**Persian traditional music** or **Iranian traditional music**, also known as **Persian classical music** or **Iranian classical music**,[[1]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-1)[[2]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-2)[[3]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-3) refers to the [classical music](https://en.wikipedia.org/wiki/Art_music) of [Iran](https://en.wikipedia.org/wiki/Iran) (also known as [*Persia*](https://en.wikipedia.org/wiki/Name_of_Iran)). It consists of characteristics developed through the country's classical, [medieval](https://en.wikipedia.org/wiki/Middle_Ages), and contemporary eras. It also influenced areas and regions that are considered part of [Greater Iran](https://en.wikipedia.org/wiki/Greater_Iran).[[4]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-IRAN_xi._MUSIC-4)

Due to the exchange of [musical science](https://en.wikipedia.org/wiki/Music_theory) throughout history, many of Iran's classical modes are related to those of its neighboring cultures.

Iran's classical art music continues to function as a spiritual tool, as it has throughout history, and much less of a recreational activity. It belongs, for the most part, to the [social elite](https://en.wikipedia.org/wiki/Elitism), as opposed to [the folkloric](https://en.wikipedia.org/wiki/Iranian_folk_music) and [popular music](https://en.wikipedia.org/wiki/Iranian_pop_music), in which the society as a whole participates. However, components of Iran's classical music have also been incorporated into [folk](https://en.wikipedia.org/wiki/Folk_music) and [pop music](https://en.wikipedia.org/wiki/Pop_music) compositions.[4]

History:

The history of musical development in Iran dates back thousands of years. [Archaeological](https://en.wikipedia.org/wiki/Archaeology) records attributed to ["pre-Iranian" civilizations](https://en.wikipedia.org/wiki/Prehistory_of_Iran), such as those of [Elam](https://en.wikipedia.org/wiki/Elam) in the southwest and of [Oxus](https://en.wikipedia.org/wiki/Bactria%E2%80%93Margiana_Archaeological_Complex) in the northeast, demonstrate musical traditions in [prehistoric](https://en.wikipedia.org/wiki/Prehistory) times.[[5]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-EI-mhphi-5)

[Karna](https://en.wikipedia.org/wiki/Zurna), an Iranian musical instrument from the 6th century BC, kept at the Persepolis Museum.

Little is known about the music of the classical Iranian empires of the [Medes](https://en.wikipedia.org/wiki/Medes), the [Achaemenids](https://en.wikipedia.org/wiki/Achaemenid_Empire), and the [Parthians](https://en.wikipedia.org/wiki/Parthian_Empire). However, an elaborate musical scene is revealed through various fragmentary documents, including those that were observed at the [court](https://en.wikipedia.org/wiki/Royal_court)[[5]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-EI-mhphi-5)[[6]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-dastansarai-6) and in public theaters[[7]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-gosan-7) and those that accompanied [religious rituals](https://en.wikipedia.org/wiki/Ritual) and battle preparations.[[5]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-EI-mhphi-5) [Jamshid](https://en.wikipedia.org/wiki/Jamshid), a king in [Iranian mythology](https://en.wikipedia.org/wiki/Persian_mythology), is credited with the "invention" of music.[[8]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-8)

The history of [Sasanian music](https://en.wikipedia.org/wiki/Sasanian_music) is better documented than the earlier periods, and the names of various instruments and court musicians from the reign of the [Sasanians](https://en.wikipedia.org/wiki/Sasanian_Empire) have been attested. Under the Sasanian rule, [modal music](https://en.wikipedia.org/wiki/Mode_(music)) was developed by a highly celebrated poet-musician of the court named [Barbad](https://en.wikipedia.org/wiki/Barbad), who is remembered in many documents.[[9]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-9) He may have invented the [lute](https://en.wikipedia.org/wiki/Lute) and the musical tradition that was to transform into the forms of [dastgah](https://en.wikipedia.org/wiki/Dastgah_music) and [maqam](https://en.wikipedia.org/wiki/Persian_maqam). He has been credited to have organized a musical system consisting of seven "royal [modes](https://en.wikipedia.org/wiki/Mode_(music))" (*xosrovāni*), 30 derived modes (*navā*),[[10]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-10) and 360 [melodies](https://en.wikipedia.org/wiki/Melody) (*dāstān*).[[5]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-EI-mhphi-5)

