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Cover Page Footnote

This article is a translation and improvement of « L'animal, l'Homme et le divin: une étude du rapport entre l'environnement et la musique en Khorāssān, Iran", Proceedings of 141st congress of CTHS "L'animal et l'Homme", University of Rouen, Rouen, France.

The Mulberry Tree, Birds, and the Divine in the Music of the *dotār* in Khorāssān (Iran)

Farrokh Vahabzadeh

From 2004 to 2010, I worked on the music of the *dotār*, a long-necked lute from Central Asia and the Khorāssān region of Iran. In the course of my research, I became aware of many anecdotes, stories, metaphors, and symbols linking the music of the region to the environment, both plants (especially the mulberry tree) and animals (especially birds). The relationship between music and the animal world plays an important part in both musicology and ethnomusicology. In reviewing different theories about how music came into existence, for example, Jaap Kunst mentions the hypothesis—which originated, according to him, under the influence of Darwinian thought—that singing is an expression whose origin is purely sexual, just as the singing of birds is supposed to be closely related to their sexual life.¹ Steven Feld analyzes the myth of the boy who turned into a bird in the musical tradition of the Kaluli people of Mount Bosavi (Papua New Guinea) and shows how “becoming a bird” is the metaphorical basis of the Kalulis’ aesthetic universe. He demonstrates how cultural and semantic fields are organized in myth, language, and expressive codes.² By applying paradigmatic segmentation technique, French composer François-Bernard Mâche, a student of Olivier Messiaen, shows that birdsongs are organized according to the repetition-transformation principle.³ Western composers have incorporated birdsong in their music through imitation (with voices or instruments), quotation, recordings, and even the use of live birds.⁴

Studies also show that some birdsongs share features with human music.⁵

Closer to my study is John Baily’s work on the music of the Herat region of Afghanistan. He mentions the importance of birdsongs, particularly those of the nightingale (*bolbol*) and the canary (*kanari*), for Afghan musicians. He shows that rather than imitating the birdsongs, Afghans prefer to hear the musical performance in the context of the natural soundscape in which birdsongs have a prominent place. According to Baily, Herat music is connected to birdsongs not only in its melodic and rhythmic aspects, but also through symbolic elements related to the Afghan people’s perception of aesthetics.⁶

The musical tradition related to the *dotār* has been the subject of studies in Iran as well as in Central Asia. Several important collections of *dotār* music, compiled between 1972 and 1978 by Fozieh Majd,⁷ have served as a basis for analyses of the music of Torbat Jām and other cities. For example, Mohammad-Taghi Massoudieh offers a paradigmatic analysis of, among others, pieces related to birds, though his focus is on the musical content rather than the birdsongs themselves.⁸ In the field of organology, the work of Mohammad-Reza Darvishi is one of the first systematic attempts to describe the different variants of the *dotār* in Iran.⁹ There are studies of the relationships between amateur and professional music making in terms of the complex of ideas and tunes associated with the concept of the musicians *āsheq*¹⁰ and of the bards *bakhshi*, their music,

and musical life in northern Khorāssān.¹¹ Other comparative studies focus on the playing techniques, rhythmic patterns, and musical aesthetics associated with different traditions of the *dotār* in Iran and Central Asia.¹²

My study of music in Khorāssān uses the same approach as the work done by Feld and, especially, Baily in showing that the music and the environment of Khorāssān are closely related, both to each other and to the cultural aesthetics and beliefs of the people, particularly as expressed in Sufi thought and symbolism in these regions.¹³ For the musicians of Khorāssān, the mulberry tree and other plants do not merely provide materials for making the *dotār*, and birds and other animals are not just a source of musical inspiration. Both plants and animals also contribute to a concept of music that, on a higher level of meaning, is related to the divine—to evil, mysticism, and the perception of the world in the cultures that are the subject of this study. In short, the natural environment is one of the major foundations of the musical tradition of Khorāssān.

As discussed below, references to birdsongs in relation to musical rhythm are not rare in ancient Persian and Arabic treatises on music. However, these relationships are not limited to the rhythmic resemblances these theorists mention. They also extend to myths concerning the creation and fabrication of the *dotār*, playing techniques, musical structure, and the symbolism associated with the instrument. In fact, so many fields of musical knowledge in the region are connected, directly or indirectly, to the surrounding environment that it seems essential to interrogate the role of animals

and plants in order to arrive at a better understanding of the music of the *dotār*.

