

Original Research Article**Typology of Javāb-e Āvāz in Iranian Classical Music Through a
Formalist Reading Based on Defamiliarization
(Case Study: Instances of Javāb-e Āvāz in the Album Nawā: Morakkab-Khāni)**Hossein Khoshchehreh Ziba^{1*}, Simin Azaripour²

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Abstract

The present study aims to propose a framework for the classification, nomenclature, and analysis of various types of Javāb-e Āvāz, as one of the two fundamental components of the sāz-o-āvāz form in Iranian classical music. Since no systematic research has yet been conducted to formulate a methodical approach in this field, the authors, recognizing the necessity of addressing this subject, employed thematic analysis to conduct a detailed examination of the different layers of sāz-o-āvāz, particularly the Javāb-e Āvāz, and to identify the relationships emerging within both theoretical and practical domains. In this regard, the theoretical framework of the research was founded on the concept of defamiliarization; accordingly, various types of Javāb-e Āvāz were examined as devices aimed at disrupting auditory expectations and foregrounding the musical language. The sāz-o-āvāz pieces in the album Nawā: Morakkab-Khāni, a comprehensive and precise model for the typology of Javāb-e Āvāzs, were selected as the case study, as they fulfill the requirements of this research in line with its scientific and practical objectives. Situated within the constructivist-interpretivist paradigm, this study adopted a formalist approach, falling under the category of analytical case study research. Data collection was based on library documents, and sampling was conducted using criterion-based sampling. As a result, the classification derived from this analysis, as proposed by the authors, was as follows: 1- defamiliarization in Javāb-e Āvāz dependent on the modal factor: Mod-Pardāz and Mod-Gardān; 2- defamiliarization in Javāb-e Āvāz dependent on the factor of musical meters: Mowzun and Nime-mowzun; 3- defamiliarization in Javāb-e Āvāz based on formal literary patterns: Vāj-ārā, Mostazādi, and Talmiḥi-Tažmini; and 4- defamiliarization in Javāb-e Āvāz based on distancing from the vocal line: Doragāh/Chandragāh. The proposed classifications in this study can contribute to a more precise understanding of the performative structures in sāz-o-āvāz accompaniments in Iranian classical music and pave the way for future research in this field.

Keywords: *Sāz-o-Āvāz, Typology of Javāb-e Āvāz, Javāb-e Āvāz, Defamiliarization.** Corresponding author: hkhoshchehreh@guilan.ac.ir, 0989194180194

Introduction

Non-metric sections in Iranian classical music encompass a wide spectrum, under which the category of *sāz-o-āvāz* is subsumed. It should be noted that musicians and vocalists, during the process of musical education, independently strive to derive maximum benefit from the educational repertoire, both technically and emotionally. This manuscript aims, for the first time, to present the musical instances of *Javāb-e Āvāz*, which have always appeared somewhat ambiguous and undefined in confronting the course of the vocal line, with clarity and transparency by elucidating the rule-governed nature of its formal aspects. Contrary to the prevalent view that considers *Javāb-e Āvāz* merely a process reliant on improvisation, expressiveness¹, and the exact replication of the singer's vocal phrases, it must be asserted that the aspect of form holds fundamental importance in understanding this genre. Therefore, the authors, relying on the theories of the formalist school, particularly the defamiliarization approach, have analyzed and classified the formal structures of this musical genre to provide a more precise understanding of its rules and mechanisms.

The *sāz-o-āvāz* pieces from the music album *Nawā: Morakkab-Khāni* (Shajarian & Musavi, 1986) feature the vocals of Mohammad-Rezā Shajarian (1940-2020) and the *Javāb-e Āvāz*s by Mohammad Musavi (1946). The *Javāb-e Āvāz*s in this album represent an outstanding example of the genre under discussion in Iranian classical music, clearly revealing its dimensions and intricacies. The selection of this work as the case study is due to its provision of the necessary tools and conditions for analyzing the research objectives. By examining the strategies and devices employed by the work's designers and performers, the authors will also elucidate the practical feedback corresponding to the method governing the theoretical foundations of the research, thereby establishing a direct and

