Elementary Instruction of "Tar" with a glance on Various Approaches toward "Radif"

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Abstract
“Education is a process of living and not a preparation for future living” John Dewey said. The research conducted by scholars of teaching shows that some doctrines are related to antenatal and neonatal periods. Another issue is the psychological aspects of education which contain both conscious and unconscious education as important factors. This type of classification had been introduced almost the same time of emerging Freud's theory of human behavior that caused a revolution in the world of psychology. "Sigmund Freud" believed that two-thirds of human motivation is below the threshold of consciousness. “Based on this theory, much of human learning are unconsciousness and the person has no choice to pick up” (Shoarinejad -2001-21). The Educational methodologists have to deal with the enormous complexity by bringing this important theory to real life. “In this method, the learner has to participate in creating the concepts, then to use new concepts in deriving and solving the problems. The learning process will be followed by the learner not the teacher who is playing the role as a guide” (Shoarinejad – 2001-441). Although, the issue of education are variable in different fields of activities but the most of its functional aspects can be extended to all fields of science, art and practice. In this paper, the education of a particular area of music named "Radif" will be studied. This review will drive us mentally to create a primary training method, particularly for "tar" but the main target will be the preparation of the learner’s mind in order to learn the techniques would later encounter with, the radif as the most important one.

Keywords: Radif, Teaching Radif, Elementary Instruction of “Tar”

1 Tar (Tār) (Persian: را) is a Persian long-necked, waist instrument, shared by many cultures and countries like Iran, Afghanistan, Armenia, Georgia, Republic of Azerbaijan, and other areas near the Caucasus region.

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Introduction
Radif

Definition: “Refers to the opinions of many experts who will discuss about them consequently, radif is a collection of many old melodic figures preserved with an educational artistry through many generations by oral tradition which were compiled by leading scholars at the late of Qajar Dynasty.” (Khaleghi -2011)

Contemporary, this repertoire is often applying to teach by the masters with different interpretation. There are different versions of radif that could be the important topics of discussion and research. In this study, we will consider various approach of radif evolve different attitudes which are related to the persons who could be a teacher, performer, composer or scholar. It should be noted that some of these people may be active in more than just a single field, for example, teaching and performing or performing and composing or even have experiences in several fields. On the other hand, to achieve more accurate viewpoint, we have chosen some of them in 'emic' account - knowledge and interpretations existing within a culture - like Darius Talaee or Hossein Alizadeh, and also others such as Jean During or Ella Zonis in 'etic' account - generalizations about human behavior considering universally true - toward the subject of radif. (Hajjarian – 2010)

Definitions of Radif:
Hossein Alizadeh (Tar Performer, Composer and Teacher)
“Radif contains particular patterning in teaching, a range of melody which performs at variable intervals. There are many interesting sweet tips in learning the radif.” (Shahrnazdar – 2005-78)

Ruhollah Khaleghi (Composer and Theorist)
“The purpose of discussion is the style and how to regulate and combine a song, when musicians talk about "radif".” (Khaleghi -2007- 125)

Dariush Talaee (Tar Performer, Teacher and Theorist)
“The repertoire of Persian Art Music with its traditional order of classification is called Radif. In fact, a repertoire of melodies that have been collected by different people and added to the repertoire at different times.” (Talaee – 1997). “This repertoire is not like Western Art Music, which is composed and intended to be played exactly as written. It is made up of traditional melodies, many of which are derived from popular and folk sources; their origins have been obscured with the passage of time. We call these melodies flexible. This repertoire was organized by musicians to be used both for performance and instruction.” (Talaee – 1993-11)

Majid Kiani (Santur² Performer, Teacher)
“Radif is the literary language of Persian music which it makes impossible to sing properly or well-performing without learning the notions of the structure. It is just memorizing the musical words and music figures, categorizing them mentally and repetitive which are inspired the thoughts and prepared the musician to perform pleasantly during the years. A talent Performer will be able to create a considerable performance in any terms of conditions by using of the learned figures as a precious gem in hand or even shows another surprise based on his/her knowledge and it is not so big deal which way to chose in performing. The repetition of radif music is basically the same interpretation which goes back to its origin.” (Kiani – 2002)

