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**The Contemporary Santur
Playing of Iran; Beyond
Tradition and Modernity**
[session IIE04]

The tension between tradition and modernity has been a “durable and influential factor in the political and cultural formation of Iranian society of the past 150 years” (Jahanbegloo 2004). However, today’s santur playing in Iran suggests that this tension has been resolving notably by creating music that has moved beyond the binary of tradition/modernity. Ardavan Kamkar was the first santur player who coined the term “contemporary santur playing” implying a style of performance/composition that does not employ the radif, the “essence of Persian musical culture” (Nettl 1987). Shortly after the release of Kamkar’s first album *Daryā* (the Sea) in the early 1960s, he was severely criticized for his modern innovations in tuning, form and not following the tradition of playing within the *dastgāh* system. After three decades, Kamkar has become one of the most influential santur players of the past one hundred years along with Ostad Faramarz Payvar and Parviz Meshkatian. His innovations have inspired a new generation of santur players to further extend the techniques and styles of composition and performance. In my paper, by analyzing the works of five prolific santur players who have studied music in the post-revolutionary Iran, I explain how the elements of traditional styles in form, tuning system, techniques and source material have been integrated with a number of other musical elements borrowed from folklore or Western musical culture to produce works that -with a variety of degrees- have renovated the tradition extensively.

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PANEL ABSTRACT
**The Sensitive Atlantic: Music,
Creativity and Sustainability
Connecting Lusophone
Communities**
[session IIIB10]

From a political and historical point of view, the cultural relations between interconnected Lusophone communities is a fruitful question for ethnomusicology and for the understanding of contemporary musical practices in different contexts such as Portugal, and the Atlantic archipelagos, or Brazil. That is why the circulation of musical instruments and practices within these communities has been a very rich field for understanding cultural processes that took place in the past and are still significant from the point of view of cultural contacts and social memory. In these Lusophone contexts, the phenomena of creation, enjoyment and work related to music are marked by the sharing of widespread repertoires and musical instruments and provided the construction of what can be called “sensitive, singular and autonomous universes”, which define different ways of “seeing the world”. The sustainability of these universes is fed by processes of reactivation of memory through dialogue and musical creativity involving the instruments and their movements. The chordophones are a very important issue in this perspective, partly because of their easy mobility, but also by the implications of their “social life” (Bates 2012). The four works proposed in this panel are the result of a multidisciplinary research project with an ethnomusicological framework. It intends to understand, in different cases, the role of instruments, luthiers and musical practices in the construction of symbolic and sensitive relationships, between communities in Portugal, Brazil and the archipelagos of Madeira, Azores and Cape Verde.