

2020 Australian National University & Association of Iranica in Australasia Conference

Mirrors of Iran: A continuing Legacy of Persian Poetry and Music

26th-27th November

Programme

Day 1

- 2.00 – 2.05 **Welcome address by Dr. Zahra Taheri**
Convenor of the Persian Studies Programme, ANU-CAIS
- 2.05 – 2.10 **Opening address by A/Professor Karima Laachir, Director of ANU-CAIS**
- 2.10 – 2.15 **Opening of the conference: AIA President, Masoud Rowshan**
- 2.15 – 2.25 **Honouring Mohammad Rezá Shajarián, renowned Iranian vocalist**
- 2.25 – 3.15 **Panel 1: Shifting Cultural Practices in Music and Poetry**
- 2.25 – 2.30 **Introduction: Dr Gay Breyley**
- 2.30 – 2.45 **1. Pouya Nekouei: “Musical *Mahfils* during the period of Mohammad Reza Shah: A cultural history of Music listening in the private sphere”**
- 2.45 – 3.00 **2. Ehsan Reisi, Saeed Safari and Hamed Dehqan**
“Modifying Persian poems by Persian singers in the last hundred years”
- 3.00 – 3.15 **3. Mahsa Momennasab and Negin Kaykha:**
“A descriptive-analytical study of how to approach nature in Iranian adolescent Poetry (1978-2014/ 1357-1393)”
- 3.15 – 3.35 **Q & A (Moderator: Dr Gay Breyley)**
- 3.35 – 3.45 **Break**
- 3.45 – 4.35 **Panel 2: Connections and Poetics**
- 3.45 – 3.50 **Introduction: Dr Milad Milani**
- 3.50 – 4.05 **1. Omid Zakerikish: “Poetics of lyrical poetry in Persian literature”**
- 4.05 – 4.20 **2. Fakhroddin Ghaffari: “A survey into percussion instruments and rhythms present in Persian ceremonial music and poetry”**
- 4.20 – 4.35 **3. Houman Zandi-Zadeh: Pari Saberi - Adaptation Vs Collage Vs Plagiarism**
- 4.35 – 4.55 **Q & A (Moderator: Dr Milad Milani)**
- 4.55 – 5.05 **Break**
- 5.05 – 5.15 **Musical interlude (Shajarian: Tasnif...)**
- 5.15 – 5.25 **Introduction: Dr Zahra Taheri and Aftáb Darvishi**
- 5.25 – 6.05 **Keynote address: Mohammad Reza Darvishi (in Persian)**
(English translation – Masoud Rowshan)
Poetry and its application in Persian Music (ایرانی موسیقی در آن کاربرد چگونگی و شعر)
- 6.05 – 6.15 **Darvishi’s compositions: Láleche and selected works for Cinema & Theatre**
- 6.15– 6.35 **Q & A (Moderator: Vedad Famourzadeh)**
- 6.35 – 6.40 **Conclusion Day 1**

Day 2

- 9.00 – 9.05 **Opening Welcome and Introduction: A/Professor Karima Laachir**
- 9.05 –9.50 **Keynote Address: Professor Laudan Nooshin**
“From *Lor Girl* to *May Lady*: Music, Poetry and constructions of womanhood in Iranian cinema”
- 9.50 – 10.05 **Q & A (Moderator: A/Professor Karima Laachir)**
- 10.05 –10.15 **Break**
- 10.15 – 10.20 **Introduction: A/ Professor Kim Cunio**
- 10.20 –11.05 **Keynote Address: Professor Reza Vali:**
“*Toward that Endless Plain, Concerto for Persian Ney and Orchestra*”- Lecture
- 11.05 – 11.20 **Q & A (Moderator: A/Professor Kim Cunio)**
- 11.20 - 11.30 **Break**
- 11.30 – 12.45 **Panel 3: Women in Iran and Musical Adaptation in the Diaspora**
- 11.30 – 11.35 **Introduction: Dr Laetitia Nanquette**
- 11.35 – 11.55 **1. Dr. Zahra Taheri: “Breaking the boundaries, Women and Music in Iran”**
- 11.55 – 12.10 **2. Gelareh Pour: Adaptation & Fusion - An Iranian woman musician in Australia**
- 12.10 – 12.25 **3. A/Professor Kim Cunio: “Ishq: The growth of Persian music at the ANU School of Music”**
- 12.25 – 12.45 **4. Aftáb Darvishi: - Tableau Musicale “Daughters of Sol”**
- “Kronos, Fifty for the future composer - interview”.
- 12.45– 1.05 **Q & A (Moderator: Dr Laetitia Nanquette)**
- 1.05 – 1.30 **Lunch Break**
- 1.30 – 1.50 **Musical interlude – Women Musicians in Iran**
- 1.50 – 2.40 **Panel 4: Regional Music**
- 1.50 – 1.55 **Introduction: Dr Gay Breyley**
- 1.55 – 2.10 **1. Mitra Jahandideh: “The sound of Tálesh culture through Folk songs”**
- 2.10 – 2.25 **2. Vedad Famourzadeh:**
“Heterogeneous musical traditions: Marginalised regional music of Iran”
- 2.25 – 2.40 **3. Tara Allahverdi Ashtiani : "The characteristics of regional Tanbour repertoires accompanied by Dances"**
- 2.40 – 3.00 **Q & A (Moderator: Dr Gay Breyley)**
- 3.00 – 3.10 **Break**

