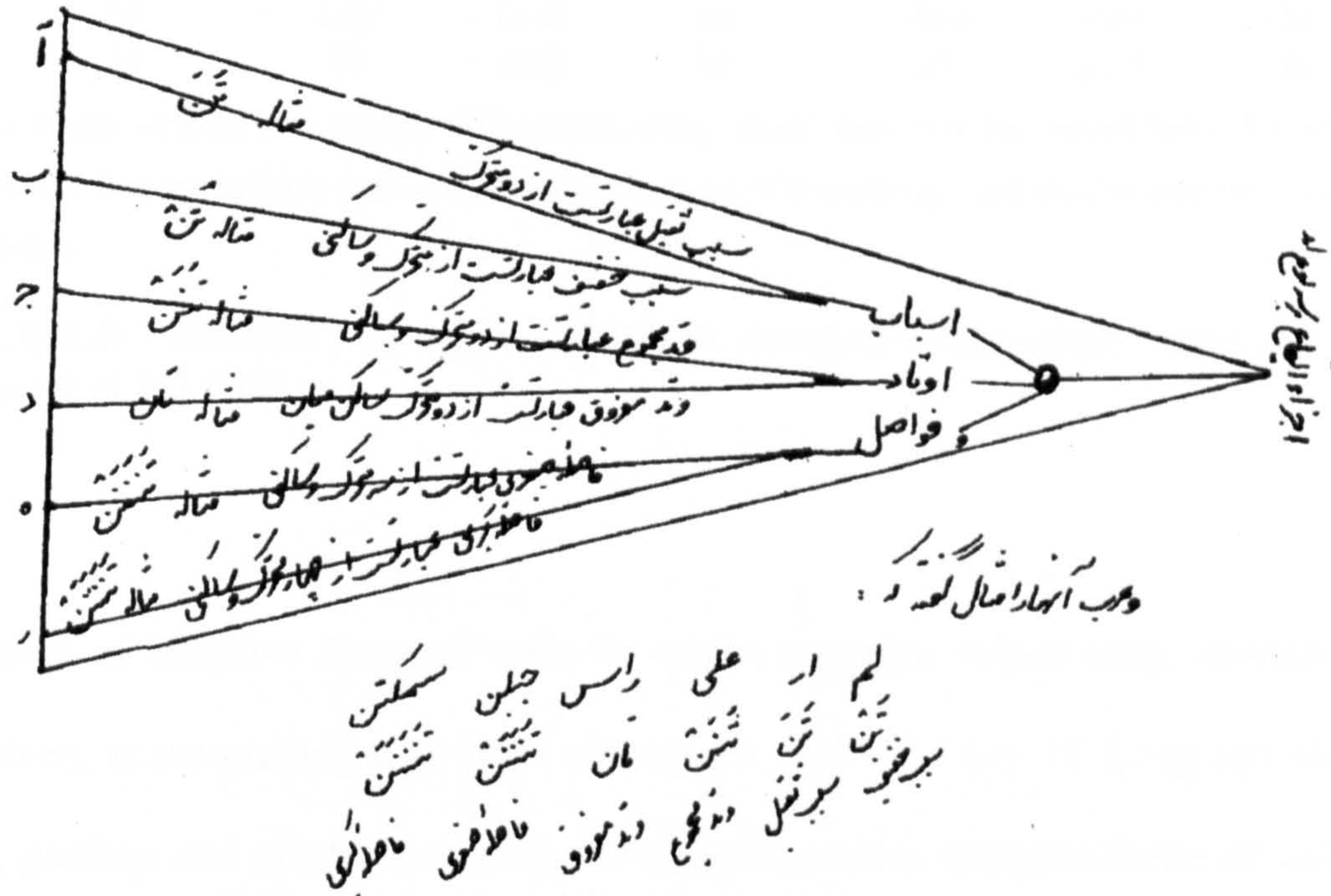
In the ancient theory of rhythm in both Persian and Arabic music the duration between two *naqarāt* was measured. In Persian, as well as in Arabic music, a system evolved of describing relative rhythmic values through use of patterned combinations of sets of vowels and consonants. In this system, the terms *sabab*, *vatad* and *fāseleh* are used as three primary rhythmic measurements of both poetry and music: *sabab* consists of one voweled consonant and one additional consonant, as in “*de+l* (دل),” *vatad* consists of two voweled consonant pairs and one consonant, as in “*de+la+m* (دلّم),” and *fāseleh* is constructed of three voweled consonants and a consonant, as in “*be+ra+va+m* (بروم).”⁴

In some sources there are more divisions than three. Abd al-Qādir in *Sharḥ-i Adwār* distinguishes a very short duration which cannot be performed vocally, called *tar‘īd* (like tremolo), which is played on drums. He also reports two possibilities for each *sabab*, *vatad* and *fāseleh* in a diagram (see Figure Ap1.1). Based on Abd al-Qādir’s categories, *asbāb* (pl. of *sabab*) can exist in two types: one voweled consonant and one consonant, as mentioned above, called *sabab khafīf*, equivalent to (-); and two consecutive voweled consonants, called *sabab thaqīl*, equivalent to (∪∪). *Avtād* (pl. of *vatad*) are divided into *vatad majmū‘*, which consists of two voweled consonants and one consonant, equivalent to (∪ -) as mentioned above, and *vatad mafrūq*, which

³ See also, the two methods of representation and transcription of rhythm, namely *atānīn* and *adwār* (cycles), presented in chapter two.

⁴ Here we are dealing, of course, with Persian consonants and vowels as romanised in English.

consists of two voweled consonants and one consonant between them, (- ۛ). Abd al-Qādir also divides *favāsel* (pl. of *fāseleh*) into *fāseleh soqrā*, three voweled consonants and one consonant (ۛۛۛ-) as mentioned before, and *fāseleh kobrā*, which is constructed by combining four vowels and a consonant, equivalent of (ۛۛۛۛ-).⁵



Note: The figure is a tree diagram, read right to left, indicating all the divisions and subdivisions of *asbāb*, *avtād* and *favāsel* and their typical examples.