During the period of my study, I conducted fieldwork once or twice each year in the cities of Mashhad, Quchan, Bojnurd, Shirvan, Bakharz, and Torbat Jām, dividing my time between the Turkic, Tzigan, Persian, and Kormanji peoples in the former province of Khorāssān (which was split into three provinces in 2004). I also carried out research among the Iranian Turkmen in the cities of Kalaleh in 2006 and in Gonbad Kavoos in 2007; both are located in the Torkamansahra region in the Iranian province of Golestān. On these expeditions, the musicians and other informants I consulted were all men. There are a few female musicians in the region, but unfortunately I was unable to meet them. A few of my informants were illiterate, but most were capable of reading and writing, and some had extensive knowledge of Persian literature and poetry. The men worked at a variety of jobs—as farmers, barbers, electricians, teachers, and masons—and for some, making instruments and music was their main occupation. Most of them lived in small cities, generally in modest social conditions. However, their works of art were highly valued in their communities.

By examining the close relationship among birds, metaphor, and music in the repertoire of the *dotār*, I will show how environmental factors can be directly or indirectly related to a musical tradition and the beliefs that surround it.

The *dotār*

The *dotār* (Persian: راتود, Uzbek: *dutor*, Tajik: дутор, Uyghur: راتتۇد, Karakalpak: *duwtar*) is a long-necked lute with two strings. The name comes from the Persian

words *do* (two) and *tār* (string). In ancient musical treatises, the instrument goes under the generic name *tanbur*. Fārābī (*Al-Fārābī*, *Alfarabius*), writing in the tenth century, described two different *tanbur* from Baghdad and Khorāssān¹⁴ in *Kitab al-Musiqi al-Kabir*, his treatise on the music and musical instruments of his time.¹⁵ However, the word *dotār* appears for the first time in a fifteenth-century treatise on the scientific and practical principles of music, *Qānun-i Ilmi va Amali-e Musiqi*, by Zeyn Al-Abedin Mahmud Hussaynī.¹⁶

Today, the instrument is played over a wide geographical area, from Khorāssān in northeastern Iran (see Fig. 1) to the Xinjiang

Figure 1: Eastern (left) and northern (right) Khorāssāni *dotārs*

Figure 2: Gholamali Pourataii, *dotār* player from Torbat Jām, Khorāssān, Iran (photograph by the author)

region of China, as well as in Central Asian countries such as Uzbekistan, Tajikistan, Turkmenistan, and Karakalpakstan.

The constitutive parts of the instrument are traditionally made from material of animal origin (horn, bone, gut, and silk) or vegetal origin (mostly wood), although synthetic materials and metal are also used in some regions. The body and soundboard of the *dotār* are always made of mulberry wood, while the neck is made of hardwood, mainly from the apricot tree. The strings of the instrument can be silk (in the Tajik, Uzbek, and Uyghur traditions) or steel (Turkmen, Karakalpak, and Khorāssāni *dotārs*). Synthetic materials like nylon are also used in some regions.

The *dotār* is generally used in solo interpretations or in a duo consisting of an instrumentalist and a singer. It may accompany songs (including popular songs in Persian, different Turkic languages, or Kormanji Kurdish) and epic poems, and is also used in festive music and the musical genre *Shashmaqom* in Central Asia. There is also an important repertoire of mostly instrumental pieces in eastern Khorāssān (see Fig. 2). The *dotār* is the instrument of the *bakhshi* of northern Khorāssān in Iran and Central Asia.

The Myths

Many myths surround the *dotār* and its manufacture in eastern and northern Khorāssān, as well as in Central Asia. In these myths, the human, the plant, the animal, and the symbolic universes come together in the creation of the instrument.

