CURZON

Lloyd Miller

MUSIC AND SONG IN PERSIA

THE ART OF *ĀVĀZ*

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Dr. Daryush Safvat

This effort is dedicated to honored master Dr. Daryush Safvat:
Most useful information herein is from him and his colleagues;
Whatever errors may be found are those of the author.

SAL29/06

Master vocalist Parisā

TRANSLITERATION OF PERSIAN LETTERS

The following key shows the transliteration system used in which the actual sound or pronunciation is represented:

Persian	*Dari/Regional*	*Arabic*
a (as in "had")	a	(if different)
ā (as in "father" or "awful")		ā (as in "math" drawn out)
b	b	b
p	p	none
t	t	t
s	s	th (as in "with")
j	j	j
ch	ch	none
h	(initial h silent)	
kh (the ch in bach: velar uvular with scrape)		
d	d	d
z	z	dh (th as in "this")
r (trilled)	same	same
z	z	z
zh (z as in "azure")	same	none
s	s	s
sh	sh	sh
s	s	s (strong s)
z	z	dh (th as in "this")
t	t	t (strong t)
z	t	th (as in "with")
‘ (silent in Persian)	‘	’ (glottal stop)
gh (gargling guttural, far back in throat)		
f	f	f
q	q	q
k	k	k
g	g	g
l	l	l
m	m	m
n	n	n
u o ("true" or "no")	o u aw	u aw
v	w	w
h (initial, final "eh" = "e" but "a" in Dari)		
i ("ee" as in "see;" in Dari can be "ay" like "say")		
y	y	y

The author has chosen to use the transliteration system used by the Iranian government in all publications such as the *Tehran Journal* and *Kayhan International* during the 1970s. The same system of transliteration has been continued by the present government and is used by many writers on music and Persian culture. The only addition to this system is the overline to represent the long "a" (*ā*) since in English the long and short "a" are not represented by separate symbols. This transliteration system is in keeping with the writings of other scholars on music of the area. To save space and inconvenience, the Persian script has not been used.

In a few cases, common English spelling is used without diacritical marks, for example: Iran (instead of *Irān*), Islam (instead of *Islām*) and Koran (instead of *Qur'ān*). In transliterating Dari Persian spoken in Afghanistan, Tajikistan and areas of Pakistan, or a regional dialect such as Kurdish, the words are represented as they are pronounced which differs with standard Tehrani pronunciation. For instance, the long lute known in Tehran as *dotār* will be transliterated as *dutār* when referring to the instrument in Afghan Dari or Khorasani. Likewise *khodā* in Tehrani Persian would be *khudā* in Dari. The "i" in Tehrani Persian would be "e" in Dari; *miguyad* in Tehran would be *megoya* in Dari; *nist* would be *nes* dropping the final "t".

Although words like Qur'ān and Qandahar use "q" in the Persian or Arabic script, in some cases, the Anglicized version using "k" appears in the text. Whereas "q" and "gh" are interchangable in Tehrani pronunciation, those letters will be represented as written in the Persian script. The final "h" in written Persian words such as *gusheh* is not really pronounced and therefore will be omitted, e.g., *gushe*; but the final "*h*" following a long "*ā*" is slightly pronounced and counted in metric poetry and will be written, e.g., *segāh*. In Dari, the initial "h" is not usually pronounced; therefore the word *hich* in Tehran would be *ech* in Afghanistan.

The complex system often used to transliterate Arabic with dots under consonants and other symbols will not be used for the few Arabic transliterations in the text. The one typical Arabic symbol that will be used is the apostrophe to represent the *'ayn* as in 'Aisha. It is a glottal stop pronounced similar to the stop in English when preceding words such as "and" or "answer." The Arabic prefix *al-* is not capitalized and terms are alphabetized by the root name. Also words like *mathnawi* in Arabic will be rendered in Persian according to their actual pronunciation in Persian, e.g. *masnavi*. Some writers, under the influence of Arabic or maybe Dari, prefer to render Ferdosi as Ferdawsi, Ferdowsi or such. Again we render Ferdosi the way it is pronounced and transcribed in all the street signs in Iran. Similarly Khosro will not be spelled Khosrow. Some writers use the apostrophe in transcribing, for instance, 'Abdo'llāh or 'Atā'i but we will usually render those words simply as they are pronounced without any apostrophe saving that symbol to represent the written *'ain*.

