

## THE RELATIONSHIP OF ISFAHAN ARCHITECTURE AND MUSIC(SAFAVI)

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### **Abstract**

Persian classical music , including instruments , melodies , and songs, thousands of years BC to the present day oral course of the text people have , and what pleasant , was simpler and more understandable is available today . Seven rows of Persian traditional music are: Shur , S-hgah device , the device Chahargah, Homayoun , Mahur , Nava , Rastpanjgah device . Music of the Safavi period to the next is considered to be the capital of Isfahan under Shah Abbas I actually became a great center of art of the same concentration, caused a fresh mental blowing in the body of the city's music has been .

A close relationship and mutual relationship of architecture and music , the visual aspect of this relationship and conceptual aspects of the review and attention. The appearance of elements such as rhythm and rest can be considered the main character and reveal how beautiful the architecture of the music that is ingrained . Other aspects ( conceptual ) be elements such as unity, a common pattern in the spatial hierarchy of musical architecture and examine how beautiful these aspects are closely linked , and shows the architecture of the music . Finally, the acoustic two Safavi period were studied with renowned building science, structural and architectural design of the two materials that are used in audio and music has been made. The school is seen as the architect of the school of music emerged.

**Keywords:** Music, architecture, Isfahan (Safavi), acoustic, School Isfahan

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## Introduction

Iranian traditional music Persian classical music, including instruments, melodies, and songs, thousands of years BC to the present day oral course of the text people have, and what Dlnshyntr, easier and more understandable is available today has been a big part of Asia Asia, Afghanistan, Pakistan, Azerbaijan, Armenia, Turkey, and Greece was influenced by the music and each had his share of impact in shaping the music of ancient Persia musicians musicians or in other words how to "Barbad" and "Nakisa "and" Ramtin "noted. (1)

## Device

Every instrument of Persian music, Persian music is to choose the sequence of the membrane sense and a passion that will transfer to the listener. Each unit consists of music from many corners, and usually presented in such a manner that the income start the machine, the job offers come in the middle of the device opposite edge peak, the end of the corners of the landing end of the implementation of the color dash. Iranian traditional music includes seven sets of five singing. Seven rows of Persian traditional music are:

Shur, S-hgah device, the device Chahargah, Homayoun, Mahur, Nava, Rastpnjgah devices (1)

## Music Safavi Isfahan

There is no doubt in any historical period, whether it's music when the musicians were ordered to cut off the hands and the music should be in the back room of the house secret.

And what was then a narrow strip of water that eventually the music circles of kings and great mirth and wassail , however, was associated with the masses of the art in different ways . They usually try to make music of the Safavi era , the date of writing and review , first of all because the historical sources for research and research in this period is very much greater than the previous period . The other being the capital of Isfahan under Shah Abbas I actually became a great center of art of the same concentration, causing blowing new spirit in the body of the city's music . ( 2 )

Before this period, the city of " Heart " was the center of art in Western Asia , but with the passing of the golden age , " King Hussein Bāyqarā " and Secretary of art like " Amir Alisher sound " and the absence of such support , the focus of art music gradually in two places in other

words , India and Persia ( Iran ) and moved . , in India, the ongoing continuity of Herat style , but of reasons , such as migration of artists , art work and more freedom in the broad support of Shah Abbas of art and Artists , of the Center for the Arts Was known at that time . 's An overview of the Safavi era in music , the type of music as well as the specific historical conditions , mainly three groups can be seen in historical sources ( 2 )

1 ) Musicians affiliated with the court :

The first group of musicians who , according to the non- favorable conditions (especially in the first half of the Safavi era ) decided in the courts of the kings and rulers of his artistic activities consistent with the organization to continue. ( Ibid., 1389 )

2 ) non- musicians to the court :

The second group of artists who were away from the court focused mainly covert organizations were active and offered their art in the form of religious music . ( 2 )

3 ) Group III:

Artists were not hurt membership organizations and the court of Not met secretly with certain conditions and difficult to carry on his work. Hence musicians took the decision to migrate, but not at home though, but it was remarkable continuity and preservation of music.

