

Original Research Article

The Evolution of Contemporary Iran's Musical Vocabulary in the Context of East-West Civilizational Interaction

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Abstract

Music is considered not only as an art but also as a cognitive and cultural system with an ancient history, and Iran, as one of the centers of Eastern civilization, has played a fundamental role in the formation and transmission of musical knowledge. In the contemporary period, with the introduction of theoretical concepts of Western music into the Iranian educational system, some of the specialized vocabulary of this art has undergone transformation, and the coexistence of two different linguistic areas, namely vocabulary derived from old sources and terms derived from European languages, is seen in contemporary Iran's musical literature. The main question of the research is whether the introduction of these new terms has been accompanied by some kind of conceptual and semantic transformation. And the secondary question is whether Iranian musicians have adapted them to the lexical structure of the Persian language in the direction of East-West civilizational interaction? The present study, with an interdisciplinary approach, examines the path of evolution and integration of some important musical terms in the educational sources and scientific discourse of Iranian musicians in the contemporary period and will consider some historical sources to reveal East-West civilizational interaction in contemporary Iran's musical literature and the role of musical vocabulary as an indicator of the dynamism of Iranian civilization in the face of Western-influenced musical modernity. In this path, the method of historical study of sources, extraction of frequent words, discourse analysis of concepts, and examination of linguistic power relations based on the theoretical frameworks of Bourdieu, Barthes, and Agawu are used to examine both the historical layers and the cultural-civilizational implications of words. Finally, it will be clear that the musical terms of contemporary Iran provide an example of multicultural life and creative digestion of Western civilization in the context of this Eastern civilization.

Keywords: *Musical Vocabulary, Eastern Civilization, East-West Cultural Interaction, Iranian Music Education System, Musical Modernity.*

Introduction

After the scientific brilliance of Iranian music in the Islamic Golden Age, there were a few centuries of scientific stagnation due to the rise to power of the Safavid dynasty,

whose religious beliefs were generally opposed to music. Also, the unrest resulting from their fall caused a few scientific treatises about music to be written. This continued until almost the first half of the Qajar dynasty, but from 1856, a new trend in music education and theorizing

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began in Iran. In this year, two experts named Bousquet and Rivonne came to Iran from the French government to manage the royal music department. After them, a person named Marco came from Italy in 1869. Alfred Jean-Baptiste Lemaire (15 January 1842 – 24 February 1907) was hired by the Iranian government as the head of the imperial music (Naseri, 1992, 208). It was from here that many theoretical concepts of Western music first entered Iranian music literature and gradually became part of the nascent system of formal education.

This trend intensified in the following decades with the expansion of cultural relations and the translation of educational sources from Western music. In return, efforts were made to use terms derived from ancient treatises on Iranian music, such as *maqam* and *mayeh*, instead of new specialized terms such as mode, modality, gamme, and tonality, to perhaps compensate for centuries of historical neglect in the scientific movement of Iranian music. Of course, it should be noted that some contemporary Iran's musical terms, such as *hesar*, *oshaq*, *khurasan*, *hejaz*, *hoseini*, and *araq*, which exist in Iranian Dastgahi music, are derived from classical Persian poetry and have in fact continued to exist for several centuries, although their old meaning has become obsolete or acquired a different concept (Sabetzadeh, 2005, 67). In this way, Iranian musical literature in the contemporary era became an arena in which two lexical sources, one rooted in tradition and the other arising from Western modernity, were present side by side. The study of this arena of confrontation is not only lexical, but also has cultural, civilizational, and epistemological dimensions. Various attempts to equate scientific terms, including those by the Academy of Persian Language and Literature or various researchers, show that the contemporary Iran's musical community has been faced with the question of how to "accept", "adapt", or "transform" new terms from the beginning, and the present study attempts to analyze this process in an interdisciplinary framework and show that it is linked to the discourse of Western modernity and new educational institutions, while the continued use of old terms expresses layers of cultural resistance and historical reinterpretation.

Therefore, the study of the evolution of contemporary

Iran's musical terms can provide a picture of how Iranian civilization has encountered the West and reveal the main and secondary questions of the research from this linguistic and civilizational node; what kind of linguistic, cultural, and epistemological transformation has the introduction of Western musical concepts and theoretical terms into Iran created in contemporary Iran's musical literature? And to what extent have Iranian musicians and theorists been able to adapt these terms to the lexical network existing in the Persian language so that a kind of civilizational interaction and coexistence can be formed between Eastern tradition and Western musical knowledge?

