

The Analysis of persian music Preface

In the name of almighty god

Preface

The subject of this book is about the study of musical works appearing in modern Iranian music and is also finding out how modern music relates to old or traditional pieces i.e. Redif. It will probably be useful to point out something about traditional music before dealing with main subject.

Although the life base of human beings is generally more or less the same, it is different in some points.

These differences, which are made because of geographical or historical conditions or something else cause every nation to possess her own morale or characteristics.

This morale can be said to be 100% acquisitive or non-acquisitive as it is going on its own way.

In course of time this has formed the identification of a nation in a better way. This set of thoughts can probably be-called culture. Art can namely be the most important manifestation of a nation in this regard. And the most authentic art of a nation has been influenced by her own culture. Among different arts, music is genuine and that is why it has had its own adventurous and amusing story. Since people in eastern countries

are introversive, elegant and deeply thoughtful, and so is their art. It is the art that can significantly express itself. Melody Model is probably a good name for a set of melodies in Iranian traditional music which makes the basic Iranian composition.(But if we want to express art in another way, we may be discarded in this respect.)

Our traditional music is the art which has appeared under the said circumstances, therefore it is not easy for everyone to understand it. You had better get constantly familiar with Iranian spiritual characteristics so as to get acquaintance with her music.

If we want to deal with this art through discussion and dialogue, we will only get familiar with its simple phase or generality but not its complete details.

How have we reached this music?

Along with appearance of doubtless Islam in Iran, there were peculiar social conditions of which art including music faced disorders and confusions. Therefore, Iranian genuine music was looking for a safe and suitable place and could find nowhere but the society of true mystics, for, this group paid close attention to mind training and spirit purification. So they found music effective for this purpose and moreover they considered music sacred.

Although music of all types such as feast or pop music has found its way in another social way, what we call traditional music is the relics of the very heritage which has been derived by genuine and pious mystics, Later on, it was formed (according to Mirza Abdola) as a Radif coming down to us.

Nur Alikhan Brumand, who is an undeniable master in this art, said that Radif is attributed to Mirza Abdola (died late recent century). Since teaching and transference of music were both made verbally and performed extemporaneously, it is natural to expect some changes in it within the course of time.

These changes, however, occurred not more frequently than its natural way up to late of Ghajar domain when no important structure appeared.

Nowadays in which dialogues among civilizations and cultural connections are being propounded, the art of music has an important role to bring nations closer. From the time the connection of different cultures have spread, Iranian music actively appears in the world's festivals and her identification is illustrated to the world through feelings.

Now it is time we made connection as far as possible through cogitation in the world's culture. This should be an essential and a serious matter for the culture of Iranian music to be considered.