The next thing that should be noted is that a type of music (eg, religious music) can be seen in both groups. The first group was formally organized and held in while in the second group spontaneously mentioned the music, people and organizations are doing is not. Here is a quick look at the above groups (2)

Depend on court musicians under the control of coherent organization called "kettle" house were. Home kettle under a man named "Chalchy be" that orchestrate responsible for planning and other work timpani home. Well as its "Chalchy you" and other groups such as musicians, magicians, puppet players, band players, storytelling and even places of prostitution activity! Supervised by someone called "torch you" is. (2)

The point is that even the relative flourishing of music performers from the Safavi period whores and prostitutes in a row under a unit called "torch you were"Review and reflect on the history of this issue and similar ones (in all periods), more points of view and insights can be humiliating and even the rulers realized the art of music. (2)

Construction of houses were common in timpani: timpani, trumpet (Korea trachea), Serena, drum, drums, trumpet, Gvrg-h, Jlj1, Tbyr, bead, old maid, Bend, Bull D, Cup, trachea and Tombak (2)

### The relationship of architecture and music

Throughout human history, has made several attempts to make his own human beliefs and ideals expressed in various forms and can be transferred to others. Including music, poetry, painting, architecture, sculpture, as ways of expression, and a passion . Schopenhauer says art will all be music to the stage. (3)

Schopenhauer's words are more comprehensive, said the path to abstraction and Tjrydmy open .all the arts

With this definition, it can simply be a lot of similarities between music and architecture distinction, because the creation of architectural, artistic imagination of the artist by their opacity and abstraction provides an abstraction boundary. Opacity of symbols used in building the concrete forms of music that has a high position. Goethe's architecture as "frozen music" spoke and expressed dissatisfaction that led many of his claims .We thought it better not be really (beautiful architecture Aznamydn like "Music Off" stated. (3)

Has been repeatedly studied the relationship between architecture and music. Purely mechanical conception of music, organized and deliberate sound waves in space and when people move within a certain space and the seal raises the human spirit and the atmosphere of his inner emotional impact direct reflection of the reflected sound waves on the human body. (3)

Undoubtedly, the rhythm of the first common factor in art is explicitly mentioned in his presence.

Rhythms ( weights)

The melody sounds as they move in a horizontal linear imagine . Chords appears as a vertical column . Melody and chords only time that the ability to visualize will help . This range is called rhythm . ( 4)

In all parts, then putting the music notes, rhythms characterize it. The rhythm of the music, the songs are so familiar that if all the notes playing at the same time, or in other words, apart from the rhythm of the song to identify the track be very difficult. If the rhythm is the rhythm of the songs from the knowledge of its notes. The musicians are an integral element of the rhythm of the music, and to give order and meaning, and constitutes an important part of the song and the feeling and understanding of our musical influences. (5)

Znakys quote: (weight in pure mode to achieve the desired time frame to music, time is measured in the same way that the architect makes sense in view of the manifest so). Weight musical discussion on architecture -dependent and time-dependent space, there is no doubt that in between the song and the specific agreement exists. (4)

Orderly or harmonious rhythm in architecture repetition of lines, shapes, forms, or colors is called, and includes fundamental theory is echoed as a strategy for organizing architectural forms and spaces is considered. Nearly all the buildings are made up of components that are recurring in nature. Beams and columns are repeated to form a bit repetitive structure moduli space. Doors and windows are repeatedly piercing the building to light, air, landscape and people to make it happen. Repeat often to meet the demands of functional space in the building is the result of repeated or similar. (5)

The simplest form of linear the replication that is composed of several components. However, these components need not be classified as repeater modes are quite similar they may have a common characteristic, or a common denominator, they are unique and individual, yet they belong to the same family. (5)

Rhythm is the architecture of the Safavi dynasty frequently seen, for example, in building a bridge of thirty-three bridges (Figure 1) and Paul Khajoo (Figure 2) because of the proximity and harmony with the music of water specified element of rhythm in constructions mentioned is used to link between the water and the building is unbroken.