Persian and other Eastern words will be italicized when they appear in the middle of English text but not in lines of poetry or in titles of books or articles. When Persian terms such as names of modes and *gushe* are capitalized, they will not be usually italicized. Persian terms such as *gushe* and *dastgāh* will not be subjected to the English plural 's' suffix. Quotations from publications will be represented in their original form even if the transliteration system is different. Names of musicians or other Persians will usually be spelled as they have chosen and French or German terms will not be italicized.

It is out of respect for the Persian language and Persian speakers that we have eschewed the cumbersome and incompatible transliteration system originally developed for Arabic which is very misleading and incorrect as far as representing the true pronunciation i.e. "nawruz", "Ferdāwsi", etc. Persian must be liberated from the Arabic system in order to be transliterated according to actual sound rather than spelling. Persian is an Indo-European language which had the Arabic alphabet forced onto it resulting in certain problems.

We should add that Molānā Jalāleddin, known by Persian speakers as Molāvi and listed in Karimi's book as such, or called Molānā Balkhi by Afghans, is also known in the West as Rumi. Although some Iranians would rather not have one of their main poets attributed to the West (Rum), we have used this title for the benefit of the non-Iranians who do not know his real title.

PREFACE

Methodology

In the study of Persian music, discourse on *āvāz* song texts and Persian (Iranian) traditional music can be developed along several lines. The subject could have been addressed by way of a methodology usually favored by Occidental writers who prefer to follow the fields of ethnomusicology, historiography, philosophy and maybe even semiotics, ferreting out tropes and discourses, somehow drawing on Freud, Marx and other favored touchstones while attempting a contemporary explanation of the topic. Or the usual First-World voyeurism of Persian music and culture as "the other" could have been exposed in terms of Michel Foucault's concept of panopticism wherein Persian music has been scrutinized by First-World postulists casting the subject in the role of an inmate observed from the self-appointed First-World position of power in the central tower. Or the manner in which Persian music has been exactingly transferred from master to disciple through continual constraints and observation could be discussed in light of Foucault's panopticon as the master carefully oversees his students while he is also overseen by his master and his master's master thus assuring the purity of the art. In this way the master would forge in his disciple a "docile body" which may be "transformed and improved" as the disciple becomes his own overseer, according to Foucault.[1]

However, by deriving knowledge directly from the spring of wisdom protected by native masters rather than considering befuddled observations several generations removed from the source, one might evade the pitfalls of First-World scholastics. Gayatri Chakravorty Spivak, in a foreword to her translation of "Draupadi" says of the villain of the story, "in Senanyak I find the closest approximation to the First-World scholar in search of the Third-World." A few lines later she adds "pluralist aesthetes of the First-World are, willy-nilly, participants in the production of an exploitative society."[2] An effective comprehension of Persian music would entail extinguishing the notion of "the other" by embarking on a life-long path of undivided devotion wherein the disciple is totally absorbed in and saturated with the

subject. By becoming one with the light, as the moth that sacrifices itself to become one with the candle's flame, the ego is abandoned in order for the disciple to be absorbed in the wisdom of the master. By abandoning the "self," a disciple becomes a docile body through which the masters' wisdom can be transmitted. Otherwise, First-World writers on Iran tend to unwittingly favor the "phantasm" of the Orient as discussed by Malek Alloula in *The Colonial Harem*. This amounts to a continuation of the medieval tendency to undermine Middle Eastern culture by voyeurism of the Middle East through a colonial mindset.[3] Edward Said also acknowledges this recurring problem:

