

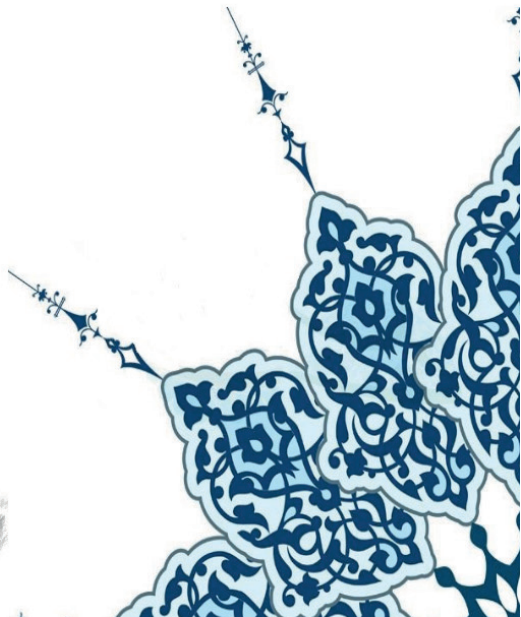


MARTIN-LUTHER
UNIVERSITÄT
HALLE-WITTENBERG

International Conference:

**“Music of Persian Speaking Countries & Regions:
Similarities, Differences, & Musical Identities”**

**30th of September–2nd of October 2023 | Halle / Saale |
Martin-Luther-University**



Program

Saturday, 30.09.2023

- 13:00 **Opening of the conference**
Welcoming desirable by:
Dean of the Philosophy Faculty II, Prof. Dr. Susanne Voigt-Zimmermann;
Director of the IMMS, Prof. Dr. Wolfgang Hirschmann;
Professor for Ethnomusicology, Prof. Dr. Klaus Näumann.
- 14:00 **Coffee break**
- 15:00–17:00 Section I: Afghan Music**
Moderation: Angelika Jung
- 14:30 ***Afghan Klasik* Music Performance**
- 15:00 Waheed Saghar (Germany): “Music of Afghanistan”.
- 15:45 Veronica Doubleday (UK): “Bridal texts sung by girls and women in Persian-speaking parts of Afghanistan”.
- 16:30 Coffee break**
- 17:00–18:30 Section II: Indo-Persian Music**
Moderation: Negar Bouban
- 17:00 Jean During (France): “Baluchi music: a bridge between Iran and India.”
- 17:45 Zakaria Yousefi (Iran): “A comparative study a comparison of rhythm and singing in the music of Qaderiyeh Sufis of Iran and Qadiriyyeh of Afghanistan.”

19:00 **Dinner (Indian Restaurant)**

Sunday, 01.10.2023

10:00–14:00 **Section III: *Dastgahi* Music & Identity**
Moderation: Klaus Näumann

10:00 **Iranian Persian Music Performance**

10:30 Hooman Asadi (Iran): “Persian Musical
System and National Identity: Diverging
Convergences in the Music of the Islamic
World”.

11:15–12:00 Giultekin Shamilli (Russia): “The Past and
Present of Azerbaijani Dastgah: Language,
Conceptualisation, Identity”.

12:00 **Coffee break**

12:30–14:00 **Section III (continuation)**
Moderation: Veronica Doubleday

12:30 Mohammad Reza Azadehfar (Iran): “What
Makes a Music Sound Persian: Toward a
Model of Cultural-Musicological Identity of
Music”.

13:15 Alexandra Balandina (Greece): “Tombak
playing in Iran”.

14:00 **Lunch**

15:00–17:45 **Section IV: *Dastgahi* Music System,
Improvisation, Composition**
Moderation: Jean During

- 15:00** Shahin Farhat (Iran): “The history of musical composition in Iranian classical music and a survey of styles among Iranian composers”.
- 15:45** Negar Booban (Germany): “Varieties of ‘Mojannab’ in musical intervals of Persian Dastgah music: An experimental study of the pitch classes performed in different *Dastgahs*”
- 16:30** **Coffee break**
- 17:00–17:45** **Section IV (continuation)**
Moderation: Shahin Farhat
- 17:00** Pooya Saraie (Iran): “The possibilities of Persian classical music in improvisation based on the three aspects of Mode, Rhythm, and Forms”.
- 17:45–18:30** **Section V: Persian Musics & Gender**
Moderation: Shahin Farhat
- 17:45** Yalda Yazdani (Germany): “The Politics of Musical Participation: An Ethnographic Study of Women Singers in Post-Revolutionary Iran.”
- 19:00** **Dinner (Iranian Restaurant)**

Monday, 02.10.2023

- 10:00–14:00** **Section VI: *Shashmaqam* Music (Tajik School)**
Moderation: Alexandra Balandina
- 10:00** ***Shashmaqam* Music Performance (Tajik School)**

- 10:30** Asliddin Nizamov (Tajikistan): “Artistic and philosophical refraction of the symbols of Persian poetry in the music of *Shashmakom*”.
- 11:15** **Coffee break**
- 11:30–14:00** **Section VII Shashmaqam Music (Uzbek School)**
Moderation: Jean During
- 11:30 Ustad Ari Babakhanov (Germany): *Shashmaqam* Music Performance and Speech, (Uzbek School).
- 12:15 Angelika Jung (Germany): “The multidimensional cosmos of *Shashmaqam* as a symbol of life and a reflection and response to God’s creation”.
- 13:00** **Coffee break**
- 13:15–14:00** **Section VII (continuation)**
Moderation: Veronica Doubleday
- 13:15 Alexander Djumaev (Uzbekistan): “Forming and evolution of the Bukharian Shashmaqam in the context of interaction between Persian-speaking, Turkic, and other ethnocultural communities in Bukhara”.
- 14:00** **Ending**
- 14:15** Visiting the Historical, Cultural, and Artistic places of the City of Halle.