² Santur (also santūr, santour, santoor) (Persian: سنتر) is an Iranian hammered dulcimer. It is a trapezoid-shaped box often made of walnut or different exotic woods. The Iranian classical santur has 72 strings, 18 sets of four.
Ella Zonis (Iranologist accomplished musician and Santur Performer)
“Persian music is formed by a great collection of melodies called “Radif”. Depending on the knowledge and choice of musician or singer, radif has been set in everywhere of Persian music structure including three hundred gušes which are placed regulated in seven major and other five sub-divitions dastgahs called “avaz”. The performer selects multi-gušes of a specific dastgah, not all the radif, to perform as improvisation. The musician or singer is widely used of these basic principles in Persian classical music; as the number of gušes in each dastgah, how they communicate with each other and the styles of performing for each of them have wide definitions. The radif has been handed down by the masters to the students through the generations for years and this method causes much analyzing problems of it. Over time, each master's own interpretation has shaped and added new melodies to this collection, which preserved these melodies by the memory.” (Zonis – 1998-71)

Hormoz Farhat (Researcher, Musicologist and Theorist)
“All the materials which have been formed the Persian classical music, are known as Radif. Certainly, radif is not a full collection of defined materials but it distinguishes as the figures of the melody which involved in improvisation.” (Farhat – 2003-45)

Bruno Nettl (Ethnomusicologist)
“Radif is the most appropriate melodic pattern of Persian classical music and is a base for improvisation principally. The Radifs of all seven Persian music dastgahs contains different gušes which performing all of them may take about 10 hours. Most of these gušes are non-metric and some have metric compositions. Full radif contains 12 dastgah or maqam which each may varies 8 to 30 gušes. Many of these gušes are divided to smaller scales.” (Karimi – 2001-197)

Noor Ali Boroumand (Connoisseur of Radif - Lecturer)
“The radif is the principal emblem and the heart of Persian music.” (Talaee – 1993-12)

Jean During (Ethnomusicologist and Musician)
“Based on musical dastgahs and the collection of materials (pieces), a new music had been introduced in the late of thirteenth century (nineteenth A.D.), called Radif which offer all aspects including the principles, style and aesthetics as the nature of Persian music. Persian dastgah is not so abstract as much as the Turkish and Arabic ones. The nature of Persian dastgahs is shown by clear rhythmic styles which have been set up and written by the old masters as a unique collection to perform all pieces of Persian classical music.” (During – 2004-15)

All mentioned definitions of radif can be study and compare in different views. First, these people all are considered and focused on this repertoire as the main source of studying about Persian classical music. On the other hand, it seems that the flexibility of the styles in this repertoire is another issue which requires discussing about. Although the main target of this article is studying about the methods of teaching the radif and searching essential teaching method for tar, but it seems necessary to have a glimpse over the various functions of this repertory either.

3 The short pieces (gūshehs) emphasize different parts of the scale and various tonal relationships.
4 Dastgāh (دَسْتَگَاه) is a musical modal system in traditional Persian art music.
5 Avāz is an improvised rhythmic-free singing.
6 Arabic maqam (Arabic: مَقَام; ALA-LC: maqām; pl. maqamat) is the system of melodic modes used in traditional Arabic music, which is mainly melodic. The word maqam in Arabic means place, location or rank.
Discussion

The Functions of Radif:
We may refer two general functions to radif as below:

I. Radif as a historical & cultural background:
   Basically, the term culture is a general and complex concept which contains many elements and subsumed. When we talk about a musical culture, we are faced with the repertoire containing different selections of musical cultural items. Every culture has its own musical dialect such as Folk, Classic, etc. “Radif” is a symbol of classic literature and music, so called urban music, in Persian classical music and consequently shows the aesthetic of our ancestors in Persian culture as a historical background. We can feel and observe historical trace, as well as, changing process in our ancient literature and music by considering some names of existence gušes in radif such as Xosravani, Majles Afruz, Rajaz, Pahlavi, zang-e shotor and so on, from this perspective. Although the exact appellation of the melodies are not clear to us but it simply cannot be passed along to them. The guše called "Iraq", "Hindi Rock", "Arab Dastan" or "Azerbaijani" implies to the places that could be good sources to study historically and finding the real background of these musical culture. In this paper, we are not discussing about historical function of radif and just keep in mind that this ancient museum containing the beautiful melodies will be kept safe by the experts in this field which their presence seems absolutely necessary.

