

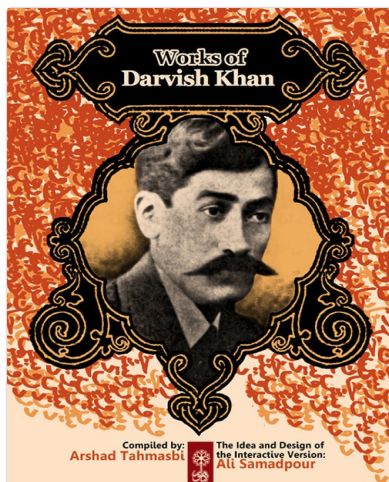
# Books From Iran

## Rights Guide

2019-2020

**Mahoor Institute of Culture and Arts**





## An Interactive Works of Darvish Khan

**Written by:** Arshad Tahmasebi

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

69 Pages

**Dimension:** 29x21

**ISBN:** 979-0802604-46-9

### Book About:

The publication of Darvish Khan's works in the form of a multimedia book is supposed to play an important role in documenting and developing the Persian musical sources which had always been orally and exclusively transmitted. The book compiled, notated, and performed by Arshad Tahmasbi plus an almost unique collection of photos, gramophone records and even Darvish Khan's plectrum and 'Tabarzin' are all included in this interactive course book for the first time. The images of these items are in 3-D so that the users can examine them more carefully. Also, the audio recording of each lesson is available at the bottom of that page. They are performed by Arshad Tahmasbi on Tar and Dariush Zargari on Tombak. We do hope we can publish all of Darvish Khan's masterpieces especially his great Tasnif-s soon. We are grateful for all the objects and images Arshad Tahmasbi, Dariush Talaei, Alireza Miralinqi and Mahya Farmani generously provided. This book is available for download with iBooks on your Mac or iOS device. Multi-touch books can be read with iBooks on your Mac or iOS device. Books with interactive features may work best on an iOS device. iBooks on your Mac requires OS X 10.9 or later.

### Author About:

Darvish Khan (Persian: درویش‌خان, Gholam Hossein Darvish; 1872 – 22 November 1926) was a Persian classical musician and a tar player.

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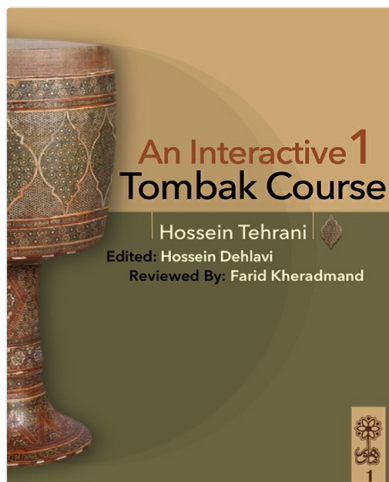
**Phone:** (+9821)77502400(+9821)77646005

**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English



## An Interactive 1 Tombak Course

**Written by:** Hossein Dehlavi

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2015

71 Pages

**Dimension:** 29x21

**ISBN:** 978-964-6409-19-4

### Book About:

The Tombak is a percussion instrument originating from Iran. Despite its simple construction, it provides the performer with an array of performance possibilities and complicated techniques, which sound and seem pleasant and appealing. In the 1960s and the 1970s, the instrument was introduced to other countries of the world, and today, particularly in Europe, it is loved and brilliantly played by many and can also be heard in the works of non-Iranian musicians. The present book is the interactive version of the first, and the best-selling, Tombak coursebook, which was compiled by a group of the greatest contemporary Iranian musicians nearly 40 years ago. One of the reasons the book has been so well-received is the presence and collaboration of Hoseyn Tehrani (1912-1974), the renowned musician and Tombak player, in the process of composing the drills part of it. He is considered the most outstanding master and the initiator of a new period in the history of Tombak playing in Iran. This book is available for download with iBooks on your Mac or iOS device. Multi-touch books can be read with iBooks on your Mac or iOS device. Books with interactive features may work best on an iOS device. iBooks on your Mac requires OS X 10.9 or later.

### Author About:

He was born in 1927 in Tehran, Iran, and studied composition at the Tehran Conservatory of Music with Hossein Nassehi. He studied Persian music with Abolhassan Saba and, from 1957 to 1967, was the principal conductor of the Persian Fine Arts Administration Orchestra. [1] For ten years, Dehlavi was the director of and professor at the Persian National Music Conservatory in Tehran, and Ali Rahbari was one of his pupils. In 1992, with the cooperation of nearly 70 players of Persian instruments, Dehlavi established the Plectrum Orchestra. Concertino for Santur and Orchestra, by Hossein Dehlavi and Faramarz Payvar. MENU0:00 Problems playing this file? See media help. His works include several pieces for Persian instruments and orchestra, voice and orchestra, choir and orchestra, and three operas. As his contribution to the Year of the Child (1979), he wrote an opera for children called Mana and Mani.

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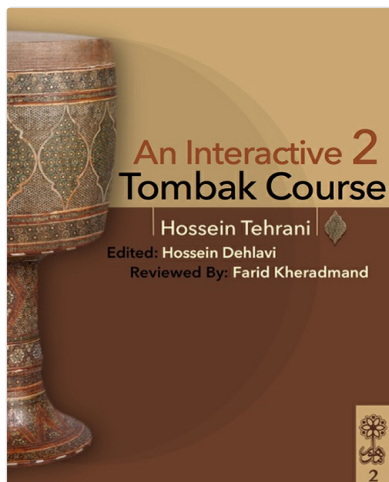
**Phone:** (+9821)77502400(+9821)77646005

**Email:** info@mahoor.com

**Fax:**+9821-77506553

**Managing Director:**Seyed Mohammad Mousavi

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## An Interactive Tombak Course 2

**Written by:** Hossein Tehrani & Farid Kheradmand

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2015

71 Pages

**Dimension:** 29x21

**ISBN:** 978-964-6409-19-4

### Book About:

The Tombak is a percussion instrument originating from Iran. Despite its simple construction, it provides the performer with an array of performance possibilities and complicated techniques, which sound and seem pleasant and appealing. In the 1960s and the 1970s, the instrument was introduced to other countries of the world, and today, particularly in Europe, it is loved and brilliantly played by many and can also be heard in the works of non-Iranian musicians. There are some points worth mentioning regarding this Book: In compiling this new electronic edition, the aims of the original developers of the pedagogical method of the book and the techniques of Hoseyn Tehrāni in playing the tombak have been taken into account. The writer has also tried to employ his own ideas, expression and conception, which are the result of 20 years of practical experience and research in the field of Persian music in general and teaching this very book in particular. This book is available for download with iBooks on your Mac or iOS device. Multi-touch books can be read with iBooks on your Mac or iOS device. Books with interactive features may work best on an iOS device. iBooks on your Mac requires OS X 10.9 or later.

### Author About:

Hossein Tehrāni (1912 – February 25, 1974) (Persian: حسین تهرانی) was an Iranian musician and tonbak player. He is regarded as the father of the modern tanbak. He was born in Tehran, Iran. At an early age he was going to Zurkhaneh - زورخانه (an Iranian gymnasium) and was impressed by the big clay vase covered on open bottom with skin called Zarb- ضرب Zurkhaneh. At age if 13 Hossein found a similar type of Zarb Zurkhaneh in a smaller size which was called tonbak تنبک and began practicing by himself.

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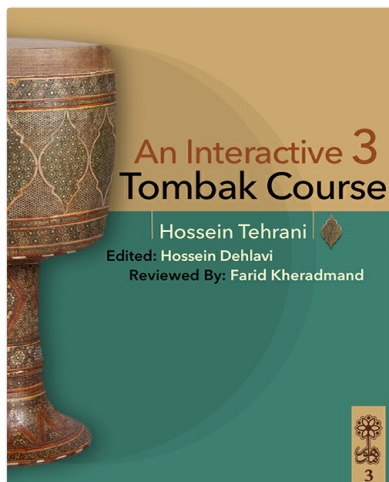
**Address:** 42, Hoquqi St, Tehran, Iran

**Phone:** (+9821)77502400(+9821)77646005

**Email:** info@mahoor.com

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## An Interactive Tombak Course 3

**Written by:** Hossein Tehrani & Farid Kheradmand

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2015

75 Pages

**Dimension:** 29x21

**ISBN:** 978-964-6409-19-4

### Book About:

The Tombak is a percussion instrument originating from Iran. Despite its simple construction, it provides the performer with an array of performance possibilities and complicated techniques, which sound and seem pleasant and appealing. In the 1960s and the 1970s, the instrument was introduced to other countries of the world, and today, particularly in Europe, it is loved and brilliantly played by many and can also be heard in the works of non-Iranian musicians. The present book is the interactive version of the first, and the best-selling, Tombak coursebook, which was compiled by a group of the greatest contemporary Iranian musicians nearly 40 years ago. One of the reasons the book has been so well-received is the presence and collaboration of Hoseyn Tehrani (1912-1974), the renowned musician and Tombak player, in the process of composing the drills part of it. He is considered the most outstanding master and the initiator of a new period in the history of Tombak playing in Iran.

### Author About:

Hossein Tehrāni (1912 – February 25, 1974) (Persian: حسین تهرانی) was an Iranian musician and tonbak player. He is regarded as the father of the modern tanbak. He was born in Tehran, Iran. At an early age he was going to Zurkhaneh - زورخانه (an Iranian gymnasium) and was impressed by the big clay vase covered on open bottom with skin called Zarb - ضرب Zurkhaneh. At age if 13 Hossein found a similar type of Zarb Zurkhaneh in a smaller size which was called tonbak تنبک and began practicing by himself.

