

Intro to World Music

- Classical Music of Iran
 - emphasis of solo performance over ensemble playing
 - introverted and contemplative aesthetic
 - a/k/a “Persian” classical music
- Persian Music Theory
 - *Dastgah* - a pitch collection used for composition & improvisation
 - *Maye* - the characteristic heptatonic scale of a given *dastgah*
 - *Gusheh* - short melodic patterns that serve as a starting point for improv
 - *Radif* - the entire corpus of *gusheh*
- Performance Practices
 - solo performer selects a number of *gusheh* from a single *dastgah*
 - nature and structure of a composition determined by...
 - improvisation on each *gusheh*
 - the selection and order of *gusheh*
 - common instruments: *tar*, *santur*, violin, voice (vocables, no lyrics)
- *Dastgah Mahur* by Hussein Ali Zoda, *tar*
 - *mahur* - popular *dastgah*, “optimistic” in mood
 - Form:
 - Section A—*gusheh* “*daramad*” - nonpulsatile “intro” defines pitches of the *dastgah*
 - Section B—*gusheh* “*kereshmeh*” - new pitches introduced, quasi-pulsatile
 - Section C— *chahar mezarab* section - a strongly rhythmic *gusheh* that here acts as an interlude
 - Section D—*gusheh* “*shekasteh*” - includes highest pitches of entire piece
 - coda
- 20th-Century Changes in Arabic Music
 - shorter vocal works favored over suites
 - large European orchestras influence size of ensembles
 - use of technology
 - adoption of European compositional practices
- Some Pop Music Styles
 - *sha’bi*
 - *rai*
 - *al-jil* (or *jeel*) and *nashid*