Figure 1 - Bridge Si and Sepol Isfahan



Figure 2 - Bridge Isfahan Khajoo



Another important building elements of rhythm and repetition can be seen in the central hall palace is a palace dedicated to foreign guests and characters have the historical events of that is a paintings are expresses indicating that the paintings Shah Abbas at all meetings of the instrument and the singing and dancing of the conceptual relationship between music would then be implemented in this building is this architecture, the understood.

Figure 3 - View of the Palace of Night Isfahan Chehelsotun



Palace Chehelsotun Isfahan

Forty columns , large garden of over 67 thousand square meters in the period of Shah Abbas I ( 996-1038 AD. Reddit . ) Has been constructed. In the garden the garden " world view " was the name of Shah Abbas Koushki shaped pergola built the original palace building is the central hall of the palace stands today, its four corners are included. He later Dyvan khanh the palace , the royal residence staff and teachers are dedicated . After nearly half a century Shah Abbas II decided to turn it into a palace for the reception of foreign guests , the palace was developed for this purpose ; East Avon Mirrors and ordered to feast and battle scenes are painted on the walls. Hall of Mirrors Hall of Mirrors Hall of eighteen columns and porch and two rooms on the north and south sides of the house and large pond Kingdom Front hall decorated with paintings and mirror work and tile work on all the walls and ceilings have been added at the time of Shah Abbas II. In 1057, Shah Abbas II, inviting foreign ambassadors magnificent and unique building opened. (6)

The palace is home to the Supreme Court , court location , staff and teachers are dedicated . After nearly half a century Shah Abbas II decided to turn it into a palace for the reception of foreign guests , the palace was developed for this purpose ; East Avon Mirrors and ordered to feast and battle scenes are painted on the walls . In 1057 , Shah Abbas II, inviting foreign ambassadors magnificent and unique building opened . ( 6)

According to the study Anobanyny Chehelsotun appellation, because multiple columns Persian literature multiplicity and plurality in the House that would express the number forty. But as the number of columns of the porch is a twenty palaces, some have argued that the interpretation of the palace in front of a beautiful pond with the reflection of the water column will Chehelsotun. (6)

Figure 4 - Painting Palace Isfahan Chehelsotun



Stillness (silence) is the second most common factor between architecture and music and the relationship between them is evident.

Stillness (silence)

In order to separate the notes of each song played and understanding, silence is used.

Stop to rest and pause in the architectural aspect of the concept is applied. Landing stairs, squares and urban nodes aspects of its application. Sometimes by a factor or element in the architectural space and draw attention, the agent can pause and rest well created. (5)

The main building of the Safavi period, the concept of inertia and makes the viewer pause Jahan Square in Isfahan.

### **Jahan Square in Isfahan**

Jahan Square approximate length and width of 507 and 158 meters in the North East Chahar Bagh Street and built a small angle to it. Two of the rooms are located on two floors. In addition, four Alyqapoo monument, mosque Abbasi, Sheikh Lotfallh mosque entrance in the middle of the four sides of the box are made of Caesarea. (6)

Before selecting Isfahan as the capital of the Safavids, the area Jahan Square, lush gardens and extensive had the same name and was later Jahan Square in 1021 AH Shah Abbas the Great built. The role of the field that made the four cardinal directions and the four sides, the four main buildings were constructed that consists of the House "Alighapoo" as "Doltkhanh Rebel" status politics "Caesarea market" as the focus position of the economy, "Masjed sheykh Lotfallh" as state and Shiite religious status "Abbasi Mosque" as a place of manifestation of social power and people. (6)



Jahan Square, which was predicted by several applications at the heart of the capital and principal place of social life and economic effects Isfahan the end of the Safavid era and, perhaps, comes up.( 6)

Figure 5 - see bird Jahan Square in Isfahan



Unity oriented - the most characteristic features Isfahan the conceptual architecture and music. Another approach is based on our mystical worldview land, especially in the realm of culture, architecture and music, you'll encounter a dialectical beautiful and magnificent that many of the opposites, but their unity, the skirt has nourished his imagination. (4)