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**Managing Director:** Seyed Mohammad Mousavi

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## An Interactive Tar Course 1

**Written by:** Rouhollah Khaleghi

**Illustrated by:** Ali Samadpourmotalebi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

104 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-06-3

### Book About:

There are certainly other methods of teaching the Tar which we hope to publish in the near future. This method has been devised and developed by Rouhollah khaleqi in collaboration with Mousa Maroufi and Nasrollah Zarrin-Panjeh for the first-year students of Iran's National School of Music. Houshang Zarif, a then Tar student of this school, has played the lessons. As an interactive self-study book, we have employed many educational strategies such as illustrations, diagrams, 3-D models, audio files, and a number of exercises and tests. (2244646)

### Author About:

Rūhollāh Khāleqi (Persian: روح‌الله خالقی, Ruhollā Xāleqi; born 1906 in Kerman, Iran – 12 November 1965 in Salzburg, Austria), also spelled as Khaleghi, was a prominent Iranian musician, composer, conductor and author. Ruhollah Khāleghi was born in Mahan, a small town near Kerman, in a musically minded family. He first became acquainted with the tar, but later started to learn to play the violin. As soon as Ali-Naqi Vaziri established his School of Music, Khāleghi left school and joined Vazir's school, where he studied for eight years. Soon he became his master's assistant and was placed in charge of teaching music theory. He later continued his education and obtained a BA degree in Persian Language and Literature from the University of Tehran. In 1944 Khāleghi established the National Music Society and in 1949,[1] thanks to the efforts of this great artist, the School of National Music was founded. After his first journey to the former U.S.S.R. in 1955, he became involved in the Iran-Soviet Society and was selected as a member of its board of directors. He also began to serve as the director of the Payām-e-Novin Magazine. His work, *The History of Persian Music*, which was published in two volumes, took shape during these years. His other published works include: *Harmony of Western Music*, *Theory of Eastern Music*, and *Theory of Persian Music*. For many years Khāleghi worked as a musical advisor for Radio Iran and was one of the founders of the program known as *Gol'hā* (Flowers). He also conducted the *Gol'hā* Orchestra, for which he composed many pieces and revised the original compositions of his contemporaries as well as older masters, such as Āref and Sheydā. Although revised, the compositions retained all their original characteristics. Khāleghi's compositions are not limited to what he wrote for *Gol'hā*. In addition to such masterpieces as *Mey-e Nāb* (Pure Wine), *Āh-e Sahar* (Sigh at Dawn), *Hālā Cherā* (Why Now?), and *Chang-e Rudaki* (Rudaki's Harp), he composed many other lyrical pieces and hymns, which were mostly patriotic. These include such works as *Ey Iran* (see Gholām-Hossein Banān) and the *Hymn for Azarbaijan*. Khāleghi established The National Music Society and Persian National Music Conservatory in 1949 in Tehran. He believed Persian classical music must turn into a polyphonic music to become more attractive. He died in 1965 in Salzburg, Austria and was buried in Zahir o-dowleh cemetery, Darband, Tehran.



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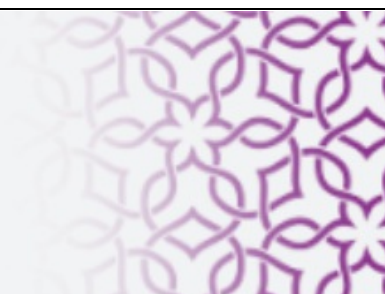
**Phone:** (+9821)77502400(+9821)77646005

**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English







## An Interactive Tar Course 2

**Written by:** Rouhollah Khaleghi and Others

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

105 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-06-3

### Book About:

We are so glad that Persian classical music now explores new territories through technologically modern and effective tools. In this respect, we are already one step ahead of the musical regions of the Middle East. It is hoped that Iranian immigrants all over the world who are really interested in Persian music along with those who teach or learn this Iranian original art value and support such a contribution since the ultimate aim of this interactive series is to harmonize the pedagogical ideals and to promulgate Persian classical music as well. The second 'Course of Tar' was prepared to publish by the endeavors of Rouhollah Khaleqi, Mousa Maroufi and Nasrollah Zarrin-Panjeh in the late 20th century. The book has been reviewed by Houshang Zarif, and the lessons also have been played by him. But it has to be mentioned that we have systematically changed the structure of the original book. Actually, we have incorporated fingering guide illustrations, the composers' biographies as well as their photographs into the original book. Here also you can learn how to change the strings and frets and replace the skin of a Tar through video.

### Author About:

Rūhollāh Khāleqi (Persian: روح‌الله خالقی, Ruhollā Xāleqi; born 1906 in Kerman, Iran – 12 November 1965 in Salzburg, Austria), also spelled as Khaleghi, was a prominent Iranian musician, composer, conductor and author. Ruhollah Khāleghi was born in Mahan, a small town near Kerman, in a musically minded family. He first became acquainted with the tar, but later started to learn to play the violin. As soon as Ali-Naqi Vaziri established his School of Music, Khāleghi left school and joined Vaziri's school, where he studied for eight years. Soon he became his master's assistant and was placed in charge of teaching music theory. He later continued his education and obtained a BA degree in Persian Language and Literature from the University of Tehran. In 1944 Khāleghi established the National Music Society and in 1949,[1] thanks to the efforts of this great artist, the School of National Music was founded. After his first journey to the former U.S.S.R. in 1955, he became involved in the Iran-Soviet Society and was selected as a member of its board of directors. He also began to serve as the director of the Payām-e-Novin Magazine. His work, *The History of Persian Music*, which was published in two volumes, took shape during these years. His other published works include: *Harmony of Western Music*, *Theory of Eastern Music*, and *Theory of Persian Music*. For many years Khāleghi worked as a musical advisor for Radio Iran and was one of the founders of the program known as Gol'hā (Flowers). He also conducted the Gol'hā Orchestra, for which he composed many pieces and revised the original compositions of his contemporaries as well as older masters, such as Āref and Sheydā. Although revised, the compositions retained all their original characteristics. Khāleghi's compositions are not limited to what he wrote for Gol'hā. In addition to such masterpieces as *Mey-e Nāb* (Pure Wine), *Āh-e Sahar* (Sigh at Dawn), *Hālā Cherā* (Why Now?), and *Chang-e Rudaki* (Rudaki's Harp), he composed many other lyrical pieces and hymns, which were mostly patriotic. These include such works as *Ey Iran* (see Gholām-Hossein Banān) and the *Hymn for Azarbaijan*. Khāleghi established The National Music

Society and Persian National Music Conservatory in 1949 in Tehran. He believed Persian classical music must turn into a polyphonic music to become more attractive. He died in 1965 in Salzburg, Austria and was buried in Zahir o-dowleh cemetery, Darband, Tehran.

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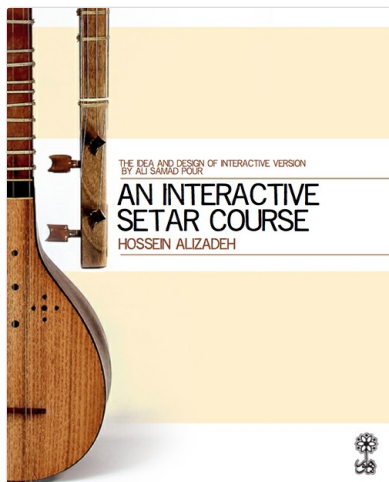
**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English





## An Interactive Setar Course

**Written by:** Hossein Alizadeh

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2015

121 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-26-1

### Book About:

The setâr is one of the oldest Iranian musical instruments and has a clear and sweet tone. At first, it had three strings. However, about two centuries ago Moshtâq Ali Shâh added another string right between its second and last string (now, the fourth), and called it Vâkhân or Hengâm (third string). The third string is normally tuned to the same pitch as the first string, i.e. to C. The second string is tuned to G, and the fourth string is typically tuned one octave lower than the third. Of course, these tunings are subject to change, since in some cases, the significance of certain notes in some dastgâhs or âvâzes determines the type of tuning. In the past, the art of playing the setâr was passed down orally from teacher to student. Throughout the last half century, a number of târ course books have been published on the cover of which the name of setâr can also be seen. Reading the books, however, you will find out that no particular attention has been paid to the specific techniques of playing the setâr. The present book, therefore, tries to familiarize the learners with the setâr performance techniques and introduce them to âvâzes and radîfs of Iranian dastgâhi music. The elementary course book includes four parts: Part I: Identifying and Performing Rhythm Rhythm in Persian music is learnt through using “attâneen” and converting them to notes in standard notation. Of course, paying closer attention to attâneen and comprehending them well help the students to grasp rhythm far better. It is recommended that the students convert attâneen to musical notes only when they have fully grasped the rhythms. Part II: Tonology In this part you will be introduced to 10 dastâns in all of which a certain technical pattern is followed. In order to perform dastân lessons it is essential to follow the rules of simultaneous fingering. Having known the rules, you can practice different picking patterns in different dastâns. Part III: An Introduction to the Tones and Intervals of Different Dastgâhs Part IV: Different Exercises for Left & Right Hands.

