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MUSIC AND POETRY IN IRANIAN TRADITIONS.

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The Unity of Persian Arts (1)

In Iranian culture, the arts are not so clearly delimited as they are in the Occident. Being an artist is first defined by an internal disposition which can be expressed in different forms such as poetry, calligraphy, painting or music. For example, many musicians had also been calligraphers or have composed their own songs texts.

Up to a point, poetry dominates the other arts: it provides subject matter for the calligrapher, a theme to illustrate for the painter, a text to sing or a rhythmic pattern for the musicians. The art of text illumination (*tazhib*) derives from calligraphy which provides their main decorative motifs to architecture and other minor arts like metalwork. Many parallels could be drawn from the aesthetic endeavors of each art. I shall restrain myself to the case of music and poetry for which I will trace some relations of form and content.

Poets and musicians

"Insofar as the Persian arts are concerned, no two of them are more intimately related than poetry and music" (Yâr Shater, 1974:62). For centuries, music and poetry were interdependent. That is not specific to the East. Plutarque is also telling us about the old times :

"There was a time when people naturally used verses, melodies and songs in their common language, transforming into music and poetry all history, wisdom, passions, and in general all circumstances requiring a solemn expression". \$réf

Music and poetry probably became gradually the monopoly of professional bards, minstrels (3). Before Islam, at Sasanian's court, bards (*gôsân*) had to sing the court chronicle and had to improvise occasional verses as demonstrated in the well known story of Bârbad who made in his song subtle allusions to the death of the King's favorite horse (Brown, 1964 I:17). Tradition tells that Rudaki (one of the first post-Islamic Persian poet accompanied himself on the harp, while reciting his poems. A famous story tells us how he composed a poem in order to convince the emir Nasr ibn-e Ahmad to leave his sweet winter dwelling and go back to his capital. Nobody was able to persuade him, but the verses of Rudaki moved him so much that he immediately rode to Bokhârâ. However, Dowlatshâhi, (XV^os.) pointed out that the poem he composed was nothing

but simple, without any sophistications of classical poetry. He said that its impact on the emir was due to the fact that Rudaki "owned the most perfect knowledge of music and that he probably composed a melody on which he sang his poem, with the help of the harp" (Browne, 1964 II:17). A Sasanian tradition relates a similar event in which "a spirit", by the means of his song, exhorted the King to start a campaign in order to chase the devils out of Mazanderân (Boyce, 1954:22). One may assume that devils here means the dwellers of that country, and the "spirit", an inspired poet-musician. For centuries musicians were poets and vice-versa, even if some of them were more specialized in one of both arts. But finally, according to *Tarikh-e Beyhaqi*, at Ghaznavi court in the 12th c., a decree divided these functions, forbidding musicians to compose poems and poets to sing their works \$ Ref. Of course, popular music was not affected by this decree. In popular music both functions were and still are closely linked. For instance, the term *qavvâl* ("the reciter") designates at the same time the singer, and since the singer often accompanied himself with a tambourine or *daf*, the term *qavvâl* come to designate the frame drum *daf* (in Azerbaïdjan). The same happened to a Turkish flute, also called *qavvâl*. In Persian there is no specific term for singing: the word *khândan* alone means speaking as well. It's the same in Turkish with the verb *söylemek*.

Recitation, music and singing are not fundamentally distinct. In Baluchistan, long poems are still chanted in a repetitive fashion by a professional bard, playing viola or *tanburag*. Another form is performed by specialized bards called *pahlavân*, from *pahlu* = courage, and *wân* = singing. (Mas'udiye,1985:9). They are keeping a very old tradition of lyric, epic and religious poetry. In Kurdistan too, an old tradition of religious singing has been preserved: members of the esoteric sect of the A.H. associate their memorization of the sacred texts with the cantillation. Those who know the text by heart, the *kalâm-khwâns* also sing it, (as their names suggests), during ceremonies. They also often accompany themselves on the lute *tanbur*. It is remarkable that in almost all the Central Asian traditions, the bards accompany themselves with a kind of tanbur. (See also the *ashik* of Anatolia, the bards of the afghan and persian Khorâsân, as well as the Turkomans, Hazara, Kirghiz, Uzbeks, Kazakhs; in arabic and indian countries however, the viola (*rabâb*, *sarângi*, *kamânja*) is more common).

