

A historical overview of Iranian music pedagogy (1905-2014)

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Abstract

This article examines the recent developments and changes concerning Iranian music education from the constitutional revolution of 1905 to 2014. This concentrates on the five major chronological events referred to as Nationalism, Modernism, Conservatism, Neo-Traditionalism (Shirin-navazi) and Revivalism of the Traditions. This provides a source of basic information necessary for better understanding of the current challenges confronting research into Iranian music education.

Key words: Iranian music education; Iranian instrumental music teaching; pedagogical trends.

Australian Journal of Music Education 2014;2,5-22

Introduction

To understand recent developments concerning Iranian music education in the twentieth century, a social, cultural and musical overview of the past is necessary. This research investigates the development of Iranian instrumental music teaching and learning from the pre-revolutionary period, specifically the Iranian constitutional revolution (1905), to the present (2014). It discusses the five main chronological trends: Nationalism, Modernism, Conservatism, Neo-Traditionalism (Shirin-navazi) and Revivalism of the Traditions. The chronological order of the pedagogical trends is linked to and aligned with the cultural and socio-political events during the twentieth century. The significance of this information is to pursue the critical changes in Iranian music pedagogy and the interconnectedness between the mainstream pedagogical trends from those introduced by international musicians in the mid 1950s to the hybridized education system introduced by Iranian modernist Vaziri (1887-1979), and more recently by Iranian universities to teach tertiary music students.

The gap in the existing literature

Despite the need for a comprehensive investigation into Iranian instrumental music pedagogy, there has been a dearth of literature that focus on vocal and instrumental pedagogy (Farhat, 1998). Most of the literature pertaining to Iranian music education, such as the Gharavi (1979), although providing useful information, generally concentrates on a specific period of time, such as the Pahlavi era (1925-1979), and does not make pedagogical connections between the key historical events and their impact on current events in Iran. There is almost no research on post-revolutionary Iranian music pedagogy, from 1979 to 2010, even though this period has brought massive change. Despite the growing importance of music education methods, nothing has been written about this Iranian pedagogical history. In particular, the great musical training and activity that is taking place in Tehran and other Iranian cities in the promotion of Iranian pedagogy in the post-revolutionary (1979) era appears to have totally escaped the attention of scholars.

Nationalism

Iran underwent five major events in the twentieth century: a constitutional revolution (1905); the Mossadeq (1882-1967) project; the insurrection of the fifth of June 1973; the Islamic Revolution of 1979; and recently the post-election challenges of June 2009. The constitutional revolution is characterized as the turning point among these events. Despite the defeat of the Qajar dynasty which ushered in relative social freedoms, the constitutional revolution of 1905 could also be considered as marking the onset of Western influence on nearly all aspects of life – sociological, political and philosophical – including ideologies such as those of Hegel and Marx (Lotfi, 2009; Hojati, 1997). Following the revolution of 1905, anti-Westernization movements were undertaken in the music field by traditionalists such as Aref Ghazvini (1882-1934), a noted Iranian lyricist, musician and poet. Aref wrote many pro-revolutionary and political songs that largely contributed to the formation of a political-patriotic genre known as *tasnif*.¹ *Tasnif* flourished and became the leading popular nationalistic genre of the period. *Tasnif* was initially developed by Sheyda, an Iranian poet and musician (1843-1906), in the nineteenth century that reflected more amorous and romantic atmospheres and feelings. After Aref, Iranian musicians and lyricists such as Morteza Neydavud (performer and composer, 1901-1990), Mirzadeh Eshghi (political writer and poet, 1893-1924), Malekshoara Bahar (poet and historian, 1884-1951) and Amir Jahed (composer and poet, 1895-1977) were major figures in developing the *tasnif* form by extensively composing in and documenting this form (Caton, 1983). The constitutional revolution of 1906 was accompanied by a new atmosphere of social consciousness in which mystic and romantic ideologies were largely superseded by 'nationalistic' genres and contexts. This evolution

had major consequences for Iranian society. One of the most important effects was to bridge the gap between musicians who had been employed by the court for hundreds of years, and society.

Modernization of Iranian music education

The constitutional Revolution (1905) coincided with a movement to acquaint Iran with Western civilization through intellectuals trained largely in Europe and the United States of America (USA). This reinforced Iranian's desire in the twentieth century to encourage independent thinking by means of Westernization. However, the revolution largely ignored indigenous ideas, making Iran a receiver rather than a confronter of Western culture. Thus Iranians tended to accept Western influences without question. This might have been because of the hospitality of Iranians, who sometimes as hosts disregard their own interests (Alizadeh, 2005). This outlook led to important consequences.

1. Iranian Romanticism

The Iranian romanticism movement developed largely in opposition to Iranian nationalism. In the music sphere it was primarily represented and propagated by Western-trained musicians. The expression "Iranian romanticism" first appeared in Nariman Hojati's book (1997, p.136) in 1997. It flourished until the late 1970s. With its emphasis on French language and literature, Iranian romanticism was a response to a cultural disillusionment with Persian culture that followed from the perceived inferiority of the East compared with the West. Iranian romanticism was influenced by French novelists and artists and was further developed by Iranian modernists who were inspired by, or trained, in France. Iranian romanticists were keen to unite songs, lyrics and novels that expressed emotional states, nationalism, philanthropy and liberalism, such as the lyrics *Shod Khazaan* and *Elahey-e Naz*, and the novel *Shams o Toqra*. Iranian authors became familiar with French literature through

1. *Tasnif* can be defined as a measured song in which a solo singer's voice is accompanied by an instrumental ensemble.

translations of the works of Victor Hugo (1802-1885) and Alexandre Dumas (1802-1870). Nima Yooshij released Iranian classical poems from their traditional prosodic measures, an initiative that resulted in a change in the aesthetic appreciation of not only poets, but also musicians such as Vaziri.

Another facet of the Iranian romanticist attitude manifested in both literature and music was a rekindled interest in the magnificence of ancient Iran. Over the first decades of the twentieth century, the revival of the cultural and historical values of pre-Islamic Iran was strongly patronized by the new ruler, Reza Shah. He was a leading modernist and saw himself as heir to the kings of ancient Iran; therefore, it seemed appropriate to return the country to its original title Iran. Changing the country's name from Persia to Iran was first recommended by Saeed Nafisi (1896-1966), a noted Iranian scholar, writer and poet, and was ultimately approved by Reza Shah in 1934. The revival of Iranian literature and history by Nafisi and other intellectuals such as Mohammad Ali Foruqi and Hassan Taqizade, was reflected in both Iran's modern music and literature. Vaziri and his disciples believed that Iranian music had badly declined since the Arab conquest (633-644 A.C) due to Islam exerting religious restrictions. According to Vaziri (Koshzamiir, 1979, p.71), "even the mode and character of Iranian music changed after the Islamic conquest ... music was generally avoided in [post-Islamic] Iranian culture, due primarily to the power of the clergy". Iranian romanticism illustrated a passion and preference for a kind of romantic nationalism, a philanthropic attitude, and secularism amalgamated with nostalgia for ancient Persia, rather than mysticism or liberalism.

