

A Study of the Various Instruments Used in Iranian Music

Abstract

The music of Sistan and Baluchestan as Iran's largest province evokes the flames of different periods of ancient Iranian culture and civilization like a burning torch. The north-south resonance of Sistan and Baluchestan's traditional and religious music is evocative of sweet and sad memories acquired from the pure and pleasant sentiments of our country's devoted and border people in this region of Iran. One of the earliest vestiges of human civilization has been preserved in the eastern plateau of Iran in Shahr-e Sukhteh for many thousand years, and if archeological digs in the area of music continue, the world may encounter innumerable facts and wonders. The Iranian traditional music of today, which is a descendant of the old twelve maqams, was already more intricate, and some of it is still accessible. The seven major Dastgah, the five Avaz, and several Gushe are the tenacity and model of modern musicians and singers. There have been 228 mentions of these Gushes. The same pattern is followed by the diverse and well-known ranks of masters of traditional music from the past century, such as Agha Hosseingholi, Mirza Abdollah, Darvish Khan, and Saba. The seven main Dastgah are named Shur, Mahur, Homayun, Segah, Chahargah, Nava, and Rast-Panjgah. The five Avaz are Esfahan, Abou Ata, Bayat-e-tork, Afshari, and Dashti.

Keywords: *Persian music, Sistan music, Baluchestan music, Seven main Dastgah*

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Introduction

The miracle of music is that it defies linguistic description. Music is a means of compensating for language limitations and communicating intangible feelings. Where language fails to communicate, music becomes a haven for the soul and a means of conveying undiscovered emotions and unsaid words. Whatsoever music may be, it has its origins in man and is a creation that comes to life from the human soul and gives life to the human soul. Music is a heartfelt, compelling sound that inevitably affects the heart. But where does it originate, and what does it affect?

Music is not just an emotional expression and nourishment for the soul but also a physical remedy. According to research, music, a collection of diverse sounds, influences the body's function and metabolism and directly impacts the body's major organs, including the numerous glands, heart, respiratory system, and brain. As a "regular" and "beautiful" arrangement of sounds, music also has a beneficial influence on the body. The human soul comprehends the beauty of music, and it is the soul that evaluates music with artistic expertise.

There are two analytical and synthetic dimensions of aesthetics in music. Analytical aesthetics relate to the beauty of the sounds and melodies of instruments, and the piano's wave, the violin's sigh, and the fiddle's whine are all lovely words to use a beautiful phrase. But the compositional aspect of music relates to the "order" and "melody" that the musician produces by stringing together notes and sounds. Two methods exist for examining and analyzing musical compositions. First, there is practical music, such as playing an instrument, singing, writing, and then scientific music (theory). Both are indispensable to one another. Because the purpose of theoretical music is not just to seek out the things that practical

music illuminates and establishes but also to seek out the simplest natural rule that familiarizes the human ear with music.

Music is an art form in which all human emotions and sentiments are expressed through sounds. This art impacts us via the sense of hearing, but the effect a single piece has on various people in the same surroundings varies significantly according to the spirits, the degree of sensitivity, and the purpose of teaching and training individuals. Each musical composition has its own style, personality, and hue. The composer must devise a method of communicating to the performer, vocalist, or reader the style, character, and color that he has seen which is required for the work's right and honest performance.

There are two types of music: rhythmic music and nonrhythmic music. Rhythmic music consists of music with a measure, like dance-oriented music, such as Pishdaramad and March. Iranian music songs are the greatest example of nonrhythmic music since they lack a distinct meter. One of the instruments for comprehending the souls and mentalities of cultures is music. Because each nation's and people's music has its unique aesthetics and features, it may reflect that nation's or people true existence throughout history and life.

The music of Sistan and Baluchestan is as rich and astonishing as it is unfamiliar to researchers and people from other areas of Iran. Unfortunately, the young of the region are unaware of how it is created and the features of traditional instruments. It may be forgotten if no attempts are made to resuscitate, introduce, and promote it. Accordingly, this research investigates the sorts of instruments used in Iranian music.

Theoretical foundations of research

1. Music of Iran

Iranian national music is a collection of songs and melodies that have been developed in this country throughout the ages, have evolved alongside other parts of the Iranian people's lives, and are a reflection of the nation's long-standing moral, political, social, and societal features. Iranian music's delicacy and unique state of contemplation inspire man to contemplate and reason and attain an ethereal universe. The following are some of the branches of Iranian national music which have a long and illustrious history:

1- Before Islam:

The music of Iran's ancient tribes, such as Bakhtiari, Kurdish, and Lori

2- After Islam:

A. Maqam music (epic, ta'zieh, mourning)

B - Radif music (traditional music instruments)

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2. The names of Dastgah and Avaz in the traditional and national music of Iran

The seven main Dastgah are:

Shur: Most of songs performed by an untrained Iranian singer as well as the majority of local songs from various areas of Iran are included in one of the topics of this Dastgah or Gushe, as well as Dastgahs derived from it. Consequently, this Dastgah is referred to be the mother of Iranian music. The biggest of Iran's Dastgahs is Shur. Because each Dastgah contains a sequence of songs and sub-melodies, Shur, excluding the sub-melodies, has attachments with their own autonomy. Abou Ata, Bayat-e-tork, Afshari, and Dashti are the individual songs that comprise Shur, each of which has its own independence. The song Bayat-e-tork is performed on Shur frets, which are considered an accessory. But since it produces an auditory sensation comparable to Dastgah-e Mahur, some feel it is categorized as Dastgah-e Mahur. The Bayat-e-tork song is a Dastgah-e Mahur derivation in the School of Esfahan, while the Bayat-e-tork tone is a Dastgah-e Shur in the School of Tehran.