Figure Ap1.1: *Asbāb, avtād and favāsel in manuscript of Sharḥ-i Adwār by Abd al-Qādir (reported by Binesh 1991: 255)*

Figure Ap1.2 shows the poetic pattern of “*Sharveh*” (a song from Būshehr, already presented and translated in Chapter Two) based on *asbāb*, *avtād* and *favāsel*.

⁵ In their essay on music, the Ekhvan al-Şafā (a group of Persian scholars organised about the eleventh century A.D. and dedicated to clearing superstitions from the faith of Islam) also recognized *sabab*, *vavad* and *fāseleh* as the three fundamental measurements of *īqā'*, and they described the theoretical aspects of them. What makes this essay different from the other old sources is its philosophical way of looking at this technical issue. The authors drew correspondences between “*ḥarakat*” (movement, vowel) and the smallest unit of being, the monad; between *sabab* and intellect or line (which has two directions); between *vavad* and spirit, or area; and between *fāseleh* and the physical body. Based on this idea, cyclicity is a symbol of being which contains all the aspects of existence (see also, the works of Nāşer Khosro, particularly *Jame' al-hekmatain* written in 1035).

<i>Position of rhythmic pattern</i>							
<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>
<i>Vatad</i>	<i>sabab</i>	<i>sabab</i>	<i>vatad</i>	<i>sabab</i>	<i>sabab</i>	<i>vatad</i>	<i>sabab</i>
	<i>khafīf</i>	<i>khafīf</i>		<i>khafīf</i>	<i>khafīf</i>		<i>khafīf</i>
Bi Maj	nūn	guf	t(o)rū	zī	sā	ri bā	nī
Cherā	bi	hū	dehdar	ṣah	rā	ra vā	nī
Agar	bā	Ley	Li at	bā	shad	saro	kār
Shud*	ān	bī	vafā	bā	dī	ga rī	yār

Note: The singer sang his own version of the poem, using “shud” instead of the correct form “bovad”. This hemistich has one syllable less than the others because of this change, and *shud* is given a *sabab khafīf* rhythm.

Figure Ap1.2: “Sharveh”, a song from *Būshehr*, transcribed into *sabab*, *vatad* and *fāseleh* (CD2 #02)

Afā‘īl

The pattern of infinitive forms of verbs in Arabic language, which often consists of three letters, is represented with three consonants, “F-A‘-L” (ف ع ل). Long and short vowels, prefixes and postfixes modify this trigram to make different forms of verbs, nouns, adjectives, adverbs and so forth. The modified forms of the F-A‘-L which are used to represent different grammatic functions of words are called *afā‘īl*. The poetic system of *‘Arūz* is also described with *afā‘īl*. This system is used as a shared technical language among scholars across the Islamic territories. The popularity of this system to describe rhythm in Iran shows a warm acceptance by Persian scholars of the “advanced” system of Arabic grammar. While Persian rhythms and poetic symbols, objects and meanings were adapted to this system they nevertheless were also well described by it. Yet, this system seems to be more suitable to describe prosody and songs rather than the instrumental music. Figure Ap1.3 shows the main eight *afā‘īl* based on the “F- A‘-L” trigram.

Pronunciation	Duration (◡ short, - long)	Arabic
Fa'ūlon	◡ - -	فعولن
Fā'elon	- ◡ -	فاعلن
Mostaf'alon	- - ◡ -	مستفعلن
Mafā'ilon	◡ - - -	مفاعيلن
Fā'elāton	- ◡ - -	فاعلاتن
Mafā'elaton	◡ - ◡ ◡ -	مفاعلتن
Motafā'elon	◡ ◡ - ◡ -	متفاعلن
Maf'ulāton	- - - -	مفعولاتن

Figure Ap1.3: The main eight afā'īl

Several other variations can be derived from the eight main *afā'īl*. The new variations are called “*zehāf*,” and various *zehāfat* (pl.) can be seen in table of ‘*Arūz* in the Chapter One, Figure 1.7.

In a representation of a song using *afā'īl*, the first stage comprises marking properly the short and long syllables of the song. At the second stage one has to recognize the song’s phrases and repeated patterns. In the next step the rhythmic patterns of the song are compared with the standard *afā'īl* of ‘*Arūz* to find the correspondent pattern. Eventually, the proper name of the rhythmic pattern of the song is found.⁶ The following figure (Ap1.4) shows these steps in transcribing the rhythmic pattern of the previous example, “*Sharveh*.”

Bi	Maj	nūn	guf	t(o)	rū	zī	sā	ri	bā	nī
◡	-	-	-	◡	-	-	-	◡	-	-
Che	rā	bi	hū	deh	dar	sah	rā	ra	vā	nī
◡	-	-	-	◡	-	-	-	◡	-	-
A	gar	bā	Ley	li	at	bā	shad	sa	ro	kār
◡	-	-	-	◡	-	-	-	◡	-	-
Shud		ān	bī	va	fā	bā	dī	ga	rī	yār
◡		-	-	◡	-	-	-	◡	-	-
◡ - - -			◡ - - -			◡ - -				
Mafā'ilon	Mafā'ilon	Mafā'īl								
مفاعيلن	مفاعيلن	مفاعيل								

⁶ This procedure requires specialist knowledge and experience, and a full explanation here is impossible.

Note: 1. Mafā'īl is the shortened form of Mafā'īlon. It is quite usual to find variations of the main mafā'īl like this.

2. From the table of 'Arūz (see Chapter One) it can be seen that the rhythmic pattern of this song is that of one of the zehafāt (subdivisions) of "Hazaj."

