

## **Towards a redefinition of " radīf " in Iranian traditional music.**

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This paper examines the concept of " radīf " in Iranian traditional music. " Radīf ", which means row or continuing line, refers to melody groups. This paper aims to add fresh insight into the definition of " radīf " by examining the process of music acquisition based on the transmission of these melody groups.

The melody groups of " radīf " must be committed to memory thoroughly but in actual performance the " radīf " is not used as learned. Consequently, the concept of "norm" and "model" hitherto used in definitions of " radīf " are captured by the keywords of "material", "basic form" and "frame".

However, if the process of actual music acquisition is observed from the thorough memorization of radīf to actual performance which itself diverges from radīf, a different "norm" emerges which cannot be captured by the aforementioned key words. This is the "norm" concerned with the temporal distribution of " gūshe " which constitutes the melody groups of " radīf ". "Gūshe" means "angle" or "corner" and is a comparatively small unit of the melody. Within each individual " gūshe ", various functional aspects which maintain such arrangements, can be found. From this function, the performance of each " gūshe ", which organizes the fixed arrangements as a whole, is prescribed.

In this paper, I call this function the "functional norm", which exists in the relation between " gūshe ". This is different from the "norm" which derive from the perspective of the terms "material", "basic form" and "frame". Namely, it differs from the "norm" which catches " gūshe " independently.

The realization of this "functional norm" leads to the conclusion that " radīf " is not merely a "norm" but an "example of a normative interpretation". In addition, I wish to show in this paper that this attribute of " radīf ", as an "example of a normative interpretation", continuously enables a student of music to generate new " radīf ".