Research Method

This article has a research and analytical basis and examines the entry and evolution of specialized and widely used vocabulary in contemporary Iranian musical literature from some written works of the past century. Accordingly, the influential sources on this literature, such as important historical books and documents, are used to obtain the roots of widely used vocabulary and to determine their evolution as one of the indicators of Iranian culture, which is one of the centers of Eastern civilization, in interaction with Western civilization. In the remainder of the article, the most important sources of vocabulary formation and use of musical vocabulary in the contemporary period are examined in chronological order through the conservatory, university, and other streams such as publications and books. Then, in the discussion and conclusion section, the civilizational effects of these words are examined, and to gain a deeper understanding of the mechanism of their formation, three key theoretical frameworks are used, which are:

1. The field and linguistic capital approach (based on Bourdieu): Here, the evolution of musical words is analyzed in the form of the concepts of "field", "symbolic capital", "naming power", and "habitus" or "internalized patterns of behavior, thought, feeling, and taste". According to the field theory, every cultural activity takes place in a network of social forces and exploration towards symbolic capital (Bourdieu, 1993, 29-34). Bourdieu (*ibid.*, 1991, 72-76) explains that language and words are tools for exercising

institutional power. Therefore, the analysis of historical sources determines which institutions had naming power in each period of contemporary Iran and how some words have become capital through formal music education.

2. Discourse analysis and mythology of words (based on Barthes): Musical words do not only carry their original meanings, but also, on another level, transmit myths and cultural discourses. Barthes (1972, 109-118) explains that a mythological system is formed when a word or sign makes an ideological meaning appear natural and obvious. Accordingly, words such as “harmony”, “solfege,” or “mode” carry a kind of cultural discourse in each period, and the change in the meaning of these words reflects the change in identity and civilizational narratives. Such a historical analysis is based on a discursive reading in order to reveal the hidden layers of words and the myths hidden in them.

3. Historical-musicological framework (based on Agawu (2003, 5-12)): The musical vocabulary of each society is constructed based on its own linguistic, metaphorical, and cultural systems, and their transmission acquires meaning in interaction with other traditions. This Agawu perspective can lead to a comparative analysis of the cognitive frameworks of vocabulary, a study of the impact of the translation of Western concepts on Persian vocabulary, and an examination of the points of convergence or divergence between the lexical systems based on Iranian and Western music. Thus, the concept of the words’ meaning reveals to some extent their marking and power in musical systems.

Accordingly, the research data will be collected purposefully from sources that have played a decisive role in shaping contemporary Iran’s musical field, including:

1. Historical study of official musical sources: To determine that contemporary Iran’s musical field has undergone institutional and discursive shifts many times in the past century, and in each period, from the military music and the conservatory to the university, naming power has been formed in various institutions and has led to the production of symbolic linguistic capital. These historical sources, like hidden discursive layers, can include early versions, legal documents, cultural reports, and important introductory books in each period.

2. Analysis of important publications and textbooks based on the theories of Bourdieu (1991) and Agawu (2003): They consider formal education to be the most important mechanism for the production and reproduction of legitimate vocabulary, and this analysis provides the possibility of tracking changes in the translation and equivalence system. In fact, a word in the educational system, through the educational habitus of the teacher and student, becomes a natural or mythological one, and in this way, the process of consolidation of words in contemporary Iranian music literature will be analyzed in more detail.

3. Extraction of key musical words along with their distributional analysis: This process is carried out in music literature in terms of consolidation, field of function and type of translation, for example, directly from a European language or the revival of old words, so that while based on historical study and institutional analysis of words, the transition from the military music to the conservatory and then the university shows three major shifts of symbolic capital, according to the method of Agawu (*ibid.*) words are introduced as layered signs. Accordingly, they are not only “tools of communication,” but they create cultural meanings in a network of signs.

Research Background

Scientific sources on the subject and content of the present article are very few, and first of all, the linguistic and literary approaches should be mentioned that were proposed in the mid-14th century AH (around 1970) regarding the selection of scientific terms; for example, in an article titled “Selecting and Creating Words for Scientific Terms” written by Boqrat Safaei (1966, 506-515), the author outlines the trajectory of this approach; in his opinion, in answering the question of where to choose scientific terms from, we should consider that the language and dialect is easier that can be closer to Persian and be written easily.

Safaei (*ibid.*, 515) believes that French pronunciation is closer to Persian than English; therefore, it is not appropriate for the French word “station” meaning station to be pronounced as the English *esteyshe*n. He adds that Dehkhoda’s opinion was also the same. Such an approach, which has its roots in the cultural dominance of

France over Iran during the Qajar dynasty, is heard today in the Persian pronunciation of many European words; of course, as mentioned, the first foreign teacher to influence contemporary Iran's musical literature was the French Monsieur Lemaire, and therefore it is not surprising that he or other teachers of that period used French modulation instead of English madjuleyshen, both of which have the same spelling and mean a change in musical mode.

