

## Simultaneity of Music and Urban Space With an Emphasis on Mourning in Tehran (Qajar to the Pahlavi I) \*

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### Abstract

It seems that the existence and survival of music in the city as an example of urban art is dependent on the interaction of three factors: artists, public space and citizens as the target audiences. This means that ignorance and deletion of one of them will change the whole nature of it and this not only will stop the desired affect and quality including the increased sense of identity and belonging to the city expecting from the presence of art in the urban space, but also will lead to some disturbances. By proposing this issue, the primary objective of this study has been to answer the following questions about the mourning music in Tehran at Qajar and Pahlavi's urban space:

- 1) To what extent the survival of musical mourning is dependent on the urban art structure?
- 2) What qualities the mourning music has acquired in the urban space?
- 3) What effects the socio-cultural changes resulting from modernization have had on urban life of mourning music?

This research study based on the written and visual documentation, evaluates the mourning music in Tehran urban space during the above mentioned [historical period] in two groups of religious and non-religious mourning ceremony including "Passion-Play (Tazieh)", "Weeping (Noha Khani), Handling the groups of mourners (Dasteh-Gardani)" and "Chest beating" (Sineh- Zani) and also the "funeral ceremony of government's officials and courtiers" as a symbol of urban art; this study then concludes that in the Qajar era a bidirectional communication had been established between the public spaces such as squares, forecourt of the public buildings, Takaya and streets as a context of forming the interaction of citizen and the mourning performers with the performance of mourning music.

Therefore, by having the perfect combination of three mentioned components, the mourning music is considered as an urban art that takes its role properly in creating social space and aural identity and also giving quality to the public spaces; while after Constitutional Revolution (Enghelāb-e Mashrūteh) era with the arrival of westernization (Frankish) particularly under the influence of Pahlavi I's cultural policies and the appearance of outcomes like allocating the non-public spaces to perform the variety of music, the absence of conscious artists and the participation of active citizen, gradually this form of art has backed away from the original nature of an urban art and while losing its function lacks the identity as well.

### Keywords

Mourning music, Urban space, Qajar, Pahlavi I era, Tehran.

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## Literature Review

Typology of Iranian music has always been a category that been appeared in depth within the various sources of music history and according to the ancients written documents and old music texts the huge genre of festive music, martial music and religious music in the most available sources are appeared. (See example. Mashhoun, 2009; Khaleghi, 2011 and Sepanta, 2003). But in the meantime, none of the resources has been addressed the specific situation of performance space of this type of music in the city particularly the mourning music one.

On the other hand no discussion has been clearly mentioned in the resources, in terms of urban art and its historical background in Iran with systematic and analytical approach over the variants of urban spaces and their relationship with the music as an urban art. Although within the previous resources a detailed description of musical structure over our desired type of music has been brought about, but no point to the quality of performance space and its relationship with the mourning music, specifically the interaction of citizens as potential participants with this musical type in Tehran city has been mentioned. Only in the recent research study of Dr. Majid Sarsangi (2015) as “The street theater and its relation with urban spaces”, the importance of the urban space as a play scene-a genre of urban art- and emphasis on the proportion of these two has been discussed. Accordingly, in the present research it has been tried to have a closer look at the manner and quality of communication between different type of mourning music and urban spaces through a historical study within the written documents, books and video resources in Tehran especially during the historical eras of Qajar and Pahlavi I.

## Introduction

City as a hypertext is the embodiment of city and citizens communal spirit that its body cannot be separated from the spiritual aspects (see Noroozitalab, 2010). In the same way the linguistic elements and signs should be linked together and be dependent on the

whole context, so it can be interpreted as a coherent text called city.

The urban art, as its name suggests, like an element arisen from the totality of city text, its existence is tightly dependent on three components of “public space”- as a space in which accepts the citizens society and posses the ability to transform to the communal space as the most perfect quality urban space<sup>1</sup>, “The artist familiar to the common ideas of community” and “active audience”. If one of these factors be ignored, the urban art would be diminished as low as an object and will lose its function. Some example of its functions are creating the visual and audio delight, creating the social space, a context for collective (social) memories, improving the quality of urban space, help to revive the cultural and artistic aspects of the city and identifying it (see. Zandi, 2009; Sheibani & Ostovar Zijardi, 2012 and Daneshpour & Charkhchian, 2007).

What has been more effective than physical aspects in presence and social interaction of people in public spaces is creating the social events that while providing opportunities for participation in social activities, it is also able to give the opportunity for improving the sense of dependency to place. Music, under the guise of urban art, can be a social event that citizens with their own choice and authority while participating in the creation of this event can deal with the social interactions with each other and get a sense of communal identity. Moreover, the presence of such musical events in public spaces such as Takaya, public pathways and squares can give meaning to the physical aspects of space. Converting the public space into the communal space as a developed and deserved space of civil society is one of the potentials of urban art specifically the music in the city. According to “Lefebvre”, “space is not a concept “by itself” but instead is a concept that is generated over the time and within a social process” (Safian & Sabet, 2013).

According to this definition if music is to be considered as an urban art, it is required to comprise the three mentioned components to be able to

continue its urban life. In continuation of discussion, the mourning music as a form of music in Qajar to the Pahlavi I era in Tehran urban space and its relationship with the urban space is evaluated considering the components of urban art.

### **The Situation of Music in Tehran Urban Space (Qajar to the Pahlavi I)**

By reviewing the existing documents and research findings it can be said that in no resource study a comprehensive category of the music situation in the urban space has been presented so far and this study for the first time on the basis of written and video documentation available from the Qajar to the Pahlavi I, is classifying different kinds of the occasional music in urban space in two major categories of 1. Religious occasions and 2. Non-religious occasions

Although in many cases the two major groups have shown some overlap and musical interference, but for clarifying different types of music in urban space, we had to provide inevitably a kind of division that has been offered in a diagram 1. Taking into account that we are most looking for the relation between the situation of music performance and the urban art, therefore the mentioned classification has been produced here by considering more the situational function of music in urban space than simply the musical aspects. So maybe the present classification that is practically based on the typology of situational music performance in urban space could partly assist in clarifying the positions of each kind of music and its functional situation. Considering the structural constraints, this article is going to deal with the situation of mourning music (in two branch of religious and non-religious) based on the library documents and by descriptive-analytical method in urban space as kind of the urban art.