- 3.10 – 3.45** **Panel 5: Sháhnámeh (Ferdowsi: The Book of Kings)**
- 3.10 - 3.15** **Introduction: Dr. Zahra Taheri**
- 3.15 – 3.30** **1. Samaneh Haghshenas: The Iconology of Iranian Music in Shahnameh Miniatures: Al-e-Injou (1303-1356) vs. Timurids (1369-1510)**
- 3.30 – 3.45** **2. Sháhnámeh kháni (Recitation) Performed by Mirás Music Ensemble accompanied by simultaneous calligraphy workshop of Reza Taghipour**
- 3.45 – 4.00** **Q & A (Moderator: Dr. Zahra Taheri)**
- 4.00– 4.10** **Persian Musical performance: Sarbang Ensemble: “Khalvat-e Showgh” – Delight of solitude based on a Kurdish melody, arranged and conducted by Arash Moshtaghi.**
- 4.10 – 4.20** **Break**
- 4.20 – 5.25** **Panel 6: Musical Transformations**
- 4.20 – 4.25** **Introduction: A/Professor Kim Cunio**
- 4.25 – 4.40** **1. Roya Safaei: Revitalising and transforming Sassanian period Music in a modern context**
- 4.40 – 4.55** **2. Arash Moshtaqi: The place and role of Tār in shaping the structure of Persian Dastgāhi Music**
- 4.55 – 5.10** **3. Ehsan Tavakkol: The specifics of orchestration in the composition “*Toward That Endless Plain*”, *Concerto for Persian Ney and Orchestra* by Reza Vali**
- 5.10 – 5.25** **4. Mazyar Kanáni: The Role of Tombak as an accompanying musical instruments in Iranian Classical Music (1946 - 2006)**
- 5.25 – 5.45** **Q & A (Moderator: A/Professor Kim Cunio)**
- 5.45 – 5.55** **Music Finale – Homayoun Shajarian**
- 5.55–6.05** **Conclusion & Closing remarks – Dr. Zahra Taheri & Masoud Rowshan**

Abstracts and Biographies

Keynote Speakers:

1. Mohammad Reza Darvishi

Mohammad-Reza Darvishi is a prominent Iranian Music scholar, composer, researcher, and author of a multi-volume Encyclopedia of the Musical Instruments of Iran, a Klaus P. Wachsmann Prize-winner book about Iranian musical instruments. Born in Shiraz, he started learning music at the age of 13, pursued his musical training and graduated at the Faculty of Fine Arts, Tehran University. His Encyclopaedia of Iranian Musical Instruments, Vol.1 received SEM's (Society for Ethnomusicology) award for the best publication of the year on musical instruments, granted by Bruno Nettl, October 2002. His film music for M. Makhmalbâf's Qandehâr was nominated best foreign film music at Bonn biennial festival of film music, Germany, 2000. He won nomination for the achievement of UNESCO's award for the greatest musician worldwide, 2005.

His research, performance and recording of the great 14th Century Persian musician Abdul-Qâder Maraqhei's fragments of scores marks a significant breakthrough in the mediaeval music scholarship.

Title: Poetry and its application in Persian Music (ایرانی موسیقی در آن کاربرد چگونگی و شعر)

Abstract: Contemporary Iranian music is performed in a variety of styles and forms. Commonly speaking, Pop music has certain forms and characteristics suited to the needs and interest of its audience, or Western Classical music is composed and performed in symphonic, orchestral, and other instrumental forms. These categories of music bear no specific relationship to the ancient Persian culture and music. From this point of departure my presentation will be addressed in the domains of Persian Regional and Dastgahi music.

I then consider specifically in what forms Dastgahi music incorporates the poetry of the poets? Or in what forms poetry and themes of regional music are combined and put together?

ایرانی موسیقی در آن کاربرد چگونگی و شعر

درویشی محمدرضا

و نیاز با متناسب آن سازبندی که پاپ موسیقی از اعم دارد وجود ایران در موسیقی از متفاوتی اجراهای معاصر دوران در ترکیبات یا سمفونیک ارکستر ی وسیله به که غربی کلاسیک موسیقی یا و شود می اجرا و انتخاب آن مخاطبان ی سلیقه سخن روی ازین ندارد ایرانی کهن موسیقی و فرهنگ با خاصی ارتباط شد ذکر که مواردی شود می اجرا متفاوت های سازبندی فرم چه با معمولا دستگاهی موسیقی ببینیم اینکه باشد می دستگاهی موسیقی همچنین و ایران نواحی موسیقی ی حوزه در من گردد می ترکیب مضامینی و ها فرم چه با معمولا ایران نواحی موسیقی همچنین و شود می ترکیب شاعران اشعار از هایی

2. Professor Laudan Nooshin

Laudan Nooshin is currently the Professor in Ethnomusicology and Head of the School of Music at City **University** London. She gained her BA in Music from the University of Leeds and her MMus in Ethnomusicology from Goldsmiths' College (University of London), where she also taught between 1987 and 1991. Her PhD (Goldsmiths' College, 1996) was a study of creative performance in Iranian classical music. Prior to joining City in 2004, she taught in the Department of Performing Arts at Brunel University.

Laudan is an active researcher working in the broad fields of ethnomusicology, popular music studies and film music studies, with focus on Iranian and Middle Eastern music. Her publications include the monograph [*Iranian Classical Music: The Discourses and Practice of Creativity*](#) (Ashgate Press, 2015), which was awarded the [2016 British Forum for Ethnomusicology Book prize](#), and the edited volumes [*Music and the Play of Power in the Middle East, North Africa and Central Asia*](#) (2009, Ashgate Press) and [*The Ethnomusicology of Western Art Music*](#) (2014, Routledge), as well as numerous journal articles and book chapters. Laudan was awarded the [2019 Helen Roberts Prize](#) by the Society for Ethnomusicology for her 2018 article "'Our Angel of Salvation" - Towards an Understanding of Iranian Cyberspace as an Alternative Sphere of Musical Sociality'. *Ethnomusicology*, 62(2): 341-74.