II. Radif as an educational repertoire
   From this perspective, the function of the radif can be divided into four sections:

A. Teaching radif in order to performance:
   The gušes and melodies of radif can be studied in two different views in order to performance. Apprentice of radif will understand the terms such as phrasing in confronting with the structure of radif and articulations while promoting technically. In the other hand, the apprentice will be realized the differences of various modes of radif which all need to raise the ability as a musician.

B. Radif as a supply line to the composer:
   The repertoire of radif is containing a wide range of melodies, motifs and rhythmic figures which could be the model or the inspiration to the composer. It is worth mentioning that there are two kinds of view - traditional and non-traditional - toward the composition and creation the music in Persian musical culture which they are different depending on the composer’s attitude. In the traditional view, the composer does not believe in polyphonic structure for this musical culture and insist on offering monophonic music which it is applying even in the ensemble or orchestra; while a Heterophony structure will be created in the end because of various ornamentations which perform by the musicians in a group. This kind of composition will be performed more in traditional forms including:

1. Pishdaramad: A metric piece in slow tempo that is performing before the gušes. It means "before entering" literally and can be compared with the European prelude. A 20th century invention, it consists of a measured piece written for group performance, to be played at the beginning of any traditional performance. The melody of a pishdaramad usually contains hints or references to the upcoming gušes in the performance. It can be composed in various rhythms, but almost always in slow tempo.
2. **Chaharmezrab**: Unlike the *pishdaramad*, is the piece with high-tempo which performs after the *avaz* and it also can be used as interlude. Literally means "four plectra". The origin of this name is not clear, since it refers to an improvised or composed piece, which is almost always in 6 or 12 beats and fast tempo. *Chaharmezrab* is usually performed by a single instrument, although it does not have to be. It is a musical form well suited to demonstration of virtuosity.

3. **Tasneef**: A lyric piece usually has been written based on the words of classical literature and the poets, such as Sa’di, Hafez, Ferdowsi, Rumi, etc. This form of composition is very common and much desired to Iranians. This means "song". It is a composed piece to be performed by a one or several instruments and vocals, which can be placed anywhere in a performance. Most of the traditional *tasneefs* are in 6 beats and almost always in slow tempo.

4. **Reng**: Basically it is a piece that was made for dancing. As dancing mostly done in private upon to the common culture of Iranian and it does not perform in public largely, therefore this is transformed just to an instrumental piece which is performed in traditional form after *tasneef*. This is the principal dance form in *Radif* music. It can be improvised or composed, performed by one or more instruments. A *reng* usually occurs towards the end of a *radif* performance. Some famous *rengs* are included in the *radif* repertoire, while others have been composed later. It is almost always in 6 beats and medium tempo.

5. **Vocal pieces with free-metric**: This form is mostly made by the singers based on the *gušes* of *radif*. For example, they have been considered a *gušes* called "Zabol" in "segah" and then recreate differently desired "mode" and lyric of *guše-ye Zabol* based on this *guše*. (A’zamikia – 2003)

Nontraditional oriented composer uses various figures of *radif* as a "theme" for the composition. In this method, like other cultures, the piece is written for Symphony Orchestra which could be performed with Persian instruments either, so called the National Orchestra. Of course, there is another form of composition which performs by playing Persian instruments while the composition is written for orchestra in Polyphonic.

**C. Radif as a source to analysis and research:**
Although historical consideration could be a kind of research and analysis of this phenomenon, but our purpose of analyzing, in this article, is the analysis of the repertoire in order to discover musical elements, the delicacy of modes and rhythmic to improve all three mentioned educational applications. Exploration of the differences and similarities in various modes and devices in Persian *dastgahs*, as well as, unveiled the capabilities of *radif* for

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7 *Dastgäh-e Segah* (Persian: دستگاه سگاه) is one of the seven musical modal system in traditional Persian art music (Classically, Persian Music is organized into seven *dastgahs* and five *dvâches*, however from a merely technical point of view, one can consider them as an ensemble of 12 *dastgâhs*).
optimum efficiency in line with the composition or performance, whether improvisation, can be very effective.