All photos will be the role of the journalist is an FA Cup took place Saghri Basically the same essence and nature of the architecture-oriented and seeks unity Spatial organization and hierarchies often based on what the outside and inside is detectable seek simplicity and consistency and purity and is free from any earthly belongings material

And looking connotations will not fit in the body of the earth and the earth, and finally the result of an introvert, but inseparable from the context of landscape architecture in the main effects of the empty space display touches. Discovery context allegorical to head of mystery and wisdom which lies simply impossible. The quantity of air quality in the following alternative. (4)

Unitarianism samples of the Safavid period in Eight Paradise Palace building can be seen .

### Hasht behesht Palace

House Hsht beehsht - who once called the world's most beautiful palaces - and the days of King Solomon in the year 1080 AH Safavi near Nightingale Garden was built. Garden, a large

mansion located in the Shah Ismail I was part of a large garden in the world built and his successors , especially Shah Abbas was divided into several parts . Eight Garden of Eden existed at the time of Shah Safi and Shah Abbas II in the course of the next two kings of King Solomon and the trees add a beautiful garden . It belongs to the Safavid Shah Suleiman is the palace garden where the garden was completed and amended in the year 1080 AD. BC , which coincides with the third year of the reign of the Safavid King Solomon had completed Which 4 were in class on the first floor, ground floor and four others were settled. (6) From the very beginning of the construction of the palace " Hasht behesht Palace" "eight eight" or "eight in Paradise" originally called. Central part of the palace built four pages porch facing north. This platform is built on top of the roof of the building 4 Dome. H ay plaster covered with colorful and fun designs. (6) What is important in building communication between different parts of the atmosphere and come into existence. This relationship led to the mansion while the diversity and multiplicity of the unity of space and decoration is considerable.

6 - Figure Isfahan Hasht behesht Palace 7 - Figure Inside Palace Isfahan Hasht behesht



Figure 8 - View of Inside Palace of Hasht behesht

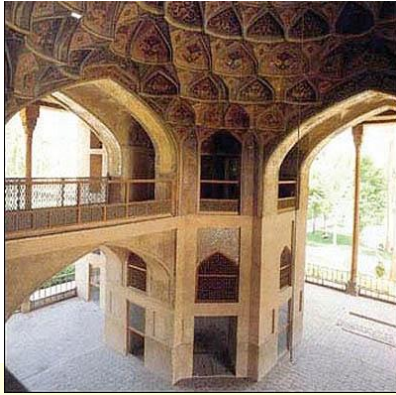
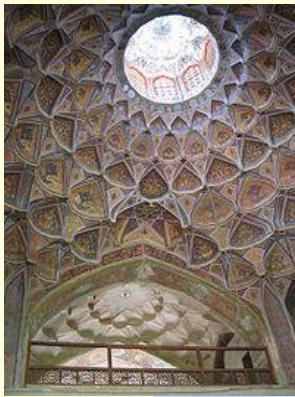


Figure 9 - View from the roof of Hasht behesht



Similarly, as seen in Figure 9, the layout and decoration of the ceiling of the building pluralism, unity shows and at the same repetition, repetition implies that the evolutionary architecture of the same multiplicity, the unity and the arrival of to a point (God) has shown. Oriented units the true spirit that drives the frequency and detail of existence in general is moving towards the manifestation of the music is amazing and Thought-provoking. For example, Nava - mystical atmosphere is soaked with sadness that after the passage of the income hierarchy (which represents the properties of a medal) And seduction and return to the land of song and stale about doleful pattern (which illuminates the space to organize rows based on the template ) , it After passing the hidden corners ( visible , fifth grade Nava ) inspects the mysterious and ambiguous journey to the pattern of challenging continued , " landing " is the reference of a major fashion comeback And creates a sense of balance in the listener . ( 4 ) Indeed, the same paradigms and Alg. hay specific melodic and rhythmic in Nava have been repeated at regular Hnds. hay , it's the same principal ( see also notes that it is common ) distinguishes . Example of the melodic patterns that of among the indicators show Nava spirit

and unity and integrity , Presented . Device Rast Panjgah also a good example of unity in diversity in positions of Iranian music . ( 4 )