2. French influence on the modernization of Iranian music education

The idea of westernizing the education system of Iran was primarily begun by Amir Kabir (1807-1852), a highly competent and innovative minister under the rule of Nasereddin Shah-e Qajar (1831-1896). Having been inspired by the

"Russian army system and [its] polytechnic school in 1828, Amir Kabir ordered Darol-Fonun to be established in Tehran as a polytechnic school in 1850" (Khoshzamiir, 1979, p.28). The establishment of Darol-Fonun marked a turning point in the modernization of Iran's educational system. Among the many subjects taught there were mathematics, cavalry, medicine, geology, and pharmacology. Subsequently music and painting were added to the Darol-Fonun program.

In 1856, a number of French counsellors were dispatched to Tehran to undertake the modernization of the Iranian army. Among these counsellors were two musicians, Bousquet and his assistant, Rouillon. They began to teach Western pieces of music to Iranian students, preparing them for the creation of a marching band for official occasions such as imperial ceremonies (Victore Advielle, 1885, quoted in Khoshzamiir 1979). It is important to note that all of the textbooks, such as those on Western harmony, instrumentation and theory of music, were brought from France and later translated into Parsi. Nevertheless, Bousquet and Rouillon were not successful in training the students and could not satisfy Nasereddin Shah's desire to have a Western-style marching band (Khoshzamiir, 1979). As a result of its close relationship with the French government, the Iranian government in 1867 decided to employ a professional music teacher to provide its students and the Qajari court with Western music.

Accordingly, Alfred Jean Batiste Lemire (1842-1909), a French music teacher from the Paris Conservatory, was sent to Tehran in 1868 as music director of imperial music to teach at the music school. He held that position until the Iranian government appointed him *chef du musique* of Iran (Khoshzamiir, 1979). Later Lemaire designed the curriculum consisting of eight levels to be completed in eight years. It was based on the military music program in Paris (Khoshzamiir, 1979). Lemaire, the sole teacher in the music school, taught all subjects including solfege, harmony, counterpoint, piano and all brass and woodwind instruments. Later,

a number of Lemaire's students such as Qolam-Reza Salaar-e Mo'azzez (Min-Bashian) and his son Nasrollah Minbashian, and Soltan Hossein Khan (Hangafarin), taught at the school. On graduation the students of the music school were inducted into the army as officers. Lemaire is considered a most influential educator in modern Iranian music education. Having had forty years of musical activity in Tehran, his method of music teaching and performance practice became the standard model and was the principal criteria for measuring musical competence and aesthetic judgement for musicians of subsequent generations. After Lemaire's death in 1909, the Iranian government did not employ more foreign musicians and the music school was closed. Lemaire's musical efforts encompassed various areas including teaching, rehearsing, administering curricular content, conducting ensembles, and the formation and popularization of the Western teaching method in Iran. The most important consequences of Lemaire's efforts can be outlined as: (1) the establishment of the first school of music, based on Western methods of instruction; (2) the popularization of Western instruments, some of which became principal instruments of Iranian music such as the violin; (3) the first transcriptions of Iranian music into Western notation; (4) the publication of books on the theory and practice of Western music in Parsi; (5) the harmonization and arrangement for orchestra or piano of several Iranian pieces; (6) the familiarization of Iranians, especially noblemen, with music; (7) the conscious replacement of the Iranian quarter tone with the Western half step, as the only possible, but perhaps unintelligent, response to the cultural differences encountered between Iranian pieces and brass ensembles; (8) the nationwide spread of French musical terminology.

In 1914 the music school was reopened under Superintendent Qolam-Reza Minbashian (also known as Salar-e Mo'azzez). He is considered the first Iranian musician appointed to the directorship of the music school in the modern music education era of Iran. In 1915, the music

school was separated from Darol-Fonun and was renamed *Madresey-e Mosique* (Music School). The curriculum was similar to that designed by Lemaire except that the period of schooling was reduced from eight to six years. Following the death of Lemaire there had been no conductor for the imperial orchestra or music instructor, and music teaching had been undertaken by Lemaire's Iranian students. There were a few Iranians who had spent a number of years studying abroad, such as Qolam-Reza Minbashian and his son, Nasrollah Minbashian, who both studied in St. Petersburg. Thus there arose a belief in Iranian society that formal and 'scientific' music teaching, learning and practice was only possible using Western music notation and instruments. This misunderstanding turned gradually into a rigid prejudice against indigenous Persian music among many music teachers. Qolam-Hossein Minbashian (Mohammad Reza Lotfi, 2009, p.81) claims that "everyone who is aware of the scientific [Western] music, would approve and feel that [three Iranian instruments:] the tar, the donbak and the kamancheh cannot compete with western music as a camel does not have power to compete with a train"²

Thus due to the imposition of Western music, students were criticized for being out of tune and possessing inaccurate senses of pitch, tonality and intonation when learning and rehearsing Western pieces. Mohammad-Reza Lotfi (2009, p.320) has expressed his concern that listening to Iranian classical pieces was actually discouraged by the teachers of the National Music Conservatory. He continues: "foreign teachers and Iranian masters, who taught western instruments, used to complain consistently about students' 'Iranian ear' ... Perhaps, for teachers, 'national' has had a 'non-Iranian' implication!!!" By contrast, Western-trained performers were unable to apprehend Iranian micro-tonal intervals until they deviated from the tonal intervallic structure

2. The tar is long-necked, waisted string instrument, the donbak (or tonbak) is a goblet drum, and the kamancheh is a bowed string instrument.

of Western music. The reason is that what is realized and heard as consonant in Iranian music culture might be heard as dissonant in Western music and *vice versa*. These misapprehensions arose from a poor appreciation of the cultural values of both Iranian and Western music as well as an attitude of neglect towards realizing the "aesthetic of difference" (Mansfield, 2002, p.260) of the two extremely different musical systems by both Iranian and Western teachers. One negative consequence of such misconceptions was the superimposing of Western music principles onto Iranian music and thought.