[Khosrau II](https://en.wikipedia.org/wiki/Khosrow_II) was a great patron of music, and his most famous court musician, Barbod, was said to have developed a musical system with seven modal structures (known as the Royal Modes), thirty derivative modes, and 365 melodies, associated with the days of the week, month and year"[17].

Iran's academic classical music, in addition to preserving [melody types](https://en.wikipedia.org/wiki/Melody_type) attributed to Sasanian musicians, is based on the [theories of sonic](https://en.wikipedia.org/wiki/Theory_of_sonics) [aesthetics](https://en.wikipedia.org/wiki/Aesthetics) as expounded by the likes of Iranian [musical theorists](https://en.wikipedia.org/wiki/Music_theory) in the early centuries of after the [Muslim conquest of the Sasanian Empire](https://en.wikipedia.org/wiki/Muslim_conquest_of_Persia), most notably [Avicenna](https://en.wikipedia.org/wiki/Avicenna), [Farabi](https://en.wikipedia.org/wiki/Al-Farabi), [Qotb-ed-Din Shirazi](https://en.wikipedia.org/wiki/Qutb_al-Din_al-Shirazi), and [Safi-ed-Din Urmawi](https://en.wikipedia.org/wiki/Safi_al-Din_al-Urmawi).[[4]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-IRAN_xi._MUSIC-4)

It is also linked directly to the music of the 16th–18th-century [Safavid Empire](https://en.wikipedia.org/wiki/Safavid_dynasty). Under the reign of the 19th-century [Qajar dynasty](https://en.wikipedia.org/wiki/Qajar_dynasty), the classical melody types were developed, alongside the introduction of modern technologies and principles from the West.[[4]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-IRAN_xi._MUSIC-4) [Mirza Abdollah](https://en.wikipedia.org/wiki/Mirza_Abdollah), a prominent [tar](https://en.wikipedia.org/wiki/Tar_(string_instrument)) and [setar](https://en.wikipedia.org/wiki/Setar) master and one of the most respected musicians of the court of the late Qajar period, is considered a major influence on the teaching of classical Iranian music in Iran's contemporary [conservatories](https://en.wikipedia.org/wiki/Music_school) and universities. [Radif](https://en.wikipedia.org/wiki/Radif_(music)), the repertoire that he developed in the 19th century, is the oldest documented version of the seven [dastgah](https://en.wikipedia.org/wiki/Dastgah) system, and is regarded as a rearrangement of the older 12 maqam system.[[11]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-11) During the late Qajar and the early [Pahlavi](https://en.wikipedia.org/wiki/Pahlavi_dynasty) periods, numerous musical compositions were produced within the parameters of classical Iranian modes, and many involved western [musical harmonies](https://en.wikipedia.org/wiki/Harmonic_series_(music)).[[12]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-khaleqi-12)

The introduction and popularity of [western musical](https://en.wikipedia.org/wiki/Classical_music) influences in the early contemporary era was criticized by traditionalists, who felt that traditional music was becoming endangered. It was prior to the 1950s that Iran's music industry was dominated by classical musicians.[[13]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-Vigen_Derderian-13) In 1968, [Dariush Safvat](https://en.wikipedia.org/wiki/Dariush_Safvat) and Nur-Ali Borumand[[14]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-14) helped form an institution called the *Center for Preservation and Propagation of Iranian Music*, with the help of [Reza Ghotbi](https://en.wikipedia.org/wiki/Reza_Ghotbi), director of the [National Iranian Radio and Television](https://en.wikipedia.org/wiki/National_Iranian_Radio_and_Television), an act that is credited with saving traditional music in the 1970s.[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