A large part of the melodies and tunes Rast Panjgah No other vehicles were taken while the character has a distinct and unique place that even the mound ( which is the same distance ) , is a distinct . Some researchers Pnjgah terms of the removal device and called it the right place , because Pnjgah place resembles passion . ( 4 )

According to the corners of income, camel tones , permit the right place Roohafza , Pnjgah , lovers, passion and Khosravani Qrchh devices and a variety of rock and Abvalchp Mahur , attitudes , Leili and Majnun , the Arab spring , flower Saba New Year H. Jara and Nfyr devices are , however , spatial independence and sense of space Tlqshan Rast Panjgah devices due to their landing patterns always remains a throwback to the right place . ( 4 )

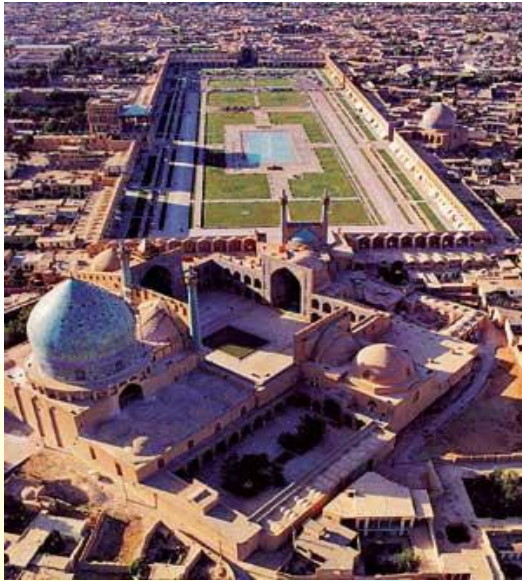
### **Space is organized according to common patterns of architecture and music.**

Forming ideas of space in architecture and Iranian music has a characteristic pattern . These patterns of Iranian architecture organized in four porches , central courtyard , central division, geometry, surfaces ( raster , crosses, etc.). Therefore distinctions and differences due to the different applications performance and not so prominent . This characteristic pattern in Iranian music and improvise melodic elements based on distinct paradigms caused any similarities in sounds and their distances from the authorities ( for example, H. and Bayat Esfahan ) are not important and It is important that you refer to their music is melodic patterns that vary at runtime is created equal or organized patterns of architectural spaces, mosques, temples, churches and some characteristics of the common run. (4)

For example, Imam Mosque in Isfahan (Safavi) pattern has four porches and a central courtyard.

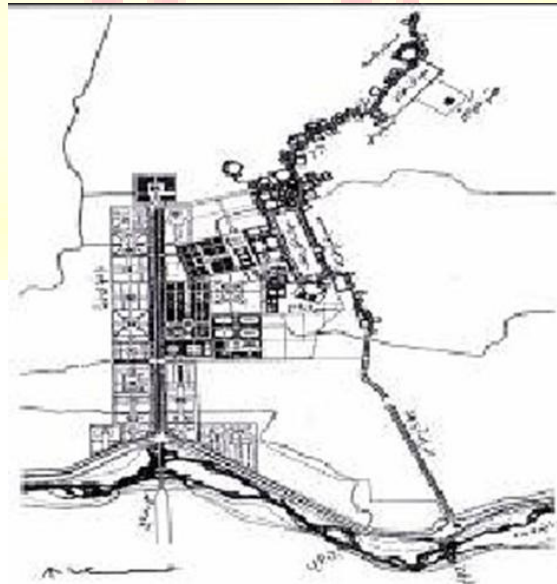
Figure 10 - Model four Ivan of the Imam Mosque 11 - yard Imam Mosque in

Isfahan



Regulate the formation and development of their cities, except in the context of environmental and climatic geomorphology and land according to traditional Iranian architecture follows the same pattern. (4) As an example, in Isfahan bazaar formation and its relationship with governmental and religious buildings, and the creation of a central pattern of streets and residential neighborhoods and sub-networks associated with or assigned checkered Skeleton pattern designed especially for the town, the geometric surface is subordinate. (4)

Figure 12 - The main market areas of the city such as the mosque, the seat of government and the Old Square and New Square (Jahan Square) in the city center are connected.



