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
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
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

acja 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
Thank You!

سپاس

Kiitos, Tac!