The "Radif of Iranian music" was officially inscribed on the [UNESCO](https://en.wikipedia.org/wiki/UNESCO) Representative List of the [Intangible Cultural Heritage of Humanity](https://en.wikipedia.org/wiki/UNESCO_Intangible_Cultural_Heritage_Lists) in 2009, described as "the traditional repertoire of the classical music of Iran".[[15]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-15)[[16]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-16)

## Characteristics

Iran's classical art music relies on both [improvisation](https://en.wikipedia.org/wiki/Musical_improvisation) and [composition](https://en.wikipedia.org/wiki/Musical_composition), and is based on a series of [modal scales](https://en.wikipedia.org/wiki/Mode_(music)) and [tunes](https://en.wikipedia.org/wiki/Melody) including twelve [Dastgahs](https://en.wikipedia.org/wiki/Dastgah) and [Avazes](https://en.wikipedia.org/wiki/Avaz_(music)).[[17]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-17) Compositions can vary immensely from start to finish, usually alternating between low, contemplative [pieces](https://en.wikipedia.org/wiki/Musical_composition) and athletic displays of musicianship called *tahrir*. The common repertoire consists of more than 200 short [melodic motions](https://en.wikipedia.org/wiki/Melodic_motion) (*guše*), which are classified into seven [modes](https://en.wikipedia.org/wiki/Mode_(music)) ([*dastgāh*](https://en.wikipedia.org/wiki/Dastgah)). Two of these modes have secondary modes branching from them that are called [*āvāz*](https://en.wikipedia.org/wiki/Avaz_(music)). This whole body is called [*radif*](https://en.wikipedia.org/wiki/Radif_(music)), of which there are several versions, each in accordance with the teachings of a particular master (*ostād*).

By the end of the Safavid Empire, more complex musical movements in 10, 14, and 16 beats stopped being performed. In the early Qajar era, the [rhythmic cycles](https://en.wikipedia.org/wiki/Cycle_(music)) (*osul*) were replaced by a [meter](https://en.wikipedia.org/wiki/Metre_(music)) based on the [qazal](https://en.wikipedia.org/wiki/Ghazal), and the [maqam](https://en.wikipedia.org/wiki/Persian_maqam) system of classification was reconstructed into the radif system. Today, rhythmic pieces are performed in beats of 2 to 7, with some exceptions. The *reng* are always in a 6/8 time frame.[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

A typical Iranian classical performance consists of five parts, namely *pišdarāmad* ("[prelude](https://en.wikipedia.org/wiki/Prelude_(music))"; a composed metric piece), *čahārmezrāb* (a fast, metric piece with a repeated rhythmic pattern), *āvāz* (the improvised central piece), [*tasnif*](https://en.wikipedia.org/wiki/Tasnif) (a composed metric song of classical poetry), and *reng* (a rhythmic closing composition).[[4]](https://en.wikipedia.org/wiki/Persian_traditional_music#cite_note-IRAN_xi._MUSIC-4) A performance forms a sort of suite. Unconventionally, these parts may be varied or omitted.

Iran's classical art music is vocal based, and the vocalist plays a crucial role, as he or she decides what mood to express and which dastgah relates to that mood. In many cases, the vocalist is also responsible for choosing the lyrics. If the performance requires a singer, the singer is accompanied by at least one [wind](https://en.wikipedia.org/wiki/Wind_instrument) or [string instrument](https://en.wikipedia.org/wiki/String_instrument), and at least one type of [percussion](https://en.wikipedia.org/wiki/Percussion_instrument). There could be an ensemble of instruments, though the primary vocalist must maintain his or her role. In some tasnif songs, the musicians may accompany the singer by singing along several verses.[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

The incorporation of religious texts as lyrics has largely been replaced by the works of medieval [Sufi poets](https://en.wikipedia.org/wiki/Sufi_poetry), especially [Hafez](https://en.wikipedia.org/wiki/Hafez) and [Rumi](https://en.wikipedia.org/wiki/Rumi).[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