**The discovery of the hierarchy of space, architecture and music.** Juxtaposition of patterns and relationships in Iranian architecture based on certain physical and functional characteristics of some of the spaces (such as connect inside and outside spaces, entry into the space, determine the direction and ...) and always in accordance with the hierarchy has been given. (4)

Based on the hierarchy, the first encounter with the atmosphere through ID and sign outside the building (such as elements of the vertical wind Lists and minarets, domes, etc.) is created. In the next stage of understanding and familiarity with the space, entries that are space explorers into outer space and put in relation to the main stage. Or in other words, invite the outdoors into the input element is created and the appropriate flakes. Iranian architecture Hence, the input is very important and is often emphasized. (4) In most architectural monuments that have followed the pattern of the central courtyard, after passing the entrance to the central courtyard garden, mostly because the space has the attention of Iranian architecture, interior shots and the porch and porch design and paid the best way possible 's.

The formation of many architectural monuments followed the pattern of the central courtyard (due to special attention in the context of Iranian architecture) passed through the entrance to the central courtyard garden, balcony, porch and interior shots are always in the best possible way, planned and paid . The hierarchy of the design space and to select locations for the placement of elements defining the space within the building continues to transfer patterns, and always to the same principles noted (Input, split up, change direction, stop to determine the direction of movement and visual efficiency) remains loyal. (4) Spatial hierarchy clearly seen in Imam Mosque in Isfahan.

### **Imam Mosque in Isfahan**

The mosque is located on the south side Jahan Square in 1020 AD Shah Abbas I, the twenty-fourth year of his reign started decorating and its extensions have been completed in the course of his successors. (6) Safavid era is one of the most important buildings previously known as Shah Mosque, Jame Abbasi Mosque and the new sultan was known. It represents the culmination of a thousand years of mosque in Iran. All mosques have been a royal fit and is based on a broad

basis. Half Dome in the outer entrance arch is 27 meters high and about 33 meters tall minaret. It is more than a yard tall minarets above, while domes taller than everyone on it is located. Forecourt, which is almost a building, when inviting the crowd to the outdoor shelter, security and revitalizing the mosque calls. (6)

Another noteworthy mosque plan, the genius of its architects. In calculating the frontage of view, the relationship between the visibility of the tallest mosque - the dome over the entrance porch, front porch, New Jersey - by minaret with a height less than the first pair, the second pair is reflected as such established the field of view not only the volumes specified in the building, but also a great view of depth is created.

Forecourt to the north, as the field was necessary, however, since the altar should be facing Mecca ( ie, northeast to southwest) to avoid being taste and great care was necessary . This problem has been solved successfully . High atrial person into the forecourt , which features monuments of Iran since ancient times . This is a circular atrium and hence does not have any direction and can be as heel built on its axis spin. Atrium ceiling of the North Portico opens up from the dark depths of the human person finds Nag. yard Porch bright sun . In the yard is a large be , portal to another world of splendor and concentrated power . ( 6 )

Figure 13 - Plan Imam Mosque in Isfahan (Space Hierarchy)

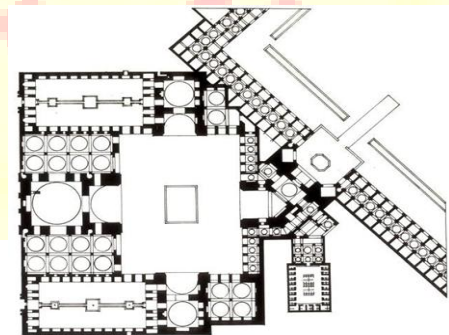


Figure 14- Imam Mosque in Isfahan



Figure 15 - The Imam of the mosque entrance



What is the replacement model for the hierarchy in Iranian music and musical forms were placed in the corners Classical regarded and often is as follows: Form - Prologue (parts manufacturing with a steady rhythm and composed for the target machine is started).