### **The City and Music at Religious Mourning**

#### **• Passion-Play<sup>2</sup>**

Passion-Play, an urban musical-religious play, with a background of accepting the Safavid

Shi'ism as the official religion of the state, was maturing at the beginning of the Qajar monarchy with the support, protection and welcoming of the Qajar kings such as Agha Mohammad Khan, Fath Ali Shah and Muhammad Shah and was accompanied by additional prosperities at the time of Naseri<sup>3</sup>. Building the mansion of Tekye-e-Dolat (the government's resting-place) adjacent to the Arg-e-Saltanati (Royal Palace) gave a recognition to passion-play beyond the previous time and the famous Iranian performers of passion-play by departing to Tehran and attending the ceremony at Tekye-e-Dolat found the rare opportunity to compete and display their art. However, in many public spaces such as Sabzeh Meydan (Green Square) and Meydne Arg (Citadel), as well as many public and private Takaya such as Tehran Bazar Takye and Tajrish Bazar Takye, Takye-ye Niavaran, Takye-ye Aziz-alsoltan, Takye-ye Moshir-alsaltaneh, Takye-ye Seyed Naser-aldin, Takye-ye Saltanat Abad, Takye-ye Seyed Esmail, Takye-ye Reza Gholi Khan, Takye-ye Nourooz Khan and other public passageways, the presence of large and small groups of passion-play along with singers and actors who have had their own role to accompany the sing, ballad and heavy percussion music and sometimes to accompany the spoken songs and musical performance along with the wind instruments and percussion were mostly flourished during the year, particularly in the months of Muharram and Safar. Among the Orientalists who have traveled to Iran at the time of Mohammad Shah and proposed a description of the Passion-play in the public space in their book of travel, we can name "Eugene Flandern" French traveler. He, who has been in Iran between 1256 and 1258 A.H. in describing a passion-play that has been watched it in an outdoor space of one of the main squares in Tehran writes: "It is quite typical of the same medieval religious performance in Europe, under the tents were held in public places, in the mosque courtyards or inside the great palaces [...] this passion-plays lasts until the day of Eid [means Ashura day]. The last one comes to watch in an open-air place where the onlookers

are getting together around and behind the windows and on the roofs of the houses” (Flandin, 1977: 117 - 118)<sup>4</sup>. The music that was performed before the Naseri era as an introduction and announcement of starting or completion of Passion-play or was played within the episodes or along with the chorus was most accompanied by wind instruments and percussion. The instruments such as horn, hornpipe, trumpets, [local] flute (Nay) and various types of drums and timpani (Dohol and Naghareh)<sup>5</sup> that were more taken from different kinds of popular musical instruments (folk or country) of Iran but after the arrival of military music from Europe and the opening a branch of the Music Academy of Dar-Alfonoon to train military musicians in the early years of the reign of Naser al-Din Shah, after a while the wind, brass and wood instruments like trumpet, oboe, clarinet (Ghara-Nay), bugle, trombone, horn, tuba and variety of small and large drums that were played by Iranian students of European teachers, especially the French Monsieur Le Maire, in the categories of military music for the king court and some courtiers supplanted the Iranian instruments and sometimes accompanied them to perform passion-play music (Fig. 1).

The presence of vocal and Dastgāh music and sometimes both together in performing the Passion-play, hearing the voice of well-known and famous singers of that time accompanied by playing the opposition and agreed roles (the Imams, Imam fellows, enemies, soul of prophets, saints, angels, children, young children and other characters) according to the Passion story in a public place with the simple presence of citizens, men, women, children and the elderly people, was a fantastic opportunity to hear Iranian music, become familiar with the religious concepts and to have an interactive approach with the theme of the event and its contributors (For more details on the history of this genre of music see Khaleghi, 2011: 219-237 and Mostofi, 2009: 247-303). So it can be seen clearly that the performance of Passion-play in public spaces has not been specified to a particular class of [society] and the public enjoyment of music artists that were familiar with Iranian music as part of the audio identity of this land in the city, is an important component that finds expression in urban art.

In addition to these issues, the Islam recommendation for identification with the victims of the tragic event of Karbala and other sorrowful religious events are also very important and effective on quality of this participatory urban event. Beside this, many of these songs were merely different from some ballad of that time in the lyrics and sometimes were switched from the context of the Dastgāh music to the religious music and the other time from religious singers to the Dastgāh music (which often have considerable overlap) (see Fatemi, 2010). For this reason, in many cases the attendants by recalling the ballad song and melody could accompany the Passion-play. This intelligent of song selection could improve the consistency of the Persian music identity that was one of the application of urban art specifically the musical impression in the town. “Brvgsh” who was in Tehran in 1278 AH (the fourteenth year of Naser al-Din Shah reign) has written a relatively detailed description in his travel diary on commemoration of Ashura of that year and performing the magnificent Passion-play in the open space in front of the palace of the king (see, Brugsch, 1988: 224-227). He has also reported a Passion-play in the month of Safar in the same year, in the middle of Tehran’s Bazarcheh Marvi (Small Bazar), that was held at the cost of one of the sons of Fath Ali Shah, accompanied by decoration and preparation of the square chamber view by fabrics, lights and various ornaments (from bows and arrows, shields, swords, helmets, armor and etc.) and also establishing a carpeted wooden platform in the middle of the field that was started around 5 pm with the presence of local women and men of the place (in both sides of the platform) and playing the music with trumpet (Ibid: 265 - 266).