### Author About:

Hossein Alizâdeh (Persian: حسین علیزاده) is an Iranian composer, radîf-preserver, researcher, teacher, and tar and setar instrumentalist and improviser, described by Allmusic as a leading Iranian classical composer and musician. He has made numerous recordings with prominent musicians including Shajarian, Nazeri, Madjid Khaladj, and Gasparyan, and is a member of the Musical group, Masters of Persian Music. Alizâdeh was born in 1951 in Tehran to an Azeri father (from Urmia) and a Persian mother (from Arak).[3] As a teenager he attended secondary school at a music conservatory[3] until 1975. His music studies continued at the University of Tehran, where his focus was composition and performance. He began postgraduate studies at the Tehran University of Art. After the Iranian Revolution, he resumed his studies at the University of Berlin, where he studied composition and musicology. Alizâdeh plays the tar and setar. He has performed with two of Iran's national orchestras, as well as with the Aref Ensemble, the Shayda Ensemble, and Masters of Persian Music. In Europe, his first professional performance was with the Bejart Ballet Company's orchestra in a performance of a Maurice Béjart ballet called Golestan. Over the years Alizâdeh's teachers have included Houshang Zarif, Ali Akbar Shahnazi, Nur-Ali Borumand, Mahmoud Karini, Abdollah Davami,

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**Phone:** (+9821)77502400(+9821)77646005

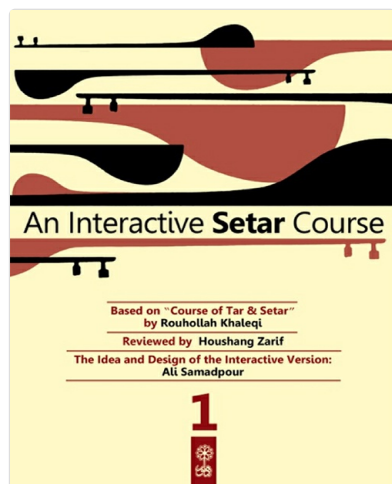
**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English





## An Interactive Setar Course 1

**Written by:** Based On a Course for Tar & Setar By Rouhollah Khaleqi

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

111 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-06-3

### Book About:

This book is aimed to open the door to a method of teaching this Iranian elegant musical instrument, the Setar, to all Iranians from all over the world, and to those who are deeply interested in the Eastern musical culture. And that's the reason why the book is in two languages, English and Persian. There are certainly other methods of teaching the Setar which we hope to publish in the near future. This method has been devised and developed by Rouhollah Khaleqi in collaboration with Mousa Maroufi and Nasrollah Zarrin-Panjeh for the first-year students of Iran's National School of Music. Hossein Alizadeh, a then student of this school, has played the lessons.

### Author About:

Rūhollāh Khāleqi (Persian: روح‌الله خالقی, Ruhollā Xāleqi; born 1906 in Kerman, Iran – 12 November 1965 in Salzburg, Austria), also spelled as Khaleghi, was a prominent Iranian musician, composer, conductor and author. Ruhollah Khāleghi was born in Mahan, a small town near Kerman, in a musically minded family. He first became acquainted with the tar, but later started to learn to play the violin. As soon as Ali-Naqi Vaziri established his School of Music, Khāleghi left school and joined Vaziri's school, where he studied for eight years. Soon he became his master's assistant and was placed in charge of teaching music theory. He later continued his education and obtained a BA degree in Persian Language and Literature from the University of Tehran. In 1944 Khāleghi established the National Music Society and in 1949,[1] thanks to the efforts of this great artist, the School of National Music was founded. After his first journey to the former U.S.S.R. in 1955, he became involved in the Iran-Soviet Society and was selected as a member of its board of directors. He also began to serve as the director of the Payām-e-Novin Magazine. His work, The History of Persian Music, which was published in two volumes, took shape during these years. His other published works include: Harmony of Western Music, Theory of Eastern Music, and Theory of Persian Music. For many years Khāleghi worked as a musical advisor for Radio Iran and was one of the founders of the program known as Gol'hā (Flowers). He also conducted the Gol'hā Orchestra, for which he composed many pieces and revised the original compositions of his contemporaries as well as older masters, such as Āref and Sheydā. Although revised, the compositions retained all their original characteristics. Khāleghi's compositions are not limited to what he wrote for Gol'hā. In addition to such masterpieces as Mey-e Nāb (Pure Wine), Āh-e Sahar (Sigh at Dawn), Hālā Cherā (Why Now?), and Chang-e Rudaki (Rudaki's Harp), he composed many other lyrical pieces and hymns, which were mostly patriotic. These include such works as Ey Iran (see Gholām-Hossein Banān) and the Hymn for Azarbaijan. Khāleghi established The National Music Society and Persian National Music Conservatory in 1949 in Tehran. He believed Persian classical music must turn into a polyphonic music to become more attractive. He died in 1965 in Salzburg, Austria and was buried in Zahir o-dowleh cemetery, Darband, Tehran.

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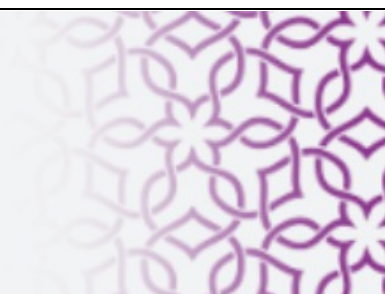
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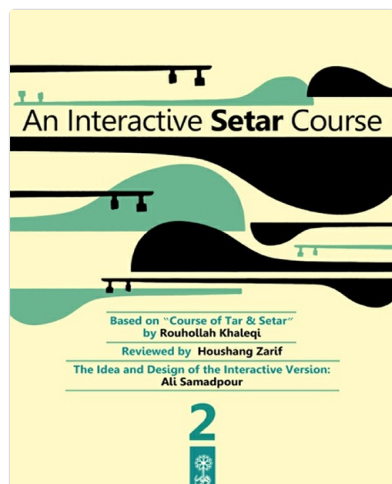
**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English





## An Interactive Setar Course 2

**Written by:** Based on “A Course of Tar & Setar 2” by Rouhollah Khaleqi

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

102 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-06-3

### Book About:

We are so glad that Persian classical music now explores new territories through technologically modern and effective tools. In this respect, we are already one step ahead of the musical regions of the Middle East. It is hoped that Iranian immigrants all over the world who are really interested in Persian music along with those who teach or learn this Iranian original art value and support such a contribution since the ultimate aim of this interactive series is to harmonize the pedagogical ideals and to promulgate Persian classical music as well. The second ‘Course of Setar’ was prepared to publish by the endeavors of Rouhollah Khaleqi, Mousa Maroufi and Nasrollah Zarrin-Panjeh in the late 20th century. The book has been reviewed by Houshang Zarif, and the lessons have been played by Hossein Alizadeh. But it has to be mentioned that we have systematically changed the structure of the original book. Actually, we have incorporated fingering guide illustrations, the composers’ biographies as well as their photographs into the original book. Here also you can learn how to change the strings and frets of a Setar through video. And as a final surprise, the Setar crafted by Abol-Hassan Saba is presented in 3-D.

### Author About:

Rūhollāh Khāleqi (Persian: روح‌الله خالقی, Ruhollā Xāleqi; born 1906 in Kerman, Iran – 12 November 1965 in Salzburg, Austria), also spelled as Khaleghi, was a prominent Iranian musician, composer, conductor and author. Ruhollah Khāleghi was born in Mahan, a small town near Kerman, in a musically minded family. He first became acquainted with the tar, but later started to learn to play the violin. As soon as Ali-Naqi Vaziri established his School of Music, Khāleghi left school and joined Vaziri’s school, where he studied for eight years. Soon he became his master’s assistant and was placed in charge of teaching music theory. He later continued his education and obtained a BA degree in Persian Language and Literature from the University of Tehran. In 1944 Khāleghi established the National Music Society and in 1949,[1] thanks to the efforts of this great artist, the School of National Music was founded. After his first journey to the former U.S.S.R. in 1955, he became involved in the Iran-Soviet Society and was selected as a member of its board of directors. He also began to serve as the director of the Payām-e-Novin Magazine. His work, *The History of Persian Music*, which was published in two volumes, took shape during these years. His other published works include: *Harmony of Western Music*, *Theory of Eastern Music*, and *Theory of Persian Music*. For many years Khāleghi worked as a musical advisor for Radio Iran and was one of the founders of the program known as *Gol’hā* (Flowers). He also conducted the *Gol’hā* Orchestra, for which he composed many pieces and revised the original compositions of his contemporaries as well as older masters, such as Āref and Sheydā. Although revised, the compositions retained all their original characteristics. Khāleghi’s compositions are not limited to what he wrote for *Gol’hā*. In addition to such masterpieces as *Mey-e Nāb* (Pure Wine), *Āh-e Sahar* (Sigh at Dawn), *Hālā Cherā* (Why Now?), and *Chang-e Rudaki* (Rudaki’s Harp), he composed many other lyrical pieces and hymns, which were mostly patriotic. These include such works as *Ey Iran* (see Gholām-Hossein Banān) and the *Hymn for Azarbaijan*. Khāleghi established The National Music



Society and Persian National Music Conservatory in 1949 in Tehran. He believed Persian classical music must turn into a polyphonic music to become more attractive. He died in 1965 in Salzburg, Austria and was buried in Zahir o-dowleh cemetery, Darband, Tehran.

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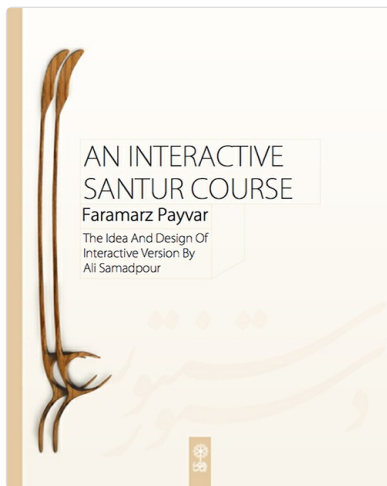
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**Languages we correspond in:** Persian/English





## An Interactive Santur Course

**Written by:** Faramarz Payvar

**Illustrated by:** Ali Samadpourmotalabi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2014

95 Pages

**Dimension:** 29x21

**ISBN:** 979-0-802604-45-2

### Book About:

I'm so grateful that this multimedia course book of both the most popular Iranian musical instrument and one of the world's largest families of musical instruments is now available to the enthusiasts. Furthermore, Payvar's course for Santur is widely believed to be the most efficient teaching method among the entire Iranian instruments since lots of many students who have been taught this method have turned out to be brilliant Santur players through all these years. As it has been mentioned in the preface, this course, even this interactive version, is not a self-study book. In fact, learning any musical instrument needs a teacher as a guide. Along with the other Mahoor's institute interactive-books that has designed especially for iBooks library, Samadpour(series' producer) has done a perfect job to make a handy guide for Santur. ( which might be usable for other instruments of his family like Cymbalum). Like other Iranian instrument courses by the publisher; graphics ,design and the clarity of the book is the first thing which catches the eye. For sure, it is a great example of an interactive course throughout the Apple's library. Sound examples and videos are very helpful and also have an awesome quality. For english-speaker readers, there is a translation for every single word in the book too. As an Iranian musician, i am definitely sure that this book could be the most authentic Santur guide that one can find here in the web. The book has been taught for decades in Iran and other parts of the world. For me, reading and flipping through this book's pages, was a very fun experience as well as a learning opportunity .