A review of the historical sources of Iranian music shows that before the arrival of European terms, treatises and dictionaries played an important role in explaining specialized terms; among the oldest of them is the Book "Kitab al-Aghani", written by Abul-Faraj Isfahani (897-967), which includes songs, stories, descriptions of music and biographies of singers and musicians from the pre-Islamic Arab era to the early Abbasid Caliphate. After that, important treatises were written by musicians such as Safi al-Din al-Urmavi (1216-1294) and Abd al-Qadir al-Maraghi (? -1435) and others, which used a considerable collection of Persian musical vocabulary. The collection of these treatises and dictionaries shows the theoretical life of Iranian music in the Islamic Golden Age, after which it stagnated until almost the first half of the Qajar dynasty.

However, in 1883, a new wave of theoretical life in Iranian music began with the introduction of specialized vocabulary, and Lemaire, with the help of Ali Akbar Khan Mozayen al-Dowleh, translated two volumes of the book "Theory of Music" from French into Persian (Naseri, 1992, 209). After that, with the management of the Conservatory by Ali-Nagi Vaziri in 1928, a new wave of vocabulary introduction, this time from Italian, began (Azari, 1991, 5). These entrance trends continue even to this day, and sometimes several different words are used for a fixed concept in contemporary Iran's music literature; for example, French "nuance" and English "dynamic" are words of this type, both of which refer to the intensity of a sound in music; as well as the words "attack" and "accent", both of which refer to the concept of emphasizing certain notes, or "fausset" and "falsetto", which are related to the performing voice in the head position of the singers.

This situation of polysemy and sometimes inconsistency in the use of musical terms led to gradual attempts to choose identical alternatives. An example of these attempts can be seen in Safvat's proposal for the syllabic naming of notes; that is, some even sought a new Persian alternative instead of using the names of notes as do, re, mi, fa, sol, la, si, which are derived from the first syllables of words in a Latin religious song; In an article titled "Persian Naming of Musical Sounds" (Safvat, 1975, 40), he introduces the verse "dor're mofas'sale labe la'le negar amadeh" from a song that is even distorted in terms of source, and attempts to introduce its letters as do, re, mo, fa, sal, la, be for the syllabic naming of notes.

In addition, efforts have been made by the Academy of Persian Language and Literature, especially in recent decades, to select Persian alternatives for some specialized musical terms, which were not successful due to innovation and lack of standardization; for example, Seyed Alireza Mir-Alinaghi (1998, 16) in an article titled "Vocabulary of Equivalence and ... (A Note on the Academy of Persian Language and Iran's Music)", criticizes the equivalents that were given for Italian words for music *tempo*, such as allegro, from apparently Persian words such as shoban, mivan, zivan, etc., so that even their meaning is not understandable.

• The impact of the Music Conservatory

It is important to focus on the Music Conservatory because it was the first formal and systematic institution for the production and circulation of music knowledge in contemporary Iran; an institution that introduced the specialized language of music into the educational, administrative, and cultural arenas of Iran. From a sociological perspective of language, this stage can be considered the moment when new linguistic capital entered the cultural space of Iran, European words were consolidated in the context of an educational institution, and their "symbolic power," as Bourdieu (1991), was able to gradually penetrate other cultural levels. The antiquity of the Music Conservatory compared to other trends has caused many of today's musical terms, whether directly or in a transformed form, to show their traces in this stage.

The Music Conservatory in Iran was established in 1870 under the name of Madrese-ye Muzik Nezam and the management of Monsieur Lemaire. In each period, it was given a specific name and management with its own unique attitude, and benefited from the presence of various foreign and Iranian teachers. During the period of Gholamreza Khan Minbashian's administration, he translated a series of pamphlets on instrumentation, harmony, and orchestration from French into Persian (Ahmadi, 2005, 59), and although, for example, the word harmony was replaced by the word *tanasob*, this translation became the basis for the full penetration of French musical vocabulary into Persian. However, he was not Westernized in the sense of the term and paid attention to Iranian traditional music; for example, he required students of various instruments to learn the Dastgah-e Mahur from Agha Hoseingholi's *Radif*, notated and arranged by himself (ibid.). Also, in a letter to the Ministry of Education in 1926, he showed sensitivity to the use of the non-Persian word "diploma" and suggested using the word *tasdiqnameh* instead (Azari, 1991, 10).

The administration of Ali-Nagi Vaziri also has its trend. At the celebration ceremony of the Music Conservatory in 1934, A concert was held, and some of the musical terms in the brochure are noteworthy, including "orkestr va sorayehi", which *sorayeh* means singer, or "samfoniye miye khord", which is its modern equivalent "samfoniye mi minor". Also, the term "rob'e pardeh" was used in this program, which seems natural given the construction and explanation of its concept in earlier years by Vaziri (جشن هنرستان..., 1934, 170 & 171). Interestingly, he expanded the use of this term, and to this day, it is sometimes used as an equivalent to the term microtonality.