Naser al-Din Shah in describing the Passion-play of 1302 AH in Takye-Dolat in the same way writes: “Thanks to God Almighty that Tekye-e-Dolat was allocated to a yearly convention all in a good and proper manner, this year even better and nicer [than previous years]. The large crowds are gathered in “Takye” every day in a way that the usual movements of people were closed” (1999: 107). The description of increasing the population of attendants suggests that the forming place of Passion-play was

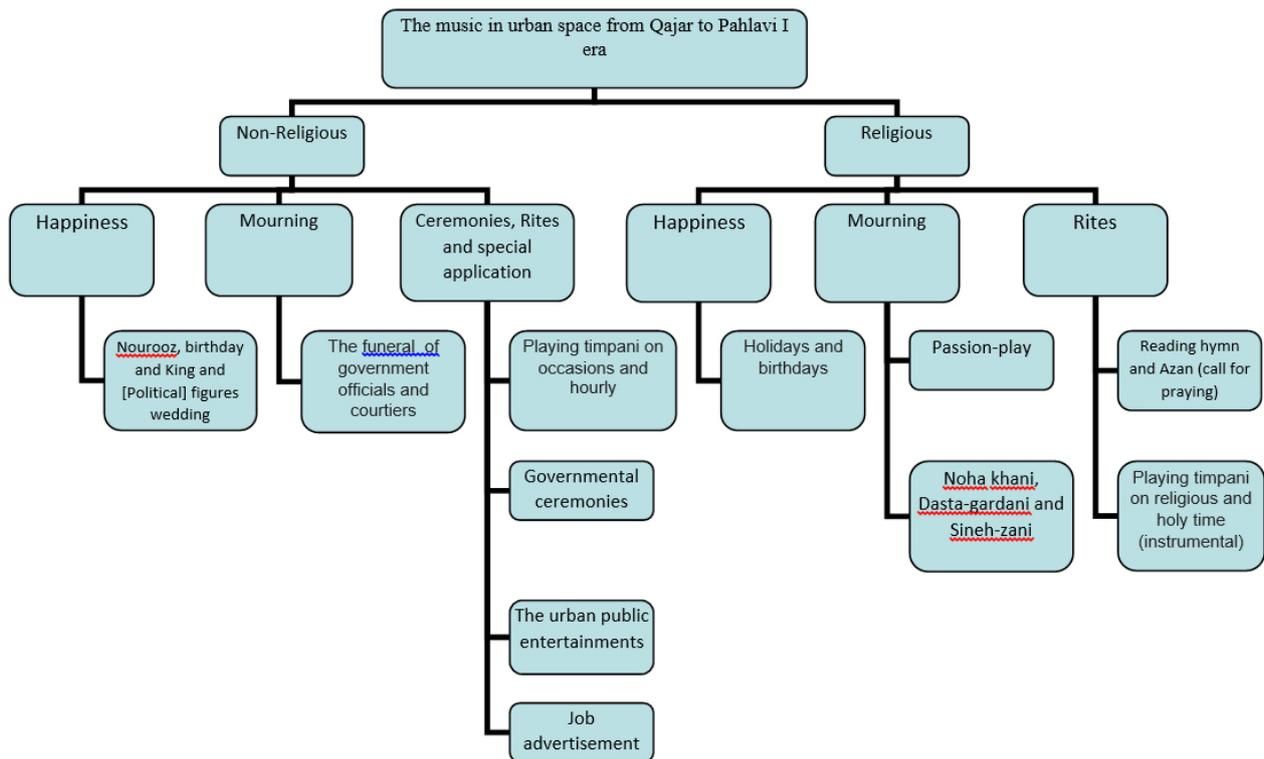


Diagram 1. The situation of music in Tehran urban space (Qajar to the Pahlavi). Source: authors.

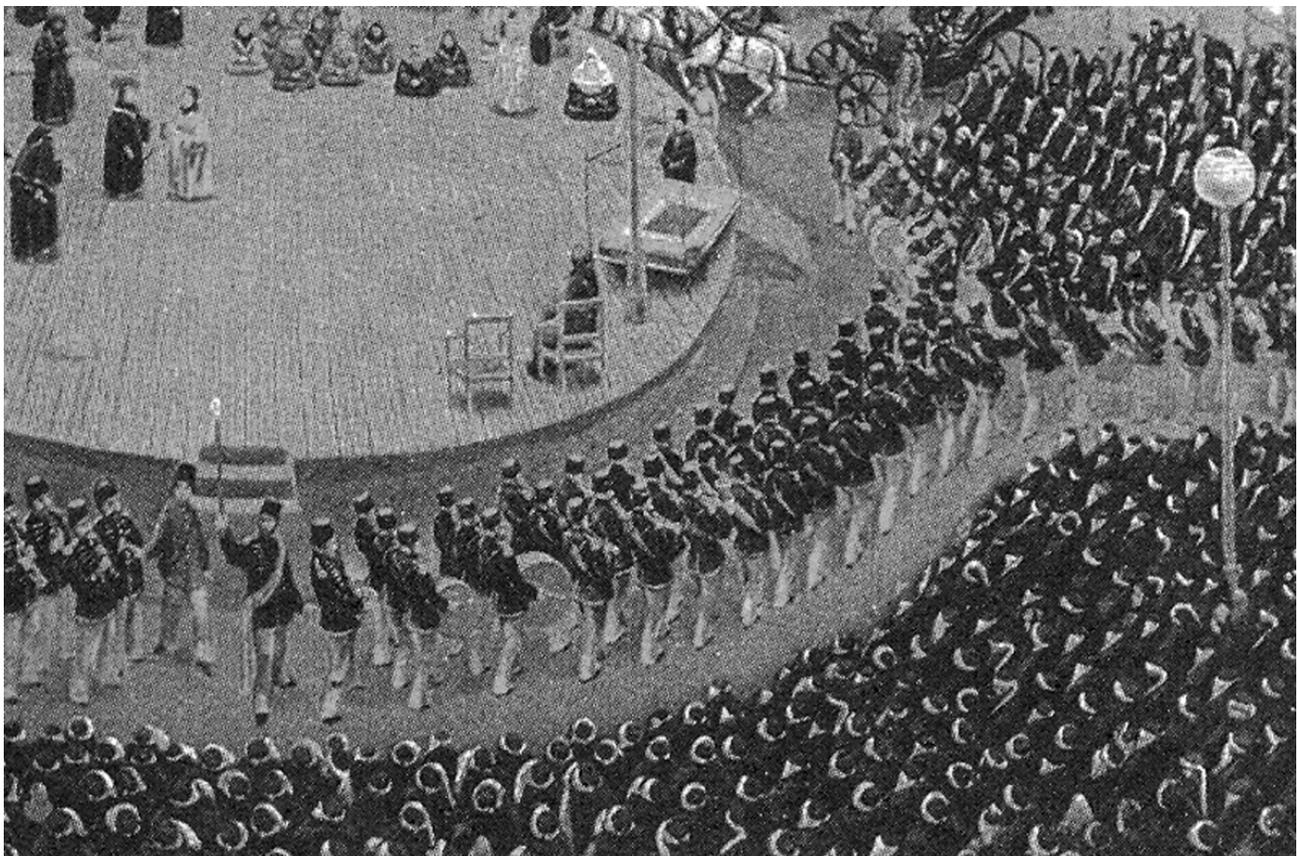


Fig.1. The music band in passion-play of Taky-e-Dolat in Naseri era, part of the painting art of Taky-e-Dolat by Kamal-almolk, 1303 AH. Source: Rahnavard, 2009: 334.

