

## Curriculum Vitae

January 2024

### **Negar Bouban**

*Musicologist, Oud player and Composer*

*This is an overview of Negar Bouban's work both as a musician and a musicologist, including:*

education, professional training, academic and professional positions, selected writings and papers, supervised students' theses, courses and workshops, compositions, released single tracks and albums, collaborations, recent concerts, plus her PhD abstract and research interest areas.

- **University Education:**

PhD in Art Studies, with focus on Persian Music Theory and interdisciplinary study of language and music, Alzahra University, Tehran, 2009.

Master's degree in Architecture, with focus on Room Acoustics for Persian Music, University of Tehran, 1999.

- **Professional Training:**

Musical Acoustics, focus on tuning and intervals, as an assistant to Dr. Khausrow Maulana: Professor and PhD in Acoustics, University of Tehran, since 1998.

Persian Dastgah Music and playing the Oud, with maestro Mansour Nariman, since 1992.

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- **Academic and professional positions:**

Lecturer at the Department of Music, School of Performing Arts and Music, University of Tehran, 2015-2019, and in school years of 2001-2005.

Instructor of Oud and Persian Music at Girls' Conservatory of music, Tehran, 2014-2019.

Instructor of Oud and Persian Music at Labyrinth Musical Workshop, Crete, Greece, 2018-2019 (<https://www.labyrinthmusic.gr/en/labyrinth-files/music-fridays/683-music-sundays-live-concerts-2018>).

Guest Instructor of Oud and Persian Music at PopAkademie, Mannheim, Germany, since 2017 (<https://www.popakademie.de/en/studium/weltmusik-ba/dozierende/gastdozierende-oud/u/144/?tag=39#e3d7be>).

Faculty member at the Department of Music, Faculty of Arts and Architecture, Azad University of Shiraz, Shiraz, 2008-2016.

Jury Member for the annual ART OMI: Music residency (<https://artomi.org/residencies/music/>) since 2020.

Jury Member at the *National Festival of Youth Music* ([www.javanmusicfestival.com](http://www.javanmusicfestival.com)), Tehran, 2013-2021.

Board member at the *Society of Iranian Music Iconography* (SIMI: [www.simusicart.com](http://www.simusicart.com)), since 2017.

Board member at *Navock Institute of Arts and Culture*, focusing on Sound and Acoustics, since 2014.

Member of the Editorial board of *Music Quarterly Zangar*, Shiraz, 2016-2018 (<https://t.me/zangaarmag>).

Lecturer at the Department of Sound, Faculty of Engineering, University of IRIB, Tehran, 2012 and 2003-2005.

Instructor of Oud and Persian Music at Boys' Conservatory of music, Tehran, 2007-2009.

Lecturer at the Faculty of Music, Arts University, Karaj, 2002.

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## ● **Selected Writings and Papers, presented or published:**

"Varieties of 'Mojannab' in musical intervals of Persian Dastgah music: A pilot study of Mojannab pitch-classes performed in different melody excerpts in Afshari", presented at the International Conference of Music of Persian-Speaking Countries and Regions, Haale (Saale), Germany 2023 (<https://blogs.urz.uni-halle.de/mpscconference/>).

"Flexibility versus Diversity in Interval-Sizes: The unanswered question of Mojannab Intervals in Persian Dastgah Music", presented at the 23rd Annual Congress of the Gesellschaft für Musiktheorie (GMTH), Freiburg, Germany 2023 (<https://www.conftool.org/gmth2023/sessions.php>).

"A Phonetic study of metrics and rhythm in Persian folk poetry", with Maedeh Mirtalayi, in: **The Persian Metrics: A Historical Study-3**; the proceedings of the 3rd congress on Metrics in Persian and Iranian Poetry, pp 105-123, Niloofer publications, Tehran 2019 (first presented at the 3rd congress of Metrics in Persian and Iranian Poetry, Tehran, 2016.)

"Quest and questions: MohammadReza Shajarian and his legacy in Persian music", in: **Honare Musighi (Art of Music) Monthly Music Magazine**, no. 173, Autumn 2018 (<https://honaremusighi.com/downloads/%d8%b4%d9%85%d8%a7%d8%b1%db%80-%db%b1%db%b7%db%b3/>).