The mulberry tree is an important and even sacred tree for the luthiers of Khorāssān. According to them, it is a tree that leaves no unused parts: we eat its delicious fruit, the leaves are fed to silkworms (which, in turn, produce the silk used for the strings), and once the tree is dead, we create the *dotārs*, which allows the tree to continue its life through the instrument. According to popular belief, a mulberry tree should not be cut down before its natural death. Mohammad Yeganeh, musician-luthier and son of Hossein Yeganeh, the great bard of northern Khorāssān, told me about someone who endured a curse when he tried to dispose of a mulberry tree in his garden by burying its roots in cement in order to dry them out. The following legend about the mulberry tree was related to me by Esfandiar Tokhmkar, an instrument maker and musician in Torbat Jām:

According to a legend, Prophet Zakariyā (Zachariah) was pursued by his enemies. He arrived in the middle of a desert where there was no refuge to be found. The prophet stops in front of a mulberry tree and asks God to hide him and protect him from his enemies. God agrees to help him if he keeps silent no matter what. Zakariyā accepts the terms and God orders the mulberry tree to open and hide the prophet in its trunk [See Fig. 3]. The mulberry tree does as commanded by God. The enemies arrive by the tree looking for the missing Zakariyā. They conclude that he must be hiding in the tree and begin to cut the trunk (and prophet) into small pieces. Because of

his pact with God, the prophet remained silent and did not express his pain. The musicians of Khorāssān believe that Zakariyā's repressed cries of pain come out (as music) from the *dotār* that is made from mulberry wood.¹⁷

Figure 3: An illustration of the prophet Zakariyā in the tree, from *Qisas-i Qurʾān*, or *Qisas al-Anbiyyā va Qisas al-Muluk al-Māziyya va l-Qurun al-Sālifa*, 1581–89, by Kaḡī-Mīr (b. Muhibb-ʿAlī Rašīdī) (Bibliothèque Nationale de France)

In a variant of the legend, the devil helps the enemies find Zakariyā's refuge by showing them a small piece of the prophet's clothing that remains outside of the tree.¹⁸

The creation of the *dotār* is sometimes attributed to Qanbar, the squire of Hazrat-e Ali, the first imam of the Shiites. According to a legend that several musicians related

to me, Imam Ali was going to war and asked Qanbar to stay and wait for him. While waiting for Imam Ali, Qanbar got bored. He took a piece of wood and a few hairs from the tail of Ali's horse and began making an instrument. The instrument was not satisfactory to him because it did not sound good. An old man with a white beard appeared to him. He asked Qanbar what he was doing. Qanbar pointed to his rudimentary instrument and added that it did not sound good. The old man with a white beard told Qanbar that he was ready to help if the squire agreed to share the invention of the instrument with him. Qanbar agreed. The old man added a bridge—a small piece of wood—at the end of the neck (where the nut is located today) in order for the strings to vibrate, and the result was miraculous. Qanbar played repeatedly until his master returned from war. Imam Ali asked him what he was doing and Qanbar told him the story of the “wise” old man with a white beard who had helped him to make the instrument. Ali said it was the devil (*Sheytān*) who appeared disguised as an old man, and that he had contributed to creating this instrument.

This story explains why today, throughout northern and eastern Khorāssān, the nut is called the “little Satan” (*Sheytānak*) or “the little donkey of Satan” or “the bridge of Satan” (*Shayton Kharak*) among Tajiks and Uzbeks.¹⁹

A variant of this legend, collected by Belyaev and Uspenskii,²⁰ was quoted by Slobin.²¹ For him, the fact that the *dotār* was inspired by the devil illustrates the negative attitude toward musical instruments and music itself in the region. However, I have argued elsewhere that the coexistence of these legends with the belief that the music produced by the *dotār* is Zakariyā's

cry of pain (a prophet is a respected figure for Afghans, and also for the people of Khorāssān) reveals a more complex attitude toward music in these regions.²²

As we have seen, the myths and stories about the origin and fabrication of the *dotār* combine references to plants (the mulberry tree), materials of animal origin (silk, horsetail hairs, gut, and bone), and elements of the human and divine worlds. In the following section I will focus on the relationship between the musical repertoire of the *dotār* and birds.

Birds and the Music of Khorāssān

Names of birds appear frequently in the music of Khorāssān, as exemplified by titles such as *maqam-e*²³ *Jal* (Lark), *Bolbol* (Nightingale), *Torqe* (Bimaculated Lark), *Qomri* (Turtle Dove), and *Paresh-e Jal* (The Flight of the Lark).