clear connection between musical analysis and the research's theoretical framework. In short, the aim and necessity of this research are, firstly, to identify the types of *Javāb-e Āvāz* through extensive auditory studies and, specifically, to scrutinize all hypotheses concerning the research case study to facilitate a research-oriented typology. Secondly, it seeks to expand the literature related to studies of the *sāz-o-āvāz* genre in the non-metric sections of Iranian classical music, addressing existing educational gaps while also examining the influential factors in achieving an optimal accompaniment. Thus, different types will first be introduced and subsequently classified according to the research methodology. Given the limited existing texts, which are largely scattered compilations lacking full scientific rigor, and considering the numerous questions in the field of *Javāb-e Āvāz*, the necessity for a systematic study of this subject becomes increasingly evident. Although the research background in this area is not particularly rich, the authors will concisely and analytically review all valid findings endorsed by experts to provide a solid foundation for future studies. It is hoped that, henceforth, in Iranian classical music, addressing the subject of *Javāb-e Āvāz* under the heading of *sāz-o-āvāz* in non-metric sections will be pursued with a conscious and systematic approach.

Literature Review

To date, no independent research has been conducted specifically on the typology of *Javāb-e Āvāz* types in Iranian classical music; however, scattered references exist in some written works. Khoshchehreh Ziba & Azaripour (2025), in a study titled "A Study of Transtextual Relations in Iranian Classical Music: A Case Study of Non-Metric Sections of the Album *Nawā Morakkab-Khāni*," utilizing Gérard Genette's theory of transtextuality, examined the connections between musical texts and the *Radif* as a reference pre-text,

studying the non-metric sections of the album *Nawā Morakkab-Khāni*. Ribeiro (2023), in an article titled “Being Otherwise: Defamiliarization Processes in Musical Composition,” employing the theory of defamiliarization and monism, critically addresses the issue of saturation and exhaustion of the composer’s subject. The article concludes that the only way out of this exhaustion is through a critical re-reading of compositional methods in 20th-century music, advocating for the composer’s distance from oneself as the human center and from past habitual compositional techniques. Talaei (2020), in a book titled *The Book of Āvāz: Decoding Iranian Āvāz Based on the Vocal Radif of Abdollāh Davāmi*, introduced new symbols for notifying the Radif and detailed the instruction of Iranian classical singing. Dehlavi (2016), in *The Connection of Poetry and Vocal Music*, described and classified various types of interactions between music and lyrics; however, the main focus of this research was on *tasnifs* (songs) rather than non-metric genres. Ziya (2012), in the article “The Connection of Poetry and Music and Poetic Mistakes of Singers,” using a descriptive-analytical method, examined the importance of the interweaving of poetry and music and clarified performance errors of some renowned singers in the *sāz-o-āvāz* genre with illustrative examples. Nettl (2007), in the article “Improvisation: Concepts and Traditions,” using a descriptive-analytical method and citing historical sources, described various types of improvisation in world music and allocated a part to *sāz-o-āvāz* in Iranian classical music. Feldman (2007), in the article “Ottoman Sources on the Development of the *Taksim*,” using a historical-analytical method, examined Arabic and Turkish cultures and explained the course of modulatory progression, aesthetic concepts, and the term *taksim* in instrumental and vocal improvisation, comparing the non-metric genre with Iranian vocal music. Fatemi (2005), in “The Connection of Poetry and Music: Rule or Style?” addressed the views of

musicians on the interaction of poetry and music in different periods and explained the approach of conflict between them and the prioritization of each in *tasnifs*. Massoudieh (2004), in the book *The Vocal Radif of Traditional Iranian Music as Narrated by Mahmud Karimi*, provided precise notation of the narrated Radif. Payvar (1999), in the book *Vocal Radif and Old Tasnifs*, presented the notation of Abdollāh Davāmi’s vocal Radif and old *tasnifs*. Tahmasebi (1995), in the book *Javāb-e Āvāz Based on the Vocal Radif as Narrated by Master Mahmud Karimi for Tar and Setar*, published the notation of the vocal Radif. Although these works have contributed to the understanding of vocal music, as noted, the common misconception in some educational circles that equates *Javāb-e Āvāz* merely with the execution of Radif melodies is incorrect. The reason is that this genre encompasses a wide range of formal patterns and possibilities that have not yet been comprehensively researched.