chosen quite well; So that it makes people behave freely in selecting the space and by their chosen presence improve the public space into a space to promote the formation of a collective event. "The choice of activities in the public space is an important factor to attract citizens ..." "Jan Gahl" divides the public spaces into three categories: The essential, selected and social activities. It seems that in this regard the value of selected activities is more than the other ones. Because by providing the opportunity of adoption at proper level, the presence of civilians in space and the context for social activities will also be achieved" (Motallai & Ranjbar, 2010: 32); (Fig. 2).

"Nazerzadeh Kermani" is kind of researchers who believe that one of the main differences between Passion-play and theater is arising from the people partnership with the authorities and basically with the performance topic. He believes that applying the term of "participants" or "organizers" are better option than "audiences" or

"spectators". He justifies this by saying that: in Passion-play the audience will appear as a participant or partner and not as a spectator or singer. The attendees must have the presence of heart in ceremony, sympathize with the oppressed in their grief and weep for their sorrows, and also spite their enemies, be anger with them, imprecate them and stand up against them" (Quoted by Shahidi, 2001: 33-34). It might be said that the purpose of passion-play as a communicative art is creating the opportunities and exposures. According to "Howard Riley," [Passion-play] is a call together that makes the audience be exposed to some kind of consensus, participate in it and in somehow communicate with it (see Riley, 2013). The French "Arthur Comte de Gobineau" who has written detailed and full reports of social life and the situations in Iran in the early time of the Naseri, points to the excitement of the Passion-play readers and observant by watching it; he describes this passion and excitement as a sacred

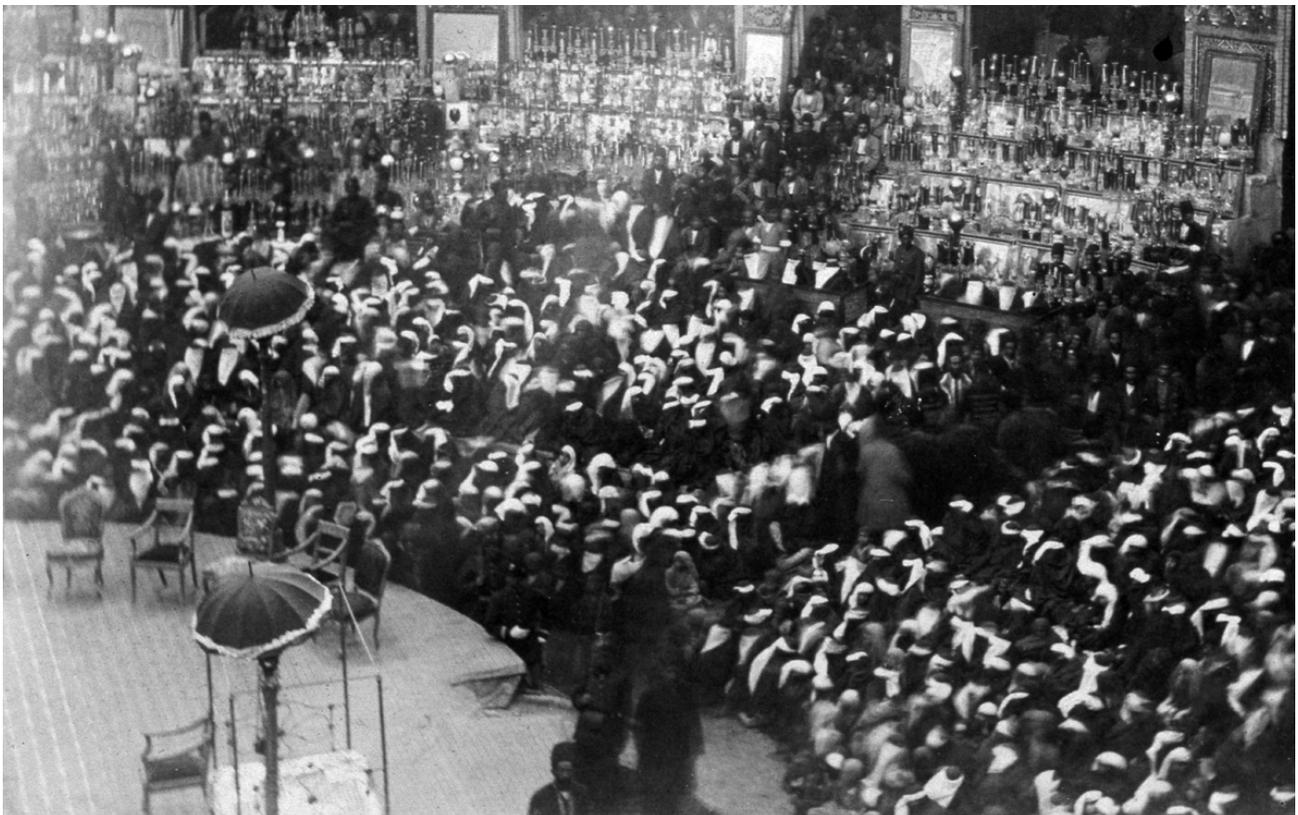


Fig. 2. The gathering of Takye-Dolat's Passion-play in Naseri era. Reference: Photo archive of Golestan Palace.

and spiritual motivation. He writes: A person by seeing these events” if stays calm, will no longer considers as an human being, because he or she is emotionless against cruelty and oppression and also he/she is not a Moslem, because he has not respected the Prophet’s Ahl al-Bayt (family)” (Ibid: 41 - 42). This effect is such that the viewer regardless of the position and the body of performance space is able to communicate well with the content. There is also an important point that the doctor “Wishard”, the physician and director of the American Hospital in Tehran (from 1891 to 1910, at the end of the Naser al-Din Shah reign and Muzaffar al-Din Shah era until the late of Mohammad Ali Shah) refers to it: “Almost all the villages hold the ceremony in a place where on ordinary days is normally a small bazar. The bazar space is allocated to perform the daily religious events within the four weeks of the year. One characteristic of Tehran is Takye- Dolat where Passion-play is performed expansively from the