3. *The continuum of modernizing Iranian music by Vaziri*

In the early twentieth century, the transformation of Iranian aural/oral music to Western teaching style coincided with cultural, societal and political changes. Throughout much of the twentieth century, until the Revolution of 1979, rapid changes were pushed by a Western-centric middle class fascinated by Western cultural products (Nooshin, 1996; Zonis, 1973; Youssefzadeh, 2005). Thus, the development and subsequent adoption of Western classical music and Westernized Iranian popular music on the one hand, and the prevailing socio-religious beliefs on the other, led to a deep and continuing polarity between the adherents of these two groups. Muslim religious prejudice left Iranian classical music isolated. For a long time it could only be taught privately.

Having treated it as an obsolete and old-fashioned tradition, Iranian classical music appeared incompatible with the rapid pace of westernization in the twentieth century. The teaching practices and *ostads* (masters) were described as primitive, non-scientific or illiterate and interest in it declined dramatically (Hojati, 1996; Lotfi, 2009). This was influenced by many various reasons such as: the institutionalization of the music education system which followed Western pedagogical models, the centralization of the music curriculum, the development

of a media which facilitated the nationwide broadcasting of music, first by radio and then by television, the introduction of notation to Iranian classical which led to the application of Western teaching styles such as notation and its impact on transcribing melodies, easy access to sheet music, the prevalence of sound recording devices, and the emergence of public concerts which was an unprecedented development compared to traditional intimate gatherings in private homes.

Lotfi (2009, p.79) notes that "Individualism" in Iran's music authorities and the "anarchical" situation of music education and research were two important reasons for the instability of music in Iran. This lack of cooperation between Iranian and Western musicians in turn led to stark conflict between convention and innovation and resulted in a kind of dualism in the music of Iran that continues today. Iran entered a kind of cultural 'self-deception' which ultimately led to an 'identity crisis' in the music as well as the culture. Alizadeh argues that "in music too 'Iranian culture' retreated ... belonging to no identity, neither artistic nor western" (Shahrnazar, 2005, p.16). Alizadeh continues, "likewise, we have been witnessing this mainstream until today. Not to mention that the societal status of music has been constantly chaotic" (Shahrnazar, 2005, p.16). As a result traditional musicians were mostly deprived of their positions as music teachers. For example, Aref's attempt to establish a music school to teach and preserve Iranian classical music was prevented by the government due to the dominance of Western attitude towards music education. The establishment of institutions, conservatories and concert halls modelled on those in Austria and France was vigorously pursued by the Reza Shah government.

In 1925 the institutionalization of the Iranian education system was sanctioned by Reza Shah (1878-1944). As a consequence, the modernization movement sought a specific personality to institutionalize Iranian music education. Ali Naghi Vaziri (1887-1979) fulfilled all the essential criteria. Vaziri, an Iranian composer,

theorist, performer and teacher of the tar, studied Western music in France and Germany for five years. In 1923 after returning from Germany, he founded a private music conservatory named "Madrese-ye Aliy-e Mosiqi" in 1924. Vaziri took an approach similar to that of Lemaire, since he emphasized teaching and learning "western theory, notation and solfège" based on the "scientific method" (Khoshzamid, 1979). This was the essential course at his institute. All the textbooks and materials were written and composed by Vaziri, such as his *Dastur-e Tar* (1921).

The comparison of the two important figures in the higher music education of Iran – Minbashiyan and Vaziri – reveals that in spite of Vaziri's fidelity to and respect for Iranian music, their actions had have more or less the same consequences. Their belief in Western music as an international model with standard principles resulted in the omission of Iranian classical music from the curriculum. There were several other reasons behind the disdain for teaching and learning Iranian classical music, namely underestimating Iranian classical music under the imposition of the Reza Shah regime, the banishment of Aref Qazvini to Turkey after the First World War, and the dismissive attitudes towards his desire to establish a National Conservatory of Music. Lotfi (2009, p.312) notes that "If Aref had not been banished by Reza Shah, now we could have more [musical] schools [makateb] and also there was not such a huge gap between the music of our generation and that of Qajari era and this continuity was not separated".

The impact of Vaziri's approach on Iranian classical music performance and its teaching and learning is evident in the following developments:

(1) the omission of Iranian instruments; due to the demands to create harmony, Western bowed instruments and woodwinds replaced Iranian plucked and wind instruments such as the setar, santur, robab, barbat, and ney, except for the tar which was technically more responsive

to an orchestra.³ It is important to note that the marginalization of traditional plucked instruments may have resulted in the elimination of all Iranian plectrum instruments.

(2) the dominance of Western temperament; there was a general disregard for the original melodic structure and modes of certain *dastgahs* such as *mahoor* and *Esfahaan* (Isfahan) to better match the two major and minor scales and harmonic principles by tempering (*mo'tadel kardan*) the modes from their inherent microtonal melodic structures.

(3) Tempering Iranian intervals changed musicians' listening taste. For example, what today is performed as Isfahan is very close to the Western minor mode whereas Isfahan is totally different and unrelated.

(4) The use of notation, transcription and heavy reliance on music literacy appeared to have an important function in the teaching methodology. However, as this methodology highlights merely the visual representations of the skeletal form of a piece, it deprived students from using broader compositional patterns, variable ornaments and improvisational complexities based on the *radif*. It is crucial to note that teaching Western theory, and its application to performance and teaching, was mandatory, considered as a necessary prerequisite for all students from the outset. Almost all the musical competence gained by students including performance and note reading skills was to expand the size of the semi-Western orchestra by means of both Iranian and Western instruments, and to encourage students to play polyphony in Vaziri's orchestra (Khoshzamid, 1979). Polyphony was imposed upon the traditional ensemble regardless of its former heterophonic innate performance features.

(5) The decrease in performers' freedom in the rendition of their own variable and complex rhythmic-melodic embellishments besides

3. The setar is a string instrument and member of the lute family, the santur is a hammered dulcimer, the robab (rubab, rabab) is a short-necked lute, the barbat is a member of the lute family, and the ney is an end-blown flute.

other musical vocabulary such as complex 20-32 beat rhythm and nuances of tempo weakened the status of heterophonic texture in ensemble activities. This occurred due to the impact of acculturation which sought a polished semi-Western performance with the employed a Western ensemble framework in all aspects including measure, tempo, notation and articulation to the symbols indicative of down/up bow and plectrum, which emphasized the concept of strong/weak beats of Western classical music, key and time signature and use of opus number for a piece.

(6) Disregarding traditional Iranian masters who taught by oral/aural method.

(7) Undervaluing the basic subjects such as literature, history, mysticism and philosophy of Iran while emphasizing a Western program of study.