Figure Ap1.4: Representing the song text of "Sharveh" with mafā'īl

Dots

The next method used in both Arabic and Persian music notation for representing rhythm was a system of filled "•" and un-filled dots "○", each dot representing a fixed amount of time. This system is reported by Zonis in her *Classical Persian Music* (1973: 205). In this method, each dot denoted a time unit; the open dot was a struck beat, and the closed dot was either a rest or a continuation of the struck beat. The first shortcoming of this method is that there is no distinction between musical rests and sustained notes. Also, whereas *mafā'īl* perfectly shows the phrasing within a rhythmic cycle, this method does not indicate that phrasing. In Figure Ap1.5 the rhythm of "*Sharveh*" is represented by dots to illustrate this system.

Bi	Maj	nūn	guf	t(o)	rū	zī	sā	ri	bā	nī
○	○•	○•	○•	○	○•	○•	○•	○	○•	○•
Ch	erā	bi	hū	deh	dar	sah	Rā	ra	vā	nī
○	○•	○•	○•	○	○•	○•	○•	○	○•	○•
A	gar	bā	Ley	li	at	bā	shad	sa	ro	kār
○	○•	○•	○•	○	○•	○•	○•	○	○•	○•
Shud		ān	bī	va	fā	bā	dī	ga	rī	yār
○		○•	○•	○	○•	○•	○•	○	○•	○•

Figure Ap1.5: Representing the rhythmic pattern of "Sharveh" with dots

Lines and Dots

Kanz al-Tuhaf (author unknown, written between 1341 and 1364) is an important source on old music in Iran.⁷ In this book vertical lines (|) and dots (•) are used to

⁷ One of the oldest manuscripts of this book can be found at the British Museum (Music, 162 No. 2361). There are also copies at: the library of Eastern India; Leiden University Library of Holland, and

represent rhythm. Each line or dot represents a fixed time, the line for a struck beat and the dot either for a rest or a continuation of the struck beat. The crucial difference between this system and the other mentioned methods is that in this system it is possible to represent durations in a range wider than only shorts and longs, as used in the previous methods. In other words, this method provides the possibility of having longer durations for rests or continuation of sound by using more dots between the struck beats indicated by lines. Figure Ap1.6 represents the song “*Sharveh*” in a more precise transcription of lines and dots. This transcription shows that the singer in a few contusions makes the long syllables slightly longer than the normal pattern of the poem (listen to CD2 #2).

Bi	Maj	nūn	guf	t(o)	rū	zī	sā	ri	bā	nī
	•	•	••		•	•	•		•	••
Che	rā	bi	hū	deh	dar	sah	rā	ra	vā	nī
	•	•	••		••	•	•		•	••
A	gar	bā	Ley	li	at	bā	shad	sa	ro	kār
	••	••	•		•	•	•		•	••
Shud		ān	bī	va	fā	bā	dī	ga	rī	yār
		•	••		••	•	•		•	••

Note 1. | = a fixed time point for a struck beat

• = a fixed point for a rest or a continuation of the struck beat

Note 2. In the original source lines and dots are written from right to left; they are changed here to left to right for the convenience of the English reader.

Note 3. |•• represents moments where the singer makes the long syllable more than twice the duration of the short syllables (refer to CD2 #2)

Figure Ap1.6: Transcribing “Sharveh” using lines and dots

Abjad

Abjad is a special way of sorting of the Arabic alphabet, which differs from its typical order, such that the standard pattern (read from the right) of (ا ب ت ث ج ح خ د ذ ر ز ...) is

The International Library of Paris. This book is one of the rare sources which has images of many old instruments and can be used for organology.

transformed into (ابجد هوز ح ط ی ...). *Abjad* has been used in some sources to represent musical durations. The second chapter of Jāmī's disquisition on music, *Risāleh Mūsīqī*, called 'Ilm īqā' (The Knowledge of Rhythm), written in 1489, describes the essence of the rhythmic structure and the theoretical aspect of *īqā'* by using the *abjad* system to represent the value of durations, among other styles which have been already described. Jāmī begins by giving a definition of *naqareh*:

As pitch is a sonic phenomenon it inevitably has a limited duration and must unavoidably have a beginning and ending; the beginning is called *naqareh*. And by the time *naqarāt* [pl.] are composed one after another there have to be limited durations among them, and every cluster of them has to have a certain cycle which, by the time it comes to its end, must start again from the beginning (Mallah 1966: 47-8).

Jāmī distinguishes five possible durations for each *naqareh*, which he represents by *abjad*. The first or basis of duration is the smallest possible time which can be considered between two *naqarāt*; it is signified by the first letter in the Arabic and Persian alphabet (آ), pronounced *Alif*. The second duration is (ب), *Ba*, equalling two *Alif*; the next duration is (ج), *Jim*, and is equivalent to three *Alif*; the fourth and fifth durations are (د), *Dāl*, and (هـ), *Ha*, and equal four and five *Alif* respectively (Figure Ap1.7).

<i>Naqarāt</i>	<i>Atān</i>	<i>Abjad</i>
1 naqareh	Ta	آ
2 naqarāt	Tan	ب
3 naqarāt	Tanan	ج
4 naqarāt	Tananan	د
5 naqarāt	Tanananan	هـ

Figure Ap1.7: *Abjad* characters and the equivalent *atān* and *naqarāt*

Jāmī suggests that use of *Alif* and *Ha* is uncommon—using *Alif* makes distinction between the *naqarāt* difficult. About the unpopularity of *Ha*, Jāmī argues that by employing very long durations the effect of the first *naqareh* would disappear before the next *naqareh* occurs and the organisation of music will be lost. A transcription of “*Sharveh*” in this system can be seen in Figure Ap1.8.