Abstracts

Hooman Asadi: “Persian Musical System and National Identity: Diverging Convergences in the Music of the Islamic World”

In the early centuries of the Islamic period, a synthetic great musical tradition gradually emerged, incorporating elements from Persian, Arabic, and Greek sources in terms of what might be called the International Musical Tradition of the Islamic Orient. This common musical idiom, absorbing elements from other musical cultures of the region, culminated in the 15th century under the Timurids. In the 16th century, with the rise of the Safavid dynasty, Iran underlined its national identity by creating a unified geopolitical territory, establishing a national religion, and re-emphasizing Persian elements and symbolism, reflected in or constructed by music as well. The Persian tradition of musical writings in this period revived original Persianate concepts and terminology and, to some extent, diverged from the so-called common idioms. Persian music, from the Safavid period to the Qajar epoch, gradually diverged and distinguished itself from the other musical traditions of the region. The *shadd* and *dastgāh* system replaced the modal and melodic system of the traditional *maqāms*. The importance of the rhythmic modes (*iqā‘āt or usūl*) faded away in favor of a different rhythmic-metric system emphasizing free meter, influenced by the poetic feet (the ‘*arūz* system) of the Persian ghazals. Micro-processing in terms of novel formal-structural aesthetics replaced the macro-structural musical forms and genera. New musical instruments such as the *tār*, *setār*, and *santūr* took the position of the ‘*ūd* and *qānūn*. The idea of an innovative model repertory, the *radif* of Persian music, gradually emerged. All these changes contribute to making or reinforcing a national identity for or through Persian music. This paper tries to describe and discuss the mechanism of

such changes in the Persian musical system from a historical, analytical, and comparative standpoint.

Mohammad R. Azadehfar: “What Makes a Music Sound Persian: Toward a Model of Cultural-Musicological Identity of Music”

Persian classical music is based on a large collection of *gūsheh-ha* (melody types) organized in *dastgāh-ha* or *maqāmāt*. For a performance of traditional music, a performer selects a number of *gūsheh-ha* from one specific *dastgāh* or *maqām* to use as a framework for his or her improvisation. Investigation into the roots of the *gūsheh-ha* is very interesting, as some were already in much use as early as the tenth century. Besides that, there are similarities in names and even patterns in the Arabic, Uzbek, Turkmen, Armenian, Turkish, and Kurdish *maqām* repertoires. Improvised music is very well-regarded in Persian musicianship, as Nettl (1998:7) observes: “In Iran, the area of my experience, the most desirable and acceptable music is improvised, and within the improvised genres, those lacking metric structure and thus rhythmic predictability are the most prestigious.” Improvisation is, in fact, such a natural and almost self-evident procedure for the Persian theorist that he does not feel the need to explain it. Musical Structure in Persian music is not simply based on a modal framework of *dastgāh* or *maqām*. There are various musical and cultural components that give identity to Persian music. The notion of ‘identity’ is in the central attention of nearly all scholars in humanity and art studies. How we depend on a certain social group gives meaning to our social life, and without social life, we can hardly bear living on earth. The complex dynamic mechanism that shapes the life of every society is ‘culture’, and musical life is one of the main components of constructing culture. If all the constituent elements of music are in accordance with the cultural assets of a listener, he/she will

feel it is from his/her culture. However, the sense that a piece of music belongs to one's own culture is not absolute; this means that when we listen to two pieces, we may feel that one of them is relatively "closer" to us than the other one. The elements that make music sound familiar to our identity are a combination of musicological and cultural characteristics of pieces. The model presented in this study is based on those two aspects.

Musical structure in every society is surrounded by its cultural context in a way that without which one cannot figure out the real musical life of people. Look at the *Shamseh* illustration in Persian painting and architecture follows to see how every structural element is completed by the cultural context to build the complete shape of Persian music (try to relate shapes and colours presented in the above tables with the following *shamseh*).

The facilities the *dastgāh* system provides for improvisation can be categorised into two parts: the raw musical materials and the ways they can be expanded and united. Among the first items examined here are melody type, motif, and rhythmic and dynamic pattern, and amongst the second are features that expand or bind the structure's range of tones and melodic shape. Tradition tells us that the contents of *dastgāh*-ha, *gūsheh*-ha, emerge from composition and performance practice. Analysis tells us that although a musician adheres to these basic "rules" of the *dastgāh* system in performance, there is yet another level of rules dictated by context. That is, every *gūsheh* of each *dastgāh* may change slightly depending on the situation in which it is performed. For the listener to interpret the complexities of *dastgāh*, or for the performer to comprehend what is fixed within what is flexible, attentiveness must be cultivated from steadfast listening and practice.

Alexandra Balandina: “Tombak playing in Iran”

Tombak, a goblet-shaped drum, has been the main percussion instrument in Iranian classical music since the 19th century. Today, it is a very popular instrument both in Iran and abroad, performed by thousands of male and female Iranians and adored, learned, and played by many musicians abroad. Since the mid-twentieth century, the playing technique of the instruments has developed immensely. It has been characterized as highly sophisticated and complex in timbre, fingering patterns, rolls, ornamentations, speed of playing, variety, and clarity of sound. Another advancement in the last century is the improvement of the socio-musical identity of the tombak player, who was stigmatized in the late 19th century, holding a low social rank among musicians and society in general.