Long, long ago lived a wise man, whose name was Eflatun (Plato). In his day there lived a bird Kaknus (phoenix), the feathers of which, when the wings flapped, produced very beautiful music. Eflatun, having studied these sounds, made a dutar and composed music for it, imitating the sound of the feathers of the bird Kaknus.²⁴

In ancient treatises on music written in Persian or Arabic, especially those dealing with rhythmic cycles, the names of birds appear repeatedly. Bināii²⁵ and Marāghī²⁶ (both fifteenth century) speak about the rhythmic cycle *Varshān* (the ancient name of a bird of the pigeon family), while Urmavī (thirteenth century) speaks about the cycle *Fākhītī* (related to the cuckoo).²⁷ Bināii, speaking of rhythmic cycles in his *Resāle dar mousiqī*, mentions that a full cycle of *Fākhītī-e kabir* recalls the song of *Qomri* (the dove).²⁸ The two examples discussed

below, chosen from the *dotār* repertoire of eastern Khorāssān, illuminate the relationship between birdsongs and music from rhythmic and melodic standpoints.

Rhythmic Analysis of the *maqam-e Kabk-e zari*

Kabk-e zari seems to be a name for the bird *Kabk-e dari*, the Caspian snowcock (*Tetraogallus caspius*), which often appears in Persian literature and classical poetry (Iranian as well as Tajik). Ali-Akbar Dehkhoda, in his dictionary of the Persian language, *Loghat-nameh*, mentions *Kabk-e zari* as a common substitution for *Kabk-e dari*. The term *Kabk-e dari* is one of the thirty modes (*lahn*) composed by Barbad, a Persian musician of the Sassanid era. The Persian poet Nizami Ganjavi (1141–1209), in his book *Khamseh*, mentions *Ghonche Kabk-e dari* (*Ghonche*, “bud”) as the twenty-sixth mode of Barbad, who plays it on his lute.²⁹ At the same time the Persian word

Kabk designates different kinds of partridges, while *dari* refers to a literary variant of Farsi, the Persian language of the court. So it is possible that in common usage, *Kabk-e dari* refers to different species of birds from the family of partridges in the region.

Figure 4a illustrates a song period of the rock partridge (*Alectoris graeca*).³⁰

Now let’s look at a sound diagram of an excerpt from the *maqam-e Kabk-e zari*, performed by Abdollah Sarvar-Ahmadi (Fig. 4b). To compare the two rhythmic cycles, I have adapted the tempi of the sequences and juxtaposed the two diagrams (Fig. 4c). We can see that the birdsong cycle is recognizable and overlaps with part of the extract of the *dotār* sound diagram. We recognize the cycle even in an interpretation that is rich in ornaments and grace notes, as indicated by the undulations that appear in the diagram in Figure 5 on the next page.

Figure 4: (a) A song period of the rock partridge; (b) several sequences of the *maqam-e Kabk-e zari* on *dotār* in a version by Abdollah Sarvar-Ahmadi ³¹; (c) juxtaposition of (a) and (b)³²

Figure 5: Excerpt from the *maqam-e Kabk-e zari* in the interpretation of Zolfaghar Askarian (recorded by the author in Mashhad, Iran, in 2005)³³

Melodic Analysis of the *maqam-e Jal*

The *maqam-e Jal* (The Lark), one of the most important pieces of the *dotār* repertoire of eastern Khorāssān, further exemplifies the possible relationship between music and the natural environment. As I am not a specialist in ornithology, I must sound

a note of caution before presenting my analysis. I was able to confirm the family of this bird as *Alaudidae*, but by referring just to the terminology *Jal* and also to the information given to me by the musicians, it is difficult to distinguish the species. However, it is very likely that it is either the woodlark (*Lullula arborea*) or the crested lark (*Galerida cristata*). The birdsongs in this family are extremely varied and complex in their melodic structure, making their melodic contours difficult to transcribe.

Now let's look at, for example, three sequences of the song of the woodlark (*Lullula arborea*) (see Fig. 6).

Figure 6: Three sequences of the song of the woodlark (*Lullula arborea*)³⁴

As we can see, despite their varied melodic structures, each cycle is characterized by a continuous, gradual descent from a high pitch to a low pitch. This, then, is the defining characteristic of the woodlark's song, independent of the period chosen.