The interaction of singing and reciting poetry is also obvious for certain story-tellers of Khorâsân, who improvise songs and music, accompanying themselves by the lute *dotâr* between chapters of their tales.

..... Khorâsân: Hamra Golafruz

On the other hand, the '*âshugs* of Azerbaijan use to declaim verses in the middle of their songs. This alternance of declaiming and singing is also found in the structure of Persian literature, and even in Sufi writings: in the middle of a story in prose -or at the end of it-, is introduced a sequence in verses. The function of these verses are to provide a synthesis of the prose part or to rise up the emotional level, exactly as does song and music.

Aesthetic function of poetry and music

In their esthetic foundations, poetry and music are also closely related as it is showed in this definition given by Nezâmi in his *Chahâr Maqâle* .

"Poetry is the art by which the poet puts together imaginary propositions and provokes fecund analogies so that he makes appear great something small, and small something great, or presents the beautiful under the appearance of the ugly and the ugly in the aspect of the beautiful. By acting on imagination, the poet arouses the faculties of anger and passions, so that under that action the temperament finds itself stressed or relaxed. This leads to the achievement of great things in the order of the world." (trad. Gastines, 1968:60). \$

The definition of music given by Fârâbi in the introduction of his *Kitâb al-Musiqi al-Kabir* closely follows that of poetry.

"We number 3 types of musical forms. The first provokes in us an agreeable, delicious, resting, relaxing sensation. The second has the same qualities but also stimulates the imagination, gives birth to images in the soul, suggests ideas, expresses them. The third kind of music is inspired by our passions, our inner mood. The first one simply produces pleasure, the second expresses and arises passions, the third talks to our imagination". (Erlanger, 1930:13).

In the whole introduction of his treatise, Fârâbi always compares the effects of music to those of poetry. His conception of musical form is directly derived from poetry; with great lucidity he compares phonemes, feet and verses to the different basic musical materials (ibid:20). He agrees that vocal music is more pleasant when accompanied by instruments, but he considers the singing of poetry as the only perfect genre, while instrumental music has only the value of entertainment, that is "tiring for the ears when it lasts too much". This statement is particularly representative of the taste of Middle-Easterners and appears very often in classical writings. For Ghazzâli it is obvious that the power of music lies in words, but he has to admit that music alone or even rhythm, is also able to manifest this power: "there is a mystery in that" he says. (McDonald1905 :729)

Let us now consider some aesthetic relationships.

In spite of an attempt to separate the two functions, art music remains closely linked to poetry. Clear diction is essential for perfect comprehension of the text, and this calls for a particular style of voice placement; an occidental type of head voice would be definitely inadequate. Accent is also considered: connoisseurs often reject a regional accent. One master of singing said that even best voices are unsuitable for classical performance if spoiled by a non classical accent (he meant of course central Persian accent). All this proves to what extent the musicality of the poems is itself appreciated, aside from its meaning. Of course meaning also is taken into account; during my research in Iran, very often popular musicians did not understand why I intended to broadcast their songs in Europe where nobody could understand them. I also noticed

that usually singers were unable to recite the verses they use to sing; in order to remember them, they had to sing them again.

On the other hand, some classical Persian musicians consider to be the best free-rhythm pieces of instrumental repertory, those which are modeled on a poem. That is, those in which the rhythm is based on a poem, even though (possibly) distorted poetic meter. However, the vocal repertory borrowed a great part to pure instrumental music, without relation to any text. The adaptation of a poem to a modal melody remains a mysterious problem. The treatise devoted to music by Forsat-e Shirâzi (*Bohur ol-alhân*, Tehrân, 1900) is almost entirely devoted to a selection of poems that must be sung in specific mode (*dastgâh*, *âvâz*) or melodies (*gushe*). A commentary insist on the fact that although theoretically, every adaptation is possible, in practice, some poems fit much better with some *gushe* or modes (Khâleqi, 1944:189). Some people even say that it is impossible to render certain poets in some mode. No precise rule exists concerning this matter (4). However a poet like Bâbâ Tâher must be sung in the *âvâz* Dashti or in a similar mode.