> The parallel between Foucault's carceral system and Orientalism is striking. In the discourse and discipline of Orientalism, this "more" is the power to make philological distinctions between "our" Indo-European languages and "their" Semitic languages – with a clear evaluation of one over the other expressed in the distinction – and the institutional force to make statements about the Oriental mentality, the inscrutable Oriental, the unreliable and degenerate Oriental, and so forth. Above all, Orientalism had the epistemological and ontological power virtually of life and death, or presence and absence over everything and everybody designated as "Oriental". In Orientalism the accumulation of texts, by which enormous caches of Oriental manuscripts were transported westward to be made the subject of remarkably detailed study, and more and more during the nineteenth century the accumulation of human bodies, by which the Oriental races and their territories were acquired for European suzerainty: these two went hand in hand, as did the discipline of their management. If we believe that Kipling's jingoistic White Man was simply an aberration, then we cannot see the extent to which the White Man was merely one expression of science – like that of penal discipline – whose goal was to understand and to confine non-Whites in their status as non-Whites, in order to make the notion of Whiteness clearer, purer, and stronger.[4]

Said states the problem frankly when he says: "What they saw was the necessary, valuable connection between the affirmative powers of European discourse – the European signifier, if you like – and constant exercise of strength with everything designated as non-European, or non-White. I am referring of course to the hegemony of an imperialistic culture."[5]

The reaction to this tendency of occidental imperialism over the "Orient" is what causes Persian music masters to strongly suspect First-World writers who essay to measure Persian musical and cultural phenomena with occidental scientific yardsticks and attempt to explain the music and culture of the "noble savage" through a pretentious posturing inherent in the occidental approach to the Orient. While assuming the role

of benevolent apologists, First-World writers are still viewed by Persian music masters as closet imperialists whose hidden agenda is to exploit Persian music for their own scholastic aggrandizement. These accusations have a factual basis since most writers who have attempted to become experts on Persian music have utilized their study to obtain advanced degrees from First-World universities for the primary purpose of obtaining an academic position.

The suspicion harbored by Persian masters that First-World writers are merely wearing the partially comprehended facts they amass as merit badges and shoulder patches of rank would appear to have some credibility except in a few rare cases of certain scholars who spent several years as humble disciples of authorized masters. Those rare seekers who have paid the demanding dues required in order to be accepted by the masters and thus develop into authorized exponents of the art form have eventually been designated to speak on behalf of the masters from the masters' point of view. One such rare scholar who has adapted and been adopted into the musical tradition is Jean During who received a doctorate for his work on Persian music but more as a by-product of his life's work than the main purpose of his study. After ten years of intensive discipleship and attaining native proficiency as a virtuoso instrumentalist, Dr. During has been authorized to be a voice for the art form. Thus, the authorities on which this study prefers to rely are the Persian masters, who also include Dr. During as an adopted second-generation master.

The format in presenting the material in this work is based on several similar texts on the subject. These include *Iran, les traditions musicales* by Dr. Daryush Safvat and Nelly Caron; *La Musique Iranienne, Tradition et Évolution* by Jean During; *Turquie, les traditions musicales* by Kurt and Ursula Reinhard; *La musique vietnamienne traditionnelle* by Dr. Tran Van Khe; *Radif-e musiqi-ye Irān* by Musā Ma'rufi; *Radif-e āvāzi-ye musiqi-ye sonnati-ye Irān* by Mahmud Karimi; *The Center for Preservation and Propagation of Iranian Music* by the present author supervised by Dr. Safvat and published by the Iranian government; *Music of Afghanistan* by Dr. John Baily; and *Music in the Mind* by Dr. Lorraine Sakata. The above texts discuss the history of the geographic area and the music of the area, transference of the musical tradition, theory of music, instruments and, in a few cases, include a mention of poetry and meters. What this work adds to the field is further information on song-text poetry and the rules of prosody, the content of the poetry, meters of the texts, translations of texts, meanings of the names of melodic segments, an exposé of the battle in Iran to save traditional music during the 1970s and other important information not currently available in books on the subject.

There are at least three ways of approaching the study of Persian music. The first is based on the information and tradition as transferred by way of the masters, as found in the books by Safvat, Karimi and Ma'rufi. The second, a

similar approach, is the French ethnomusicological method which was common at the Centre d'études de musique orientale in Paris directed by Tran Van Khe and found in French texts on music of eastern countries such as the books by During, Tran Van Khe, Reinhard, etc. Finally, there is the American or First-World approach which relies on ethnomusicology and an occidental scientific examination of "the other." This study will rely mainly on the first or Persian approach, with some recourse to the French method. This is because the author is a product of the Centre d'études de musique oriental during an intensive study of Eastern music from 1961 to 1963 in Paris.