Theoretical Framework and Research Method

Situated within the constructivist-interpretivist paradigm, this research adopted a formalist approach falling under the category of analytical case study research. Data collection was based on library documents, and sampling was conducted using criterion-based sampling. The theoretical framework was grounded in the theory of defamiliarization by the Russian Formalists, an approach in literary criticism emphasizing the foregrounding of form and creating distance from habitual perceptual patterns. The Russian Formalist movement, emerging in the second decade of the 20th century, was a reaction to academic approaches and emerged in opposition to the Symbolist movement concerning the form and content of literary and artistic works. Thinkers of this movement, by asserting the centrality of the concept of form, laid theoretical foundations for the scientific formulation of literature and art, simultaneously

introducing the concept of defamiliarization as one of the functions of creating an artwork (Le Huenen, 2006, 701-704). Shklovsky (1988, 21), in his essay “Art as Technique”, states that when a person repeatedly encounters an object or phenomenon and perceives it multiple times, this perception gradually diminishes from the level of active experience to the level of recognition. In other words, the individual becomes accustomed to the existence of that phenomenon and consequently loses the ability to see, analyze, and speak about it in all its details. From Shklovsky’s perspective, the function of art begins precisely at this point; that is, liberating phenomena from habitualized perception and returning them to the realm of conscious and fresh experience (*ibid.*). He defines defamiliarization as breaking the audience’s expectation and providing a new experience of something familiar. In the aforementioned essay, he posits the purpose of art as the creation of new perception; meaning that the artwork, by complicating form and suspending the process of meaning, directs the audience towards a distinct experience (Todorov, 2022, 85). From the Formalists’ perspective, art, by recreating and revitalizing worn-out devices, removes them from a state of stasis and grants them new life (Shafei Kadkani, 2012, 106). Thus, in the study of art and literature, the primary subject of investigation is form because form, as a connecting agent, links the components of the work within an organized context, and through this combination, the overall structure emerges (*ibid.*, 149-150).

Form has always held a central position in theoretical schools; however, in many musical currents, this concept is often explained within the framework of pre-existing materials and established processes (Fatemi, 2008). In Iranian classical music, the genre of Javāb-e Āvāz has generally been classified under improvisation and as a formless phenomenon. Examining the historical trajectory of this musical genre through written and auditory records reveals

that Javāb-e Āvāz is neither a passive imitation of the vocal part nor aimless improvisation; rather, it is a creative act that, through the active intervention of the instrumentalist, distances the listener’s auditory horizon from conventional habits based on the vocal line, creating a novel experience. The types of Javāb-e Āvāz identified and classified in this study can be considered instances of the defamiliarization process. Within the Formalist framework, this reading allows sāz-o-āvāz to be regarded not merely as an acoustic event but as a text amenable to analysis. Thus, the various types of Javāb-e Āvāz, besides clarifying performative mechanisms, provide extensive capacities for expanding the instrumentalist’s creativity and deepening the audience’s aesthetic experience.

In qualitative studies, there are various models for data analysis. One of these models is thematic analysis. In this type of analysis, the researcher achieves patterns through data classification, ultimately leading to a typology (Mohammadpour, 2021, 389). The data analysis method in this research is also thematic because, in this method, data are generally observational or textual. In this research, musical texts have been examined and analyzed. The thematic analysis method in scientific studies is based on connotations that, regardless of the time, place, or social context of the work, focus on understanding and discovering the concepts embedded within it. This analytical method, relying on conjectures and inferential deductions, directs its attention to the audience’s contemporary awareness and examines the fundamental meanings of the work from a modern perspective.