Meter and rhythm

The knowledge of poetry, mainly prosody is part of a complete training in traditional art music. After having studied the radif (the instrumental repertory) for three years with him, master Borumand recommended to me the study of persian poetry. I understood later that the main part of instrumental music is also shaped by poetic form. Educated Iranians are impregnated of the rhythm and sonorities of a poetry they have been learning by heart since childhood. Their sense of rhythm is shaped and sharpened by their knowledge of poetry that begins with children songs like :

atal matal tutule / gâv-e hasan che jur e / na shir dâre na pestun....

a	tal (o)	ma	tal	tu	tu	le
o	—	o	—	o	—	—
gâ	ve	ha	san	che	ju	re
—	o	o	—	o	—	—
gâve	sho	be	bar	hen	de	stun
oo	o	o	—	o	o	—

This rhythm is much more difficult than the rhythm of Western children songs : it uses 4 different formula of 6/8, a rhythm ambiguous in itself as it can be divided in 3 or 2 parts, though it is always understood in 2 parts.

o — o — // o — — // — o o — // oooo — /

In some cases, the poetic meter is just applied without any transformations. It gives sometimes birth to uncommon rhythms that would not be understandable without the reference to the meter. In this dervish song from Baluchistan, the rhythmic pattern

consists of 7 beats generated by the verses. Only the last beat of each verse is followed by a pause that indicates the end of the verse, giving $26+2 = 28$ beats in 4 measures of 7 beats each. Note\$ It is remarkable that this meter and this rhythm is found exactly under the same form in antique greek poetry and called *epitrit*.

An khodâvand(a) ke bar del nur-e imân âfarid

- u - - - u - - - u - - - u -

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I found another popular version of that poem in Khorâsân. In spite the fact that there is infinite possible adaptations of its rhythmic pattern, in this version too the meter is preserved without addition, giving the same rhythm of 7 beats:

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In the begining of his training, the student of the classical repertory, has to repeat orally short pieces called kereshme in Mâhur. Their rhythm is not at all obvious, and the melodic shape is extremely simple, the combination of both is very difficult to grasp:

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However, that type of rhythm becomes perfectly clear as soon as one perceives the current poetic meter underlying behind it : u - u - /u u- - /

This meter is well known by all Iranians, particularly by musicians who, during their first lessons have to learn the famous kereshme of Shur on the same pattern:

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Since the poetry is not regularly metered but rather uses expressive rubatos, certain characteristic distorsions are found: for example Râk-e Hendi kereshme

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..... becomes

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..... Karimi 139

The meter of a poem (based on quarter notes and eight notes) can generate rhythmic pattern as well as non-rhythmic but it always retains a signification, a cohesive reference. Thus the meter of the masnavi (- u - - / - u - - / -u -), that is quite similar to the first example can be transformed into various non-measured forms:

In its simpler form it follows closely the metric pattern, like in Shâh Khatâ'i:

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But melisma can be introduce in some part of the verse:

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Or even at the end, without words

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Meter is obvious in some pieces but in others, distortions and melismatic interludes may hide the regularity of the metric pattern; there are still others, where one only perceives remnants or skeletons of metric articulation which cannot be related to a whole meter. This intermediate genre may be related to rimed prose or even to prose itself. In any case what must be pointed is that the instrument should be made to talk, to articulate or emphasize tones in such a way as to reproduce voice inflexions, at least in some sequences.

Our teacher N. 'A. Gourmand was an expert in this genre: he could reproduce on his instrument all the dynamic contours of sung poetry, with the utmost refinement. It is told that Jamil Bey, a great master of Turkish music at the beginning of the 20th century, played on the *kamân* (a viol), an improvisation in the form of a dialogue between two gossiping women; he was playing this for the Sultan who was not terribly sensitive to music and whom he wanted to mock with finesse. Connoisseurs even assert that the words could be distinguished. However, this point is a characteristic of Persian music, and is not to be found in other traditions considered as being close to Persian music, like Azerbaijani, Arabic or Turkish.

If one wants to put into music some poetry with complex meter, only two solutions are possible:

a) The first is the adaptation to a melody with rhythm. Here one is faced with difficult problems of rhythmic correspondence; even with distortions, any metric structure is not necessarily adaptable to just any rhythmic cycle. This is probably one of the reasons which has brought about such complex rhythm or cycles in oral Turkish or ancient Iranian music. An inventory of let say, 65 Persian meters reveals approximately the same number of rhythmic cycles in Arabic and Turkish music (5). These correspondences are not perfect, as I alluded before; in spite of an adequate choice of rhythmic pattern, irregularities appears in sung poems, asking for compensations by the introduction of conventional terms, such as *jânam*, *'aziz*, *bale*, *dust*, *yâr*, *khodâ* etc.

b) Another and more satisfactory solution for the poet consists in his cantillation of the poem in free rhythm. This is what constitutes the astonishing richness of Iranian free performance (*radif*), to which purely instrumental sequences may be added. Generally speaking, it can be said that (at least from two centuries) the Persians have preferred this manner, whereas the Turks, specially in Central Asia have concentrated on the rhythmic genre.