Since, in the author's opinion, the American or First-World approach is not suitable in this study, that method is not used. As Foucault warns, "you can't find the solution of a problem in the solution of another raised at another moment by other people."[6] Persian music and *āvāz* are best explained in the traditional Persian manner by Persian masters and not by any contemporary First-World means. Thus, this study transmits the words and ideas of the Persian masters rather than developing a discourse based on the ponderings of "another people" from "another moment."

Although emphasis is on the music and poetry of the *āvāz* texts, a further discourse could be developed on the role of music as a form of communication. Dr. Safvat is quoted in Chapter II where he discusses the "semantic" message of a performance, and points out that a message "consists of many 'signs' that follow each other in accordance with certain rules or 'codes'." Former Sorbonne linguistics chair Emile Benveniste offered the following viewpoint on music:

> Music is a system which functions on two axes: a simultaneous and a sequential axis. We might think of a homology with the function of language along its paradigmatic and syntagmatic axes. However, the axis of simultaneity in music contradicts the very principle of the paradigm in language, which is the principle of selection, excluding all intrasegmental simultaneity; and the sequential axis in music does not coincide with the syntagmatic axis of language either, since the musical sequence is compatible with the simultaneity of sounds, and is not subjected to any restriction of liaison (syncopation) or of exclusion with regard to any sound or group of sounds.[7]

This does not negate the fact that Persian music with its long historical relationship to Persian poetry can and does convey communicable concepts even without the presence of the texts assigned to certain melodic segments. Concerning the matter of Persian music and poetry one could debate how the following words of Susan K. Langer might be applied: "Speech and music have essentially different functions, despite their oft-remarked union in song."[8] Further remarks by Langer may offer an explanation for the problem of music being discussed by those who are not fully involved as performers. She states:

> Musicality is often regarded as an essentially unintellectual, even a biologically sportive trait. Perhaps that is why musicians, who know that it is the prime source of their mental life and the medium of their clearest insight into humanity, so often feel called upon to despise the more obvious forms of understanding, that claim practical virtues under the names of reason, logic, etc.[9]

Ethnomusicology as presently pursued and promulgated in America is partly the result of the genius of Mantle Hood who continued the work of Jaap Kunst, scholar on Indonesian music. Dr. Hood developed an excellent center for study of non-Western musical cultures at UCLA. At the UCLA Institute of Ethnomusicology, non-Western instrumental performance was taught by imitation of native masters. Classes in theory and structure of non-Western musical systems were also offered. In recent years, the technical information researched and offered in the field of ethnomusicology has become so specialized that the uninitiated student is often completely baffled. We have endeavored herein to present an already highly specialized subject in a more easily understandable manner.

This study could also have included examinations of historiographical writings on Persia and music. Although Professor Bertold Spuler at the University of Hamburg claims that there is little written in Persian, Persian scholars might demonstrate otherwise. Some historiographical sources are cited in the *Encyclopedia of Islam*. These include works by Al-Kindi (b.c. 790), Al-Fārābi (b. 870), Al-Isfahāni (b. 897), Al-Rāzi (d. 923), Al-Ghazāli (b. 1058), Al-Jurjāni (b. 1340) and 'Abdo'l-Qādir Marāghi (d. 1434–5). All the above authors and, in fact, most Islamic writers on music and philosophy, were Persians or from the area where the pre-Islamic Persian Empire was located. Noted writers in Arabic, whether Persian or other, described Persian music over the centuries (except for a gap between the sixteenth century and the beginning of the Qājārs after which historiography of music became more exacting.)[10] Rather than discussing the historiography of music in detail, this work will concentrate on music as it has been practiced since the Qājār dynasty and will rely on Persian masters as the main source of information.

Therefore, to reiterate the recurring theme discussed above, our methodology is based on the words, ideas and thoughts of the main masters of Persian music, transmitted as correctly as possible, combined with information on the content of the *āvāz* song texts researched from authoritative traditional sources.

