

previous one, but it could modify the society's view to street music and revive religious and traditional music besides the professional one. In this way, the players were in two groups of professional and traditional in the city. As it was mentioned before, the professional players mostly play a new form of music in the city. These artists make a new type of music serving youths' interest. In fact, the contemporary music which mostly has a view to post-Islamic revolution period insists on the value of music more and more. The performance of this music to present its entity and introduce it better is the base of most of young players' work in Tehran today. Earning money is the aim of most players but the artist's goal and his role in the society has been always inventible.

This goal is introduced like this because of the essence of street music. Having a direct communication with the audiences, this art makes a powerful connection between them and the artist, and the music impact is made just at the time of performance. Therefore, street music, regardless

of its theme such as religious, national and etc., can affect citizens' social, cultural and public interaction and reactions to their surroundings. Considering this point, young players play music and regard street as a stage for their performance. The more important point is that music of each era has been created according to the conditions, society's culture and audiences' interest of that time, so that is why it is successful and it can communicate well with the audience. In fact, the audience's interest and the current atmosphere of the society would determine the time, place and shape of music performance in each era. The modern shape of street music in Tehran does not mean demolishing traditional and religious music because the youth should know their culture and traditions; however, their modern interest cannot be ignored too since a part of street music concerns audience's interest, so it is different in each era. Paying attention to the value of street musicians and also the value and position of Iranian culture, street music can serve all the audience's interest and determines the stable position of this art like other city arts In Tehran.

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Fig.8. The position of street musician at Valiasr street pedestrian upper than Vanak Square. Source: Young Journalist Club 2015.



Fig.10. The position of street musician at Golestan shopping center, Tehran. Photo: Anahita Modrek, 2016.

Conclusion

Music street is a mobile phenomenon in a city which is tied to memories and history of that city. The presence of music players round the city in history is closely related to culture, religion and traditions of a society. In fact, cities has witnessed a kind of street performance in each era depending on economic, political, cultural and social conditions.

Even in the eras with religious or political restrictions and limitations, the players encountered some problems but their sounds and songs were not evaded from the city. Sometimes the presence of these music players was for the aim of transferring messages to the audience and getting them to know more about their time and society.

Historical research indicates that this art is not specific to western countries; even our country, having a back ground of poem, ethic and art, had street ceremonies too. In fact, street music in Iran

is not an imported art and it also has a colorful presence in Iranians' memory. However, the outstanding point is that this art has been present very specifically in each era, depending on the needs of the society and its present atmosphere. In fact, the street music was in different shapes in past. The presence of animals, different older musical instruments, songs, melodies and the necessity of earning money in past made the street music different from today's one. In addition, the association of street music with specific social ceremonies and its performance for something other than itself in past made a different shape of this art. Even in some eras, religious beliefs and political considerations opposed this art performance among people which empowered these differences.

However, since two last decades the youth has brought back the music to streets of Tehran. This music was totally different in shape from the

including political incidents such as military marches and wars. These all shows that a specific happening could make musicians perform in past which means Street music depended on “time”. In addition to time, the shape and method of performance are the other differences between the previous art and the current one. Obviously, the instruments of music in past, presence of animals and specific poems and songs are the other differences.

However, what is performed today in contemporary Tehran is of two kinds of music: A group is used for transferring specific messages such as the coming of religious events and celebrations. It was observed that a group of musicians were only present at crossroads for a specific happening. These musicians are mostly present on the days near such celebrations. Another one is the public and popular music in different types (Pop, Rock, Classic and etc.) which is played all the year. As an instance, a group of young musicians in Valiasr Street, upper than Vanak square, were playing as if street was a stage for them. They could communicate with people of the city via

music and they believe that communication with people is the essence of street music. These individuals consider themselves as the advertisers of high quality music among people, so they feel responsible in front of people even though they are free. In this regard, these musicians not only try to introduce music art and its instruments but they also face challenges of producing high quality music which is also desirable for Iranian citizens. A little far in Mirdamad street near commercial centers, a young man is playing music. He feels satisfaction by making good sense for pedestrians and has the sense of profitability for society which serves his internal needs as a musician. This point shows that, in contrast to past, today street music is free from occasional celebrations and it is not only doing a service for a specific happening or any other aims except music. In fact, the art of music is performed as a principle currently and it has gained an existing value. That is what the young street musicians are trying to transfer to the audiences. They initially aim to present the essence of music free from any other happenings in the performance.