Now let's look at two excerpts from the *maqam-e Jal* as interpreted by Nazar-Mohammad Soleymani, a musician from Torbat Jām, and transcribed by Mohammad-Taghi Massoudieh (see Fig. 7).

It is possible to see the descending scale G-F-E-D-C-B (indicated by dashed rectangles in Figure 7) as corresponding to the above-mentioned melodic descent of the woodlark's song. The melody passes through all the consecutive notes on the neck of the *dotār* between G and B. In the second excerpt (see Fig. 8), we find the same descending trajectory, this time in a shorter form.

Figure 8: Another excerpt from the *maqam-e Jal*, transcribed in treble clef ³⁶

Figure 7: Excerpt from the *maqam-e Jal*, transcribed in treble clef ³⁵

Intrinsic Preserving Mechanisms in Cultures of Oral Tradition

The music of the *dotār* in eastern Khorāssān is a fascinating example of how an oral tradition mobilizes all its resources to preserve and transmit its music's melodic, rhythmic, and symbolic components. I have discussed one feature of this music—its imitation of the surrounding wildlife, and especially the special place that birds occupy within this tradition. We now turn to the organology of the instrument and the symbolic universe related to its music.

Birds on the Body and the Decoration of the *dotār*

In the organological study of the *dotār*, we are confronted with images of birds and ornithological forms at different levels. The bird may appear whole or through parts of its anatomy. It may give physical shape to a part of the instrument, or it may be used as a decorative element, encrusted or engraved

on the instrument. Some representations are common across a wide geographical area. For example, images painted or engraved on the body of the *dotār* (especially on the upper part of the body, near the junction with the neck) are found on instruments from Iran to Uzbekistan (see Fig. 9).

Other appearances of birds are limited to a particular region. This is the case of pegs shaped as birds, which can be found on the *dotārs* of eastern Khorāssān and are not common to other regions (see Fig. 10, next page).

Also common in eastern Khorāssān is a more abstract form of tailpiece that looks like the tail of a bird with two branches spread downward (see Fig. 10, *bottom left* and *middle*). However, my interpretation of this image is hypothetical and was not confirmed by the musicians I interviewed.

The relation between the animal world and organology goes beyond images of birds. The names of certain parts of the *dotār* in the vernacular language also refer to

Figure 9: Left: the *dotār* of the musician Shuhrat Razaqov (Uzbekistan). Right: a *dotār* manufactured by Esfandiar Tokhmkar (eastern Khorāssān) (photographs by the author)

(“the fret of the head [of an animal]”), and the fret on the other end of the neck, near the body, is called *gelu parde* (“the throat fret”). This specific part of the neck—more precisely, the junction between the body and the neck—is called by some musicians *gelu-ye saz* (“the throat of the instrument”).

My *dotār* teacher, Mohammad Yeganeh, a musician-luthier in Mashhad, repeatedly told me: “The *dotār* is like a wild horse: you have to tame it and control it in order to mount and ride it.” He also drew a comparison between the position of the left hand while controlling a horse’s bridle and while holding the neck of the instrument.

As we can see, many of the terms and metaphors concerning the *dotār* depict the instrument as a living being, and more precisely as an animal.

Birds and the Symbolic Universe Associated with the *dotār*

There is broad agreement among musicians regarding the symbolic universe of *dotār* music in Khorāssān. For example, most of the players I interviewed mentioned the symbolic significance of the instrument’s “having two strings.” Haj Ghorban Soleymani, a musician and bard in Ali Abād in Quchān, told me that the strings

Figure 10: Top: *dotār* pegs from eastern Khorāssān. Bottom: the tailpiece (left and middle) and encrusted bone-and-mirror wings (right) on a *dotār* from eastern Khorāssān (photographs by the author)

correspond to the male and female genders, the bass string representing man and the chanterelle woman. Other musicians emphasized the “constant” role of the bass string (which often vibrates continuously as a drone), in contrast with the “variable” character of the melodic chanterelle. Also, the player’s left hand moves up and down the neck of the instrument physically but also metaphorically, oscillating between the upper world and the world of humans down on Earth. In the tradition of eastern Khorāssān, the droning bass string represents the divine (though no musician mentioned the word “God” in this context). On this topic, musicians have had remarks here and there that I will reformulate and present in a more organized way.³⁷

