

The Historical Course of Music in Iran after Islam

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ABSTRACT

In the post-Islamic era, music lost its previous flourishing because of the opposition. But he continued to survive anyway. This continuity can be seen in the Safavid era at the Chehel sutun Palace and the Chapel's Palace of Music. Music of Iran, a collection of melodies and songs that over the centuries in this land there and alongside other aspects of Iranian life transformation and development results, and reflect the characteristics of ethical, political events, social and geographical nation It is a history that goes far too far. The subtlety and special consideration of Iranian music leads man to thought and reason and reach the nonmaterial world.

Keywords: music, art, classic, tradition, musical instruments

INTRODUCTION

We do not know the ancient Iranian music, but its works remain in ancient sculptures and poems and books. The names of writers such as Barbad and Nikis, and the names of the songs and tones of music that are seen in Persian poems and vocabularies, and old musical instruments and court musicians in carvings, all represent the greatness and glory of music.

After Islam up to one or two centuries, there is no news about the fate of music. Later, when the conditions for scientific and artistic activities were favorable, music progressed much slower and more subtle than other arts. But since Farabi's time, music has been scientifically and scientifically developed in Iran, with books and science (Maraghi, 14: 1356). This article is about the music of Iran after Islam.

The music of different ethnic and national communities is based on national rules and regulations. Historical events, revolutions, civilizations, and so on ... have a strong contribution to the foundations of traditional and national music. Iran has a historically important place in terms of music. Historically, there is a new kind of music and, music in Iran from ancient times to today has no written history. Of course, apart from this, there are other reasons

for this. Since artistic music is verbal, other arts are written later and less.

The unstable conditions in Iran, due to the constant invasions of tribes and foreign countries, as well as the internal disruptions, have made it clear that enough documentation - if it exists - disappears and remains. According to some Iranian historians, Iranian historians have estimated the age of Achaemenid. And one of the seventh lines and languages of the era that the public knew, probably music, and called songs such as Siavash's grief with that line and tongue. But there is no accurate information from this time. Of course, the songs of the Goths were sounded singly, but in the old Iranian religion, music has not been very important. But non-religious music has been used in dance and singing.

After the attack of Alexander during the time of the Selukians and the Parthians of Iran, he was influenced by the Greek civilization, and a change occurred in the field of music. But in fact, the music of Iran is restored to the Sassanid era, and the early music records of Iran belong to this era. The Khosrow Parviz Empire and its magnificence were widely spoken; it supported the musicians; the most important musicians of this period were Ramtin, the noble roof, Barbados, Necis, the free and the rogue who still

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remain. Among them, Barbad was the most prominent figure, and many stories later narrated about his skill in playing and composing. Arranging and organizing the musical system, namely, the seven structures of the famous position known as Khosravani and the third leading position (tune) and the 300th and 60th melodies. Their number was equal to the number of days per week, month and year of the Sassanian calendar. Today, it is not clear what these authorities and songs are; but some of these songs are named by the writers of the Islamic period; names such as Kayn Iraj, Kayn Siavash, who may refer to historical events, such as the Shrine Garden and the Shrine Garden, where the glory of the court, And also used names like green and bright lights. But there is no correct information about those composers in the theoretical principles of that era.

The music of the Sassanid period was the nucleus of which the music of Islamic civilization grew. After Islam, the music of Iran stopped short and after several years of change. Religious leaders in Islam initially boycotted the music and knew the cause of corruption and intransigence. But during the time of the Sassanid Abbasids they ruled on their courts, the worldly and non-religious aspects of music increased and music was a new boom; some of the great musicians of this era were Abu Ali Sina, Abu al-Faraj Esfahani, Isaac Mussali, Ebrahim Mussili, Abu Nasr Farani, Abdul Qadir In Mirraqi, Ghotbaldin Mahmud Shirazi and Safi al-Din Armoui. During the Safavid period, Qajar music was under the jurisdiction of the court and away from the community. The music of Iran during the Safavid era was the most hit, but its religious form continued in the form of dance and dramatic shows, as well as by the musicians and poets of the tourists.

From the Nasser dynasty to the next, with the influence of other cultures, the creative power was better and a new era began. Since the beginning of the 20th century, due to the influence of the West, music has come into the hands of the people, and a new boom has been created for education and research. In the early 1930s, the Conservatory An excellent music was founded in Tehran and Western education was based. The symphony orchestra was organized and the choir was organized. In addition to that, traditional Iranian music was held during concerts with the efforts of the Aliyenqi Minister. After the Second World War, Westernization in Iran increased, and various

music groups in various fields, as well as numerous festivals, with the participation of international artists in Iran in the 1970s, the capital witnessed a vibrant musical life. The impact of radio and television was also very impressive in this regard.

The High School of Music and the National Conservatory of Music and the Faculty of Music at the University of Tehran have trained students in Western music and Western compositions as well as traditional Iranian music. And great people in the arena of Iran who have been able to provide valuable services to this country. Including Gholam Hossein Darvish (1251-1305), Professor of Spirituality ... Creator (1284-1344), Professor Abolhassan Saba (1281-1336), Professor Aliinqi Vaziri, Mehdi Berkshilly, and also Mohammad Taghi Massoudiyeh Musician. In recent years, Western scholarship they are interested in research in Iranian music and have remarkable works in this field which have been printed.