"A Study in Organology; Structure of Oud (Barbat) in Sassanid, Ilkani-Timurid and Safavid era, Iran", with Maryam Dolatifard, in **Honar-ha-ye-Ziba: Honar-ha-ye-Namayeshi-va-Musiqi (Journal of Fine Arts)** no. 3-23, Autumn 2018, pp 77-85, University of Tehran Publications ([https://jfadram.ut.ac.ir/article\\_67254.html](https://jfadram.ut.ac.ir/article_67254.html)).

"Dastgah System in Persian Music Theory vs. Old Metrics in Persian Poetry", in: **Zangar Music Quarterly**, no. 6, Autumn 2017.

"Barbad, the Sassanid court musician: a profile", in: **Zangar Music Quarterly**, no. 4&5, Winter&Spring 2017.

"Ear Training: an interview with Dr. Khausrow Maulana", in: **Zangar Music Quarterly**, no. 4&5, Winter&Spring 2017.

"Fundamentals, Theories or Music theory? What are we in pursuit of for Persian Music?", in: **Zangar Music Quarterly**, no. 3, Fall 2017.

"Authentic or Spurious? Artist and his/her work", in: **Zangar Music Quarterly**, no. 2, Summer 2016.

"Music and Skills", in: **Zangar Music Quarterly**, no. 1, Spring 2016.

"The Role of Feet in Persian Poetry Rhythm: a musical attitude towards the function of feet as group-markers", in: **The Persian Metrics: A Historical Study-2**; the proceedings of the 2nd congress on Metrics in Persian and Iranian Poetry, pp 343-355, Tehran-2013, Hermes publications, 2015.

"Visual Representation of Syllable Weight and Duration; a tool for comparative analyses of rhythm in Persian poetry and music", in: **The Persian Metrics: A**

**Historical Study-1**; the proceedings of the 1<sup>st</sup> congress on Metrics in Persian and Iranian Poetry, pp 259-288, Tehran-2010, Persian Academy publications, 2011.

"A New Look at Metrics in Persian Folk Poetry", with Dr. Omid Tabibzadeh, in: **A tribute to Abolhassan Najafi** (*Jashn-name-ye Abolhassan Najafi*), by Omid Tabibzadeh, Tehran, Nilofar Publications, 2011.

"Musical System and Intervals in the Systematist School of Maraqi: performance today", in: **Showqnameh** booklet with the 3-CD music album *Showqname: revived collection of compositions attributed to Maraqi* (the renowned musician and theoretician of 16<sup>th</sup> century), Tehran, Avaye Barbad, 2011.

"Manifestation of Persian Language in the Structure of Persian Dastgah Music", presented at the Institute of BookCity, Tehran, December 2010.

"The Music of Phonemes in Hafez's Poetry", presented at the conference on 'Music in Hafez's Poetry', Institute of BookCity, Tehran, September 2010.

"Timing of Vowels in Speech: a new approach to rhythm in language with musical attitude", presented at: Linguistics' Summer-School lectures in Bu-Ali Sina University, Hamedan, July 2010.

"Rhythm as Pattern and the Study of Free Rhythm: the case study of Persian classical music", presented at the 1<sup>st</sup> international conference of *Analytical Approaches to World Music* (AAWM), UMass, USA, February 2010.

"A Phonetic Study of Rhythm in the Feet of Persian Words; Prose and Poetry", in: **Journal of Researches in Linguistics** (a biannual Journal), no. 1, Autumn&Winter 2009-2010, pp 101-121, University of Isfahan Publications ([https://jrl.ui.ac.ir/article\\_17192.html?lang=en](https://jrl.ui.ac.ir/article_17192.html?lang=en)).

"Studies of Rhythm in Classical Music of Iran: review and questions", in: **Honar-ha-ye-Ziba: Honar-ha-ye-Namayeshi-va-Musiqi** (*Journal of Fine Arts*) no. 38, Autumn 2009, pp 87-94, University of Tehran Publications.

"Mythical Elements in Assurik Tree, the Pahlavi Poem", with Dr. Abolghasem Dadvar, in: **Honar-ha-ye-Ziba** (*Journal of Fine Arts*) no. 32, Winter 2008, pp 109-118, University of Tehran Publications.

"Rhythmic Quantitative Indices for Persian Language: a comparative study with English and French", in: **The proceedings of the 7<sup>th</sup> Iranian Conference on Linguistics**, pp 378-403, Tehran, Allameh University publications, 2007.