King Court. It was the same place where the previous king [Naser al-Din Shah] was buried temporarily. The way of respect to these places will kept preserved by performing passion-plays and religious scenes [...] the more important is the consideration and movement it makes to the religious emotions of people and make them more prepared for the tenth of Muharram, which is the most important day of the month” “(Wishard, 1984: 163 -164). It is emphasized by authors). The popularity of Passion-play, as an urban art, on the streets, alleys, main passageways and stands such as forecourt of some government buildings or the Holy shrines which is dependent on the public space have had the significant contribution to the interaction of Passion-play readers and the music players with the citizens as the active audiences (participants). In a way that the citizen’s participation in this communal event (urban art) could improve the quality of space and enhance the sense of belonging to it

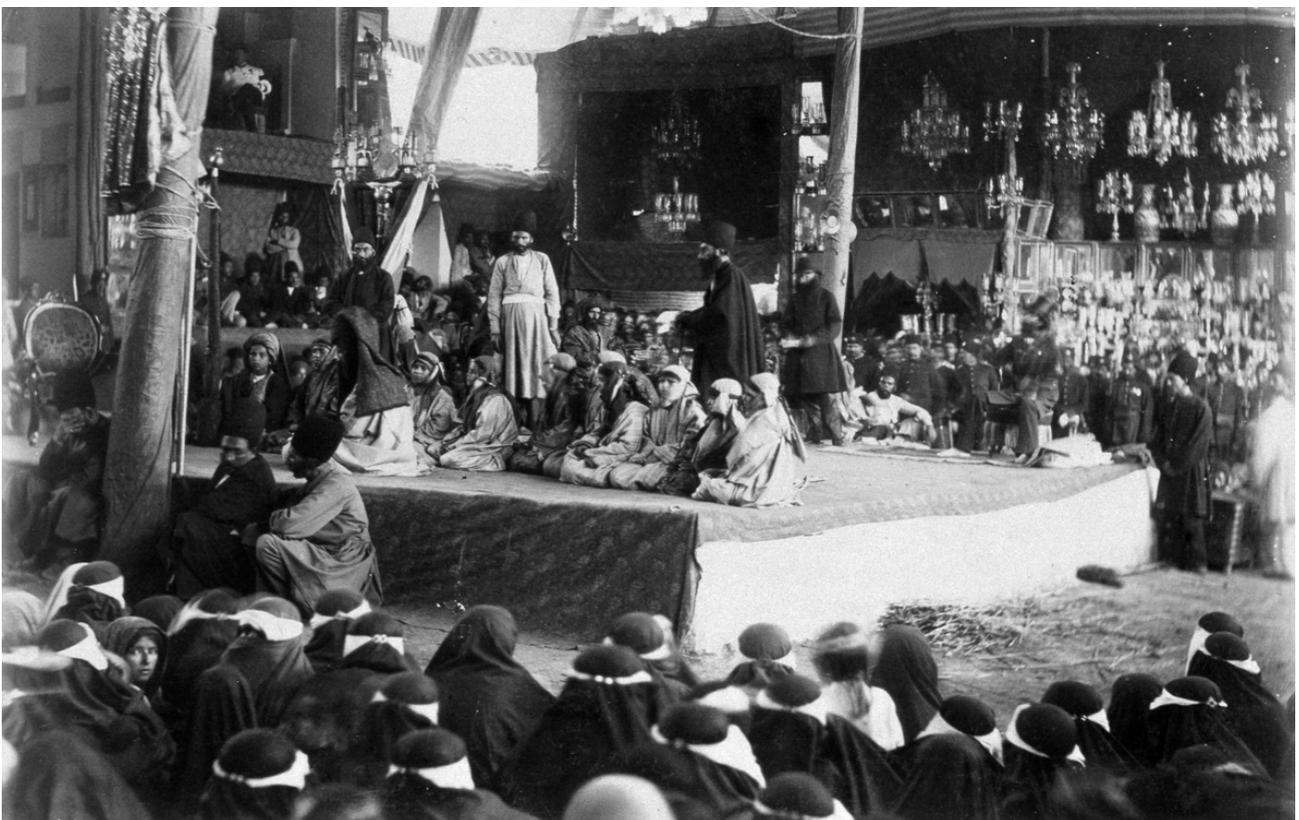


Fig. 3. The gathering in honor of the Martyrs Teflane Moslem [Two children of Moslem- Ebne Aghil] in one of the temporary Takaya of Tehran, Naseri era. Reference: Photo Archives of Golestan Palace.

by establishing the social interactions with other citizens (Fig. 3).

By the end of the Naseri era, the Passion-play and the ceremonies of Takye Dolat was continuously held, but after the death [assassination] of Naser al-Din Shah, due to the partial destruction of the third floor, its activity had been stopped for about 10 years and the Passion-Plays were held at the other Takaya. After the reconstruction of Takye in the late of Mozaffari era again the ceremony of Muharram and Safar were held at this Takye. Aubin (1983: 189-194) has provided a detailed description of the Passion-play of Muharram in the year 1325 A. H. (the first year of the reign of Mohammad Ali Shah) in Takye Dolat. But gradually, with socio-cultural changes following the Constitutional Revolution (Enghelāb-e Mashrūteh) the function of Passion-play as an important element in urban ritual-religious events was disrupted and faded. By the end of the presence of Ahmad Shah in Iran some Takaya and Passion-play reading places were still active, but with the arrival of the Pahlavi's dynasty and the irreligion government, holding the Passion-play was limited to some local gathering places in some cities and there was no longer any public place for official performing of these musical-religious ceremonies. Shahidi (2001: 205) writes: "After traveling of Ahmad Shah to Europe and the coup d'état of the 3rd of February (Esfand), the Passion-play readings in Takye- Dolat were shut down, but the public Passion-plays continued to be held, here and there in Tehran between years 1932-1933 and partially even afterward. Over these years due to city development of Teran, destruction of some Takaya and departure of Passion-play readers to small towns and villages, the number of Takaya was gradually reduced. In these circumstances, some inartistic showmanship (Theatrics) groups and idle individuals that were engaged in this issue merely to earn money, were dealing to some kind of these events (Mareke) and showing so called Passion-play that added vulgarity and decadence to it". He after mentioning other reasons that led to the

decline of Passion-play after Qajar era including the influence of artistic manifestations of western art specifically the western theaters to Iran and turning the traditional Iranian culture as an old-fashioned and worthless among abroad and western educated people, the socio-economic transformation of Iranian society, entering the art works to media and industrial production of them, declining the attention of pastorate society to the Passion-play, becoming inefficient and low influence of the religious-ritual function in people's everyday lives (for more information. see. Ibid: 50) believes that, especially in recent decades, the attempt to change the social place and position and also the traditional specific time and space of Passion-play has been one of the most important factors. Thus we see how far the degradation of forming context of urban art can play a role in fading it and could even expel the artist and the audience out of space.