(8) Marginalizing listening materials, appreciation of the innate characteristic of Iranian classical music performance, and the aesthetic and intellectual discussion concerning the performance practices of Iranian masters. This contributes to the strong belief that Iranian music and musicians are 'non-scientific' and 'primitive'. This mistreatment of Iranian traditional masters, their method and music resulted in a dichotomy between the advocates of a Western tradition (Vaziri and his adherents) and traditional Iranian masters and their pedagogies.

(9) The replacement of group lessons with individual tuition could be considered a consequence of Westernization. Despite many advantages, Reza Shah's Institutional Education Policy (1925), which influenced all subject areas including Iranian music education, actively patronized the adherents of the Western tradition and ignored the so-called 'primitive' Iranian traditional non-notational approach.

In 1938, during Qolam-Reza Minbashiyan's superintendency of the Honarestan-e mosiqi (Conservatory of Music), ten Czech music teachers

were employed by the Iranian government to teach for three years. This event is considered a major milestone in the history of modern music education in Iran. According to Khoshzamid (1979), these musicians could have improved the quality of the music curriculum, but in November 1941 when Vaziri became chairman of the Honarestan-e mosiqi, the teachers' tenures were terminated. Khaleqi (2002, p.67) comments that, "despite the efforts taken by Vaziri to renew the teachers' contract, Iranian government rejected Vaziri's request because of some political reasons". It should be noted that the influence of the Czech teachers is still felt by some elderly instructors at the tertiary level. This author began to study flute with a well-respected instructor who studied with a Czech flute teacher at Honarestan-e Mosiqi. Based on the author's experience of studying for about two years with Leqa, and also his long relationship with his students and other woodwind teachers of his age, there was almost no mention of tonal quality, sound colour or stylistic concepts in the class. However there was a great emphasis in each session on the mechanical skills needed to accelerate the velocity of the fingers through etudes. Perhaps in contrast to the stereotypes portrayed and advocated by the old generation who were fascinated with Czech and other European performers in Iran, what has remained encompasses a broad range of incorrect methods and habits regarding breathing, fingering techniques, interpretation, style, use of storytelling without demonstrating on the instrument, not paying heed to the context, and so on.

4. Westernization movement during Pahlavi era

Reforming Westernization intensified during the rule of the Pahlavis, the imperialistic regime of the two shahs of Iran, Reza Shah Pahlavi and his son Mohammad Reza Shah, who ruled from 1925 to 1979. The dissemination of Westernization in Iran coincided with a remarkable rise in the country's economy. In the late 1960s Iran became the world's leading oil exporting countries. The

enormous wealth amassed helped promote Iran's image and status worldwide and hastened industrialization. It also contributed tremendously to expanding the country's education system by the introduction of Western standards, which was part of Reza Shah's ambitious scheme to modernize Iran. In the music arena, the fertile economic ground greatly facilitated the dispatch of talented musicians to study abroad. Currently, there are a large number of qualified music teachers in important positions in Iranian universities who have studied in European or American universities and conservatoires such as Sharif Lotfi (Germany), Siavash Baizai (Germany), Azin Movahed (USA), Hormoz Farhat (USA) and Alireza Mashaayekhi (Austria). They are chiefly focused on teaching Western music styles in fields such as performance and composition.

In the late 1970s, having fallen in cultural and patriotic content, Iranian classical music diverged gradually from the flow of Iranian romanticism. The Romantic criteria were replaced with a type of 'semi-western pop music' that overshadowed the musical life of Iran. In the second half of the twentieth century, Western-Iranian pop music overwhelmed the vast majority of Tehran's cabarets and contributed over ninety percent of radio and television music programming. Some traditional performers such as Habib Somaie were vehemently against the dominance of 'vulgar' music. Somaie went so far as to slap the director of Radio Tehran in protest against his disdain for Iranian classical music and consequent misleading of his audience. *Tasnif*, which was developed by Aref Qazvini as a means of patriotic and political commentary, turned into a vulgar genre containing fake sensations. Alizadeh (2005, p.19) asserts that "we see that this kind of [pop] music functioned in the political and social mainstreams. However the pop music of Iran functioned separately from people and societal affairs. It just makes false sentiments and it is really far from the authentic art". Thus during the Pahlavi era, despite supportive initiatives

by Iranian National Television and Radio, the widespread popularizing of pop music meant that Iranian classical music was becoming more and more marginalized.

The following section will examine a number of important reasons which deal with the continuing decline of Iranian classical music education during the Pahlavi era. During this time a number of significant issues arose:

- The priority of Western-centric viewpoint was infused and propagated by Iranian musicians who had studied abroad, and reflected the dominance of Western music over Iranian music in the society of Iran.
- An inadequate understanding of Western performance practices and teaching caused Western written concepts to be taught and disseminated only superficially. This is evident in the adoption of 'notation' in the teaching, learning and practicing of Iranian classical music without considering the 'contextual' observations. This may be due to a neglect of Iranian oral/aural techniques. This attitude led to all aspects of written Western music becoming seen as learned (*elmi*) music in comparison to teaching and learning 'by ear' (*gushi*) which became known as non-learned (*gheyr-e elmi*).
- The Westernized Iranian pop music broadcast on radio and TV aimed at dissociating the young generation from Iran's classical music and culture.
- The popularity of the belief that Iranian classical music is 'non-scientific' compared to the fully theorized Western style of music, which is deemed 'learned'.
- Disregard for the significance of oral/aural modes of communication upon which written modes were constructed.
- Changing the audience's listening tastes and aesthetic perceptions which led to the prioritising of the Western music aesthetic over the Iranian music aesthetic.

Iranian conservatism

This section aims to briefly explore the role of the conservative Iranian musicians concerning Iranian classical music education. In contrast to the ideas of Vaziri and his followers, there was a conservative group of musicians who learned, taught and performed Iranian classical music only through the oral/aural method. This group was strictly opposed to Vaziri and his followers and to any change or innovation in Iranian music. The conservative musicians regarded the Western notational style as a major threat to the Iranian music tradition. Lotfi (2009, p.322) states that, "Almost all the instrumentalists of Qajari dynasty could be recognised as conservative". These included prominent musicians Agha-Hossein-Qoli Farahani (1854-1916), master of the tar, Mirza-Abdollah Farahani (1843-1918), master of the tar and the setar, and Habib Somai (1901-1946), master of the santur. For the majority of Qajari masters the only reason for teaching was to maintain the heritage of Iranian classical music in its traditional form and convey this heritage to their pupils but with less attention paid to its dynamic characteristics in the process of re-creating it. They wanted to maintain the teaching tradition that they themselves had experienced with their teachers. The most important characteristics of the conservative musicians' ideas were:

- Having a rigid attitude towards radif-centric education and thinking of radif as a fixed doctrine or phenomenon containing a sacred and symbolic notion of the past;
- Firmly avoiding changes in regard to the technical musical parameters of the radif including phrasing, tempo, nuances, tonal quality, and articulation;
- Lacking interest in performing pre-composed pieces outside the radif's framework and adhering to the radif's metric improvisatory pieces;
- Advocating a radif-oriented attitude in teaching, practice and performance;
- Rigidly opposing Vaziri's approach, and his followers;
- Dismissing the need for change in Iranian music despite changes in people's thoughts and musical preferences due to the post-constitutional revolution;
- Restraining innovations by other Iranian classical musicians. For example, "Darvish Khan's (1872-1926) initiatives in inventing *pish-daramad*, a measured, ensemble/solo piece, was first rejected by his teacher Aqa-Hossein-Qoli Farahani" (Lotfi, 2009, p.320) although *pish-daramad* was later integrated into Iranian classical music canon;
- Advocating imitating and retaining their predecessors' styles of performing and teaching music in order to maintain and preserve Iran's musical heritage.

Neo-Traditionalism (Shirin-Navazi)

In the mid 1950s, under the auspice of National Iranian Radio and Television (NIRT), a new genre of Iranian classical music arose. This musical mainstream, which is sometimes described as neo-traditionalism, is commonly known as 'shirin-navaazi' (sweet/pleasant performance). To gain a better understanding of this stylistic approach a number of its important features are examined:

- This style was performed in Iranian mode and dastgah style;
- It borrowed performative ideas from radif but mostly the parts (gushehs) chosen were at the discretion of the performers,
- It did not follow the traditional discipline and structural order of the radif performance but selected only some gushehs,
- Shirin-navazi emerged as a turning point in the formation of an unprecedented attitude towards the concept of sonority in Iranian classical music. This novel tonal quality, which occurred more in instrumental than vocal music, is considered a distinct change compared to Vaziri's semi-Western and Qajari's conservative performance practices.
- Shirin-navazi created new perspectives for many Iranian music learners, familiarizing

them with the concept of sonority in Iranian classical music. This is evident in the sheer and round sonority of the ney composed by Kasaai comparing to the works of earlier ney masters such as Nayeb Assado-llah and Mahdi Navai.

Prominent representatives of Shirin-navazi are performers such as Hassan Kasaai (ney), Jalil Shahnaz (tar), Ahmad Ebadi (setar), and Farhang Sharif (tar). Their activities contributed greatly to increasing interest in Iranian music and to popularizing Iranian instruments. Further, shirin-navazi had a significant impact on an audience's perception of what constituted good Iranian music through major changes in performance style. These changes were markedly associated with the new concept of sonority, applying and maintaining a moderate tempo during performance, and giving priority to repeating and gradually developing the music's motif rather than simply performing successive gushehs of the radif. Shirin-navazi helped to raise interest in traditionalist musicians, as almost all the shirin-navazi performers learned and performed only through the oral/aural method, while the public who enjoyed this music were exposed to a less intricate form of radif's traditional performance principles. Perhaps most importantly, *Golha* (flowers) music, which had a strong link to Persian poetry, and which was broadcast in a series of radio programmes between 1956 and 1979, became very popular through the shirin-navazi performers. In regard to *Golha*, Lewisohn (2005, p.82) states, "The *Golhā* not only had a great influence on Persian music, but significantly increased peoples' appreciation of Persian literature. When the *Golhā* were being broadcast, it was a common practice for people to drop whatever they were doing to listen to the radio".

Indeed, the idea of establishing a *Golha* music program was to preserve Iranian music against the inroads of Westernization. Regarding the significance of *Golhā*, Shajarian, a well-respected Iranian vocalist, argues that,

It is my belief that Persian music owes a huge debt to Dāvud Pirniā, since at a crucial moment

in the history of Iran he effectively rescued our music from perdition. If it wasn't for his efforts, Arab music, Turkish music, or Western pop music would have all but drowned out and obliterated Persian music. In establishing the Golhā programs, Mr Pirniā created a sanctuary where Persian music could survive and flourish amongst all these conflicting and corrupting influences, so that even today the Golhā programs are still cherished among the populace at large (Shajarian quoted by Lewisohn 2005, p.95).

The cultural reconstruction which was initiated in 1968 will be discussed in the following section.

The revival of the traditions

In the late Pahlavi era, in conjunction with the growth of Westernization, an attitude of 'cultural self-awareness' began. A couple of important factors had a formative role in the creation of this attitude, namely the economic prosperity of Iran, and the emergence of a new wave of intellectuals who attempted to create a modern society through an intelligent approach to Western developments and not through mere emulation. Due to its new prosperity and geo-political importance, Iran was able to grab the world's attention, which resulted in the establishment of chairs at foreign universities.⁴ In addition a number of valuable research works on the subject were written by both Iranian and international scholars who came to Iran to undertake extensive research, such as Caron and Dariush Safvat (1966), Mas'odiyeh (1968), Netti (1970) and Blum (1969).

In 1965 the music department at the University of Tehran was opened. It offered for the first time in the history of Iranian music education a higher academic level in both Iranian and Western music. It is located in the College of Fine Arts (CFA), Tehran University, and is considered one of the major music departments in Iran. Iranian masers such as Nur-Ali Borumand (tar), Asqar Bahari (kamancheh), Dr. Dariush Safvat

4. For example, at Illinois University for teaching, training and research in the field of Iranian classical music, language and history.

(setar), and Mahmud Karimi (voice), taught there; they in turn were replaced by a number of their talented students such as M. Reza Lotfi (tar), Hossein Alizadeh (tar and setar), and Mohammad-Reza Shajarian (voice).

Until 1945 both Iranian and Western music programs used to be undertaken at the Honarestan-e Ali-e Musiqi (Conservatory of Music), although the main focus was on Western music (Sepanta, 2003; Khoshzamid, 1979). In 1945 Anjoman-e Dosstdaran-e Musiqi-e Meli (Society for National Music) was formed by Roholah Khaleqi (1906-1965), a student and intimate of Vaziri. Khaleqi's initiative finally resulted in the foundation of the Honarestan-e Meli-e Musiqi (National Music Conservatory) in 1949 that hardly taught Iranian classical music program (Sepanta, 1999). This centre undertook the teaching of classical Iranian instruments based on Western notation and theory and other courses until the late 1960s (Khoshzamid, 1979). Thus, the Honarestan-e Ali-e Musiqi remained the main institution for teaching Western music while the Honarestan-e Meli-e Musiqi specialized in Iranian classical music.