In "The Statutes, Regulations, and Educational Orders of the Music Conservatory" (اساسنامه، نظامنامه و دستور ...، 1934, 319), Some notable terms that were the titles of the conservatory courses and their modern equivalents in brackets are: *sorayesh* (solfej), *sorudhaye vatani*, *orkeste samfonik* [orkestre samfonik], *elme akordha*, *tarikhe rameshgaran* [*navazandegan* va *khanandegan*], *jamalshenasi raje be saz* [*sazshenasi*], *kelase hamnavaz* [*hamnavazi*], *armoni* [harmoni], *sedashenasi*, *konterpoan* va *fug*, *tarkib* va

tajziyeye [analize] musiqi, and piano *qara'ate* partition [*patiturnavazi*]. Also, the term *saze mesi* [*berenji*] is used in this statute (ibid., 320).

In "The Statute and Program of the Music Conservatory" (اساسنامه و برنامه ...، 1936, 831-835), Some other notable terms include: *alate* [*sazhaye*] *badi felezi* [*berenji*], *kompozision* [*ahangسازی*], *modiriate* [*rahbariye*] orkestr, *avaze fardi va jam'ei*, *dikteye musiqi*, *pianoye qeyretakhasosi* [*omumi*], *estelahate musiqi be zabane kharejeh*, *folut ya qarahnay* [*kelarinet*], *shenasaeiye tarkibate* [*analize*] musiqi, and *tarikhe sazandegan* [!]. Interestingly, the term "music industry" is used in this statute (ibid., 831), perhaps to give credit to music at a time when construction of Iran by artisans was of the greatest importance to the statesmen.

In 1938, when Gholamhossein Minbashian (son of Gholamreza Minbashian) was in charge of the Music Conservatory, several professors were hired from Czechoslovakia (Ahmadi, 2005, 60), and the ground was prepared for the introduction of some other non-Persian vocabulary into the field of music. Some of these vocabulary words taken from the military music program (مقررات و برنامه شعبه مخصوص ...، 1938, 104), which were the titles of the conservatory courses are: *shenasaeiye tarkibate kuchak* [*analize*] musiqi, *asbabe* [*saze*] *badi*, *tanzim* va *tajziyeye partisionhaye kuchak* [*sakht* va *analize qata'ate majlesiye kutah*], *betanasob daravardan* (*harmonizeh*) [*harmonigozari*], *edareh nemudane dasteye muzike harmoniye nezam* (*amali*) [*rahbariye orkestre harmoniye nezami*] and *asbabe zeh'ei* [*saze zehi*].

In "the statutes of the Music Conservatory" in 1960, some other notable terms include: *ham'ahangiye* [harmoniye] *omumi*, *furme* [*forme*] musiqiye iran va *zibaeishenasi*, *tamrine saz* va *kar dar azemayeshgah* [*kargahe musiqi*] (اخبار فرهنگ ...، 1960, 59), musiqiye *folklor* [musiqiye *navahi*], *tarikh* va *tajziyeye musiqiye bastani* [musiqiye *qadim*], *estetik* [*zibaeishenasi*] va *form*, and *gamhaye musiqiye irani* (ibid., 61). Other musical terms from Ali-Nagi Vaziri's words became popular during this period, including: *tari* [*teori*], *armini* [harmony], and *jimnastike muzikal* [*etudnavazi*] (Arianpour, 2001, 89). He also uses other alternative terms, some of which are still popular; For

example, *hengam* instead of octave, *barsho* and *forusho* instead of sharp and flat, *dola* instead of double, also *engareh* instead of motif (Mir-Alinaghi, 1998, 15 & 16).

But on a civilizational level, the Music Conservatory can be considered the first point of contact between the Iranian scientific system and the Western epistemological one. The introduction of scientific and artistic vocabulary in this period was not simply a linguistic transfer, but also a kind of shift in perspective, and the position of the Persian language changed from civilizational self-sufficiency to acceptance and translation. At this stage, European vocabulary acted as signs of Western civilizational power, and the process of word acceptance was formed as an acceptance of new knowledge structures, and the civilizational relationship between Iran and Europe passed from the stage of familiarity to conceptual dependence. This was a sign of soft cultural dominance; in fact, the intellectual developments of the Constitutionalization attempts and the expansion of the press caused Western words to become both accepted and a field of identity conflict. This period is considered the first conscious attempt to redefine the cultural identity of the East against the lexical dominance of the West.

Music in the University

The introduction of music education into the university was a turning point that moved Iran's music literature from the paramilitary and workshop framework of the conservatory to the epistemological field. Based on the logic of knowledge production, the university brought music vocabulary to a level of standardization, referencing, and scientific reproduction, and thus, in Bourdieu's (1993) terms, the field of music entered a new phase of linguistic competition, legitimization, and capital acquisition. The diversity of educational sources, the presence of translators and professors with different backgrounds, and the connection with Western academic models caused the university to make the system of Iran's musical terminology complex and multilingual. Therefore, addressing its impact represents an important stage in the civilizational process of "word acceptance" and "word formation."