## Instruments[[edit](https://en.wikipedia.org/w/index.php?title=Persian_traditional_music&action=edit&section=3)]

*Main article:* [*Persian musical instruments*](https://en.wikipedia.org/wiki/Persian_musical_instruments)

Indigenous Iranian musical instruments used in the traditional music include [string instruments](https://en.wikipedia.org/wiki/String_instrument) such as the [chang](https://en.wikipedia.org/wiki/Chang_(instrument)) ([harp](https://en.wikipedia.org/wiki/Harp)), [qanun](https://en.wikipedia.org/wiki/Qanun_(instrument)), [santur](https://en.wikipedia.org/wiki/Santur), [rud](https://en.wikipedia.org/wiki/Rud) ([oud](https://en.wikipedia.org/wiki/Oud), [barbat](https://en.wikipedia.org/wiki/Barbat_(lute))), [tar](https://en.wikipedia.org/wiki/Tar_(string_instrument)), [dotar](https://en.wikipedia.org/wiki/Dutar), [setar](https://en.wikipedia.org/wiki/Setar), [tanbur](https://en.wikipedia.org/wiki/Tanbur), and [kamanche](https://en.wikipedia.org/wiki/Kamancheh), [wind instruments](https://en.wikipedia.org/wiki/Wind_instrument) such as the [sorna](https://en.wikipedia.org/wiki/Sorna) ([zurna](https://en.wikipedia.org/wiki/Zurna), [karna](https://en.wikipedia.org/wiki/Karnay)), [ney](https://en.wikipedia.org/wiki/Ney), and [neyanban](https://en.wikipedia.org/wiki/Ney-anb%C4%81n), and [percussion instruments](https://en.wikipedia.org/wiki/Percussion_instrument) such as the [tombak](https://en.wikipedia.org/wiki/Tonbak), [kus](https://en.wikipedia.org/wiki/Kus), [daf](https://en.wikipedia.org/wiki/Daf) ([dayere](https://en.wikipedia.org/wiki/Dayereh)), [naqare](https://en.wikipedia.org/wiki/Naqareh), and [dohol](https://en.wikipedia.org/wiki/Dohol).[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

Some instruments, such as the sorna, neyanban, dohol, and naqare, are usually not used in the classical repertoire, but are used in [the folk music](https://en.wikipedia.org/wiki/Iranian_folk_music). Up until the middle of the Safavid Empire, the chang was an important part of Iranian music. It was then replaced by the [qanun](https://en.wikipedia.org/wiki/Qanun_(instrument)) ([zither](https://en.wikipedia.org/wiki/Zither)), and later by the western [piano](https://en.wikipedia.org/wiki/Piano). The tar functions as the primary string instrument in a performance. The setar is especially common among [Sufi](https://en.wikipedia.org/wiki/Sufism) musicians. The western [violin](https://en.wikipedia.org/wiki/Violin) is also used, with an alternative tuning preferred by Iranian musicians. The [ghaychak](https://en.wikipedia.org/wiki/Ghaychak), that is a type of [fiddle](https://en.wikipedia.org/wiki/Fiddle), is being re-introduced to the classical music after many years of exclusion.[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

**why traditional Persian music should be known to the world**

Weaving through the rooms of my Brisbane childhood home, carried on the languid, humid, sub-tropical air, was the sound of an Iranian tenor singing 800-year old Persian poems of love. I was in primary school, playing cricket in the streets, riding a BMX with the other boys, stuck at home reading during the heavy rains typical of Queensland.

I had an active, exterior life that was lived on Australian terms, suburban, grounded in English, and easy-going. At the same time, thanks to my mother’s listening habits, courtesy of the tapes and CDs she bought back from trips to Iran, my interior life was being invisibly nourished by something radically other, by a soundscape invoking a world beyond the mundane, and an aesthetic dimension rooted in a sense of transcendence and spiritual longing for the Divine.