Fig.7. the position of street musician at Enqelab Pedestrian. Photo: Anahita Modrek, 2016.



Fig.9. The position of Street musician at Valiasre pedestrian. Photo: Paricher Asl Falah, 2016.

gain the opportunity of playing other instruments in public. It seems that the sense of liberty which is felt in street music is the same good reason for these players. Not depending on any music companies and such, they are completely independent. They can transfer their music to the audiences' ears easily and directly. They are also free at selection of their time and location not having any stable conditions (Fig.5).

This liberty is also present for the spectators and audiences of such art since watching it does not need paying any money and even the spectators are free to select their location. They can also enter or leave the place anywhere and anytime they want. Ultimately this point should be mentioned that the relation between the player and the spectator is mutual and direct in contrary to other city arts. As a result, the role of this art in the citizens' interaction with the city reborn is inevitable (Fig.6).

Street music, from far to near

As it was mentioned in street music history, in past one of the most important roles of musicians was transferring messages to citizens. In fact, this art in past like the contemporary one depended on location and the performances were for and among people, but the difference of previous and today performances is about the time of performance. In past, the performances concerned celebrations and some specific times such as tribal, religious and national memories. In fact, music was used less for introducing to people but for another aim. As it was mentioned in the history of music, it was firstly used for kings and their appreciation and then some other goals such as people's entertainment, transferring news and celebrating religious, cultural, historical memories. It is clear that all these led to earning money and gaining a position by musicians. In addition, daily happenings were a part of musicians' jobs



Fig.4. Street musicians in local style at Valiasr pedestrian, Tajrish. Photo: Anahita Modrek, 2015.



Fig.5. Street musicians in modern style in Tehran. Photo: Parishehr Asl Falah, 2016.

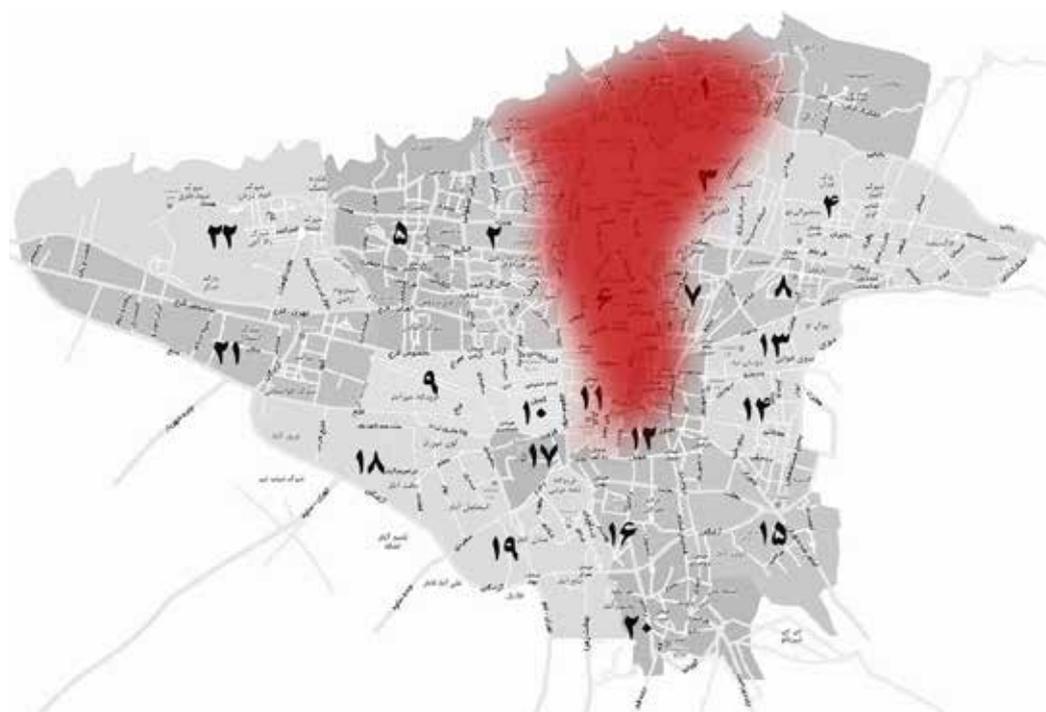


Fig.6. The position of street musician at Vanak pedestrian. Photo: Anahita Modrek, 2016.

known as the remaining of previous “Lotiha”. On the other hand, the second group, issued in this study, are those who earn money for their music proficiency. They play modern and traditional instruments professionally. However, there are a few artists who perform just for showing and introducing their arts round the city. According to the field observations and interviews done in this regard, it can be pointed that age and gender are what they have in common. Although most of Musicians are young men, young girl musicians, individually or in groups, have been recently seen through the city.