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Title: "From *Lor Girl* to *May Lady*: Music, Poetry and Constructions of Womanhood in Iranian Cinema"

Abstract: The opening scene of the first Persian-language sound film, *The Lor Girl or Yesterday's Iran and Today's* (Ardeshir Irani), made in Bombay in 1933, is an extraordinary display of suggestive female performance. Beginning with a close-up of the gyrating hips of the main female protagonist, Golnar, the camera pans slowly up to her face and direct gaze. What must have been provocative for the time, one of the film's narrative threads is the story of Golnar's transformation from a captive female entertainer in a remote mountain inn to an educated, modern woman residing at a centre of imperial (British) power. *The Lor Girl* was a pro-Pahlavi film and Golnar's transformation was aligned with policies by which women were to become educated and 'made modern' in the service of the nation and existing patriarchal structures. This keynote presentation explores the role of music and sound in Golnar's transformation, drawing parallels with a later film also made at an important political juncture in Iran's history: the reform period of the late 1990s. In *The May Lady* (Rakhshan Banietemad, 1998), sound is also used to challenge existing notions of Iranian womanhood. Whilst the film includes relatively little music per se, Banietemad circumvents and obliquely comments on official restrictions, both on music and on forbidden expressions of female desire, by creatively using poetry as a substitute musical soundtrack which becomes steeped in symbolic significance. In comparing these two films, I explore the ways in which the musico-sonic becomes a space for both constructing and contesting gender norms and expectations.

3. Professor Rezá Váli

Professor Reza Vali is an Iranian musician and composer. He was born in Iran and studied at the Tehran Conservatory. In 1972 he attended the University of Music and Performing Arts, Vienna, where he studied composition. He later attended the University of Pittsburgh where he received his PhD in composition and theory. Mr. Vali has been a faculty member of the School of Music at Carnegie Mellon University since 1988. He has received numerous honours and commissions, including the honour prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Pittsburgh Symphony Orchestra, the Boston Modern Orchestra Project, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, and the Arizona Friends of Chamber Music, as well as grants from the Pennsylvania Council on the Arts and the Pittsburgh Board of Public Education. He was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist, for which he received the Creative Achievement Award. Vali's orchestral compositions have been performed in the United States by the Pittsburgh Symphony, the Seattle Symphony, the Boston Modern Orchestra Project, the Baltimore Symphony, the Memphis Symphony Orchestra, and Orchestra 2001. His chamber works have received performances by Cuarteto Latinoamericano, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber

Players, and the Da Capo Chamber Players. His music has been performed in Europe, China, Chile, Mexico, Hong Kong, and Australia and is recorded on the Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.

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Title: “*Toward that Endless Plain, Concerto for Persian Ney and Orchestra*”- Lecture

Abstract:

There are numerous interesting and engaging aspects of this work including:

- The combination of the Persian Ney and the Western Symphony Orchestra.
- The Iranian modal system, the Dastgâh-Magham upon which the work is based.
- The tension between two different tuning systems, the Western music system based on Equal *Toward that Endless Plain, Concerto for Persian Ney and Orchestra*. Temperament tuning, and the Persian modal system based on the Natural and Pythagorean tuning.
- The Influence of Iranian modern poetry on this work, especially poems by Sohrab Sepehri. The title and the content of this work are based on a poem by Sepehri called *Nedâ ye Âghâz* (Call of the Origin).

This presentation will start with a description of the Ney, the history of the instrument, and the specific performance technique of the Persian Ney, called the technique of Isfahan.

The background of the composition, the dates of performances and description of the work follows the introduction. The conference audience will then listen to a recording of 3 movements from this composition.

Presenters:

Tara Allahverdi Ashtiani

Tara Allahverdi Ashtiani was born in Tehran, Iran. She was introduced to Iranian classical Music at the age of six and learned how to play the Setar and Tar from Behrouz Hemmati. She pursued her musical dream by studying BA in music at Islamic Azad University. She furthered her knowledge of Iranian repertoires (Radif) in Ostad Lotfi and Majid Kiani's classes and also mastered Ostad Shahnazi's repertoires in Dariush Talaei's courses. Her passion for the world of research led her to pursue her Master's in Ethnomusicology at Tehran University of Art. Her career in this field started at the age of twenty as a music instructor. She has performed as a solo Tar and Setar player in ensembles ; Trio in Chahargah Dastgah in RooBeRoo Mansion ; Live Concerts in Tehran on May 2020 ; Voice Project 5 ; Moon Watching in RooBeRoo Mansion, November 2019 ; Nobate Hanooz 7: Ali-Akbar Shahnazi's Style of Playing Tar in Hanooz Bookstore, June 2019.

She also has written several articles including: "Comparison of three different Styles in Playing Tanbour" in Honaremusighi, 2019 ; "Masters of Iranian Classical Music" in Negahenou, 2018 ; and an article about Ali Akbar Shahnazi due to be published in the Encyclopaedia of the World of Islam. taraallahverdi1986@gmail.com

Title: "The Characteristics of Regional Tanbour Repertoires accompanied by Dances"

Abstract: Dances and their accompanying music take different roles in folk culture and their usage also varies. In general, folk dances have three main categories; dances which are to show joy and praise, dances which are to demonstrate mourning as the dead are being buried, and dances which are used at war or hunting times. The concept and application of such dances has not changed much through the passage of time but martial dances' practical usage has transformed into a symbolic, philosophical or mystical form and its music reproduces concepts such as fighting with evil and sensualities. In the past these dances were accompanied by Sorna, Dozaleh and Dohol and did not exist in Tanbour music repertoires. Two great masters, Ostad Nour Ali Elahi (1895-1974) from

Sahneh county in Kermanshah province and Imam Gholi Imami (1879-1974) from Delfan county in Lorestan province recreated these dances for Tanbour due to their great skills of playing aerophones (such as Sorna) and Tanbour, their highly refined techniques, and their lack of prejudice towards performing dance pieces in the spiritual Tanbour music. In this article, fifteen dance pieces in Tanbour repertoires will be analyzed of which written and audio records are available. Their characteristics in terms of function (praise, martial and mourning), spiritual concepts, musical texture, musical phrasing and melody structure, rhythmic cycle, modal structure and music structure are also to be studied.

Kim Cunio

Associate Professor Kim Cunio is the Head of School of Music at ANU College of Arts & Social Sciences. He has studied with a number of Australia's finest musicians including Australian composer Nigel Butterly, conductor and producer Eric Clapham, and Jazz guitar legend Ike Isaacs. Kim is an accomplished researching composer and performer and was awarded an ABC Golden Manuscript Award in recognition of his work with traditional music...Many of Kim's commissions have a serious research component, where he combines anthropological work with transcription. His list of commissioning organisations is significant, including the Olympics, The Art Gallery of NSW, The National Gallery of Victoria, The Melbourne International Arts Festival, The Foundation for Universal Sacred Music (USA), and many others.