In this presentation, I will discuss the musical, socio-cultural, historical, and technological developments that have contributed to the dissemination of tombak playing, the growth of the playing technique, and the improvement of the social status of the tombak player. I will also discuss the contribution of key tombak players in the last 70 years that have expanded the technique, enriched the playing aesthetic, and elevated the socio-musical status of the tombak player in Iranian classical music.

Negar Bouban: “Varieties of ‘Mojannab’ in musical intervals of Persian *Dastgah* music; An experimental study of the pitch-classes performed in different *Dastgah*-s”

Persian *Dastgah* tradition is among music cultures that build their structure using pitch-classes, hence musical intervals, loosely called microtones. Apart from the fact that whole-tones and semi-tones in Persian music are different from those of the 12-tone

Equal-temperament, the most distinctive interval is what we have labeled as '*Mojannab*', taken as the interval bigger than semi-tone and smaller than whole-tone. Nevertheless, there have been never-ending discussions for decades now about how big this *Mojannab*, in reality, is or should be. Some scholars have suggested flexibility (Farhat,2004) and some have indirectly implied an observation of varieties in different *Dastgah*-s (During, 2006), while some musicians would rather take some kind of average (Tala'i, 1993) for *Mojannab* which would create tones as centers, around which, clusters of pitch-classes exist. The criticism of, or even objection to, any suggestion for a functional designed temperament (e.g. Vaziri, 1934) is still a very strong trend among musicians and many scholars.

Veronica Doubleday: "Bridal texts sung by girls and women in Persian-speaking parts of Afghanistan"

As a key female rite of passage, marriage in Afghanistan involves a series of events accompanied by music-making and dancing. Based on my own fieldwork among women musicians in Herat in the 1970s, supplemented by data from Afghan informants and other scholars, I will consider a range of issues. What kind of songs do girls and women sing about brides, and how is she presented in them? What emotions are invoked in the ritual songs women sing at weddings? Are their images dream-like fantasies or mirrors of reality? How do songs help the bride and other major actors negotiate the changing power relations of marriage? How have Islamist authorities (including the Taliban), female musicians, and families dealt with issues of music censorship in the context of female wedding parties?

Alexander Djumaev: “Forming and evolution of the Bukharian Shashmaqam in the context of interaction between Persian-speaking, Turkic and other ethnocultural communities in Bukhara”

Bukhara is the most famous Persian-speaking area in Central Asia. Persian language and culture have influenced other ethnocultural traditions of the city during many centuries. At the same time, Persian culture has its own peculiarities formed due to interaction with various ethnocultural traditions there. The phenomenon of the Shashmaqam, which has been developed in Bukhara, reflects influences of different ethnocultural traditions (Turkic, Uzbek, Qashqar, Mongol, Tajik, etc.) with the dominating role of Persian-Bukharian traditions. This problem will be considered in the report in various aspects such as historical, aesthetic, theoretical, and so on.

Jean During: “Baluchi music: a bridge between Iran and India”

According to antique sources, the Shah of Persia brought thousands of Luli musicians from India to entertain his people in need of music. Fifteen centuries later, the presence of gypsy musicians is still attested in Iran under the names of *kawli*(ie. *kâbuli*) *gowdari*, as well as *luli*, notably in Baluchistan. Knowing that the Baluch people originated from the West, the question is whether the so-called Luli brought their own music from the East or whether they integrated the repertoires of their adoptive ethnic group. In other words, whether Baluch music, in general, belongs to the Iranian family or rather to the Indian family. This is a question that arises frequently for the Iranian public as much as

for the Baluchs since it has important identity resonances. Our paper will approach Baluch music from a comparative perspective in order to identify the elements common to India on the one hand and Iran on the other, but also to other musical cultures of Central Asia. It will be based on the discourse of Iranian and Pakistani Makrâni musicians, on musical evidence, and unpublished documents.

Shahin Farhat: “The History of musical composition in Iranian classical music and a Survey of Styles in Iranian Composers”

Iranian traditional music is based upon improvisation, and the performer is simultaneously the composer of the melody with written. The history of composers writing music with full scores and details is rather short compared to Western classical music. Through many centuries, Western classical music has developed many schools. Forms are different, and the style of composing is also very variant. The history of Iranian composition and composers has a history of approximately one century and has expanded over four generations. A brief survey of Iranian composers and their works might be interesting and surprising.

Angelika Jung: “The multidimensional cosmos of Shashmaqam as a symbol of life and a reflection and response to God’s creation”

Not only the statements of musicians and music connoisseurs of the region but also the structure of the Shashmaqam itself with its six complex Maqam cycles Buzruk, Rast, Nawa, Dugah, Segah, Iraq, and the small, almost hidden 7th cycle (Aram-e Jan) identify it as a “divine-human creation” (Ari Babakhanov),

which was created by great music masters and transmitted from generation to generation and further developed in accordance with the cosmic order.

In my paper, I will demonstrate that in the rhythmic and tonal-melodic variety, as well as in the formal construction of the instrumental and vocal parts, fundamental parameters of flowing and striving life are reflected. Like a mirror, the music reflects the beauty of the spiritual world. Since each maqam reflects the cosmic order in a different way, from a different perspective, and in a different colour, the traditional musician (composer, performer) is, so to say, a reflection of the Creator.

But the ultimate goal of these musical cycles – in connection with the meaningful and powerful Sufi poems – is the transformation of human consciousness on its way from Maqam to Maqam – through pain and suffering of self-recognition - to a higher level beyond ego, which is the veil (parda) hanging before the oneness with God or Nature and thus the return to the silent and motionless state which was before everything came into being.