"Precision in Persian Miniature Paintings for Musicological Studies: a close look at details of instruments and players in some paintings of Safavid era", presented at

the *International Conference of School of Isfahan*, Isfahan, 2007.

"Referential Indexing of Pictorial Sources containing Musical Instruments", with Dr. Khosro Moulana, in: **Honar-ha-ye-Ziba** (*Journal of Fine Arts*) no. 13, Spring 2003, pp 118-130, University of Tehran Publications.

"Combination of Contrasts: a review on Hossein Alizadeh's solos and improvisations", in: **Farhang-o-Ahang** (Culture and Music magazine), no. 17, pp 28-31, 2007.

"Music: the Enigma of Cognition", in: **Farhang-o-Ahang** (Culture-and-Music magazine), no. 16, pp 48-52, 2007.

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## ● **Supervised Students' Theses:**

*In addition to many final performances of Oud students for a Bachelor's degree of music at the University of Tehran, supervised in practice,*

*Here are a couple of students' research projects, led and supervised by Negar Bouban:*

"Comparative Study of Three General Scales of Safi-al-Din Ormawi, Mansour Zalzal and Alinaqi Vaziri, on Persian Dastgah Music played on Tar: a practical study to test the intervals as perceived ", a project for bachelor's degree of music by: *Hasan Vahidian*, Azad University, Shiraz, 2016.

"Musical Intervals in Performance of Segah by Master Jalil Shahnaz on Tar: measuring fundamental frequencies of tones on wave recordings", a project for bachelor's degree of music by: *Niloufar Siavashi*, Azad University, Shiraz, 2016.

"A Comparative Study of Tar-Making Templates in Iran", a thesis for master's degree in Musicology, by: *Maryam Gha'emi*, Arts University, Karaj, 2015.

"Reconstructing Abdol-Qader Maraqi's Metal-Plates Musical Instrument; based on an old treatise", a project for bachelor's degree of music by: *Farnaz Entezari*, Azad University, Shiraz, 2014.

"Cataloguing Musical Instruments depicted in Hunting Scenes of Tagh-e Bostan's Rock Relief", a project for bachelor's degree of music by: *Mahshid Rahimi*, Azad University, Shiraz, 2014.

"Transcription of a Naqsh from Banayi's 15th-Century Treatise: re-writing the piece to western notation and the missing information", a project for bachelor's degree of music by: *Zahra Khazami*, Azad University, Shiraz, 2014.

"A Study in Organology; Structure of Oud (Barbat) in Sassanid, Ilkani-Timurid and

Safavid era, Iran", a thesis for master's in Art Studies, by: *Maryam DolatiFard*, Azad University, Tehran, 2013.

"Musical Intervals in Four Types of Ajnas in Persian Dastgah Music; an experimental approach to measure intervals on wave recordings of multiple performed Ajnas on Kamancheh", a project for bachelor's degree of music by: *Raziyeh JeyranZadeh*, Azad University, Shiraz, 2013.

"Kamancheh's Relative Spectrum of Tones: a preliminary study for directionality of the instrument", a project for the degree of bachelor of music by: *Maryam Gha'emi*, Azad University, Shiraz, 2011.

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- **Courses and workshops, designed and given:**

"Follow Dastgah in Persian Music: a course on Dastgah concept and its structure in Persian music": an online course, Organised by Rhythmitica Music Academy, February-April 2023 (<https://www.rhythmitica.com/workshops/Follow-Persian-Music>).

"Learn and Understand Persian Classical Music as a Living Creative Tradition": three-session workshop on Persian music, Organised by ISMEO and Conservatorio Santa Cecilia, Rome, December 2021 (<https://www.ismeo.eu/corso-di-musica-classica-persiana-conservatorio-santa-cecilia-15-16-dicembre-2021/>).

"Meet Persian Music: a course as a guide to get inside Persian music": an online course, Organised by Rhythmitica Music Academy, September-November 2022 (<https://www.rhythmitica.com/workshops/Meet-Persian-Music>).

"Understanding Persian Dastgah Music": an online three-session workshop on Persian music, presented for Master and bachelor students at Turkish Music Department of Codarts, November and December 2021.