Title: Ishq: The growth of Persian music at the ANU School of Music

Abstract: In 2007 I had the daunting pleasure of working on a score for the Khalili collection of Islamic art, shown at the Art Gallery of NSW. While composers are used to a diverse array of commissions, this commission was a watershed in my personal life allowing a fusion between my western and traditional musical voices to flourish. The significant project allowed me to undertake a process of setting signature parts and themes of the collection, undertaken with scholars at the Art Gallery of NSW. Some years after the event a collaborative film was also made from the music. The presentation looks at relationships between this music and that research of a number of PhD students who have investigated aspects of Persian music in recent years at the ANU and the Qld Conservatorium, Griffith University.

Vedad Famourzadeh

Vedad Famourzadeh is a qualified vibro-acoustic engineer from Institut de Recherche et Coordination Acoustique/Musique (IRCAM, Paris) and Sharif University of Technology (Tehran); a former Ph.D. candidate at the University of Technology, Sydney, Faculty of Arts & Social Sciences; lecturer of Audio Technology at Islamic Azad University Central Tehran Branch, Faculty of Arts & Architecture. As a sound artist, he is exploring the integration of sound art and electronic music with different soundscapes and diverse musical traditions of Iran. He has been researching regional music of Iran since 2008.

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Title: Heterogeneous musical traditions: Marginalized regional music of Iran

Abstract: Westerners have generally assigned the label of folk music to both Dastgahi music and Regional music. However, these two distinct styles do come from different and distinct historical contexts. Today in the West, a Westernized, eclectic fusion of Dastgahi music, sometimes combined with some melodic lines from the Regional music, and combined with Western orchestral music, jazz, and rock, is being branded and sold as the 'folk' music of Iran. Culturally speaking, Iran has never been a simple homogeneous whole. Music in Iran has always gone through the complexities of a centre/margin relation within its history. In particular, the complex and paradoxical processes of modernization in Iran has resulted in the marginalization of the different and diverse traditions of the Regional music, especially because of the central role that Dastgahi music and Western music have

played. In this article, I will address the heterogeneous identity of regional music of Iran and the processes of its marginalization.

Fakhroddin Ghaffari

Fakhroddin Ghaffari, has lived in India for the past 18 years and completed a PhD in Indian Classical Music from the University of Delhi. He is a performer of Tombak, and has performed with topmost Iranian musicians such as Hamid Motebassem, Ardeshir Kamkar, Behdad Babaie. He has been active in both academia and also as a performer, taking part in numerous international projects. fakhroddinghaffari@gmail.com

Title: A survey into percussion instruments and rhythms present in Persian ceremonial music and poetry

Abstract: Various forms of Persian ceremonial music are present in different regions of Iran. These different forms have within them different rhythmic and melodic characteristics and each form is meant for a specific purpose and occasion. Apart from having rhythmic and melodic modes, one common aspect of these forms, is the use of poetry which is mostly epic poetry such as that of Shahnameh of Ferdowsi. Some of these forms are advanced in both melody and rhythm, such as the Khanqahi music of Kurdistan which is sung by the Kurdish dervishes and accompanied by daf, a Kurdish framedrum. Some are however only rich in rhythm such as the music of Zoorkhaneh and some can be as simple as Naqqali performances which contain simple melodic and rhythmic elements along with poetry. In some cases, ceremonial music crosses paths with religion and religious occasions such as the music present in the mourning of the month of Moharam and Tazieh music. In my paper I analyse the rhythmic forms and instruments present in ceremonial music as well as poetries they use. Analysis of performances, recordings and interviewing musicians and performers of these forms will be the primary source of information for this paper. The secondary resources for this paper will include written works such as Mohammad Reza Darvishi and Arthur Emanuel Christensen.

Samaneh Haghshenas

Samaneh Haghshenas has a Bachelor of Arts in Music, specializing in Iranian Musical Instruments. She plays and teaches Santoor professionally and is currently completing her thesis on studies of Iranian Music in Shahnameh Miniatures for a MA degree in Islamic Art Studies at the University of Science and Culture.

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Title: The Iconology of Iranian Music in Shahnameh Miniatures: Al-e-Injou (1303-1356) vs. Timurids (1369-1510)

Abstract: Illustrating books has a long history in Iran goes back to pre-Islamic periods. This is a tradition in which Iranian (or Persian) miniatures are as essential parts of books as are the textual pages. Hence, Iranian miniatures are precious sources of knowledge about many aspects of Iranian history, including music. This is the knowledge the iconology of Iranian miniatures of each historical period can provide. As the method of our study, we applied the interdisciplinary method of iconology to those miniatures drawn for two volumes of Shahnameh: Al-e-Injou Shahnameh and Ibrahim Sultan Shahnameh (a Timurid governor of Fars province). In both cases, our studies show extensive support to art and to culture. However, the remarkable differences in the materials used in these two Shahnamehs, the number of paintings in each of them and the number of artists' work on them, and their aesthetic contents, correspond to the political and financial superiority of Timurids compared to Al-e-Injou. Moreover, the higher number of musicians and the wider range of instruments depicted in

Timurid Shahnameh show their stronger support to the musicians compared to that in the Al-e-Injou era.

Mitra Jahandideh

Mitra Jahandideh is currently a PhD student of Ethnomusicology at the Australian National University. Her PhD project explores how the study of khele, a calling tradition associated with the Talesh people of Iran as a part of their rural soundscape and social events, enhances our knowledge of the part played by traditional calls in culture, memory, and everyday life.