Shahidi believes that: "[...] a group of modern artists and theater experts have tried to separate the Passion-play from its old and traditional space (Takya, square, city and village), the temporal scope (days of mourning of Muharram and Safar) and the popular base (mass of ordinary people) and take it to the stage and hall theater by making change in performance and playing style [...] Unaware of that the most important key to stability and continuity of Passion-play in the last few centuries, apart from the sacred nature of this cultural phenomenon, has been its performance in a particular space and time within the mass of the religious believing people" (Ibid: 52) and by quoting the "Parviz Mamnoon", affirming his own word, writes: "[...] the day that Passion-play recedes from the platform of Takeya and also from the simple and bare fields of villages and urban passages and appears in the scenes of theaters, would be the death of Passion-play" (Ibid: 53). Accordingly, due to the changes that have been occurred in the structure of cities and the transformational functions of each of these spaces, especially Takaya and pathways, most of these public and social spaces, that are the clear

indication of individual and collective identity in town according to “Philip Revault” (2010), have been either destroyed or lost their function, and this proceeding increased the disposal rate of this urban art up until now that at least in Tehran it has become quite a symbolic, tradition and museum art.

• Weeping (Noha Khani), Handling of Mourners (Dasteh-Gardani)” and “Chest Beating” (Sineh-Zani) With regard to the implementation of the Passion-play, as the most urban ritual-musical event, we can refer to the other types of mourning religious music that should be noted in a separate part named as the musico-religious` sub- rituals, that before this time have been quite popular in Tehran and now only one simplified type of them has been remained. About Sineh- Zani during Muharram and Safar, in the form of ceremonial mourning groups, detailed historical examples of Safavid era to the next time is at hand that declare its commonality; similar to other previous styles, this music type in Qajar, particularly in Naseri era, was considered more than the past time and targeted the public space and consequently the formation of social space of the cities. Especially with the construction of mosques, religious places (Hosseinieh), religious schools and Takaya in abundant numbers that had been increased from Fath Ali Shah era to the next gave more space to the mourners and chest-beaters (Sineh-zanan) at the time of. Etemad-Al-Saltaneh (2010: 518), dated 11 Muharram 1305 AH wrote in his diary: “The Turks [mourning] group that was formed this year in Muharram consisting of merchants, etc all were passing by the Shams-Alemareh [Naserieh] street with drums and Balaban (Naay) were supposed to go to Aminossoltan home [mansion]. The King (Shah) sent a message to his regent [his son, Kamranmirza, Governor of Tehran] that preparing the mourning groups must be stopped; apparently the King was terrified, because each group was included about two thousand people and frequently has caused the insurgency.” The passageways, bazzars, malls, chahar-soogh (Quadri Mart), Takaya, squares and even the main streets of the city in those days were

the scene of religious activities of these groups that naturally because of the songs and dirges that were fused with music, they were possessed of great influence on the active audiences, or in other words the participants in this population flow, who were the ordinary people. Even children, in the Qajar era, in the early months of Muharram for welcoming the days of Tasoia and Ashura [the 9th and 10th days of the month accordingly], were heading to the city alley`s by forming the small groups of Sineh- Zani and Noha Khani announcing the approach of the mourning days of Imam Hussein (Fig. 4).

Dasta Gardani at the time of Naseri, was performed by accompanying the "modern music" or military music groups and the players of Timpani (Kettledrum, Naghareh-chi) were present most ceremonially at the beginning or at the end of some religious occasions that either were quite important or planned to be performed in front of the king (Shah). Moreover, as previously mentioned, many of the dirges have similarity to the ballads of that time in case of musical aspects and each of them has taken [something] from its counterpart. Accordingly, many researchers in history of Iranian music believe that the music survival from Safavid era onwards owes its life to the religious music, pulpit singers and formal or popular Passion-players. “Mashhoun” in this regard writes: “Many of the poems which were very common in ceremonial mourning and handling the mourning groups were in fact the ballads with religious poems.

Such poems that were made by beat weight and musical sounds were quite effective in preserving and transferring the old counterpoint (musical) ragtime sounds” (2009: 372; for more information see. Mashhoun, 2009: 416-425 and Fatemi, 2010). Etemad-Al Saltaneh, in his diary has pointed to the memoirs of 9th of Muharram 1300 AH reciting his regular participation at night of Ashura in 41 shrine reading`s pulpits, by bringing the names of all cliques and Takaya he has dropped in [at that time] (see 2010: 203). He goes once more again to the town after a few gap years, in the tenth of Muharram 1312 A. H. talking



Fig. 4. The groups of ceremonial mourning and Sineh-Zani. Source: Anonymous, 2001.

about the changes and recession he had seen in these events: “Half an hour before the evening, taken ablution (wudu), we were going to go out heading 41 pulpits along with Meshkat-al Doleh. It has been about seven or eight years old that I have not gone to 41 pulpits due to not being available the imperial (Homayooni) retinue. First of all, I have seen quite a few homily (Rozeh) gathering. I did ask the reason from Naghib-al Soltan. He said, it is not due to lack of believes, but because of people’s hunger. Secondly, the installed Takaya were left no prosperity and outfits and moreover the crowd on the streets has become very low. Taken together, the Frankish behaviors have loosen the people’s believes and I don’t know whether it is good for the nation and the Iranian government or not “(Ibid: 971); (Fig. 5). Despite the new social and cultural developments after the Constitutional Revolution in Iran until the early Pahlavi era that maintained the honor, esteem and

prosperity of Sineh- Zani, Noha Khani and religious songs’ groups; many believe that this musical type from the late of Naseri era gradually has receded from its artistic origin and drawn into pretense and vulgarity. With the arrival of Reza Khan although his policy of opposition to religion is well known but from the beginning to the middle of his reign the mourning ceremonies and Takaya were kept up and thriving. He himself, attended in some religious ceremonies that were held at [his] time as the ministry of war in the square of Drill (Mashgh) or at some main thoroughfares of the city. From around the years 1933 onwards, that coincided with the king’s Travel to Turkey, his blindly [tendency] to westernization and hurriedly desire to modernism largely led to stagnation of religious events in the city and limitation of some main and simple religious activities to the mosques. Accordingly, in the