The perpetual comings and goings of human life are also mirrored in the body of the instrument. The player’s hand ranges from the bottom of the neck (*pāiin*), where the bridge (*Kharak*, “little donkey”) is located and which metaphorically represents the animal world, to the upper part (*bālā*), symbolizing the afterlife and the otherworld. Between these two realms is the nut (*Sheytānak*, “little Satan”), which bars access to the beyond and the divine. Satan marks his presence, as we saw earlier in the myths about the construction of the *dotār*, by advising Qanbar to put a bridge on his instrument and by revealing the presence of Zakariyā in the mulberry tree to his enemies.

The concept of a “little something” that prevents humans from reaching the divine, particularly when they are only one step away, is also expressed in the repertoire of the instrument. Two examples are the pieces *Jal* (from eastern Khorāssān) and *Torqe* (from northern Khorāssān), both referring to larks. Legend has it that in its flight to the sky to join the divine, the lark rises in

successive levels or stages and sings God’s names on each new level. However, the lark forgets God’s last sacred name in the final step before accessing the divine and falls to the ground like a stone. This myth is based on the male lark’s real-life game of seduction in the springtime, when it sings and flies higher and higher in the sky in order to attract the female. At the end of its ascent, the male closes its wings and plunges like a stone almost to the ground, where it begins to sing and rise again. According to some musicians, this flight in successive stages gives the basic structure of the *maqam-e Pareshe-e Jal* (“the flight of the lark”), which is different from the *maqam-e Jal*. Tokhmkar, a musician in Torbat Jām, told me that he goes out in the spring to watch the flight of the lark and find inspiration for this piece.

Figure 11 shows a painting on the body of a *dotār* owned by Zolfaghar Askarian, a musician in Mashhad, Khorāssān. There is a large image of a bird in the middle, accompanied by the word *dotār* (ellipsis in the middle) and, a little higher, the word *Allāh* (the circled area). In fact, the *maqam-e Allāh* (according to musicians, one of the most important pieces in the eastern Khorāssān repertoire) contains several divisions (*shākh*),

Figure 11: Drawing and inscription on the body of the *dotār* of Zolfaghar Askarian (image by the author)

“branches”). Most of them bear the names of birds, such as the *maqam-e Kabk-e zari* and the *maqam-e Jal*, or are related to stories of birds, like the *maqam-e Paresh-e jal* or the *maqam-e Verd-e A’zam*.

On the same subject, it is interesting to take a look at Persian classical mystic literature and poetry. In *Mantiq Al-Tayr* (The Conference of the Birds),³⁸ Farid Al-Din Attar Nishaburi, an Iranian mystic poet of the twelfth century, tells the story of a group of birds that start their journey under the leadership of a hoopoe (the symbol of wisdom in Persian literature) in search of their king, Simorgh.³⁹ They must cross seven valleys, which correspond to the different stages the Sufis have to go through in order to reach the true nature of God: research (*talab*), love (*eshgh*), knowledge (*ma’refat*), detachment (*esteghnā*), oneness of God (*towhid*), amazement (*heyra*), and poverty and annihilation (*faghr-o fanā*).

The birds acknowledge the Sīmorǧ as their king. Smitten with desire to see him, they decide to set out for his faraway palace. The journey costs the lives of many of them. The few birds, according to ‘Attār only thirty, who survive to reach their goal are made aware of the Sīmorǧ’s inaccessibility and self-sufficient majesty. Only after they have apprehended the vastness of the gulf between their own dependence and the Sīmorǧ’s independence are they granted admission for an audience. ‘Attār then consummates the epic with an affirmation of his cherished belief that man will find the sought supreme being, within himself, and he expresses his meaning through an ingenious pun: The thirty birds (*sī morǧ*) find to their amazement that the Sīmorǧ is none other than their own selves.⁴⁰

At this stage the birds are lost forever in the divine existence of Simorgh, like shadows in the sun.