Many other examples could illustrate the close relationship between melody and poem, especially at the level of rhythm. The melody is always developed inside a rhythmic mold; as we have seen above, this mold is elastic and offers infinite possibilities for arrangement: the only rule is to keep long and short values distinct (in spite of possible exceptions). It would be useful for linguists working on Persian poetry -as well as Arabic or Turkish- to study the way musicians deal with the classical meters common to this three languages in order to understand how they work.

The Qor'ân

It seems that apart from poetry, Orientals were strongly marked by the sonorities of the holy Qor'ân. Many nearly knew the Qor'ân or part of it by heart, in Arabic. One could presume that the importance given to free or non-measured form in middle-eastern music, is related to organic psalmody. Indeed, a regular meter with a constant (or nearly constant) number of feet is easily put into music, as a regular, symmetrical and measured melody; however, the Qor'ân is not poetry in spite of its incantation character. This is why it is never sung to a regular tune but rather in a manner always adapted to the irregularities of the text. Thus, the cantor must improvise a melody and this excludes any repetition. (Actually, recitation rather than song is emphasized ; the terms "singing" (*âvâz*) or "music" (*ghinâ, musiqi*) are not applicable to the Qor'ân; instead, the term lecture, cantillation (*qerâ'at*) are used. For Muslims, liturgical chants are not "music" but constitute a different category). In the art of qor'ânic cantillation we find phrases of irregular length separated by a pause, of which the length, also variable, depends on factors such as the meaning or the balance of sentences; all these elements appear also in the instrumental style of the *taqsim*, the free interpretation, specially in Arabic music. One can assume that this very original musical form has his roots in the structure of the Qor'ân and in the art of its cantillation..

Anecdotes demonstrate the relationship, which can exist between an articulated language and instrumental music as well as the underlying qor'ânic reference (It must not be forgotten that most singers have practiced Qor'ân psalmody). Somâ Hozur, the great master of the *santur* at the beginning of the 20th century was a pious man who considered his interpretations as a form of prayer before which he made ritual ablutions. It has happened that he might announce that he would play a *surat* of Qor'ân on the *santur*. We might assume that he followed the rhythmic structure of the surat with its pauses, its held vowels, the inflections etc., or that he reproduced the voice melody.

Before Somâ Hozur, the great innovator of Persian music, 'Ali Akbar Farahâni sometimes did the same thing. In his famous book, Khâleqi writes (1944: 108):

"It is said that after the evening prayer, he played [on the *târ*] a *surat* from the Korân, identified by the listeners as the *Yâ Sin surat*. This may appear exaggerated, but experts know that when virtuosity reaches perfection, the instrument may be made to speak from tips of the fingers".

Meaning versus form

If it's true that Persian music is modeled on poetry, or even on prose, it is no less true that Persian poetry is entirely woven from musical sonorities. Rarely have two art forms been so intimately merged and complementary. Many Orientals claim that only the meaning of the words in its association with music can bring about an aesthetic emotion. This is why singers are considered to be the musicians by common people, whereas the connoisseurs hold instrumentalists held in the highest esteem. If this is so, it is because in poetry, as in music, it is form, which constitutes content. This principle is valid for song and even the ordinary public might be taken in. However, close examination reveals that it's not only the global meaning of a poem or a phrase which is

appreciated, but the fact that certain words are emphasized and charged with a particular emotion. Mostly I wish to focus on the musical aspect of Persian poetry which, in this respect goes beyond most languages.