Equal Importance of Āvāz and Javāb-e Āvāz, No Supremacy of One Over the Other

The importance of Javāb-e Āvāz in Iranian classical music is such that it sometimes compensates for the shortcomings of the singer’s performance, and

some masters, during performance, have conveyed details of Iranian music to inexperienced yet eager singers. From the Qajar era to the present, the ability of instrumentalists to accompany singing has been one of the criteria for assessing their skill (Tahmasebi, 1995, 10); therefore, the typology of Javāb-e Āvāz should be examined within the framework of sāz-o-āvāz, emphasizing its formal structures, because often, in the bipolar conflict between instrument-centricity and vocal-centricity, one is favored over the other, and the other is negated. Simultaneously addressing both elements and elucidating meaning in each makes it possible to distinguish this opposition. If the vocal accompanist, like a master singer, possesses a proper understanding and a sense of the fragrance of Persian poetry, they can accompany the vocal line phrases in a way that preserves the meaning, concept, and melody intended by the singer (During, 2004, 285-286). In the music examined in this research, the correlation between āvāz and Javāb-e Āvāz is influenced by two factors: the performers' complete knowledge of the capacities of the modal system (dastgāh) of Iranian classical music and their history of collaborative activities, which has resulted in the creation of one of the most technically proficient and beautiful works of sāz-o-āvāz accompaniment (Khoshchehreh Ziba & Azaripour, 2025). According to the authors, if a work in the sāz-o-āvāz genre has endured, it has certainly regarded both the vocal part and the instrumental response as equal and equally valid. Confronting this evaluative perspective, one might readily identify one of the two sides under various titles; however, through the tool of formal comparison, the nature of the opposing side can also be discerned, because it is in the opposition of both fronts that the meaning of subjects is fully comprehended, thereby eliminating the superiority of one aspect and bringing multidimensional facets into focus. The real value

of sāz-o-āvāz works lies in the interaction of these two elements, and neither negates the other. This is the analytical achievement that, while critiquing the simplistic interpretations of previous efforts, will likely lead to the establishment of profound measures in modern methods.

According to experts, observing certain points can contribute to presenting a desirable sāz-o-āvāz accompaniment. These include: the appropriate selection of poetry with various themes; syllabic or melismatic (taḥrīr) approaches to the poetry and the extent of the vocal line's utilization of these two approaches throughout the work, which clarifies 1- the precedence of music over poetry, 2- the precedence of poetry and its meanings over music, or 3- the creation of dynamic and equal synergy between music and poetry; also, the extent of using melismatic devices and elements in the vocal part to enrich the work and strengthen the melodic progression, including words like jān, amān, yār, and similar terms not part of the main poetic text; the use of suitable tunings for male/female singers; and the design of the modal course. The juxtaposition of instrument and voice takes shape within a fluid modal context, and maintaining tuning quality throughout the work greatly influences the audience's auditory perception. The application of dynamic components in the vocal part, as well as modal interactions and formal elements of modulations based on the Radif, and also melody construction based on principal gushes and subsidiary gushes in singing, can be considered other influential factors. Appropriate orchestration, in other words, the judicious use of various stringed or plucked instruments in the arrangement of an accompaniment with voice, ensures that both the sonic coloristic appeal in different sections of an accompaniment and the diversity in the types of Javāb-e Āvāz presented throughout the work are offered to the audience simultaneously. This capability is precisely the factor responsible for the

work's coherence, because not all specific states of Iranian classical music can be presented by the vocalist. Therefore, the accompanying stringed and plucked instruments undertake the task of showcasing other dimensions of the capabilities of the *dastgāh* system in Iranian classical music (Khoshchehreh Ziba, 2016). These elements work together to achieve an appropriate expansion of the coexistence of musical instruments, poetry, and the human voice within the musical form; thus, sonic coloration with stringed or plucked instruments during the *Javāb-e Āvāz*, identification of vocal rhythms within the non-metric texture, as well as sonority and musicality appropriate to the possibilities of conventional orchestration in this musical culture, the application of dynamics in the *Javāb-e Āvāz*, diverse melodic composition capabilities, different musical expressions in left-hand tuning (*chape-kok*) / right-hand tuning (*rāst-kok*), and appropriate articulation within the body of melodic phrases suitable for the intended orchestration, the utilization of diverse metric types of Iranian classical music in the responses such as *chahār-mežrābs* and other metric pieces, and benefiting from different musical textures along the overall path of the work by the accompanying instrument(s) in creating musical cohesion, are of great importance (Sepanta, 2020, 121-152).