Apart from earning money, street musicians have different reasons and intentions for playing around the town, so they keep doing their job in spite of some people and officials’ oppositions. A few of them, such as the couple playing Iranian traditional music on the pedestrian bridge in

Haft-e Tir Square, points to the lack of a proper opportunity to perform at concert halls. Besides their professional activities in music field such as teaching music, they play and do their job in spite of all limitations, oppositions and bad conditions like noise pollution in order to present and advertise their art in Tehran streets. Just before Tajrish square in Valiasr Street which is almost a crowded one, another group of youth were playing their local music to both introduce their local culture and attract audiences (Fig.4). In Tehran, music students are mostly playing around cultural places such as Tehran Museum of Contemporary Art and House of Artists in Iranshahr Street, individually or in groups. Actually, they are trying mainly to practice in front of people and increase their self-confidence rather than earning money. Besides practicing their professional instrument, these young people also



the distribution amount of street music players in different regions of Tehran



Map1: The analysis of Street Musicians in different regions of Tehran by: www.Tehran.ir

or by groups throughout all streets daily. In this study, the second form is analyzed which can be called the new or late street music.

The spatial distribution of street music players in Tehran

According to field observations, just some specific parts of city were under street music players' attention. These locations were mostly regions 1, 2, 3, 6 of Tehran municipality including regions of Valiasr square, Vanak square, Valiasr street above Vanak, Vanak street, Valiasr street against Baghe Ferdos, Tajrish square, Tajrish subway station, Shareeati against Gholhal subway station, Sharake Quarb and some areas known as cultural places in the center of city such as En-quelab street, specifically against Tehran university, Karimkhane Zand street and Haft Tirs square, (Map 1.) In fact, the presence of street players is mainly in north, western north and somehow in the center. Similarities of these places are a suitable Geographical position, modern structure of the city, a better economic situation and the presence of trading and cultural locations in these regions. This trading and cultural entity is the main reason for people's presence to enjoy entertainment. As earning money from art by artists is inevitable, the density of these artists is expected in these parts because of citizens' better economic situation.

Variety of Musicians' presence round the City

According to the field observations street musicians can be divided in two general groups: the first one are who play music just for earning money despite their lack of any music skills. These ones are mostly around crowded public parts such as bus stations. They are usually from low class of society begging while playing music by their instruments. Regarding what has been told about street music history, these ones can be



Fig.1. The celebration of Ashoura in Imam Hussein, Tehran. Source : Aghigh.ir.



Fig.2. Nourouz Celebration in Public areas of Tehran, Source : Young Journalist club, 2015.

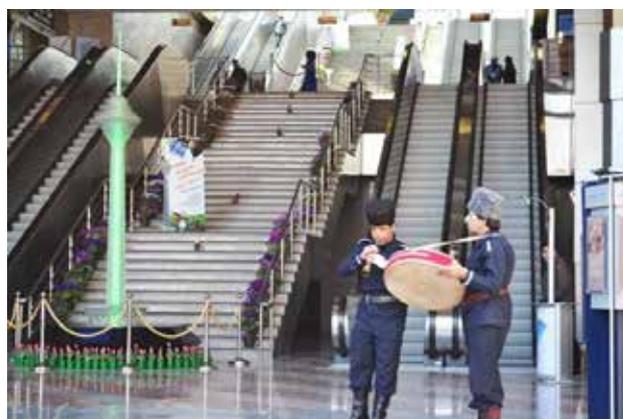


Fig.3. Norouz Celebration in front of Milad Tower. Source : Young Journalist Club, 2015.

Iran a part of orient world

The history of street players in Iran goes back pre- Islam era. In some historical documents they are called Gusani. In this era, most of street players were playing mythical music appreciating kings and this promoted them to narrators and keepers of Iran's oral history. (Boyce, 1990) The specifications of street performance such as lack of a definite time and location, being free of players from any jobs or using different music performances, lead analyzing Iran music to the word of "Maareke". In fact, after the entrance of Islam to Iran, there were various limitations for Muslims, but performances and little performances were still popular among people. In this regard, there is another word which is "Tamasha", meaning little performances held among people in squares or evening gatherings.