I was listening to traditional Persian music (*museghi-ye sonnati*). This music is the indigenous music of Iran, although it is also performed and maintained in Persian-speaking countries such as Afghanistan and Tajikistan. It has ancient connections to traditional Indian music, as well as more recent ones to Arabic and Turkish modal music.

It is a world-class art that incorporates not only performance but also the science and theory of music and sound. It is, therefore, a body of knowledge, encoding a way of knowing the world and being. The following track is something of what I might have heard in my childhood:

Playing kamancheh, a bowed spike-fiddle, is Kayhān Kalhor, while the singer is the undisputed master of vocals in Persian music, *ostād* (meaning “maestro”) [Mohammad Reza Shajarian](http://www.iranchamber.com/music/mshajarian/mohammad_reza_shajarian.php). He is singing in the classical vocal style, *āvāz*, that is the heart of this music.

A non-metric style placing great creative demands on singers, *āvāz* is improvised along set melodic lines memorised by heart. Without a fixed beat, the vocalist sings with rhythms resembling speech, but speech heightened to an intensified state. This style bears great similarity to the [sean-nos style of Ireland](https://www.folkmusic.net/htmfiles/inart378.htm), which is also ornamented and non-rhythmic, although *sean-nos* is totally unaccompanied, unlike Persian *āvāz* in which the singer is often accompanied by a single stringed instrument.

A somewhat more unorthodox example of *āvāz* is the following, sung by Alireza Ghorbāni with a synthesised sound underneath his voice rather than any Persian instrument. It creates a hypnotic effect.

Even listeners unfamiliar with Persian music should be able to hear the intensity in the voices of Ghorbāni and Shajarian. Passion is paramount, but passion refined and sublimated so that longing and desire break through ordinary habituated consciousness to point to something unlimited, such as an overwhelming sense of the beyond.

## **Beyond media contrived images**

The traditional poetry and music of Iran aim to create a threshold space, a zone of mystery; a psycho-emotional terrain of suffering, melancholy, death and loss, but also of authentic joy, ecstasy, and hope.

Iranians have tasted much suffering throughout their history, and are wary of being stripped of their identity. Currently, [economic sanctions are being re-applied to Iran’s entire civilian population](https://theconversation.com/risk-of-shooting-war-with-iran-grows-after-decades-of-economic-warfare-by-the-us-119272), depriving millions of ordinary people of [medicine and essentials](https://foreignpolicy.com/2019/08/14/u-s-sanctions-are-killing-cancer-patients-in-iran/).



A Persian woman playing the Daf, a frame drum, from a painting on the walls of Chehel-sotoon palace, Isfahan, 17th century. Wikimedia Commons

Traditional Persian music matters in this context of escalating aggression because it is a rich, creative artform, still living and cherished. It binds Iranians in a shared culture that constitutes the authentic life of the people and the country, as opposed to the contrived image of Iran presented in Western media that begins and ends with politics.

This is a thoroughly soulful music, akin not in form but in soulfulness with artists such as John Coltrane or Van Morrison. In the Persian tradition, music is not only for pleasure, but has a transformative purpose. Sound is meant to effect a change in the listener’s consciousness, to bring them into a spiritual state (*hāl*).

Like other ancient systems, in the Persian tradition the perfection of the formal structures of beautiful music is believed to come from God, as in the Pythagorean phrase, the “music of the spheres.”

Because traditional Persian music has been heavily influenced by Sufism, the mystical aspect of Islam, many rhythmic performances (*tasnif*, as opposed to *āvāz*) can (distantly) recall the sounds of Sufi musical ceremonies (*sama*), with forceful, trance-inducing rhythms. (For instance in this [Rumi performance](https://www.youtube.com/watch?v=MzjPC2R3EOg) by Alireza Eftekhari).

Even when slow, traditional Persian music is still passionate and ardent in mood, such as this performance of Rumi by Homayoun Shajarian, son of Mohammad-Reza:

Another link with traditional Celtic music is the grief that runs through Persian music, as can be heard in [this instrumental](https://www.youtube.com/watch?v=GIUEii-r-pY) by Kalhor.