Asliddin Nizamov: “Artistic and Philosophical Refraction of the Symbols of Persian Poetry in the Music of *Shashmakom*”

Persian-Tajik classical poetry has a centuries-old history of formation and flourishing and has long been firmly included in the treasury of world artistic culture. The content of Persian poetry embraces deep and unique artistic ideas, which, first of all, glorify the place of man in the universe, the ways of learning the rules of life, and the truth in general. Historically, each new manifestation of this poetry has been strongly associated with music and singing. Since the founder of Persian poetry, Abuabdullo Rudaki (10th century), the tradition of musical performance of each new poem has spread, and often the authors

of the poems acted as a singer. It is appropriate to note here that in the works of the troubadours, who themselves created the text and melody, the musical metric corresponded to the poetic. In addition, as scientists note (A.Losev, F.Saran, E. Reinhard), the meaning of each individual word as a whole is revealed only with its sound pronunciation. This circumstance suggested special forms of relationship between poetry and music, which at one historical moment led to the creation of large musical cycles (Twelve *makoms* and later - Six *makoms*). In this paper, the relationship between Tajik *Shashmaqam* music and classical Persian poetries and unique forms of interrelations between text and melody will be investigated. In the Tajik *Shashmakom* cycle, almost all forms of poetry can be found - gazelle and *trona*, *beit*, *rubai*, *mustazod*, *sokinoma*, etc. According to him, it is impossible to give a specific description of the entire scope of the use of these genres in the music of makoms within the framework of one speech. Therefore, he will focus on the example of only three genres - *gazelle* and *sokinoma*, which are quite often performed in *Shashmakom* to this day. As a matter of fact, he seeks to discover how the melodies of *Shashmakom* music reflect the depth of the poem's content. By reenacting the poetry's symbolism in sounds and rhythms, he replicates the imagery recreated in *Shashmakom* music.

Waheed Saghar: "Music of Afghanistan"

In this study, raga music, comprising Indian roots, will be investigated. A raga is a melodic framework for improvisation; at the same time, the raga is a unique and central feature of the classical Indian music tradition. Therefore, this Afghan musical genre is a kind of Indo-Persian music. Actually, the propagation of Hindustani classical music in Afghanistan and the Khorasan

music replacement through Hindustani classical music in Afghanistan will be discussed.

Pooya Saraie: “The possibilities of Persian classical music in improvisation based on the three aspects of Mode, Rhythm, and Forms”

He will investigate the conversion of traditional Persian musical systems into improvisation. Considering the wide scope of these changes, this study seeks to answer the question: What possibilities does Persian classical music offer to the improviser in the modal, rhythmic, and formal fields? His speech examines the definitions and bibliography of improvisation in Persian classical music. The possibilities that the three areas of mode, rhythm, and form in Persian classical music will provide to the improviser to create an improvisational performance will be analyzed. In addition, the possible ways of using each of these facilities will be introduced and analyzed separately. Eventually, the four fields of theme, rhythm, and form are introduced and examined as four pre-expansion fields for any improvisation.

Giultekin Shamilli: “Dastgahi Music in the Past and Present of Azerbaijan: Language, Conceptualization, Identity”

The trend, which is becoming more noticeable in the researches of the Western and Central Asia musical traditions, is associated with a turn from the fundamental category of maqam, which unites the oral-professional musical traditions of this region, to the unification according to the linguistic principle. This trend certainly opens up new research prospects and extremely actualizes the problem of the relationship between language and music. The study of this problem shows that language and music

are not directly related to each other. For example, the attempt to conceptualize the music of Turkic-speaking peoples, which has been known since 2014 within the framework of ICTM, once again showed a gap between the thinking of Yakuts, Tuvans, Kazakhs, Tatars, Bashkirs, and other peoples on the one hand, and the thinking of Azerbaijanis, on the other.

Both areas – language, and music - interact through certain architectonics of consciousness. In the most general manifestation, the architectonics of consciousness generates such extremely contrasting types of thinking in music as metric and non-metric singing, which is closely related to the tendency to form such a phenomenon as a "theme" in the broadest sense or not to form it as an essential characteristic of thinking in music. The latter fundamentally distinguishes Persian-speaking countries from each other, such as Iran (*dastgah*) and Tajikistan (*makom*), or unites countries with the dominant languages of the Iranian group with Arabic, Turkic-speaking ones, for example, Iran (*dastgah*) with Iraq (maqam al-iraki), Azerbaijan (mugham-*dastgah*) and Egypt (maqam).

I am going to show that musical traditions are united regionally on the basis of cultural and linguistic community that developed in the most ancient period of history and has been preserving till now. Historical changes in languages did not affect musical thinking, being fixed in the gestalt.

Yalda Yazdani: “The Politics of Musical Participation: An Ethnographic Study of Women Singers in Post-Revolutionary Iran”

The position of women in Iranian society is mostly dependent on the country's political discourse. After the Revolution of 1979, the position of women in Iranian society drastically changed. This has also extended into the role of females as musicians in

Iran. According to the revolutionary fundamentalist Islamic government, it is illegal and improper for women to sing solo in public spaces, and women's participation in music became more restricted. In some ways, women's status has improved, such as increased literacy and a greater number of women musicians in general (paralleling an increase in musicians of both genders). However, in the sight of the law, women and men do not have equal rights. So, the dynamic of an increased number of women musicians appearing even as restrictions increased creates a rich opportunity for research. The opportunities for women to record and perform music differ from those of men, and many women, especially singers, find a creative outlet only in underground, illegal situations. Therefore, the main focus of my presentation/documentary screening is based on activities and strategies of female singers for overcoming censorship in Iranian society. In addition, I am going to discuss the activities and significant role of female singers in the recent social-political movement by the revolutionary codes "Mahsa/Jina Amini" and "Woman-Life-Freedom"

Zakaria Yousefi: "A comparative study and comparison of rhythm and singing in the music of Qaderiyeh Sufis of Iran and Qadiriyyeh of Afghanistan."