"Challenging Musical Mode Theories on Persian Dastgah Music in Practice": a workshop on practicalities of so-called theories on the practice of the music, presented at the *Symposium 'Rethinking Musical Mode'*, Kunst Universität Graz, November 2021 ([https://ethnomusikologie.kug.ac.at/fileadmin/03\\_Microsites/01\\_Kuenstlerisch\\_wissenschaftliche\\_Einheiten/01\\_Institute/Institut\\_13\\_Ethnomusikologie/Veranstaltung/Program\\_for\\_Rethinking\\_Mode\\_Symposium\\_-\\_10112021.pdf](https://ethnomusikologie.kug.ac.at/fileadmin/03_Microsites/01_Kuenstlerisch_wissenschaftliche_Einheiten/01_Institute/Institut_13_Ethnomusikologie/Veranstaltung/Program_for_Rethinking_Mode_Symposium_-_10112021.pdf)).

"Learn Persian Dastgah Music through Phrasing and Timing Templates": an ongoing online course, Organised by Rhythmitica Music Academy, since February 2021 (<https://www.rhythmitica.com/workshops/Learn-Persian-Music>).

"Persian Music Creatively: Learning through the work of Saba": a three-session

online course, Organised by MusicBoat, March 2021 (<https://musicboat.rachelbeckleswillson.com/persian-music-creatively-learning-through-the-work-of-saba/>).

“Modal Music Boat Meetings”: a series of online gathering-lecture sessions, together with Rachel Beckles Willson and Yasamin Shahhosseini, Organised by MusicBoat, February and March 2021 (<https://musicboat.rachelbeckleswillson.com/music-boat-meetings/>).

“Why Microtones?”: an online workshop, Organised by MusicBoat, November 2020 (<https://musicboat.rachelbeckleswillson.com/why-microtones/>).

“Music Appreciation and Ear Training for Sound Engineers”; a course for Master students at the department of Sound, University of IRIB (Iranian Radio and TV), Tehran, 2012 & 2003-2005.

“Fundamentals of Musical Acoustics”; a course for Bachelor students of Music at the University of Tehran (2015-2019, and 2001-2005), Tehran Conservatory (2019), Shiraz Azad University (2009-2016).

“Old Music of Systematist and Scholastic schools’ Treatises: what we learn from books written from 10th to 16th centuries”, series of courses for bachelor students of music at Shiraz Azad University (2009-2016).

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## ● **Music: Compositions & Solo Albums:**

“Meykhane”: a piece for Oud, Santour, Qeychak and vocals, to be released as music video.

“Lantern”: a piece for Oud and vocals, on contemporary poetry of Hossein Monzavi, August 2022 (<https://www.youtube.com/user/boubannegar/videos>).

“Mirror the Voice”: a piece for three Ouds and vocals, on contemporary poetry of Forough Farrokhzad, a commissioned piece for Landscapes-of-Hope’s ‘Requim for Justice’ festival, streamed September 2021 (<https://www.youtube.com/user/boubannegar/videos>).

“The (آن)”: a piece for solo Oud & Vocals on contemporary poetry of Nima Youshij, 2021 (<https://www.youtube.com/user/boubannegar/videos>).

“A Dead Wind (باد مرده ست)”: a piece for solo Oud & Vocals on contemporary poetry of Ahmad Shamlou, 2021 (<https://www.youtube.com/user/boubannegar/videos>).

“A Tribute to Ariadne”: a program-piece for Labyrinth’s *Mitos* Maqam Orchestra of Labyrinth-Crete, 2019 (<https://www.youtube.com/watch?v=vygHUkc7RXXM>).

“On Fire” (*Bar-Atash* بر آتش): a 10-track album of solo Oud and vocals, 2018 (<https://itunes.apple.com/us/album/on-fire/1396963283>) ([https://www.youtube.com/playlist?list=OLAK5uy\\_ksK\\_Z7BRetM-aO8plcpjYq8mDmY5F\\_Z2l](https://www.youtube.com/playlist?list=OLAK5uy_ksK_Z7BRetM-aO8plcpjYq8mDmY5F_Z2l)).

“Neest” (نیست): a piece for 3 Ouds, alto-Kamancheh and vocals, 2018 (<https://beeptunes.com/album/505374048/%D9%86%DB%8C%D8%B3%D8%AA> and <https://soundcloud.com/negar-bouban/neest>).