1. The process of revival by the Centre for Preservation and Dissemination of Iranian Music

In 1968 the Centre for the Preservation and Dissemination of Music (CPDM) (Markaz-e Hefz Va Esha'e-Ye Mosiqi Sonati) was founded under the patronage of National Iranian Radio and Television. The idea for establishing the centre was primarily proposed by Borumand. The Centre wanted to resuscitate Iranian classical music. Its establishment should be marked as the greatest 'renaissance' in the music history of Iran because to a large extent it protected Iranian classical music against imposed semi-Westernized pop music during the late 1970s. The impetus for establishing the centre came from established musicians and researchers such as Safvat and Dr Mahdi Barkeshli as well as from French musicologists who were interested in the revival

of the rich Iranian music tradition such as Nelly Caron, who researched Iranian classical music with Safvat. According to Alizadeh (Shahnazdar, 2005) and Talaie (2004) establishing the centre was a French-Iranian idea.

The centre brought together prominent Iranian classical ostads who had been somewhat isolated by the modernized Iranian music education system, so that Iran's musical heritage could be preserved by teaching the radif. Thus ostads such as Abdollah Davami (voice), Said Hormozi (tar), Karimi (voice), and Yousof Forutan (tar) accepted Borumand's invitation to teach at the CPDM while Safvat was assigned the directorship. A number of talented young performers from the College of Fine Arts (CFA) were selected to be taught at CPDM. This group of musicians have had a great impact on both the pre- and post-revolutionary music of Iran. Indeed, the continuing existence of Iranian classical music owes much to their efforts. This centre, which was intimately associated with the CFA through sharing both masters and pupils, was active until the Islamic Revolution of 1979. A number of factors influenced the CPDM, including the deaths of some of the centre's masters such as Borumand and Davami, and the socio-political pressures of the new Islamic regime, and subsequently the Iran-Iraq war (1980-1988). The centre was moved under the Ministry of Culture and Islamic Guidance (Markaz-e Hefz Va Esha'e-Ye Musighi) following the Islamic revolution, which resulted in the dismissal of a number of CPDM pupils such as M. Lotfi and H. Alizadeh. This at first brought the CPDM to a standstill. However, the first generation pupils of CPDM continued the reconstruction of Iran's music heritage by opening the Chavosh Institute in about 1980.

Important outcomes of the establishment of the CPDM are:

- Acquiring nationwide recognition and publicity for Iranian classical music and its masters through performing special concerts across the country such as the landmark Shiraz Art Festival (1977) by Mohamad Reza Lotfi and Mohamad Reza Shajarian.

- Renovating and re-performing old tasnifs by Shajarian and Mohamad Reza Lotfi such as the tasnifs originally sung by Qamar-ol-Moluk Vaziri.
- Compiling, transcribing and performing vocal and instrumental radifs, undertaken by Borumand and Mahmud Karimi, and commonly known as the 'radif of Mirza Abdollah' and the 'vocal radif of Abdollah Davami'.
- Disseminating pure Iranian classical music to people while resisting widespread Western and local pop music.
- Engendering high social respect and appreciation for classical Iranian masters by inviting them to teach music at the tertiary level.

Although the CPDM emerged as a remarkable milestone in promoting the merits of Iranian classical music, the author believes that CPDM did not offer a proper musical education to the coming generations.

Valorizing values such as fidelity to the master, and maintaining the continuity of the radif transmission through strongly imitative master-pupil behaviour, sowed the seeds of a radif-oriented attitude in successive generations. The author believes that the relative current retreat of Iranian music has arisen partly from the neglect of the CPDM's first generation trainees (or second generation masters) in transmitting an ideal education, in which they were trained, to their pupils. This implies that, these masters rarely provided their pupils with the two important aspects of learning the radif, namely virtuosity and verbal knowledge of the radif.

2. Islamic Revolution of 1979 and its consequences for music education

The Islamic Revolution of 1979, especially in the immediate aftermath of the Iran-Iraq war, brought about great cultural, political and societal changes, specifically as a protective tool against the west, under the leadership of Ayatollah Khomeini (1900-1989), an Iranian religious supreme leader who replaced Mohammad Reza Shah-e Pahlavi. This statement may be somewhat opposed to the Western

stereotypes of Islamization (Fatemi, 2009; During, 2005; Youssefzadeh, 2005; Sadighi; 2009), insist that Iranian classical music has developed in all its aspects. For example, Youssefzadeh (2005, p.432) concerning post-war reconstructions argues that, "However, these measures changed as the Islamic Republic evolved, especially after the Iran-Iraq war (1980-1988) and the death of the Ayatollah Khomeini in 1989. Little by little, here and there, music slowly crept back into the broadcast programs and concert life of the Islamic Republic".

However, the onset of the Revolution of 1979 brought its own disadvantages to many Iranian musicians especially those who were involved in non-classical music styles such as pop music. There was a kind of nationwide interruption in music education although it was reinstigated to some degree in the nineties. The Islamic Revolution of 1979 was immediately followed by the Cultural Revolution (1980-1987). After Friday prayers on 18 April 1980, Ayatollah Khomeini harshly criticized the universities as a great menace, proclaiming that, "we are not afraid of economic sanctions or military intervention. What we are afraid of is Western universities and the training of our youth in the interests of West or East". Influenced by the ideology of Islamic purification, all Iranian universities were purged of Western and non-Iranian elements. This caused the music major to be immediately eliminated from Tehran University and the music department was closed. This contributed to the migration of many university professors, musicians and poets to other countries. After 1988 Iranian classical music experienced a considerable rise in the number of pupils wishing to learn and pursue a major in Iranian music at universities and private institutions (Nooshin, 1996). As well a number of Iranian ostads such as Alizadeh and Payvar had expressed growing enthusiasm for these youngsters following the Revolution of 1979 (Sarkoohi, 1989 quoted in Nooshin, 1996). The music department at the CFA was re-opened in 1990 along with the music department at the non-state Azad University in Tehran. Additionally, the Tehran Music School (Daneshgah-e Honar)

of the Art University of Tehran was officially established in 1994, although it had operated as a part of Farabi University since 1984.