### Author About:

Master Farāmarz Pāyvar (10 February 1933, Tehran – 9 December 2009, Tehran) (Persian: فرامرز پایور) was an Iranian composer and santur player. Payvar died on December 9, 2009 after a long struggle with brain damage.[1]Although once perceived as marginal, the santur is now considered an important solo instrument in Persian classical music, largely as a result of his work. Over the course of his career, Payvar revolutionised its playing, led two major ensembles and made numerous recordings. He also published several books on practical and theoretical aspects of Iranian classical music. These included a series of influential guides on how to play the santur, and a popular manual for the tar, a long-necked lute said to embody the spirit of Iranian music. Payvar was renowned for his strict personal discipline and demanded the same of his students as well as members of his ensembles. This meant that their line-ups hardly altered at all, in contrast with the volatile changes that affected other contemporary Persian groups. He founded his own school of performance for the santur, with a novel emphasis on arpeggiated figures reflecting an openness to "Western" influence. Another innovation that caused controversy among some traditionalists was his use of felt on the hammers used to strike the instrument's strings. This resulted in a softer, less metallic tone that was suggestive of the piano – itself thought to have been derived from the santur. Before the 1979 Iranian Revolution, and after the end of the Iran-Iraq war, Payvar travelled internationally as a cultural ambassador for Persian music, performing in North America, Britain, Europe, various Soviet Republics and Japan. During the 1960s and 1970s he recorded a number of albums for French labels. Among his albums still available are

two volumes devoted to the works of tar player Darvish Khan, as well as Iran: Persian Classical Music, which was recorded on a 1973 tour of America and featured the female singer Khatareh Parveneh. Faramarz Payvar was born in 1932 in Tehran to a wealthy family. Both his father and grandfather played santur and violin, and were associated with the great musicians of their eras. By the age of 17, Payvar had begun formal music study with the maestro Abu'l-Hasan Saba. It took him six years to master the radif – the complete repertoire of Persian classical music. Following this, he was able to perform alongside his teacher on Iranian National Radio, taking part in a groundbreaking series of programmes. These are now conserved as the Golha Project, supported by the British Library and the School of Oriental and African Studies. After doing his military service in 1952, Payvar began working for the Iranian Ministry of Finance, and started teaching at the College for National Music, but in 1955 he moved to the Ministry of Education. By 1959 he had founded the nine-member National Instrumental Orchestra of the Ministry of Arts and Culture. In 1963 Payvar won a scholarship to study for three years in England, where he met his Irish-American first wife. During this time, he also lectured on and performed Persian classical music in London and Cambridge. On his return to Iran in 1966, he founded his second group, the five-member Guruh-i asatid ("Ensemble of Masters"). Both of his groups began performing on Iranian TV and giving concerts at Tehran's new Rudaki concert hall. They were often featured at the Shiraz International Arts Festival, which ran from 1967 to 1977, but it became one of several cultural casualties of the looming Islamic Revolution. The Ministry of Art and Culture followed suit, as did Payvar's associated group, which had by then changed its name to the Payvar Ensemble. With the exception of "revolutionary anthems", music was completely banned in Iran from 1979 and all through the Iran-Iraq war, which ended in 1988. However, Payvar continued to teach privately during this period, and when the ban was lifted in 1989, he performed the first public concert at Rudaki hall. Payvar's first marriage had ended (amicably) due to the "complications" that resulted from being married to a foreigner after the revolution. While visiting his daughter (and only child) from that union in Paris in 1998, he suffered a stroke that paralysed one side of his body and forced him to give up performing. Although severely disabled, he continued to mentor younger musicians from his home till the end of his life.

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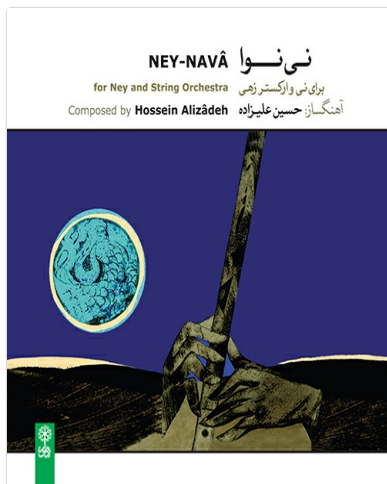
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**Languages we correspond in:** Persian/English





## NEY NAVA

**Written by:** Hossein Alizâdeh

**Illustrated by:** Jamshid Haqiqat Shenâs

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 1990

**1 Pages**

**Dimension:** 12x14

**ISBN:** 5060121830073

### Book About:

Ney Navâ Publish Year : 1990 For Ney and String Orchestra Composed by Hossein Alizâdeh Jamshid Andalibi, Ney Khâchik Bâbâyân, Violin Darâmad 4:16 Naghme 5:25 Jâmedarân 4:08 Nahofi, Forud 9:02 Dance of Samrâ 4:34 NeyNava is a studio album by Iranian Musician Hossein Alizadeh. It was released On 23 September 1983, through Mahoor Records.[1] it was re-issued as on Double CD with The Song of Compassion on 1994, by Kereshmeh Records in The US. The word "NeyNava" is a Persian transliteration of the Arabic word NayNawa, it is the ancient name to the city karblaa. .NeyNava is a Concerto for Ney and String Orchestra and One of Alizadeh Most Popular Compositions.[4] NeyNava is a Fusion of East and West in The form of Concerto of Ney and Orchestra.[5] Jamshid Andalibi performs the Ney solos in Album.

### Author About:

Alizâdeh was born in 1951 in Tehran to an Azeri father (from Urmia) and a Persian mother (from Arak).[3] As a teenager he attended secondary school at a music conservatory[3] until 1975. His music studies continued at the University of Tehran, where his focus was composition and performance.[3] He began postgraduate studies at the Tehran University of Art. After the Iranian Revolution, he resumed his studies at the University of Berlin, where he studied composition and musicology.[3] Alizâdeh plays the tar and setar. He has performed with two of Iran's national orchestras, as well as with the Aref Ensemble, the Shayda Ensemble,[3] and Masters of Persian Music. In Europe, his first professional performance was with the Bejart Ballet Company's orchestra in a performance of a Maurice Béjart ballet called Golestan. [3] Over the years Alizâdeh's teachers have included Houshang Zarif, Ali Akbar Shahnazi, Nur-Ali Borumand, Mahmoud Karimi, Abdollah Davami, Yusef Forutan, and Sa'id Hormozi. Awards He has been nominated for the 2007 Grammy Award along with Armenian musician, Djivan Gasparyan, for their collaboration album, The Endless Vision. In 2008, he was voted as "Iran's most distinguished musician of the year". In November 28, 2014 he refused to accept France's high distinction in art.

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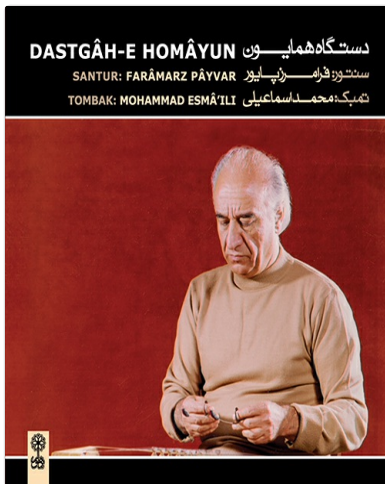
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## Dastgâh-e Homâyun

**Written by:** Farâmarz Pâyvar

**Illustrated by:** Arlin Vartanian

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2007

1 Pages

**Dimension:** 12x14

**ISBN:** 626060800572

### Book About:

Dastgâh-e Homâyun Publish Year : 2007 Farâmarz Pâyvar, Santur Mohammad Esmâ'ili, Tombak M. CD 214