Mahur: Dastgah-e Mahur is one of the most popular Dastgahs in Iranian music, with over 50 Gushe in different Radifs. Due to its mental state and melody, it is often performed as celebratory music on special occasions. This Dastgah features a variety of ears that are done with three distinct Maqams: bam, middle, and lower. Notable is that all Gushe returns to Daramad through Foroud.

Homayun: Dastgah-e Homayun is one of the seven Dastgahs of Iranian music and, after Dastgah-e Shur, one of the biggest, since it has a subgroup (Bayat-e Esfahan) that has numerous Gushe and is an independent vocal in addition to its Gushe. In several regions of Iran, lullabies and whispers are played with Zoorkhaneh music from Dastgah-e Homayun.

Segah: The terms Yegah, Dogah, Segah, Chahargah, and Rast-Panjgah often appear in the traditional music books of Iran. As its name implies, Dastgah-e Segah is one of the earliest Iranian melodies. On the other hand, this song is also popular in Azerbaijan and the Caucasus, contrary to what some believe. Segah has fascinating ups and downs. In a Gushe, such as Daramad, it is relatively solid, strong, and delicate, yet in a Gushe, such as Muye, it is filled with sadness and anguish, as if children were wailing and sobbing. In a Gushe, such as Mokhalef, buried sadness is accompanied by a dignified appeal to the beloved, along with strength and might.

Chahargah: In terms of musicology, Dastgah-e Chahargah is one of the most significant and beautiful Iranian Maqams. Contrary to some contemporary scholars who consider Dastgah-e Shur to be the most considerable Dastgah of music and the mother of all Iranian Dastgahs, some, such as Hormoz Farhat and Dariush Safvat, did not consider Dastgah-e Shur to be original because it is younger than Dastgah-e Chahargah. Due to its two symmetric tetrachords, it is regarded as the major Dastgah. Because of their close connection, some people view Dastgah-e Chahargah and Dastgah-e Segah as brothers since both Gushe songs have the same name and tune. For example, Gushe's Zabol and Hesar are referenced for these Dastgahs in Mousa Maroufi's Radif.

Nava: Nava, one of the other seven Dastgahs of Iranian music, is a good song with a smooth and moderate melody that is neither too joyous nor excessively sorrowful. Nava is a popular song that is frequently performed after the assembly. Like Hafez, mystical poetry is often selected for Nava, which profoundly affects the listener.

Rast-Panjgah: Rast-Panjgah, at least in name, does not match any of the traditional Maqams of Iranian music, and others feel that both Rast and Panjgah are relatively recent names among the Maqams. The first tetrachord of Dastgah-e Rast-Panjgah relates to both Maqam-e Rast and Dastgah-e Mahur. This Dastgah permits modulation to all other Dastgahs, and some think it was created to teach higher musical levels like Morakab-Navazi and Morakab-Khani.

And the name of the five Avaz is as follows:

Esfahan

Abou Ata

Bayat-e-tork

Afshari

Dashti

3. Music of Sistan

Sistani people in the north and south of the province of Sistan and Baluchestan have had a great deal to say about music throughout history, thanks to their ingenuity and art, which derives from their taste. They carried remarkable tunes and lyrics from an old civilization and a distinct culture with deep roots. Music in Sistan and Baluchistan has been more critical than in other provinces due to the region's unique characteristics. Sistani and Baluch artists convey the most exquisite mystical sentiments, the deepest societal sorrows, and the most thrilling epic tales via the language of music because Sistani and Baluch have a great devotion to indigenous music. Sistan has a long history and is developed from spiritual knowledge and the indigenous culture of this area. Local musicians employ a range of instruments to compose their music, including the Ghaychak, Ney, Dayere, Sorna, and Saz-o-Dohol. Along with Avazi and Maqami music, based on people's emotions, Radifs and songs in couplets, quatrains, lullabies, and vocal and instrumental music are performed on various occasions. The province is influenced by religion and has a long history of these people due to its climate, geography, and cultural and social concerns.

The ceremony of mourning in Sistan includes its own music. In Sistan, mourning is known as quatrains and is performed mainly by women. The most essential aspect of Sistan music is Seitak or singing. The majority of seitaks consist of four equal hemistichs. Not all rhymes must be the same. Seitaks may be allegorical, agricultural, pastoral, descriptive, nomadic, romantic, ironic, humorous, martial, or religious.