This study will investigate the types of poetry, the way of singing, and the common rhythms in the music of Qaderiyeh Sufis of Iran and Afghanistan. Music among the Sufis of the two countries is different and varied according to cultural, political, social, and geographical conditions. It has always been at the center of attention and popularity. Singing, poetry, rhythm, repetition, and continuity create enthusiasm and ecstasy in

listening to Qadiriye dervish. In the Darvish *Sama* gatherings of Iran and Afghanistan, poems in the form of ghazals, quatrains, and odes with mystical themes are read with exquisite singing. These poems create effects and waves that increase the excitement of *Sama*. Since one of the main functions of music in Sufism is gaining spiritual richness, music and instruments have a valuable and special place among Sufis. In his scholarship, Yousefi intends to investigate the poems, the way of singing, musical phrases, rhythms, and instruments used in the Qadiriye Sufi school of Iran and Afghanistan, as well as the similarities and differences between *maqam-s* and *goosheh* in the music of the schools which is performed based on *Dastgah* music in Iran and *Klasik* music in Afghanistan using Persian poems. Eventually, the impact of Qadiriye Sufi music on contemporary Iranian *Dastgah* music and the emergence of Sufi music elements in it will be investigated.

Biographies

Hooman Asadi is an Associate Professor of (Ethno)Musicology at the University of Tehran. His main research focuses on the history of music in the Islamic world and the theory and comparative analysis of Persian classical music. He has formerly served in several administrative jobs, such as the Head of the Music Department and Deputy for Academic Affairs of the School of Performing Arts and Music at the University of Tehran, Director of the Music Department at the Center for Iranian and Islamic Studies (CGIE), and Director of the Iranian National Festival of Youth Music.

Mohammad Reza Azadehfar is a full professor in Ethnomusicology at Tehran Art University and ex-dean of Music Faculty there. He earned his PhD from the University of Sheffield, followed by a PostDoc at SOAS University of London. He also spent some 20 years as an Iranian santur performer. His research and publications focus on Iranian music and interdisciplinary studies. He has received five grants for researches from the University of London, the University of Arts, and Iran National Science Foundation. Azadehfar's book *Melodic Structure in Iranian Music* won the biannual prize for best Iranian music study at the Iranian National Music House in 2019.

1980-2001 21 years playing dulcimer and drum (Santur, Tombak and Daff).

1981-1987 6 years of education at Isfahan Music Conservatory.

1988-93 BA in Iranian Cinematograph, Structure of Film Music, at The University of Arts, Tehran, Iran.

1993-96 MA in Research of the Arts, thesis: “A General Training of Iranian Music” at Art and Architecture Faculty, Tehran, Iran.

1999-2003 PhD in Ethnomusicology, thesis: “Rhythmic Structure in Iranian Music” at the University of Sheffield, UK.

2003-2004 Research Fellowship in Ethnomusicology (The Impact of Rhythmic Cycles in Improvisation: A Cross-cultural Study, Iran and India) in SOAS University of London, UK.

Ari Babakhanov, the Central Asian musician of Uzbekistan, masters excellently the long-necked lutes tanbur, Qashqai rubab, and dutar. In 1934, he was born in Bukhara into a Jewish family, which can reflect an outstanding dynasty of traditional musicians. It was founded by his grandfather Levi Babakhan (1873 - 1926), the legendary court vocalist of Alim Khan, the last emir of Bukhara. Levi Babakhan's son Moshe Babakhanov (1910 - 1983) was also a famous vocalist who accompanied himself on Tanbur and Doira. Contrary to his grandfather and father, Ari Babakhanov became a pure instrumentalist. After his musical studies according to the European curriculum at the Tashkent Conservatory, he graduated in 1959 with the state examination. Because of Soviet cultural politics, customary instruments were permitted, but mainly for a European repertoire. The discrepancy between the monophonic Uzbek music and the European polyphony. These constraints led to an artificial cultural hybrid. Despite his artistic successes in Tashkent, Ari Babakhanov returned to Bukhara, where he taught for the following 40 years at the music college. With the help of his father and musicians like Maarufjon Tashpulov, Najmiddin Nasriddinov, and

Aminjon Ismatov, he gradually returned to the traditional Bukhara music, the *Shashmaqam*. He made it his life task to develop this art and achieved a unique contribution to keeping it by writing down an enormous number of notes and texts of Persian Poetry as well as popular Uzbek and Tajik poems. Hereby, he revived a series of lost creations that had formerly belonged to the *Shashmaqam* repertoire. This basis inspired him to compose his instrumental pieces and songs in the traditional style, of which several became very popular in Uzbekistan. In 1991, he founded the Bukhara Philharmonic Society, the “*Shashmaqam* Ensemble,” which grew within a few years from initially 10 to 19 members. Shortly afterward, the group, under the artistic direction of Ari Babakhanov, performed for Uzbek radio and TV and established itself in the traditional music scene. In 1998, their CD “Ari Babakhanov & Ensemble - *Shashmaqam*: The Tradition of Bukhara” was published by “New Samarkand Records”. Because the Bukharian Jewish community of Central Asia has almost dispersed by migration after Uzbekistan's independence, Ari Babakhanov’s family searched for new future perspectives and moved to Germany, where he collaborates with the musicologist Dr. Angelika Jung in a *Shashmaqam* research project since 2002.