“A Tale, Foretold” (*Dastani-na-Tazeh* داستانی نه تازه): DVD and Audio CD album of a live solo performance in Tehran 2014, released by Avaye-Barbad, Tehran 2016. (<https://itunes.apple.com/us/album/dastani-na-tazeh-live/id1213541459>) ([https://www.youtube.com/playlist?list=OLAK5uy\\_kowpzSr4dvktO2yf2tV-U1B2iaqw8x3N8](https://www.youtube.com/playlist?list=OLAK5uy_kowpzSr4dvktO2yf2tV-U1B2iaqw8x3N8)).

“Through” (*Dar-Gozar* در گزار): a 7-track album of solo Oud and vocals, 2012 (<https://itunes.apple.com/us/album/through/id556857258>) ([https://www.youtube.com/playlist?list=OLAK5uy\\_nwORbq9aPumedklm0C4zipbEPesNDZaRc](https://www.youtube.com/playlist?list=OLAK5uy_nwORbq9aPumedklm0C4zipbEPesNDZaRc)).

“In Turn” (*Be-Hengam* به هنگام): an 8-track album of solo Oud and vocals, 2011 (<https://itunes.apple.com/us/album/in-turn/id435192918>) ([https://www.youtube.com/playlist?list=OLAK5uy\\_mu5owJRbJEYyoamqX7wKzjKGSFNXwlf3E](https://www.youtube.com/playlist?list=OLAK5uy_mu5owJRbJEYyoamqX7wKzjKGSFNXwlf3E)).

“Continu” (*Payaapey –Continious* پیاپی): an 8-track solo Oud album, released by Mahriz, Tehran 2008 (<https://itunes.apple.com/us/album/continuu/id355461063>) ([https://www.youtube.com/playlist?list=OLAK5uy\\_nYysQJlFomWqABgLSN0lBgecAPbApxl-l](https://www.youtube.com/playlist?list=OLAK5uy_nYysQJlFomWqABgLSN0lBgecAPbApxl-l)).

“Eyvan-e-Jan” (ایوان جان) selected Persian works of Ahmad Qazzali: music composition for the audio book, released by Moin Publications, Tehran 2014 (<http://www.moin-publisher.com/product/329/%D8%A7%DB%8C%D9%88%D8%A7%D9%86-%D8%AC%D8%A7%D9%86/>), (<https://soundcloud.com/negar-bouban/an-extract-from-ganj-e-hekmat-part-2>).

“The Poetry of Loving you” (*She’r-e Shab*): A piece for Violin, Viola, Oud and vocals, 2010 (<https://soundcloud.com/negar-bouban/rvwjxt2exqq6>).

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● **Music: released albums in collaboration:**

“Meanders” (*Khotut-e- Bi-Makan* خطوط بی‌مکان) : a multi-cultural trio-Project to mingle themes from three different music cultures on Oud, Santour and Violin/ Viola, with Babak Kouhestani and Hamid Moradian, 2020 (<https://www.youtube.com/playlist?list=PLWGUdBPuXhqEuKxzvitFIRgMCPZRvyyhk>).

“From Persian Garden” (از گلستان عجم): a collection of seven Tasnifs and twenty



Ajami Pishrows, from the Ottomans' repertoire, Mahoor publications, 2020 (<https://www.mahoor.com/en/cd/19667-from-persian-garden>).

"Sentinel" (*Kar-e Shabpa Na Hanuz ast Tamam* کار شب پا نه هنوز است تمام): solo Oud and vocals in music for two voices, Oud and Santour, composed by Babak Bouban, 2018 (<https://open.spotify.com/album/04qNnZ9L14EtmNkad1sFEU>).

"Here Comes the Rain" (*Miresad Baran* میرسد باران): solo Oud in compositions by Siamak Jahangiri, released by Noufe music Publications, Tehran 2016 (<https://beeptunes.com/album/408298491>).

"Gone to be Back" (*Rafte-i-ke Bazayi* رفتگی که باز آیی): Oud in compositions by Sirous Jamali, released by Saazavaz Publications, Tehran 2016 (<https://itunes.apple.com/us/album/gone-to-be-back-iranian-traditional-music/id1108125915>).

"Sing" (*Bekhan* بخوان): vocals in the music composed by Babak Bouban, released by Naqme-Hezardastan, Tehran 2015 (<https://beeptunes.com/album/73923970>).