As a matter of example, we can point all the assonances which constitute true internal rhymes of this sung poetry of Khorâsân:

Yâ	man	hu		na	gu-	yam	gheyr	o	allâhu
Dar	ham-	in	kâ-	ram	na	ju-	yam	gheyr-o	allâhu
Yâ	man	hu		na	pu-	yam	gheyr-o	allâhu	
Sho-de	ver-	dam		na	gu-	yam	gheyr-o	allâhu	
Yâr	ke	man	di-	dam	na	di-	dam	gheyr-o	allâhu
Vây	be	u	bas-	tam	na	bas-	tam	gheyr-o	allâhu

Many poems of Mowlânâ Rumi, the great mystic of the 13th century, whose poetic inspiration is manifestly mostly in sufi concerts (*samâ'*), exploits sonority rather than meaning:

Ghazal of Mowlânâ Rumi:

Bi-	â	bi-	â	del-	bar-	e	man	del-	bar-e	man
Dar-â	dar-	â	dar	kâr-	e		man	dar	kâr-e	man
To-	i	to-	i	gol-	zâr-	e	man	gol-	zâr-e	man
Be-	gu	be-	gu	as-	râr-	e	man	as-	râr-e	man
Bi-	â	bi-	â	dar-	vish-	e	man	dar-	vish-e	man
Ma-	ro	ma-	ro	az	pish-	e	man	az	pish-e	man
To-	i	to-	i	ham	khish-	e	man	ham	khish-e	man
To-	i	to-	i	ham	kish-	e	man	ham	kish-e	man

The supremacy of form over meaning is well shown by an anecdote about a religious singer who bet he could made his audience cry while singing words which had no meaning at all. He really succeeded, by imitating only the voice inflexions and the attitudes of religious singers (Khâleqi, 1944:I 357). In popular music it often happens that well-made poems are mutilated and disfigured by adding lines from other sources, without any phonetic or thematic relationship to the original poem. At other times, the words are truncated or the sentences does not make sense. In some songs of a very popular style there is even not a poem, but sentences, words, or expressions which have hardly any relationship. Most often, even in classical poem, meter is not respected.

Technical and structural relations

Let us go back to more technical insights, and examine some precise relationships between poetic and musical forms. I have collected in Baluchistan about 20 songs from the Sufi repertory of the Cheshti brotherhood. These are original tunes distinguishable from popular Baluchi songs by the fact that the poems are in Persian and in a classical form. The line of persian poetry being organized in pairs (*beyt*), each melody

corresponds to a whole line or half couplet (a stichos) In the *ghazal* form, the first pair rhymes (A A); in the second and subsequent pairs, rhyme appears only in the second line of each couplet. Thus we have the structure AA BA BA BA BA . Song exactly reproduces this structure by inserting AA motifs corresponding to the refrain (first *beyt*) sung by the chorus. Then we have AA (AA) BA (AA) BA (AA) etc..

Absence of rhyme in the first line can be considered to constitute a moment of liberty, a tension, followed by its conclusion, its cadence or its resolution in the new rhyme which ends the cycle by stabilizing it. The melodic contour reflects this circular route. Motif B is always ascending and always starts a fourth or a fifth above the chorus. Analysis of songs from the art music repertory often displays a similar structure.

Another typical example of structural relationship appears in the songs of Ahl-e haqq brotherhood. These songs are in archaic Kurdish dialects, and are made up of syllabic poetry with equal values in which each line contains two lines (stichos) of five feet each. Thus, while reciting, it is done naturally in the 6 beats rhythmic form:

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*Jalil o jabbâr / Bewânâ sanâ'i/ Jalil o jabbâr / Na lowh nâ kalâm / Na yâr na aghyâr/
Pâdsham na dorr bi/ Dorr na daryâ bâr/...*

o o o o — / o o o o — / o o o o — /
o o o o — / o o o o — / o o o o — / o o o o —

In fact this structure dominates the majority of these litanies. In order to escape this structure in adapting to the melody, words or syllable are added. Here each series of four lines, consisting in seven stichos (*mesra'*) of five feet, is self-sufficient and reproduces the same rhyme. One does not feel a cyclical return to an invariable rhyme which creates a dynamic or a cadential structure, as in classical poetry; therefore these poems have a singsong throbbing character with their five-foot verse repeated in the following line. Adapted melodies correspond to this ethos: they consist only a single motif which is generally very brief.