From October 1965, at the same time as the establishment

of the music department at University of Tehran, to 1980, which coincides with the Cultural Revolution, and after the reestablishment of the music department in 1988, a large volume of specialized music vocabulary was used by this university and later by Iran University of Art, and University of Guilan, which are few university centers that have this field of study, and gradually the university gained a new position in the field of vocabulary formation and use of specialized music terms compared to the conservatory. During this stage, some old vocabulary was refined, and due to the diversity of the use of educational sources in different languages, different equivalents were created for some words with fixed meanings. Of course, it should be noted that various centers and individuals were influential in this process, and it is not possible to mention all of them. In 1977, the University of Tehran published the book "Negareye Kamele Musiqi", written by Jacques Chayet and Henri Chelan, translated from French into Persian by Pary Barkeshli. In this book, the translator chose the Persian equivalent method for some foreign words, for example, she replaced rhythm with *hang* and tonality with *tonadad*, and according to some, she tried to use common Persian words such as *bozorg*, *kuchak*, and *afzudeh* as much as possible in the translation of specialized musical terms (Naseri, 1992, 217 & 218). However, although her method of equivalent selection shows a return to Iranian roots, it did not become widespread, and many of the words she chose are now obsolete because they do not show any connection with the Western original, so that their meaning can be researched.

The Iran University of Art was another influential center in this field, and many of the musical words today are used by professors from this university, such as Sharif Lotfi and their students. Interestingly, most of them are European words without translation and in Persian pronunciation; For example, interval means understanding and accepting the tonality of the work during dechiffage, *agojik* (*agogik*) means changing the speed and mood of the music, *ekol* (*ecole*) means the manner of performing and how the person performing the music is related to the instrument, voice or orchestral leadership, *sonoriteh* (*sonority*) means

desirable sounding during performance, *muzikaliteh* (musicality) means observing the points stipulated in the principles of musical performance (Lotfi, 2005, 188).

Sharif Lotfi calls the first reading of a musical piece as *deshifrikhani* and its first performance as *deshifnavazi*, which mean reading at once and playing at once, respectively. He also uses the combination of *deshifnavaziye parlati*, which is in the form of displaying the position of the notes on the instrument without making a sound (ibid., 186 & 187), and defines the term *metronomik* as the constancy of the musical beat (Lotfi, 2008, 281). Accordingly, although in some cases he deals with Persian vocabulary formation, his choice is based on introducing Western words into Persian, which shows a kind of submission to Western civilization, but since every word can be researched to find its meaning, it can be significant.

The University of Guilan is also part of this trend. Mansoor Habibdoost (2014, 2) states in the introduction to the book “*mafahime musiqi* (The Concepts of Music)” that most specialized words are used in accordance with the common pronunciation in Persian, and some of them, which are adjectives but have become common nouns, become adjectives in the form of Persian language structures; for example, the word *melodivareh* is used instead of melodic or *ritmi* is used instead of rhythmic (Habibdoost, 2014, 2), which is a practical method in Persian and other languages, and so-called causes the digestion of foreign words into the native language.

But at the civilizational level, it should be noted that the establishment of universities in Iran was accompanied by the second Pahlavi social and educational modernization, and accordingly, the music knowledge system was generally formed based on Western models. This transformation created a kind of cultural suspension, so that on the one hand, the desire for progress and globalization forced the language of music to accept Western vocabulary and intellectual structures, and on the other hand, the idea of returning to cultural roots by some new thinkers led to the recovery of Eastern civilization in the field of specialized musical terms. Accordingly, two epistemological languages were formed side by side, one being the Western academic language and the other the Iranian aesthetic language, while

neither alone was able to fully cover the Iranian musical experience. This linguistic gap actually reflects the crisis of Iran’s civilizational identity in the face of modernity, which arises not from the lack of knowledge but from the incompatibility between the structure of indigenous knowledge and the language of global science.

Other Trends

The third axis of analysis in this article shows that part of contemporary Iran’s musical vocabulary has been formed and circulated in informal and cross-media contexts. Magazines, non-academic books, cyber media, brochures, posters, and even the everyday speech of musicians are all examples of a vast network in which the language of music is born, transformed, and gains social legitimacy. This area is what Barthes (1991) calls the “space of meaning production,” and Agawu (2003) calls the “cultural level of the circulation of signs”; that is, where words, before becoming scientific, become social and cultural. In fact, the linguistic flow of music in Iran is the product of the interaction of the official and public fields.

As mentioned, in the contemporary Iran’s music literature, the trends of specialized terms are widespread, and many old paper publications as well as new cyber publications influence it; For example, with the publication of the magazine “*majaleye musiqi* [The Music Journal]” in three issues from 1938 to 1978, some of the intellectual elites of the time, in the team of Salar Moazzez (son of Gholamhossein Minbashian), such as Sadegh Hedayat and Nima Youshij, began to work in it. They believed in changing Iranian music based on the possibilities of European music and pursued a kind of cultural surrender of Eastern civilization to the West, which determines the linguistic impact of this publication (Khoshnam, 1998, 321 & 322).