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Title: The Sound of Talesh Culture through Folk Songs

Abstract: This study explores the Taleshi social and cultural shared values and norms of behaviour as portrayed in the wedding folk songs of Talesh. I will take a precise look at thirteen published wedding songs by Faridi Haft-khani in 2010, providing a cultural analysis of the songs. My analysis is derived from my interview with a Talesh person and my study of Talesh scholars. Referring to Williams (2009), I will consider the “social” definition of “culture” as the focus of attention when analysing my texts (Taleshi wedding songs). So, I will introduce *Taleshi marriage culture* as a picture of the Taleshi’s specific way of marriage and as a means to convey particular meanings and values (Williams 2009, as quoted in Storey 2008, 86). Doing this, I will focus on the cultural analysis and identify metaphors, looking for their meanings in its context to argue how a traditional song is a means to understand the hidden culture behind it.

Mazyar Kanani

Mazyar Kanani, has a Master of Arts in Iranian classical music. His thesis was entitled “rhythm in Iranian classical ensembles”. He has participated in highly respected musician classes including those of Hossein Alizadeh, Mohammad Reza Lotfi and Dariyoush Talai. He plays Setár professionally in public performances and has published musical articles, and compositions.

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Title: The Role of Tombak as an Accompanying Musical Instruments in Iranian Classical Music (1946 - 2006)

Abstract: "TOMBAK" is the most important percussive instrument in the classical music of IRAN. Other influential cultures on new generations of playing Tombak (from the rhythmic aspects) are the rhythmic system of Indian, Arabian and Turkish classical music. The main problem facing Tombak players which causes failure to achieve the desired result is the lack of a coherent system in Rhythmic-Metric structures. Based on experiences and their perceptions -in comparison with other instruments- Tombak players usually play the role of a companion. In order to achieve measurable results as in other branches of science, we can use successful experiences in this field and after reviewing them come up with results to solve these problems mentioned above. The original information and research data are obtained by the author through audio transcription and auditory audio from available tracks. The statistical survey in this research includes all the audio tracks accompanied by Tombak in classical music of Iran. Sampling is non-random and selective. The final results of the article include what’s for the rhythm and Tombak, in the Tombak’s accompaniment with other Iranian instruments, in the field of timing and form (shape) of the Tombak entrance at the beginning of the pieces, the figures, the rhythmic figure of tombak executive and other instruments, the techniques used by tombak, the bases of improvisation or not, the quantitative and qualitative aspects of rhythm, the presence and role of borrowing divisions. Tombak rhythm line ratio with melody will happen in the final section and tempo.

Mahsa Momennasab & Negin Kaykha

Dr. Mahsa Momennasab, holds her PhD in Persian Language and Literature from Shiraz University, Iran (2019). She is currently working as a lecturer at Hafez University, Shiraz, Iran, and being as an advisor and referee at Centre for Children's Literature Studies at Shiraz University. She has published more than ten articles. She also has given lectures at conferences on Children's Literature.

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Negin Kaykha, the co-author of this conference article, has a Master's degree in Persian Language and Literature from Shiraz University, Iran (2015). She currently resides in the United States and works as an independent researcher. She has teaching experience at universities both in Iran and the United States. Moreover, she has published ten articles and seven reviews and introductions on Persian fiction books. n_kaykhaebs@yahoo.com

Title: A Descriptive-Analytical Study of How to Approach Nature in Iranian Adolescent Poetry (1978-2014/ 1357-1393)

Abstract: This study, with a descriptive-analytical approach, was intended to address the subject of nature in teenage poetry, as one of the most frequent themes for the poem's attention. The study uses a documentary research method. On the basis of statistical data, some aspects of modernity and aesthetics were evaluated to answer these questions:

(1) Among the elements of nature, which one has received more attention in teenage poetry? (2) In which way, the approach toward the elements of nature has been established in teenage poetry? (3) In relation to naturalistic poems, what innovations have been brought by poets?

Accordingly, nature was investigated as one of the most common topics in teenage poetry. The result of the study indicated that the broadness of the topics regarding nature, on one hand, causes repetition and, on the other hand, fosters emerging, rhetorical innovations among poets in order to avoid repeating. With emphasis on the language of the poem, they have viewed nature from the other visual perspectives. Also, they have tended to vary the way of expression, power of imagination, and visualization to eliminate boredom in the subject of nature and attempted new thinking and innovation. Transition from the sensory to abstract description of nature, connection of the manifestations of nature to the inner worlds and human correlatives, as well as combination of satire with teenage naturalistic poems are some of such new thinking.

Arash Moshtaqi

Arash Moshtaqi is a Tār and Setār specialist. He won first place at the youth music festival with the Shurangiz Ensemble. He has performed at more than 50 concerts with the Iran National Orchestra and singers including: Salar Aghili, Alireza Ghorbani and Mohammad Motamedi. He has performed at Moscow by invitation of the Tchaikovsky Conservatory and at the Moscow International Music Festival. He has taught music since 1993 and has written a book entitled: "Tangled Girl" for Tār duo and performed and recorded the album of "Tangled Girl" (Tar duo). He has been an adjudicator at Isfahan Music Festival.

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Title: "The Place and Role of Tār in Shaping the Structure of Persian Dastgāhi Music"

Abstract: From the Qajar period until now, Persian Dastgāhi music has been known as the official music of Iran, although the term "official music" itself has been the subject of much controversy in Persian music, and some Persian musicians, especially in recent decades, have preferred the term "Persian classical music". At the Qajar time, with the help of the Farahani brothers, who had gone to

the Qajar court from the central regions of Iran, the Maqām system of melodic modes in Persian music were collected, compiled, and presented as the collection of melodic figures called Radif. Radif has since been recognized as the most important musical reference and structure in Persian music, and composers, musicians, and singers in the field of Persian music build their artistic works on Radif. One of the questions to be considered about Persian Dastgāhi music is where did the structure of the Radif and the priority of the Gushas and the songs come from and on what basis? This question has not been yet asked and explained in published research papers on Radif. This article has tried to answer this important question by analyzing the musical structure of the various components and elements of the Dastgāhi Radif. The findings show that considering the Radif as a "method of teaching Tār" has played a very important role in shaping the components of the Radif, including songs and Gushas.