Bi Maj	nūn	guf	t(o)rū	zī	sā	ri bā	nī
چ	ب	ب	چ	ب	ب	چ	ب
Cherā	bi	hū	dehdar	sah	rā	ra vā	nī
چ	ب	ب	چ	ب	ب	چ	ب
Agar	bā	Ley	li at	bā	shad	Saro	kār
چ	ب	ب	چ	ب	ب	چ	ب
Shud	ān	bī	vafā	bā	dī	ga rī	yār
ب	ب	ب	چ	ب	ب	چ	ب

Figure Ap1.8: Transcribing “Sharveh” based on Abjad

Numbers

The systems presented above are mainly used to describe rhythmic cycles in a rather abstract manner. For the purpose of notating a composition, however, one popular system involved using a combination of numbers and letters. In this system, which was used by both Şafī al-Dīn and ‘Abd al-Qādir, the *abjad* letters represent the pitches and the numbers indicate the durations. In this method the smallest duration unit is represented by 1 and, in theory, there is no limitation for longer durations (long durations were notated up to 18 time units by Şafī al-Dīn in *al-adwār*). While the number of pieces reported in works of Şafī al-Dīn are not very many, less than a handful, the number of vocal and instrumental compositions in ‘Abd al-Qādir’s work, particularly *Djāmi’ al-Alhān*, are many. Among the pieces reported by Şafī al-Dīn, *Ṭarīqeh yu’rifu bi-mojannab al-ramal* is an instrumental piece which is reported in both *al-Adwār* and *Risālah al-Sharafiyyah* (Figure Ap1.9 and Ap1.10).

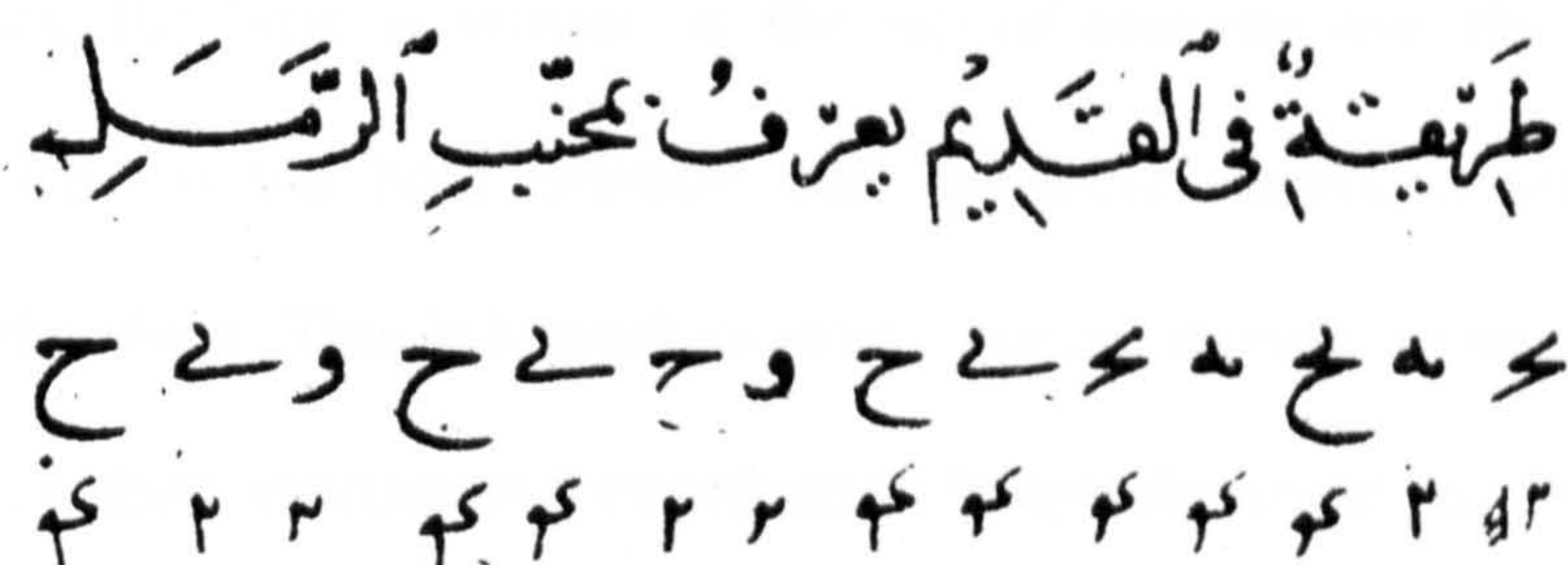


Figure Ap1.9: Ṭarīqeh (fi al-qadīm) Yu'rifu bi-mojannab al-ramal from the manuscript of al-Adwār (p. 94)

