

Continuities and Discontinuities of Culture and Cultural Heritage

Exemplified by Musical Traditions and Instruments in Iran (The Ney Flute)

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Theoretical Part

Purpose of Paper & Presentation

- ❧ **Create a Theoretical Model for Intangible Cultural Heritage**
A Contribution to the CIDOC Intangible Cultural Heritage Working Group
- ❧ **Create a Foundation for Heritage Semiotics**
A Continuation of the work of the CIDOC Co-Reference Working Group
A Contribution to the Academy of Cultural Heritages
(A Network of Researchers in the Field of Semiotics)



Theoretical Part

Five Rooms of Reality

❧ 1. What is There

The World of Things & The Worlds of Mind

❧ 2. What We Leave Behind Us

Direct Experience

❧ 3. What We Take With Us

Memory, Learning, Skills

❧ 4. What We Create in Our Minds

Cognitive Artefacts, Social Reality

❧ 5. What We Make with our Hands & Bodies

Artefacts and Acts



Theoretical Part

(Dis)continuities of Contexts

❧ Historical / Mythological Domain

Context of Reference

❧ Cultural Domain

Context of Creation

Context of Use

❧ Institutional Domain

Context of Acquisition & Capture

Context of Curation

Context of Access

Context of Presentation

❧ Scientific & Scholarly Domain

Contexts of Research & Publication

❧ Subjective Domain

Context of Reception



Theoretical Part

An Interconnected Model

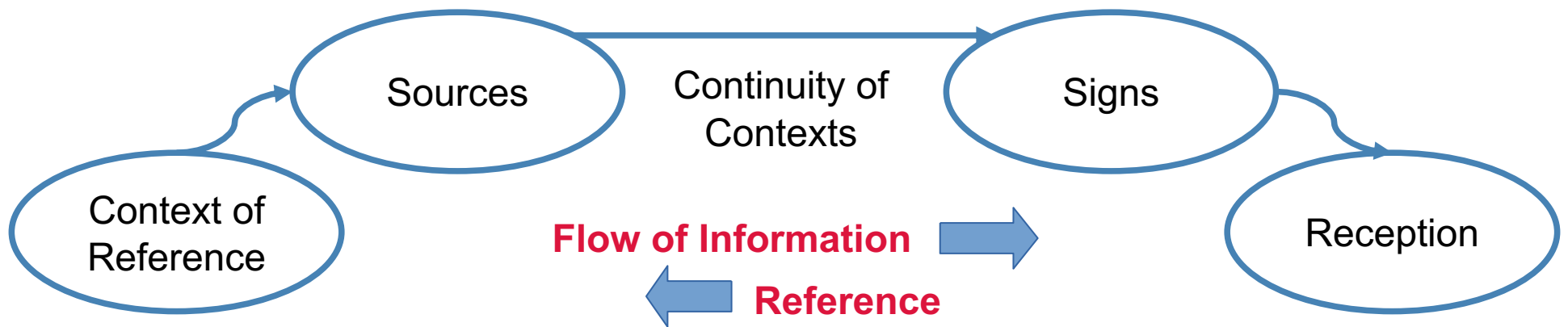
☞ A Model of How Information Flows Through History

On the Individual Level ... In Cycles Through the Five Rooms

On the Collective Level ... Through the Continuity of Contexts

☞ Explains Reference & How Signs Signify

Reference & Significance is Inverse to the Flow of Information



A Simplified Model of
Heritage Semiotics

Theoretical Part

A Technical Architecture

- ⌘ **Connecting Unique Phenomena with Generalizations**
- ⌘ **Connecting Structured Data with Narratives**
- ⌘ **From Linked Data to Linked Stories**
- ⌘ **Creating Thematic Services**



Iranian Musical Traditions – Testing the Model

The Ney Flute

- ❧ An Iranian Musical Instrument
- ❧ Played in Different Parts of Iran
- ❧ Known in Neighbouring Regions
- ❧ Made from Bamboo
- ❧ One of the Oldest Instruments in the World



Decorated Ney
Photo: sonnatimusic.com



Iranian Musical Traditions – Testing the Model

Context of Reference

∞ What the Music (the Source) Refers To

*Listen to the story told by the reed,
of being separated.*

*"Since I was cut from the reedbed,
I have made this crying sound.
Anyone apart from someone he loves
understands what I say."*

*– Jalaluddin Rumi,
Passage from "The Reed Flute's Song"*

Love, Separation, Sadness, Injustice...



Iranian Musical Traditions – Testing the Model

Context of Use

- ☞ Shepherding, Daily Life
- ☞ Therapy, Healing
- ☞ Ceremonies and Rituals
- ☞ Mystical Function
- ☞ Modern Performances, Musical Ensembles



Shepherd plays Ney
Photo: Fars News Agency



Iranian Musical Traditions – Testing the Model

Continuity of Contexts

- Form the Sheepfold to the Courts of Qajar kings
- From Masters to Institutions
Appropriation by Musical Academies and Museums
- From Traditional Styles to Modern Interpretations
- From National to International



Woman playing the Ney.
Hasht Behesht (Eight Paradises)
Palace, Isfahan, 17th century.

Iranian Musical Traditions – Testing the Model

Signs and Reception

❧ Khadijeh Zardari

Last Female Who Knows Shepherds Songs

Talesh Region of Gilan Province

❧ The Sherveh Song

**The Sound of Sadness or
Scream About Injustice**

In the Spirit of Southern Iran.

Rerecorded as

National Music Heritage in 2011.

❧ Qanbar Rastgoo Sherveh Songs

Ney Jofti Recorded as

Iranian Intangible Cultural Heritage in 2016

❧ Mohammad Khodadai

Ney Player From South Of Iran

with Wiena Philharmonic Orchestra



Khadijeh Zardari

Photo: karkan.ir



Thank You!

سپاس

Kiitos, Tac!