Sources and Delimitations

This study relies on books as well as articles in magazines and newspapers. The many newspaper and magazine articles about Persian music, whether

by experts or reporters, by natives or non-natives, published during the 1970s are important indications of the trend and tone favored by various editors and the continual campaign to emphasize native traditions and eschew foreign influences in music and other arts. This continual six-year campaign eventually resulted in expanding the influence of Dr. Safvat and his Center for Preservation and Propagation of Iranian Music and consequently, after the revolution, a wholesale abandonment of occidentomania in the arts was followed by an all-pervasive enthusiasm for authentic traditional music. Some of the key players in this movement were the second generation masters and students trained at Safvat's Center and certain close affiliates of the Center, several of whom became national and international figures through extensive tours and recording.

Although, as Jean During noted, the former problem of authentic traditional Persian music hanging by a thread and needing to be salvaged by Safvat and the Center has been resolved, it has been replaced by new problems in the music milieu. The author, however, has chosen to emphasize the 1970s because it was during this time that the tide was turned from Westernization in music towards a revitalization of the tradition. It was also in the 1970s that the seminal book of song texts by master Mahmud Karimi was compiled and published.

This study is based on seven-years residence in Iran subsequent to a Fulbright Scholarship during which time several thousands of hours were devoted to personal interviews in Persian with Dr. Safvat and other noted masters, to classes with master Karimi and other recognized teachers including many other related musical activities.[11] Despite all this experience, followed by seventeen years intensive research after returning from Iran, it is merely a scratch on the surface and by no means indicates mastery of the subject. One must still look to Safvat, Karimi and their Persian colleagues for the real expertise, in the present author's opinion.[12]

The present project places emphasis on the poetry, rules of prosody and the conceptual content of the *āvāz* song texts as well as the historical background and theory of the music which carries those song texts. A discussion of recent trends in the preservation of Persian music, with its religious and social implications is also included. Translations of the texts in the *radif* of Karimi will serve to demonstrate the conceptual content and the influence of the meters.

Note on Research Resources

The focus of this present book is on the song texts found in the *radif* (collection of modal sequences) of master Mahmud Karimi which were written during the early 1970s and printed in Tehran in 1976. Master Karimi shared the musical philosophy of Dr. Daryush Safvat, founder and

director of the NIRTV (National Iranian Radio and Television) Center where both masters taught, so our other main source for information on Persian music is Safvat's books in French and English. The commonly accepted text of transcriptions by Mousa Ma'rufi which contains some historical and structural information by Mehdi Barkeshli entitled *Radif-e musiqi-ye Irān* and some of the instructional books by the late Abol-Hasan Sabā are also valid sources. As for works written by non-Iranians, the clearest and most valuable writings, accepted by Safvat and other masters, are those by Jean During, an exceptionally skilled instrumentalist who spent over ten years in Iran as a scholar and performer in the tradition.

Thus, the emphasis of our study is on Karimi's collection of song texts which coincides with Safvat's theory and philosophy of music during the 1970s when both masters were working diligently to preserve what might have otherwise become a lost tradition. For this reason, the preferred sources would obviously include books by Safvat and Karimi, as well as print-media interviews with these masters and articles about them during the early and mid-1970s. These sources emphasize the Safvat school of musical philosophy and demonstrate the importance of his Center and those trained there. Since 1980, many new books on traditional music, including tapes and records, have become available in Iran and outside of Iran. Since our period of emphasis is up to 1980, those works are not cited but some are noted. Those publications range in date from 1367 to 1370 A.H., which, if 1373 A.H. is 1994 A.D. (starting on Noruz, March 21), would be within the last decade.[13]