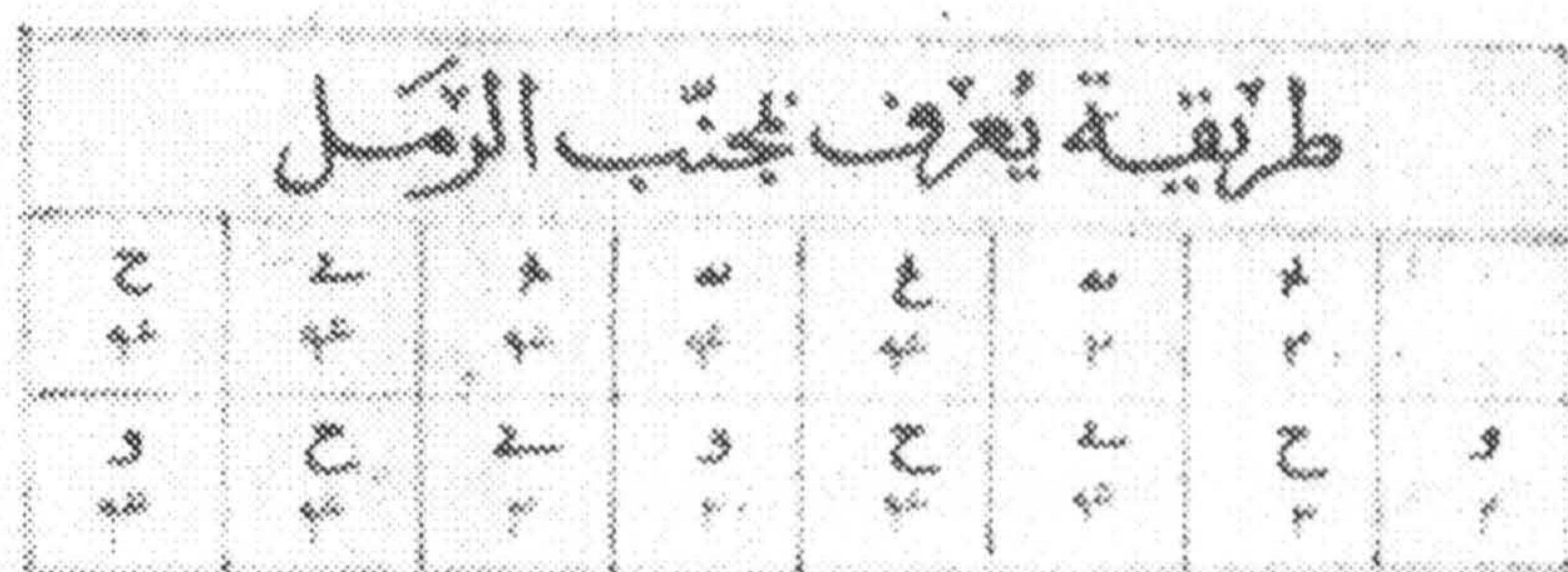


Figure Ap1.10: Ṭarīqeh Yu'rifu bi-mojannab al-ramal from the manuscript of Risālah al-Sharafīyah (p. 135)

The title of the piece is written above the notation. The version reported in *Risālah al-Sharafīyah* has one extra note at the end. In the notation of both examples, the first line is a representation of pitches and the second line durations. Decoding the pattern of pitches demands a broad knowledge of the old system of intervals and the principle of ancient *maqāmat* (see Wright 1978). The pattern of durations used for each note represented in the second line is: 2 2 4 4 4 4 2 2 4 4 2 2 4 (4). Each number represents the subtotal duration of each note, which may have internal divisions. This internal division is based on the rhythmic cycle and the poetic feet in which the piece has been composed. This system of notation is not yet fully decoded to a contemporary notation. Several different scholars have made efforts to decode the old pieces, particularly those reported by Ṣafī al-Dīn and 'Abd al-Qādir, but none of them has yet claimed his work to be fully precise.

In vocal pieces, the lyric is written at the top of melodic and rhythmic lines. In addition, the key to the both melodic and rhythmic modes is presented at the beginning of the piece. This is known as *ṣawt*—some scholars believe that this short part represents a short instrumental introduction before the vocal part begins. (See, for instance, the example below by Farmer 1986: 60.) One of the music theorists and musicians who has tried to decode this system of notation is Farhād Fakhreddini. Fakhreddini transcribed a song reported in *Maqāṣid al-Alḥān* by ‘Abd al-Qādir Marāghī. This piece, which is known as *Taṣnīf dar pardeh Hoseynī dar duwr-i ramal*, is also reported in *Djāmi‘ al-Alḥān*, another book by ‘Abd al-Qādir. Figure Ap1. 11 is the notation as reported in *Maqāṣid al-Alḥān* (Binesh 1978: 102) and Figure Ap1.12 is the transcription of Fakhreddini reported by Binesh (1991: 21).

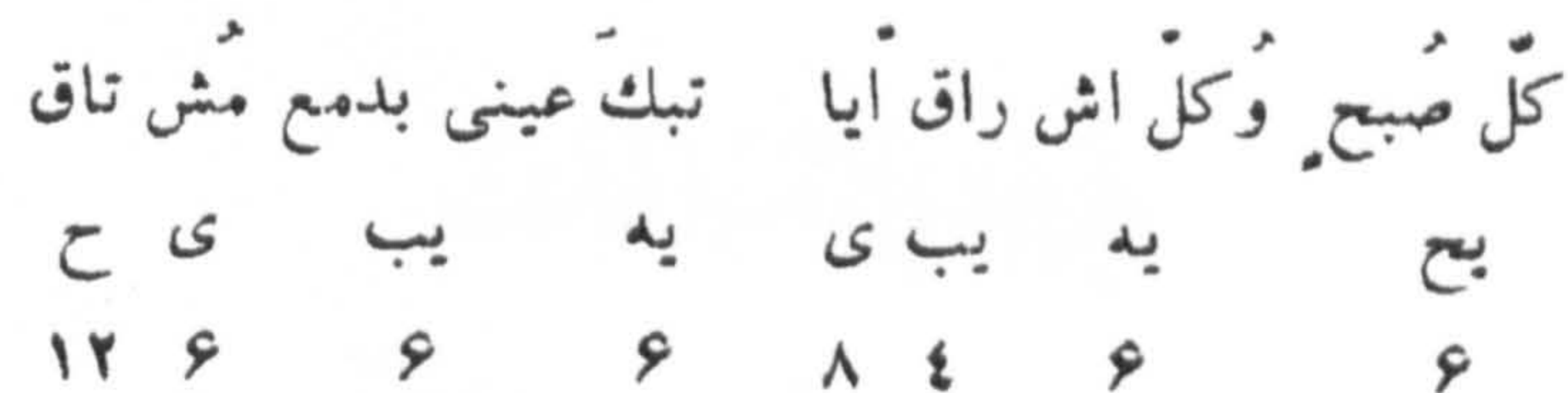


Figure Ap1.11: *Taṣnīf dar pardeh Hoseynī dar duwr-i ramal reported in Maqāṣid al-Alḥān*

Kul- la ṣub- ḥin wa kul-la ish-rā- qi yya
 Tab- ka 'ay- nī bidam'i mosh- tāq (iy- ya)

Note: changes in number and the syllables in parentheses have been suggested by Fakhreddini

Figure Ap1.12: *Taṣnīf dar pardeh Hoseynī dar duwr-i ramal transcribed in western notation by Farhad Fakhreddini (Binesh 1991: 21, numbers and the text transliterated to English by the author).*