3. *The Continuum of the Heritage Revival by Chavosh Movement*

The shutdown of the music faculty coincided with the formation of the Chavosh movement, initiated by CPDM pupils such as M. Lotfi, Alizadeh and Hoshang Ebtehaj – a renowned Iranian poet and patron of Iranian music – who was the director of music at the Tehran radio department. Other Iranian ostads such as Parviz Meshkatian (santur), Ali Akbar Shekarchi (kamancheh) and Abdol-Naqi Afsharnia assisted in teaching students whose numbers rose dramatically after the establishment of the Chavosh, especially between the late 1970s and the early 1980s. The students who trained at the Chavosh music centre could continue the process of teaching and learning Iranian classical music both inside and outside Iran. Among those who seriously pursued Chavosh's learning sessions and group rehearsals were Hamid Motebassem (tar), Saeed Farajpouri (kamancheh), Arshad Tahmasbi (tar), Ardeshir Kaamkar (kamancheh) and Majid Derakhshani (tar). The Chavosh undertook a new approach to training musicians, which differed from that of the CPDM by seeking a more distinct approach whereas CPDM focused more on knowledge of the radif to maintain its continuity. Although Chavosh drew on radif learning, it emphasized making music and creative performance. It regularly organized group concerts for its trainees in order to stimulate their motivation and nurture their creativity. These aspects were well-reflected in the quality of the masters' composition and performance style demonstrated through the tonal quality of a series of ten cassettes known as Chavosh. Thus Chavosh emerged as a very influential process since it endeavoured to maintain national values but with less formal ritualism in the master-pupil relationship which had dominated at the CPDM. Indeed according to Motebassem (Etimad, 2008, p.1), what kept the Chavosh movement alive was

the "cordiality of communication and extreme passion about learning and practicing new lessons of the next session and devaluating individualistic behaviour".

The Situation of Music Education from the Iran-Iraq war to 2014

The Iran-Iraq war (1980-1988) is considered one of the most influential forces on the musical mainstream of Iran. Although the government prohibited musical activities, military marches and national anthems were officially much used to encourage the spirit of harmony and national identity against the Iraq invasion. As Sadighi (2009, p.3) notes "By far the most important factor in shaping the musical environment was the Iran-Iraq war (1980-1988), an all-consuming, genuinely national effort. Even those who opposed the new revolutionary order were determined to defend the country from the outside threat". He continues that the "giants of Iranian music, like Hossein Alizadeh and the Chavosh singer Mohammad Reza Lotfi, went to the front to perform their own music for the troops".

After the war ended in 1989, Ayatollah Khomeini, who had formerly outlawed music and described it as a drug, legalized the performance of Iranian classical music and allowed it to be performed on the radio (Sadighi, 2009). Thus some of the prohibitions on Iranian classical music lessened as During (2005, footnote of p.376) states:

essentially, these limitations are: proscriptions against music judged to be licentious, arousing, or violent (particularly in the genres of hard rock, techno, oriental cabaret, etc.) and the prohibition against men listening to the solo voice of a woman. These measures no longer affect female Iranian singers giving performances abroad. Furthermore duos of female singers and one woman's voice in a choir are authorized in the country, as are certain solo popular songs. Dance is equally restricted, but one kind that is authorized has a slow and restrained choreography that has been called measured movement (harkat-e mowzon).

One of the post-war events that helped Iranian classical music catch people's attention, as well as making it more acceptable to the Islamic government, was a December 1988 concert recital. This concert was held in celebration of the end of the war by the famous vocalist Mohammad-Reza Shajarian and the master of the tar, M.R Lotfi. In the 1990s under the presidency of the reformist Mohamad Khatami elected in 1997, a relatively liberal period allowed Iranian pop music as well as CDs and DVDs creep back into society. It also resulted in the foundation of a number of music schools, first in Tehran, and later in other cities such as Shiraz and Rasht. The Music Conservatory (Honarestan-e Ali-ye Musiqi) founded in 1923, and the National Music School (Honarestan-e Musiqi-e Meli) founded in 1949, had been closed in 1980. In 1984, they amalgamated to form two new organisations, the Boys Conservatory of Revolutionary Songs and Music (Honarestan-e Sorud Va Ahanghay-e Enqelabi-Ye Pesaran) and the Girls Conservatory of Revolutionary Songs and Music (Honarestan-e Sorud Va Ahanghay-e Enqelabi-Ye Dokhtaran). The conservatories' curriculum covered a six years period starting from the age of twelve to achieving a diploma. The curriculum consisted of both specialized and general subjects organized by a committee including Mostafa Kamal Purtorab, Hossein Alizadeh, Parviz Mansuri and Kambiz Roshanravan.

The expression "Revolutionary Songs" or *Sorudha-ye Enqelabi* in the Conservatories' titles arose from the government's "anti-Western-invasion" (*Tahajom-E Farhangi*) movement which wanted to strip some deeply-ingrained Western terminology from music education (Youssefzadeh, 2000, p.38). The terms *musiqi* (music) and *musiqi-e qarbi* (Western music) were replaced with *sorud* and *musiqi-e jahani* (world music). However, professional musicians still refer to these terms in their original connotation, which is dependent on the context of the music. In regard to the emergence of the term "revolutionary songs", Movahed (2003/2004, p.89)

states "In the early eighties, a peculiar genre of music labelled as 'revolutionary songs' became the official and only genre of music in the Islamic Republic of Iran and opened the preliminary grounds toward the toleration of music performances in public".

The growth of music institutions throughout the country provided more opportunities for students to study both Iranian and Western music. In addition, accessibility to all types of instruments and inexpensive sound recording devices since the 1970s has dramatically lifted the young generation's interest in choosing a music major alongside other more 'acceptable' majors at tertiary level. These developments attracted many teachers, who had been teaching privately, to teach at universities. However the strong emphasis on the Western notational style in the institutions brought about arguments between the Iranian musicians. For example, Saeed Sabet (interview, 2009), teacher of the santur at Tehran Music School, expressed his concern about the disappearance of the 'schools' (*maktab*) method of teaching.

In late 1996, Ayatollah Khamenei issued a *fatwa* – a legal Islamic pronouncement issued by a religious leader – that music education depraves the thoughts of youngsters (Youssefzadeh, 2000). As a result, many music schools were shut down and music teaching for children under sixteen was prohibited. In spite of this fatwa, music instructions did not cease, although it was suspended for about ten weeks. For instance, free Iranian classical music instruction was provided in many state and private major music institutions during 1996. Also, the author was a first-year student at the Tehran Music School in Karaj studying music performance, and taught part time at two major private music institutions, Sasrang and Sarv in Karaj during 1996. Indeed, the post-revolutionary fatwas by Ayatollah Khomeini in 1979 and Ayatollah Khamenei in 1996 were mainly aimed at the performance and production of pop and rock music, particularly in regard to their lyrics, rather than at classical Iranian

and Western music. More restrictive censorship was placed on public concerts, recordings, and solo female acts. However, there have been always pragmatic solutions in such a restrictive atmosphere which has gradually slackened since the post-war renovations (Youssefzadeh, 2005). For example, the author has given a number of public concerts at Farabi concert hall at Tehran Art University, which included solo women singers performing folkloric Iranian music arranged by Siavash Baizaie, the composer and head of *jahani* (world) music performance program at TMS. Also, there have been quite a lot of public concerts held at Farabi and other halls and *Farhang-sara-ha* (plural, cultural centres) as *concert-e pazhuheshi* (scholarly concerts). These concerts are supported by the university authorities (Youssefzadeh, 2000).