Pouya Nekouei

Pouya Nekouei is a graduate of Ethnomusicology from the university of Tehran and a PhD candidate at City University of New York (CUNY) in Ethnomusicology, starting from fall 2021. He started his music training with Tombak, Ney and Iranian Classical vocal and later on Setar. He completed his studies in India where he completed a B.A in social sciences at Christ college, Bangalore. He completed his M.A in Ethnomusicology from the university of Tehran. His M.A thesis under the guidance of Dr. Hooman Asadi, focused on the cultural history of Iranian classical vocal: 1940 – 1980. The paper at this conference is an expanded extract from his thesis.
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Title: Musical *Mahfils* during the Period of Mohammad Reza Shah: A Cultural History of Music Listening in the Private Sphere

Abstract: This paper explores the cultural history of musical *Mahfils* during the reign of Mohammad Reza Shah. Despite modernization of society during the Pahlavi period, which resulted in expansion of popular music in modern Iran, Iranian music continued to have a vibrant cultural and musical life in the private sphere. In this paper, it is explained that the private sphere of music listening during this period had its own complexities. While the elites formed various musical *Mahfils* catering to their musical, poetic and artistic tastes, the new emerging class of music lovers too formed their own musical gatherings. In the first section, it is illustrated that Iranian classical music and Persian classical poetry played a significant role in the *Mahfils* of the elites. Moreover, their role in the patronage of Iranian music and musicians, and their role in influencing musical styles is examined. The second part explores the non-elite's musical activities in the private sphere. Through various documents and examples, it is shown how the cultural and musical norms of these gatherings differed from those of the elite gatherings and Persian classical poetry too did not enjoy an important position. In the final section, it is argued how gradually with industrialization and modernization policies of the 1960's onward, the elites' culture lost its importance and hence the role of elite's musical *Mahfils* became significantly weak. Therefore, it is argued that in the final decade, the non-elite musical gatherings in the private sphere, played a more significant role until the 1979 revolution.

Gelareh Pour

Gelareh Pour is an Iranian born ethnomusicologist, classically trained multi-instrumentalist and singer, largely performing on the kamancheh (Persian spiked fiddle) and is currently based in Melbourne, Australia.

Gelareh leads experimental groups, Gelareh Pour's Garden and ZÖJ, and regularly collaborates with artists from all walks of life. Gelareh's music explores the duality of multiculturalism and true cross-

cultural experimentation. Since her arrival in Australia she has produced 6 independent albums and has appeared in some of the most respected Australian music festivals and venues. She has become a finalist for Art 2020 Music Awards for Excellence in Experimental Music.

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Title: My experience as an Iranian woman musician in diaspora

Abstract: I was born in Iran and migrated to Australia in 2012. This was a huge cultural shift not only for me personally but also professionally. In Iran I was performing in choirs and classical Persian ensembles, rarely exploring western music or experimental collaboration.

Here in Australia, my music is at its core diasporic, I am a classically trained Persian musician, sing in Farsi and play traditional Persian instruments, but I don't live in Iran anymore, I haven't lived there for nearly 9 years now.

This personal journey has inspired my professional contributions. Upon arriving in Melbourne, I completed my MA thesis at University of Melbourne on the Lives of Iranian Women Singers in Diaspora, exploring similar stories to my own of women singers who have left Iran to pursue their music. I also very quickly began exploring avenues for my own music and began to document my musical journey in Australia. I feel very lucky that I am not restricted by genre or pedigree, my music transcends both of these. I am creating new music, working with many different people to understand, develop and highlight the sound of modern Australia. I believe my story is relevant to more than just the musical landscape of Australia. My story speaks to culture, politics, migration, integration, collaboration, individuality and identity, and much more, but above all else, it shines a light on the pathway to unifying communities, where the best of my world joins with the best of your world, and together we share, reflect, laugh, cry, and comfort each other.

Ehsan Reisi, Saeed Safari, Hamed Dehqan

Ehsan Reisi (Corresponding Author). Ehsan Reisi is an assistant Professor at the Department of Persian Language and Literature at the University of Isfahan, executive director of the Center of Excellence in Wisdom Literature and Mystical Text Studies, and is a member of the Research Group on Fundamental Manuscript Studies at the Research Center of Codicology and Manuscript Studies of the University of Isfahan. He specializes in Persian Literature and Language, Mystical Literature, Manuscript Studies, Research Methodology, and Text Mining.

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Saeed Safari: Is a graduate of University of Isfahan with a Master's degree in Persian language and literature. He is a Persian music singer and teacher.

His research activities include the publication of a new textbook for teaching Persian Radif music in a new and easy way, known as infographics. He has 6 years of experience in teaching the techniques of Persian singing and music.

He has given performances, concerts and workshops in Tehran, Isfahan and Najafabad with different musical groups. His recording of "Khak-e Javidan" tasnif has been selected as the representative of Isfahan Broadcasting Centre in the country's radio and television festival.

Hamed Dehqan: Is a graduate of University of Isfahan with a Bachelor's degree in English translation; he is a contributing member on text-mining for Persian literary texts project granted by Iran National Science Foundation; a Translator with a strong background in translating legal documents, subtitling audios, and videos in English and Persian; and a voice analyst for Persian singing in Sarbang Music Acadamey, Isfahan, Iran.

Title: Modifying Persian Poems by Persian Singers in The Last Hundred Years

Abstract: The most important crossroad of Persian poetry and music is Persian singing. In Persian singing, the singer chooses a poem - usually from ancient Persian poetry - and sings it in Dastgāh, and Radif. Although the role of singers in Persian singing is presenting Persian poems in a musical format with beautiful melodies and sounds, the considerable issue about Persian singing in the last hundred years is the involvement of singers in the modifying of structure and content of the poems they have sung. In fact, in some of the Persian singing works of the last hundred years, the singers have not fully adhered to the poems. The main question is "What modifications the singers have made in the structure and content of the poems?" And the subsidiary question is "What were the causes and factors of the involvement of singers in modifying the poems?" To answer these questions, this article has evaluated and analyzed sixty works by the best Persian singers of the last hundred years. The findings show that the types of modifications made in Persian singing are as follows: moving or deleting verses, deleting or changing words, combining the verses of two or more poems into one poem. The most important reasons for these modifications are political and cultural relations, circumstances, inadvertent errors of singers, technological limitations for recording long songs, and ignoring the structure and content of the original poem due to the singer's adherence to a specific theme with specific prosody.