MELODY



VOCAL PIECE

32 8	'A- lā-l ḥaj-ri	lā wal-lā-hi	mā. a- nā qā-bi -ru
32 8	wa ḡhaj-ri 'a- lā	faq- di al- a-	ḥi- b- ba-ti qā-di -ru



Figure Ap1.14: Tariqeh fi al-Ramal Guwasht transcribed to Western notation by Farmer (1986: 60)

Glossary of Symbols and Terms

Symbols

- ♭ : *koron*; symbol for half-flat, approximately 1/4 tone. This symbol was introduced by Ali Naqi Vaziri (1887-1979).
- ♯ : *sori*; symbol for half-sharp, approximately 1/4 tone (introduced by Ali Naqi Vaziri.)
- ^ : *rāst*; playing with right hand.
- ∨ : *chap*; playing with left hand.
- × : *juft*; right and left hands simultaneously.
- ◡ : short syllable.
- : long syllable.
- ⏊ : *Alif*; smallest possible time which can be considered between two *naqarāt*, equivalent to Ta.
- ب : *Ba*; two *Alif*, corresponding also to Tan.
- ج : *Jim*; three *Alif*, corresponding to Tanan.
- د : *dāl*; four *Alif*, corresponding to Tananan.
- ه : *ha*; five *Alif*, corresponding to Tanananan.
- م : *mīm*; struck beat

Terms

- Abjad*: special way of ordering the Arabic alphabet, which differs from its typical arrangement, such that the standard pattern (read from the right) of ا ب ج د ه و ز ح ط ی ... is transformed into ... ا ب ت ث ج ح خ د ذ ر ز ...
- Abū-atā*: one of the major subdivisions of *dastgāh Shūr*; one of the five *āvāz-ha* of Iranian classical music; its primary scale is G A♯ B♭ C D E♭ F G.
- Abyāt*: the plural form of *beyt* (see *beyt*).
- Adwār*: (pl. of *dowr*), cycles; system in ancient Arabic and Persian music theory for representing both interval patterns (mode or scales) and rhythmic patterns.
- Afā'īl*: trigram of “F-Æ-L” (ف ع ل) used to represent the pattern of verbs, noun and other components in Arabic grammar. In prosody, they are used to represent the rhythmic structure of poems.
- Afshāri*: one of the major subdivisions of *dastgāh Shūr*; one of the five *āvāz-ha* of Iranian classical music; its primary scale is F G A♯ B♭ C D(♯) E♭ F.
- Ālāp*: structured improvisation on a chosen *rāg* which is the first part of any *dhrupad* (ancient vocal form in Hindustani music).

Aghāni: *Ketāb al-aghāni*; comprehensive book on music and musicians by Ab al-Faraj Isfahani (d. 988).

Arāq: *gūsheh* in *dastgāh Māhūr* (also be played in *Bayāt turk*).

Arkān: (pl. of *rukn*) feet; fundamentals.

'*Arūz*: collection of certain patterns for organising the number and order of short and long syllables in each hemistich; system of metric poetry requiring the consistency of a set pattern of long (-) and short (◡) syllables; system by which a poem is judged to ascertain whether its rhythm is right or not.

Asbāb: (pl. of *sabab*), see *sabab*.

'*Ashūrā*: the tenth days of the holy month of Moharram, the first month of the Islamic calendar, which marks the martyrdom of Imam Ḥoseyn, the grandson of Prophet Mohammad.

Aṣl: main; authentic.

Assyrian: a member of a group of Semitic-speaking peoples of the Middle East and northern Africa; an extinct language of the Assyrians regarded as a dialect of Akkadian.

Āstān Qūds: the organisation of the holy shrine of Imam Reza in Mashhad, Iran.

Aṣwāt: (pl. of *ṣawt*), voice; tune.

Atānīn: a system for representing the rhythm by employing the nonsense syllables *ta, na* (each equivalent to one time unit) and *tan, nan* (each equivalent to two time units).

Āvāz: literarily, song; subdivision of the *dastgāh* in contemporary Iranian *radif*; free-metred section of a mode.

Avesta: the holy book of the Zoroastrians.

Awtād: (pl. of *vataḍ*), see *vataḍ*.

Azāḥīf: (pl. of *zehāf*), see *zehāf*.

Azerbaijani: a *gūsheh* in *dastgāh Māhūr*.

Bahr: sea; name referring to all the standard metric patterns in Persian and Arabic poetry.

Bakhteyārī: name of a region in central Iran; *gūsheh* in *dastgāh Homāyūn*.

bālā dasteh: upper part of the neck of the *tār* and *setār*; low tetrachord of every scale.

barbat: kind of lute.

Baste-negār: *gūsheh* which can be played in different *dastgāh-ha*.

Bayāt Isfahān: one of the major subdivisions of *dastgāh Homāyun*; one of the five *āvāz-ha* of Iranian classical music; its primary scale is C D E^b F G A[♯] B^b C.

Bayāt kurd: one of the subdivisions of *dastgāh Shūr*.

Bayāt turk: one of the major subdivisions of *dastgāh Shūr*; one of the five *āvāz-ha* of Iranian classical music.

Beyt: complete poetic line consisting of two equal hemistichs.

Bīdād: *gūsheh* in *dastgāh Homāyun*.

Buḥūr: (pl. of *bahr*), see *bahr*.

Būshehr: province in southern Iran by the Persian Gulf.

Chahār pāreh: *gūsheh* in *Abū-atā* and *Māhūr*.

Chahār zarb: ancient rhythmic cycles consisting of twenty four *naqarāt* in the form
Tananan Tananan Tananan Tananan Tananan Tananan.

Chahārgāh: one of seven *dastgāh-ha* in contemporary Iranian music; its primary
scale is C D[♯] E F G A[♯] B C.

Chahārmezrāb: four strokes; an instrumental genre of compositions with fixed-metre.

Chakām (also in form of *chakāmak*): love-lyric or romantic story in the Sasanian
period (224-651).

Chang: harp.

