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Nota di contenuto	What is radif : Toward a Redefinition of the Word -- The Vocal Image Underlying Notation Reading -- Improvisation, Mental State and Memory -- Charkh : The Circulatory Paradigm in Performance Form and Musical Structure -- Analysis of Gushes -- Change in the Context for Learning Improvisation : The Influence of Writing on Iranian Music -- How Can Individuality be Described and Explained? -- Verbal Rhythm and Musical Rhythm -- Trial and Error on Hammered Dulcimers : Iranian and Indian Santur -- Perceiving and Understanding Through the Fingers : Toward a Comparative Study of Instrumental Somatic Sensibilities -- The Santur's New Physicality : Toward a Geopolitics on the Board of the Instrument -- What We Learn from the Radif.
Sommario/riassunto	Improvisation is a defining characteristic of traditional Iranian music. Iranian musicians describe their music as ' impossible to play in the same way twice' or ' able to be performed in many ways, ' emphasizing that they do not perform prepared compositions.What exactly do musicians play and how do they play it? How does the musician's individuality and originality come into play? What norms are acquired during the learning process that make improvisation possible? What is

the concept of "improvisation" in Iranian culture? The author, a researcher as well as a santur player, explores these various points based on field studies and personal experiences from studying and playing traditional Iranian music over many years. This auto-ethnography is an attempt to academically elucidate the senses, physicality, and mentality of musicians by engaging with the subject through first-hand participation.