There in the Simorgh’s radiant face
they saw

Themselves, the Simorgh of the
world – with awe

They gazed, and dared at last to
comprehend

They were the Simorgh and the
journey’s end

(*The Conference of the Birds*, lines 4234–37)⁴¹

It is amazing to see these parallelisms between classical literature and music. Note that in both cases the divine figure is composed of an ensemble of birds. This is the principle of unity composed of diversity, which is one of the major tenets of Persian mysticism. It is also what we have found in music with the *maqam-e Allāh*, which consists of different pieces bearing names of birds. Proceeding by successive stages to reach the divine, as mentioned by Attar in the travel of pilgrim birds, is another key concept of Sufism. We have also seen the musical interpretation of this concept in pieces like *Paresh-e Jal*.

NOTES

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4 Maria Anna Harley, "Birdsong," *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.03123>.

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18 An illustration of this scene can be found on the website of the Worcester Art Museum: "The Prophet Zakariya in the Tree, from a Falnama, about 1550, Persian (Tabriz or Qasvin), Safavid dynasty, Opaque watercolor on paper, Calligraphy on reverse in nastaliq script," <http://www.worcesterart.org/collection/Islamic/1935.16.html> (accessed Oct. 30, 2016).

19 Vahabzadeh, "The Music of the Mulberry," 404–05.

20 V. M. Beliaev and V. Uspenski, *Turkmenskaia muzyka* (Moscow: Gosudarstvennoe izdatel'stvo, muzykal'nyi sektor, 1928).

21 Mark Slobin, *Music in the Culture of Northern Afghanistan* (Tucson: University of Arizona Press, 1976), 234.

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23 The term *maqam* in the music of eastern Khorāssān designates a relatively fixed melodic type, a usage that differs from that of Arab, Tajik, or Uzbek music.

- 24 Slobin, *Music in the Culture of Northern Afghanistan*, 235.
- 25 Ali Ibn Mohammad Bināii, *Resāle dar mousiqi* (Tehran: Markaz-e nashr-e dāneshgāhi, 1989), 112.
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- 28 Bināii, *Resāle dar mousiqi*, 121.
- 29 Jamal al-Din Nizami Ganjavi, *Khamseh*, <https://ganjoor.net/nezami/5ganj/khosro-shirin/sh50/> (accessed Sept. 20, 2018).
- 30 The extract is available at “Canti & Suoni,” <http://www.scricciollo.com/eurosongs/Alectoris.graeca.wav> (accessed Oct. 30, 2018).
- 31 Abdullah Sarvar-Ahmadi (*dotār* player), *Music of Torbat-e Jām, Dotār Abdullah Sarvar-Ahmadi: In Memoriam Nazar-Mohammad Soleymāni*, Iranian Folk Music, Mahoor, Tehran, 2003, M. CD. 91, track 10, compact disc.
- 32 The diagrams are produced by Sony Sound Forge™.
- 33 The diagram is produced by Sony Sound Forge™.
- 34 Jean C. Roche, *Les plus beaux chants d’oiseaux*, Tempo, 1987, compact disc. The diagrams are produced by Audacity™.
- 35 Massoudieh, *The Music of Torbat-Jām*, Transcription 33.
- 36 Ibid.
- 37 The synthesis is made here from information given to me by Mohammad Yeganeh, Haj Ghorban Soleymani, and Khosrow Haddad Kargar Gelyani in northern Khorāssān, and by Esfandiar Tokhmkar and Gholamali Pourataii in eastern Khorāssān.
- 38 Farid Al-Din Attār Nishaburi, *The Conference of the Birds*, trans. Afkham Darbandi and Dick Davis (London: Penguin, 1984).
- 39 An illustration of Simorgh can be found on the Morgan Library and Museum website: “The Simorǧ, Marāǧa, 697 or 699/ca. 1297–1300, illustration from the Manāfe‘-e ḥayawān. Ms. M. 500, fol. 55r,” <http://ica.themorgan.org/manuscript/page/52/77363> (accessed Oct. 30, 2016).
- 40 B. Reinert, “Aṭṭār, FARĪD-AL-DĪN,” *Encyclopaedia Iranica*, <http://www.iranicaonline.org/articles/attar-farid-al-din-poet> (accessed Sept. 20, 2018).
- 41 Attār Nishaburi, *The Conference of the Birds*, 234.