Of all forms of poetry in Persian literature, the most widely appreciated is the Ghazal or "lyric". Our thesis is that the structure of the *radif*, the classical repertory of *gushes* and modes, is shaped by the poetic structure of famous and popular poets as Hâfez, Sa'adi and Rumi, who are well-known by both the literati and the illiterate alike. The repertoire or corpus of the *radif* was ordered in the mid 19th c. It consists of 12 modal systems each of which containing between 10 and 50 modal melodies (*gushes*) each with its own name. Interestingly enough, each (or nearly every) *gushe* is an autonomous entity, complete in itself, linked to the whole modal system not in any logical way but by modal affinity as well as by the repetition or recurrence of certain motifs, mainly the conclusion. The Persian *ghazal* works in a similar way. It is made up of *beyt* or distiches which are linked to the totality of the poem only by euphonic affinities -chiefly the rhyme scheme- and finally by a color, atmosphere or mood. Oddly

enough, a ghazal needs not be based on any thematic or narrative unity. It is a juxtaposition of distics (*beyt*), each of them self-contained: one might easily omit or re-arrange distics without betraying the poem (all except for the first and last *beyt*). The same holds true with the gushes : one may omit or re-arrange or add new material (except for the first) without altering the mode (*dastgâh*). It is commonly said that the poet works like a jeweler, stringing "random pearls" (6)

The very word *radif*, literally "rank" or sequence evokes the same image. This comparison may seem obvious but in fact it goes unnoticed by traditional artists themselves and this idea has never been clearly expressed before. It can be seen most clearly in song. Each distich is sung in a different *gushe* and each *gushe* can only express or contain one distich, so that if one wishes to sing two, one must repeat the *gushe*, or go further into the *radif*. Aside from the introduction, and sometimes the conclusion of the *gushe* (which can be made up of vocal arabesque rather than words), the nature of the *gushe* is in every respect comparable to that of the *beyt*. Each *gushe* will resolve in a standard conclusion (*forud*), like an end-rhyme in poetry, and it can also repeat certain motifs of previous *gushe*, comparable to interior rhymes or repeated poetic devices. These devices, comparable to key words or images, create formal relations between couplets. If one sings a whole poem, one must proceed in such a way that each *beyt* will be sung in a different *gushe*. This is the best proof of structural affinity between poetry and classical music. Actually in prosody *radif* means the rime of a poem; it is probable that this meaning too has led to the choice of this term to designate the whole repertory in the XIX th century (7)

Form, style & content

On another level of analysis one can see that the *beyt* is composed of a combination of images, rhetorical figures, metaphors, words which belong to a special poetic language expressing a limited and conventional range of emotion. True art consists of expressing this repertoire of figures or topics in some new and strikingly original way, and in the subtlety with which the *beyts* are linked into some kind of unity. Obviously the same process is used in traditional music. For example, some of this figure may be :

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These figures provide the performer with a musical "lexicon" which gives the music its truly traditional form. In fact, this lexicon is much more decisive in this respect than the modal structure itself that, after all can be found in many different sorts of music. It is by these figures that persian music differs for instance from Azerbaijani music, although both share quite the same modal structures; the difference is much more obvious between persian and Arabic or Turkish.

Considering the powerful strictures of tradition on poetry, one cannot expect from it a great deal of subjectivity or "self-expression" or even personal anecdote. The purpose of persian poetry is to create a *hâl*, a "state or "spiritual state". Similarly a

musical composition does not express something personal to the performer, but rather strives for an expression of archetypal emotion or insight. It aims at producing a moment of grace which belongs, at one and the same time, to the performer, the listener and to the tradition itself. There exists no standard aesthetic connection between mode and emotion, as in Indian classical music. Even if some find Mâhur cheerful and Esfahân pathetic, Mâhur too can be very pathetic. The masters often insist upon the way of interpretation (*tarz-e ejrâ*), that is more important than what is played. Above all, the most appreciated expression of both music and poetry is that of mystical emotion. "Both became expressive of the feelings which Persian mystics cherished and advanced. This gave Persian poetry and music a new depth and a new tenderness, indeed a new dimension". (Yâr-Shater, *ibid.*:78)

To conclude, I would mention another aspect of the relation between music and poetry. Zuckercandl has expressed it beautifully that music is another way of thinking, equally valid and deep as conceptual thinking. Some Persian poets have achieved what can only be called a fundamentally musical expression, in terms of form but also in their musicality of language. Beyond words and concepts, the deep structure of their thinking is musical(8). Here we reach a limit where words can no longer describe what is going on. One might simply take up one's instrument and play (surely poets and musicians might understand, if not musicologists...). As the scholar 'Ali Dashti has said about Mowlânâ Rumi:

"By music we mean not merely the rhythm and the melody of Rumi's lyrics, which can be found in other poets. Most of this poetry flowed forth from Rumi during nights of mystic concert (*samâ'*) and under the influence of a sudden inspiration. It is known that he would spin around and around a column, harmonizing with musicians, creating his poems extemporaneously. His strange imagery, his rhythmic waves, the indescribable discoveries of his language and expression are the sign of a spirit filled with music. By music I do not mean harmony between sound and concept (or word), but rather that Rumi has made his inner boiling flow forth, as a musician does, by arranging sound and melody. Unlike any intellectual faculty, music works to draw us out from the limited to the unlimited, from the material to the spiritual. It displays meanings which we feel but cannot verbalize. Rumi has achieved this in his work, and it is in this light that for years I have read his poetry".

NOTES:

(1) The first draft of this paper has been written in 1983 without being aware of the existence of E. Yâr Shater's article, published in 1974 on the same topic; the quotations of that article have been added later on. It may appear useless to deal with it again, but my approach is more musicological and could provide other insights; however, the fact that we shared the same positions and give sometimes the same examples is a proof of the pertinence, consistency and objectivity of our arguments.

- 2) Many of the best Persian poets were also musicians. (H. Mallah, *Hâfez va Musiqi*, Téhéran, 1351/1972 *Shâ'erân-e sorud-gu'i va âshnâ be musiqi*", *Majalle-ye Musiqi*, 1971:46.
- 3) Yâr Shâter remarks that "History however records no poet's name of Sasanian Persia. It mention only musicians, -who must have been not only composers and instrumentalists, but poets as well". (ibid.:62).
- (4) About relations between melodic movement and meaning, see Massoudieh, M.T. *Radif Vocal de la Musique Iranienne*, Tehrân, 1978 (:28-32).
- (5) Although, in old persian tradition only 24 rhythmic cycles (*osul*) were used). The close relation between metric and rhythmic patterns is suggested by the fact that theoreticians like Fârâbi or Safioddin expressed musical rhythms with a binary system with short and longs accents borrowed from prosody (*'aruz*). Because of the relative simplicity of this system, it is difficult to figure out how exactly sounded these cycles, most of them having disappear or being transformed with time).
- (6) On affinities between ghazal and musical structure, see During, *Music, Poetry and the Visual Arts in Persia*, *The World of Music*, I, 1982 (:72-88).
- (7) In some modes (*dastgâhs*) the forud or say the melodic rime is the only element that helps to identify the mode. For example in a free interpretation of Mâhur and Râst or Esfahân and Mokhâlef, which are very close, the performer must end the sequences or *gushe* with the appropriate concluding motif in order to avoid confusions.
- (8) The relation between musical thinking and poetic form has been recently shown in the Turkish tradition of the taqsim and the ghazal by Walter Feldman, A "Musical Model for the Ottoman *ghazi*".

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Musique écoutée:

Baloutchistan: poems by a professional bard, playing viela or tanbur.

kereshme Shur,

Since the poetry is not regularly metered but rather uses expressive rubatos, certain characteristic distorsions are found: for example becomes.....

An khodâvand(a) ke bar del nur-e imân âfarid

masnavi ex vivant

chant cheshti (cadence AA BA

repertoire of figures. For example, some of these figure may be :

A Khorâsâni song

Al-	lâh	ma-	dad	al-	lâh	ma-	dad
Yâ	ah	mad-	e	jâ-	mi	ma-	dad
Yâ	shâh-	e	ji-	lâ-	ni	ma-	dad

Yâ	ghows-	e	rab-	bâ-	ni	ma-	dad
Ma-	râ	ne-	gah-	dâ-	ri	ze	bad
Az	mas-	jed-	e	nur	â-	ma-	dam
Del-	khast-	e	ran	jur	â-	ma-	dam
Bâ	dî-	de-	ye	kur	â-	ma-	dam
Yâ	zen-	de	pil-	e	shey-	kh-e	jâm
Az	mas-	jed-	e	khâs	â	ma-	dam
Az	ru-	ye	e-	khlâs	â	ma-	dam
Bâ	si-	ne-	ye	sâf	â	ma-	dam
Yâ	zen-	de	pil-	e	shey-	kh-e	jâm
Tor-	bat	bo-	vad	ma-	qâm-	e	to
Az	arsh	â-	mad	nâ-	âm-	e	to
Mar-	dom	ha-	mme	gho-	lâm-	e	to
