
Rhythmic Structure
in
Iranian Music

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Introduction to the Third Edition

When the *Rhythmic Structure in Iranian Music* was first published in 2006, there was little or no discussion on rhythmic issues of Iranian music among Iranian musicians and scholars in the field of West Asian music and Iranian music in particular. Fast spreading the issues raised in this book encouraged the Iranian musicians and scholars to take this neglected issue of Iranian music on board very rapidly.

It is now 10 years since this book's first edition was released. Most of the issues related to rhythmic structure of Iranian music remained unchanged ever since. My studies on rhythmic structure of music in this region entered a new phase over last ten years. During this period I was trying to find a relation between rhythmic structure in Iranian music and its neighbouring music cultures. I had a chance to travel to India and study the Indian rhythmic cycles, the *Tālā*. The interest of Iranian and Indian musicians to set fusion bands increased over last decade. My new studies helped a lot to include a new section in third edition of this book. The new section provides a comparison study of Iranian rhythmic cycles and the Indian *Tālā*. Since my approach in this book is leading the analytical issues toward an action, the new section has also been designed to assist the reader practically cross from rhythmic cycles of one culture to the rhythmic cycles of the other and coming back in the same way.

This edition also contains some new findings of the author in some 10 years of teaching courses on rhythm to Iranian musicians and university students in all levels in Tehran.

I am hopeful to improve it further by receiving the valuable feedbacks of the readers as before.

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