Grief and sorrow always work in tandem with joy and ecstasy to create soundscapes that evoke longing and mystery.

## **Connections with classical poetry**

The work of classical poets such as Rumi, Hāfez, Sa’di, Attār, and Omar Khayyām forms the lyrical basis of compositions in traditional Persian music. The rhythmic structure of the music is based on the prosodic system that poetry uses (*aruz*), a cycle of short and long syllables.

Singers must therefore be masters not only at singing but know Persian poetry and its metrical aspects intimately. Skilled vocalists must be able to interpret poems. Lines or phrases can be extended or repeated, or enhanced with vocal ornaments.

Thus, even for a Persian speaker who knows the poems being sung, Persian music can still reveal new interpretations. Here, for example (from 10:00 to 25:00 mins) is another example of Rumi by M.R. Shajarian:

# **The Genesis of Persian Music: A Rich History of Culture and Tradition**

Persian music is a diverse and ancient musical tradition that has evolved over thousands of years, with roots that can be traced back to ancient Persia. The development of Persian music is a reflection of the rich cultural history of Iran, with influences from Central Asian, Indian, and Islamic music. In this article, we’ll explore the history and evolution of Persian music, and the important figures and musical forms that have shaped this vibrant and diverse tradition.

**Early Persian Music**

The earliest records of Persian music can be found in the Avesta, a collection of ancient Zoroastrian texts that date back to the second millennium BCE. These texts contain descriptions of hymns and chants that were used in Zoroastrian rituals and ceremonies. One of the most important aspects of early Persian music was its association with religion, with music playing an important role in Zoroastrian and later Islamic religious practices.

**Persian Music under Islam**

With the introduction of Islam in the seventh century CE, Persian music began to incorporate elements from neighboring cultures such as Central Asian and Indian music. The development of new musical forms and styles led to the creation of new instruments and techniques, including the use of maqam, a system of melodic modes used in Arabic and Persian music.

One of the most important figures in the history of Persian music is Amir Khusrau, a thirteenth-century musician and poet. Khusrau is credited with creating many of the most important musical forms in Persian music, including the Qawwali and Tarana. His influence can still be felt in Persian music today, particularly in the classical and Sufi musical traditions.

**Golden Age of Persian Music**

During the Safavid period in the sixteenth and seventeenth centuries, Persian music experienced a golden age, with the development of new musical instruments such as the Santur and the Tar. This period saw the rise of many important figures in Persian music, including Ali Ufki, a musician and composer who moved to Iran from the Ottoman Empire in the seventeenth century. Ufki is credited with creating many of the most important musical forms in Persian music, including the Pish-Daramad and Chahar-Mezrab.

**Modern Persian Music**

In the centuries that followed, Persian music continued to evolve and develop, with new musical forms and styles emerging. During the Qajar period in the nineteenth and early twentieth centuries, Persian music underwent significant changes, with the introduction of new musical instruments such as the Piano and the Violin. This period also saw the emergence of new musical genres, including the Radif, a collection of classical Persian music.

Today, Persian music continues to be an important and vibrant part of Iranian culture, with a wide range of musical forms and styles that reflect the diversity and richness of the country’s history and culture. From classical music to pop music, Persian music continues to inspire and captivate audiences around the world.

**Conclusion**

The history and evolution of Persian music are a reflection of the rich cultural heritage of Iran. From its roots in ancient Persia to the golden age of Safavid music and the modern era, Persian music has undergone many changes and transformations. However, its fundamental elements, such as the use of maqam and the emphasis on improvisation, remain a central part of its musical tradition. The enduring legacy of Persian music is a testament to the creativity and ingenuity of its musicians, and its ability to connect with audiences around the world.

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These sources provide a rich and varied perspective on the history and evolution of Persian music, as well as its cultural and religious significance. By exploring these works and the many others available on this fascinating topic, one can gain a deeper understanding and appreciation of the rich and diverse musical traditions of Iran.