Proposed Classification for the Genre of *Javāb-e Āvāz*

As mentioned earlier, this research employs thematic analysis as the primary method for data analysis. Accordingly, the research process involved identifying meaningful patterns in the data, extracting concepts, coding sections, categorizing themes, and interpreting findings. The classification presented in this section is generalizable to all instruments of Iranian classical music, and the specific characteristics of each instrument, such as the possibility of playing two-

or three-note chords on the *tar*, which is not possible on the *ney*, have not been taken into account. The main focus is on the manner of interaction between the vocal accompanist and the melody of the response and its relation to the sung poetry and vocal line, such that this interaction is considered a device for utilizing musical materials within the framework of form. The presented material has been gathered after years of auditory study of various *sāz-o-āvāz* samples and analyzed in the research case study. Furthermore, except for the first item, which is commonly used by practitioners in the field of Iranian classical music, the remaining items in this classification represent a formalist perspective inherent in the improvisatory culture of *sāz-o-āvāz* in Iranian classical music. Moreover, the proposal of these items follows the concept of defamiliarization from the prevalent current of *Javāb-e Āvāz*, achieved through the creative selection and execution by the instrumentalist.

Mo-Be-Mo *Javāb-e Āvāz* (exact note-for-note)

It can be said that the most recognized and common type of *Javāb-e Āvāz* in Iranian classical music is the *Mo-Be-Mo* or *Na'l-be-Na'l* (i.e., exact note-for-note) response. In this type of response, the accompanist almost completely mirrors all the nuances, *taḥrīr* (melismatic ornaments), and vocal inflections of the singer, only occasionally recreating them with slight tonal variations on the instrument. Such an approach ostensibly has an educational aspect, as it is a kind of direct representation of the vocal line. In practice, if executed with maturity and precision, it can assist in the clearer transmission of the poem's meaning or the foregrounding of the vocal atmosphere. This very characteristic has led many listeners to consider this type the closest and most impactful form of vocal accompaniment, as it enables them to empathize more deeply with the poetic and narrative flow of the performance (Tahmasebi, 1995, 11) (Table 1).

Table 1. Some auditory-temporal references of defamiliarization in Javāb-e Āvāz Types in the tracks of the album Nawā: Morakkab-Khāni. Source: Authors.

	Defamiliarization in Javāb-e Āvāz dependent on the modal factor	Defamiliarization in Javāb-e Āvāz dependent on the factor of musical meters	Defamiliarization in Javāb-e Āvāz based on formal literary patterns	Defamiliarization in Javāb-e Āvāz based on distancing from the vocal line
Tracks of the album Nawā: Morakkab-Khāni	Track 2 / 00:55 Mod-Pardāz	Track 3 / 04:36 Mowzun	Track 2 / 04:16 Talmiḥi-Taẓmini	Track 3 / 06:51 Hybrid: Nime-mowzun / Mod-Pardāz
	Track 3 / 01:08 Mod-Pardāz	Track 3 / 07:52 Nime-mowzun	Track 3 / 00:16 Mostazādi	Track 6 / 02:20 Hybrid: Mod-Pardāz / Talmiḥi-Taẓmini
	Track 5 / 01:58 Mod-Gardān	Track 5 / 03:16 Mowzun	Track 5 / 05:13 Mostazādi	Track 6 / 05:49 Hybrid: Mod-Pardāz / Mowzun
	Track 6 / 04:14 Mod-Pardāz	Track 5 / 07:17 Nime-mowzun	Track 5 / 05:50 Vāj-ārā	Track 7 / 00:52 Multi-Hybrid: Nime-mowzun / Vāj-ārā / Mod-Pardāz

Defamiliarization in Javāb-e Āvāz Dependent on the Modal Factor

• Mod-Pardāz (Modal-developing)

Sometimes in a sāz-o-āvāz accompaniment, to expand upon the melodic development or to showcase instrumental capabilities, which itself is an instance of defamiliarization in artistic creation, the accompanist presents a response that does not follow the melody performed by the vocalist, yet simultaneously maintains modal dependency to preserve equilibrium with the dastgāh cycle. If, during an accompaniment, the vocal accompanist presents this type of Javāb-e Āvāz at various intervals to demonstrate technical proficiency, in addition to creating variety, they will exhibit their instrumental abilities in brief passages. This mode of presenting the Javāb-e Āvāz plays a dual role within the overall work: on one hand, it accompanies the vocal part, and on the other, it transforms the sāz-o-āvāz flow into a richer, multi-layered experience (Table 1).