Pahlavi II era similarly the general policy of reformism continued, however some popular events like mourning ceremonies for Imam Husain or the practices of the holy month of Ramadan among different class of society and ordinary people still maintained its prosperity. Today, only the groups of Sineh-Zani and some local Takaya in the forms of religious formations during the months of Muharram, Safar and Ramadan are engaged in these activities that are the only urban icons within the religious mourning events. This music kind has been also confronted with many disturbances due to the social, political and cultural alterations and structural change in the city of Tehran that sometimes has been abandoned from its main purpose and beyond this brought some negative outcomes as well.

### Non-Religious Mourning

Although the variety of subjects in this field are not as expanded as the previous one, but due to its presence in the city as a musical element it cannot be ignored. The application of this musical type in urban space has been in the funeral [ceremonies] of well-known officers and the government officials. For instance, Naser al-Din Shah, in describing the funeral of Mirza Yousef, the prime minister (Mostofi-Al Mamalek) dated Friday, 4th day of Rajab 1924 writes: "The Chancellor's corpse has been moved too glorious, all the citizenships, ministers and ... and ..., soldier [s] , music bands and spectators, they were all present "(Naser al-Din Shah, 1999: 344). In the month of Zil-Qa'dah, 1313 AH Naser al-Din when Naser al-Din Shah was killed in the shrine of Abdol

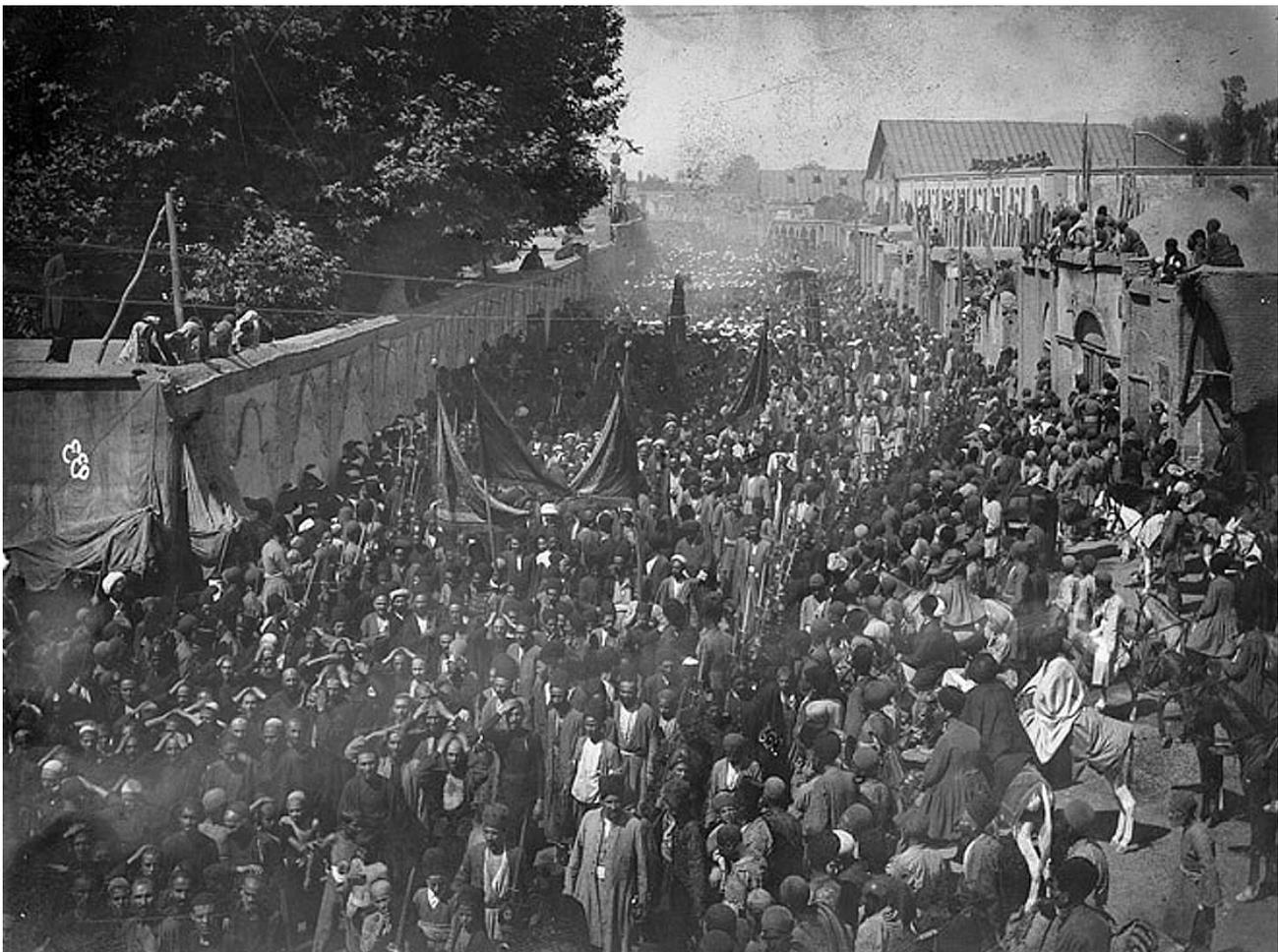


Fig. 5. The group of Muharram in one of the Tehran passageways, Mozaffari era. Source: Photo Archives of Golestan Palace.