D. Improvisation in singing or playing musical instrument:
Persian music experts believe that reaching the pinnacle in performing for an Iranian musician is improvisation. In Persian music, an amateur person will learn the \textit{École}\textsuperscript{8} and the basics at first, the \textit{radif} subsequently. Only when the entire repertoire has been memorized—\textit{guše} by \textit{guše}, \textit{dastgah} by \textit{dastgah} a process that takes many years, is musician considered ready to embark on creative digressions, eventually leading to improvisation itself. Ultimately the learner with such ability could be named as a master if performing in improvisation. Jalil Shahnaz and Ahmad Ebadi are the Iranian elite in music improvisation. The improvising is not only in music but in singing as well. Rambod Sodeif is one of the talented singers as contemporary improvisation by well dominating on \textit{radif}. In either singing or playing in improvisation, the musicians is improvised base on previous learnt and understanding the relationships between the \textit{gušes} and modes of \textit{radif}. \textit{Morakabkhani}\textsuperscript{9} and \textit{Morasakhani} with surprising and beautiful modulation are such ability of improvisation.

**Teaching methods of Radif**

The methods of teaching music have had many changes in the past and present. In the past, due to lack of musical notation like other oral cultures, the teaching was just man to man and the apprentice spent much time with the master even living with for a long time. The apprentice also had been absorbed the essence of the \textit{radif}, by many years of repetition and practice. Obviously, the only source to compare and practice was just the master since there was not any possibility to record in written or by auditory instruments. This kind of attitude is still popular among the masters of music. Majid Kiani, \textit{santur} performance and connoisseur of \textit{radif} says: "Young and talented apprentice interested in learning the \textit{radif} with accessing such oral book in the master's chest, is trying to reflect it gradually. The apprentice learns the earned part by master’s words and actions and also gains the practical part by the love, experience and own action along with master’s advice. The primary part of education is like religious law that includes learning the codes and secondary part is like religious way that involves understanding the inner knowledge of music. First part will take about 15 years to learn and the second part, no one knows, since the primary part is talking about quantity and the secondary about quality. The first part is science and second part, art. Then the first one has been learned and the second inspired!"

Therefore, the notation of Persian music in general and the \textit{radif} particularly has been affected on teaching methods due to such attitudes which are not small in numbers in the past and present. Arriving modern life and technology in the traditional society of Iran has been lead to contradictions and discrepancies in the different phenomena such as music. Upon a time a learner of \textit{radif} had to spend much time with the master, even to live with, because of some factors and conditions. Today it is no longer possible and the learner confused in uncertain condition while both developed audio & video equipments and also notation, on the other hand, are available to assist. Although the most of \textit{radif} are available in the form of notation

\textsuperscript{8} It is originally rooted in French means “School” but it uses to show the style of musician in adjusting, holding and performing with the instrument.

\textsuperscript{9} If a musician knows the structure of the \textit{radif}, he/she can develop \textit{gushes} and link them together in a proper way. The most sophisticated type of improvisation is \textit{morakhab-khani} or \textit{morakab-navazi} which is modulation from one \textit{dastgah} to another.
nowadays, it seems that both master and student have been involved in the binary situation that they neither able to follow the common traditional oral method nor get the full benefit of new written version. Some scholars believe that the written notation of *radif* does not have the exact principals coordinated with the original *radif* and deficiencies are existed in. For example, the French musician Jean During who learned and dominated Persian music from the most prominent masters of Iran believes: "Persian music is not yet get too far of its origin which the musicians have to learn the *radif* just by notes, but it is so long which musical notation has been imported to Persian music world.” (During – 2004-43)

It seems that the pathology of this case is related to current passage of time from tradition to modernity that society in general and the music community particularly are involved. In such situation, there is no chance to follow the traditional culture as it was done for long years, nor easily accepting all the prescriptions of the modern world for this formed structure. If we are considered the issues of education as a part of culture transmitting generation to generation, therefore, teaching methods will be important particularly in the early steps and basis. If the learner is placed in the center of education as mentioned before, then considering effective factors of intrinsic motivation of the learner could lead us to reach the goal better and faster. Naturally, the elementary education always is defined the general policy that the learner takes next steps by following them. A baby makes the first sounds and speech based on what heard around. This baby does not learn the mother tongue by using specific teaching methods while receiving the language like other doctrines of real life and goes on with. Except the lullabies that mothers have been sung for their children in bed time, which it also falls into oblivion today, the Iranian children has rarely faced with another musical language to learn like a mother tongue so mixed with the soul. Usually, these children are attempting to learn the music in older ages depends on where they live, a big city or in a remote village, and also rely on the access to the instructor. In this struggle, the learner is confronted to the books and methods that each is designed and provided on its author’s vision specifically. “Teaching methods of *tar* and *setar* were introduced and written in Tehran Conservatory of music by Ruhollah Khaleghi and Musa Maroufi after many years absolutely no notation in Persian music structure.” (Amirani – 2000-23) “Then other methods were provided for these instruments gradually which most of them has been starting the teaching based on “*dastgah-e Mahur*” because of some reason which will be explained later” (Zolfonoon-volum1). In the first mode – which will change later – *Mahur* has similarities with C major regarding to the key signature.