"Maareke" is also one's performance for a gathering; actually, one plays and others enjoys. It seems that "Tamasha" and "Maareke" maintain a historical relation with each other. (Jafari Harandi, 2015)

Since Ghajar era, Maareke operators and itinerant players have been discussed more because previously there were severe religious prejudices and music was almost banned specifically in Safaviye era. In this era, itinerant music players were mostly with animals everywhere. (Ibid) Since then the word "Loti" was added to Persian street music history. In fact, the word "Loti" refers to itinerant players, dancers, their animals and Maareke operators in general. (Ibid) This group of musicians performed in streets and even yards of people's houses at some specific celebrations such as Norouz, so they could earn money too. In Ghajar era, Taaziye music was very popular and acceptable for the court, even music groups came to Toopkhane square to operate martial music.

After Mashroute and during Pahlavi government,

the presence of Lotiyan (music players) faded away. In fact, the government banned Maareke Giri, Loti Antari and etc in 1299. Omission of Lotigari was indirectly affected by modernism's change of urban lifestyle, and also government's intentional attempts to oppose vandals and vandalism (Ibid). Despite such limitations, itinerant musicians continued their career in especial occasions. In revolution and eight-year war era, a specific kind of public music was shaped as singing revolutionary songs in demonstrations and soldiers singing together to make a patriotic sense in defending their country. In past decades after Islamic revolution, street musicians turned to beggars or vendors, but since 80s, a number of young musicians appeared in streets of capital with a special style of their own which made it as an urban phenomenon or a street art.

Street music in contemporary Tehran

In this paper, the case of street music in its current modern form is introduced and studied in contemporary Tehran although this kind of city art obviously presents in other cities of Iran. During two previous decades, it has been developed considerably in spite of some limitations and it can be observed that musicians perform in different forms from past. Today, street music cannot be compared with the developed form of "Lotigari" which was mentioned previously, and it seems it has improved completely.

Presenting a New Method of street music in city

Generally music is divided into two parts in contemporary Tehran: First, it is street music in traditional and historical celebrations concerning a specific time and location which is performed by groups and people: Like Taaziye (Fig. 1-3). The second group is the individual and scattered form of street music which is performed individually

with roots in Iran's oriental Islamic art and civilization, shapes a part of each nation's history and identity which cannot be known as an imported art in spite of different artistic methods entering. Therefore, by stating the history and analyzing the case studies in contemporary Tehran, through post-revolutionary period till now, the values, potentials and the new form of street music is studied as a type of music art.

History

What is significant in street music issue is its presence in different societies, cultures and nations. Studies imply that this kind of city art holds a special position in city-view of world's cities; however, it has been in different forms depending on each era and its special conditions. To be more familiar with these forms, the history of street music in west and then Iran is stated.

Street Music in west

European cities observed clowns' acts of comics in streets during 5th to 9th centuries. In fact, street music was not known as today in that era. Instead, it was singing and acting by specific groups performed in cities. Then in the medieval centuries, singers, players and dancers went from city to city to act in open areas for people. The important point is that these itinerants had low personality and they were ranked as slaves. Only a few of them could enter court and aristocracy, and others had to continue acting among ordinary people. In addition, church regarded music as of its own and limited singers and players. Nevertheless, they continued their life in cities. Besides, these itinerants did not work just for entertainment, they even transferred news and happenings from a place to another. Actually, in the era when newspapers and Medias were not on people's access, these itinerants played an important role in informing people. Later, the con-

solidation of aristocracy led to the empowerment of nonreligious music in Europe. The aristocrats tried to learn music themselves and employed itinerants to perform their works (Jafari Harandi, 2015). Later in the modern period, music was more professional, so it was gradually omitted from the city and limited only to concert and celebration halls. However, in post-modern era when anti modernist thoughts empowered and humanism was focused, music found its place in the center of cities and it was converted in to a part of city life once more.