Alexandra Balandina is an Associate Professor of Ethnomusicology at Ionian University, Greece. She graduated from the Department of Social Anthropology, Panteion University of Athens, Greece. She earned my MMUS in Ethnomusicology and Ph.D. in Ethnomusicology from the Music Department, Goldsmiths’ College, University of London, under the supervision of Prof. John Baily. During her master’s and doctoral studies, she conducted long-term ethnographic fieldwork in Tehran, Iran, investigating the culture of tombak

playing by learning to perform on the tombak with the eminent Ustad Bahman Rajabi and several tombak players from the younger generation. Her main areas of research interests include performance theory and practice, music creativity, cultural organology, research methods, ethnography, embodiment in performance and research, music, and politics. She has a strong passion for performance as a music-making practice and artistic and musical expression, as well as research techniques and objects of ethnomusicological research. Her interest in performance is both scholarly and personal. For several years, she performed with my music teacher, Ross Daly, music genres of the Middle East on various types of frame drums (*daf*, *bendir/dayre*). Today, she is a member of the Intercultural Orchestra at the National Opera House, conducted by the *ney* player Harris Lambrakis. Born in Tashkent, Uzbekistan, she speaks Russian, Farsi, Greek, Macedonian, and Serbian.

Negar Bouban, an Iranian musician, Oud player, composer, and musicologist, born in Tehran in 1973, got her PhD in Art Studies with an interdisciplinary study of Rhythm in Persian Music and language, with the title: Foundations of Rhythm in Iranian Classical Music and Persian Language, working on cell-like timing-patterns in Persian syllable combinations vs. Motifs in *Dastgah* music. As a musicologist, Negar has been working on different topics in Persian music and poetry, musical acoustics, and linguistics, some of which are published as papers, presented in conferences, as lectures and seminars, while supervising students' projects and researches, having teaching positions at Tehran music conservatory and music departments of universities in Tehran and Shiraz since 2000. A brief review of the research topics includes Experiments on intonation in Persian *Dastgah* music, Phonetic studies on Persian speech and recorded

poetry, Sound analysis of instruments, Organology and Iconography, Old Abjad-notation system and its transcription of music, Ajnas and intervals according to manuscripts of 4th-15th century, etc. Negar learned Persian *Dastgah* Music and played the Oud with Mansour Nariman, the prominent figure in Oud music of contemporary Iran, to revive the instrument after it had disappeared from the music scene for a couple of centuries after the Safavid era. Negar later assisted Nariman in editing his books for Oud learners. She has been active on the music scene, recording and performing Persian music with Ensembles since 1993, the most prominent of which have been the Showqnameh project, re-performing compositions attributed to the six-century-old Abdolqader Maraqi, with Mohammad Reza Darvishi, tours, and recordings with Hossein Alizadeh's Hamavayan Ensemble; and the international World-Jazz project: EurasiansUnity. Negar has always kept her passion for solo music, composition, and improvisation, doing concerts and recordings of solo Oud, or Oud&Vocals, out of which five solo albums have been released so far: *Continu* (2008), *In Turn* (2011), *Through* (2012), *A Tale foretold* (2016) and *On Fire* (2018). Presenting Persian *Dastgah* music on an international scene also led to teaching workshops and seminars for Oud players and Persian music lovers from diverse cultural backgrounds in various parts of the world. Based on the experience, Negar has published two books for oud learners: *Oud Method for Persian Music* (i-Book 2016) and *High and Low of Oud: Exercises for Oud Learners and Oud Players* (2018), and a third one is dedicated to adaptations for Oud, still in the making.

Veronica Doubleday studied literature at the University of Sussex and then became involved in the ethnomusicology program at The Queen's University of Belfast, directed by John

Blacking. In the 1970s, she and her husband, John Baily, lived in Herat, Afghanistan, where she carried out research with local female musicians. She is the author of a narrative ethnography, *Three Women of Herat* (1988), and various publications on Afghan music and musical instruments and gender. As a singer, she is a performer and tradition-bearer of Afghan music, accompanying herself on the *daireh*.

Alexander Djumaev (b. in 1953 in Tashkent, Uzbekistan) received his PhD in musicology in 1981. He is the former head of the Department of Music History at the Khamza Institute of Art in Tashkent. He is currently a freelance scholar and the chairman of the Study Group on Maqam of the International Council for Traditional Music. Djumaev's main research interests include the music culture of Central Asia, Maqamat, and medieval sources on music. His most recent book discusses the life and artistic legacy of the 15th-century poet Nadjm al-Din Kawkabi Bukhari (Tashkent, 2016). He authorized several valuable anthologies and articles about music in central Asia.

Jean During is an emeritus research fellow at the National Center for Scientific Research. His fieldwork covers several musical traditions of Inner Asia as well as Sufi and Shamanic rituals. He has published twelve books on these musical cultures and numerous articles in scientific magazines and encyclopedias. Three of his books have been translated into Persian, two in Italian and one in Spanish. His approach relies upon a thorough practice of Middle Eastern music. He contributed to the propagation of several great musical traditions by releasing more than fifty CDs with scientific notices and by organizing many

concerts in Europe and Asia featuring the best musicians of Inner Asia.