"Usually C Major is using as a base in western training methods due to its simplicity in Key and musical signs. Therefore, offering primary lessons of piano in this major leads the student to have no attention to the black keys and only uses the white keys which make easier the process of learning” (Beyer – 2007).

“The first notation was brought by Monsieur Lemaire, French military musician and composer who came to train the staff of the music department of Dar ul-Funun in 1868 and also had been written notes for some pieces of Persian music (He was the composer of the first Iranian national anthem). Ali Naqi Vaziri was the next person who had written notes for some pieces of Mirza Abdullah’s *radif* and then Agha Hosseinngholi’s *radif* that unfortunately all have been vanished and are not available today.” (Khaleghi – 2007)

The origin of *radif*, currently available, is belonged to the late of Qajar Dynasty and *tar* was the most common musical instrument in that era. The essential compilation of Persian classical music, particularly *radif*, of Iran has been attributed to the family of Farahani who mostly were master of the *tar* either. Bruno Nettl, American Ethnomusicologist, behalf of Noor Ali Broomand – connoisseur of *Radif* - about the

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*Dastgāh-e Māhūr* (Persian: دستگاه ماهور) is one of the seven *dastgāhs* of Persian Music. The intervallic structure of the mode of *Māhūr* parallels that of the major mode in western classic music.
importance of \textit{tar} said: “[\textit{Tar}] is the instrument that NoorAlikhan probably known as the essential instrument of Persian National Music and, in fact, it is not use so common in the Middle East except Persian-speaking peoples’ regions such Iran, Central Asia and Afghanistan. He is also known the \textit{tar} as the most appropriate instrument to implement Persian pieces.” (Karimi – 2001-198)

Writing the elementary educational methods seems to have been influenced by western attitudes and first methods were written for the \textit{tar} as it plays a significant role among all instruments of Persian music. As noted before, all of these methods have been starting the training on the frets of “\textit{Mahur}”. Although the functional values of these methods are undeniable for their specific place and time in past but the training on the frets of \textit{Mahur-e “du”} can be studied by considering the following three aspects:

I. \textbf{Ergonomics:} In general, all activities which are done by humans could be risk factors for health. If we are considering the suitability of the tools with human physically as an important aspect of ergonomic to ensure the health in long-term, then the "école" would be a significant issue for each instrument. Musicianship, like any other works which has been categorized in RSI’s activities, is full of events that put human’s health in danger. Repetitive strain injury (RSIs) are injuries of the musculoskeletal and nervous systems that may be caused by repetitive tasks, forceful exertions, vibrations, mechanical compression (pressing against hard surfaces), or sustained or awkward positions for a long time. “All computer programmers, writers, and staff at a physical constant conditions or repetitive work and also musicians are categorized in RSI group.” (Sanders - 1993)

A. École for the frets of \textit{Mahur}: The intervals of the frets in \textit{Mahur} are very extensive and cause difficulties for novice students. This problem will be more for the people with shorter fingers, and especially children. As you can see in the figure 1, the fingering on the frets of \textit{Mahur}, especially 3th position also known as “F position”, is too hard and even it seems almost impossible for an amateur in the early months of learning. Moreover, the physical injury could be happened even if the student insists in doing this method.