"Eshghim-Gal": Oud in compositions by Hossein Alizadeh for Hamavayan Ensemble, released by Ghoghnoos records, Tehran 2015 ([https://www.youtube.com/playlist?list=OLAK5uy\\_nqfGHj0zT1YQwPijZnclG7EsrQr7WJmmE](https://www.youtube.com/playlist?list=OLAK5uy_nqfGHj0zT1YQwPijZnclG7EsrQr7WJmmE)).

"Badeh-Toei": Oud in compositions by Hossein Alizadeh for Hamavayan Ensemble, released by Ghoghnoos records, Tehran 2014 ([https://www.youtube.com/playlist?list=OLAK5uy\\_n7ftaZXsES9\\_saa61uck38jyQL5qYKXeo](https://www.youtube.com/playlist?list=OLAK5uy_n7ftaZXsES9_saa61uck38jyQL5qYKXeo)).

"Mandu": solo Oud in the original soundtrack of the movie *Mandoo*, composed by Ali Samadpour, 2012 (<https://itunes.apple.com/us/album/mandoo-origanal-soundtrack/id577704706>).

"Among the Clouds" (*Dar-Miyan-e Abrha* در میان ابرها): solo Oud in the original soundtrack of the movie, composed by Ali Samadpour, 2012 (<https://music.apple.com/de/album/among-the-clouds-dar-miyan-e-abrha/575187542>).

"Showqname: Compositions attributed to Abdolqader Maraqi": Oud in Maraqi Ensemble, released by Avaye-Barbad, Tehran 2011 (<https://itunes.apple.com/us/album/showqname/id641994851>)+(<https://soundcloud.com/homayounshajarian-music/sets/showgh-nameh>).

"Fever" (*Bitabaane* بیتابانه): solo Oud and vocals in music for two voices, Oud and Santour, composed by Babak Bouban, 2011 (<https://itunes.apple.com/ca/album/fever/id555205510>).

"Sarkhane": (سرخانه) compositions in the old Iranian style, Oud in the composition by Said Kordmafi, Mahoor Publications, Tehran 2010 (<https://music.apple.com/us/>

[album/sarkhane/974994844](#)).

"Charm of Tambak": (لطف تمبک): Exploring rhythm through poetry for children, solo Oud in songs for children by Leyla Hakim-Elahi, Mahoor Publications, Tehran 2008 (<https://music.apple.com/us/album/charm-of-tombak/1352687551>)+(<https://music.apple.com/id/album/charm-of-tombak/1352687551>).

"Kopachinha-ye Alborz" (از خیال کپاچینهای البرز): Oud in compositions by Siamak Jahangiri, released by Par-pirar Publications, Tehran 2004 (<https://beeptunes.com/album/3423335>).

"Shivang" (شیونگ) music and poetry of Mazandaran: Oud in arrangements by Siamak Jahangiri, released by Par-pirar Publications, Tehran 2003.

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## ● **Music: works in collaboration with Visual Artists:**

"Story of a Curse", (a short animated film by Negin Sharifzadeh): composition and performance on Oud and vocals, 2013-2014 (<http://neginsharifzadeh.com/?portfolio=story-of-a-curse-short-animated-film-2013-2014>).

"Beyond Reach", a music video by Parissa Mohit on the piece "Distant" (from the album "Through"), 2014.

"Even Gray Feels Blue", a stop-motion animation by Negin Sharifzadeh made in conversation with the music of the piece "the Last Turn" (from the album *In Turn*), 2011-2012 (<http://neginsharifzadeh.com/?portfolio=even-gray-feels-blue-short-animated-film-2012>).

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## ● **Music: Notable Projects:**

"NAH": a multi-cultural BigBand-World Music Project, in collaboration with Hochschule für Musik Freiburg, as a musical statement to welcome and embrace other cultures, to go on stage from February 2024.

"Khotut-e-Bi Makan"(Meanders) : a multi-cultural trio-Project to mingle three different music cultures on Oud, Santour and Violin/Viola, since 2017.

"Zir-o-Bam-e Oud" (High and low of Oud): a book of intermediate exercises for Oud players, HamAvaz Publications, Tehran 2018.

"Oud Method for Persian Music": an iBook for learning the essential techniques on the Oud for Persian Music, 2016 (<https://books.apple.com/us/book/oud-method-for->

[persian-music/id1450417568](https://www.persian-music.com/id1450417568)).

"Eurasians-Unity", a World-meets-Jazz Music Project with musicians from Europe and Asia, since 2014. The project won the RUTH world music prize in TFF Rudolstadt, 2015 ([https://www.carolinethon.de/js\\_albums/eurasians-unity/](https://www.carolinethon.de/js_albums/eurasians-unity/)).