Shahin Farhat, born on 28 March 1947, is an Iranian musician, composer and music teacher. As one of the most famous composers of classical music in Iran, he has created numerous works based on common forms in Western music, such as symphony, concerto, suite, cantata, prelude, fugue, symphonic poem, rhapsody, and other traditional methods, which often add space. Romantic music is near, and at the same time, it has not been without the influence of Iranian music. About twenty symphonies of his works have been recorded and published so far, which is the most numerous among the works of Iranian composers. This is why he is called the "Father of the Iranian Symphony". Farhat has been teaching in the Department of Music at the University of Tehran since 1976. He also founded a cultural institute in 1982, including a collection of Western classical music he wrote. From 1982 to 1988, together with his brother Ali, through this institute, he produced, reproduced, and distributed about two hundred cassette tapes of classical music. He also taught Persian music in Sweden. Farhat was the first Iranian musician to teach Iranian music in Sweden. He is a professor at the Swedish Academy of Music in the field of composition. Shahin Farhat was appointed by the Policy Council of the Music Center of the Ministry of Culture and Islamic Guidance on 8 July 2005 as the interim conductor of the Tehran Symphony Orchestra. In 2005, for the second time after forming a music department at the University of Tehran, he was elected as the director of the Faculty of Fine Arts music department. He is the founder of the Not Museum. He was an Associate member of the Academy of Arts, Member of the International Union of Composers, Expert of the Ministry of Guidance, Member of the

editorial board of Fine Arts Magazine, Member of the editorial board of Maqam Music Monthly, Judge of the music section of the Book of the Year Award, Judge of the music of the Provincial Centers Production Festival IRIB. Furthermore, Farhat has judged several national and international music festivals.

Angelika Jung, was born on 25.7.1951 in Greiz / Thuringia, Germany. She holds a Ph.D. degree in “Sources of the Classical Music of Uzbeks and Tajiks in Central Asia” (1984). She also studied the Persian language at Humboldt University of Berlin (1977-1979). Her Complementary studies at the State Conservatory in Tashkent, Uzbekistan (1975-1977). 1970-1975, she studied Musicology and Cultural Studies at Humboldt-University of Berlin. 1979-1999, Angelika was a Scientific assistant and assistant Professor at the Institute of Musicology of Humboldt- University Berlin. She carried out field researches Field research in different republics and regions of Central Asia (Uzbekistan, Tajikistan, Turkmenistan, Kazakhstan), and in New York with Musicians from Uzbekistan and Tajikistan. 2006-2010, she was a Research Fellow at the Institute for Music/ Department of Musicology at the University Halle-Wittenberg, with the subject of “The *Shashmaqam* from Bukhara (Uzbekistan)”. In 2011, Angelika prepared and organized an International Symposium about „Music as Cultural Heritage: *Shashmaqom*, the classical music of Central Asia (in cooperation with Hochschule for Music Weimar. Giving lectures on Shashmaqom and concerts together with Ari Babakhanov is one of her scientific achievements. She is the author of four publications.

Asliddin Nizamov, Doctor of Art History, musicologist and orientalist. In 1976, he graduated from the Tashkent State Conservatory with a degree in musicology. In 1979, he became the first head of the Department of Oriental Music at the Tajik State Institute of Arts, where, for the first time in Tajikistan, training of highly qualified personnel began - an expert in *makoms* and oriental music. In 1990, he defended his Ph.D. thesis on "*Shashmakom* and Tajik-Persian classical poetry", then entered the doctoral program of the Institute of Art Studies of Uzbekistan and in 1998 defended his doctoral thesis on "Sufism in the context of the musical culture of the peoples of Central Asia" based on authentic materials of more than forty manuscripts in Persian and Arabic. For many years, he worked in government agencies, was Head of the Department of Arts of Tajikistan (1982-1987), adviser to the heads of state on cultural issues (2001-2007), and Rector of the State Institute of Arts (2007-2013). In 2010, on his initiative and with the assistance of the Czech firm "Rieger-Kloss", an organ was installed at the institute, which functions to this day. Currently, he works as the head of the Department of Art Studies at the National Academy of Sciences of Tajikistan. Participated in more than twenty International symposiums (Samarkand-1978, Pyongyang-1983, Baku, Sydney, Tehran, Beijing, Seoul, Almaty, Tashkent, Dushanbe, Berlin, etc.) In 1994, he gave a course of lectures on Central Asian music at the Humboldt, Fry University of Germany. Author of the first books "History of Tajik Music" (2014, 2018), "History and Theory of *Shashmakom*" (2005, on the Taj. and in English, in Persian published in Tehran in 2011), "*Shashmakom* and Tajik Classical Poetry", (2016). In 2019, he prepared for publication a unique manuscript of the 17th-century treatise "Tukhfat-us-Surur" by Darveshali Changi Bukhoroi. and "Abdurrakhman Jami and Musical Sciences" In 2000, he published a monograph "Sufism in the context of the musical

culture of the peoples of Central Asia" (in Russian). He speaks Persian, Uzbek, Russian, Arabic, and English - colloquial. Family - four children. He plays musical instruments (Tanbur, dutar). Hobbies - chess and tennis.