### Author About:

Master Farâmarz Pâyvar (10 February 1933, Tehran – 9 December 2009, Tehran) (Persian: فرامرز پایور) was an Iranian composer and santur player. Payvar died on December 9, 2009 after a long struggle with brain damage.[1] Although once perceived as marginal, the santur is now considered an important solo instrument in Persian classical music, largely as a result of his work. Over the course of his career, Payvar revolutionised its playing, led two major ensembles and made numerous recordings. He also published several books on practical and theoretical aspects of Iranian classical music. These included a series of influential guides on how to play the santur, and a popular manual for the tar, a long-necked lute said to embody the spirit of Iranian music. Payvar was renowned for his strict personal discipline and demanded the same of his students as well as members of his ensembles. This meant that their line-ups hardly altered at all, in contrast with the volatile changes that affected other contemporary Persian groups. He founded his own school of performance for the santur, with a novel emphasis on arpeggiated figures reflecting an openness to "Western" influence. Another innovation that caused controversy among some traditionalists was his use of felt on the hammers used to strike the instrument's strings. This resulted in a softer, less metallic tone that was suggestive of the piano – itself thought to have been derived from the santur. Before the 1979 Iranian Revolution, and after the end of the Iran-Iraq war, Payvar travelled internationally as a cultural ambassador for Persian music, performing in North America, Britain, Europe, various Soviet Republics and Japan. During the 1960s and 1970s he recorded a number of albums for French labels. Among his albums still available are two volumes devoted to the works of tar player Darvish Khan, as well as Iran: Persian Classical Music, which was recorded on a 1973 tour of America and featured the female singer Khatereh Parvaneh. Farâmarz Payvar was born in 1932 in Tehran to a wealthy family. Both his father and grandfather played santur and violin, and were associated with the great musicians of their eras. By the age of 17, Payvar had begun formal music study with the maestro Abu'l-Hasan Saba. It took him six years to master the radif – the complete repertoire of Persian classical music. Following this, he was able to perform alongside his teacher on Iranian National Radio, taking part in a groundbreaking series of programmes. These are now conserved as the Golha Project, supported by the British Library and the School of Oriental and African Studies. After doing his military service in 1952, Payvar began working for the Iranian Ministry of Finance, and started teaching at the College for National Music, but in 1955 he moved to the Ministry of Education. By 1959 he had founded the nine-member National Instrumental Orchestra of the Ministry of Arts and Culture. In 1963 Payvar won a scholarship to study for three years in England, where he met his Irish-American first wife. During this time, he also lectured on and performed Persian classical music in London and Cambridge. On his return to Iran in 1966, he founded his second group, the five-member Guruh-i asatid ("Ensemble of Maestros"). Both of his groups began performing

on Iranian TV and giving concerts at Tehran's new Rudaki concert hall. They were often featured at the Shiraz International Arts Festival, which ran from 1967 to 1977, but it became one of several cultural casualties of the looming Islamic Revolution. The Ministry of Art and Culture followed suit, as did Payvar's associated group, which had by then changed its name to the Payvar Ensemble. With the exception of "revolutionary anthems", music was completely banned in Iran from 1979 and all through the Iran-Iraq war, which ended in 1988. However, Payvar continued to teach privately during this period, and when the ban was lifted in 1989, he performed the first public concert at Rudaki hall. Payvar's first marriage had ended (amicably) due to the "complications" that resulted from being married to a foreigner after the revolution. While visiting his daughter (and only child) from that union in Paris in 1998, he suffered a stroke that paralysed one side of his body and forced him to give up performing. Although severely disabled, he continued to mentor younger musicians from his home till the end of his life. Faramarz Payvar, who died in Tehran on December 9, was married twice. He is survived by his second wife and his daughter

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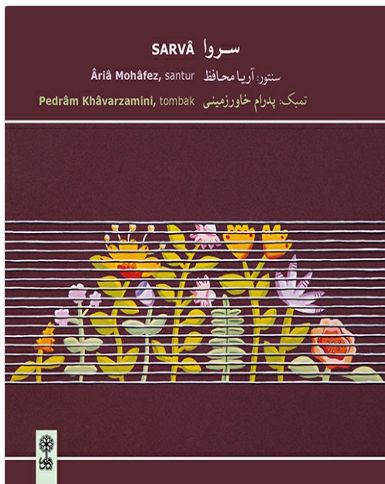
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## Sarvâ

**Written by:** Âriâ Mohâfêz

**Illustrated by:** Parnian Pour Movahhed

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2016

1 Pages

**Dimension:** 12x14

**ISBN:** 6260608005874

### Book About:

Sarvâ Publish Year : 2016 Âriâ Mohâfêz, Santur Pedrâm Khâvarzamîni, Tombak M. CD 484

### Author About:

Âriâ Mohâfêz, Santur composer & Santur player

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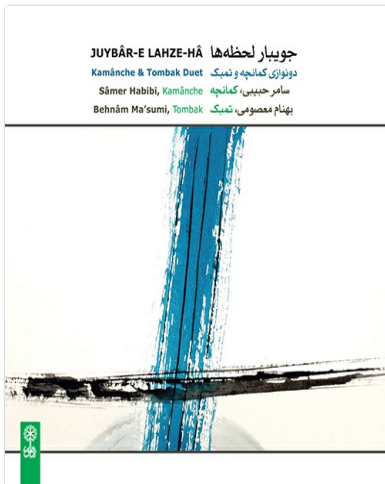
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## Juybâr-e Lahze-Hâ

**Written by:** Sâmeh Habibi

**Illustrated by:** Malihe Mohseni

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2017

1 Pages

**Dimension:** 12x14

**ISBN:** 626060800154

### Book About:

Juybâr-e Lahze-Hâ Publish Year : 2017 Kamânche and Tombak Duet Sâmeh Habibi, Kamânche Behnâm Ma'sumi, Tombak M. CD 513  
Pishdarâmad-e Homâyun 8:15 Darâmad-e Homâyun 4:28 Panj-zarbi-ye Shushtar 7:41 Bidâd 1:19 Zarbi-ye Bidâd (Based on Bakhtiyâri Melody) 5:51 Owj 7:48 Haft-zarbi-ye Shur 5:42 Âvâz-e Dashti 3:38 Zarbi-ye Shur 5:42 Reng-e Dashti (By Gholâm-Hoseyn Bigjekhani) 2:27

### Author About:

Sâmeh Habibi, Kamânche Composer & amanche player

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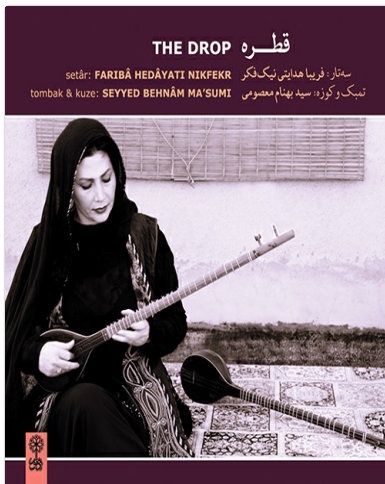
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## The Drop

**Written by:** Faribâ Hedâyatî Nikfêkr

**Illustrated by:** Sara Mousavi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2010

**1 Pages**

**Dimension:** 12x14

**ISBN:** 626060800329

### Book About:

The Drop Publish Year : 2010 Faribâ Hedâyatî Nikfêkr, Setâr Seyyed Behnâm Ma'sumi, Tombak and Kuze M. CD 300 4:28  
Châhâmezrâb (Afshâri) 2:08 Darâmad (Afshâri) 2:38 Arâq and Qarâyi (Afshâri) 2:11 Maqâm-e Sabâ (Afshâri) 2:02 Seven Cities of Love (Afshâri) 4:33 Forud (Afshâri) 1:28 Darâmad (Châhârgâh) 2:58 Image of Sorrow (To the Memory of Ostâd Janguk) (Châhârgâh) 6:01 Âvâz in Bidâd Mode (Châhârgâh) 2:27 Lover and Beloved (Inspired from a Folk Melody) (Châhârgâh) 4:19 Âvâz-e Hesâr (Châhârgâh) 2:50 Rahâ Az Hesâr (Châhârgâh) 1:16 Forud (Châhârgâh) 2:55 Colorful Vision (Châhârgâh) 3:18

### Author About:

Faribâ Hedâyatî Nikfêkr, Setâr Composer & Setâr player

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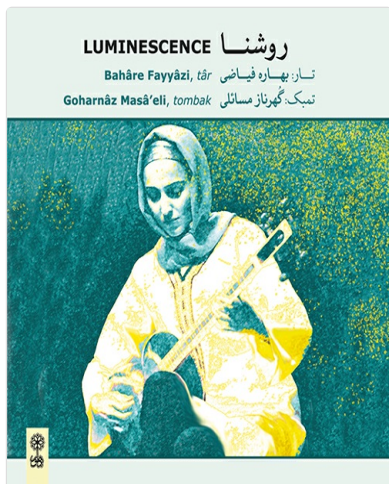
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## Luminescence

**Written by:** Bahâre Fayyâzi

**Illustrated by:** Malihe Mohseni

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2015

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608005270

### Book About:

Luminescence Publish Year : 2015 Bahâre Fayyâzi, Târ Goharnâz Masâ'eli, Tombak M. CD 438 Moqaddame 1:59 Buoyant 4:09 Darâmad 4:29 Luminescence 5:56 Bayât-e Râje 2:50 Whisper (Râje Duple Time) 2:15 Owj 3:54 Elation 2:20 Nahofi 3:31 Old Tasnif 2:02 Masnavi 5:48 Salvation 1:22

### Author About:

Bahâre Fayyâzi, Târ Composer & Târ Player

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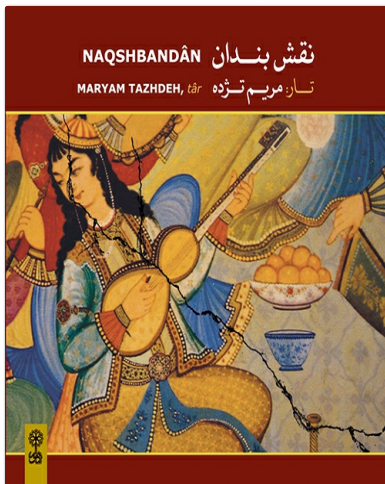
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## Naqshbandân

**Written by:** Maryam Tazhdeh

**Illustrated by:** Amir Norouzkhani

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2014

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608003214

### Book About:

Naqshbandân Publish Year : 2014 Maryam Tazhdeh, Târ Kamrân Ya'qubi, Tombak M. CD 389 Pishdarâmad "Sepid" (Dastgâh-e Mâhur) 2:26 Darâmad (Dastgâh-e Mâhur) 1:43 Châhârmezrâb "Rud" (Dastgâh-e Mâhur) 2:22 Kereshme, Delkash and Forud (Dastgâh-e Mâhur) 6:07 Arâq (Dastgâh-e Mâhur) 1:06 Châhârmezrâb "Mehr" (Dastgâh-e Mâhur) 3:20 Pishdarâmad (Âvâz-e Bayât-e Esfâhân) 3:17 Darâmad (Âvâz-e Bayât-e Esfâhân) 1:19 Kereshme (Âvâz-e Bayât-e Esfâhân) 2:34 Châhârmezrâb-e Esfâhân (Âvâz-e Bayât-e Esfâhân) 1:50 Bayât-e Râje, Oshshâq and Forud (Âvâz-e Bayât-e Esfâhân) 7:16 Reng-e "Mâh" (Âvâz-e Bayât-e Esfâhân) 1:38