"Showqnameh", the project to revive the repertoire attributed to Abdolqader Maraqi, the renowned musician and theoretician from Iran 16<sup>th</sup> century (<https://itunes.apple.com/us/album/showqname/641994851>). The project was a combination of research and performance under supervision by the Iranian brilliant musicologist and composer MohammadReza Darvishi, 2006-2010. It was also portrayed in a very well-received documentary named Six Centuries-six Years (<https://www.karafilm.ir/en/films/released/26-six-centuries-six-years>).

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## ● **Music: selected concerts and workshops:**

*Performances on Oud as soloist (or with vocals) for more than a decade, in various venues, cultural centres, institutes and schools around the world; including:*

'Lecture Recital' for 'How Computers can Help us Understand Dastgahi Music': with Pouya Khoshravesh; a performance of Persian Classical Music in conversation with musicologists, Graz, Austria, December 2023 (<https://ethnomusikologie.kug.ac.at/en/veranstaltungen/lecture-recital-dastgahi-music>)+(<https://vimeo.com/892258979>).

'Canticum Profugorum' an oratorio for symphony orchestra, two choirs, soprano and baritone singers, percussion and Oud, composition of Krzysztof Knittel, at Silesian Philharmonic, Katowice, Poland, November 2022 (<https://filharmonia-slaska.eu/production/wielkie-prawykonania-freszel-godlewski-bourban-zakrzewski-dus-shemet-slawek/>).

'Very Personal: Negar Bouban & Tamara Lukasheva': solo performances at Stadtgarten, Cologne, Germany, April 2022 (<https://www.stadtgarten.de/en/program/very-personal-tamara-lukasheva-negar-bouban-5479>)+([https://www.youtube.com/playlist?list=PLWGUdBPUXhqEwu\\_Uf-nZjpmjse17fHXJh](https://www.youtube.com/playlist?list=PLWGUdBPUXhqEwu_Uf-nZjpmjse17fHXJh)).

ISMEO in collaboration with Conservatorio Santa Cecilia, Rome, Italy, December 2021 (<https://www.ismeo.eu/concerto-musica-classica-persiana-dastgah-17-dicembre-2021-roma-2/>)+(<https://www.youtube.com/playlist?list=PLWGUdBPUXhqFy6cswcujvN3wCA-0KSww>) & workshops <https://www.ismeo.eu/corso-di-musica-classica-persiana-conservatorio-santa-cecilia-15-16-dicembre-2021-2/>).

Dancing String festival, Utrecht, Netherlands, November 2020 (<https://www.dancingstringfestival.nl/>).

[www.tivolivredenburg.nl/agenda/dancing-strings-festival-14-11-2020/](http://www.tivolivredenburg.nl/agenda/dancing-strings-festival-14-11-2020/)).

Katara Oud Festival, Doha, Qatar, April 2018 (<https://twitter.com/kataraqatar/status/981865309157187584/photo/1>).

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Aalborg, Denmark, October 2018 (<http://www.huset.dk/event/papaya-negar-bouban-irn-1211>).

Lute Festival (as the year-theme of the Copenhagen Renaissance Music Festival), Copenhagen, Denmark, October 2018 (<https://www.koncertkirken.dk/events/copenhagen-renaissance-music-festival-negar-bouban-oud/>).

Labyrinth Musical-Workshop, Crete, Greece, Winter& Summer 2019 and summer 2018 (<http://www.labyrinthmusic.gr/en/latest-news/683-music-sundays-live-concerts-2018> and [https://www.heraklion.gr/files/items/6/67599/mousikes\\_kyriakes\\_18\\_programma.pdf](https://www.heraklion.gr/files/items/6/67599/mousikes_kyriakes_18_programma.pdf)).

Oriental-Music-Academy, Sulzburg, Germany 2016.

Music-OMI-Residency, New York, USA 2012 (<https://artomi.org/residencies/music/>).

Alwan-for-the-Arts Institute, New York, USA 2011 and 2009.

Persian-Student-Association, Stanford University, USA 2011.

TheatreLab, New York, USA 2011.