- Income (the most important side of the device that represents the position of the main mode and specifies the identity of the device).
- After earning a corner.

Chaharmezrab form (a piece of which can have a different tempo and beats 24, 68, 616, 1216, etc.).

- Composed form (specific weight of the piece of music or poetry is built on the Word).



- Multiplicative form (or a mall or a short piece of vocal improvisation which is included in the executive multiplier release that are not consistent with the patterns of weight two beat, three beat, four multiplicative and is set).

- Color form (piece construction located at the end of the rates of 24, 34, 68 and the state of dance and dance to arouse in the listener). (4)

No corners transposition is based on a hierarchical fashion according to the ranks, starting notes, see notes (note the leading role in turning around a melody and openness, and more), net adjustments (net termination other than for phrases the final descent) and organized according to role models in the row space (using seduction patterns, doleful, depending journalist, four torn down) is desired. (4)

For example, in three sets to reach the opposite corner (which is a step in sixth grade) crossing edges income, melody, seduction, rust, camel, Zabul, depending journalist, orders the standing witness against the fence and then reach a performance-based maintenance row (row solo) is observed. (4)

But in the space of regular intervals the appearance of hierarchical models, and there is some space for variation and change, the factor to be used, but needs to dominate and surrounded fashions or modulation of the corners sufficient musicians fashions Is different. Fashion is also an example of the architecture of the space tourism market order and connect them without changing the quality of space there. The modulation only in scale, orientation and movement of the axis of the main routes routes. Imam Mosque in Isfahan, another good example of the large-scale spatial and rhythmic modulation Mdrdy and architecture in Isfahan. (4)

Buff-colored brick walls of the forecourt heart Frvdr Jahan Square, immersed in the beautiful stained tiling path of horizontal space that long entrance arch along the vertical emphasis is in space, assertive. Zn corridors that connect to a rotation of  $5^\circ$  forecourt of the mosque. Like the same rhythmic Mdrdy spatial rotation combined with the grace and hospitality of our music is calm and a sense of confidence that is reminiscent of Iranian architectural space of the viewer. (4)

At the end of the Safavid period has been paid to the study of acoustics in buildings.

## Acoustic

The science of sound and hearing in acoustic terms say. It has many branches of science including: building and hall acoustics, acoustics, molecular, electro, physical acoustics, acoustic music .....

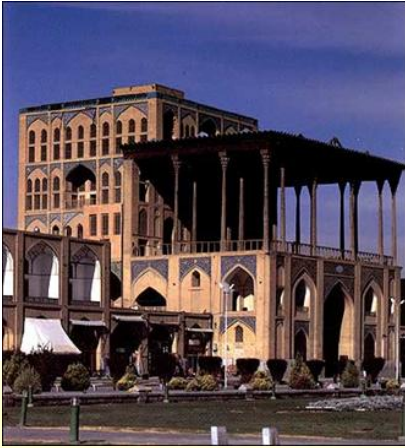
The goal of building and hall acoustics, removing unwanted and distracting noises (noise), in the halls, isolate sound, and the dead space of the hall (Room dead) is the best recording studio. Example of the application of the monuments as Alighapoo House Music Hall and the Abbasid mosque dome house can be seen.

### Alighapoo House Music Hall

Among the historical monuments in the great field of the world, Alighapoo House is the only structure

Recessed wall surrounding the place of prominence after approximately 7 meters. The building's famous music hall. The Board consists of 14 spaces, including the establishment of two special small pavilion space performer Their number will reach 16. With regard to dual booth elegance too much empty spaces have been working can be concluded that the acoustic feature is the most desired. Sound process developed here is based on the physical theory of sound issue , entitled " honeycomb spaces " are described . To simplify the discussion, we will discuss an example in this area , if you listen carefully to the sound of pouring water in a metal bucket , the bucket of water, we find that Porter , the water splash changes. Low noise and low frequency words and a deeper voice can be heard . This can be followed at Music Hall .and its excellent quality will make the listener's ears so that you can play a solo act , the listener feels the Instead of one person, one group strike up are simultaneously engaged.