Roya Safaei

Roya Safaei is a second-year PhD student specialising in Music Composition at the Australian National University. As an Australian-born Iranian composer, Roya's thesis, *Synthesising Western Art Music with the Ancient Music of Sassanian Iran: New Intercultural and Interhistorical works*, focuses on bridging her cultural past and present. One of her aims is to demonstrate how the study of a past musical culture can be revitalised and used to create new and innovative contemporary art music. She is currently working with her primary supervisor, Associate Professor Kim Cunio, and her co-supervisors, Dr. Bonnie McConnell and Dr. Chris Sainsbury. Roya completed her Bachelor of Music with First Class Honours in 2017 and has a major in both piano performance and composition. She has performed at music festivals (Art Not Apart), the Sydney Opera House, Parliament House and was a prize winner at the annual Whitworth Roach Classical Music Competition in 2019.

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Title: "Revitalising and Transforming Sassanian Period Music in a Modern Context"

Abstract: The Sassanian period has been proclaimed a "golden age of Iranian music". This era saw the creation of traditional Persian modes (*khosravani*) and melodies (*dastan*), as well as a high status awarded to court musicians by Persian kings and foreign diplomats. The significance of music at this time is depicted on silver plates, rock reliefs, stuccos and paintings. Epic poems, such as Ferdowsi's *Shahnameh*, tell stories of famous musicians from the era and communicate the significant impact that this music has had on the Islamic Civilization that followed. This paper critically reviews the scholarly research that has been conducted on the music of this period and proposes a methodology for realising Sassanian music in a contemporary context. The focus is on how the knowledge and

research on Sassanian Iran – that has advanced since the establishment of archaeology – can be utilised and made relevant in the creation of new music today.

Zahrá Táheri

Dr Taheri was born and raised in Shiraz, and studied classical and contemporary Persian literature in Iran at Pahlavi (Shiraz) University. She received her Master's degree in Persian studies from the Pajuheshkade-ye Farhang-e Iran, and her Ph.D from the Department of Near Eastern Studies at the University Of California, Berkeley. During the last two decades she has taught Persian literature, language, Iranian history and culture, and Gender and culture courses in the Department of Near Eastern Studies at UC Berkeley (USA), the Department of Persian Studies at Tokyo University of Foreign Studies (Japan), and Australian National University (Australia). Her research interests include, Persian language, literature and culture, Sufism, Women studies, Women in Persian literature, Folk, Oral and Modern literature. Dr Taheri has also published her own poetry including two collections of poetry: Milad and Pegaah-e Nokhostin. Her third poetry book "Daaman be Khaak Mikeshad Maah" is in the process of publishing by “Nashr-e Sales” in Iran.

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Title: Breaking the Boundaries, Women and Music in Iran

Abstract: Four decades of women’s struggle for legitimising their public performance

This paper will discuss the following points regarding the role and status of women in Persian music during the last four decades (after the revolution of 1979), and how they have pushed the boundaries to open a space for their musical performances.

1. The post-Revolution government began to pass legislations to confine or eliminate a wide range of cultural activities including music. Islamic principles of lawful-unlawful issues forced the art in general, and music in particular, into an ideological straightjacket.
2. Immediately after the Revolution, public concerts, music classes, solo female singing, and particularly radio and television broadcasts of music were banned, and music became a problematic religious, political, social, and cultural issue.
3. At the end of the first decade after the revolution, the government began to show signs of relaxation on controlling cultural areas. A few limited liberalizing measures lead to official tolerance of certain genres of musical activities, and the presence of women becomes visible in the scene of Iranian classical and traditional music. Female solo vocalists were permitted to perform for female audiences in only-women concerts and also for male audiences only as a part of a chorus.
4. For four decades, Iranian women have been struggling with hardship to find their places in musical sphere as educators, musicians, composers, and vocalists.

Ehsan Tavakkol

Ehsan Tavakkol studied in the composition class of Professor V. Ptushkin at I.P. Kotlyarevsky Kharkiv National University of Arts. He is currently teaches in the department of composition and orchestration and is working on his Ph.D. dissertation in the same University. He has participated in many festivals as a musician, singer or composer. Tavakkol has collaborated on two projects, “Golha project” (directed by Jane Lewison) and “Shakespeare's Sonnets” (directed by Maestro Ali Rahbari). He won the second place in the IV International Music Contest of Young Composers named after Ivan Karabits (Kyiv, 2014), and also the Grand Prix and diploma for composing "The space recitative" in the competition "The cosmos as I see it here I feel" (Kharkiv, 2018).

An important feature of his creative style is the composing synthesis of folklore and modern techniques.

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Title: The specifics of orchestration in the composition, “*Toward That Endless Plain*”- Concerto for Persian Ney and Orchestra by Reza Vali

Abstract: This article explores the interaction of ancient tradition and modern innovation found in the orchestration of *Toward That Endless Plain*, a concerto for Persian Ney and orchestra composed by Iranian-American composer Reza Vali. The article discusses the details of traditional Persian classical music (known as *Dástgâh/Mâghâm*), the explanatory notes placed in the score by the composer, the methods of orchestration, the regulation of the orchestration in performance using the composer's *coordination points*, the density and contour of the orchestral texture and color, the semantics of the timbral qualities of the Persian Ney, the originality of the grouped string solo material, types of mutes used in the brass section, so-called *grotesque* and *come forward* techniques.

Omid ZakeriKish

Omid ZakeriKish, Ph.D. is Assistant Professor of Persian language and literature at the University of Isfahan. He also holds MA and BA in Persian language and literature. His areas of interest and research include, literary genre, lyric literature, lyric language and folklore literature. He has published many articles in reputable literary journals.