Waheedullah Saghar is a Weimar-based Afghan-origin Hindustani classical musician from Kabul. He showed interest in music from a very early age while studying at the Germansupported, Amani High School (Amani-Oberrealschule Kabul) in Kabul. He started learning Hindustani classical music at fifteen under Ustad Nisar Hussain, the brother of renowned Afghan classical musician the late Ustad Muhammad Hussain Sarahang Sahab. In 1998, during the Taliban reign, His family migrated to Pakistan, where he learned classical music from Ustad Lal Khan, Ustad Ehsan Irfan, and Ustad Salim Bakhsh. Saghar obtained his Bachelor's degree in Music from Kabul University and worked as a radio jockey for the BBC in Afghanistan. He later went to India on a scholarship to pursue his Master's degree in Hindustani vocal classical music at the Bhatkhande Music University, Lucknow. He learned Gaiki (singing style) from Pt in the Guru-Shishya Parampara (a traditional apprenticeship model of learning from a lineage of artists). Rameshwar Mishra of the Banaras Gharana. In 2017, Saghar earned his Ph.D. based on his research thesis titled, Role of Afghan Musicians in the propagation of North Indian Classical Music in Afghanistan, from Indira Kala Music University, India. He also has served as a research committee member in the Ministry of Higher Education, the High Council of Arts of Afghanistan, and the Ministry of Information and Culture. Waheedullah's thesis subject has been expanded into his personal practice as a musician. His attempt to revitalize and re-popularise Afghanistan's traditional and classical music systems and styles

is persistent. While creating new melodies and compositions, Waheedullah believes in artists' responsibility to pass down heritage to the following generations. Waheedullah Saghar headed the Department of Music and was an Associate Prof. at the Faculty of Fine Arts, Kabul University, until the Taliban took over the Afghan government in 2021. He has performed nationally and internationally, and his major performances included Sonic Music Festival in Berlin, Germany (2022); Melody from Afghanistan, Caritashaus St. Hedwig Weimar, Germany (2022); Melody from the East, Samarkand, Uzbekistan (2019); Multiple performances at the KM Music Academy and Goethe Institute, Chennai, India (2017); IKSVV India (2015); Lucknow, India, (2012); and Hildesheim. Germany (2008). Waheedullah lives in Germany.

Pouya Saraei was born on 18 April 1983 in Iran. He holds a Ph.D. degree in Art Studies from the Fine Arts Faculty of Tehran University (2012) and a Ph.D. in Persian Music, Granted by Culture and Science Ministries. Pouya is an Assistant Professor of the Music Department of Tehran Branch Art University and a lecturer of Santour and Composition at Art University and Conservatoire of Tehran. He was the winner of the Global Music Awards in Composition in 2022 and the winner of the Hafez Awards in Composition in the same year. Nominated in several outstanding festivals and Ceremonies in Composition or Performing is amongst his artistic achievements. Furthermore, he has been on the Jury of several festivals and Ceremonies, such as the Fadjr International Music Festival, the Javan Music Festival, and the Shams & Mevlana Festival. As a virtuoso and maestro in Santour, he has performed music in many concerts worldwide. Pouya also participated in several musical projects and over 300 albums as a Santour player; meanwhile, he is the Author of 150

Papers, Critics, Journal Articles, Published or Presented since 2001.

Giultekin Shamilli is a doctor of Science (Art History) and a leading researcher at The State Institute for Art Studies in Moscow. She is the author of 14 monographs in the field of Middle Eastern musical tradition, including the first commented translations of Persian treatises on music into Russian from the collection of the Institute of Manuscripts of the Academy of Sciences of Azerbaijan. Among the author's books: "Classical Music of Iran: Rules of Cognition and Practice" (2007), "Conceptualization of Music in the Abrahamic Traditions" (2018), "Philosophy of Music: Theory and Practice the Art of Maqam" (2020). Research interests: music & cognition, Near Eastern oral-professional musical tradition, treatises on music.

Yalda Yazdani is an ethnomusicologist, filmmaker, and curator. She was born in Iran. Currently, she is working as a research fellow and is also completing her Ph.D. studies at the University of Siegen in Germany. In 2020, She was selected to receive a full Scholarship from the House of Young Talents Academy to work on her Ph.D. project focusing on Women's music in post-revolutionary Iran. In 2021, she won the DAAD award (German Academic Exchange Service), the world's largest funding organization for the international exchange of students and researchers. Since 2009, she has been undertaking various fieldwork research on female vocal songs and music in different regions of Iran. Since 2015, she has been organizing various intercultural projects, documentaries, music workshops, and concerts across Iran and Europe to create collaboration bridges

between European and Middle-Eastern musicians and artists. In 2017 and 2018, she founded and curated the festival "Female Voice of Iran" and in 2021, the festival "Female Voice of Afghanistan" and in 2023, Female Voice of Kurdistan, in collaboration with Contemporary Opera Berlin. Currently, she has been collaborating with different documentary productions, focusing mainly on music and the potential it offers to cross cultural borders. Her primary goal is to find ways to improve the situation of Middle Eastern women musicians both in their home countries as well as internationally. The last cooperations have been with the documentary projects "Saz, The Key of Trust" (Arte, 2018), "The Female Voice of Iran", (Zeitgenössische Oper and Berlin, 2020), and "Female Voice of Afghanistan" (Zeitgenössische Oper and Berlin, 2021).

Zakaria Yousefi was born on September 8, 1983, in the Kurdish city of Paveh, Iran. He is a Kurdish vocalist, percussionist, music producer, and musician. He has received training and gained experience from renowned professors, including Dr. Homan Asadi, Dr. Sasan Fatemi, Dr. Mohsen Hajarian, Hoshang Kamkar, Ahmed Pejman, and Sharif Lotfi. With a master's degree in art research, he has worked as a percussionist with various Iranian and non-Iranian music groups for over 25 years. He has participated in more than 30 prestigious international festivals across different countries. He has also played percussion in over 100 music albums and published various works as an arranger and producer, all available on international platforms. He is also the author of four books on specialized music topics, including rhythm, sama, and professional pieces for percussion instruments.

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