Dānish Nāmeḥ Alā'ī: book by Ibn Sīnā (Avicenna 974-1037) in Persian which
contains one chapter in music.

Darāmad: introduction; first *gūsheh* in every *dastgāh* or *āvāz*.

Dasātīn: (pl. of *dastān*), see *dastān*.

Dashtī: one of the major subdivisions of *dastgāh Shūr*; one of the five *āvāz-ha* of
Iranian classical music; its primary scale is G A[♯] B[♭] C D(♯) E[♭] F G.

Dast afshānī: dancing; Sufi dance.

Dastān: pattern of pitches; mode; frets on a fingerboard.

Dastgāh: modal system; “a collection of melodic segments that share a common basic
scale with its variations” (Miller 1999: 349).

Dawāyer: (pl. of *dāyereh*) circles.

Dāyereh: circle.

Deilamān: *gūsheh* in *dashtī*.

Dhrupad: in Hindustani music, ancient vocal musical form in four parts preceded by
extensive introductory improvisation (*ālāp*) and expanded by rhythmic and
melodic elaborations.

Dour Ma'atayn: ancient rhythmic cycle consisting of two-hundred *naqarāt* reported
by Abd al-Qādir in *Jāme' al-Alḥān*.

Dour Shāhi: ancient rhythmic cycle consisting of thirty or thirty-four *naqarāt* in the
form Tananan Tanan Tan Tan Tanan Tananan Tananan Tan Tan Tanan Tanan
Tan.

Faili: a *gūsheh* in *Bayāt türk*.

Fākhtī: ancient rhythmic cycle consisting of four different versions: *Fākhtī aṣqar*,
which consists of five *naqarāt* (Tanan Tan); *Fākhtī ṣaqīr*, which is made up of
ten *naqarāt* (Tan Tananan Tananan); *Fākhtī moḡā'af*, composed of twenty
naqarāt (Tananan Tan Tananan Tananan Tan Tananan); and *Fākhtī az 'āf* built
upon forty *naqarāt* (by the double performance of the pattern of *Fākhtī*
moḡā'af).

Far': trivial.

Farsakh: 120 miles.

Farsi: Persian; the official language of Iran.

Fāseleh: duration in poetic metre equivalent of three voweled consonants and a consonant, as in "be+ra+va+m."

Favāsel: (pl. of *fāseleh*) see *Fāseleh*.

Forūd: descent; conclusion; return to the first modal degree.

Ghadīm: old; ancient.

Ghameh-zanī: a *gūsheh* in *dashtī*.

Ghina': music in general (Arabic).

Gūsheh: a traditional repertory of melodies, melodic formula, tonal progressions, ornamentations and rhythmic patterns that serve as a model for improvisation; units which comprise each *dastgāh* or *āvāz*.

Haft: seven.

Hazaj: ancient rhythmic cycle consisting of two different versions: *Hazaj awwal*, which consists of ten *naqarāt* (Tanan Tan Tanan Tan), and *Hazaj thānī*, which consists of six *naqarāt* (Tananan Tan).

Ḥarakat: movement, vowel point.

Hijāz: *gūsheh* in *Abū-atā*.

Homāyun: one of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is G A[♯] B C D E^b F G.

īqā': rhythm.

Isfahān: large city in central Iran; one of the major subdivisions of *dastgāh Humāyūn*; one of the five *āvāz-ha* of Iranian classical music; its primary scale is C D E(^b) F G A[♯] B C.

Ismā'īliyah: branch of Sufism.

Jadīd: new.

Jāhiliyah: pre-Islamic period in *Hijāz* (currently Saudi Arabia).

Kamāncheh: unfretted spike fiddle (bowed) with four strings which is about the size of a viola. It is played resting upright on player's lap.

Kanz al-Tuḥaf: book on music theory and musical instruments in Persian written between 1341 and 1364, author unknown.

Karbalā: city in Iraq where the holy shrine of Imam Ḥoseyn is located.

Karbzan: stone beating; ceremony of mourning.

Ketābkhāneh: library.

khafīframal: ancient rhythmic cycle consisting of ten *naqarāt* in the form Tan Tanan Tan Tanan.

Khorāsān: large province in north-east Iran.

Khosro and Shirin: a *gūsheh* in *Abū-atā*.

Kitāb al-adwār: book of cycles; substantial book on Arabo-Persian music by Ṣafī al-Dīn Abd al-Mu'min Urmawī (1216-94).

Koron: ♯ ; flattened by a quarter tone.

Māhūr: one of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is similar to the major scale in Western music.

Majlis: gathering.

Maqāsīd al-Alhān: old music theory in Persian language by Abd al-Qādir Marāqī (ca. 1367-1435).

Marāwis: (pl. of *Murwas*), see *Murwas*.

Masnavī: poetic form; *gūsheh* in the poetic metre of *Masnavī* played in different *dastgāh-ha* and *āvāz-ha*, particularly *Afshārī*.

Mezrāb: plectrum on long-necked stringed instruments such as *tār* and *setār*; hammers on the hammered dulcimer (*santūr*).

Misra': hemistich.

Mokhammas: poetic form; ancient rhythmic cycle consisting of three different versions: *Mokhammas kabīr* (the grand), *Mokhammas owsat* (the medium) and *Mokhammas ṣaqīr* (the small).

Motoghayyer: changeable.

Munfarid: simple.

Murakkab: compound.

Murwas: small double-headed cylinder drums.

Mūsiqī: music.

Mūsiqī-i aṣīl: indigenous or noble music.

Mūsiqī-i dastgāhi: *dastgāhi* music.

Mūsiqī-i radīfi: *radīfi* music.

Mūsiqī-i sonnatī: traditional music.

Nagham: pitch; melody.

Naghmeh-i avval: *gūsheh* in *dastgāh Shūr*.

Naqarāt: (pl. of *naqareh*), see *naqareh*.

Naqareh: measurement of note values; smallest unit in a rhythmic cycle.

Naṣirkhānī: *gūsheh* in *Māhūr*.