There are also various books and articles in paper and cyberspace that, although not published at the academic level, have had impact on contemporary Iran’s music literature; For example, Behzad Bashi (1985, 25) in his book “The Predecessors of Iranian Traditional Music: Foundation and Rooting Times” introduces some musical alternatives in the form of *didkhani* instead of *vaznkhani*, *didsoraei* instead of *solfege*, and *didnavazi* instead of

dechiffrage or Seyed Alireza Mir-Alinaghi (1998, 20) suggests that to find alternatives to Western musical terms, one can use the books of Ruhollah Khaleqi and Hossein Ali Mallah as primary references.

Other trends, such as concert posters and brochures, CD covers, and interviews, can be mentioned, all of which have had an impact on word selection and the development of contemporary Iran's musical literature. However, at the level of civilization, and especially after the Islamic Revolution, the cultural atmosphere of Iran faced a fundamental transformation that must be paid attention to. Initially, educational institutions faced limitations in discussing Western music, and for this reason, a kind of return to indigenous and traditional sources was put on the agenda; The vocabulary related to the ancient treatises of Iranian music was revived to some extent in the media and books, and against the technical Western language, an attempt was made to use the rooted Persian and Arabic vocabulary, which was an attempt to reconstruct the cultural identity of Iranian civilization through the language of music. However, a moderate and integrated approach gradually emerged in which young musicians thought about the connection between the scientific language of the West and the cultural language of Iran. The expansion of postgraduate education, the presence of a wide variety of educational sources and publications in paper and cyberspace, along with global communications, caused new vocabulary to enter the Persian language, this time with a critical and reflective perspective.

Discussion

The evolution of contemporary Iran's musical vocabulary can be considered one of the most significant manifestations of the convergence of Eastern and Western civilizations, because words not only carry meaning but also knowledge systems, methodologies, and even aesthetic attitudes. As Bourdieu explains in the theory of cultural capital, language and specialized vocabulary are part of the symbolic capital and reproduced in educational and social contexts (Bourdieu, 1984, 66). Accordingly, the introduction of Western musical vocabulary into Persian can be considered a kind of transfer of cultural capital that

led to the redistribution of musical knowledge in different cultural classes and institutions in Iran. In Tables 1, 2 & 3, the important musical vocabulary mentioned above and their equivalents are presented in tables to provide a better basis for discussion.

An examination of Tables 1, 2 & 3 shows that contemporary Iran's musical language has never been in a state of complete passivity or cultural discontinuity, and has always been in a process of adaptation, translation, reinterpretation, and re-creation. In the Qajar dynasty, with the entry of the Western educational system through military music and the activities of masters such as Lemaire, the first stage of the linguistic acceptance of Iranian music took shape, and European terms such as nuance, tempo, and harmony penetrated the Persian language, but they remained at a technical and non-conceptual level and did not enter the realm of music theorizing, discursive discussions, or analytical frameworks. At this stage, the Persian language had an initial but limited encounter with the semantic structure of European music, and Western terms were used mostly to meet the practical needs of military music and basic education, although this stage provided the basis for the development of the second stage; a stage in which musical terms were considered not only technical signs, but also cultural, conceptual, and even ideological elements.

With the establishment of the Music Conservatory and the subsequent introduction of music to the university, the second stage of this process began, in which words played a role not only as educational signs but also as discursive elements in theorizing Iranian music. As Roland Barthes (1991, 179) structures argues in the semiotic analysis of music and sound, words and signs in music are not only tools for transmitting meaning but also carriers of cultural sounds that embody social and historical. Accordingly, the efforts of Vaziri, Minbashians, and Barkeshli, by shifting words, also transformed the "cultural codes" hidden in music and, in accordance with Barthes's view (*ibid.*), rearranged each musical word in a network of power and meaning relations at the moment of its entry into the Persian language, transforming it into a new sign that redefines the place of Iranian music in relation to the modern world. In other words, musical vocabulary was not merely a tool for

education, but rather acted as “small narratives” through which Iran’s relationship with modernity, tradition, the West, and the nature of musical identity were redefined.

In the evolution of contemporary Iran’s musical vocabulary, methods varied from the complete reconstruction of Persian vocabulary to the complete adoption of European one, and a kind of linguistic and cultural duality was formed; on the one hand, trends aimed at reviving the lexical heritage of ancient treatises such as maqam and mayeh attempted to restore cultural independence by relying on Iran’s scientific tradition, and on the other hand, the expansion of European-

style academic education and the need for international scientific communication, especially in universities, led to the consolidation of foreign vocabulary. These two trends are, in fact, two aspects of cultural dynamics that are indicative of the intercultural situation of music in the contemporary world, where translation and reinterpretation themselves become creative forms of resistance and cultural coexistence (Agawu, 2003, 45). With these explanations, from the qualitative study of Tables 1, 2 & 3, four major discourses in contemporary Iran’s musical field are seen in Table 4.