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Title: Poetics of lyrical poetry in Persian literature

Abstract: Lyrical poetry in its poetic sense is a poem that has been sung and composed with or to accompany music. The connection between poetry and music has existed in Iran for a long time. This connection is clearly seen in pre-Islamic poetry and art. The *gōsāns* (*huniyāgars* = *konyāgars*) were **poet-musician, minstrel** who accompanied poetry with music and sang it to the king and the people. From the references to post-Islamic texts that actually belong to the pre-Islamic period, it is clear that the accompaniment of poetry and music during the Parthian period was a common ritual. The most important representatives of this tradition in the Sassanid era are Barbad and Nekisa. This tradition is also seen in post-Islamic poetry in the poetry of Rudaki Samarkandi and Farrokhi Sistani. The two have confessed in their poetry collection that they have combined poetry with music and singing. After music became less important in the minds of fanatical Ash'arite philosophers, it continued among the general public. *Khosravani*, *Oraman*, *Sherveh* and *Tranak* are folk songs that have remained in Iranian society up to now. In addition, *Gatha* religious songs have always been accompanied by music and recited with singing.

Houman Zandi-Zadeh

Houman Zandi-Zadeh is an Iranian writer and drama scholar. He was awarded the Akbar Radi Prize for the Best Young Playwright of Iran in 2008 and 2009, and was shortlisted in 2010, 2011 and 2012. Before moving to Australia, he was the Head of Dramatic Literature Association of Iran's House of University Theatre. In 2014 he finished runner-up in the Arts Award Category among international students in South Australia, and won it in 2015. He was shortlisted in the same year for the Postgraduate International Student of the Year Award. Houman has recently finished his practice-led PhD in the area of drama and intercultural adaptation. His main areas of research are Iranian Studies, Racism, Orientalism, and Injustice. He has published a book on migration *Sarzamin-e Namadari* [Step-Motherland] and his forthcoming novel is entitled *Mosaferkhaneh-ye Shakespeare* [Shakespeare Backpackers].

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Title: Pari Saberi: Adaptation Vs Collage Vs Plagiarism

Abstract : *Siyâvash* is one of the major stories of the Iranian national epic, *Shâhnameh*, written by Ferdowsi. It tells the story of a Persian prince, *Siyâvash*, who is loved by his father's wife. The *Siyâvash* story has its roots in an ancient time. The 3500-year-old book of *Avesta*, the Bible of Zoroastrians, presents the oldest written version of the story. Ferdowsi's version, however,

remains the most famous one and has been the source of many dramatic adaptations. I have chosen to focus on a major adaptation of this mythic narrative, *Mourning for Siyâvash* by Saberi. With this work and her other adaptations of Persian classic poetry, Saberi aims to connect opera with the Iranian culture throughout her performances. Despite the controversies around her creative style, she is considered one of the significant theatre practitioners in Iran. The majority of the analyses of her adaptation focus on the final production. My main concern, however, is with the process of adaptation used by the writer. I try to answer two questions: 1) How did Saberi adapt the *Siyâvash* story for the stage? 2) What is the place of plagiarism in her work? I will begin the article by defining adaptation as not only a product, but also a process of reception and creation. Following this, I provide the background to *Siyâvash*'s story, summarise the plot of Ferdowsi's *Siyâvash*, and continue my analysis of the play adaptation by exploring its history, performance context, dramatic elements, and the writer's inspirations and perspective.

Reza Taghipour

Reza Taghipour is a visual artist, calligrapher and graphic designer. He was born in Iran. He has a Master's degree in Visual Communication from Tehran Azad University, Iran. His interest in calligraphy began as a teenager and developed through study under prominent calligraphers in Iran. He has exhibited in Iran, Turkey and Australia. His works have been inspired by abstract expressionist paintings, the colours of the Tabriz style in Iranian miniature and by the world of nature. Reza created a new formalism of Iranian calligraphy which reflects the beauty of nature combined with human aesthetic taste. In his new works, Reza has combined portrait paintings with calligraphy. His works incorporate both aesthetic qualities and conceptual elements.

Shâhnâme khâni (Recitation)

The art of calligraphy has a long history and direct relationship with Persian poetry.

The beautiful stylistic forms that have been developed in calligraphy largely have been inspired and complemented by poetry. This complementary element transcends human spirit to a higher mystical level. It is customary for the Persians not only to recite beautiful poems dramatically and melodiously, but also express them in elegant forms of calligraphy.

Shahnameh khani, is also among the long-standing oratory traditions used in ceremonial occasions theatrical performances and in ancient Sport Centres known as Zoorkhanehs usually by reciting passages from Ferdowsi's Book of Kings.

The presentation of video recording in the program is a recitation of opening chapter in Shahnameh Performed by the Orator, **Ostad Amir Sadeghi, Miras Ensemble**, and accompanied by **Reza Taghipour** calligraphy demonstration.

The Miras Ensemble, led by composer **Arash Ghasemi**, was founded in 2008 with the aim of performing the noble Persian classical music and presenting the masterpieces of the great men of literature. By exploring the music heritage of the country, the Ensemble aspires to protect this unique art, which has its roots in the ancient culture and customs of Iran. The Miras Ensemble has performed extensively in Iran and all over the world, in a number of festivals such as the Fajr International Music Festival and the Honyagaran Festival organised by the Iranian Art Centre in celebration of the millennium anniversary of Ferdowsi's epic poem Shahnameh (held by the Centre for Great Islamic Encyclopaedia and UNESCO) and the Nowruz Universal ceremony. The Ensemble has participated in various conferences and cultural programmes and has released a number of albums, most recently "Ganj o Ranj", based on poetry by the 13th century Persian poet and Sufi mystic Maulana Rumi. Currently the ensemble is in the process of recording two new albums based on poetry by Parvin Eetesami and Hakim Ferdowsi.

Acknowledgements & special thanks

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Djamshidi: Percussions, Arash Moshtaghi: Tar & Setar, Saeed Safari: Avaz, Vocalist