MUSIC IN IRAN AFTER ISLAM

The period of 400 years of Iranian music in the Sassanid regime is a period of greatness and excellence in music, and is still referred to as the golden age of this art in Iranian culture and civilization.

The variety of music and instruments in the Sassanid era reveals the prosperity of this art and, on the other hand, the respect and dignity of the music artist in that era. Also, this period is only a period of Iranian history, in which music is also traced in its books; in books such as the Zariran Yadgaria, the Asurik tree system, the Manichaeon epistles, and the Avesta Goths, one can trace the music and the place of this art And found somewhat of the value of this art during the Sasanian era.

The long tradition of the Sassanid era in various dimensions, such as brass music, military music, ceremonial music, official music, music, religious music, etc., grew to the end of the Ardeshir period until Khosrou parviz, and continued until the next centuries; In fact, perhaps Iranian music in the Sassanid era may be the source of Iranian forms and forms of music in the next centuries (Javadi, 2001, 1/130, 131)

ISLAMIC MUSIC

After the collapse of the Sassanid dynasty and the establishment of the Islamic caliphate, events and events caused by this historic

transformation did not have a chance to engage in music for a long time. However, the rich background of music and its prolific prevalence in the Sassanian era prevented music from being overnight and obliterated (Meshoun, 2001: 77).

One of the things that was completely influenced by Iran was Arab music, which remained until the dismantling of the Abbasid caliphate system (656 AH). So, after this date, three things arose from the great six hundred year history of Islam: the religion of Islam, the influence of Arabic language in Persian and vice versa, and the impact of Iranian music on Arabic music. By describing, at the same time, in villages and outskirts of cities, especially those who lived in the mountains and the shores of the Caspian Sea, their original and particular music was somewhat neglected and far from this. Some of them have come to the same condition (Semi, Proceedings 105,106).

Therefore, the music of Islamic countries, now known as Arabic music in the West, was founded by Iranians, and the Arab at first did not pay attention to civilization and industry and art. After Islam, too, he considered work in the field of art and art in his dignity, considered them as a motel, and avoided stewardship, and when he met with civilization and urban life and saw himself as in need of science and industry, Inevitably made their way to the mall, and as they were mostly Iranian artists, Iranian art and art, including Arabic music, became popular and gradually developed and during the Abbasid caliphs, Islamic music of Iran succeeded Arab music. Although Due to the time lapse and the local and social factors, the current music of the Arab countries has come to a certain color, the music of the Iranian music is still quite evident. Iran, because of the music and the music is adapted Iran Persian music is based upon (Javadi, 140: 1380). As of the fifty-two "official" positions in Egyptian, Syria, and Lebanese, there are thirty "positions" in the "Iranian" rows of "songs" and "corners" (Mashoun, 90: 1380).

Another indication of Sassanian music in the Arabian lands can be found in various instruments in which the land is commonplace, because the Arabs before Islam probably did not have anything other than a drum kit, and perhaps a reed and a horn. The date of the invention of instruments is not due to the age of the method, and Abu Nasr Farabi has mentioned this point in his books (see: Wikipedia, Cairo, c

2, p. 453), wherever he talks about music and history. Busheon, 98)

THE POST-ISLAMIC PERIOD OF THEORETICAL STUDIES OF MUSIC

Unconditionally, theatrical writings of music are the most important part of music in the Islamic period, and the remaining works, in terms of the names of Allah, the common instruments, instrumentation and step by step directions, are the guide's guide. In this period, in Iran, the old musicals and the seven modes of Molokiya (the authorities of Melkiah) and ancient instruments such as Oud and Cheng (especially in Khorasan) and Tonbur (in Tabarestan and Ray) have been prevalent in Iran (Spanta, 45: 1382).

In this period, the Iranian and Islamic scholars' works on Iranian music are impressive. In the second century AH, Ibrahim Irani (known as Musili), the book "Al-Neghm and Al-Qa'a" and Ibn-e Kharaddeb's book "Al-Adib and Al-Samaa" and "Allahud al-Mullahi", and in the third century Abol Abbas Sarkhoshi the book "Al-Muqsiqi al-Kabir" and Abu Bakr Ahwazi physician The famous Iranian scientist has written the book "Fii al-jul al-Muqsiqi".