In 19th century, Street was known as the most public place in the US and consequently the main territory for this city art since the essence of street music is to be in the city and among people without any stable position. In the beginning of this century, street players performed in different shapes and under various titles such as carnival, performance, vendors, silent players and music groups. In fact, no-martial music became prevalent in the late 18th century and different types of street music were formed in 19th century. The golden era of street music players was till mid-19th century (1934). Then as mentioned before, the form of cities and the position of art in societies were modified by the currency of modernist thoughts. Gradually the street players were cleared from the streets and performances were led to closed locations. It can be told that one of the reasons of modernism failure was its omission of culture, art and public memories. Modern cities as a "machine for living" did not leave any position for citizens' interaction and city life. However, by entering post modernism and breaking the regulations of modern era, life came back to cities again and urban areas were reborn as "public positions" and the base of city arts especially street music was empowered in these positions in consequence.

Introduction

Public memory of each society is considered as one of its valuable concepts. In fact, these memories are tied with public incidents, registered in minds. Social incidents regularly are known as a link between people, specifically as it concerns religion, tradition, culture and history of that society because this relation has guaranteed citizens' interaction and the city life.

Street music can be known such an incident. Apart from providing the city life and citizens' interaction, applying this city art is of great significance in order to convey artists' various concepts to people. But surprisingly, this aim of music is not just seen in foreign countries. Today's Tehran is the base of street music performance and it is accepted among people as it has long since accompanied us. During different periods,

music of our country has been accompanied by various concepts such as religion (Tayziye), traditions (Eves and customs Norouz, Chaharsshanbe Suri, Yalda and etc.), political developments (revolutionary music) and war (Music of eight-year holy defense). This art, as it was mentioned, is so widespread and powerful that can communicate with the society depending on its position and it can also transfer the artist's sound or the specific incident of each era to nation's ears. In fact, it can be told that music and street music is far from just an entertainment. This art which can accompany its sound with a nation's sound has such a power that can make children happy by the coming of Norouz. Moreover, it can make the youth go to war defending their country and also it can make a city full of interests.

Definition of street music

Music as one of the oldest arts in east has the most effect on humans' listening. Street music is a kind of this ancient art that has been existing from past to now in different countries. In fact, music is an incident most of societies encounter with and there is almost no one who has not seen or listened to any street music, singers or music players in public locations during their life. Considering this hypothesis that city art has been created due to the society's demand and based on quality, Iran's street music, affected by social political affairs and based on society's demand, has also appeared variously in public areas and music players continued their life in parallel throughout history.

Music performance in these areas has been introduced in two scales of large and small. The large scale is limited to time and a specific location such as religious and traditional celebrations. Its

features are repetition, being public and temporary. Therefore, lots of citizens annually try to celebrate it as a public social behavior and it has taken its positions in public minds through these years. Small scale street music performance is a daily one carried out by an individual or little groups of them. (Meschi et.al 2015)

In spite of music's impact on humans' society, Iranian official authorities and urban managers have paid less attention to music and in particular its performance in public. Street music performance in public areas has undergone less changes in history. In fact, this art has appeared besides other arts such as Taaziye and other traditional religious street celebrations through which it has been valued and accepted by officials and society. This is why street music performance, considered independently, may seem as a new strange phenomenon; however, the point is that street music performance, as a part of music art

Street Music from Past to Recent The Position of Street Music in Tehran's view

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Abstract

A city is not just a complex of artificial limbs. The city, to put it in better words, is composed of different elements formed by citizen's understanding. In fact, the concept of city-view means the city entity consists of imagination at its construction which cannot see far from objectives. Some men's mind are shaped by the current moments of the city. Street music is a citizen art and a current action affecting minds and modifying the city view directly without any connection or relation with audiences.

This city art has existed since the early Christian centuries and it began its life in Iran before entering Islam. Therefore, street music is a western and imported art which has had a specific position in Iran's Islamic, oriental culture. In addition, the important point about this art has been revealed in each era implying the fact that the construction of city, its needs and audiences' interests were modified. As Iran's religious celebrations, especially in Tehran, are associated with the melody of music in citizens' minds, the street music in Tehran is now implemented in two forms of Religious – Historic and modern professional music in the city. In fact, this art has been encountering limitations and restrictions, but the artists of this field have continued their life and helped to make this art professional in the city during the previous decades.

Accordingly, the present study surveys and introduces the street music of contemporary Tehran in its modern shape of today since post revolution period till today.

Keywords

Street Music, City Art, Contemporary Tehran, City view, Islamic Iranian Culture.