Table 1. Musical vocabulary in the field of harmony and the theory of music. Source: Author.

Old or Historical Word	Modern or Common Word	Etymology / Explanation
Armoni/ Armini	Harmoni	Derived from a French word
Elme Akordha	Harmoni/ Akordshenasi	An early attempt to find a conceptual, not a lexical equivalent
Tanasob/ Betanasob Daravardan (Harmonizeh)	Harmonigozari	A conceptual translation by Gholamreza Minbashian
Ham’ahangiye Omumi	Harmoniye Omumi	Derived from a French word, still used
Gamhaye Musiqiye Irani	Modhaye Irani	Misunderstanding of the concept of the Western scale
Tari	Teori	A word coined by Ali-Nagi Vaziri
Tonadad	Tonaliteh	Made by Pari Barkeshli from a Western word and the Persian root “dadān.”
Bozorg, Kuchak	Major, Minor	A natural lexicalization from Persian instead of European terms
Hang	Ritm	Proposed by Pari Barkeshli; derived from the word “ahang.”
Metronomik	Sabet Budane Zarbane Musiqi	Descriptive word in Persian
Agojik	Taqire Tempo/ Taqire Sor’at	Derived from a German word; popular Popular in the University of Art

Table 2. Musical vocabulary in the field of instrumentation and music performance. Source: Author.

Old or Historical Word	Modern or Common Word	Etymology / Explanation
Sorayeh/ Sorayesh	Avazkhan/ Solfej	From the root “soraecidan”; beautiful and widely used
Sonoriteh	Sedadehi/ Keyfiate Seda	From a French word, commonly used in classical music
Muzkaliteh	Bayane Musiqi/ Zerafate Ejraei	From a French word, important in criticism and performance education
Orkeste Samfonik	Orkestre Samfonik	Old Persian spelling
Modiriate Orkestr/ Edareh Nemudane Dasteye Muzik	Rahbariye Orkestr	Tendency to the administrative word “modiriat” in the early Pahlavi period
Kelas Hamnavaz	Kelas Hamnavazi	Persian construction
Deshifnavazi/ Deshifrkhani	Ejraye Yekbareh	Persianization of a foreign word
Saze Mesi/ Alate Badi Felezi	Saze Berenji	Based on the material of the instrument
Sedashenasi Raje Be Saz	Sazshenasi	A literal and long translation of the European original
Qarahney	Kelarinet	Turkish-Persian equivalent
Asbabe Zeh’ei	Saze Zehi	Old equivalent for the instrument, along with the old Persian spelling
Tamrine Saz Va Kar Dar Azemayeshgah	Tamrine Amali/ Kargahe Musiqi	A sign of the influence of scientific principles on music education
Jimnastike Muzikal	Etudnavazi	From a French word

Table 3. Musical vocabulary in the field of composition and other specific concepts. Source: Author.

Old or Historical Word	Modern or Common Word	Etymology/ Explanation
Melodivareh/ Ritmi	<i>Melodik/ Ritmik</i>	Persianization of the foreign adjective and its digestion
Furme Musiqi	Forme Musiqi	European loanword with old Persian spelling
Engareh	Mutif	Made by Ali-Nagi Vaziri from the root “engaridan.”
Tarkib Va Tajziyeye Musiqi/ Shenasaiye Tarkibate Musiqi	Analize Musiqi	One of the first uses of the concept of analysis
Barsho/ Forusho	Diyez/ Bemol	Words made by Ali-Nagi Vaziri; obsolete
Dola	Dubl	Word made by Ali-Nagi Vaziri; quite common
Piano Qara’ate Partition	<i>Partiturnavazi</i>	A literal and long translation of the European original
Kompozision	Ahangsazi	Common for a precise reference to the skill of composing
Jamalshenasi/ Estetik	Zibaeishenasi	From the French word, from the Arabic root “jamil.”

Table 4. Existing discourses in contemporary Iran’s musical field based on the analysis of specialized vocabulary. Source: Author.