Also, Abu al-Faraj Esfahani, the deceased 286 hectares. The book "Al-Haghani", Mohammad Zakaria Razi, deceased 311 AH. A book on music and a book on the song, Abu Naser Farabi, dying 339 AH. A book called "Al-Musiqi" and Abu al-Hassan Barmaki have a book about Tonbur musicians. ; Khaje Nasir al-Din Tusi Media treatise, Safi al-Din-bin Abdul Mu'man Armawi deceased 656 AH, two important compilations, one of Shukhti's treatises on musical properties, and another written on the devices of the era. Mohammad Amoli, deceased 716 AH. The owner of the book, Nafais al-Fonoun, Qutb al-Din Mahmoud Shirazi, the famous physician of the deceased 710 AH in the valley of Talaj and Abdul Qadir Maragheh, have all recorded information about the music of Iran, while composing them. (Sami, 125,124)

Abdul Qadir Hafiz Maragheh, known as Ibn-Ĥigibi, deceased in 838 AH. He has several important musical compositions in music: Jame'a al-Waḥān, a narrative of ADWAR, in which he described the book of Adawar Safi al-Din. Two other concise books called the Purpose of Allah and the other briefly Allah, his fifth book has not been received by Kenzalah, and two of his books remain in his son Abdul Aziz, which is located in the

Osmaniyah Noor Library of Islamabad (Berkshall, 6: 1355)

Abu Nasr Farabi, in one of his works on Tonbur Khorasani, writes: This Tonbur, which was prevalent in the court of Abbasid Caliphs and other tribes, was in adjoining countries, Tonbora, in China, Typula, and in Albania, which traversed here from Greece Found in the name of Tamara. Farabi speaks of a complete wired instrument, invented by an Iranian called Ibn Awos al-Sahdī in the 3rd century AH and known as Shahrood.

In the seventh century AH Safi al-Din Armavi wrote two books called Al-Dawar and Rasalah al-Sharqiyah. He is one of the pioneers in the hypothesis of dividing the dimensions of music into seventeen parts, and Qutb al-Din Mahmoud Shirazi wrote the history of Iranian music in the name of the Valley of the Tale in the seventh century AH.

Among these writers, the first Persian scientist to write about the principles of Abu Ali Sina's books (370 to 428 AH) and his book, "Al-Najjah", was called after the translation of his student, the Alaji Encyclopedia. Also, another student in the fourth century wrote "Al-Fiq al-Muqsiqi" in which he provides interesting information about the principles of Iranian and Khorasani music. Abu Ali Sina also has a section on music in the Twelfth Al-Shafa (same)

The Book of Crests was also written in Persian in the eighth century, in which case the musical form of musical instruments was given. In this book and the book of Ibn-e-Ghaibi, the Iranian people are the first to describe the musical instruments and instruments in detail.

Among other scholars was Abu Nasr Muhammad-ibn al-Farabi, who was about 260 AH (780 AD) in the great Khorasan. She has been fluent in playing relapse and has been the great scientist of his time. He has written a lecture on logic and ethics, politics, mathematics, chemistry, philosophy and music. These works were translated into Latin and taught in schools and universities in Europe for a long time. Farabi became the second teacher after Aristotle. His famous books include "Al-Muqsiqi-al-Kabir", "Kalam al-Muqiqaa", "Ahsā al-Aqa'a" and the book "Al-Muqawa al-Aqiqa". Of these books, the first book is only available. Another book, called Aça al-Alum, about music written in Latin and Hebrew in the Middle Ages, has been translated and used by European students and scholars.

Ibn Khordadbeh, a well-known Iranian scientist, also has music in music. He learned music in Baghdad, along with the techniques that he taught, and learned about this technique, such as Aladb and Al-Sāma books, and Allah and Al-Malay's book, which is the final treatise on hand.

Abu Zaid Abdul Rahman Bin Khaldun writes about the influence of Iranian music in Arabs and Islam: "The Arabs, before they came to the music and the beautiful instruments, began to create artistic pieces, and while still in their hands, their music was limited to those used to induce the use of camels. Later, when the city was selected and Islam was spared, what they used to say were what they used to say, contrary to the Qur'an's commandments, and what they believed in. Because reading the Qur'an was good, good, and mustahab, they used their indigenous songs to read it. Later they came to other countries, and they saw beautiful artistic performances, especially music, in the most complete form in Iran. Their enthusiasm was excited as musicians from other countries sought and intensified and among them readers like Iranian readers were educated among them, including "Ezita", which was the origin of the novels, and "Sayeb Khayer" from Medina. In this sense, the Arabs accepted the Iranian taste in writing, and the art of such artists as Ibn Sareed evolved. The Abbasid Caliphate's dialects reached perfection by Abraham and his son Ishaq and his book, Hamad. Baghdad has become a great centerpiece, and the musicians created above were raised in the way we hear today" (Sami, 127,126)

The period after the Mongol and Timurid and Turks is almost the end of the period of the old theorists of music. So, after Abdul Qadir, in some of the few treatises he wrote, it was more imitation of the past and until the end of the Qajar period there was no significant effect on the theoretical compositions of music (Spanta, 57)

CONCLUSION

However, the study in Iranian music shows that whenever this art is cultivated by the self-educated, the great transformation or aggression of this art has been brought to an end. From the backdrop of the government's support, due to the musical instrument's appeal to the parties of the outing, it was only a matter of cross-sectional propagation of a particular type of music for the courts, but the result of those

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supporters was the creation of a kind of socially negative attitude towards music, the trace of its misleading effects in the music field still It is in public opinion.

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Citation: Ali Salehi, Mohammad Reza Afroogh., Ph.D. "The Historical Course of Music in Iran after Islam" *Journal of Fine Arts*, 2(1), 2019, pp. 5-9.

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