### Author About:

Maryam Tazhdeh, Târ Composer & Tar player

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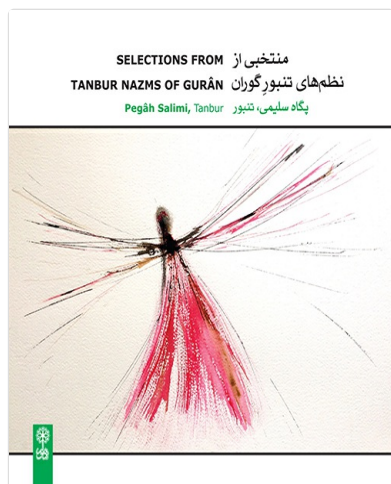
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## Selections Form Tanbur Nazms of Gurân

**Written by:** Pegâh Salimi

**Illustrated by:** Malihe Mohseni

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2017

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608006208

### Book About:

Selections Form Tanbur Nazms of Gurân Publish Year : 2017 Pegâh Salimi, Tanbur M. CD 518

### Author About:

Pegâh Salimi, Tanbur Composer & Tanbur Player

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**Languages we correspond in:** Persian/English





## Râz-e No (The Novel Mystery)

**Written by:** Hossein Alizâdeh

**Illustrated by:** Jamshid Haqiqat Shenâs

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 1998

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608000046

### Book About:

Râz-e No (The Novel Mystery) Publish Year : 1998 Maqâm-e Dâd-o Bidâd, Âvâz-e Abu'atâ Composed by Hossein Alizâdeh Hamâvâyân Ensemble Mohsen Kerâmati, Afsane Rasâyi, Homâ Niknâm and Ali Samâdpour, Vocals M. CD 38 Darâmad (Maqâm-e Dâd-o Bidâd) 2:38 Reng-e Osul (Târ, Tombak, Dammâm) (Maqâm-e Dâd-o Bidâd) 3:57 Dâd-o Bidâd (Hamnavâyi) (Maqâm-e Dâd-o Bidâd) 13:27 Sâz-o Âvâz (Maqâm-e Dâd-o Bidâd) 3:40 Falak (Tasnif-e Dâd-o Bidâd) (Maqâm-e Dâd-o Bidâd) 5:51 Darâmad (Âvâz-e Abu'atâ) 5:09 Châhâmezrâb (Tanbur) (Âvâz-e Abu'atâ) 2:34 Masnavi Khâni (Âvâz-e Abu'atâ) 10:56 Maqâm-e Mâvarâ-on-Nahr, Forud-e Navâ (Hamâvâyi) (Âvâz-e Abu'atâ) 5:12 The Novel Mystery (Tasnif-e Navâ) (Âvâz-e Abu'atâ)

### Author About:

Hossein Alizâdeh (Persian: حسین علیزاده) is an Iranian composer,[1] radif-preserver, researcher, teacher, and tar and setar instrumentalist and improviser, described by Allmusic as a leading Iranian classical composer and musician.[2] He has made numerous recording with prominent musicians including Shajarian, Nazeri, Madjid Khaladj, and Gasparyan, and is a member of the Musical group, Masters of Persian Music. Alizâdeh was born in 1951 in Tehran to an Azeri father (from Urmia) and a Persian mother (from Arak).[3] As a teenager he attended secondary school at a music conservatory[3] until 1975. His music studies continued at the University of Tehran, where his focus was composition and performance.[3] He began postgraduate studies at the Tehran University of Art. After the Iranian Revolution, he resumed his studies at the University of Berlin, where he studied composition and musicology.[3] Alizâdeh plays the tar and setar. He has performed with two of Iran's national orchestras, as well as with the Aref Ensemble, the Shayda Ensemble,[3] and Masters of Persian Music. In Europe, his first professional performance was with the Bejart Ballet Company's orchestra in a performance of a Maurice Béjart ballet called Golestan. [3] Over the years Alizâdeh's teachers have included Houshang Zarif, Ali Akbar Shahnazi, Nur-Ali Borumand, Mahmoud Karimi, Abdollah Davami, Yusef Forutan, and Sa'id Hormozi.

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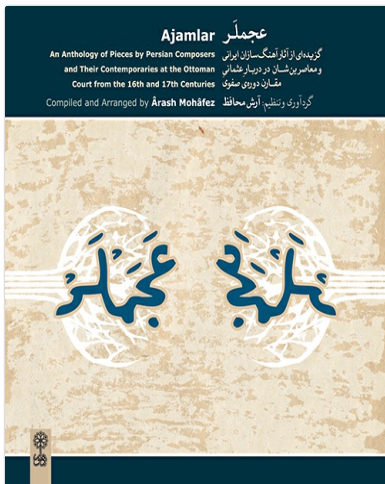
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**Fax:**+9821-77506553

**Managing Director:**Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English



## Ajamlar

**Written by:** Ârash Mohâfêz

**Illustrated by:** Siavash Yaghubi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2013

**2 Pages**

**Dimension:** 12x14

**ISBN:** 6260608004570

### Book About:

Ajamlar Publish Year : 2013 An Anthology of Pieces by Persian Composers and their Contemporaries at Ottoman Court from the 16th and 17th Centuries Compiled and arranged by Ârash Mohâfêz M. CD 359 This album is an anthology of outstanding oeuvres attributed to Persian musicians and composers - contemporary to Safâvid period - who are apparently gone or brought by the Ottoman sultans to the Ottoman empire and then continued their artistic activities in Istanbul court. In two Ottoman manuscripts written by Ali Ufki and Demetrius Cantemir belonging to 17th and 18th centuries, one part of these oeuvres are recorded and transcribed (in two different ways) under the names of more or less known musicians such as Hassan Jân, Shâh Qoli and Changi Ja'far, and the other part under the general titles like Ajami, Ajamlar, Ajamiyân, etc. Most of the anonymous Ajami compositions might be a bit older than the oeuvres of the first group; it seems that they belong rather to the waves of Iranian musicians entry into Ottoman Empire in 16th century, also it's likely possible that some of these group's compositions may come from older repertoires so they are not necessarily "composed" by these Persian immigrants or captives but just "transmitted" by them. All these musical works are in Pishrôw form and they are composed in various maqâm-s, often on complicated rhythms - like 14, 48 or even 88 beat - and with a very systematic and rich style. In present collection, in addition to an anthology of Ajami repertoire, some pieces belonging to the known or anonymous non-Persian composers of the same historical period which their technical features show some similarities to the Ajami style are also played as the examples of the connection between the old Persian and Ottoman music. The strategy of present project in the performance of old transcriptions - from one side in order to make this music "usable" for today Iranian auditor, and from other side in order to make these compositions "absorbable" into the current Persian classical music's styles and repertoires - is more based on a "practical translation" of these pieces into Persian classical music aesthetics by means of musicological and historical documentation than an effort for "exact reconstruction" of the oeuvres as they were performed at their own time which we don't know the exact details yet. This Album is played by Ârash Mohâfêz, Farid Kheradmand, Behnâz Behnâmnîâ, Ehsân Âbedi, Amir Sharifi, Shiva Âbedi, Farshâd Tavakoli, Bahâreh Fayâzi and Âsâreh Shekârchî.

### Author About:

Ârash Mohâfêz Composer & Santur Player

**Publisher Name:** Mahoor Institute of Culture and Arts

**Address:** 42, Hoquqi St, Tehran, Iran

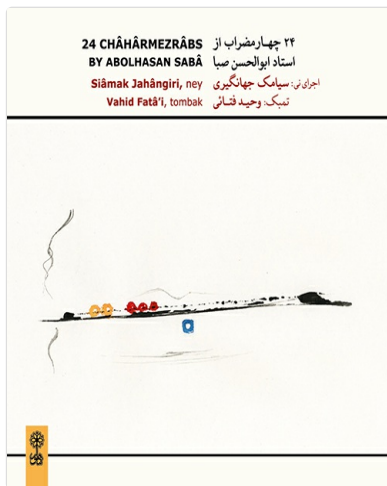
**Phone:**(+9821)77502400(+9821)77646005

**Email:**info@mahoor.com

**Fax:**+9821-77506553

**Managing Director:**Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English



## 24 Châhârmezrâb by Abolhasan Sabâ

**Written by:** Siâmak Jahângiri

**Illustrated by:** Malihe Mohseni

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2016

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608005935

### Book About:

24 Châhârmezrâb by Abolhasan Sabâ Publish Year : 2016 Siâmak Jahângiri, Ney Vahid Fatâ'i, Tombak M. CD 490 Châhârmezrâb-e Shur I 2:46 Châhârmezrâb-e Shur II 3:11 Châhârmezrâb-e Abu'atâ I 1:24 Châhârmezrâb-e Abu'atâ II 2:19 Châhârmezrâb-e Abu'atâ III 1:40 Châhârmezrâb-e Hejâz Abu'atâ 1:41 Châhârmezrâb-e Bayât-e Tork I 1:52 Châhârmezrâb-e Bayât-e Tork II 1:46 Châhârmezrâb-e Bayât-e Tork III 2:17 Châhârmezrâb-e Afshâri I 2:23 Châhârmezrâb-e Afshâri II 1:28 Châhârmezrâb-e Dashti 1:31 Châhârmezrâb-e Navâ 1:41 Châhârmezrâb-e Homâyun I 1:10 Châhârmezrâb-e Homâyun II 1:30 Châhârmezrâb-e Esfahân I 1:47 Châhârmezrâb-e Esfahân II 1:42 Châhârmezrâb-e Segâh 1:16 Châhârmezrâb-e Mokhâlef-e Segâh 2:14 Châhârmezrâb-e Châhârgâh 1:06 Châhârmezrâb-e Mansuri 1:21 Châhârmezrâb-e Mâhur I 3:03 Châhârmezrâb-e Mâhur II 1:10 Châhârmezrâb-e Râst-Panjgâh 0:33