Discourse	Features	Vocabulary Examples
Military and school music (Lemaire and Franco-centric)	<ol style="list-style-type: none"> 1. Direct transfer of Western vocabulary based on administrative systematization 2. Technical use of vocabulary without theoretical deepening 3. Lack of concern for the creation of a native scientific language 	armoni/ armini, noans, tempo, and orkeste samfonik
Modernization of Iranian music (Vaziri and Minbashians)	<ol style="list-style-type: none"> 1. Systematic Persian vocabulary formation 2. Attempt to create a scientific language similar to Europe but with Persian roots 3. Lexical innovation based on Persian morphology 	tari, engareh, barsho/ forusho, dola, asbabe zeh’ei (in some texts), and kelase hamnavaz
European academic (University, A period of the conservatory, and some translators)	<ol style="list-style-type: none"> 1. Word-for-word translation of some terms 2. Acceptance of French and German words 3. Reliance on international standardization 	harmoni, ritm, sonoriteh, muzikaliteh, form, etudnavazi, and partiturnavazi
Scientific indigenization (Barkeshli and some musicians)	<ol style="list-style-type: none"> 1. Extraction of words based on Persian structures 2. Combination of foreign roots with Persian structures 3. Reconciliation between the theoretical tradition of Iran and Western international theory 	tonadad, hang, elme akordha, and ham’ahangiye omumi

Analysis of the musical field shows that the relationships between different discourses have played a decisive role in shaping the contemporary Iran’s musical language; for example, Ali-Nagi Vaziri’s vocabulary formation suggestions were consolidated when they benefited from the habitus of the students and teachers of his generation, but in contrast, another part of the vocabulary was discarded by the academic generation of the following decades. Also, Pary Barkeshli’s efforts in creating Persian equivalents found an institutional effect when they were used in the curricula of the University of Tehran, but many of her words did not have a chance to consolidate in the face of the powerful European academic trend at the Iran University of Art. These interactions show that vocabulary formation in contemporary Iran’s musical field has been the result of a complex network of support, competition, acceptance, and elimination.

Therefore, the changes of each word are not only

the product of an individual but also the product of a “relationship” in the field of power and occur simultaneously with the shifting forces of the field. In the early modern decades, the cultural capital of madreseye musiqiye nezam, which relied on the tradition of French education, led to the consolidation of European vocabulary. With the transfer of the center of power to the University of Tehran, Eurocentric academic capital was strengthened in the 1950s to 1970s, and terms such as “harmony,” “rhythm,” and “form” gained greater academic legitimacy. From the 1980s onwards, the emergence of indigenous trends and comparative studies led to experimentation with the use of Persian vocabulary, although their scope of influence remained more limited compared to the powerful capital of university education. Now, with the expansion of other trends, including magazines, non-academic books, cyber media, brochures, posters, and even the everyday speech of musicians, the

language of music is experiencing a new opportunity for birth.

On the other hand, from a quantitative study of today's specialized terms and vocabulary in Tables 1, 2 & 3, it can be deduced that the number of European loanwords in Persianized words is 26 words versus 14 words (approximately 65% to 35%). Of course, this pattern varies in different fields; for example, in theory and composition, European words have become almost completely dominant, while in instrumentation and performance, although they have a significant impact, a great number of Persian equivalents are also used. In fact, wherever activists such as Vaziri or Barkeshli have been present with an active vocabulary formation project, the Persian language has been able to resist and create innovative or composite equivalents, and in fields where the educational system of the conservatory and university, with its translation-oriented tendency, has had greater influence, European loanwords have been used without competition.

Conclusion

The evolution of contemporary Iran's musical vocabulary is not simply a linguistic process but a kind of civilizational reflection; a reflection of the interaction between two different epistemological systems that have become a single language for expressing artistic concepts in the context of history. In the meantime, each musical word is actually a cultural sign that contains a history of Iran's encounter with the modern world. Their qualitative study shows that four major discourses have played a role in shaping the contemporary Iran's music language; namely, the discourse of military and school music, the discourse of modernization of Iranian music, the European academic discourse, and the discourse of scientific indigenization, each of which, with its own prominent activists, has played a different role in the consolidation, reinterpretation, and localization of vocabulary. From here, the answer to the main research question becomes clear: The introduction of new European terms has been accompanied by semantic and conceptual transformation, and a significant portion of the words introduced into contemporary Iran's musical literature in the form of various discourses have experienced

conceptual redefinition, functional change, and adaptation to local theoretical and educational needs.

On the other hand, quantitative analysis of the vocabulary also shows that about two-thirds of them are European loanwords, which indicates a strong tendency towards scientific and international standards in the fields of theory and composition, while the fields of performance and instrumentation studies have shown greater resistance to these loanwords. From here, the answer to the sub-question of the research becomes clear; that Iranian musicians, although unbalanced, have adapted Western words to the structure of the Persian language in some areas, which itself indicates dependence on a specific discursive field; that is, the presence of some activists from a specific discursive and institutional field has provided the basis for the production of local and creative words. In fact, the study of contemporary Iran's musical literature is not an analysis of Iranian music itself, but rather it deals with how Iranians think about music in the face of others. In the future, the continuation of this process requires a critical and creative perspective; a perspective that neither suffers from lexical Westernization nor falls into the trap of linguistic archaism, but rather, through conscious intercultural and civilizational interaction, achieves a musical language that is both a native scientific language and a global one.

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The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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