• Mod-Gardān (Modal-modulating)

Another type of response wherein the accompanist proceeds step-by-step and in tandem with the singer, such that after the completion of a poetic verse and during the Javāb-e Āvāz, the final note of the response is directed into the subsequent mode.

Through a kind of prefatory introduction, a brief groundwork is laid for the listener's mind and ear, as well as for the continuation of the sāz-o-āvāz. It appears that the moment the accompanist performs the modal modulation is not directly related to the subject of the Javāb-e Āvāz itself, but rather an appended section for the sake of variety in the modal-modulating factor. This task is delegated in performance from the singer to the instrumentalist to remain the driver of the same performative line because, typically, modal modulation is the responsibility of the vocalist. Here, however, it is executed differently, and the vocal accompanist takes the initiative (Asadi, 2003, 43-56) (Table 1).

Defamiliarization in Javāb-e Āvāz Dependent on the Factor of Musical Meters

• Mowzun (Metric)

The presence of metric instrumental and vocal pieces alongside the non-metric sections in various instrumental and vocal narrations of the Radif, which constitute a major part of it, besides creating diversity and dynamism in the performance flow of the music, has a significant impact on the audience and has played a prominent role in conveying the meanings and concepts of the dastgāh system. In this type of Javāb-e Āvāz, while responding to the ongoing vocal

line, the accompanist, by playing a chahār-mežrāb or metric melodies, harmonizes with the singer's voice. The accompanist can perform this metric piece alone or sometimes with percussion instruments such as the tonbak or daf. It is even possible for several different melodic instruments to enter the field together and perform a metric piece collectively in response to the presented vocal line (During, 2010, 22-24) (Table 1).

• Nime-mowzun (Semi-metric)

This term refers to the metrical transformation from the non-metered (metr-e āzād) quality of the vocal part to a semi-metered quality within the framework of a semi-metric Javāb-e Āvāz, aiming to differentiate meters in the response. The accompanist accompanies the vocal part with a semi-metric/semi-non-metric feeling. This does not mean the accompanist plays a metric melody; rather, the instrumentalist(s) cultivate a semi-metric feeling within the overall process of the sāz-o-āvāz. The vocal accompanist, by creating floating metric states, can preserve the non-metered atmosphere of the vocal part while simultaneously adding a gentle sense of meter to the performance. The importance of defamiliarization in executing types of Javāb-e Āvāz dependent on the factor of musical meters becomes clearly evident in its flexibility. The accompanist's entrance can occur after the completion of a full poetic verse, with a slight delay relative to it (During, 2007, 173-177) (Table 1).

Defamiliarization in Javāb-e Āvāz Based on Formal Literary Patterns

In addition to the examples mentioned above, other types can be introduced that, in the application of Javāb-e Āvāz, can lead to formalist defamiliarization and distancing from the verbatim repetition of the singer's phrases. Here, to introduce them, an adaptive-appropriative method has been used, drawing upon the names of certain poetic forms and literary figures of speech, employed for the first time in this research, and likely to be novel for music specialists.

• Mostazādi

Mostazād is a poetic form characterized by alternating short and long hemistiches; the syllable count of one hemistich is not equal to that of the next. For example, in a poem attributed to "Abu Sa'id Abu al-Khayr":

*Az dust payām āmad kārāste kon kār
in ast sharī'at*

*Mehr-e del pish ār o fozul az rah bardār
in ast tariqat*

*Maf'ūlu mafā'īlu mafā'īlu fa'ūlan / Maf'ūlu mafā'ī
(= fa'ūlan)*

(Shamisa, 2018, 78-79).