Seitak refers to couplets composed and performed in various subjects. Sistani women and girls congregate during Ramadan evenings to perform Seitak melodies. During the harvest in Sistan, specific songs such as wheat weight songs and leather bottle songs are sung. Numerous rites and ceremonies among the Sistani people are accompanied by music, including the Hashar ceremony, which is the traditional custom of dredging the riverbed of the Hirmand in Sistan. The only instrument in this ceremony is the voices of those who sing to themselves while doing their duties.

4. Instruments used in Sistan music

Dayere: Dayere is a percussion family instrument also known as the Daf. This is the sole instrument created by women in Sistan, and it serves a more wide purpose. It is made more than any other instrument, is well recognized, particularly among ladies, and is used in weddings and Brit Milah. First, a half-centimeter-thick piece of wood (often willow) is soaked in water to soften and become flexible, and then it is formed into a circle. When the skin (often goatskin) is still wet, it is formed into a circle and nailed to a wooden wall with tiny nails.

Ghaychak: Many artists associate the Ghaychak string instrument with the fabled region of Sistan and Baluchistan since its roots, as the progenitor of instruments such as the

violin and fiddle, may be traced back to Sistan. Ghaychak is still used by a subset of musicians in this region, enough that many Sistani people recognize the instrument as "Habibullah Qader Atashgar," the region's renowned musician.

Saz-o-Dohol: Saz (an instrument similar to Sorna) and Dohol are particular musical instruments utilized in Sistan's indigenous dances and happy occasions.

5. Music of Baluchestan

Likoo and Zahirook are songs performed by close relatives, such as a father, mother, brother, or sister, as well as a friend, a lover, or even while the singer is away from home. The lexical roots of Likoo and its relationship to the song are not entirely known, but Zahirook and Zahirig get their meaning from the term Zahir. Zahir denotes recollection, melancholy, and the determination to confront sadness. Sad and melancholy are other definitions of the name Zahir. Initially, only women sang Zahirook throughout everyday activities, and the singing was rotated between two groups of singers, a practice that is no longer widespread. Currently, male singers perform Zahirook accompanied by an anthem. Despite having identical literary content, the names Likoo and Zahirook are distinct because each is popular in a separate area of Baluchistan. Likoo belongs to Sarhad, whereas Zahirook belongs to Makran. The distinction between the names Likoo and Zahirook is supported by the fact that each corresponds to a major region of Baluchistan and the differences in the melody. Free rhythm is the sole commonality between the two songs, apart from the identical subject matter of the lyrics. Despite adhering to the main qualities of Baluchestan music, the music of this area distinguishes itself as Sarhad style due to the distinctive characteristics of the melody in Sarhad compared to other regions of Baluchistan. The comparison and contrast between Zahirook and Likoo regarding the features of Baluchestan music demonstrate the distinction between the two songs.

Mootaq or Mootak is solely used during funerals. This song's lyrics incorporate the deceased's Manaqeb and emphasize the sorrow caused by their passing. Consequently, mootaq might be considered a kind of grieving. Mootaq is lexically equivalent to the Persian word Muye. Mootaq and haircuts have the same meaning. Mootaq song is often sung without accompaniment by women in groups. The chorus alternates between solo and ensemble choirs or two groups of singers. This manner of execution is no longer commonplace, though. In addition, Mootaq features Likoo, Zahirook, and free rhythm.

The poetry, known as Sheir in the Baluchi language, is a song whose lyrics include epic tales, love, historical and social events, and guidance. Shaier (poet) is someone who performs poetry with instruments and vocals. The poet also goes by the name Pahlevan. Pahlevan is derived from the terms Pahl and Van. Pahl, taken from the root of the Pahlavi language,

signifies courageous, heroic, and able, while Van is the word for a singer.

Conclusion

The themes, sculptures, and paintings left from antiquity through the Islamic era demonstrate the Iranians' interest in and appreciation for the art of music. In the post-Islamic period, music did not thrive as it once did owe to hostility, but it endured anyway. This continuity is seen in the Chehel Sotoun Palace and the Aali Qapu Palace Music Room during the Safavid period.

Because various ethnic groups in Iran have highly varied cultures and ethnicities, Iranian folk music offers a wide range of expression and tones. For instance, Azerbaijani, Gilani, Khorasani, Bakhtiari, Kurdish, Shirazi, and Baluchi music are not the only songs that vary significantly in dialect. There are two sorts of folk music in Iran: local vocal songs spoken solo or in groups and localized dances done with regional instruments.

Iranian folk songs are very melodically rich and diversified, making them some of the richest, most beautiful, and most diverse. These songs, which reflect the country's way of thinking, civilization, and culture, are handed down from generation to generation and are a thorough reflection of the views and ideas of the individuals believed to be its creators. These songs are among the wealthiest Iranian cultural materials in terms of society, way of thinking, way of living, and nature. These songs symbolize the country and history of Iran and may serve as the most acceptable motivation for the creation of scientific musical works.

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Conflict of interest

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Ethics statement

None

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