Other recent publications by former affiliates of the Center would include titles by Dr. Jean During such as *The Art of Persian Music* (Washington D.C.: Mage Publishers, 1991); "Barbat," in *Encyclopedia Iranica* (London: Routledge and Kegan, 1989), pp. 758–759; "L'improvisation dans la musique d'art iranienne," in *L'improvisation*, B. Lortat-Jacob, ed. (Paris: SELAF, 1987), pp. 135–141; "Conservation et Transmission dans Traditions Musicales, Les Données Nouvelles," in *Cahiers des Musiques Traditionnelles* (1988c), pp. 110–111.x; "Music, poetry and the visual arts in Persia," *The World of Music I*, 1982, pp. 72–88; *Musique et extase, l'audition spirituelle dans la traditions soufie* (Paris: Albin Michel, 1988); *La Musique Iranienne, Tradition et Évolution* (Paris: Recherche sur les Civilisations, 1984); "La musique traditionelle à Têhéran en 1983," *Asian Music*, XV/2, 1984, pp. 11–31; "L'oreille islamique, Dix années capitales de la vie musicale en Iran: 1980–1990," *Asian Music*, XXIII/2, pp 135–164; *Le répertoire-modèle de la musique Persane, radif de târ et de setâr de Mirza 'Abdollâh* (Tehran: Editions Sorush, 1390/1991); *Musique et Mystique* (Paris: IFRI-Peeters, 1989) and *La Musique traditionnelle de l'Azerbayjan et la science des muqams* (Baden Baden; Bouxwiller: Valentin Koerner, 1988. Added to these would be this work by the present author which would also be considered as a recent publication by a former disciple of the Center.

There are also several method books for various instruments and books on regional music.[14]

As for publications by non-Iranians who were not disciples of Safvat and/or Karimi – rather than cite students of Persian musicians who may not have fully understood information gathered due to lack of familiarity with the Persian language and culture – it seemed more effective to quote the main masters closest to the source of that information. Thus, we felt no need to cite writers such as Ella Zonis, author of *Classical Persian Music: an Introduction*, her student Bruno Nettl who wrote *The Radif of Persian Music*, and another writer from that camp, Margaret Caton, who compiled *The Classical Tasnif: a Genre of Persian Music*. Since these and other non-Iranian enthusiasts have been strongly criticized by several recognized masters and performers of Persian music, mainly for their lack of internalization of the tradition, we have preferred to keep to strictly primary sources. Since the focus of this work is on song texts, music in a spiritual context and proper performance, which neither Zonis, Nettl, Caton or other similar Western writers emphasize, we will rely on the authorized masters such as Safvat, Karimi and their colleagues affiliated with the Center.

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I wish to thank Dr. Safvat for the many years of friendship, and his musical instruction at the Centre d'études de musique orientale in Paris and at the Center for Preservation and Propagation of Iranian Music. During my stay in Tehran, he gave me an office at the Center with the duties of public and press relations person for the Center. With NIRT assistance and advice of Dr. Safvat, the Utah affiliate of his Center on the American Continent, the Center for Preservation and Propagation of Eastern Arts, was later established.

I wish to acknowledge Professor Emile Benveniste at the Sorbonne École Pratique des Hautes-Études and Collège de France for information on ancient Persian languages and Indo-European linguistics during my study in Paris during 1962–63.

I wish to thank my teachers in Paris at the Centre d'études de musique orientale, Dr. Tran Van Khe, the late Nelly Caron and Jamshid Shimirāni. I wish to thank my vocal instructor the late Mahmud Karimi and his prize disciple Parisā for six years of friendship and assistance in Tehran. Friendship and encouragement by Center affiliates Majid Kiāni, Hasan Zādkheir, Dāvud Ganjei, Jalāl Zolfonun, Daryush Talā'i, Hosein Alizāde and Gholām Hosein Jannati-'Atā'i is also appreciated.

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Most of all I would like to thank my beloved partner and colleague in the study of Middle Eastern arts and culture, Katherine St. John, for the numerous times she reviewed this text, for her assistance, scholarly input and for years of devoted friendship.

Notes

1 Paul Rabinow, ed., *The Foucault Reader* (New York: Pantheon Books, 1984), 17.
2 Gayatri Chakravorty Spivak, *In Other Worlds* (New York: Methuen & Co., Ltd., 1987), 179.
3 Malek Alloula, *The Colonial Harem* (Minneapolis: University of Minnesota Press, 1989).
4 Edward Said, *The World, the Text, and the Critic* (Cambridge: Harvard University Press, 1983), 222–223.
5 Ibid., 224.
6 Rabinow, 343.
7 Robert E. Innis, *Semiotics, an Introductory Anthology* (Bloomington: University of Indiana Press, 1985), 237.
8 Ibid, 105.
9 Ibid.
10 Dr. Safvat's former assistant at the Center for Preservation and Propagation, Gholām Hosein Jannati-'Atā'i, has recently drawn attention to a manuscript from seventeenth-century Bokhara of the Janid dynasty.