If we consider each couplet, hemistich, or melismatic device (taḥrīr tool) as equivalent to the singer's performance, we can correspondingly consider the short hemistiches as occupying the position of the Javāb-e Āvāz. The accompanist, during the singer's performance, waits for the vocal phrase to conclude to present a Mostazādi Javāb-e Āvāz within the interstices of the pauses. Undoubtedly, the melodic span of the Javāb-e Āvāz will be shorter than that of the vocal phrase because it is merely supplementary in nature (Table 1).

• Vāj-ārā (Consonant-rich)

Consonance or vowel rhyme (Vāj-ārāi) is a technique in Persian literature involving the repetition of a phoneme, such as a consonant or vowel, observed within the words of a hemistich or couplet to enhance its emphatic impact, thereby creating an internal rhythm within the poetry. For example, in the following verse by Ferdowsi, the consonants 'ch' and 'kh' are repeated multiple times (Shamisa, 2004, 73):

Sotun kard chap rā o kham kard rāst

Khorush az kham-e charkh-e chāchi bekhāst

The accompanist, by repeatedly alluding to the shāhed (witness note) or stopping the performed mode, creating a recurring melodic pattern or other melodic figure as a foundational pedal with high frequency, can present a type of musical

accompaniment in a Vāj-ārā format. This approach to melody in the Javāb-e Āvāz will also, from an auditory perspective, generate a wide spectrum of affective states in the listener (Table 1).

• **Talmiḥi-Taẓmini (Allusive-quotational)**

Talmiḥ (allusion) in literature is a brief reference to historical or mythological knowledge. Furthermore, taẓmin (quotation/inclusion) in literature means incorporating hadiths, Quranic verses, or a hemistich or couplet from another poet. The value of talmiḥ and taẓmin depends on their associative power and, concurrently, the timing of their use, to augment the immediate aesthetic pleasure and recollection (Shamisa, 2015, 263-264).

This type of response can be an exact gusheh from the Radif narrations, a distinctive pattern derived from the performances of masters, or even a portion of pre-composed works by earlier melodists. The accompaniment selects and executes this style and manner of addressing the response to emphasize the greater association of the intended model melody because it possesses the same property of talmiḥ and taẓmin in literature for music (Table 1).

Defamiliarization in Javāb-e Āvāz Based on Distancing from the Vocal Line

• **Doraḡāh/Chandraḡāh (Hybrid or multi-hybrid)**

As the name suggests, hybridization or multi-hybridization in Javāb-e Āvāz is a singular entity resulting from the fusion of two or more different types of response. That is, in addition to maintaining a homogenous structural nature throughout the entire Javāb-e Āvāz, the arrangement and treatment must reveal the interconnection of the specified heterogeneous types within it, setting the musical flow in motion between each of them. Hence, this requires precise skill in the various types of Javāb-e Āvāz. From a scientific-practical perspective, it can be posited that for students in this field, to correctly comprehend the diverse dimensions of this type of Javāb-e Āvāz and subsequently

utilize it appropriately in performances, they must, firstly, properly understand the knowledge of the other introduced types, and secondly, acquire the necessary insight through sustained practice (Table 1).

Conclusion

In the enduring works of Iranian classical music, the concept of Javāb-e Āvāz manifests as considerably more extensive and complex than the mere reproduction of the singer's phrases. Although this subject has been emphasized and addressed orally in the teachings of past masters, contemporary researchers must increasingly reconsider this field by compiling and authoring systematic sources. The aim and necessity of this research are, firstly, to identify and classify patterns of Javāb-e Āvāz based on extensive auditory studies and the systematic examination of hypotheses and perspectives raised in previous research, thereby paving the way for developing a research-oriented typology. Secondly, this study seeks to expand and enrich the written literature related to studies of sāz-o-āvāz in the non-metric sections of Iranian classical music; in a manner that, while addressing existing educational gaps, also analyzes and elucidates the effective factors in the formation and realization of an efficient and desirable instrumental-vocal accompaniment. This perspective provides precise tools for evaluating works and, by emphasizing deep and unambiguous meanings, contributes to the expansion of scientific and practical knowledge. Therefore, by introducing the topic of Javāb-e Āvāz typology, notating, and naming each type in an accessible manner, the authors have exhibited various dimensions and angles of concord and harmony in sāz-o-āvāz for specialists in the field of music. In this regard, utilizing the concept of defamiliarization and basing the study on the common type of Javāb-e Āvāz—i.e., the verbatim execution of the singer's phrases—the authors

have proposed various types for classifying kinds of Javāb-e Āvāz, which fall into the following categories:

- 1) Defamiliarization in Javāb-e Āvāz dependent on the modal factor: Mod-Pardāz and Mod-Gardān.
 - 2) Defamiliarization in Javāb-e Āvāz dependent on the factor of musical meters: Mowzun and Nime-mowzun.
 - 3) Defamiliarization in Javāb-e Āvāz based on formal literary patterns: Vāj-ārā, Mostazādi, and Talmiḥi-Taẓmini.
 - 4) Defamiliarization in Javāb-e Āvāz based on distancing from the vocal line Doragāh/Chandragāh.
- The distinguishing feature among the introduced types is often the degree of defamiliarization in the Javāb-e Āvāz applied by the vocal accompanist to the manner of presenting the vocal line. All the introduced titles in the Javāb-e Āvāzs may be used according to necessity and to create formal variety during the performance throughout a sāz-o-āvāz accompaniment. To this end, the explanations for each title were provided separately and in detail in each relevant section, and sections of the case study from the auditory sample of the album Nawā: Morakkab-Khāni were referenced in the form of **Table 1**. **Table 1**, titled “Some Auditory-Temporal References of Defamiliarization in Javāb-e Āvāz Types in the Tracks of the Album Nawā: Morakkab-Khāni,” placed before the conclusion, demonstrates that the utilization of various types of Javāb-e Āvāz depends on the conscious and mutual interaction between the singer and the instrumentalist, and also that this synergy plays a key role in the effectiveness of this process and artistic creation based on the concept of defamiliarization. If an analyst decides to examine a sample in the non-metric genre, in addition to a holistic view analyzing modal, formal, sonority, musicality, poetic-musical integration aspects of the work, etc., they must also examine, within the discussions related to sāz-o-āvāz, each of the constituent factors of this musical genre,

namely: 1- the singer, 2- the instrumentalist, and most importantly, 3- the aggregation of the dual components related to sāz-o-āvāz, both separately and simultaneously in an integrated manner. Furthermore, they must regulate and formulate their analytical measures concerning the shared events resulting from the juxtaposition of these two factors.

It is appropriate here to recall that, according to Shklovsky’s view in the essay *Art as Technique*, the essence of aesthetics in art lies not in the repetition and reproduction of the audience’s familiar expectations, but in the rupture and transgression of them. Accordingly, the effort to systematize the various types of Javāb-e Āvāz is by no means intended to limit, fix, or reduce this musical current, because what gains importance as an aesthetic element in Javāb-e Āvāz is precisely the capacity to disrupt presupposed rules, not to turn them into rigid and obligatory norms. From this perspective, the classifications and concepts presented should be regarded not as a restrictive mechanism, but as a tool for revealing the dynamism, multi-layeredness, and infinite capacities of this mode of thought. Based on the conducted investigations, it is inferred that the issues raised in this writing will significantly aid researchers’ clarity of understanding in the format of analyzing the subject of Javāb-e Āvāz. Finally, it is hoped that with a clearer awareness among practitioners of such a classification in the various types of Javāb-e Āvāz, and by integrating elements of science and practice tempered with sentiment, by presenting higher quality and more diverse harmonies and concordances, they will increasingly add to the repertoire of the dastgāh system within Iranian classical music.

Declaration of Conflicting Interests

The authors declare that they have no competing interests in conducting this research.

Endnote

1- Expressive art, from the perspective of art theorists and philosophers, means the embodiment and objectification of inner human qualities and anthropomorphic attributes such as: sadness, anger, happiness, regret, etc. For example, we say this music is sad or that painting evokes a sense of regret in us (Carroll, 2018, 127-130).

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