Figure 16 - House of Alighapoo    Figure 17 - Music Hall of Alighapoo House



### Dome Mosque Abbasi (emam) Isfahan

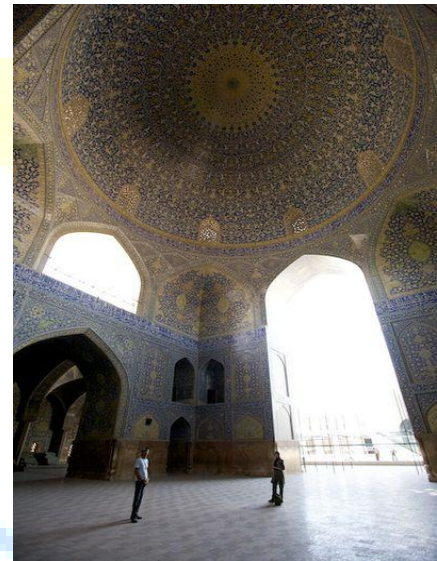
The dome is a double-deck space called the "Dome Home" is located. The bottom edge of the dome (top) to the inner dome 38 meters and 52 meters are estimated to be equal to the outer edge. The enhanced space between the dome 13 meters (including a sharp thickness of the two domes) is. The dome weighs 650 tons, are assessed both dressed in such a height and with this heavy, it has very precise calculation is complex and structurally. A very interesting feature of the acoustic effect is Dome. If an early entry into the dome space of the house, with the feet start tapping on the floor and slowly move towards the center point of view is In this passage with Tani, primarily reflecting the impact can be heard up to 18, which is closer towards the center of the number 7 is reflected for each shot to be reduced. Instead, the number reflecting the reduced amplitude of reflected sound is amplified due to injury And this proves that the product actually reflect the number and range of sound reinforcement, constant, and with the addition of a factor, the other factor levels are decreased.

Function of the acoustic center of the dome is home during Prayers, invocations Muezzin head to suit any part of the pillars of prayer in the center of the dome house, his voice amplified

And to every corner of the interior of the mosque, it is also the area of 15000 square meters, and reached a total Prayer investors enables up with a Muezzin in perfect harmony, simultaneously on a single prayer will follow. However Muezzin sound waves through the middle of a pond in the main courtyard is located in an area of 283 square meters, covers, Due to differences in

temperature over the pressure and suction is placed and thus faster and more clearly directed towards the north door. By placing a lid on the other Muezzin main mosque for prayers possibility of coordinating several ten thousand people with only two both Muezzin inside and outside the mosque and the follow up on one of the Imam provide

Figure 18 - Imam Mosque in Isfahan thicket Home



### Conclusions

The effects of music, a certain way is a function of the composer, but other factors such as musicians, listeners, ambient, instrumental music and songs related to the environment is one of the functions of music itself consists of two parts: location and space. Architect to understand these issues and believe this is the music of the soul and the spirit of God, his intellectual background to the widespread take. Where the music goes beyond the technical and artistic applications and finds that he has been creating art in various forms at all levels there. So the incentive to architect a favorable place to think. With regard to what happened to the relationship between music and architecture of the Safavi period, examining both visually and conceptually. As a result of the close relationship between architecture and music can be discovered, Of visually clarify concepts in music, rhythm and stillness is understood that the compositions. As a result of the architect's understanding of space and the relationship between music and visual concepts, it pays to understand the elements of music visually. The concept of music and architecture and how it and its formation can be traced the spatial hierarchy of concepts like

unity and integral concepts of architecture and music is how beautiful these two have been together.

The school is seen as the architect of the school of music emerged.

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