Azīm (AS), his corps was consigned to a decorated and elevated platform located in the government Takye that people be able to say farewell and read Fatiha to the body of the first person of the country and also give the opportunity of building a befitting tomb for the king in his killing place. After about a year “, on due date, a great upscale chariot equipped with eight white horses and red-tails were stood on the government’s Takye, and a group of princes carried his body and transferred it to the chariot. The riders of garrison house and the duty armies went ahead with the music “(Mostofi, 2009, Vol. 2: 15). The event was repeated again in Tehran at the time of Reza Shah’s funeral ceremony in the month of Ordibehesht (April-May) 1950-nearly 6 years after his death in Johannesburg-was accompanied by the performance of military music groups and also Noha Khani and Marsie-Soraii

(Requiem) by Seyed Javad Zabihi in the city streets to deliver the corpse arrived from the trip<sup>6</sup> to Rey city (Shahr-e Rey). Generally, due to the annually repeating and possessing a strong cultural-believes comparing to the other few non-religious examples, the religious mourning have had a special influence on the quality of urban spaces and the formation of communal events and plays an important role in identifying the communal memory of the citizens. It should be noted that this non-religious type of mourning has continued to survive in today’s Tehran urban environment, with the only difference that utilization of military music is only common in the funeral of military individuals and dignitaries and in other similar ceremonies the simplified form of Noha Khani and Marsie-Soraii are used.

## Conclusion

As mentioned above, the Passion-play, Noha Khani, Dasta Gardani and Sineh-Zani (as a general category of the religious mourning music) in Qajar era has been one of the most important social (collective) events in urban spaces that Iranian music and songs are the most component of it.

This glorious ceremony was running in public spaces such as squares, caravansaries, vast open spaces and pathways and also in Takaya in the months of Muharram and Safar, by participation of ordinary people, the grandees and dignitaries of the city and, in particular situations by presence of the first person of the country that contains three components of urban art, including “public space”, “artist who is aware of his musical identity” and “active participation of audiences”.

But in the years after the Constitutional especially during the Pahlavi I by prospering many aspects of the West civilization and the rise of Reza Shah (The King) this kind of urban art gradually departed from the public spaces. This happening coupled with the [other] non-religious cultural policies of Reza Shah and lack of encouraging the people of different social layers to continue the performance of such events in public spaces led to migration or isolation of many religious readers. Moreover, the expansion of Tehran and its physical and infrastructure changes in Pahlavi I era including the transforming the many old streets and pathways into the new avenues that practically have caused more domination of roadway over pedestrian are of the main factors resulted in destruction of suitable places (such as Takaya and Hosseinieh) that were allocated for holding these events. All the mentioned evolutions finally led to disorganization of correspondence between the three components, the “artist”, “run space (the presentation form)” and also the “audience” that proceeded to the destruction borderlines of some kind of them. Therefore, attention and noticing to the urban art context is very important that could involve in existing, surviving or even the destruction of it.

## Endnote

\*. This article is part of a broader research in which the different types of situations of the music presentation in Tehran urban space (Qajar to the early Pahlavi) is discussed.

1. Public space, urban space and communal space are three different types of audience use of ace that unfortunately in Iran its concepts have been confused with the non-scientific definitions (see Mansouri and Atashinbar, 2014).
2. Although happy, humor and sometimes quite funny themes in some passion-plays are existed, but as the appellation shows it is more associated with situations of mourning than joyful ones.
3. Mashhoon (2009: 296-300) points out in this regard that the first official mourning in days of Ashura returns back to Al-e-Bouyeh and the governance of Moezal-doleh I, however, "whenever that Shia gained power Noha Khani, Sineh- Zani and Dasta Gardaniwere common, as in the Safavid era that Shia become an official religion Iran and spread, Sineh- Zani and Dasta Gardaniin days of Muharram, Safar and mourning occasions of Ramadan were very common and the Safavid Kings, in particular Shah Abbas, had a great interest in this type of mourning, and he himself was participating in the events and came along with one of these group of [morning]. In continuous, by quoting the Pietro Della Valle's itinerary, he notes the mourning of the 21st of Ramadan in 1026 AH in Isfahan that two groups of mourning people (Dasteh) moved along the two main axis of city and Shah Abbas himself accompanied one of the groups. These groups were moving to meet the horses wearing jewelry and ornaments, equipped with war tools and implements, followed by the people who were carrying the tall metallic ensigns and the black coffins decorated with fineries, precious war tools and colored feathers. Behind them were group of dirge readers (Noha Khani) were singing the mourning song and accompanying the mourning people and dirge readers by a number of percussion and wind instruments such as drums, cymbals and flute (possibly trumpet). Finally, the groups that gradually become crowded had reached to the square of Naghshe-Jahan, turning in front of the square of Alli- Ghapoo and the mosque of Sheykh-Lotfollah then were stopped, doing some mourning ceremony and weredispersed. The same visitor very similar to his previous saying about the Moharram of 1027 AH, after noticing the mourning events over the city of Isfahan, at the end of the first decade of the month, has written that: "at night, [They] were reading dirges at large local places and quadrates (Chahar-Soogh) that have been lighten up with many glows and turned sad with blacked cloths".
4. From Naseri era to the next, apart from the passion-play in months of Muharram and Safar, that was more relevant to the events and issues of Ashura rising and the martyrdom of Imam Hussein (AS) and his companions, on many days of the year some passion-plays were performed with topics other than mourning in local places and sometimes in significant government's Takaya that is much debated in another script.
5. "Timpani (Naghareh) has an olden and ancient history in our country and was told to a group of various instruments such as timpani, drums, trumpets, Tom-Tom (Bass-Drum), Concha (Korna), Hornpipe, Tombak, Balaban (Naay), Kettle (Dohol), Cup (Chalice) (Jaam), Urceolate (Jaljal), tabor, Cowrie (Khar mohreh), Kettledrum (Damameh), Khom, Gaav-Dom (cow tail), and other similar things, and [it was also said] to the sounds and tones that they were produced [...] Naghareh was called Nobat (turn) and the player of it was called Nobati, Nobat-Zaan (intermittent), Nobat-Navaz and Naghareh-Chi and the playing places were called Naghareh-Khaneh, Nobat-Khaneh and Koos-Khaneh" (Mashhoon, 2009: 303).
6. Due to multiple socio-political reasons, after passing several years from Reza Shah's death abroad, his body was transferred by air to Iran and was buried near to the shrine of Hazrat-e Abdol Azim (AS).

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