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Hundreds of Ensemble performances of Persian and World music in collaboration with other musicians at festivals and venues around the world, (including: *Female-Voice-of-Iran* in Berlin 2017, *Morgenland festival* in Osnabrück 2015, *TFF* in Rudolstadt 2015, *Women-in-Jazz* in Halle 2014, etc).

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## ● **PhD Thesis: Subject and abstract:**

“Foundations of Rhythm in Iranian Classical Music and Persian Language”

The concept of the so-called “free rhythm” in musics of the East, and especially Middle East, has always been somehow taken for granted and not seriously examined. Although there has always been discussions about the relations between the language of every region and the structure of its music.

Here the research shows that the aspect of time in both Persian music and

language, shaping their Rhythm, meaning timing and grouping structures, is very clearly following the very same concepts and rules:

The timings of tones in the Persian music and syllables in Persian (Farsi) language shape a number of cell-like tiny groups of sound elements (either syllables or tones) that work as patterns; patterns that can be recalled and recognised.

Rhythmic phrases are simply structured by putting these patterns in a row, with the least of change within each; with the attitude that is usually known as Additive rhythm. Four basic patterns were found for Persian language and 20 in Persian Classical music of Radif.

Based on such an 'additive' attitude, it is easily possible to create all different levels of rhythmicity by how repetitive patterns appear in a phrase.

The above stated findings are observed, examined and proven through phonetic and audio experiments on the wave recordings of utterances of language and performed free-rhythm melodies, as well as comprehensive analyses on phonological approaches to both.

## Long Abstract:

This PhD dissertation is a comparative study on rhythm in two domains: Iranian Classical Music and Persian Language, with rhythm defined as the **timing of elements in any sequence of sounds** in music or speech. The elements, each occurring at a moment in time, build a temporal structure, which can be remembered and recognized, and here we have referred to such **temporal structures** as **rhythmic patterns**.

Our main goal in this study was to assess the **patterning** in each domain, by which we mean that there are certain **cell-like rhythmic patterns** that can generate the whole body of rhythmic phrases in the hierarchical organization of musical pieces and utterances in the language. There seems to be a common foundation in both shaping of the patterns, and the way they are assembled to form phrases and pieces in the domains we studied.

Iranian Classical "*Radif of 7 Dastgah-s*" (by *Daryush Tala'ee*), and phonological words in Persian language were chosen as the corpus of this study. Rhythmic patterns of the two were extracted and compared with each other. Pattern extraction from "*Radif*" was carried out on a software system, designed and produced especially for this research. Along with the phonological extractions (based on segmentations), some phonetic observation was done on waves of the extracted

patterns both solely and in combination, to observe the variability of the timing structures.

Considering the fact that usual rhythm transcription methods in phonology and music are not efficient for a comparative study like this, we have designed some graphic symbols that are able to exhibit the rhythmic structure in both: Persian words and *Radif* phrases. Such symbols are designed to communicate simply visually and with no training.

The results showed that:

In both domains, rhythm is **duration-based**, and not stress-based: the key distinction that shapes rhythmic patterns is duration and quantity, not stress (or accent).

Both domains are **highly patterning**. 20 rhythmic patterns in "*Radif*" and 4 types of foot in Persian words can generate the whole body of phrases rhythmically in the corpus.

Construction of both patterns and phrases is **additive**: sequences of sounds in a pattern and a phrase are shaped by simply adding up quantities, and by adding one or more quantities to a pattern (putting one element beside the existing group), other patterns are constructed.

The neighboring of patterns can define different degrees of periodicity that can range from free prose to fully disciplined poetry, and pieces of non-pulsatile free rhythm to periodic pulsatile pieces. Thus, free rhythm in pieces of "*Radif*" can compare to free poems in Persian.

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● **Some Research interest areas and Topics:**

Theoretical aspects of music, in relation with musical acoustics, particularly for Middle Eastern music.

Tuning systems and intonation, especially in non-equal temperaments.

Perception of musical mode and its various representations.

Empirical Studies of *Maqam* theory in music, especially in Middle East.

Interdisciplinary studies in music and linguistics.

Old music treatises of the Islamic world and its influence on other cultures.

Musical systems and the role of musical instruments in the evolution of intervals through time.

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- *Languages:*

Persian (Farsi): mother tongue

English (fluent)

German (B1 level)

- *Other skills and interests:*

Teamwork, both as the leader and a team-member.

Designing research plans, Courses and lesson plans according to the set goals.

Improvisation, both in solo and group performances.