### Author About:

Siâmak Jahângiri Composer & Ney Player

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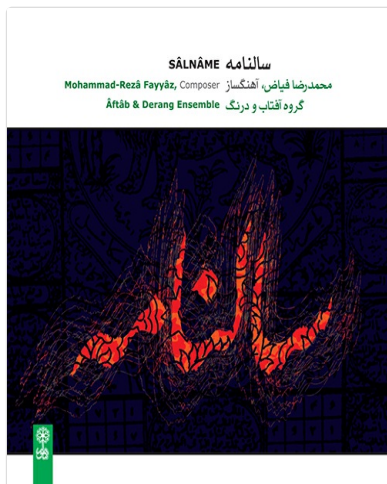
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**Email:** info@mahoor.com

**Fax:** +9821-77506553

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## Sâlnâme

**Written by:** Mohammad-Rezâ Fayyâz  
**Illustrated by:** Siavash Yaghubi  
**Publisher:** Mahoor Institute of Culture and Arts  
**Category:** The Arts  
**Publish Date:** 2018  
1 Pages  
**Dimension:** 12x13  
**ISBN:** 6260608006307

### Book About:

Sâlnâme Publish Year : 2018 Mohammad-Rezâ Fayyâz, Composer Âftâb and Derang Ensemble Performers: Hamidrezâ Khabbâzi, Golnush Sâlehi and Siâvash Imâni, Târ Râziye Nazari, Bam Târ Yâsaman Shâhhoseyni, Ud Pegâh Zohdi, Santur Âfarin Nazariju, Qânun Soheyl Sâdeqi, Farshâd Sâremi and Sâmer Habibi, Kamânche Shimâ Shâhmohammadi, Qeychak Alto Bitâ Qâsemi, Qeychak Bass Farhâd Zâli, Ârash Fallâh and Hoseyn Khoshchehre, Ney Sattâr Khatâbi and Mas'ud Barâre, Hamid Qanbari, Tombak, Bendir and Dâyere Mâhân Babri, Naqqâre-ye Fârs and Kuze Farhâd Zâli and Siâvash Imâni, Vocals M. CD 526

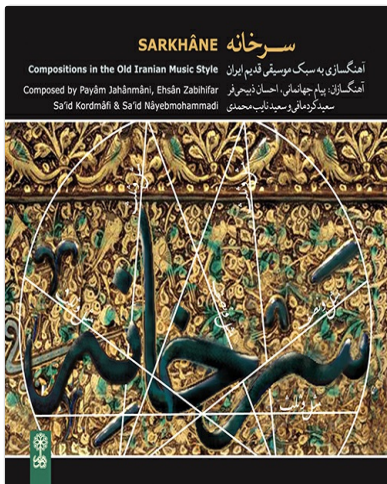
### Author About:

Mohammad-Rezâ Fayyâz Composer

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**Address:** 42, Hoquqi St, Tehran, Iran  
**Phone:** (+9821)77502400(+9821)77646005  
**Email:** info@mahoor.com  
**Fax:** +9821-77506553

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## Sarkhâne

**Written by:** Sâsân Fâtemi

**Illustrated by:** Shima Khaki

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2010

**2 Pages**

**Dimension:** 12x140

**ISBN:** 6260608003580

### Book About:

Sarkhâne Publish Year : 2010 Compositions in the Old Iranian Music Style Composed by Payâm Jahânîmânî, Ehsân Zabihifâr, Sa'id Kordmâfi, Sa'id Nâyebmohammadi A Musical Project by Sâsân Fâtemi M. CD 290

### Author About:

Sâsân Fâtemi Composer & Author Payâm Jahânîmânî Composer & Tar player Ehsân Zabihifâr Composer & Kamanche player Sa'id Kordmâfi Composer & Santur player Sa'id Nâyebmohammadi Composer & Ud player

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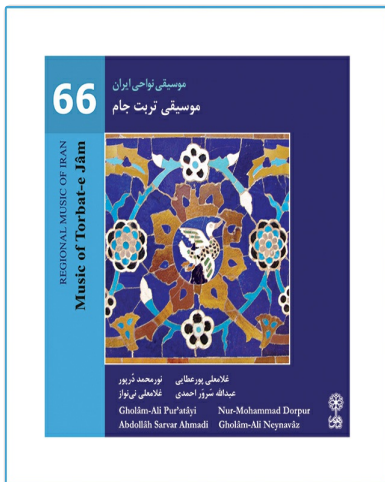
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## Music of Torbat-e Jâm

**Written by:** Mohammad-Rezâ Darvishi

**Illustrated by:** Sara Mousavi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2017

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608005904

### Book About:

Music of Torbat-e Jâm Publish Year : 2017 Regional Music of Iran 66 Gholâm-Ali Pur'atâyi, Nur-Mohammad Dorpur, Abdollâh Sarvar Ahmadi and Gholâm-Ali Neynavâz Research, Recording and accompanying notes by Mohammad-Rezâ Darvishi M. CD 487

### Author About:

Mohammad-Reza Darvishi (Persian: محمدرضا درویشی; born 17 October 1955 in Shiraz) is an Iranian musician, researcher, and author of Encyclopedia of the Musical Instruments of Iran, a Klaus P. Wachsmann Prize-winner book about Iranian musical instruments. October 2002 - SEM's (Society for Ethnomusicology) award for the best publication of the year on musical instruments, granted by Bruno Nettl, for The Encyclopaedia of the Iranina Musical Instruments, vol. 2000, The music for Kandahar (2001 film) (directed by Mohsen Makhmalbaf) was nominated the best foreign film music, among the others, by Bonn biennial festival of film music, Germany. 2005, Nomination for achievement of UNESCO's award for the greatest musician worldwide.

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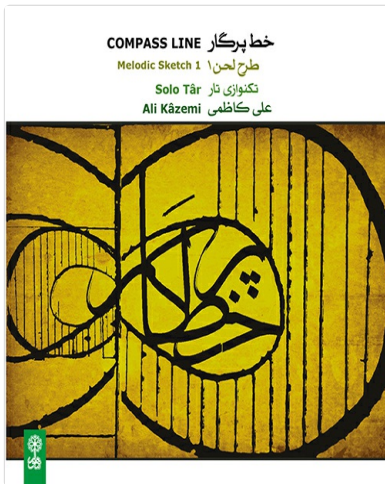
**Email:** info@mahoor.com

**Fax:** +9821-77506553

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## Compass Line

**Written by:** Ali Kâzemi  
**Illustrated by:** Iraj Esmailpour Quchani  
**Publisher:** Mahoor Institute of Culture and Arts  
**Category:** The Arts  
**Publish Date:** 2017  
1 Pages  
**Dimension:** 12x14  
**ISBN:** 6260608006055

### Book About:

Compass Line Publish Year : 2017 Melodic Sketch 1 Solo Târ Ali Kâzemi M. CD 505 Nâzok-ârâ (Râst-Panjgâh) 4:00 Darâmad (Râst-Panjgâh) 2:58 Panjgâh (Râst-Panjgâh) 2:24 Shushtari (Râst-Panjgâh) 3:17 Kuche-Bâghi (Râst-Panjgâh) 1:32 Ruhafzâ (Râst-Panjgâh) 2:19 Tarab-ârâ (Râst-Panjgâh) 2:28 Nomud (Bayât-e Esfâhân) 7:02 Darâmad (Bayât-e Esfâhân) 2:33 Shâhkhatâyî (Bayât-e Esfâhân) 4:29 Segâh (Bayât-e Esfâhân) 2:38 Nahoft (Bayât-e Esfâhân) 9:05

### Author About:

Ali Kâzemi Composer & Tar player .

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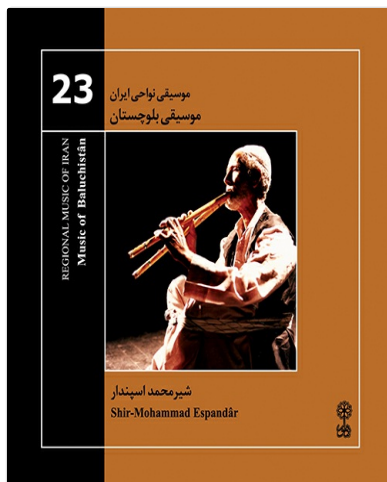
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## Music of Baluchestân/Shir-Mohammad Espandâr, Donali

**Written by:** Mohammad-Rezâ Darvishi

**Illustrated by:** Seyyed Reza Moattarian

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2000

**1 Pages**

**Dimension:** 12x14

**ISBN:** 5060121830042

### Book About:

Music of Baluchestân Publish Year : 2000 The Iranian Folk Music 23 Shir-Mohammad Espandâr, Donali Accompanying notes by Mohammad-Rezâ Darvishi M. CD 51 Liku Dalgâni 5:24 Zoljalâl-Gwâti 7:38 Sâz-e Bâdi-Gwâti 7:10 Mast-e Qalandar (Vocal)-Gwâti 4:34 Zahiruk-e Jabal-Gwâti 4:24 Mast-e Qalandar (Non-Vocal)-Gwâti 3:29 Sut 5:13 Kurdi (Vocal) 7:08 Qalandar, Mast-e Qalandar-Gwâti 3:07 Sâz-e Bâdi-Gwâti 6:18 Sut-e Barâhui 2:31 Kalampur (Sâz-e Bâdi)-Gwâti (Vocal) 5:53 Sâz-e Bâdi-Gwâti 2:57 Ghazal- Zikr-e "Lâ Elâha Ella'llâh" 3:43 Liku Dalgâni 4:10