11 Activities ranged from attending musical performances and participating in rehearsals, to attending innumerable concerts of Persian music, including the annual Shiraz Arts Festival, Roudaki Hall and *Teâtr-e shahr* as well as private gatherings, to hosting a prime-time TV music show in Persian and another in English during five years, and working three years as an instrument-making apprentice of Hasan Zādkheir at Safvat's Center.

One must look to authorized native sources for the real expertise in Persian music rather than First-World writers unless those writers have been long-term disciples of Safvat, Karimi or their colleagues, or if those writers present and represent the ideals of the native authorities.

12 In the *Kayhān-e Farhangi*, Vol. 9, February 1993, Serial No. 94 on pages 141–143, an article entitled *Fihrist-e 'unāvin-e kotob-e monteshāre-ye musiqi dar dure-ye enqalāb* offers a list of publications on music published since the revolution in Iran. Some of the publications in the list include works by former members of Safvat's Center such as Kiāni, Zo'l-fonun, etc. Listings of titles by former disciples and affiliates of the Center are as follows: Majid Kiāni, *Haft dastgāh-e musiqi-ye Irān* (Tehran: Mo'alef, 1368), *Dastgāh-e shur, radif-e Mirzā 'Abdollāh bar asās-e ravāyat-e Nur 'Ali Boromand* (Tehran: Nashrani, 1369); Jelāl Zolfonon, *Āmuzesh-e setār* (with album of 2 cassettes) (Tehran: Āhang, 1369); Hosein 'Alizāde, *Dah qet'e barāye tār*, Vols. 1 & 2 (Tehran: Pazhmān, 1364/1985); Mohammad 'Ali Kiāninezhād, *Shive-ye neinavāzi va shenākht-e sāzhā-ye bādi-ye Irān* (Isfahān: Vāhed-e Sorud-e Ershād-e Islāmi, 1367); Malihe Sa'idi, *Āmuzesh-e sāz-e qānun* (Tehran: Mo'alef-e Mo'alef, Vol. I, 1369); Mohammad Rezā Lotfi, *Musiqi-ye āvāzi-ye Irān* (Tehran, n.p. 1976); Mohammad Taqi Masudie, *Musiqi-ye mazhabi-ye Irān* (Tehran: Sorush, 1367).

13 These include the following: Asadollāh Hejāzi, *Teknikhā-ye mezrābi barāye tār* (Tehran: n.p. 1368); Ostād 'Ali Salimi, *Āmuzesh-e tār-e Āzarbāijāni* (Tabriz: Mehrān, 1370); Asadollāh Mahmudi, *Naghmāt-e folklorik-e Kordi* (Tehran: Mo'alef, 1369).

14 Some of the publications dealing with music and poetry or poets are: Hosein 'Ali Mallāh, *Peivand-e musiqi va sh'er* (Tehran: Fazā, 1367); Hosein 'Ali Mallāh, *Hāfez va musiqi* (Tehran, Hirmand, n.d.); Jamāl Sadri, *Āhangshenāsi va sanjesh-e ān bā 'aruzshenāsi* (Isfahan: Firuz, 1368); Mehdi Forukh, *Sh'er va musiqi* (Nasher-e Siavash, Vol. 3, 1363); Hosein Khadiv-Jam, *Sh'er va musiqi dar Irān* (Tehran: Hirmand, 1368); 'Ali Naqi Vaziri, *Āvāzshenāsi-ye musiqi-ye Irān* (Tehran: Farhangsarā, 1369). Other books dealing with music in general include the following: Ershād Tahmasabi, *Majmu'e az asār-e Darvish Khān* (Tehran: Māhur, 1370); 'Ali Esmā'ilpur, *Musiqi dar tārikh va Qur'ān* (n.p., 1368); Sasan Sapantā, *Cheshmandāz-e musiqi-ye Irān* (Tehran: Ma'shal, 1369 A.H.).

15 The original hard-bound dissertation with full-size photos and accompanying cassette tapes was distributed by Eastern Arts, P. O. Box 526362, SLC, UT 84152, USA.