The Islamic regime has had an equivocal policy towards music education and performance although it has been sanctioned by the Ministry of Science, Research and Technology of Iran for more than two decades. Nooshin (1996) highlights the highly-ambivalent attitude of the Islamic government towards music in the past and at present. This leaves musical society in some uncertainty as to the government's policy towards what is considered 'legitimate' music. The fatwas of the two Ayatollahs, Khomeini and Khamenei, did not apply to Mozart, Chopin, or Iranian classical music. Ayatollah Khomeini allowed a march in memory of Ayatollah Motahari, a post-revolutionary martyr, to be performed in front of him despite having denounced music as the 'opium of the youths' in 1979. It is interesting that a corresponding approach to rock-n-roll was taken by the Chinese communist government and Western religious groups and conservative parties in the 1950s and 1960s. Without doubt the Ayatollahs are aware of the power which rests in music, especially in its lyrics. Tangelder (1980) notes that:

In Tehran, mullahs (Muslim religious teachers) have taken their campaign against sin right into the shops selling music cassettes. Are they against

modern technology? They know the power of cassettes. During the Shah's reign, cassette recordings of Khomeini's revolutionary speeches sold like the proverbial 'hotcakes' in bazaars and were played in crowded mosques throughout the country. So cassettes were used to beat the Shah's censorship of the press and radio.

In general from the mid 1990s onwards, the search for a national identity placed a high priority on the dissemination of Iranian classical music (Movahed, 2003/2004). This outlook also effected the development of other music genres such as Westernized styles. The post-1995 relaxation created an atmosphere in which one could apply to learn and teach all types of music including Western rock and pop, regional music and Iranian-Western classical music. While prior to 1989 the march was the only type of music which could be legally heard on radio or TV, over the past ten to fifteen years major changes have occurred ranging from 'underground rock competitions' to the wide availability of recordings, scores, and translated lyrics of famous European and American bands such as Queen, Metallica and the Scorpions (Nooshin, 2005; Youssefzadeh, 2005).

Another important educational reformation, which occurred in 1997 during the presidency of Khatami, was to officially separate the Western and Iranian curriculum entrance requirements and degrees. Khatami facilitated the foundation of an association advocating to scholarly research and dissemination of Iranian classical music. This led to the development of a new curriculum that officially separated Iranian and Western classical music majors and their study programs. Also, an orchestra was established to concentrate on the performance of Iranian music (Movahed, 2003/2004). This curricular change was first undertaken by TMS and subsequently accepted as an integrated study scheme by CFA. Accordingly, this new program of study was introduced in 2000-2001 through the cooperation of a group of three musicians, Mehrbanu

Toufiq, setar and radif teacher and director of the Iranian program at the TMS, Mostafa Kamal Purtorab, composer and theorist of the TMS, and Sharif Lotfi, chairperson of the TMS. This new program brought about valuable reforms by replacing certain subjects with more disciplined and specialized syllabuses. This approach has provided more opportunities for the participants. Before 2000 anyone who wanted to study music at tertiary level was required to master performing on an Iranian classical instrument to be admitted to one of the universities despite his or her real interest in Western instruments.

Another productive curricular initiative taken by the TMS around 1994 was including military music in the post-revolutionary tertiary music program. The military music program was constructed on basic foundations of Western martial music encompassing specialized woodwind instruments, the piano as second instrument, band composition and conducting, harmony, counterpoint, and some other general subjects. The efficiency of the military music program in terms of both teachers and syllabus encouraged some students of the Iranian music program such as the author to attend the military music syllabus parallel to their other music study. Thus, the endorsement of the military music program and the use of Western/world instruments by the government functioned as an important factor in establishing an Iranian-Western music identity, and in confirming music as a socially respected entity. This measure contributed considerably to the nationwide prevalence of Western instruments, particularly the piano and guitar. As a result, significant numbers of private music institutes opened to cater for the young enthusiasts of both Iranian and Western instruments, which still continues today.

In 2008 a Master of Ethnomusicology degree was established at TMS and then after about one and a half years at CFA. These courses provide students with a general knowledge of the world's musics, traditions, schools,

ethnomusicology theories and field-research methods, and musical analysis. In March 2014 the curriculum for a Bachelor of Voice degree was designed by the TMS committee including the author, the head of Classical Performance, Dr. Mohammad Reza Azadehfar, the Dean of the Faculty, and Mrs. Melika Mehdizadeh Tehrani, voice lecturer and a graduate of Melbourne University, Australia. The Bachelor of Voice is a two-year program which was designed for those who wish to prepare for a career on the concert stage and in voice pedagogy. This major study sequence encompasses both Iranian and Western traditions. The curriculum has been submitted to the Development Office of Higher Education for approval. A few months later, in December 2014, the author with a group of 4 colleagues established the Centre for Higher Education under the auspices of the Ministry of Science, Research and Technology of Iran in Karaj, where the Tehran Music School is, focusing more on the less articulated majors such as conducting, voice (both Western and Iranian) and composition. In addition in September 2014 the author founded the Iran Talent Education Centre with the help of the professors of the Music Faculty in Athens, providing authentic curriculum, strong mentorship and respected authorities. These offered to help youngsters develop their musical talent and familiarize them with the Western standards of learning and performing Western classical tradition in a non-Western country such as Iran.

Conclusion

This chronological examination of the Iranian pedagogical history (1905-2014) has discussed the interactions and debates between the mainstream pedagogical events and schools. Such contextualizing data are essential for conducting research in the music pedagogy of Iran. This pedagogy has absorbed the musical, cultural and socio-historical elements required for its survival through the continuous efforts of

Iranian master musicians, their adherents as well as various institutions. In general, all the falls and rises during the course of history contributed to the reinforcement of the Iranian music culture although they were sometimes shown to be passionately opposed to each other. A historical examination shows that conservative masters advocated the precise imitation and memorization of the musical patterns to maintain the continuum of the tradition; that coincided with the Iranian modernists who aimed to protect the tradition through the use of the printed music and written elements in order to transform the tradition into something more flexible and stylish. Despite the seeming differences, these interactions between Iranian and Western teaching traditions and elements also demonstrate that both systems had much in common. However, the question of how to justify the artificial debate between the conservatives and modernists or whether it is possible to reach a new accommodation between these divisions would certainly need to be investigated by future researchers.

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