### Author About:

Mohammad-Reza Darvishi (Persian: مجیدرضا درویشی; born 17 October 1955 in Shiraz) is an Iranian musician, researcher, and author of Encyclopedia of the Musical Instruments of Iran, a Klaus P. Wachsmann Prize-winner book about Iranian musical instruments. October 2002 - SEM's (Society for Ethnomusicology) award for the best publication of the year on musical instruments, granted by Bruno Nettl, for The Encyclopaedia of the Iranina Musical Instruments, vol. 2000, The music for Kandahar (2001 film) (directed by Mohsen Makhmalbaf) was nominated the best foreign film music, among the others, by Bonn biennial festival of film music, Germany. 2005, Nomination for achievement of UNESCO's award for the greatest musician worldwide

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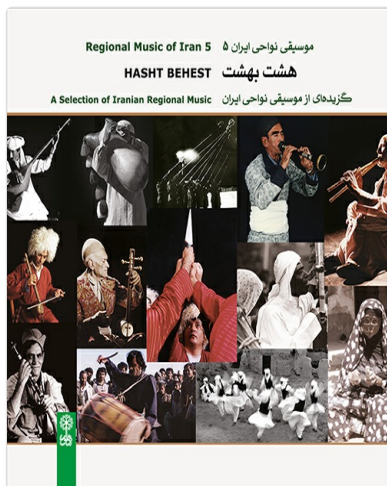
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**Email:** info@mahoor.com

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## Hasht Behesht

**Written by:** Hoseein Hamidi

**Illustrated by:** Arlin Vartanian

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2005

4 Pages

**Dimension:** 12x14

**ISBN:** 5060121830158

### Book About:

Hasht Behesht Publish Year : 2005 The Iranian Folk Music 5 A Selection of Iranian Regional Music The southern Regions, Fârs, Lorestân, Kordestân, Khorâsân, ... Compilation and accompanying notes by Hoseein Hamidi M. CD 25 Dâikâto (The Music of Iran's South Coasts) 3:53 Allâh (The Music of Iran's South Coasts) 3:41 Hâvâr Hâvâr (The Music of Iran's South Coasts) 5:03 Lâ Elâh (The Music of Iran's South Coasts) 1:57 Marhabâ (The Music of Iran's South Coasts) 5:43 Ey Khodâ (The Music of Iran's South Coasts) 5:05 Wedding Ceremony (The Music of Iran's South Coasts) 2:05 Wedding Ceremony (The Music of Iran's South Coasts) 2:17 Khoshâ (The Music of Iran's South Coasts) 3:52 Elallâh (The Music of Iran's South Coasts) 1:32 Sharve (The Music of Iran's South Coasts) 1:42 Chupi Bushehri (Sheki) (The Music of Iran's South Coasts) 3:33 Jahromi (The Music of the Fars Province) 5:35 Qashqâyi Lullaby (The Music of the Fars Province) 1:40 Kuroghli (The Music of the Fars Province) 4:20 Sepâ (The Music of Lorestân and Bakhtiâr) 2:19 Parishânetam (The Music of Lorestân and Bakhtiâr) 3:49 Ketrâke (The Music of Lorestân and Bakhtiâr) 4:33 Dâya Dâya (The Music of Lorestân and Bakhtiâr) 4:37 Ilâti Dance (The Music of Lorestân and Bakhtiâr) 4:39 Kâkmir and Kâksheikh (The Music of Kordestân) 1:57 Bafir Bâri (The Music of Kordestân) 5:12 Heyrân (The Music of Kordestân) 1:26 Kuistânân Khâl Khâl (The Music of Kordestân) 2:28 Khân Amiri (The Music of Kordestân) 3:39 Dalilu (The Music of Kordestân) 3:09 Dance (The Music of Kordestân) 3:19 Gariân (The Music of Kordestân) 2:30 Lâvak (The Music of Kordestân) 2:45 Kurdish Song (The Music of Kordestân) 3:16 Dolatyâr (The Music of Khorâsân) 5:17 Allâh Madad (The Music of Khorâsân) 6:26 Dance (The Music of Khorâsân) 3:36 Maqâm Jal (The Music of Khorâsân) 4:35 Zohre and Tâher (The Music of Khorâsân) 4:45 Lo (The Music of Khorâsân) 6:23 Yekqarse (The Music of Khorâsân) 3:51 Zohre and Tâher (The Music of Khorâsân) 5:50 Dance (The Music of Khorâsân) 2:59 Katuli (The Music of Mâzandarân) 5:43 Gharibihâl (The Music of Mâzandarân) 5:20 Bânu (The Music of Mâzandarân) 5:03 Bivafâ (Torkamani Music) 4:55 Porkhâni (Torkamani Music) 2:33 Geriân (Torkamani Music) 3:54 Porkhâni (Torkamani Music) 2:02 Binâr Etdin (Torkamani Music) 4:25 Grâili (Torkamani Music) 3:13 Âynâ (Torkamani Music) 3:18 Ât (Torkamani Music) 5:06 Pâshâ Koshti (The Music of Âzarbâyejân) 4:03 Osmânli Divânisi (The Music of Âzarbâyejân) 3:15 Segâh-e Zâbol (The Music of Âzarbâyejân) 5:44 Tâjeri (The Music of Âzarbâyejân) 2:53 Solo Nâqârâ (The Music of Âzarbâyejân) 1:58 Jamshidi (The Music of Âzarbâyejân) 2:47 Segâh-e Zâbol (The Music of Âzarbâyejân) 3:08 Vâghazâli Dance (The Music of Âzarbâyejân) 2:34 Darâmad-e Shur (The Music of Âzarbâyejân) 1:02 Liku (The Music of Sistân and Baluchestân) 3:49 Nolaki (The Music of Sistân and Baluchestân) 3:25 Sâz-e Simorgh (The Music of Sistân and Baluchestân) 2:48 Sâz-o Âvâz (The Music of Sistân and Baluchestân) 1:26 Liku (The Music of Sistân and Baluchestân) 2:25 Baluchi Robâb (The Music of Sistân and Baluchestân) 1:38 Farmer's Daughter (The Music of Sistân and Baluchestân) 4:06 Kurmasi (The Music of Gilân and Tâlesh) 2:27 Gilelo (The Music of Gilân and Tâlesh) 3:50 Qâsem-Âbâdi (The Music of Gilân and Tâlesh) 2:57 Songs of Eastern Gilân (The Music of Gilân and Tâlesh) 1:16 Âbkenârî va Zardmalije (The Music of Gilân and Tâlesh) 3:35 Songs of Bijâr (The Music of Gilân and Tâlesh) 3:58 Galankeshi Maqâm (The Music of Gilân and Tâlesh) 2:29 Âmrân Âmrân (The Music of Gilân and Tâlesh) 1:43 Tâleshi Music (The Music of Gilân and Tâlesh) 3:06 Saharnavâzi (Lori Music, the Province of Fars) 4:04 Jeyrân Jeyrân (Lori Music, the Province of Fars) 1:25 Âkh Junom (Lori Music, the Province of Fars) 1:13 Vâsunak (Lori Music, the Province of Fars) 2:21 Balâlom (Lori Music, the Province of Fars) 3:36

**Author About:**

Hoseein Hamidi Autor & Composer

**Publisher Name:** Mahoor Institute of Culture and Arts

**Address:** 42, Hoquqi St, Tehran, Iran

**Phone:** (+9821)77502400(+9821)77646005

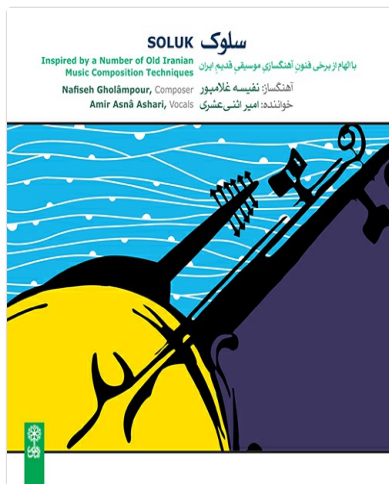
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## Soluk

**Written by:** Nafiseh Gholâmpour

**Illustrated by:** Hekmat Moradi

**Publisher:** Mahoor Institute of Culture and Arts

**Category:** The Arts

**Publish Date:** 2017

**1 Pages**

**Dimension:** 12x14

**ISBN:** 6260608006062

### Book About:

Soluk Publish Year : 2017 Inspired by a Number of Old Iranian Music Composition Techniques Nafiseh Gholâmpour, Composer Amir Asnâ Ashari, Vocals M. CD 504 Talâye, Santur and Ud Duet 6:25 Showq 2:47 Kamânche Solo 3:22 Vesâl 7:09 Soluk, Part I 5:01 Soluk, Part II 6:23 Soluk, Part III 10:43 Parvâz 1:47 Solo Ud 4:44 Javâni 2:17 Solo Santur 4:02 Hamishe dar Miyân 5:09 Reng 1:19

### Author About:

Nafiseh Gholâmpour Composer .

**Publisher Name:** Mahoor Institute of Culture and Arts

**Address:** 42, Hoquqi St, Tehran, Iran

**Phone:** (+9821)77502400(+9821)77646005

**Email:** info@mahoor.com

**Fax:** +9821-77506553

**Managing Director:** Seyed Mohammad Mousavi

**Languages we correspond in:** Persian/English