Navā: one of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is
C D♯ E♭ F G A♯ B♭ C.

Ney: kind of vertical flute.

Nimā'ī: new style of Persian poetry.

Norūz: Iranian New Year; series of three *gūsheh-ha* in *Rāstpanjgāh* and *Humāyūn*.

Oj: ascendance; the climax of a *dastgāh* or *āvāz*.

Pā'in dasteh: high pitches.

Pardeh: fret; mode.

Pāyeh: fundamental; tonic; referring motif in *chahārmezrāb*.

Pīshdarāmad: instrumental genre; rather long prelude in slow tempo played by Iranian orchestra as the opening piece; apparently first introduced by Gholām Hoseyn Darvish, known as Darvishkhān (1872-1926).

Radīf: entire collection of *gūsheh-ha* in all the 12 modes (seven *dastgāh-ha* and five *āvāz-ha*) as transmitted by an authorised master.

Rāh-i Samā': tune of *Samā'* (dervishes dancing); old rhythmic cycle from Khorāsān

Rajaz: poetic metrical pattern; ancient rhythmic cycle (see table of '*Arūz*' in chapter one).

Rāk: *gūsheh* in *Māhūr* and *Rāstpanjgāh*

Ramal: poetic metrical pattern (see table of '*Arūz*' in chapter one); ancient rhythmic cycle consisting of twelve *naqarāt* in two different versions. The first version equals Tan Tan Tan Tan Tananan and the second version equals Tan Tan Tananan Tananan.

Ramal thaqīl: ancient rhythmic cycle consisting of twenty-four *naqarāt* in the form Tananan Tananan Tan Tan Tan Tan Tan Tan Tananan.

Rāst-panjgāh: one of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is similar to the major scale in Western music.

Reng: instrumental genre in fixed-metre originally played to accompany dances.

Risāleh Mūsīqī: music treatise in Persian written by 'Abd al Raḥmān Jāmī in 1489.

Sabab: duration in poetic metre equivalent of one voweled consonant and one additional consonant, as in "*de+l*."

Sang-zanī: stone beating; ceremony of mourning.

Sasanian: ancient Iranian dynasty between 224–651 evolved by Ardashir I in years of conquest, AD 208-224, and destroyed by the Arabs during the years 637-51.

Şawt: sound; tune.

Sayakhī: *gūsheh* in *Abū-atā*

Segāh: one of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is A♯ B♭ C D♯ E♭ F G A♯.

Sepīd: new style of Persian poetry.

Setār: long-necked, four-stringed lute with pear-shaped wooden body; fretted like the *tār* but played with the nail of the index finger.

Shahābi: a *gūsheh* in *Bayāt türk*.

Shāhid: witness; sweetheart; note which is the centre of attention in melodic phrases. It is comparable to the dominant in Western art music, but is not necessarily the fifth.

Shahnāz: a *gūsheh* in *Shūr*.

Sharḥ-i Adwār: clarifications of the cycles; old music treatise on cycles of modes and rhythm in Persian by Abd al-Qādir Marāqi (ca. 1367-1435) based on Ṣafī al-Dīn's *Kitāb al-Adwār*.

Sharveh: vocal form song in different regions of Iran, particularly the south.

Shi'r: poem.

Shekasteh: a *gūsheh* in *Māhūr* and *Bayāt türk*.

Shi'it: the second largest branch of Islam.

Shūr: largest *dastgāh* in the set of the seven *dastgāh-ha* in contemporary Iranian music; its primary scale is G A[♯] B[♭] C D E[♭] F G

sīneh-zanī: breast beating; ceremony of mourning.

Sūz-o-godāz: a *gūsheh* in *dashtī*.

Tabriz: large city in north-west Iran.

Tahrīr: falsetto break; cracking of the voice. In vocal music *tahrīr* takes the form of melisma and is characteristic of musical performance from Tibet to West Asia.

Taqṣīm: free-form melodic improvisation in Islamic music, performed by solo voice or instrument, often a lute, or by the principal instruments of an orchestra playing in succession. The *taqṣīm* often forms the first movement of a suite (*nawbah*), a popular form in Arabic music.

Tār: long-necked lute with double belly, covered with sheepskin membrane. It has six strings, tuned in pairs, and twenty-six movable gut frets.

Tarab-angīz: a *gūsheh* in *dastgāh Māhūr*.

Taṣnīf: most popular vocal form in Iranian classical music with a fixed-metre rhythm.

Tāsū'ā: ninth day of Moharram, the first month in the Islamic lunar calendar.

Tekiyeh: a grace note which is normally one step higher than the main note—sometimes more than one step higher, as governed by special rules of interpretation.

Thaqīl awwal: ancient rhythmic cycle consisting of sixteen *naqarāt* in the form Tanan Tanan Tananan Tan Tananan.

Thaqīl thānī: ancient rhythmic cycle consisting of sixteen *naqarāt* in the form Tanan Tanan Tan Tanan Tanan Tan.

Tūsī: *gūsheh* in *Māhūr*.

Ūd: lute.

Umayyad: Arab dynasty which ruled the Empire of the Caliphate (661-750).

Vatad: duration in poetic metre equivalent of a pair of two voweled consonants and a one consonant, as in "de+la+m."

Wazn: weight; rhythm.

Zābol: *gūsheh* in *Segāh* and *Chahārgāh*.

Zang-i Shotor: *gūsheh* in *Segāh* and Homāyun.

Zanjīr-zanī: chain beating; ceremony of mourning.

Ẓarb fath: ancient rhythmic cycle consisting of fifty *naqarāt* in the form Tanan Tanan
Tananan Tananan Tanan Tanan Tananan Tanan Tanan Tananan Tananan
Tananan Tananan Tananan.

Ẓarb Jadīd: an ancient rhythmic cycle consisting of fourteen *naqarāt* in the form
Tananan Tananan Tanan Tanan.

Zehāf: name referring to each of the varied forms of *bohūr* in Persian and Arabic
poetry.

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