![Figure 1: Fingering on “Fa position”](image)

II. \textbf{Cultural:} “\textit{Dastgah-e Sur} (Persian: دستگاه شور) is known as the mother of all dastgahs in Persian Classical Music which can be discussed in details technically later but it is, in some respects, the most important of the \textit{dastgāhs} definitely.” (Zonis – 1998-76). It contains a large body of pieces, and in its domain belong four important āvāzes: \textit{daštī}, \textit{abuata}, \textit{bayār-e tork} and \textit{āfšāri}. A great many folk tunes, from different parts of Persia, are founded on the modal schemes of \textit{Sur} or its derivative
dastgāhs and gušes. “The Mayeh\textsuperscript{11}-ve Mahur is completely obvious and feels in the repertoire of Lorestan and Kurdistan music.” (Darvishi –2004) Suggesting such idea is important as the auditory memory of Iranians is more familiar with the melodies of “Sur” than “Mahur”. Jean During, French musician, who is learned and noted Persian music based on dastgah by Boroomand says: “In the past, musicians had been starting the process of teaching in dastghah-e sur while preserving the simplicity of the structure with no ornamentations.” (During – 2004-41)

III. **Psychological:** The student’s satisfaction in learning the repertoire is a critical factor in rapid progressing process. Adding some amused lessons to the training methods to make it more touchable will be effective in this satisfaction.

**Conclusion**

Contemporary anthropologists believe that each person is unique. Even identical twins have different fingerprints. The science is going farther to find musical DNA of the people today, as some believe that every person has its own DNA, and then could have a unique music either. Due to such attitude, it is the student who defines the subject of the education. For instance, it is a pupil who will effect on the process of education in music performance as a unique teaching method. For elementary education of tar which has been considered from three perspectives (ergonomic, cultural and psychological), the following recommendations are proposed:

I. **The frets of Sur and ergonomic aspects:** Providing comfortable initial conditions and École will make easy the difficulty and unbearable way of elementary education for the amateurs. Although the frets of Sur in compare with Mahur are smaller on the neck close by the pegs but it is inappropriate for the amateurs because of some reasons. The author believes that teaching will be possible on the frets of sur by applying a few reformed techniques which it will be published in a book titled - Elementary Instruction of Tar- in near future by him. His suggestion is using the frets of sur on the middle of the neck for the solution. In this method, we define the exact place of fingering for the student by making a mark on G Fret in the middle part of the neck. As it shows in figure 2, the intervals of the frets in sur are too close to each other so even small children will be able to do fingering easily now. “In playing the guitar, using a device on the neck of a stringed (typically fretted) instrument to shorten the playable length of the strings, hence raising the pitch so called “capo” which is most commonly used to raise the pitch of a fretted instrument so that a player can perform a piece in a certain key using different fingerings to what they would use if played "open" (i.e. without a capo).” (Malekangiz - 2004). This instruction is not applicable about “tar” because of the form of the neck, the thickness of the frets and thin strings. The author has been himself teaching this method by using the frets of sur on the middle parts of the neck for several years as the test and it has been experienced remarkable results.

\textsuperscript{11} Melodic formulation includes rules for cadences, a hierarchy of tones, and acceptable melodic patterns.
II. **Mayeh-ye Sur and cultural background:** As noted before, making the first songs on intervals of sur by the learner could make the mental connection with the training course and the instrument faster due to the strong auditory memory and historical themes among the Iranians.

III. **The frets of Sur and psychological aspects:** A collection of all applications using on the frets of sur including easy fingering due to tight intervals, immediate mental connection with the instrument because of auditory background and the ability to perform the sur, as well as, its sub-divisions on these frets, all cause rapid and easy progression through the first sections of the hard elementary training method. The rapid progress is surprising all the people connected to the learner and leads them to push and more encouraging on him/her. This emotional resonance causes such synergy which will make certain the learner to continue more confidently.

About the important aspects and the techniques implemented in Persian music, Jean During said: “The abstraction is rarely seen in Persian classical music which much depends on related instruments, especially various styles in performing. The study about Persian musical aesthetic would be incomprehensible if there is no consideration on performing features. The performance will determine the style of music and significant advantages would be result even by making the least of changes and adjustments in pitch or performing. Similarly, it also occurs in the instruments. For instance, adding an extra string, the technique of holding the instruments or how to tune them can change the performance and consequently the style and the music.” (During – 2004)

Finally, if we are considered the education hierarchy of Persian music as follows:

I. Elementary education including the école and technique of performance
II. Teaching radif as the main repertoire in urban music
III. Improvisation and creative aspects

Then elementary training to prepare the learner can be determined for the next step; teaching radif. This kind of education could be very effective in order to promote the learner and going to the next steps by considering the important role of dastgah-e sur in Persian music repertory, called radif.

References


